

1. Record Nr.	UNINA9910957751003321
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Titolo	Analysis of 18th- and 19th-century musical works in the classical tradition // David Beach, Ryan McClelland
Pubbl/distr/stampa	New York ; ; Abingdon, Oxon, : Routledge, 2012
ISBN	1-136-32975-7 1-280-66502-5 9786613641953 0-203-12183-X 1-136-32976-5
Edizione	[1st ed.]
Descrizione fisica	1 online resource (385 p.)
Altri autori (Persone)	McClellandRyan C
Disciplina	780.9/033
Soggetti	Musical analysis Harmony Musical form
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Cover; Analysis of 18th- and 19th-Century Musical Works in the Classical Tradition; Copyright; Contents; Preface; PART I: Principles of Harmony and Phrase Design; 1. A Review of Diatonic Harmony; Designation of Pitch and Chords; Tonal Functions; Common Sequential Patterns; Passing and Neighboring Chords; Functions of Individual Chords; Summary of Concepts and Terminology; Suggested Assignments; 2. Expanding the Diatonic Palette; Secondary Dominants and Diminished Seventh Chords; Chromaticized Sequences; Diatonic Modulation; Modulation from an Initial Major Key A Summary Example: Bach, French Suite No. 5, Gavotte Modulation from an Initial Minor Key; A Summary Example: Bach, French Suite No. 2, Menuet; Suggested Assignments; 3. Phrase Design; Phrase Design; What is a phrase?; Phrase Construction and Combination-Part 1: The Period; Phrase Construction and Combination-Part 2: The Sentence; Phrase Construction and Combination-Part 3: Larger Period Design; Phrase Elision and Hypermeter; Phrase Elision; Hypermeter; Phrase Expansion; External Phrase Expansions; Internal Phrase Expansions; A

Summary Analysis (Haydn); Suggested Assignments

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7. Sonata Form in the Nineteenth CenturyBeethoven, Piano Sonata in F Minor, op. 57, I; Brahms, Clarinet (or Viola) Sonata in F Minor, op. 120, no. 1, I; Suggested Assignments; 8. Ternary Form; Beethoven, Piano Sonata in D Major, op. 10, no. 3, II; Schubert, Impromptu in G Major, op. 90, no. 3; Brahms, Intermezzo in B Minor, op. 117, no. 2; Suggested Assignments; 9. Rondo Form; Rondo Form; Mozart, Piano Sonata in B Brahms, Violin Sonata in D Major, K. 333, III; Minor, op. 108, IV; Suggested Assignments; Appendix: Notes on Musical Reductions; Notes; Index of Musical Works

Index of Names and Terms

Sommario/riassunto

Analysis of 18th- and 19th-Century Musical Works in the Classical Tradition is a textbook for upper-level undergraduate and graduate courses in music analysis. It outlines a process of analyzing works in the Classical tradition by uncovering the construction of a piece of music-the formal, harmonic, rhythmic, and voice-leading organizations-as well as its unique features. It develops an in-depth approach that is applied to works by composers including Haydn, Mozart, Beethoven, Schubert, Schumann, and Brahms. The book begins with foundational chapters in music theory, s
