

Sixteenth-Century Polyphony

A Basis for the Study of Counterpoint

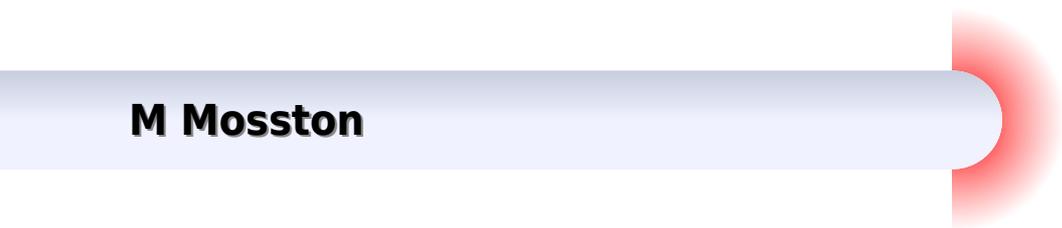
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Sixteenth Century Polyphony A Basis For The Study Of Counterpoint

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Sixteenth Century Polyphony A Basis For The Study Of Counterpoint:

Sixteenth-century Polyphony Arthur Tillman Merritt,1970 [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 **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 **Basic Contrapuntal Techniques** H. Owen Reed,Greg A. Steinke,Paul O. Harder,2003 A revision of the classic 1964 edition exploring counterpoint techniques beyond the stylistic base of the baroque tradition This practical 194 page book contains a glossary of terms a bibliography for further study and a subject index There is also an index of musical examples and the included CDs contain recordings of musical examples from the text Includes perforated exercise pages for students *Giovanni Pierluigi da Palestrina* Clara Marvin,2013-10-15 First Published in 2002 This guide introduces students and scholars to the literature on Palestrina as well as the complicated history of the publication of his works This bibliography is divided into four primary sections historical background on musical social and cultural life biographical literature studies of sources music and style and reception history They are divided roughly into the periods dating from Palestrina s lifetime to about 1750 from about 1750 to about 1914 from 1914 to the present This title also contains historical research on performance conditions and practices as they would have applied in Palestrina s time **We Are Music: An Existential Journey Toward Infinity** John Stephen Sharpley,2024-02-15 What is music Modern society has come to view music largely as entertainment and commodity In response We Are Music An Existential Journey Toward Infinity provides the reader with a holistic starting point Music has unlimited potential to transform and enlighten and is only impeded when bound by materialism physicalism and reductionism We Are Music is an attempt to bring music back to the core of humanity as an agent of positive empowerment self actualization and beyond Embracing interconnectivity music is more deeply experienced alongside the arts science social sciences math philosophy history and above all spirituality An endless spiral self perception and identity can be vastly expanded if not questioned and transcended Music is an infinite field and any attempt to define and describe it is

problematically finite and consequently limited Herein lies the impossibility of the book which both excites and disturbs the paradox of being and not being A roadmap for music lovers toward self realization We Are Music is for those who desire to delve deeper into the power and illusion of self through music

University of California Union Catalog of Monographs Cataloged by the Nine Campuses from 1963 Through 1967: Subjects University of California (System). Institute of Library Research, University of California, Berkeley, 1972

The Harvard Dictionary of Music Don Michael Randel, 2003-11-28 This classic reference work the best one volume music dictionary available has been brought completely up to date in this new edition Combining authoritative scholarship and lucid lively prose the Fourth Edition of The Harvard Dictionary of Music is the essential guide for musicians students and everyone who appreciates music The Harvard Dictionary of Music has long been admired for its wide range as well as its reliability This treasure trove includes entries on all the styles and forms in Western music comprehensive articles on the music of Africa Asia Latin America and the Near East descriptions of instruments enriched by historical background and articles that reflect today s beat including popular music jazz and rock Throughout this Fourth Edition existing articles have been fine tuned and new entries added so that the dictionary fully reflects current music scholarship and recent developments in musical culture Encyclopedia length articles by notable experts alternate with short entries for quick reference including definitions and identifications of works and instruments More than 220 drawings and 250 musical examples enhance the text This is an invaluable book that no music lover can afford to be without

The Catholic Choirmaster, 1947

Catalog of Copyright Entries. Third Series Library of Congress. Copyright Office, 1969

Structural Hearing Felix Salzer, Professor Felix Salzer, 1962-01-01 Written by a pupil of Heinrich Schenker this outstanding work develops and extends Schenker s approach More than 500 examples of music from the Middle Ages to the 20th century complement the detailed discussions and analyses

The New Harvard Dictionary of Music Don Michael Randel, 1986 Revised edition of Harvard dictionary of music

The ^A Performance of 16th-Century Music Anne Smith, 2011-03-30 Through The Performance of 16th Century Music today s musicians will gain fundamental insight into how 16th century polyphony functions and the tools necessary to perform this repertoire to its fullest and glorious potential

Learning Directory, 1970

Hearing Homophony Megan Kaes Long, 2020-04-28 The question of tonality s origins in music s pitch content has long vexed many scholars of music theory However tonality is not ultimately defined by pitch alone but rather by pitch s interaction with elements like rhythm meter phrase structure and form Hearing Homophony investigates the elusive early history of tonality by examining a constellation of late Renaissance popular songs which flourished throughout Western Europe at the turn of the seventeenth century Megan Kaes Long argues that it is in these songs rather than in more ambitious secular and sacred works that the foundations of eighteenth century style are found Arguing that tonality emerges from features of modal counterpoint in particular the rhythmic phrase structural and formal processes that govern it and drawing on the arguments of theorists such as Dahlhaus Powers and Barnett she asserts

that modality and tonality are different in kind and not mutually exclusive Using several hundred homophonic partsongs from Italy Germany England and France Long addresses a historical question of critical importance to music theory musicology and music performance Hearing Homophony presents not only a new model of tonality s origins but also a more comprehensive understanding of what tonality is providing novel insight into the challenging world of seventeenth century music *Peter Maxwell Davies, Selected Writings* Peter Maxwell Davies,2018 A varied and wide ranging collection in which the celebrated post war composer Peter Maxwell Davies presents his work and his opinions **The Sacred Vocal Music of Giaches de Wert** Melvin Bernstein,1967 **Selection of Recent Books Published in Great Britain**1940-Apr. 1941 ,1940 British Book News ,1944

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