

Bach To Brahms Essays On Musical Design And Struc

THANK YOU VERY MUCH FOR READING **BACH TO BRAHMS ESSAYS ON MUSICAL DESIGN AND STRUC**. MAYBE YOU HAVE KNOWLEDGE THAT, PEOPLE HAVE SEARCH NUMEROUS TIMES FOR THEIR FAVORITE READINGS LIKE THIS BACH TO BRAHMS ESSAYS ON MUSICAL DESIGN AND STRUC, BUT END UP IN HARMFUL DOWNLOADS. RATHER THAN ENJOYING A GOOD BOOK WITH A CUP OF COFFEE IN THE AFTERNOON, INSTEAD THEY ARE FACING WITH SOME MALICIOUS BUGS INSIDE THEIR DESKTOP COMPUTER.

BACH TO BRAHMS ESSAYS ON MUSICAL DESIGN AND STRUC IS AVAILABLE IN OUR BOOK COLLECTION AN ONLINE ACCESS TO IT IS SET AS PUBLIC SO YOU CAN DOWNLOAD IT INSTANTLY.

OUR BOOKS COLLECTION SPANS IN MULTIPLE LOCATIONS, ALLOWING YOU TO GET THE MOST LESS LATENCY TIME TO DOWNLOAD ANY OF OUR BOOKS LIKE THIS ONE. KINDLY SAY, THE BACH TO BRAHMS ESSAYS ON MUSICAL DESIGN AND STRUC IS UNIVERSALLY COMPATIBLE WITH ANY DEVICES TO READ

A MUSICAL OFFERING - LUIS SAGASTI
2020-07-08

"IN THE 18TH CENTURY, COUNT KEYSERLING COMMISSIONS JOHANN SEBASTIAN BACH TO COMPOSE A PIECE OF MUSIC THAT WILL FINALLY ALLOW HIM TO FALL ASLEEP. BACH, SURPASSING ALL EXPECTATIONS, CREATES AN ARIA CONTAINING THIRTY VARIATIONS THAT BECAME KNOWN AS THE GOLDBERG VARIATIONS, IN HONOUR OF ITS FIRST PERFORMER, PUT IN CHARGE OF PLAYING THE PIECE NIGHT AFTER NIGHT UNTIL THE COUNT FELL ASLEEP. WITH THIS STORY, LUIS SAGASTI OPENS A HYPNOTIC TALE FULL

OF COUNTERPOINTS THAT, JUST LIKE THE VARIATIONS, SETS OUT TO FOLLOW THE TURNS OF A MELODY SO AS TO ARRIVE AT THE FINAL ARIA - WHERE EVERYTHING BEGINS AGAIN."-- PUBLISHER.

ORGANIZED TIME - JASON YUST 2018
ORGANIZED TIME IS THE FIRST ATTEMPT TO UNITE THEORIES OF HARMONY, RHYTHM AND METER, AND FORM UNDER A COMMON IDEA OF STRUCTURED TIME. BUILDING OFF OF RECENT ADVANCES IN MUSIC THEORY IN ESSENTIAL SUBFIELDS-- RHYTHMIC THEORY, TONAL STRUCTURE, AND THE THEORY OF MUSICAL FORM-- AUTHOR JASON YUST DEMONSTRATES

THAT TONAL MUSIC EXHIBITS SIMILAR HIERARCHICAL ORGANIZATION IN EACH OF THESE DIMENSIONS. YUST DEVELOPS A NETWORK MODEL FOR TEMPORAL STRUCTURE WITH AN APPLICATION OF MATHEMATICAL GRAPH THEORY, WHICH LEADS ULTIMATELY TO MUSICAL APPLICATIONS OF A MULTI-DIMENSIONAL POLYTOPE CALLED THE ASSOCIAHEDRON. A WEALTH OF ANALYTICAL EXAMPLES INCLUDES NOT ONLY THE FAMILIAR TONAL CANON--J.S. BACH, MOZART, SCHUMANN--BUT ALSO LESSER KNOWN MASTERS OF THE MUSICAL ENLIGHTENMENT SUCH AS C.P.E. AND J.C. BACH, BOCCHERINI, AND JOHANN GOTTLIEB GRAUN. YUST'S APPROACH HAS WIDE-RANGING RAMIFICATIONS ACROSS MUSIC THEORY, ENABLING NEW APPROACHES TO MUSICAL CLOSURE, HYPERMETER, FORMAL FUNCTION, SYNCOPATION, AND RHYTHMIC DISSONANCE, AS WELL AS HISTORICAL OBSERVATIONS ABOUT THE DEVELOPMENT OF SONATA FORM AND THE INNOVATIONS OF HAYDN AND BEETHOVEN. MAKING A FORCEFUL ARGUMENT FOR THE INDEPENDENCE OF MUSICAL MODALITIES AND FOR A MULTIVALENT APPROACH TO MUSIC ANALYSIS, ORGANIZED TIME ESTABLISHES THE AESTHETIC IMPORTANCE OF STRUCTURAL DISJUNCTION, THE CONFLICT OF STRUCTURE IN DIFFERENT MODALITIES, IN NUMEROUS ANALYTICAL CONTEXTS.

JOHANNES BRAHMS - HEATHER PLATT
2012-07-26

FIRST PUBLISHED IN 2011. JOHANNES BRAHMS: A RESEARCH AND

INFORMATION GUIDE IS AN ANNOTATED BIBLIOGRAPHY CONCERNING BOTH THE NATURE OF PRIMARY SOURCES RELATED TO THE COMPOSER AND THE SCOPE AND SIGNIFICANCE OF THE SECONDARY SOURCES WHICH DEAL WITH HIM, HIS COMPOSITIONS, AND HIS INFLUENCE AS A COMPOSER AND PERFORMER. THE SECOND EDITION WILL INCLUDE RESEARCH PUBLISHED SINCE THE PUBLICATION OF THE FIRST EDITION AND PROVIDE ELECTRONIC RESOURCES.

HOW SONATA FORMS - YOEL GREENBERG 2022-06-10

TRADITIONAL APPROACHES TO MUSICAL FORM HAVE ALWAYS ADOPTED A TOP-DOWN PERSPECTIVE WHEREBY A WORK'S FORM ORGANIZES AND UNIFIES THE INDIVIDUAL PARTS OF THE WORK THROUGH AN OVERARCHING LOGIC. *HOW SONATA FORMS* TURNS THIS VIEW ON ITS HEAD, PROPOSING INSTEAD THAT IT WAS THE PARTS THAT CONDITIONED AND ENABLED THE WHOLE. RELYING ON A CORPUS OF OVER A THOUSAND WORKS, AUTHOR YOEL GREENBERG ILLUSTRATES HOW THE ELEMENTS OF SONATA FORM AROSE INDEPENDENTLY OF ONE ANOTHER, WITH AN OVERARCHING IDEA OF FORM ONLY EMERGING AT THE TAIL END OF ITS FORMATIVE PERIOD DURING THE EIGHTEENTH CENTURY. APPRECIATION OF THE BOTTOM-UP NATURE OF SONATA FORM'S EVOLUTION REVEALS IT NOT AS A STABLE PACKAGE OF FEATURES THAT ALL SERVE A COMMON AESTHETIC OR FORMAL GOAL, BUT RATHER AS AN UNSTABLE COLLECTION OF DISPARATE AND SOMETIMES EVEN CONTRADICTORY

COMMON PRACTICES. THE RESOLUTION OF THESE CONTRADICTIONS PRESENTS A CHALLENGE TO COMPOSERS, RENDERING FORM A CREATIVE CATALYST IN ITSELF, RATHER THAN AS A COMPOSITIONAL CONVENIENCE. MORE GENERALLY, THE DEEPLY DIACHRONIC PERSPECTIVE OF HOW SONATA FORMS OFFERS AN ALTERNATIVE TO THE TRADITIONAL SYNCHRONIC OUTLOOK THAT PERVADES MUSIC THEORY IN GENERAL AND THE STUDY OF FORM IN PARTICULAR. RATHER THAN FOCUS ON DEFINITIONS AND TAXONOMIES, HOW SONATA FORMS PROPOSES A FOCUS ON THE MOTION OF THE SYSTEM OF FORM AS A WHOLE, SUGGESTING THAT IT IS OFTEN MORE PRODUCTIVE TO APPRECIATE THE DYNAMICS OF A SYSTEM THAN IT IS TO RIGOROUSLY DEFINE ITS PARTS.

"IN MEINEN TÄGLEN SPRECHE ICH"

JOHANNES SCHILD 2022-11-03

FORMTREUER KLASSIZIST ODER

»VERKAPPTER PROGRAMMUSIKER«?

KAUM EIN KOMPONIST DES 19.

JAHRHUNDERTS VEREINTE DERART

WIDERSPRÜCHLICHE EINSCHÜTZUNGEN

AUF SICH WIE JOHANNES BRAHMS.

WOVON "SPRECHEN" BRAHMS'

SYMPHONIEN, WAS IST IHR

MUSIKALISCHER GEHALT? DAS BUCH

WAGT EINEN NEUEN BLICK INS INNERE

DIESER MUSIK UND RECHNET DAS "REZITSEL

BRAHMS" IN EINE UNGEWOHNTE

PERSPEKTIVE. EINE "SYMPHONISCHE

TETRALOGIE" NENNT ES DIE VIER

SYMPHONIEN, DENN DIE FRUCHTBARE

RIVALITÄT ZUM 20 JAHRE JÜNGEREN

WAGNER FINDET DARIN DEUTLICHEN

AUSDRUCK. AUCH BRAHMS'

KOMPOSITIONSKUNST ZIELT AUF EIN MUSIKALISCHES SPRECHEN UND BEDEUTEN, DOCH GEHT SIE IN DER ART, WIE SIE IHRE BOTSCHAFT FORMULIERT, WEIT WAGNER HINAUS. HERZSTÜCK DER UNTERSUCHUNG IST EINE TONKONSTELLATION, DIE IN ARTISTISCHER WEISE DIE MUSIK DER SYMPHONIEN DURCHWIRKT. DAS BUCH MACHT DIE KUNST DER ANSPIELUNGEN UND GEHEIMEN BOTSCHAFTEN PLASTISCH UND KOMMT NEBEN BACH UND WAGNER SCHLIESLICH ZU EINEM WEITEREN FIXSTERN: MOZART. BRAHMS AND THE SHAPING OF TIME - SCOTT MURPHY 2018

COMBINES FRESH APPROACHES TO THE LIFE AND MUSIC OF THE BELOVED NINETEENTH-CENTURY COMPOSER WITH THE LATEST AND MOST SIGNIFICANT WAYS OF THINKING ABOUT RHYTHM, METER, AND MUSICAL TIME.

PERFORMATIVE ANALYSIS - JEFFREY SWINKIN 2016

THIS BOOK PROPOSES A NEW MODEL FOR UNDERSTANDING THE MUSICAL WORK, WHICH INCLUDES INTERPRETATION -- BOTH ANALYSIS- AND PERFORMANCE-BASED -- AS AN INTEGRAL COMPONENT.

LISZT AND VIRTUOSITY - ROBERT DORAN 2020

A NEW AND WIDE-RANGING COLLECTION OF ESSAYS BY LEADING INTERNATIONAL SCHOLARS, EXPLORING THE CONCEPT AND PRACTICES OF VIRTUOSITY IN FRANZ LISZT AND HIS CONTEMPORARIES.

ESSAYS IN MUSICAL ANALYSIS: SYMPHONIES - DONALD FRANCIS TOVEY 1968

SCHUBERT'S MATURE INSTRUMENTAL MUSIC - DAVID BEACH 2017

PROBING ANALYSES, FROM THE RENOWNED MUSIC THEORIST, OF SCHUBERT'S GREAT, YET STILL LITTLE-STUDIED PIANO-SOLO, CHAMBER, AND SYMPHONIC MASTERPIECES.

EXPLORATIONS IN SCHENKERIAN

ANALYSIS - DAVID BEACH 2016

DISPLAYS THE RANGE AND DIVERSITY OF SCHENKERIAN STUDIES TODAY IN FIFTEEN ESSAYS COVERING MUSIC FROM BACH THROUGH DEBUSSY AND STRAUSS.

MATHEMATICAL CONVERSATIONS - JORDAN B L SMITH 2016-07-21

MATHEMATICAL CONVERSATIONS CELEBRATES THE UNDERSTANDING OF MUSIC THROUGH MATHEMATICS, AND THE APPRECIATION OF MATHEMATICS THROUGH MUSIC. THIS VOLUME IS A COMPILATION OF THE INVITED TALKS GIVEN AT THE MATHEMATICAL CONVERSATIONS WORKSHOP THAT TOOK PLACE IN SINGAPORE FROM 13-15 FEBRUARY 2015, ORGANIZED BY ELAINE CHEW IN PARTNERSHIP WITH GÉRARD ASSAYAG FOR THE SCIENTIFIC PROGRAM AND WITH BERNARD LANSKEY FOR THE ARTISTIC PROGRAM. THE CONTRIBUTORS ARE WORLD EXPERTS AND LEADING SCHOLARS, WRITING ON THE INTERSECTION OF MUSIC AND MATHEMATICS. THEY ALSO FOCUS ON PERFORMANCE AND COMPOSITION, TWO TOPICS WHICH ARE FOUNDATIONAL BOTH TO THE UNDERSTANDING OF HUMAN CREATIVITY AND TO THE CREATION OF TOMORROW'S MUSIC TECHNOLOGIES. THIS BOOK IS ESSENTIAL READING FOR RESEARCHERS IN

BOTH MUSIC AND MATHEMATICS. IT WILL ALSO APPEAL MORE BROADLY TO SCHOLARS, STUDENTS, MUSICIANS, AND ANYONE INTERESTED IN NEW PERSPECTIVES ON THE INTIMATE RELATIONSHIP BETWEEN THESE TWO UNIVERSAL HUMAN ACTIVITIES.

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SCHOENBERG AND THE NEW MUSIC - CARL DAHLHAUS 1987

THIS BOOK IS A COLLECTION OF ESSAYS, BY THE LEADING GERMAN MUSICOLOGIST OF OUR DAY, ON ONE OF THE MOST CONTROVERSIAL AND INFLUENTIAL COMPOSERS OF OUR CENTURY: ARNOLD SCHOENBERG. SCHOENBERG IS CONSIDERED HERE AS A HISTORICAL FIGURE, AS A THINKER AND THEORETICIAN AND AS A COMPOSER WHOSE WORKS MAY BE SUBJECTED TO TECHNICAL ANALYSIS AND/OR EXAMINED IN RELATION TO THE HISTORY OF IDEAS. ABOVE ALL, HE IS CONSIDERED IN THE CONTEXT OF THE 'NEW MUSIC', THE HISTORICAL AND CULTURAL MOVEMENT OF THE FIRST TWO DECADES OF THIS CENTURY WHICH EMBRACE MUSICIANS SUCH AS WEBERN, SCHREKER AND

SCRIABIN (ALL OF WHOM ARE ALLOTTED INDIVIDUAL ESSAYS), AS WELL AS SCHOENBERG HIMSELF. IN ADDITION TO HISTORICAL AND ANALYTICAL ESSAYS THERE ARE ESSAYS OF A BROADER CULTURAL- HISTORICAL AND EVEN SOCIOLOGICAL IMPORT WHICH SHOULD INTEREST ALL THOSE INVOLVED WITH TWENTIETH-CENTURY MUSIC AND IDEAS.
EXPRESSIVE INTERSECTIONS IN BRAHMS - HEATHER PLATT 2012-07-18
"THIS EXCEPTIONALLY FINE COLLECTION BRINGS TOGETHER MANY OF THE BEST ANALYSTS OF BRAHMS, AND NINETEENTH-CENTURY MUSIC GENERALLY, IN THE ENGLISH-SPEAKING WORLD TODAY." —NINETEENTH-CENTURY MUSIC REVIEW
CONTRIBUTORS TO THIS EXCITING VOLUME EXAMINE THE INTERSECTION OF STRUCTURE AND MEANING IN BRAHMS'S MUSIC, UTILIZING A WIDE RANGE OF APPROACHES, FROM THE THEORIES OF SCHENKER TO THE MOST RECENT ANALYTICAL TECHNIQUES. THEY COMBINE VARIOUS VIEWPOINTS WITH THE SEMIOTIC-BASED APPROACHES OF ROBERT HATTEN, AND ADDRESS MANY OF THE MOST IMPORTANT GENRES IN WHICH BRAHMS COMPOSED. THE ESSAYS REVEAL THE EXPRESSIVE POWER OF A WORK THROUGH THE COMPARISON OF SPECIFIC PASSAGES IN ONE PIECE TO SIMILAR WORKS AND THROUGH OTHER ARTISTIC REALMS SUCH AS LITERATURE AND PAINTING. THE RESULT OF THIS INTERTEXTUAL RE-FRAMING IS A NEW AWARENESS OF THE MEANINGFULNESS OF EVEN BRAHMS'S MOST "ABSOLUTE"

WORKS. “THROUGH ITS UNIQUE COMBINATION OF HISTORICAL NARRATIVE, EXPRESSIVE CONTENT, AND TECHNICAL ANALYTICAL APPROACHES, THE ESSAYS IN EXPRESSIVE INTERSECTIONS IN BRAHMS WILL HAVE A PROFOUND IMPACT ON THE CURRENT SCHOLARLY DISCOURSE SURROUNDING BRAHMS ANALYSIS.” —NOTES

BRAHMS’S ELEGIES - NICOLE GRIMES
2019-01-24

A UNIQUE INSIGHT INTO THE RELATIONSHIP BETWEEN BRAHMS’S MUSIC AND HIS PHILOSOPHICAL AND LITERARY CONTEXT FROM A MODERNIST PERSPECTIVE.

FOCAL IMPULSE THEORY - JOHN PAUL ITO 2021-01-05

MUSIC IS SURROUNDED BY MOVEMENT, FROM THE ARCHING BACK OF THE GUITARIST TO THE VIOLINIST SWAYING WITH EACH BOW STROKE. TO JOHN PAUL ITO, THESE ACTIONS ARE NOT JUST A VISUAL DISPLAY; RATHER, THEY REVEAL WHAT IT REALLY MEANS FOR MUSICIANS TO MOVE WITH THE BEAT, ORGANIZING THE FLOW OF NOTES FROM BEAT TO BEAT AND SHAPING THE SOUND PRODUCED. BY DEVELOPING “FOCAL IMPULSE THEORY,” ITO SHOWS HOW A PERFORMER’S CHOICES OF HOW TO MOVE WITH THE METER CAN TRANSFORM THE MUSIC’S EXPRESSIVE CONTOURS. CHANGE THE DANCE OF THE PERFORMER’S BODY, AND YOU CHANGE THE DANCE OF THE NOTES. AS FOCAL IMPULSE THEORY DEFTLY ILLUSTRATES, BODILY MOVEMENTS CARRY MUSICAL MEANING AND, IN A VERY REAL SENSE, ARE MEANING.

THE SONATAS OF HENRY PURCELL - ALON SCHAB 2018

THIS PATHBREAKING STUDY REVEALS PURCELL’S EXTENSIVE USE OF SYMMETRY AND REVERSAL IN HIS MUCH-LOVED TRIO SONATAS, AND SHOWS HOW THESE HIDDEN STRUCTURAL PROCESSES MAKE HIS MUSIC MULTILAYERED AND APPEALING.

THE RIGHT NOTES - GEORGE PERLE
1995

GEORGE PERLE HAS DIVIDED THIS COLLECTION INTO FOUR PARTS COMPOSERS AND WORKS (BARTOK BERG SCHOENBERG SRIABIN AND WEBERN TOWARDS A NEW MUSICAL LANGUAGE SOME CRITICAL APPRAISALS OF CONTEMPORARY MUSIC THEORY AND ON LISTENING TO MODERN MUSIC. THESE 23 ARTICLES REPRESENTS LECTURES AND SPEECHES REPRESENT THE BEST OF 50 YEARS OF MUSICAL THOUGHT AND INSIGHT BY ONE OF THE KEENEST MUSICAL MINDS OF THIS CENTURY. SHARING THIS PARTICULAR COMPOSER’S POINT OF VIEW LEADS THE READER TO AN UNDERSTANDING OF THE LINEAR PROGRESSION (NOT EASILY APPARENT) FROM THE LAST CENTURY TO THE NEXT.

NEW HORIZONS IN SCHENKERIAN RESEARCH - ALLEN CADWALLADER
2022

NEW HORIZONS IN SCHENKERIAN RESEARCH IS A COLLECTION OF ESSAYS REPRESENTING AN OVERVIEW OF SCHOLARSHIP IN THE WORK OF HEINRICH SCHENKER. THE VOLUME IS DIVERSE AND INCLUDES THE WORK OF AUTHORS IN THE UNITED STATES, AUSTRIA, AND

GERMANY. CURRENT RESEARCH INVOLVES FOUR BROAD CATEGORIES: THEORY AND INFLUENCE, ANALYSIS, HISTORY AND RECEPTION, AND CULTURAL STUDIES. THIS VOLUME PRESENTS ARTICLES BY SENIOR SCHOLARS WHO HAVE BEEN INVOLVED IN SCHENKER'S WORK FOR DECADES. A UNIQUE FEATURE OF NEW HORIZONS IS THE INCLUSION OF GERMAN-SPEAKING AUTHORS. ALTHOUGH SCHENKER LIVED AND WORKED IN FIN DE SIÈCLE VIENNA, THE EARLY DISSEMINATION OF HIS IDEAS OCCURRED IN THE UNITED STATES IN THE 1930S AND 1940S. MORE RECENTLY, SCHOLARS IN GERMANY AND AUSTRIA HAVE CONTRIBUTED THEIR OWN RESEARCH TO THE CANON OF SCHENKER STUDIES. THIS ECLECTIC COLLECTION BEARS TESTIMONY TO THE ENDURING RELEVANCE OF SCHENKER'S IDEAS IN MUSIC SCHOLARSHIP OF THE TWENTIETH AND TWENTY-FIRST CENTURIES.

JOURNEYS THROUGH GALANT EXPOSITIONS - L. POUNDIE BURSTEIN 2020-09-22

EVER SINCE THE NINETEENTH CENTURY, DESCRIPTIONS OF MUSICAL FORM HAVE TENDED TO RELY HEAVILY ON ARCHITECTONIC ANALOGIES. IN CONTRAST, EARLIER DISCUSSIONS MORE OFTEN INVOKED THE METAPHOR OF A JOURNEY TO DESCRIBE THE STRUCTURE OF A COMPOSITION. IN JOURNEYS THROUGH GALANT EXPOSITIONS, AUTHOR L. POUNDIE BURSTEIN ENCOURAGES READERS TO VIEW THE FORM OF GALANT MUSIC THROUGH THIS EARLIER METAPHORICAL LENS, MUCH AS

THOSE WHO COMPOSED, PERFORMED, IMPROVISED, AND LISTENED TO MUSIC IN THE MID-1700S WOULD HAVE EXPERIENCED IT. BY ELUCIDATING EIGHTEENTH-CENTURY IDEAS REGARDING MUSICAL FORM AND APPLYING THEM TO WORKS BY A WIDE RANGE OF COMPOSERS INCLUDING HAYDN AND MOZART, AS WELL AS A HOST OF OTHERS WHO ARE OFTEN OVERLOOKED THIS INNOVATIVE STUDY PROVIDES AN ACCESSIBLE NEW WINDOW INTO THE MUSIC OF THIS TIME. RATHER THAN DISSECTING CONCEPTS FROM THE 1700S AS A MERE HISTORICAL EXERCISE OR TREATING THEM AS A PRECURSOR OF LATER THEORIES, BURSTEIN INVIGORATES THE IDEAS OF THEORISTS SUCH AS HEINRICH CHRISTOPH KOCH AND SHOWS HOW THEY CAN DIRECTLY IMPACT OUR UNDERSTANDING AND APPRECIATION OF GALANT MUSIC AS AUDIENCES AND PERFORMERS.

STRAVINSKY'S "GREAT PASSACAGLIA" - DONALD G. TRAUT 2016

CONTEXT AND COMPOSITION --
CONCERTO AS CATALYST --
ANALYTICAL TOOLS AND RECURRING ELEMENTS --
COUNTERPOINT AND TONALITY IN THE FIRST MOVEMENT --
TETRACHORDS AND TRITONES IN THE LARGO --
POINTS OF IMITATION IN THE FINALE

JOHANNES BRAHMS - THOMAS QUIGLEY 1998

THIS VOLUME PROVIDES ACCESS TO LITERATURE ON BRAHMS AND HIS WORKS PUBLISHED BETWEEN 1982 AND 1996.

BACH TO BRAHMS - DAVID BEACH
2015

BACH TO BRAHMS PRESENTS CURRENT ANALYTIC VIEWS BY ESTABLISHED SCHOLARS OF THE TRADITIONAL TONAL REPERTOIRE, WITH ESSAYS ON WORKS BY BACH, HANDEL, HAYDN, MOZART, BEETHOVEN, SCHUBERT, CHOPIN, AND BRAHMS. THE FIFTEEN ESSAYS ARE DIVIDED INTO THREE GROUPS, TWO OF WHICH FOCUS PRIMARILY ON THE INTERACTION OF ELEMENTS OF MUSICAL DESIGN (FORMAL, METRIC, AND TONAL ORGANIZATION) AND VOICE LEADING AT MULTIPLE LEVELS OF STRUCTURE. THE THIRD GROUP OF ESSAYS FOCUSES ON THE "MOTIVE" FROM DIFFERENT PERSPECTIVES. THE RESULT IS A VOLUME OF INTEGRATED STUDIES ON THE MUSIC OF THE COMMON-PRACTICE PERIOD, A BODY OF MUSIC THAT REMAINS AT THE CORE OF MODERN CONCERT AND CLASSROOM REPERTOIRE. CONTRIBUTORS: EYTAN AGMON, DAVID BEACH, CHARLES BURKHART, L. POUNDIE BURSTEIN, YOSEF GOLDENBERG, TIMOTHY JACKSON, WILLIAM KINDERMAN, JOEL LESTER, BOYD POMEROY, JOHN RINK, FRANK SAMAROTTO, LAURI SUURP [?] [?] , NAPHTALI WAGNER, ERIC WEN, CHANNAN WILLNER. DAVID BEACH IS PROFESSOR EMERITUS AND FORMER DEAN OF THE FACULTY OF MUSIC, UNIVERSITY OF TORONTO. RECENT PUBLICATIONS INCLUDE ADVANCED SCHENKERIAN ANALYSIS, AND ANALYSIS OF 18TH- AND 19TH-CENTURY MUSICAL WORKS IN THE CLASSICAL TRADITION/ (CO-

AUTHORED WITH RYAN MCCLELLAND). YOSEF GOLDENBERG TEACHES AT THE HEBREW UNIVERSITY OF JERUSALEM AND AT THE JERUSALEM ACADEMY OF MUSIC AND DANCE, WHERE HE ALSO SERVES AS HEAD LIBRARIAN. HE IS THE AUTHOR OF PROLONGATION OF SEVENTH CHORDS IN TONAL MUSIC (EDWIN MELLENS PRESS, 2008) AND PUBLISHED IN LEADING JOURNALS ON MUSIC THEORY AND ON ISRAELI MUSIC.

ESSAYS IN MUSICAL ANALYSIS - DONALD FRANCIS TOVEY 1981

STRUCTURE AND MEANING IN TONAL MUSIC - CARL SCHACHTER 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 FL[?] TEN 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

A GUIDE TO MUSICAL ANALYSIS - NICHOLAS COOK 1994

THIS EXTREMELY PRACTICAL INTRODUCTION TO MUSICAL ANALYSIS EXPLORES THE FACTORS THAT GIVE UNITY AND COHERENCE TO MUSICAL MASTERPIECES. HAVING FIRST IDENTIFIED AND EXPLAINED THE MOST IMPORTANT ANALYTICAL METHODS, NICHOLAS COOK EXAMINES GIVEN COMPOSITIONS FROM THE LAST TWO HUNDRED YEARS TO SHOW HOW DIFFERENT ANALYTICAL PROCEDURES SUIT DIFFERENT TYPES OF MUSIC.

BRAHMS AND THE PRINCIPLE OF DEVELOPING VARIATION - WALTER FRISCH 1990-04-20

THIS VOLUME IS AN ANALYTICAL STUDY OF 18 WORKS BY BRAHMS, MAKING SKILLFUL USE OF SCHOENBERG'S PROVOCATIVE CONCEPT OF DEVELOPING VARIATION. IT TRACES A GENUINE EVOLUTION THROUGH BRAHM'S COMPOSITIONS, CONSIDERING THEIR RELATIONSHIP TO EACH OTHER.

FIVE CENTURIES OF CHORAL MUSIC - GORDON PAINE 1988

THE MUSICAL WORLD, 1866-1891 - RICHARD KITSON 2007

COLLECTED ESSAYS - WILLIAM HENRY HADOW 1968

SELF-QUOTATION IN SCHUBERT - SCOTT MESSING 2020

EXAMINES THE HISTORY OF MUSICAL SELF-QUOTATION, AND REVEALS AND EXPLORES A PREVIOUSLY UNIDENTIFIED CASE OF SCHUBERT QUOTING ONE OF HIS OWN SONGS IN A MAJOR INSTRUMENTAL WORK.

HEINRICH SCHENKER - BENJAMIN AYOTTE 2020-08-11

THIS BOOK CONSISTS OF OVER 1,500 CITATIONS TO BOTH PRIMARY SOURCES AND THE BURGEONING SECONDARY LITERATURE OF HEINRICH SCHENKER, ANNOTATED AND SUBDIVIDED BY CATEGORY. THE CITATIONS ARE SUPPLEMENTED WITH INDICES CROSS-REFERENCING ENTRIES ACCORDING TO INDIVIDUAL WORKS AND ANALYTICAL TOPIC.

RETHINKING BRAHMS - NICOLE GRIMES
2022-10-28

AS ONE OF THE MOST SIGNIFICANT AND WIDELY PERFORMED COMPOSERS OF THE NINETEENTH CENTURY, BRAHMS CONTINUES TO COMMAND OUR ATTENTION. RETHINKING BRAHMS COUNTERBALANCES PREVAILING SCHOLARLY ASSUMPTIONS THAT POSITION HIM AS A CONSERVATIVE COMPOSER (WHETHER MUSICALLY OR POLITICALLY) WITH A WIDE-RANGING EXPLORATION AND RE-EVALUATION OF HIS SIGNIFICANCE TODAY. DRAWING ON GERMAN- AND ENGLISH-LANGUAGE SCHOLARSHIP, IT DEPLOYS ORIGINAL APPROACHES TO HIS MUSIC AND PURSUES INNOVATIVE METHODOLOGIES TO INTERROGATE THE HISTORICAL, CULTURAL, AND ARTISTIC CONTEXTS OF HIS CREATIVITY. EMPOWERED BY RECENT THEORETICAL WORK ON FORM AND TONALITY, IT OFFERS FRESH ANALYTICAL INSIGHTS INTO HIS MUSIC, INCLUDING A NUMBER OF CORPUS STUDIES THAT INTERROGATE THE RELATIONSHIPS BETWEEN BRAHMS AND OTHER COMPOSERS, PAST AND PRESENT. THE BOOK BRINGS INTO SHARP FOCUS THE PRODUCTIVE TENSION THAT EXISTS BETWEEN THE PERCEIVED FIXEDNESS OF MUSICAL TEXTS AND THE EPHEMERALITY OF PERFORMANCE BY CONSIDERING HOW HISTORICAL AND MODERN PERFORMERS SHAPE ESTABLISHED UNDERSTANDINGS OF BRAHMS AND HIS MUSIC. RETHINKING BRAHMS INVITES THE READER TO HEAR FAMILIAR PIECES ANEW AS THEY ARE REFRACTED THROUGH HISTORICAL, ARTISTIC, AND PHILOSOPHICAL PRISMS.

BRINGING US UP TO THE PRESENT DAY, IT ALSO GIVES SUSTAINED ATTENTION TO THE RESOUNDING IMPACT OF BRAHMS'S COMPOSITIONS ON NEW MUSIC BY EXPLORING WORKS BY RECENT COMPOSERS WHO HAVE ENGAGED DEEPLY WITH HIS OEUVRE. COMBINING AWARENESS OF OVERARCHING CONTEXTS WITH PERCEPTIVE INSIGHTS INTO BRAHMS'S MUSIC, THIS BOOK ENLIVENS OUR UNDERSTANDING OF BRAHMS, PROVIDING A DYNAMIC, MULTIFACETED, COMPLEX, AND INVIGORATINGLY FRESH PORTRAIT OF THE COMPOSER.

BRAHMS'S A GERMAN REQUIEM - R. ALLEN LOTT 2020

EXAMINES IN DETAIL THE CONTEXTS OF BRAHMS'S MASTERPIECE AND DEMONSTRATES THAT, CONTRARY TO RECENT CONSENSUS, IT WAS PERFORMED AND RECEIVED AS AN INHERENTLY CHRISTIAN WORK DURING THE COMPOSER'S LIFE.

REMIXING MUSIC STUDIES - ANANAY AGUILAR 2020-07-30

WHERE IS THE ACADEMIC STUDY OF MUSIC TODAY, AND WHAT PATHS SHOULD IT TAKE INTO THE FUTURE? SHOULD WE BE LOOKING AT HOW MUSIC RELATES TO SOCIETY AND CONSTRUCTS MEANING THROUGH IT, RATHER THAN HOW IT TRANSCENDS THE SOCIAL? CAN WE 'REMIX' OUR DISCIPLINE AND ATTEMPT TO ADDRESS ALL MUSICS ON AN EQUAL BASIS, WITHOUT SPLITTING OURSELVES IN ADVANCE INTO SUBGROUPS OF 'MUSICOLOGISTS', 'THEORISTS', AND 'ETHNOMUSICOLOGISTS'? THESE ARE

SOME OF THE CRUCIAL ISSUES THAT NICHOLAS COOK HAS RAISED SINCE HE EMERGED IN THE 1990S AS ONE OF THE UK'S LEADING AND MOST WIDELY READ VOICES IN CRITICAL MUSICOLOGY. IN THIS BOOK, COLLABORATORS AND FORMER STUDENTS OF COOK PURSUE THESE QUESTIONS AND OTHERS RAISED BY HIS WORK—FROM NOTATION, HISTORIOGRAPHY, AND PERFORMANCE TO THE PLACE OF MUSIC IN MULTIMEDIA FORMS SUCH AS VIRTUAL REALITY AND VIDEO GAMES, ANALYSING BOTH HOW IT CAN BRING PEOPLE TOGETHER AND THE WAYS IN WHICH IT HAS FAILED TO DO SO.

FORMAL FUNCTIONS IN PERSPECTIVE -
STEVEN VANDE MOORTELE 2015

PRESENTS THIRTEEN STUDIES THAT ENGAGE WITH THE NOTION OF FORMAL FUNCTION IN A VARIETY OF WAYS
CHOPIN - JOHN RINK 2020-07-26
THIS ANTHOLOGY BRINGS TOGETHER REPRESENTATIVE EXAMPLES OF THE MOST SIGNIFICANT AND ENGAGING SCHOLARLY WRITING ON CHOPIN BY A WIDE RANGE OF AUTHORS. THE ESSAYS SELECTED FOR THE VOLUME PORTRAY A ROUNDED PICTURE OF CHOPIN AS COMPOSER, PIANIST AND TEACHER OF HIS MUSIC, AND OF HIS OVERALL ACHIEVEMENT AND LEGACY. HISTORICAL PERSPECTIVES ARE OFFERED ON CHOPIN'S BIOGRAPHY 'AS CULTURAL DISCOURSE', ON THE EVOLUTION AND ORIGINS OF HIS STYLE, AND ON THE CONTEXTS OF GIVEN WORKS. A FASCINATING CONTEMPORARY OVERVIEW OF CHOPIN'S OEUVRE IS ALSO PROVIDED. SEVEN SOURCE

STUDIES ASSESS THE STATUS AND ROLE OF CHOPIN'S NOTATIONAL PRACTICES AS WELL AS SOME ENIGMATIC SKETCH MATERIAL. ESSAYS IN THE FIELD OF PERFORMANCE STUDIES SCRUTINISE THE 'CULTURAL WORK' CARRIED OUT BY CHOPIN'S PERFORMANCES AND DISCUSS HIS PLAYING STYLE ALONG WITH THAT OF HIS CONTEMPORARIES AND STUDENTS. THIS PAVES THE WAY FOR A BODY OF ESSAYS ON ANALYSIS, AESTHETICS AND RECEPTION, CONSIDERING ASPECTS OF GENRE AND INCLUDING AN OVERVIEW OF ANALYTICAL APPROACHES TO SELECT WORKS. THE REMAINING ESSAYS ADDRESS CHOPIN'S HANDLING OF FORM, RHYTHM AND OTHER MUSICAL ELEMENTS, AS WELL AS THE 'MEANING' OF HIS MUSIC. THE COLLECTION AS A WHOLE UNDERSCORES ONE OF THE MOST IMPORTANT ASPECTS OF CHOPIN'S LEGACY, NAMELY THE PARADOXICAL MANNER IN WHICH HE DREW FROM THE PAST - IN PARTICULAR, CERTAIN EIGHTEENTH-CENTURY TRADITIONS - WHILE STRETCHING INHERITED CONVENTIONS AND PRACTICES TO SUCH AN EXTENT THAT A HIGHLY ORIGINAL 'MUSIC OF THE FUTURE' WAS HERALDED.
TOPICS IN MUSICAL INTERPRETATION -
SEZI SESKIR 2022-09-29
WHILE INTERPRETATION OF MUSICAL SCORES IS AMONGST THE MOST FREQUENT OF MUSICAL ACTIVITIES, IT IS ALSO, STRANGELY, ONE OF THE LEAST RESEARCHED. THIS COLLECTION OF ESSAYS SEEKS TO REMEDY THIS DEFICIT BY ILLUMINATING WAYS IN WHICH TODAY'S CURIOUS MUSICIAN -

INTERESTED IN PROBING BEYOND THE DICTATES OF A FAINTLY UNDERSTOOD SCORE – CAN ENGAGE MORE DEEPLY AND THOUGHTFULLY WITH THE ACT OF INTERPRETATION. SKILFUL MUSICAL INTERPRETATION DRAWS ON A VAST RANGE OF KNOWLEDGES. THE CHAPTERS OF THIS COLLECTION ACCORDINGLY ADDRESS A SIMILARLY BROAD SET OF ISSUES, INCLUDING NOTATION, RHETORIC, THEORY, HISTORIOGRAPHY, PERFORMERS PAST AND PRESENT, INSTRUMENT BUILDERS, CONCERT PRESENTERS, RECEPTION HISTORY, AND MORE. WRITTEN BY LEADING EXPERTS FROM A VARIETY OF MUSICAL SUBDISCIPLINES, THESE ESSAYS ARE DESIGNED TO BE ACCESSIBLE AND PRACTICALLY RELEVANT FOR MUSICAL PERFORMANCE. MANY OF THE CHAPTERS UTILIZE CASE STUDIES AND, AS SUCH, WILL BE USEFUL FOR UNIVERSITY AND CONSERVATORY LEVEL STUDENTS AS

WELL AS MUSIC SCHOLARS. THE CHAPTERS IN THIS BOOK WERE ORIGINALLY PUBLISHED AS A SPECIAL ISSUE OF THE JOURNAL OF MUSICOLOGICAL RESEARCH.

- JEAN-JACQUES NATTIEZ

2021

HERE TRANSLATED FOR THE FIRST TIME, JEAN-JACQUES NATTIEZ'S WIDELY HAILED COMPARATIVE GUIDE TO THE TECHNIQUES OF MUSIC ANALYSIS FOCUSES ON A SINGLE VIVID PASSAGE FROM WAGNER'S TRISTAN AND ISOLDE. **THE NEW BEETHOVEN** - JEREMY YUDKIN 2020 MARKING THE 250TH ANNIVERSARY OF THE COMPOSER'S BIRTH, THIS VOLUME PRESENTS TWENTY-ONE COMPLETELY NEW ESSAYS ON ASPECTS OF BEETHOVEN'S PERSONAL LIFE, HIS COMPOSING PROCESS, HIS MANUSCRIPTS, AND HIS GREATEST WORKS.

MUSICAL ANALYSES AND MUSICAL EXEGESIS