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Suppi, Friedrich

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

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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 natuukundige 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 trise d un m tier C est ces questions que tente de r pondre l ouvrage de Fr d ric Gonin travers trois approches compl 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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