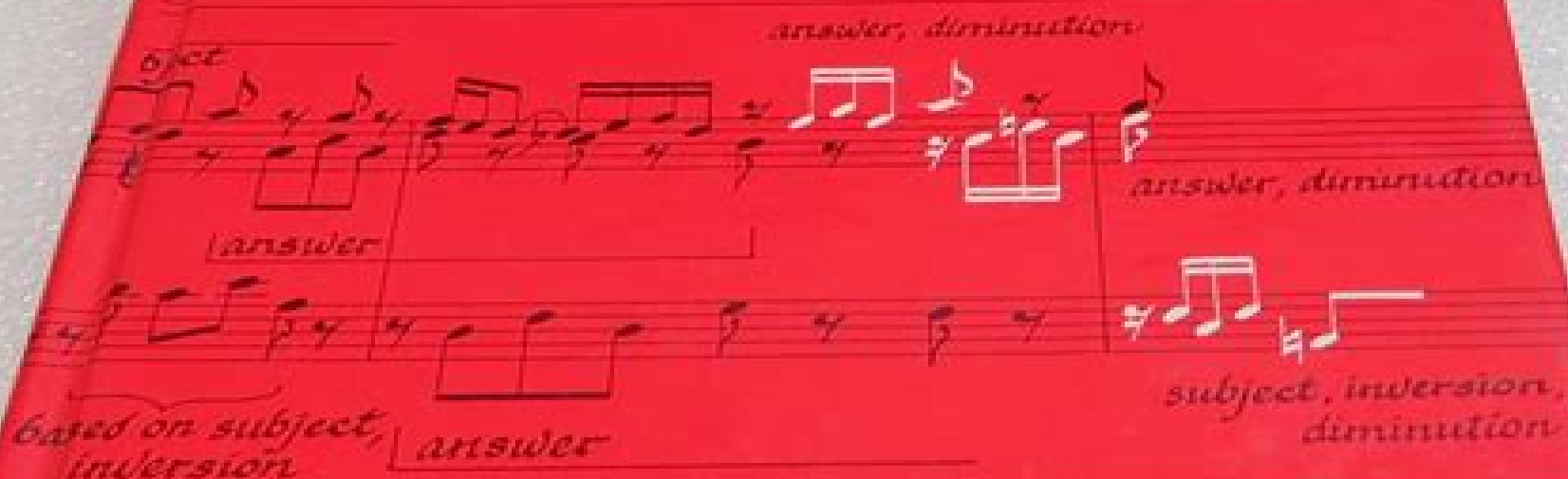


18th CENTURY COUNTERPOINT AND TONAL STRUCTURE

Richard S. Parks



Eighteenth Century Counterpoint And Tonal Structure

William G. Andrews, Molly Sclater



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Eighteenth-century Counterpoint and Tonal Structure Richard S. Parks, 1984 A Practical Approach to 18th Century Counterpoint Robert Gauldin, 2013-03-04 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 **Elements of 18th Century Counterpoint** William G. Andrews, Molly Sclater, 1999-11-27 Provides students with music from the great composers to study before attempting to write themselves Discussion of the elements of music pertinent to an understanding of the 18th century counterpoint are included *Structure and Meaning in Tonal Music* Carl Schachter, L. Poundie Burstein, David Gagné, 2006 Introduction Expression The two curious moments in Chopin's E flat major prelude Charles Burkhart Circular motion in Chopin's late B major nocturne op 62 no 1 William Rothstein Of species counterpoint gondola songs and sordid boons Poundie Burstein Theory The spirit and technique of Schenker pedagogy David Gagn and Allen Cadwallader Prolongational and hierarchical structures in 18th century theory Joel Lester Thoughts on Schenker's treatment of diminution and repetition in part III of Free composition and its implications for analysis Wayne Petty Looking at the Urlinie Hedi Siegel Style Rhythmic displacement in the music of Bill Evans Steven Larson Levels of voice leading in the music of Louis Couperin Drora Pershing The analysis of east Asian music David Loeb Baroque styles and the analysis of baroque music Channan Willner Words and music Schumann's Das ist ein Flöten und Geigen conflicts between local and global perspectives Lauri Suurpaa Reinterpreting the past Brahms's link to Bach in the setting of Mit Fried und Freud ich fahr dahin from the motet op 74 no 1 Robert Cuckson Hinauf strebt's song study with Carl Schachter Timothy Jackson Intimate immensity in Schubert's The shepherd on the rock Frank Samarotto Form Tonal conflicts in Haydn's development sections the role of C major in symphonies nos 93 and 102 Mark Anson Cartwright Aspects of structure in Bach's F minor fugue WTC II William Renwick The andante from Mozart's symphony no 40 K 5 Basic Contrapuntal Techniques H. Owen Reed, Greg A. Steinke, Paul O. Harder, 2003 A revision of the classic 1964 edition exploring counterpoint techniques beyond the stylistic base of the baroque tradition This practical 194 page book contains a glossary of terms a bibliography for further study and a subject index There is also an index of musical examples and the included CDs contain recordings of musical examples from the text Includes perforated exercise pages for students **A Practical Approach to Eighteenth-century Counterpoint** Robert Gauldin, 1995 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 *Beating Time and Measuring Music in the Early Modern Era* Roger Mathew Grant,2014-10-21 *Beating Time Measuring Music in the Early Modern Era* chronicles the shifting relationships between ideas about time in music and science from the sixteenth through the early nineteenth centuries Centered on theories of musical meter the book investigates the interdependence between theories of meter and conceptualizations of time from the age of Zarlino to the invention of the metronome These formulations have evolved throughout the history of Western music reflecting fundamental reevaluations not only of music but also of time itself Drawing on paradigms from the history of science and technology and the history of philosophy author Roger Mathew Grant illustrates ways in which theories of meter and time informed by one another have manifested themselves in the field of music During the long eighteenth century treatises on subjects such as aesthetics music theory mathematics and natural philosophy began to reflect an understanding of time as an absolute quantity independent of events This gradual but conclusive change had a profound impact on the network of ideas connecting time meter character and tempo Investigating the impacts of this change Grant explores the timekeeping techniques musical and otherwise that implemented this conceptual shift both technologically and materially Bringing together diverse strands of thought in a broader intellectual history of temporality Grant s study fills an unexpected yet conspicuous gap in the history of music theory and is essential reading for music theorists and composers as well as historical musicologists and practitioners of historically informed performance

A Topical Guide to Schenkerian Literature David Carson Berry,2004 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 *Compositional Theory in the Eighteenth Century* Joel Lester,1992 This is the most comprehensive account ever given of the theory behind the music of Baroque and Classical composers from Bach to Beethoven While giving preeminent theorists their due in this panoramic survey of musical thought Joel Lester also examines the works of more than one hundred seventeenth and eighteenth century writers *Perspectives on Early Keyboard Music*

and Revival in the Twentieth Century Rachelle Taylor, Hank Knox, 2017-12-15 The twentieth century revival of early music unfolded in two successive movements rooted respectively in nineteenth century antiquarianism and in rediscovery of the value of original instruments The present volume is a collection of insights reflecting the principal concerns of the second of those revivals focusing on early keyboards and beginning in the 1950s The volume and its authors acknowledge Canadian harpsichordist Kenneth Gilbert b 1931 as one of this revival's leaders The content reflects international research on early keyboard music sources instruments theory editing and discography Considerations that echo throughout the book are the problematics of source attributions progressive institutionalization of early music historical instruments as agents of artistic change and education antecedents and networks of the revival seen as a social phenomenon the impact of historical performance and the quest for understanding style and genre The chapters cover historical performance practice source studies edition theory and form and instrument curating and building Among their authors are prominent figures in performance music history editing instrument building and restoration and theory some of whom engaged with the early keyboard revival as it was happening

Teaching Approaches in Music Theory Michael R. Rogers, 2004 Drawing on decades of teaching experience and the collective wisdom of dozens of the most creative theorists in the country Michael R. Rogers's diverse survey of music theory one of the first to comprehensively survey and evaluate the teaching styles techniques and materials used in theory courses is a unique reference and research tool for teachers theorists secondary and postsecondary students and for private study This revised edition of *Teaching Approaches in Music Theory: An Overview of Pedagogical Philosophies* features an extensive updated bibliography encompassing the years since the volume was first published in 1984 In a new preface to this edition Rogers references advancements in the field over the past two decades from the appearance of the first scholarly journal devoted entirely to aspects of music theory education to the emergence of electronic advances and devices that will provide a supporting if not central role in the teaching of music theory in the foreseeable future With the updated information the text continues to provide an excellent starting point for the study of music theory pedagogy Rogers has organized the book very much like a sonata Part one Background delineates principal ideas and themes acquaints readers with the author's views of contemporary musical theory and includes an orientation to an eclectic range of philosophical thinking on the subject part two Thinking and Listening develops these ideas in the specific areas of mindtraining and analysis including a chapter on ear training and part three Achieving Teaching Success recapitulates main points in alternate contexts and surroundings and discusses how they can be applied to teaching and the evaluation of design and curriculum *Teaching Approaches in Music Theory* emphasizes thoughtful examination and critique of the underlying and often tacit assumptions behind textbooks materials and technologies Consistently combining general methods with specific examples and both philosophical and practical reasoning Rogers compares and contrasts pairs of concepts and teaching approaches some mutually exclusive and some overlapping The volume is enhanced by extensive

suggested reading lists for each chapter *Explaining Tonality* Matthew Brown, 2005 First coined in the early 19th century tonality denotes music that focuses melodically and or harmonically on some stable pitch or tonic especially functional triads This volume shows why Schenker was able to explain tonal relationships so successfully and why his explanations have advantages over those of his rivals Harmonic Materials in Tonal Music Greg A. Steinke, Paul O. Harder, 2002 For courses in Music Theory Harmony Comprehensive Musicianship and Materials of Music Created for introductory courses in basic music theory and harmonic practice this self paced auto instructional text in two volumes has become a classic in the field Since the students work independently through the programmed format of the text instructors can concentrate on the more creative aspects of their course From the wealth of clearly laid out lessons and exercises students receive continual feedback and reinforcement as they work through the sequence at their own pace Also a set of musical examples on compact discs accompanies the volumes providing students with aural experience of tonal and harmonic material used in the text Neither books nor CDs can be ordered alone See below for ordering code **Analyzing Fugue** William Renwick, **Tonal Structures in Early Music** Cristle Collins Judd, 2014-04-23 Discussion of tonal structure has been one of the most problematic and controversial aspects of modern study of Medieval and Renaissance polyphony These new essays written specifically for this volume consider the issue from historical analytical theoretical perceptual and cultural perspectives

Voice Leading David Huron, 2016-08-26 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 Bach's Art of Fugue and Musical Offering Matthew Dirst, 2024 The initial volume in a

series of American Bach Society Guides Bach's Art of Fugue and Musical Offering is a comprehensive study of two closely related masterworks of the late Baroque fugal style This compact guide intended for practitioners music scholars and a general readership summarizes a considerable body of knowledge about these famously cerebral collections in an engaging and accessible style Bach specialist and keyboard player Matthew Dirst explains the Art of Fugue and Musical Offering's idiosyncratic musical language while reviewing how both projects took shape during Bach's final decade They reflect Bach's lifelong fascination with learned counterpoint as demonstrated in elaborate series of fugues and canons in both and in an unusually intricate trio sonata in the latter Dirst provides commentary on individual movements and groups of pieces and on the historical reception of this music including its impact on other disciplines Recurring themes include Bach's diligent exploration of contrapuntal types and techniques his embrace of musical games and his creative assimilation of diverse musical styles

Reader's Guide to Music Murray Steib, 2013-12-02 The Reader's Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology

Debussy in Performance James R. Briscoe, 1999-01-01 Claude Debussy who composed works of major significance in a wide range of musical and theatrical genres has exerted a fundamental influence on musicians of the twentieth century This book explores how Debussy's compositions are brought to life in performance investigating the composer's own expectations the traditions surrounding the performance of his music and the internal and contextual evidence that can give insight to performers of his works Leading international scholars and interpreters of Debussy's music draw on his letters and music criticism as well as on the memoirs of performers close to him to discuss issues of performance forces tempo and its flexibility performer license and the interpretation of expressive indications in the scores They urge performers to recognize the symbolism and the value of silence in Debussy's work And they show that it is particularly important to focus on aspects of timbre voice leading and the musical arabesque together with meter and phrase ambiguities when playing his music The book also includes the translation of an article on the opera *Pelleas et Melisande* In performance by one of Debussy's original conductors Desire Emile Inghelbrecht and an interview with the composer conductor Pierre Boulez on approaches to *Pelleas* and the orchestral works

The second practice of nineteenth-century tonality William Kinderman, Harald Krebs, 1996-01-01 In 1861 a half century before Arnold Schoenberg's break with tonality a young composer associated with Liszt saw a threshold to musical modernism as lodged in the suspension of the main key As the unified tonal perspective of earlier music yielded increasingly to dualistic key structures often laden with chromaticism the language of music was transformed In *The Second Practice of*

Nineteenth Century Tonality nine prominent theorists and historians explore aspects of this musical evolution from Schubert to the end of the nineteenth century Many works discussed are masterpieces of the performance repertory ranging from Chopin s piano pieces and Wagner s music dramas to the symphonies of Bruckner The integration of analytical and historical approaches in the essays seeks to avoid narrow specialization as well as the polemic stance of some recent studies A critical assessment of issues including inter textuality narrative and dramatic symbolism enriches this investigation of what may be described as the second practice of nineteenth century tonality

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