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Suppig, Friedrich

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Labyrinthus Musicus Calculus Musicus

Richard Bailey



Labyrinthus Musicus Calculus Musicus:

Labyrinthus Musicus ; Calculus Musicus Friedrich Suppig,1990 The 1st work is for harpsichord or organ the 2nd consists primarily of tables of intervals in 19 tone just intonation and 31 tone equal division of the octave in Latin both works have introductions in German *Labyrinthus Musicus ; Calculus Musicus* Friedrich Suppig,1990 The 1st work is for harpsichord or organ the 2nd consists primarily of tables of intervals in 19 tone just intonation and 31 tone equal division of the octave in Latin both works have introductions in German **The Harpsichord and Clavichord** Igor Kipnis,2013-04-15 The Harpsichord and Clavichord An Encyclopedia includes articles on this family of instruments including famous players composers instruments builders the construction of the instruments and related terminology It is the first complete reference on this important family of keyboard instruments The contributors include major scholars of music and musical instrument history from around the world It completes the three volume Encyclopedia of Keyboard Instruments **From Modes to Keys in Early Modern Music Theory** Michael R. Dodds,2024 From Modes to Keys in Early Modern Music Theory addresses one of the broadest and most elusive open topics in music history the transition from the Renaissance modes to the major and minor keys of the high Baroque Through deep engagement with the corpus of Western music theory author Michael R Dodds presents a model to clarify the factors of this complex shift *Bach* Peter Williams,2016-09 Peter Williams revisits Bach s biography through the lens of his music revealing the development of the composer s interests and priorities **The Organ Yearbook** ,1997 *Chromatic and enharmonic music and musical instruments in the 16th and 17th centuries* Joseph Willmann,2003 **Collected writings on musical acoustics (Paris 1700-1713)** Joseph Sauveur,1984 *European Music Catalogue* ,1991 *The British Catalogue of Music* ,1996 **Makers of the Harpsichord and Clavichord, 1440 to 1840** Donald Howard Boalch,1956 *Le Cycle Harmonique (Rotterdam 1691)* Christiaan Huygens,1986 *Muziektheoretische studie van de Nederlandse wis natuurkundige en astronoom 1629 1695* **Selected musical compositions** Adriaan Daniël Fokker,1987 *Annales suisses de musicologie* ,2003 **Enharmonic** Patrizio Barbieri,2008 Enharmonic instruments and music 1470 1900 is the first complete look at the instruments provided with more than the standard twelve keys per octave traditionally called enharmonic a fascinating but still obscure topic which since the Renaissance has been investigated by practical musicians theoreticians instrument makers acousticians mathematicians and philosophers These instruments as conceived from the 15th to 19th centuries are divided into two types open chain i e harmonically non circulating adopting just or meantone intonation and closed chain i e circulating based on different types of Equal Tempered System The attached CD which contains a good part of the surviving rare compositions written for the said systems digitally mounted will also provide the reader with concrete acoustic examples of the micro intervals for which a written text can offer only arithmetical ratios Also examined are 1 problems of performance practice relating to the intonation of violins woodwinds and singers 2 attempts to reintroduce the ancient Greek genera and tonoi all carried out in

the first half of the 17th century 3 repeated proposals to extend just intonation to harmonic numbers beyond those of Zarlino
s Senario with the consequent introduction of the new enharmonic intervals produced by Septimal and Undecimal Harmonies
4 early mathematical divisions of the octave in n equal parts Publisher description *Critica Musica* Johann Mattheson, 1964

Chelys, 1994 **Processus créateurs et musique tonale** Frédéric Gonin, 2008-06-01 Qu est ce qui motive et guide le
travail d un compositeur au moment de l acte cr ateur Est ce une impulsion intuitive totalement irrationnelle voire m
taphysique Est ce au contraire une m canique relevant de crit res davantage objectifs tels l environnement culturel ou la ma
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mentaires th orique analytique et pratique Le syst me tonal sert dans tous les cas de r f rence centrale la d monstration
Interval, 1983 *Bach, Das wohltemperierte Klavier I* Siegbert Rampe, 2002

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