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Suppig, Friedrich

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# Labyrinthus Musicus Calculus Musicus

**Friedrich Suppig**



## **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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**European Music Catalogue** ,1991

**The British Catalogue of Music** ,1996

**Makers of the Harpsichord and Clavichord, 1440 to 1840** Donald Howard Boalch,1956

**Annales suisses de musicologie** ,2003

*Selected musical compositions* Adriaan Daniël Fokker,1987

**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 Scenario 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 **Chelys**, 1996 **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 créateur Est-ce une impulsion intuitive totalement irrationnelle voire métaphysique Est-ce au contraire une mécanique relevant de critères davantage objectifs tels l'environnement culturel ou la maîtrise d'un médium C'est ces questions que tente de répondre l'ouvrage de Frédéric Gonin travers trois approches complémentaires théorique analytique et pratique Le système tonal sert dans tous les cas de référence centrale la démonstration Critica Musica Johann Mattheson, 1964 **Interval**, 1983 **Monatshefte für Musikgeschichte**, 1899

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