

**THE HOMOPHONIC FORMS OF MUSICAL
COMPOSITION: AN EXHAUSTIVE TREATISE ON
THE STRUCTURE AND DEVELOPMENT OF
MUSICAL FORMS FROM THE SIMPLE PHRASE
TO THE SONG-FORM WITH "TRIO". FOR THE
USE OF GENERAL AND SPECIAL STUDENTS OF
MUSICAL STRUCTURE**

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The Homophonic Forms of Musical Composition: An Exhaustive Treatise on the Structure and Development of Musical Forms from the Simple Phrase to the Song-Form With "Trio". For the Use of General and Special Students of Musical Structure by Percy Goetschius

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PERCY GOETSCHUIS

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SEVENTH EDITION

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AN EXHAUSTIVE TREATISE ON THE STRUCTURE
AND DEVELOPMENT OF MUSICAL FORMS
FROM THE SIMPLE PHRASE TO THE
SONG-FORM WITH "TRIO"

FOR THE USE OF
General and Special Students of Musical Structure

BY

PERCY GOETSCHUIS, Mus. Doc.

(Royal Württemberg Professor)

AUTHOR OF
"THE MATERIAL USED IN MUSICAL COMPOSITION"
"THE THEORY AND PRACTICE OF TONE-RELATIONS"
"MODELS OF THE PRINCIPAL MUSICAL FORMS," etc.



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To
Mrs. D. D. H. Beach
AS A CORDIAL TRIBUTE
TO AN EMINENT WOMAN-COMPOSER
OF
AMERICA

PREFACE.

I.

This book undertakes no more than the systematic enumeration and exhaustive explanation of all the formal designs and methods of structural treatment in the homophonic domain of musical composition, as revealed in classical or standard writings. The student who aims to acquire the Science of composition, is expected to imitate these designs and methods, and to look for additional illustrations and confirmations in general musical literature. This will develop skill and facility, will induce correct habits of musical thought, will enrich the mind with a fund of resources, and stimulate the imagination to increased responsiveness and activity.

But, further than this, the book lays no claim to furnishing clues to the subtle Art of composition. In converting his theoretical knowledge into successful practice,—into a *means to an end*,—the student can appeal to no other authority than that of his own fancy, good taste, and natural or acquired judgment.

II.

The examples given for reference *must be inspected*,—if not totally, at least in great part. No student should hope to be entirely successful and efficient as a composer without possessing quite extensive acquaintance with the products and processes of successful writers. Therefore, the pupil must regard the conscientious examination of these carefully selected quotations, as a *very significant and distinctly essential* part of his study. This applies more especially to the works cited in Divisions I, II and III.

Some of the works,—those to which constant or frequent reference is made,—he must endeavor to own; for example:

The Pianoforte Sonatas of BRETHOVEN, HAYDN, MOZART and SCHUBERT;

The Symphonies (arr. for 2 hands) of BRETHOVEN and HAYDN;

The Bagatelles of BRETHOVEN;

The "Songs without Words" of MENDELSSOHN;
The Mazurkas, Nocturnes and Preludes of CHOPIN;
The Pfte. works of SCHUMANN (op. 12, 15, 68, 82, 99, 124),
and of BRAHMS (op. 10, 76, 79, 116, 117, 118, 119);
And some of the Songs of SCHUBERT and SCHUMANN.

III.

The author hopes and expects that the book will prove quite as necessary and useful to the *general music-student*, as to the prospective composer; a knowledge of homophonic musical structure being, undeniably, of equal importance to *all* musical artists, reproductive as well as productive.

The general student, while studying and analyzing with the same thoroughness as the special student of composition, will simply omit all the prescribed Exercises.

PERCY GOETSCHUIS. Mus. Doc.

Boston, Mass., December, 1897.

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