
Arabesque Whole Tone Piano Library Schumann

table 1. gamelan influence in debussy's music - brent hugh - table 1. gamelan influence in debussy's music ratings: 1=no gamelan influence 4=strong gamelan influence date title ostinato functional vs. static harmony symmetrical form/key relationship pentatonic/ whole tone scale gamelan timbre layered texture overall danse 1880 1 1 1 1 1 1 1 bohémienne functional a-b-a i-i-i arabesque 1 1890 1 1 1 1 ... **scale networks and debussy - dmitri tymoczko** - presents graphs depicting common-tone and voice-leading relations among familiar scales, one of which is a three-dimensional tonnetz for an important class of seven-note scales. section iii applies this theoretical framework to the analysis of four of debussy's piano pieces. the con- **piano 2019 & 2020 grade 2 - us.abrsm** - provided by the applicant and visited by the examiner), a suitable piano must be provided. a digital piano may be used, provided it has a clearly recognizable piano tone, a touch-sensitive keyboard with full-size weighted keys, and an action, compass and facilities that match those of a conventional acoustic piano, including a sustaining pedal. **jean-michel defaye's À la manière de debussy pour trombone ...** - arabesque, clair de lune, and . girl with the flaxen hair." 13. information on jean-michel defaye is not abundant. alphonse leduc, parisian music publishing company and defaye's primary publisher, places the respective composer's biography on the back cover of each piece. every trombone solo by defaye from alphonse leduc, including **claudes debussy the piano music - studio hollywood** - chopin (200th anniversary) - the piano music the etudes, preludes, polonaises, ballades, scherzos and sonatas ✓ ... out by debussy's use of the vague and undirected whole-tone scales, and a clear link to the action ... only later transposing it so that the opening arabesque lies on the black keys. **piano 2017 & 2018 grade 8 - abrsm** - provided by the applicant and visited by the examiner), a suitable piano must be provided. a digital piano may be used, provided it has a clearly recognizable piano tone, a touch-sensitive keyboard with full-size weighted keys, and an action, compass and facilities that match those of a conventional acoustic piano, including a sustaining pedal. **the flutist quarterly - mimi stillman** - the winding arabesque of the opening theme. with the hushed p dynamic and perendosi marked on the descending whole-tone scale, debussy has the flute virtually fade away into the atmosphere. ex. 2 several passages from la mer also evoke the art nouveau arabesque, notably the flute solos after measure 4 in the first **reverie by debussy!** - **rachelhocking** - uncommon scales such as the whole tone scale. romantic composers also used long forms of music such as the symphony and concerto, while impressionist composers favored short forms such as the! nocturne, arabesque, and prelude."! impressionism was developed by french painters who tried to capture their first impression of a subject **mood and mode: the impressionistic commonalities of claudes ...** - octatonic scale and whole-tone scale in tan-dem in many of his piano preludes, especially pieces from book 2 such as brouillards (lesure, howat 2016). the effect of this scale use is a struggle between lofty indistinct symmetrical movement and softer more consonant modal movements against the harmony. **dictionary of musical terms - cpdgas** - appoggiatura - a nonharmonic tone, usually a half or whole step above the harmonic tone, which is performed on the beat and then resolved. arabesque - a fanciful piano piece. ornate passage varying or accompanying a theme. aria - lyric song for solo voice with orchestral accompaniment, generally expressing intense **a wide range of built-in classical, pop and lesson songs ...** - the feel and sound of a grand piano, with hundreds of other instrument tones, easy lcd touch-screen operation, the remarkable "digiscore" score display with "touch the notes" feature, and many fun new auto-accompaniment and practice functions. more piano playing enjoyment for the whole family, only from roland. **a functional analysis of claudes debussy's doctor gradus ad ...** - a functional analysis of claudes debussy's doctor gradus ad parnassum from the children's corner suite by william andrew burnson c laude debussy composed children's corner, a suite of six pieces for piano, between the years 1906- 1908. they were dedicated to his daughter claudes-emma (known as "chou-chou") who was three **chapter 4 orientalism as represented in the selected piano ...** - chapter 4 orientalism as represented in the selected piano works by claudes debussy a prominent english scholar of french music, roy howat, claimed that, out of the many composers who were attracted by the orient as subject matter, "debussy is the one who made much of it his own language, even identity." 55 debussy and hahn, despite **two suites for solo instruments - academicworksny** - the whole tone scale (see watercolor arabesque) in both of its transpositions is present and chord cluster give a foundation to a wandering theme created by alternating wt 1 and wt 0. also included are quartal chords (chords with four members, or pitches) and chord clusters. performance of the piece should be slow and sustained. **debussy préludes - ivory classics** - whole-tone scale; the absence of the half-step, as well as the dissonances that it can create, leaves debussy with a unique set of colors from which to paint (however, he does briefly employ the chromatic scale and a pentatonic collection). the opening motif is a musical description of the billows of the ship's sails as a breeze gently **a discussion of maurice ravel's masterpiece, le tombeau de ...** - more dissonance and uncommon scales such as the whole-tone scale. also, musical impressionism focused on atmosphere, rather than the expression of strong emotion or the depiction of a story, as in program music.1 impressionist composers tended to use short forms such as the arabesque, and prelude, while romantic composers often used **a recording and performer's analysis of partita-variations ...** - a recording and performer's analysis of partita-variations for piano solo by george rochberg a dissertation submitted to the graduate school

in partial fulfillment of the requirements for the degree doctor of arts in music by yu-ching chin dissertation advisors: dr. ray kilburn and dr. lori rhoden ball state university muncie, indiana july 2012 **level 11 - capmt (home)** - level%11%-p.%6%! copland,aaron!! the%cat%and%the%mouse%! debussy,!claudel! pour%le%piano%% sarabande% preludes:%i% lacathedrale%engloutie% minstrels% **chopin nocturnes - piano enthusiast** - chopin nocturnes recommended recordings piano enthusiast reference recording ... provided a "real and vivid piano tone." even so, to my ears it is virtually unlistenable, with a ... with a finely-prepped hamburg steinway and re-do the whole set. **french classics - melbournesympphonyorchestra-assets.s3** ... - arabesque with which the piece begins has rightly been described as a founding moment in modern music. its chromatic, rhythmically ambiguous line traces and retraces the equally ambiguous interval of the tritone: like the material elsewhere in the work that is derived from the whole-tone scale, it is in no clearly discernible key, as **debussy and mallarme: symbolism and les mardistes transcript** - debussy and mallarme: symbolism and les mardistes transcript ... a chromatic flexible arabesque, has the potential to become a wagnerian leitmotif that can be spun into ... pirate. debussy creates a music that again alludes to the poetry - whole tone scales for the erotic, pentatonic for the exotic, modes for the arcane, parallel chords ... **society for music theory - moodle usp: e-disciplinas** - "whole-tone" and "gypsy" scales have been cited as "exotic" infusions into debussy's otherwise familiar vocabulary of pitch resources. briliou's essay on pentatonism typifies this approach.6 4e. robert schmitz, the piano works of claude debussy (1950; reprint ed., new york: dover publications, 1966). **something to say: the chamber music** - of the 1st-subject material between the piano and the two stringed instruments. "e contrasting second-subject material encroaches once again, but is this time broken up by questioning legato phrases in the violin and cello, and there is even a brief and playful two-bar)irtation with a whole-tone scale, which would undoubtedly have horri!ed ... **the impressionist period (c.1890-1920) - blitzbooks** - the whole tone scale: of oriental origin, this scale creates quite an elusive sound, as each tone is just as important as the next. no one tone prevails. debussy used it often. folk music: debussy loved using the pentatonic scale, which was so prevalent in the folk music of russia and the far east. **level 1a overview - alfred music** - premier piano course 7 level 1a overview pedagogical focus • reading skills • steady, rhythmic pulse • basic technical foundation reading • landmark notes c, g, f • steps and skips up and down from landmark notes • bass clef introduced before treble clef • varied fingerings to prevent reading by finger numbers • no fixed hand ... **piano - the aesthetics of music and sound** - movement within homophonic textures. in five piano pieces, op. 3 the first piece, folk melody, stands as a melancholic remembrance of nielsen's childhood spent playing folk music on funen. the third piece, arabesque, was the one of the five that nielsen was most proud of, mainly due to its originality. **1 2 - dsd-files.s3azonaws** - opening's whole-tone ostinato pattern (the gentle fluttering of the sails in the breeze), the mysterious and quietly insistent low b-flat's in the bass (the play of the anchors in the lapping current), and the sinuous scale-based melody, (which provides the story line's thread). the whole-tone glissandos at the end are par- **kennesaw state university college of the arts school of music** - orchestra and began to write with pentatonic scales, whole tone scales, and modes. one may hear these scales throughout voiles and hints of the scales in deux arabesques. although deux arabesques is one of his earlier works, one may hear his developing style as he experimented with the idea of the arabesque. **(list d) !la fille aux cheveux de lin prelude 8 from bk 1 ...** - (list d) !la fille aux cheveux de lin prelude 8 from bk 1 by debussy title: 'girl with the flaxen hair' - taken/adapted from poem by leconte de lisle (! notation: tres calme et doucement expressif - very calm and with sweet expression **grade composer composition main technical difficulty or ...** - grade composer composition main technical difficulty or benefit other notes & comments 2 gurlitt morning prayer, op. 101 no. 2 beautiful chorale in three voices, will prepare for four voice chorales. **stations-to morton feldman, for solo piano (1987)** - area is a whole-step apart. taken together these tonal/modal areas form a whole-tone scale (f-g-a-b-d flat-e flat-f). in this way, the work is built on a tonal process that comes full circle harmonically. as in many of paccione's compositions, all harmonic levels of this piece are the result of a cyclical process. these **wallingford riegger canon and fugue in d minor, op. 33 (1941)** - wallingford riegger canon and fugue in d minor, op. 33 (1941) john j. becker concerto arabesque for piano and orchestra (1930) jan henrik kayser with members of the oslo philharmonic orchestra — william strickland, conductor **chapter 6 analysis on reynaldo hahn's "orient" series ...** - (whole-tone, octatonic, pentatonic), arabesque-figures, and less diatonic tonal harmonies. (3) hahn's direct . transcultural. experience-investigation of hahn's life and recognition of his direct experience to the live performance of the orient, which has been already discussed in a prior subchapter. 31. en caïque **and technology for all piano lovers a perfect blend of ...** - and technology for all piano lovers ... 1ère arabesque sonate für klavier no. 15 liebesträume iii Étude, op.10-3 je te veux valse, op.64-1 ... angle provides three settings that simulate the way the tone and color of the sound change depending on the position of a grand piano's lid. hammer response control provides **barry wiener smt annual meeting november 3, 2017 ursula ...** - 3 please turn to page 4. table 1 ursula mamlok, string quartet no. 1 (1962-63): series structure. in the secondary series, order nos. 0-2 and 11 of the primary series are unchanged. invariants are bracketed. **by the river in spring: british music for flute and piano** - the intermezzo (1894) [2] for flute and piano is an example of this and the music has the feel of a courtly dance with lute or guitar chords being hinted at by the piano at the very beginning.

the central section of this ternary form piece is in the major key and is a little more freely moving. **claudé debussy and the javanese gamelan - brent hugh** - claudé debussy and the javanese gamelan debussy's exposure to the gamelan debussy may have first heard the instruments of the gamelan as early as 1887, when the dutch government gave a gamelan to the paris conservatoire. but he first heard the complete gamelan orchestra, played by skilled native musicians, in 1889 at the paris exhibition. **impressionist music - wordpress** - systems, impressionist music was tending to make more use of dissonance. rather uncommon scales such as whole tone scale are also typical for this movement. romantic composers were using long forms of music, e.g. symphony and concerto, while impressionist composers were favoring short forms such as nocturne, arabesque and prelude. **complete music for violin and piano, volume one ernst** - arabesque label featuring the music of clementi, dussek and weber, the complete piano sonatas of hummel, the complete solo piano transcriptions of rachmaninov, and hobson's choice, a collection of his favourite pieces exploring the multiple facets of virtuosity across the span of three centuries. **order today!** - **willispianomusic** - • arabesque sentimentale ... an unusual, intriguing piano suite. conceived as a whole, each 2 -page piece focuses on a particular emotion and is followed by a contrasting mental ... with tone-painting action that students will be eager to replicate and love to perform. key: d **trio offers 'schubert on schubert' on tape** - schubert: works for piano, violin, and 'cello golubkaplanlcarr trio arabesque recordings, new york, 1988 two cassettes if you are an experienced schubert listener or performer, you may want to acquire these recordings for their unique interest, as they present the complete works of schubert for piano trio, **finding bix - project muse** - the latter tune bix wrote himself for solo piano. according to his friends, he'd been working on it forever, and they marveled at the way he twined the herky- jerky syncopations of jazz with impression - istic flourishes reminiscent of monet's giverny. the piece employs whole-tone scales and a phrasing the french called en arabesque, **recreational keyboard - fullcompass** - grand piano sound, offering incredible realism from powerful low-range notes to brilliant highs. due to meticulous sampling of all 88 notes of a world-famous acoustic grand piano, the rk-300 reproduces every sound and resonant characteristic with clarity, detail, and authenticity. with the piano designer function, you can **the festival for creative pianists** - root position. i ended the whole vignette, however, on a more respectable bb triad (without a 7th or 9th). the piece never modulates to e-flat major. nevertheless, my teacher, considerably vexed, instructed me to write another piece to fulfill the assignment. if memory serves, the resulting piece was the original much shorter **purloined poetics: the grotesque in the music of maurice ...** - acknowledgments . early on, i wondered if my experience writing a dissertation would resemble the fictional jack burden's, who entered a period of inert semi-consciousness known as

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