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# *Polyphonic Composition*

*OWEN SWINDALE*

*Music Department  
Oxford University Press*

# Polyphonic Composition

**Northwestern University (Evanston,  
Ill.)**



## **Polyphonic Composition:**

**Polyphonic Composition** Owen Swindale, 2003-01-01      **Polyphonic Composition** Owen Swindale, 1962      **The school of musical composition, tr. by A. Wehrhan** Adolf Bernhard Marx, 1852      The School of Musical Composition, Practical and Theoretical, with Additional Notes and a Special Preface for the English Edition ... Translated from the Fourth Edition of the Original German by A. Wehrhan. Vol. 1 Adolf Bernhard Marx, 1852      *A Complete Method of Musical Composition According to the System of A.B. Marx* J. Mendelsohn, 1910      **The School of Musical Composition, Practical and Theoretical** Marx, 1852      *Polyphonic Composition* Owen Swindale, 1972      **Music and Ceremony at the Court of Charles V** Mary Tiffany Ferer, 2012 Music and Ceremony reconstructs musical life at the court of Charles V examining the compositions which emanated from the court the ordinances which prescribed ritual and ceremony and the Emperor's prestigious chapel which reflected his power and influence      Chambers's New Handy Volume American Encyclopaedia, 1883      Music at the Gonzaga Court in Mantua Donald Sanders, 2012-03-20 Beginning in the second half of the fifteenth century under the patronage of the Gonzaga family the northern Italian city of Mantua became a vibrant center for visual art theatre and music The performance at the Gonzaga court of Poliziano's *Fabula di Orfeo* around 1480 marked the beginning of secular music theatre The use of musical numbers within the drama anticipated the beginnings of opera at Florence a century later as well as the first masterpiece of the genre Monteverdi's *La favola d'Orfeo* at Mantua in 1607 Mantua reached the zenith of its artistic distinction during the reign of Duke Vincenzo I between 1587 and 1612 During this time Wert and Gastoldi were joined at the court by the important Jewish composer Salamone Rossi and most notably by Monteverdi The premieres of his *Orfeo* and *Arisanna* made the Gonzaga court for that brief period the most important center in the development of opera In *Music at the Gonzaga Court in Mantua* Donald C Sanders discusses musical composition at the court in the context of the brilliant visual art that provided such a conducive environment Sanders also traces the history of this very colorful family and their relationships with the emperors kings and popes who shaped modern Europe Part history part musicology Sanders' analysis spans the fifteenth century through the seventeenth century filling informative gaps with details essential for students in courses on Renaissance or Baroque music or in more specialized courses on madrigal opera or liturgical music *Music at the Gonzaga Court in Mantua* is also important reading for knowledgeable musical amateurs and anyone with interest in Italian history and arts      **The Sound of Medieval Song** Timothy J. McGee, 1998-04-02 *The Sound of Medieval Song* is a study of how sacred and secular music was actually sung during the Middle Ages The source of the information is the actual notation in the early manuscripts as well as statements found in approximately 50 theoretical treatises written between the years 600-1500 The writings describe various singing practices and both desirable and undesirable vocal techniques providing a fairly accurate picture of how singers approached the music of the period Detailed descriptions of the types and uses of improvised ornament indicate that in performance the music was highly ornate and

included trill gliss reverberation pulsation pitch inflection non diatonic tones and cadenza like passages of various lengths The treatises also provide evidence of stylistic differences in various geographical locations McGee draws conclusions about the kind of vocal production and techniques necessary in order to reproduce the music as it was performed during the Middle Ages aligning the practices much more closely with those of the Middle East than has ever been previously acknowledged

*The United Editors Perpetual Encyclopedia*, 1909      *Bulletin Northwestern University* (Evanston, Ill.), 1928

University Register Northwestern University (Evanston, Ill.), 1928      **Nino Pirrotta** Anthony M. Cummings, 2013-01-01

As a scholarly discipline and doctoral level univ course musicology the academic study of music in its historical and anthropological contexts is about a century old This is the first full scale portrait of one of musicology s most distinguished practitioners Nino Pirrotta 1908 98 was educated in Palermo and Florence but was not able to study music history systematically so he created his own distinctive vision of the discipline After appointments at the conservatories of Palermo and Rome Pirrotta was named head of the music library and Prof of Music at Harvard 1956 71 and thereafter Prof of Music History at the Univ of Rome 1972 78 Cummings analyzes and interprets Pirrotta s writings and identifies the features that characterize the celebrated humanist Illus      **The Dance Theatre of Kurt Jooss** Suzanne Walther, 1997-12-23 First

Published in 1997 This is Volume 3 Part 2 in the Choreography and Dance journal and looks at the dance and the theatre of Kurt Jooss in context of his times of birth his evolution of as an artist Jooss as a teacher and his ballets      **The Mission and Message of Music** Michal Smoira Cohn, Shlomo Giora Shoham, 2010-01-08 This book is an English re writing of the original Hebrew edition published by Dvir Publishing House in 2007 and written jointly with the late Herzl Shmueli The book probes into the nature and quality of the beauty and meaning of music According to the authors these have to be found within the musical phenomena themselves and serve as the basis for the aesthetical criteria of all music They maintain that similar to every linguistic phenomena music is a message in sound that moves within a certain time limit from musician to listener The musician on the one hand and the listener on the other are the two focal points between which the musical process takes place Music is thus a covenant between the musician and the listener One sends the musical message the other takes it up and internalizes it one is the initiator the other proves the successful outcome of the artistic process The book is intended for music connoisseurs and for all who are interested in artistic thought in general and in musical thoughts in particular Every professional concept that had to be included in the book is duly explained so that any interested reader is able to broaden the scope of his her outlook      Music in Golden-Age Florence, 1250-1750 Anthony M. Cummings, 2023-05-10 A comprehensive

account of music in Florence from the late Middle Ages until the end of the Medici dynasty in the mid eighteenth century Florence is justly celebrated as one of the world s most important cities It enjoys mythic status and occupies an enviable place in the historical imagination But its musico historical importance is not as well understood as it should be If Florence was the city of Dante Michelangelo and Galileo it was also the birthplace of the madrigal opera and the piano Music in

Golden Age Florence 1250 1750 recounts Florence's principal contributions to music and the history of how music was heard and cultivated in the city from civic and religious institutions to private patronage and the academies This book is an invaluable complement to studies of the art literature and political thought of the late medieval and early modern eras and the quasi legendary figures in the Florentine cultural pantheon

**The Monteverdi Vespers of 1610 : Music, Context, Performance** Jeffrey Kurtzman, 2000-01-06 This is a thorough going study of Monteverdi's Vespers the single most significant and most widely known musical print from before the time of J S Bach The author examines Monteverdi's Vespers from multiple perspectives combining his own research with all that is known and thought of the Vespers by other scholars The historical origin as well as the musical and liturgical context of the Vespers are surveyed similarly the controversial historiography of the Vespers in the nineteenth and twentieth centuries is scrutinized and evaluated A series of analytical chapters attempt to clarify Monteverdi's compositional process and the relationship between music and text in the light of recent research on modal and tonal aspects of early seventeenth century music The final section is devoted to thirteen chapters investigating performance practice issues of the early seventeenth century and their application to the Vespers including general and specific recommendations for performance where appropriate The book concludes with a series of informational appendices including the psalm cursus for Vespers of all major feasts in the liturgical calendar texts and structural outlines for the Vespers compositions based on a cantus firmus an analytical discography and bibliographies of seventeenth century musical and theoretical sources

**Musical Theory in the Renaissance** Cristle Collins Judd, 2017-07-05 This volume of essays draws together recent work on historical music theory of the Renaissance The collection spans the major themes addressed by Renaissance writers on music and highlights the differing approaches to this body of work by modern scholars including historical and theoretical perspectives consideration of the broader cultural context for writing about music in the Renaissance and the dissemination of such work Selected from a variety of sources ranging from journals monographs and specialist edited volumes to critical editions translations and facsimiles these previously published articles reflect a broad chronological and geographical span and consider Renaissance sources that range from the overtly pedagogical to the highly speculative Taken together this collection enables consideration of key essays side by side aided by the editor's introductory essay which highlights ongoing debates and offers a general framework for interpreting past and future directions in the study of historical music theory from the Renaissance

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