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**Contemporary Counterpoint Study of Counterpoint A Geometry of Music Counterpoint in Composition Counterpoint Gradus Ad Parnassum Counterpoint Harmony and Voice Leading The Principles and Practice of Tonal Counterpoint *An Introduction to Sixteenth Century Counterpoint and Palestrina's Musical Style* *The Craft of Modal Counterpoint* *Tonal Counterpoint for the 21st-Century Musician* Counterpoint Graduate Review of Tonal Theory *The Craft of Tonal Counterpoint* *Graduate Review of Tonal Theory* *The Principles and Practice of Modal Counterpoint* *Harmony, Counterpoint, Partimento* *Music Theory and Composition* Coherence, Counterpoint, Instrumentation, Instruction in Form *Voice Leading Student's Counterpoint* The Art of Tonal Analysis *Computational Counterpoint* *Worlds* A Practical Approach to 18th Century Counterpoint *Counterpoint and How to Use It in Your Music* *Eighteenth-century Counterpoint and Tonal Structure* Counterpoint Simplified *Counterpoint: A Memoir of Bach and Mourning* *The Cambridge History of Western Music Theory* Haupt's Theory Of Counterpoint, Fugue, And Double Counterpoint *The Topos of Music II: Performance* Institutioni Harmoniche *The Craft of Modal Counterpoint* *The Shaping Forces in Music* *Beowulf* Finding List for the Music Library. 1909 *A Topical Guide to Schenkerian Literature* *Categorical Principles of Law* *A Manual of Single, Double, Triple and Quadruple Counterpoint***

**Zarlino's *Le Istitutioni harmoniche*, published in 1558, is one of the most influential music treatises of all time. To his contemporaries it revealed the secrets of composition he had learned from Adrian Willaert, who brought to Italy the polyphonic art of the Netherlands. To the modern scholar Zarlino's treatise illuminates the compositional technique of the golden age of vocal polyphony. The essence of this art is contained in Part III, "The Art of Counterpoint," which is here translated into English for the first time. (Berklee Guide). Use counterpoint to make your music more engaging and creative. Counterpoint the relationship between musical voices is among the core principles for writing music, and it has been central to the study of composition for many centuries. Whether you are a composer, arranger, film composer, orchestrator, music director, bandleader, or improvising musician, this book will help hone your craft, gain control, and lead you to new creative possibilities. You will learn "tricks of the trade" from the masters and apply these skills to contemporary styles. Online audio examples illustrate the principles being discussed, and many recommended listening lists point you to additional examples of how these principles have been used in music over the past thousand years. *The Principles and Practice of Tonal Counterpoint* is a comprehensive textbook that combines practical, "how-to" guidance in 18th-century techniques with extensive historical examination of contrapuntal works and genres. Beginning with an introductory grounding in species counterpoint, tonal harmony, and figured bass, students progress through the study of chorale preludes, invertible counterpoint, and canonic and fugal writing. This**

**textbook thoroughly joins principle with practice, providing a truly immersive experience in the study of tonal counterpoint and familiarizing students with contrapuntal styles from the Baroque period to the 21st century. Also available is a companion volume, The Principles and Practice of Modal Counterpoint, which focuses on 16th-century techniques and covers modal music from Gregorian chant through the 17th century. Harmony and voice leading is a textbook in two volumes dealing with tonal organization in the music of the eighteenth and nineteenth centuries. First Published in 2005. Routledge is an imprint of Taylor & Francis, an informa company. To the growing list of Pendragon Press publications devoted to the work of Heinrich Schenker, we wish to announce the addition of this much-needed bibliography. The author, a student of Allen Forte, has created a work useful to a wide range of researchers music theorists, musicologists, music librarians and teachers. The Guide is the largest Schenkerian reference work ever published. At nearly 600 pages, it contains 3600 entries (2200 principal, 1400 secondary) representing the work of 1475 authors. Fifteen broad groupings encompass seventy topical headings, many of which are divided and subdivided again, resulting in a total of 271 headings under which entries are collected. For any aspiring musician or music student, understanding counterpoint is essential. York provides a clear and concise guide to this complex topic, covering everything from melody and harmony to composition and analysis. This book is a valuable resource for anyone seeking to deepen their understanding of music theory and composition. 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. This classic text is an essential guide to the principles of counterpoint and their application in music theory. With clear explanations and helpful examples, this book is a must-have for any serious student of music. 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. Students today have grown up in the age of digital technology. As a result, they process information in radically different ways than preceding generations. They like their information fast and consider visual images as important as textual content. In Tonal

**Counterpoint for the 21st-Century Musician, Teresa Davidian finally provides students a textbook that is quick, direct, and visual—a direct reflection of the age in which they live. This book is easy to understand, comprehensive, and distinctly modern in its approach to the study of counterpoint. Written in a style that is clear, simple, and informal writing style, Davidian artfully mixes the history of counterpoint with an outline of its structure, placing musical examples from J. S. Bach side by side with those from The Beatles to illustrate the universality and currency of counterpoint in music analysis and composition. Designed as a single-semester introduction, Tonal Counterpoint brings the study of counterpoint into the present by: Making ample use of diagrams and flow charts Including helpful step-by-step prompt sheets for analyzing inventions and fugues Placing just as much emphasis on the composition as on the analysis of counterpoint Offering a broad array of musical examples, including the work of women composers, American songwriters, current students, and pop music composers Throughout, Davidian explains how the techniques of 18th-century contrapoint still readily apply to how music is composed today. Tonal Counterpoint for the 21st-Century Musician is ideal for students in the fields of music theory, composition, music history, and performance. A masterful and original classical composer as well as a renowned composer of film scores, Ernst Toch (1887 1964) made a permanent contribution to music in this important and widely praised book. Based on a series of lectures given at Harvard in 1944 and first published in 1948, this book is a brilliant examination of the materials and concepts that are the**

basic building blocks of music harmony, melody, counterpoint, and form. An admirable reconciliation of traditional and modern (mainly 12-tone) trends in composition, this book shows all types of writing must respond to psychological wants of the listener and how similar goals may be achieved in seemingly opposed styles. Illustrating his discussion with 390 musical examples, Toch not only introduces new ideas and approaches, but examines many age-old problems with clarity and precision consonance and dissonance, form versus number, and more. His analysis of the expanding harmonic universe, the wave line of melody, and the formative influence of movement are particularly penetrating. New to this edition are a biological introduction by Toch's grandson, Lawrence Weschler; a previously unpublished letter from Thomas Mann to Toch about this book (in English translation); and a complete checklist of Toch's compositions. Intended for all those who have a minimum understanding of musical notation and theory, this book will appeal to music lovers, practical musicians and amateurs, and incipient composers." The most celebrated book on counterpoint is Fux's great theoretical work GRADUS AD PARNASSUM. Since its appearance in 1725, it has been used by and has directly influenced the work of many of the great composers, including J.S. Bach, Haydn, and Beethoven. Originally written in Latin, this work has been translated in to the principal European languages. The present translation by Alfred Mann is the first faithful rendering in English, presenting the essence of Fux's teachings. A Pulitzer Prize-winning critic's "lyrical and haunting" (Alex Ross, The New Yorker) reflection on the meaning and

emotional impact of a Bach masterwork. As his mother was dying, Philip Kennicott began to listen to the music of Bach obsessively. It was the only music that didn't seem trivial or irrelevant, and it enabled him to both experience her death and remove himself from it. For him, Bach's music held the elements of both joy and despair, life and its inevitable end. He spent the next five years trying to learn one of the composer's greatest keyboard masterpieces, the Goldberg Variations. In *Counterpoint*, he recounts his efforts to rise to the challenge, and to fight through his grief by coming to terms with his memories of a difficult, complicated childhood. He describes the joys of mastering some of the piano pieces, the frustrations that plague his understanding of others, the technical challenges they pose, and the surpassing beauty of the melodies, harmonies, and counterpoint that distinguish them. While exploring Bach's compositions he sketches a cultural history of playing the piano in the twentieth century. And he raises two questions that become increasingly interrelated, not unlike a contrapuntal passage in one of the variations itself: What does it mean to know a piece of music? What does it mean to know another human being? "The Craft of Modal Counterpoint" is the companion book to Benjamin's "The Craft of Tonal Counterpoint," recently republished in a second edition by Routledge. Modal counterpoint is the style of composition that was employed until the "tonal" revolution pioneered by Bach; it is the basis for most Early Music. Benjamin, a composer and pedagogue, offers a complete analysis of this important musical style. He begins by covering general aspects of the style, then

**covers in detail two, three, and four-part counterpoint. The Motet, an important form of vocal composition in this period, is studied separately. The book concludes with a brief anthology of key scores, 15 in all, for the student to study further. Also includes 132 musical examples. Building on the same pedagogy that informed The Complete Musician, this Graduate Review of Tonal Theory is the first book to review music theory at a level that is sophisticated enough for beginning graduate students. Steven G. Laitz and Christopher Bartlette address students as colleagues, and thoroughly explore appealing and practical analytical applications. The text also provides a means to discuss the perception and cognition, the analysis and performance, and the composition and reception of common-practice tonal music. Marked by clarity and brevity, Graduate Review of Tonal Theory presents crucial concepts and procedures found in the majority of tonal pieces. A workbook for students (978-0-19-537699-9) that can be packaged with the text at a significant savings! (Package ISBN: 978-0-19-538628-8) This invaluable resource is organized by chapter into discrete assignments (3-5 per chapter), each progressing from short, introductory analytical and writing exercises to more involved tasks. The workbook also includes an appendix of keyboard exercises. The Cambridge History of Western Music Theory is the first comprehensive history of Western music theory to be published in the English language. A collaborative project by leading music theorists and historians, the volume traces the rich panorama of music-theoretical thought from the Ancient Greeks to the present day. Recognizing the variety and complexity of music theory as an**



historical subject, the volume has been organized within a flexible framework. Some chapters are defined chronologically within a restricted historical domain, whilst others are defined conceptually and span longer historical periods. Together the thirty-one chapters present a synthetic overview of the fascinating and complex subject that is historical music theory. Richly enhanced with illustrations, graphics, examples and cross-citations as well as being thoroughly indexed and supplemented by comprehensive bibliographies of the most important primary and secondary literature, this book will be an invaluable resource for students and scholars alike. Only Stravinsky can claim as much credit as Schoenberg for the most dramatic innovations in twentieth-century music. Inventor of the twelve-tone row, explorer of atonality and the hexachord, composer of tone poems, songs, and chamber music, and chief spokesman for the Vienna Circle, Schoenberg has become ever more influential as his successors have come to understand him. ø Fuller understanding has been delayed because many of his writings have not yet been edited or published. This volume collects four short works, each concentrated on a key issue in composition. Written in 1917, but altered and augmented many times in later years, the manuscripts edited and translated in this volume have never been published before. ø Their importance can permit no further delay since they present Schoenberg's thinking well after the publication in 1911 of *Harmonielehre*, his revolutionary theoretical book. The later texts provide numerous prospects for enhancing the study and appreciation of Schoenberg's compositions and theories. ø Also a painter, Schoenberg

enjoyed the friendship of Kandinsky and the Berlin expressionists. This volume includes a frontispiece reproducing one of Schoenberg's paintings. A new method of music theory education for undergraduate music students, *Harmony, Counterpoint, Partimento* is grounded in schema theory and partimento, and takes an integrated, hands-on approach to the teaching of harmony and counterpoint in today's classrooms and studios. A textbook in three parts, the package includes:

- the hardcopy text, providing essential stylistic and technical information and repertoire discussion;
- an online workbook with a full range of exercises, including partimenti by Fenaroli, Sala, and others, along with arrangements of eighteenth- and nineteenth-century compositions;
- an online instructor's manual providing additional information and realizations of all exercises.

Linking theoretical knowledge with aural perception and aesthetic experience, the exercises encompass various activities, such as singing, playing, improvising, and notation, which challenge and develop the student's harmonic, melodic, and rhythmic imagination. Covering the common-practice period (Corelli to Brahms), *Harmony, Counterpoint, Partimento* is a core component of practice-oriented training of musicianship skills, in conjunction with solfeggio, analysis, and modal or tonal counterpoint. Counterpoint manuals have long been central to the music education of composers, historians, and theorists. In this book a conductor uses counterpoint exercises to aid musicians in becoming sensitive to the fundamental ingredients of good music making. This is the second volume of the second edition of the now classic book "The Topos of Music". The author explains

his theory of musical performance, developed in the language of differential geometry, introducing performance vector fields that generalize tempo and intonation. The author also shows how Rubato, a software platform for composition, analysis, and performance, allows an experimental evaluation of principles of expressive performance theories. Practical work in writing counterpoint! This volume emphasizes developing analytical and writing skills in the contrapuntal technique of the eighteenth century. The orientation is strongly stylistic, dealing mainly with the polyphony of the late Baroque period. Three aspects are stressed throughout: practical work in writing counterpoint, utilizing various textures, devices, and genre of the period; historical background, to establish the origins of different forms and justify the pedagogical method employed here; analysis of selections from music literature, often in voice-leading reductions. After an opening chapter that reviews some general features of the late Baroque period, there is a brief survey of melodic characteristics, and a study of procedures associated with two, three, and four voices. First paperback edition of classic introductory text features history of contrapuntal theory, technical features, "species" exercises in 2-, 3- and 4-part counterpoint; canon, motet, Mass, more. Includes many musical examples. Covering modal music from Gregorian chant through the seventeenth-century, *The Principles and Practice of Modal Counterpoint* is a comprehensive textbook combining stylistic composition, theory and analysis, music history, and performance. By supplementing a modified species approach with a wealth of complete

musical examples and historical information, this textbook thoroughly joins principle with practice, providing a truly immersive experience in the study of modal counterpoint and familiarizing students with modal repertoire. **Music Theory and Composition: A Practical Approach** presents a pragmatic, accessible approach to music theory through an emphasis on melody and counterpoint. This focus explains the “why” of musical construction more clearly than the traditional approach of beginning with chords. By starting with a single melodic line and gradually adding voices in counterpoint, the book drills part-writing while simultaneously explaining functionality, first with scale degrees and then with harmony. The text has students learn musical techniques and progressively build on their functions and importance to create their own compositions. With short, digestible chapters, **Music Theory and Composition** clearly presents otherwise complicated ideas not as strict rules, but as artistic ideals, encouraging the interactive creation of new compositions as a tool for learning. The textbook is versatile and easily customizable, suiting Different skill levels with species counterpoint providing a framework for the beginner while providing an interesting challenge for more experienced students Different curricular schedules with complete exercises in two, three, and four voices, allowing for an optional skip from two voices to four Different pedagogical approaches with species exercises encouraging students to consider harmonic choices and figured bass ensuring functional progressions **Instructor Resources: Instructor’s Manual:** The Instructor’s Manual includes sample syllabi and student handouts **Test Bank:** The test bank includes

**sample tests and answer keys in MS Word format.**

**Student Resources: Companion Website with Downloadable Workbook Sections:**

**<http://textbooks.rowman.com/stone>**

**Additional Features:**

**complete curriculum for first-year theory courses over 500 musical examples drawn from Common Practice Era compositions as well as more contemporary and popular pieces focus on active composition throughout the text and workbook sections large pop music section to expand student's application of theory conversational tone to encourage student engagement**

**Designed for first-year college music theory courses, but accessible enough for the interested lay reader or high school student, the text offers a true balance of counterpoint and harmony. Carl Schachter is the world's leading practitioner of Schenkerian theory and analysis. His articles and books have been broadly influential, and are seen by many as models of musical insight and lucid prose. Yet, perhaps his greatest impact has been felt in the classroom. At the Mannes College of Music, the Juilliard School of Music, Queens College and the Graduate Center of the City University of New York, and at special pedagogical events around the world, he has taught generations of musical performers, composers, historians, and theorists over the course of his long career. In Fall 2012, Schachter taught a doctoral seminar at the CUNY Graduate Center in which he talked about the music and the musical issues that have concerned him most deeply; the course was in essence a summation of his extensive and renowned teaching. In *The Art of Tonal Analysis*, winner of the Society for Music Theory's 2017 Citation of Special Merit, music theorist Joseph Straus presents edited transcripts**

of those lectures. Accompanied by abundant music examples, including analytical examples transcribed from the classroom blackboard, Straus's own visualizations of material that Schachter presented aurally at the piano, and Schachter's own extended Schenkerian graphs and sketches, this book offers a vivid account of Schachter's masterful pedagogy and his deep insight into the central works of the tonal canon. In making the lectures of one of the world's most extraordinary musicians and musical thinkers available to a wide audience, *The Art of Tonal Analysis* is an invaluable resource for students and scholars of music. First Published in 2003. Routledge is an imprint of Taylor & Francis, an informa company.

In Germany, Otfried Höffe has been a leading contributor to debates in moral, legal, political, and social philosophy for close to three decades. Höffe's work (like that of his contemporary, Jürgen Habermas), brings into relief the relevance of these German discussions to their counterparts in English-language circles. In this book, originally published in Germany in 1990 and expanded since, Höffe proposes an extended and original interpretation of Kant's philosophy of law, and social morality. Höffe articulates his reading of Kant in the context of an account of modernity as a "polyphonous project," in which the dominant themes of pluralism and empiricism are countered by the theme of categorically binding moral principles, such as human rights. Paying equal attention to the nuances of Kant's texts and the character of the philosophical issues in their own right, Höffe ends up with a Kantianism that requires, rather than precludes, a moral anthropology and that questions the fashionable juxtaposition of Kant and Aristotle as

**exemplars of incompatible approaches to ethical and political thought. This student workbook accompanies Graduate Review of Tonal Theory: A Recasting of Common-Practice Harmony, Form, and Counterpoint. The exercises are organized by chapter into 61 discrete assignments, each progressing from short, introductory analytical and writing exercises to more-involved tasks. This volume also features additional keyboard exercises for 12 chapters. The student workbook is enhanced by a DVD of recordings by the Eastman students and faculty of musical examples from the text and analytical exercises within. -- Stanley Persky, City University of New York**

**Counterpoint is an approach to musical composition based on the union of independent and interdependent melodies. "Counterpoint and How to Use It in Your Music" is a step-by-step course in counterpoint, and shows you how to apply it in your own music, whether you write contemporary pop songs or pieces for orchestral or traditional instruments. This classic treatise on counterpoint is an essential resource for music students and scholars, offering clear explanations and practical exercises that illuminate the principles of this challenging art form. 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. An accessible scientific explanation for the traditional rules of voice leading, including an account of why listeners find some musical textures more pleasing than others. Voice leading is the musical art of combining sounds over time. In this book, David Huron offers an accessible account of the cognitive and perceptual foundations for this practice. Drawing on decades of scientific research, including his own award-winning work, Huron offers explanations for many practices and phenomena, including the perceptual dominance of the highest voice, chordal-tone doubling, direct octaves, embellishing tones, and the musical feeling of sounds “leading” somewhere. Huron shows how traditional rules of voice leading align almost perfectly with modern scientific accounts of auditory perception. He also reviews pertinent research establishing the role of learning and enculturation in auditory and musical perception. Voice leading has long been taught with reference to Baroque chorale-style part-writing, yet there exist many more musical styles and practices. The traditional emphasis on Baroque part-writing understandably leaves many musicians wondering why they are taught such an archaic and narrow practice in an age of stylistic diversity. Huron explains how and why Baroque voice leading continues to warrant its central pedagogical status. Expanding beyond choral-style writing, Huron shows how established perceptual principles can be used to compose, analyze, and critically understand any kind of acoustical texture from tune-and-accompaniment songs and symphonic orchestration to**



**jazz combo arranging and abstract electroacoustic music. Finally, he offers a psychological explanation for why certain kinds of musical textures are more likely to be experienced by listeners as pleasing. "Counterpoint proceeds by developing species counterpoint in the tradition of Johann Joseph Fux and his famous Gradus ad Parnassum (1725), but with attention to Schenker's more in-depth study. Everyone from beginning music theory students to composers to graduate composition students will benefit from the methods introduced here. As emphasized in the preface, readers are presented with "exercises for composition." Rather than actually teaching a student to compose, working through these exercises will improve musicianship as it applies to both composition and understanding music theory."--BOOK JACKET. "This manual forms an introduction to the study of single, double, triple and quadruple counterpoint in the strict style. All rules, directions, principles and observations contained in the book, are founded on the contrapuntal style of Bach, Handel, and other classic masters who followed our tonal system of major and minor keys in their writings.". In this groundbreaking book, Tymoczko uses contemporary geometry to provide a new framework for thinking about music, one that emphasizes the commonalities among styles from Medieval polyphony to contemporary jazz. Finest heroic poem in Old English celebrates the exploits of Beowulf, a young nobleman of southern Sweden. Combines myth, Christian and pagan elements, and history into a powerful narrative. Genealogies. Presents a systematic approach to polyphonic composition in the ecclesiastical style of Palestrina. It is designed for use in beginning and**

intermediate level courses in modal counterpoint and helps students develop a systematic and reliable method to compare individual composers and stylistic trends of the Renaissance. The mathematical theory of counterpoint was originally aimed at simulating the composition rules described in Johann Joseph Fux's *Gradus ad Parnassum*. It soon became apparent that the algebraic apparatus used in this model could also serve to define entirely new systems of rules for composition, generated by new choices of consonances and dissonances, which in turn lead to new restrictions governing the succession of intervals. This is the first book bringing together recent developments and perspectives on mathematical counterpoint theory in detail. The authors include recent theoretical results on counterpoint worlds, the extension of counterpoint to microtonal pitch systems, the singular homology of counterpoint models, and the software implementation of contrapuntal models. The book is suitable for graduates and researchers. A good command of algebra is a prerequisite for understanding the construction of the model.

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