

Tactus Mensuration And Rhythm In Renaissance Musi

Tempo and Tactus in the German Baroque Julia Dokter.2021
Guides modern performers and scholars through the intricacies of German Baroque metric theory, via analyses of treatises and organ music by J.S. Bach and other leading composers, such as Buxtehude, Bruhns, and Weckman.

Ideas and Styles in the Western Musical Tradition Douglass Seaton.2017 *Ideas and Styles in the Western Musical Tradition*, Fourth Edition, explores the conceptual frameworks that have shaped musical development from antiquity to the present. In a lively narrative that prompts readers to think both critically and creatively, Douglass Seaton uses historical documents from thinkers, artists, and musicians to add rich detail to the compelling story of Western music. This brief and accessible narrative of music history features numerous works of art, literature, and music that immerse students in the historical and intellectual contexts of musical styles. The thoroughly updated and revised fourth edition offers:

- New pedagogy including chapter-opening summaries and outlines; marginal cues to identify key ideas in each paragraph; and extended excerpts from key historical texts
- Increased and balanced coverage of women's roles in music history, ranging from discussions of key composers and performers like Isabella d'Este and Fanny Hensel to women's important roles as patrons
- A custom score anthology drawn from the *Oxford History of Western Music* offers students full scores and analysis for key works from the text
- A more user-friendly design makes it easier for students to quickly locate key information
- Updates to the narrative throughout, including the most recent research findings along with updates to the reception

of key works

Meter in Music, 1600-1800 George Houle.2000-06-22 All practising musicians with an interest in the baroque owe it to themselves to be exposed to the ideas contained in this book.

—Continuo This is a book from an excellent musician in the early field who turns out also to be a most persistent scholar . . .

—Early Music . . . the book offers a vast quantity of data from a wide range of sources. . . . George Houle is to be congratulated for his honest presentation of the entire spectrum. —Music Educators Journal The treatment of meter in performance has evolved dramatically since 1600. Here is a practical guide for the performer, with many quotations from early manuals and treatises, and abundant examples.

Music and the moderni, 1300-1350 Karen

Desmond.2020-04-16 Music theorists labelled the musical art of the 1330s and 1340s as 'new' and 'modern'. A close reading of writings on music theory and the polyphonic repertory from the first half of the fourteenth century reveals a modern musical art that arose due to specific innovations in music notation. The French ars nova employed as its theoretical fundament a new system for arranging musical time proposed by the astronomer and mathematician Jean des Murs. Challenging prevailing accounts of the ars nova, this book presents the 'new art' within the intellectual context of its time, revises the datings of Jean des Murs's writings on music theory, and presents the intersection of theory and practice for a crucial era in the history of music. Through contemporaneous accounts, Desmond explores how individuals were involved in 'changing' music in early fourteenth-century France, and the technical developments they pursued that precipitated this stylistic change.

Renaissance Polyphony Fabrice Fitch.2020-08-27 This engaging study introduces Renaissance polyphony to a modern audience. It helps readers of all ages and levels of experience make sense of what they are hearing. How does Renaissance music work? How

is a piece typical of its style and type; or, if it is exceptional, what makes it so? The makers of polyphony were keenly aware of the specialized nature of their craft. How is this reflected in the music they wrote, and how were they regarded by their patrons and audiences? Through a combination of detailed, nuanced appreciation of musical style and a lucid overview of current debates, this book offers a glimpse of meanings behind and beyond the notes, be they playful or profound. It will enhance the listening experience of students, performers and music lovers alike.

Beating Time & Measuring Music in the Early Modern Era

Roger Mathew Grant.2014 Roger Mathew Grant is Assistant Professor of Music at Wesleyan University. A recent graduate of the University of Pennsylvania (PhD 2010) his research focuses on the relationships between eighteenth-century music theory, Enlightenment aesthetics, and early modern science. His journal articles have appeared in *Music Theory Spectrum*, *Eighteenth-Century Music*, and the *Journal of Music Theory*. A former Junior Fellow of the University of Michigan's Society of Fellows, he was the fourth musicologist ever to hold a fellowship in the forty-year history of the Society.

Inside Arabic Music Johnny Farraj,Sami Abu Shumays.2019-07-18

What makes hundreds of listeners cheer ecstatically at the same instant during a live concert by Egyptian diva Umm Kulthum? What is the unspoken language behind a taqsim (traditional instrumental improvisation) that performers and listeners implicitly know? How can Arabic music be so rich and diverse without resorting to harmony? Why is it so challenging to transcribe Arabic music from a recording? *Inside Arabic Music* answers these and many other questions from the perspective of two insiders to the practice of Arabic music, by documenting a performance culture and a know-how that is largely passed on orally. Arabic music has spread across the globe, influencing music from Greece all the way to India in the mid-20th century

through radio and musical cinema, and global popular culture through Raqs Sharqi, known as Bellydance in the West. Yet despite its popularity and influence, Arabic music, and the maqam scale system at its heart, remain widely misunderstood. Inside Arabic Music de-mystifies maqam with an approach that draws theory directly from practice, and presents theoretical insights that will be useful to practitioners, from the beginner to the expert - as well as those interested in the related Persian, Central Asian, and Turkish makam traditions. Inside Arabic Music's discussion of maqam and improvisation widens general understanding of music as well, by bringing in ideas from Saussurean linguistics, network theory, and Lakoff and Johnson's theory of cognition as metaphor, with an approach parallel to Gjerdingen's analysis of Galant-period music - offering a lens into the deeper relationships among music, culture, and human community.

On Bach's Rhythm and Tempo Ido Abravaya.2006

Tactus, Mensuration and Rhythm in Renaissance Music

Ruth I. DeFord.2018-02-08 Ruth I. DeFord's book explores how tactus, mensuration, and rhythm were employed to articulate form and shape in the period from c.1420 to c.1600. Divided into two parts, the book examines the theory and practice of rhythm in relation to each other to offer new interpretations of the writings of Renaissance music theorists. In the first part, DeFord presents the theoretical evidence, introduces the manuscript sources and explains the contradictions and ambiguities in tactus theory. The second part uses theory to analyse some of the best known repertoires of Renaissance music, including works by Du Fay, Ockeghem, Busnoys, Josquin, Isaac, Palestrina, and Rore, and to shed light on composers' formal and expressive uses of rhythm. DeFord's conclusions have important implications for our understanding of rhythm and for the analysis, editing, and performance of music during the Renaissance period.

Ancient Music Adapted to Modern Practice Nicola

Vicentino.1996-01-01 First published in Rome in 1555, Nicola Vicentino's treatise was one of the most influential music theory texts of the sixteenth century. This translation by Maria Rika Maniates is the first English-language edition of Vicentino's important work. Unlike most early theorists, Vicentino did not simply summarize the practice of his time. His aim was to change how composers wrote and how musicians thought about music. His best-known contribution is the adaptation of the ancient Greek chromatic and enharmonic genera to modern polyphonic practice. But he also expressed the avant-garde's position on the relation between music and the subject matter and feelings of a secular or sacred text. He challenged the view that part writing always had to conform to the rules of counterpoint, asserting that license was permissible in order to express the feelings of a verbal text. In this he anticipated the manifestos of Vincenzo Galilei and Claudio Monteverdi. Maniates' introduction discusses Vicentino's life and work, the sources of his ideas in earlier theoretical literature, and the contemporary humanists from whom he may have learned.

Tactus, Mensuration and Rhythm in Renaissance Music Ruth I.

DeFord.2015 Ruth DeFord's book explores how tactus, mensuration, and rhythm were employed to articulate form and shape in the period from c.1420 to c.1600. Divided into two parts, the book examines the theory and practice of rhythm in relation to each other to offer new interpretations of the writings of Renaissance music theorists. In the first part, DeFord presents the theoretical evidence, introduces the manuscript sources and explains the contradictions and ambiguities in tactus theory. The second part uses theory to analyse some of the best known repertoires of Renaissance music, including works by Du Fay, Ockeghem, Busnoys, Josquin, Isaac, Palestrina, and Rore, and to shed light on composers' formal and expressive uses of rhythm. DeFord's conclusions have important implications for our understanding of rhythm and for the analysis, editing, and

performance of music during the Renaissance period [Publisher description].

The Ballad in American Popular Music David

Metzer.2017-09-21 The first book to explore the ballad's history and emotional appeal, surveying seventy years of the genre in modern America.

The Musical Shape of the Liturgy William Peter Mahrt.2012

Professor William Mahrt of Santford Univeristy and the Church Music Association of America has written a sweeping book--one that it is at once scholarly and practical--on that most controversial topic of music and the liturgy. He provides an overwhelming argument that every parish must have high standrads for liturgical music and he makes the full case for Gregorian chant as the model and the ideal of that liturgical music. - back cover

Music's Intellectual History Zdravko Blažeković,Barbara Dobbs

Mackenzie.2009 Personalities: music scholars. Personalities: composers. National studies. Encyclopedias. Periodicals. Historiography & its directions

Ars Cantandi Giacomo Carissimi.2022-10-27 This work has been

selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

Uncovering Music of Early European Women (1250-1750) Claire

Fontijn.2020-04-28 Uncovering Music of Early European Women (1250 - 1750) brings together nine chapters that investigate

aspects of female music-making and musical experience in the medieval and early modern periods. Part I, Notes from the Underground, treats the spirituality of women in solitude and in community. Parts II and III, Interlude and Music for Royal Rivals, respond to Joan Kelly's famous feminist question and suggest that women of a certain stature did have a Renaissance. Part IV, Serenissime Sirene, plays with the notion of the allure of music and its risks in Venice during the Baroque. The process of uncovering requires close listening to women's creative endeavors in an ongoing effort to piece together equitably the terrain of early music. Contributors include: Cynthia J. Cyrus, Claire Fontijn, Catherine E. Gordon, Laura Jeppesen, Eva Kuhn, Anne MacNeil, Jason Stoessel, Elizabeth Randell Upton, and Laurence Wuidar. An invaluable book for college students and scholars interested in the social and cultural meanings of women in early music.

Meter As Rhythm Christopher Hasty.1997-04-10 In this book Christopher Hasty presents a striking new theory of musical duration. Drawing on insights from modern process philosophy, he advances a fully temporal perspective in which meter is released from its mechanistic connotations and recognized as a concrete, visceral agent of musical expression. Part one of the book reviews oppositions of law and freedom, structure and process, determinacy and indeterminacy in the speculations of theorists from the eighteenth century to the present. Part two reinterprets these contrasts to form a highly original account of meter that engages diverse musical repertoires and aesthetic issues.

The Cambridge History of Medieval Music Mark Everist, Thomas Forrest Kelly.2018-08-09 Spanning a millennium of musical history, this monumental volume brings together nearly forty leading authorities to survey the music of Western Europe in the Middle Ages. All of the major aspects of medieval music are considered, making use of the latest research and

thinking to discuss everything from the earliest genres of chant, through the music of the liturgy, to the riches of the vernacular song of the *trouvères* and *troubadours*. Alongside this account of the core repertory of monophony, *The Cambridge History of Medieval Music* tells the story of the birth of polyphonic music, and studies the genres of organum, conductus, motet and polyphonic song. Key composers of the period are introduced, such as Leoninus, Perotinus, Adam de la Halle, Philippe de Vitry and Guillaume de Machaut, and other chapters examine topics ranging from musical theory and performance to institutions, culture and collections.

Manuscripts and Medieval Song Helen Deeming, Elizabeth Eva Leach. 2015-05-28 This in-depth exploration of key manuscript sources reveals new information about medieval songs and sets them in their original contexts.

Musicology: The Key Concepts David Beard, Kenneth Gloag. 2016-01-22 Now in an updated 2nd edition, *Musicology: The Key Concepts* is a handy A-Z reference guide to the terms and concepts associated with contemporary musicology. Drawing on critical theory with a focus on new musicology, this updated edition contains over 35 new entries including: Autobiography Music and Conflict Deconstruction Postcolonialism Disability Music after 9/11 Masculinity Gay Musicology Aesthetics Ethnicity Interpretation Subjectivity With all entries updated, and suggestions for further reading throughout, this text is an essential resource for all students of music, musicology, and wider performance related humanities disciplines.

A Performer's Guide to Renaissance Music, Second Edition Jeffery Kite-Powell. 2007-08-02 Vocal/choral issues. The solo voice in the Renaissance / Ellen Hargis ; On singing and the vocal ensemble I / Alexander Blachly ; On singing and the vocal ensemble II / Alejandro Planchart ; Practical matters of vocal performance / Anthony Rooley -- Wind, string, and percussion instruments. Recorder ; Renaissance flute / Herbert Myers ; Capped double

reeds : crumhorn--Kortholt--Schreierpfeif / Jeffery Kite-Powell ; Shawm and curtal / Ross Duffin ; Racket : rakkett, Rankett (Ger.), cervelas (Fr.), cervello (It.) / Jeffery Kite-Powell ; Bagpipe / Adam Knight Gilbert ; Cornett / Douglas Kirk ; Sackbut / Stewart Carter -- Bowed instruments / Wendy Gillespie -- The violin / David Douglass -- Plucked instruments / Paul O'Dette -- The harp / Herbert Myers -- Early percussion / Benjamin Harms -- Keyboard instruments / Jack Ashworth -- Practical

considerations/instrumentation. Proto-continuo / Jack Ashworth and Paul O'Dette ; Mixed ensembles / James Tyler ; Large ensembles / Jeffery Kite-Powell ; Rehearsal tips for directors / Adam Knight Gilbert ; Performance editions / Frederick Gable -- Performance practice. Tuning and temperament / Ross Duffin ; Pitch and transposition / Herbert Myers ; Ornamentation in sixteenth-century music / Bruce Dickey ; Pronunciation guides / Ross Duffin -- Aspects of theory. Eight brief rules for composing a *si placet altus*, ca. 1470-1510 / Adam Knight Gilbert ; Renaissance theory / Sarah Mead -- Introduction to Renaissance dance. Early Renaissance dance, 1450-1520 / Yvonne Kendall -- For the early music director. Starting from scratch / Jeffery Kite-Powell.

The Notation of Polyphonic Music 900 1600 (Paperback) Willi Apel.2010-03

The Cambridge History of Fifteenth-Century Music Anna

Maria Busse Berger, Jesse Rodin.2015-07-16 Through forty-five creative and concise essays by an international team of authors, this Cambridge History brings the fifteenth century to life for both specialists and general readers. Combining the best qualities of survey texts and scholarly literature, the book offers authoritative overviews of central composers, genres, and musical institutions as well as new and provocative reassessments of the work concept, the boundaries between improvisation and composition, the practice of listening, humanism, musical borrowing, and other topics. Multidisciplinary studies of music and architecture, feasting, poetry, politics, liturgy, and religious

devotion rub shoulders with studies of compositional techniques, musical notation, music manuscripts, and reception history. Generously illustrated with figures and examples, this volume paints a vibrant picture of musical life in a period characterized by extraordinary innovation and artistic achievement.

Anthology of Musical Forms - Structure & Style (Expanded Edition) Leon Stein.1999-11-27 Structure and Style, first published in 1962 and expanded in 1979, fills the need for new ways of analysis that put 20th-century music in perspective. It spans forms in use before 1600 through forms and techniques in use today. Anthology of Musical Forms provides musical examples of forms treated in Structure and Style. Some examples are analyzed throughout. Most are left for the student to analyze. These books reflect Leon Stein's impressive background as student, musician, and composer. Stein studied composition with Leo Sowerby, Frederick Stock (conductor of the Chicago Symphony) and orchestration with Eric DeLamarter, his assistant. He earned M. Mus and Ph.D degrees at DePaul University and was associated with its School of Music as director of the Graduate Division and chairman of the Department of Theory and Composition until his retirement in 1976. He has composed a wide variety of works, including compositions for orchestra, chamber combinations, two operas, and a violin concerto.

Musical Notation in the West James Grier.2021-02-18 A detailed critical and historical investigation of the development of musical notation as a powerful system of symbolic communication.

The Oxford Handbook of Shakespeare and Music Christopher R. Wilson, Mervyn Cooke.2022 This compendium reflects the latest international research into the many and various uses of music in relation to Shakespeare's plays and poems, the contributors' lines of enquiry extending from the Bard's own time to the present day. The coverage is global in its scope, and includes studies of Shakespeare-related music in countries as diverse as China, the Czech Republic, France, Germany, India, Italy, Japan, Russia,

South Africa, Sweden, and the Soviet Union, as well as the more familiar Anglophone musical and theatrical traditions of the UK and USA. The range of genres surveyed by the book's team of distinguished authors embraces music for theatre, opera, ballet, musicals, the concert hall, and film, in addition to Shakespeare's ongoing afterlives in folk music, jazz, and popular music. The authors take a range of diverse approaches: some investigate the evidence for performative practices in the Early Modern and later eras, while others offer detailed analyses of representative case studies, situating these firmly in their cultural contexts, or reflecting on the political and sociological ramifications of the music. As a whole, the volume provides a wide-ranging compendium of cutting-edge scholarship engaging with an extraordinarily rich body of music without parallel in the history of the global arts--

The Oxford Handbook of Critical Concepts in Music Theory

Alexander Rehding, Steven Rings. 2019 Music Theory operates with a number of fundamental terms that are rarely explored in detail. This book offers in-depth reflections on key concepts from a range of philosophical and critical approaches that reflect the diversity of the contemporary music theory landscape.

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.

Monteverdi's Musical Theatre Lecturer in Music Royal Holloway and Bedford New College Tim Carter, Tim Carter. 2002-01-01 Claudio Monteverdi (1567-1643) is well known as the composer of the earliest operas still performed today. His *Orfeo*, *Il Ritorno d'Ulisse in Patria*, and *L'incoronazione di Poppea* are internationally popular nearly four centuries after their creation. These seminal works represent only a part of Monteverdi's music for the stage, however. He also wrote numerous works that, while not operas, are no less theatrical in their fusion of music, drama and dance. This is a survey of Monteverdi's entire output of music for the theatre - his surviving operas, other dramatic musical compositions, and lost works.

Music and Riddle Culture in the Renaissance Katelijne Schiltz. 2015-04-23 Throughout the Renaissance, composers often expressed themselves in a language of riddles and puzzles, which they embedded within the music and lyrics of their compositions. This is the first book on the theory, practice and cultural context of musical riddles during the period. Katelijne Schiltz focuses on the compositional, notational, practical, social and theoretical aspects of musical riddle culture c.1450-1620, from the works of Antoine Busnoys, Jacob Obrecht and Josquin des Prez to Lodovico Zacconi's manuscript collection of *Canoni musicali*. Schiltz reveals how the riddle both invites and resists interpretation, the ways in which riddles imply a process of transformation and the

consequences of these aspects for the riddle's conception, performance and reception. Lavishly illustrated and including a comprehensive catalogue by Bonnie J. Blackburn of enigmatic inscriptions, this book will be of interest to scholars of music, literature, art history, theology and the history of ideas.

The Oxford History of Western Music Richard

Taruskin, Christopher Howard Gibbs. 2018-01-16 Takes students beyond the who, what, and when, exploring the how and why behind the story of Western Music. Now 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.

Arte de Tañer Fantasia Tomas de Santa Maria. An Organ solo composed by Tomas de Santa Maria.

The Player's Passion Joseph R. Roach. 1993 Explores the historical and cultural evolution of the theoretical language of the stage

Maestro .2010 The tale of young Hannah, who loves above all else to sing. What worse curse could have been visited upon her than this: she has been sent to live with her aunt and uncle in a sorrowful town where music itself is banned from its grim and cobbled streets. What woe has befallen this town? Why are there no children? Why are there no rats? Hannah will discover the answers to these dread questions in the wilderness wastes, under a mountain. There she discovers a secret orchestra, held captive by an ancient conductor, who remembers his glorious youth - when no-one could resist the beauty he could make with his flute. Could our Hannah be the bridge between two ancient enemies? Might the ghosts of the rats come to her aid? And, most

importantly, will she sing once again?

Tactus , Mensuration and Rhythm in Renaissance Music Ruth I.

DeFord.2015-04-23 Ruth I. DeFord offers new insights on Renaissance theories of rhythm and their application to the analysis and performance of music.

Practica Musicae Franchinus Gaffurius.1968

Dodecachordon Henricus Glareanus.1965

The Art of Playing the Fantasia Sancta Maria (Thomas de.).1991

Sancta Maria's treatise (1565) is a complete and exhaustive study of Spanish Renaissance keyboard fingerings, tuning and temperament, harmonization of chant, embellishments, teaching methods, composition, and improvisation. The first complete modern translation of his music theories and performance practices.

Composing Community in Late Medieval Music Jane D.

Hatter.2019-05-02 When we sing lines in which a fifteenth-century musician uses ethereal polyphony to complain mundanely about money or hoarseness, more than half a millennium melts away. Equally intriguing are moments in which we experience solmization puns. These familiar worries and surprising jests break down temporal distances, humanizing the lives and endeavors of our musical forebears. Yet many instances of self-reference occur within otherwise serious pieces. Are these simply in-jokes, or are there more meaningful messages we risk neglecting if we dismiss them as comic relief? Music historian Jane D. Hatter takes seriously the pervasiveness of these features. Divided into two sections, this study considers pieces with self-referential features in the texts separately from discussions of pieces based on musical self-referential elements. Examining connections between self-referential repertoire from the years 1450-1530 and similar self-referential creations for painters' guilds, reveals musicians' agency in forming the first communities of early modern composers.

Artistic Experimentation in Music Darla Crispin,Bob

Gilmore.2014-10-07 Essential reading for anyone interested in artistic research applied to music This book is the first anthology of writings about the emerging subject of artistic experimentation in music. This subject, as part of the cross-disciplinary field of artistic research, cuts across boundaries of the conventional categories of performance practice, music analysis, aesthetics, and music pedagogy. The texts, most of them specially written for this volume, have a common genesis in the explorations of the Orpheus Research Centre in Music (ORCiM) in Ghent, Belgium. The book critically examines experimentation in music of different historical eras. It is essential reading for performers, composers, teachers, and others wanting to inform themselves of the issues and the current debates in the new field of artistic research as applied to music. The publication is accompanied by a CD of music discussed in the text, and by an online resource of video illustrations of specific issues. Contributors Paulo de Assis (ORCiM), Richard Barrett (Institute of Sonology, The Hague), Tom Beghin (McGill University), William Brooks (University of York, ORCiM), Nicholas G. Brown (University of East Anglia), Marcel Cobussen (University of Leiden), Kathleen Coessens (Vrije Universiteit Brussel, ORCiM); Paul Craenen (Director Musica, Impulse Centre for Music), Darla Crispin (Norwegian Academy of Music), Stephen Emmerson (Queensland Conservatorium, Griffith University, Brisbane), Henrik Frisk (Malmö Academy of Music), Bob Gilmore (ORCiM), Valentin Gloor (ORCiM), Yolande Harris (Center for Digital Arts and Experimental Media - DXARTS), University of Washington, Seattle), Mieko Kanno (Royal Conservatoire of Scotland), Andrew Lawrence-King (Guildhall School of Music and Drama, London, Royal Danish Academy of Music, Copenhagen, University of Western Australia), Catherine Laws (University of York, ORCiM), Stefan Östersjö (ORCiM), Juan Parra (ORCiM), Larry Polansky (University of California, Santa Cruz), Stephen Preston, Godfried-Willem Raes (Logos Foundation, Ghent), Hans Roels (ORCiM), Michael Schwab (ORCiM, Royal

College of Art, London, Zurich University of the Arts), Anna Scott (ORCiM), Steve Tromans (Middlesex University), Luk Vaes (ORCiM), Bart Vanhecke (KU Leuven, ORCiM)

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It is your entirely own grow old to play a role reviewing habit. among guides you could enjoy now is **Tactus Mensuration And Rhythm In Renaissance Musi** below.

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Tactus Mensuration And Rhythm In Renaissance Musi Introduction

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