



## METADATA

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### Abstract

Introduction to the formal analysis of tonal music: Baroque, Classicism is addressed to undergraduate and/or postgraduate students who attend classes in music form and analysis, as well as to professional musicians or music teachers who are interested in deepening their knowledge of the relevant theoretical background and the corresponding analytical methodology. The book contains the necessary material for understanding fundamental theoretical concepts and analytical practices related to common-practice formal structures of Baroque and Classical music. This material concerns the theoretical treatment of historically informed formal typology and the exemplary analytical approach to musical compositions that fall within the stylistic horizon of European art music from the late 17th century to the first decades of the 19th century.

The book opens with an introductory examination of tonal music's structural parameters, including rhythm, meter, pitch, melody, harmony and voice-leading, texture, and motive. In the context of addressing the systematic and balanced manipulation of these parameters as a form-defining procedure, the principle of continuous and sectional variations is examined. The book then proceeds to investigate three of the most emblematic types of formal organization in Baroque music: binary form, ritornello, and fugue. Subsequently, it turns to idiomatic formal structures of Classical music, starting with Classical formal types of intrathematic organization and then proceeding to sonata form as a regulative framework for the interthematic organization of the structural narrative of complete movements from multi-movement works.

