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A Practical Guide to Musical Composition

Presentation

The following is the table of contents of my book: *A Practical Guide to Musical Composition*. Its aim is to discuss fundamental principles of musical composition in concise, practical terms, and to provide guidance for student composers. Many practical aspects of the craft of composition, especially concerning form, are not often discussed in ways useful to an apprentice composer; that is to say, ways that help to solve common problems. Thus, this will not be a "theory" text, nor an analysis treatise, but rather a guide to some of the basic tools of the trade.

This book is the first in a series of four. The others are: *Counterpoint*, *Orchestration*, *Harmony*.

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An Essay On Practical Musical Composition

Ignacio Prats-Arolas



An Essay On Practical Musical Composition:

An Essay on Practical Musical Composition According to the Nature of That Science and the Principles of the Greatest Musical Authors. by Augustus Frederic Christopher Kollmann AUGUSTUS FREDERIC CHRISTOPHER.

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[Composition](#) Augustus Frederic Christopher Kollman,1973 **An Essay on Practical Musical Composition, According to the Nature of that Science and the Principles of the Greatest Musical Authors** Kollmann,1973 *An Essay on Practical Musical Composition, According to the Nature of that Science ...* Augustus Frederic Christopher Kollmann,1799

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England His most extensive effort to inform the public about developments in the whole field of music was The Quarterly Musical Register the first number of which is dated 1 January 1812 The journal folded after its second number Only eight copies of the first number and six of the second appear to be extant This book reproduces in facsimile both numbers and presents new information about Kollmann s life and works

Cognate Music Theories Ignacio Prats-Arolas,2024-03-01 This volume explores the possibilities of cognate music theory a concept introduced by musicologist John Walter Hill to describe culturally and historically situated music theory Cognate music theories offer a new way of thinking about music theory music history and the relationship between insider and outsider perspectives when researchers mediate between their own historical and cultural position and that of the originators of the music they are studying With contributions from noted scholars of musicology music theory and ethnomusicology this volume develops a variety of approaches using the cognate music theory framework and shows how this concept enables more nuanced and critical analyses of music in historical context Addressing topics in music from the seventeenth to nineteenth centuries this volume will be relevant to musicologists music theorists and all researchers interested in reflecting critically on what it means to construct a theory of music Chapter 9 of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4 0 license

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In a world inundated with displays and the cacophony of quick conversation, the profound power and mental resonance of verbal art usually fade into obscurity, eclipsed by the regular barrage of noise and distractions. However, situated within the lyrical pages of **An Essay On Practical Musical Composition**, a fascinating function of literary elegance that pulses with fresh thoughts, lies an remarkable journey waiting to be embarked upon. Penned with a virtuoso wordsmith, this mesmerizing opus instructions viewers on a mental odyssey, delicately exposing the latent potential and profound influence embedded within the complicated web of language. Within the heart-wrenching expanse with this evocative evaluation, we shall embark upon an introspective exploration of the book is key themes, dissect its charming writing model, and immerse ourselves in the indelible impact it leaves upon the depths of readers souls.

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