

Sixteenth-Century Polyphony

A Basis for the Study of Counterpoint

Arthur Tillman Merritt



Harvard University Press

Sixteenth Century Polyphony A Basis For The Study Of Counterpoint

Douglass Green,Evan Jones



Sixteenth Century Polyphony A Basis For The Study Of Counterpoint:

Sixteenth-century Polyphony Arthur Tillman Merritt,1946 **Sixteenth-century Polyphony** Arthur Tillman Merritt,1946 **Sixteenth Century Polyphony - A Basic For The Study Of Counterpoint** Arthur Tillman Merritt,2013-05-31 A Tillman Merritt graduated from the University of Missouri in 1924 and was the first recipient of a new degree Bachelor of Fine Arts in 1926 That autumn he came to Harvard as a graduate student in music recognition of his unusual talent was immediate In February 1927 he was asked to be Walter Piston s teaching assistant in music theory This book is intended to be an introduction and guide to the early study of counterpoint and deals with the construction of the single line and with the combination of two lines three lines and four lines **Counterpoint The Polyphonic Vocal**

Sixteenth Century Knud Jeppesen,2022-08-31 This classic introductory text focuses on the polyphonic vocal style perfected by Palestrina Unlike many other texts it maintains a careful balance between theoretical and practical problems between historical and systematic methodology The result is an exceptionally useful resource ideal for classroom use in teaching modal counterpoint In Part One Knud Jeppesen 1892 1974 the world renowned musicologist and leading authority on Palestrina offers a superb outline history of contrapuntal theory He begins by exploring the beginnings of contrapuntal theory from the ninth to the fourteenth centuries This is followed by separate discussions of each succeeding century the styles of Palestrina and Bach the Palestrina Movement after Fux and more The section ends with illuminating coverage of notation the ecclesiastical modes melody and harmony The second part of the book contains an extended treatment of species counterpoint in two three and four parts as well as counterpoint in more than four parts and specific discussions of the canon the motet and the Mass Throughout the text is generously supplied with musical examples exercises solutions and illustrations including many by the great composers Print ed The Principles and Practice of Modal Counterpoint Douglass Green,Evan Jones,2010-11-01 Covering modal music from Gregorian chant through the seventeenth century The Principles and Practice of Modal Counterpoint is a comprehensive textbook combining stylistic composition theory and analysis music history and performance By supplementing a modified species approach with a wealth of complete musical examples and historical information this textbook thoroughly joins principle with practice providing a truly immersive experience in the study of modal counterpoint and familiarizing students with modal repertoire **Performing Arts Books, 1876-1981**

,1981 **Music Education** Ernest E. Harris,1978 **Music Theory Through Musical Theatre** John Charles Franceschina,2015 Music Theory through Musical Theatre provides a way of teaching music theory by way of musical theatre Not simply a traditional music theory text the book tackles the theoretical foundations of musical theatre and musical theatre literature with an emphasis on preparing students for a professional career *Blackwell's of Oxford Catalogue* B.H. Blackwell Ltd, **Ohne Titel** Bruno Bouckaert,Eugeen Schreurs,2008

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