



# *Polyphonic Composition*

*OWEN SWINDALE*

*Music Department  
Oxford University Press*

# Polyphonic Composition

**Albert A Gayle**



## **Polyphonic Composition:**

**Polyphonic Composition** Owen Swindale,1962     Polyphonic Composition Owen Swindale,2003-01-01     **Dante's Journey to Polyphony** Francesco Ciabattani,2015-01-15 In Dante s Journey to Polyphony Francesco Ciabattani s erudite analysis sheds light on Dante s use of music in the Divine Comedy Following the work s musical evolution Ciabattani moves from the cacophony of Inferno through the monophony of Purgatory to the polyphony of Paradise and argues that Dante s use of sacred songs constitutes a thoroughly planned system Particular types of music accompany the pilgrim s itinerary and reflect medieval theories regarding sound and the sacred Combining musicological and philological scholarship this book analyzes Dante s use of music in conjunction with the form and content of his verse resulting in a cross discipline analysis also touching on Italian Studies Medieval Studies and Cultural History After moving from infernal din to heavenly harmony Ciabattani s final section addresses the music of the spheres a theory that enjoyed great diffusion among the early middle ages inspiring poets and philosophers for centuries     *A Complete Method of Musical Composition According to the System of A.B. Marx* J. Mendelsohn,1910     *Chambers's New Handy Volume American Encyclopaedia* ,1883     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     *The International Cyclopaedia* ,1900

Music from the Earliest Notations to the Sixteenth Century Richard Taruskin,2006-08-14 This first volume in Richard Taruskin s majestic history Music from the Earliest Notations to the Sixteenth Century sweeps across centuries of musical innovation to shed light on the early forces that shaped the development of the Western classical tradition Beginning with the invention of musical notation more than a thousand years ago Taruskin addresses topics such as the legend of Saint Gregory and Gregorian chant Augustine s and Boethius s thoughts on music the liturgical dramas of Hildegard of Bingen the growth of the music printing business the literary revolution and the English madrigal the influence of the Reformation and the Counter Reformation and the operas of Monteverdi Laced with brilliant observations memorable musical analysis and a panoramic sense of the interactions between history culture politics art literature religion and music this book will be essential reading for anyone who wishes to understand this rich and diverse period     *The Oxford History of Music: The polyphonic period; method of musical art, pt. 1, 330-1400, pt. 2. 1400-c.1600. By H.E. Wooldridge. Rev. by P.C. Buck* Percy Carter Buck,1929     **Polyphonic Composition; an Introduction to the Art of Composing Vocal Counterpoint in the Sixteenth-Century Style. Oup** Owen SWINDALE,1962     *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     *Aspects of the Perception and Performance of Polyphonic Music* Rudolf Rasch,1981     The Polyphonic Period: 330-1400 Harry Ellis

Wooldridge,1929      **The Oxford History of Western Music** Richard Taruskin,Christopher Howard Gibbs,2019 Takes students beyond the who what and when exploring the how and why behind the story of Western MusicNow in its second edition this text immerses students in the engaging story of the Western musical tradition By emphasizing the connections among works both within cultural eras and across time and place the text goes beyond a basic retelling of the music s history to build students ability to listen critically to key works The Oxford History of Western Music College Edition is a complete program for building students understanding and appreciation of the classical canon      Counterpoint Applied in the Invention, Fugue, Canon and Other Polyphonic Forms Percy Goetschius,1902      Stainer and Barrett's Dictionary of Musical Terms William Alexander Barrett,1898      Introduction to Playing from Score Hugo Riemann,1904      **Chambers's New Handy Volume American Encyclopædia** ,1885      **Blackfriars** ,1922      **Columbian Cyclopedia** ,1897

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