

Practical Exposition Of Second Peter Verse By Verse

"Composition, Chromaticism and the Developmental Process "Journeys Through Galant ExpositionsThe Philosopher's StoneExpressive Forms in Brahms's Instrumental MusicBeethovenAllusion as Narrative Premise in Brahms's Instrumental MusicBritish MuseumAppleton's Annual Cyclopaedia and Register of Important Events of the YearsElements of Music, Harmony & Counterpoint, Rhythm, Analysis, & Musical FormNinety-nine homilies ... upon the Epistles and Gospels for forty-nine Sundays of the Christian year, tr. by J.M. AshleyMozart's Variations ReconsideredReportThe National Centennial. The International Exhibition of 1876. Message of the President of the United States to Congress (etc.)The History of the Last Quarter-century in the United States, 1870-1895Journal of the American Musicological SocietyThe CriticBoard of Trade JournalThe Insurance AgeCassier's MagazineThe N.C.R. Henry Burnett L. Poundie Burstein Barbara R. Barry Peter H. Smith Michael Spitzer Jacquelyn Sholes British Museum (Londen) Thomas Handel Bertenshaw Thomas Aquinas (st.) Esther Cavett-Dunsby District of Columbia. Board of Education [Anonymus AC09768471] Elisha Benjamin Andrews American Musicological Society Jeannette Leonard Gilder Great Britain. Board of Trade

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musicology having been transmitted as a compilation of disparate events and disciplines has long necessitated a magic bullet a unified field theory so to speak that can interpret the steady metamorphosis of western art music from late medieval modality to twentieth century atonality within a single theoretical construct without that magic bullet discussions of this kind are increasingly complicated and to make matters worse the validity of any transformational models and ideas of the natural evolution of styles is questioned and even frowned upon today as epitomizing a grotesque teleological bigotry going against current thinking henry burnett and roy nitzberg claim that the teleological approach to observing stylistic change is still valid when considered from the purely compositional perspective the authors challenge the traditional understanding of development and advance a new theory of eleven pitch tonality as it relates to the corpus of western composition the book plots the evolution of tonality and its bearing on style and the compositional process itself the theory is not based on the diatonic aspect of the various tonal systems exploited by composers rather the theory is chromatically based the chromatically inflected octave being the source not only of a highly ingenious developmental dialectic but also encompassing the moment to moment progression of the musical narrative itself even the most profound teachings of schenker and the often startlingly original and worthwhile speculations of riemann tovey dahlhaus and others still provide no theory of development and so are ultimately unable to unite the various tendrils of the compositional organism into a unified whole burnett and nitzberg move beyond existing theory and analysis to base their theory from the standpoint of chromatic pitch fields these fields are the specific chromatic pitch choices that a composer uses to inform and design a complete composition utilizing

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 I 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

the philosopher s stone is a collection of case studies in compositional process not so much about how the music was arrived at through its sketch stages but more are construction of issues of form as the defining features of a genre and structure as the individual realization in a particular work great musical movements and works are seen as highly creative solutions to problem solving the contexts of the works differ considerably some were written against the background of a specific precedent or model as with mozart s haydn quartets via haydn s op 33 set in other cases as with beethoven s middle period style the composer reconsiders a comprehensive range of implications about style and construction of how after earlier successes now outworn to make a new and significant contribution to the genre without duplicating earlier solutions the essays are grouped into three sections on beethoven studies mozart in retrospect and nineteenth century music all the movements and works in these chapters pose in their different ways these issues of structural reinterpretation and re formation where the reworking of the form leads to a distinctive and higher level transformation

this book is a substantial and timely contribution to brahms studies its strategy is to focus on a single critical work the c minor piano quartet analyzing and interpreting it in great detail but also using it as a stepping stone to connect it to other central brahms works in order to reach a new understanding of the composer s technical language and expressive intent it is an original and worthy contribution on the music of a major composer patrick mcreless expressive forms in brahms s instrumental music integrates a wide variety of analytical methods into a broader study of theoretical approaches using a single work by brahms as a case study on the basis of his findings smith considers how brahms s approach in this piano quartet informs analyses of similar works by brahms as well as by beethoven and mozart musical meaning and interpretation robert s hatten editor

our image of beethoven has been transformed by the research generated by a succession of scholars and theorists who blazed new trails from the 1960s onwards this collection of articles written by leading beethoven scholars brings together strands of this mainly anglo american research over the last fifty years and addresses a range of key issues the volume places beethoven scholarship within a historical and contemporary context and considers the future of beethoven studies

who inspired johannes brahms in his art of writing music in this book jacquelyn e c sholes provides a fresh look at the ways in which brahms employed musical references to works of earlier composers in his own instrumental music by analyzing newly identified allusions alongside previously known musical references in works such as the b major piano trio the d major serenade the first piano concerto and the fourth symphony among others sholes demonstrates how a historical reference in one movement of a work seems to resonate meaningfully musically and dramatically with material in other movements in ways not previously recognized she highlights brahms s ability to weave such references into broad movement spanning narratives arguing that these narratives served as expressive outlets for his complicated sometimes conflicted attitudes toward the material to which he alludes ultimately brahms s music reveals both the inspiration and the burden that established masters such as domenico scarlatti j s bach haydn mozart schubert schumann wagner and especially beethoven represented for him as he struggled to emerge with his own artistic voice and to define and secure his unique position in music history

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