

Heinichen, p.588:

. . . We see how any dissonance may with good grounds be varied before its resolution. To speak first of prepared or tied dissonances, the variation must be prepared in an orderly fashion so that the fundamental notes of the preceding preparation and the resolution that follows it are never absent, but rather that between them certain notes are interpolated for the purpose of variation. We will explain this in a few examples of the most refined dissonances, beginning with the second:

[Ex. 1a--the entire example is not given]

Who would say that in this example [in these examples] the second does not resolve correctly because the resolution does not directly follow the tied note? The notes that occur in between are only a variation which, as one can see, are not even considered in the accompaniment. Thus, the resolution of the second is correct throughout, as one can best recognize from the fundamental notes of this example, which look like this:

[Ex. 1b]

With the tied or prepared fourth the situation is the same. Consider the following example:

[Ex. 2a]

Again, the variation of these fourths consists of notes interpolated between the tied note and its resolution--with this difference, however, that in the last example the variation begins with the upbeat and with the tied dissonance, which stands free. However, the proper treatment of the fourth is clarified not only by the figures that stand above the bass, but also by the fundamental notes of the variation . . .:

[Ex. 2b]

The seventh is very rich in variations of this type. Consider the following examples . . .:

[Ex. 3a]

The legality of these examples is made clear by their fundamental notes:

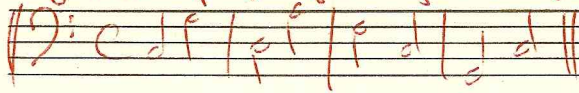
[Ex. 3b]

Friedrich Ehard Niedt, Musikalische Handleitung zur Variation des General-Basses, samt einer Anweisung, wie man aus einem schlechten General-Bass allerley Sachen, als Praeludia, Ciaconen, Allemanden, etc. erfinden könne. Hamburg, 1721

Flourish / Realization of upper and bass

— begins with filling in of ascending + descending bass intervals

bass pattern used for variations



p. 3 "Variation" defined as: "gewisser langsamer Bass-Noten mit Beibehaltung ihres Oranges und Progressus, auf verschiedene Weis in Kleineren Noten also zu verändern, dass zwar im Grunde der Satz sein Esse behaltt..."

Das VI. Kapitel: Von der Variation des Haupt-Accords in der rechten Hand. (dieses wird constant fest)

Das VII. Kapitel: Von der Variation der über den General-Bass geschriebenen Signaturen woby die gewöhnliche Regeln aus unserem ersten Theil wiederholt werden.

Das VIII. Kapitel: Von geschickter Application vorhergehender Variationen der Signaturen auf ein gewisses und ganzes Stücklein im General-Bass.

Return to Analysis of this

Heinichen, p. 599

Basic melodic structure + Counterpoint of Outer Voices

(2)

A?

Die fundamental
Noten sehen
also aus

EX. 223 in Tonal Harmony in Concepts & Practices

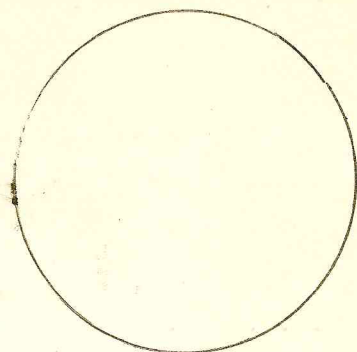
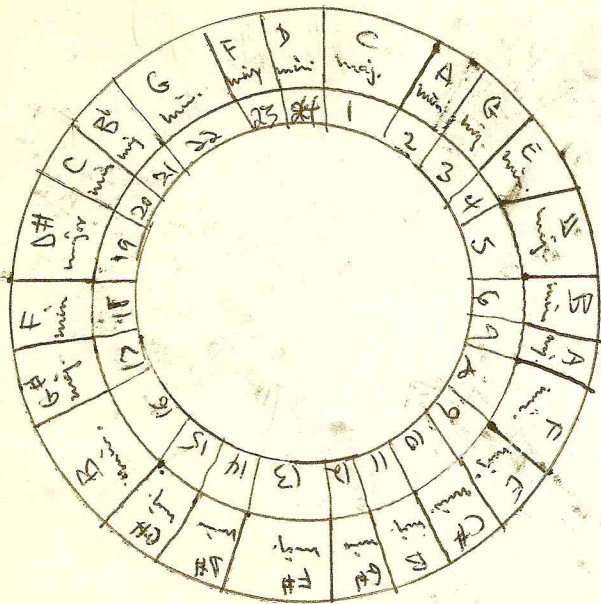
Heinichen - p.842, in ref. to Circul

Erstlich sind in besagten Circul alle Modi dergestalt ordentlich rangiert, wie sie von Natur einander am nechsten verwandt seynd, so dass man z.E. praecise sagen kan: das gmoll und c moll sind dem B dur näher verwandt, als alle andere modi... Auf diese Arth kan man die reciproce Verwandschafft aller Modorum nach denen gradibus rechter und lincker Hand im Circul eben so accurat finden, wie man etwan in Jure die gradus der Verwandtschaft nach der Linea ascendente & descendente abzuzehlen pfliget. p.846: Dass aber diese in der Natur gegründete Ordnung aller Modorum, mit der heutigen praxi vollkommen wohl übereinstimmet, solches beweiset sich von selbst, wenn wir die oben ~~&~~ C.2.n.Sect. befindlichen Tabellen gegen unsern Circul halten.

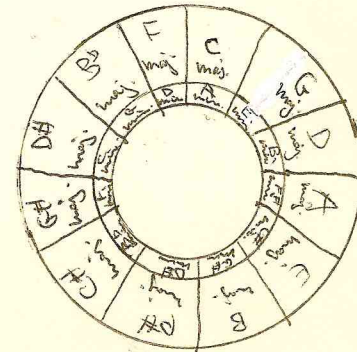
[Long examples of progressions based on the Circul begin on p.850, with explanations on p.848-49.]

Harmonic progression over two different spans ~~clear~~ explained on p.902: uses harmonization of unfigured bass as basis of progression in the small, Musicalisher Circul as basis of progression over the longer span.

Variation of the bass carefully explained and illustrated on p.905



Kellner



[OVER]

Examples of Melodic structure from J.D. Heinichen,
Der General-Bass in der Composition (1728), p.588ff.

[Translations by A.F. Examples not vertically aligned
in the original; original clef for upper stave is the
soprano clef. Octave changes have been made to show
correspondences more clearly.]

1a

6 6 6 6

2a

1b

6 6 6 6

2b

3a

7 6 7 6 7 6 7 6

7 7 7 7 7 6

3b

7 6 7 6 7 6 7 6

7 7 7 7 7 6

MELODIC STRUCTURE AND DEVELOPMENT, P.2

FUNDAMENTAL TO MODERN ANALYSIS: LEVELS OF STRUCTURE
(ALSO IN OTHER FIELDS)

LEVELS CONCEPT APPLIES TO PITCH, RHYTHM, AND OTHER STRUCTURAL
FEATURES.

ONE IMPORTANT CONSEQUENCE: NON-CONSECUTIVE RELATIONS.
ANOTHER IMPORTANT CONSEQUENCE: IMPLICATION, WITHOUT STATEMENT.

HISTORICAL EXAMPLES: HEINICHEN ON "INCORRECT" MELODIC
DISSONANCES

(END OF FIRST LECTURE: NEXT TIME-LINEAR PROGRESSIONS)

FOR EXAMPLES SEE FOLLOWING PAGE

Heinichen p. 611 - A^{\flat} skips into dissonance - "held to be wrong by a certain author"
shows that dissonant note actually belongs to another line

5

J.P. Kirnberger, Die Kunst des reinen Satzes in der Musik,
p. 223 f.

Jede Arie ist im Grunde nichts anders, als ein nach der richtigsten Declamation gesetzter Choral, da jede Sylbe des Textes nur eine Note hat, welche nach Erfordernis des Ausdrucks mehr oder weniger verzieht wird. Der wahre Grund der Schönheit einer Arie liegt immer in dem einfachen Gesang, der da steht, wenn alle zur Auszierung gehörige Töne davon weggenommen sind. Ist dieser unrichtig in Ansehung der Declamation, der Fortschreitung oder der Harmonie, so können die Fehler durch keine Verziehrung völlig bedeckt werden.

Wer sich die Mühe geben will die schönsten Arien von allen Auszierungen zu entblößen, der wird sehen, dass denn allemal die übrig gebliebenen Töne die Gestalt eines wohlgesetzten und richtig declamirten Chorals haben. Ein paar Beyspiele werden dieses hinlänglich zeigen.

[Every aria is basically nothing more nor less than a chorale melody set in accord with the most proper declamation, since each syllable of the text has only one note, which, according to the requirements of the particular expression, is embellished to a greater or lesser extent. The true basis of the beauty of an aria always lies in the simple melody which remains after all the tones belonging to the ornamentation have been removed. If this is incorrect with respect to declamation, progression, or harmony the errors cannot be completely concealed by ornamentation.]

[Anyone who takes the trouble to divest the most beautiful arias of all their ornaments will see that the remaining tones always have the character of a well set and properly declaimed chorale melody. Two examples will suffice to show this.]

J.P. Kirnberger, Die Kunst des reinen Satzes in der Musik (1771),
p. 225: "Aria von Graun aus der Oper Sylla"

A handwritten musical score for Kirnberger's 'Aria von Graun'. It consists of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music features a mix of eighth and sixteenth notes, with some rests. The left hand has a few sixteenth notes and rests, with the number '6' written above some notes.

Christoph Bernhard, Tractatus compositionis augmentatus (1648/49),
p. 71: "Von der Superjectione"

A handwritten musical score for Bernhard's 'Von der Superjectione'. It consists of two staves. The top staff is for the right hand, and the bottom is for the left hand. The key signature is one flat (Bb), and the time signature is common time (C). The music features a mix of eighth and sixteenth notes, with some rests. The left hand has a few sixteenth notes and rests.

Welches Exempel natürlich also stünde:

A handwritten musical score for the 'natural example'. It consists of two staves. The top staff is for the right hand, and the bottom is for the left hand. The key signature is one flat (Bb), and the time signature is common time (C). The music features a mix of eighth and sixteenth notes, with some rests. The left hand has a few sixteenth notes and rests.

J. Mattheson, Der vollkommene Kapellmeister (1739),
p. 353: "Von gebrochenen Accorden"

Wenn ich nun diese beide Stimmen in eine bringen wollte, und zwar durch die
Brechung . . . , so mögte der Satz . . . heraus kommen:

[Now, if I wish to bring these two voices together into one, and, specifically,
through arpeggiation, the resulting passage might be as follows:]

J. D. Heinichen, Der General-Bass in der
Composition (1728), p. 613

Es giebet noch eine Arth Sprünge der
geschwinden Noten, nemlich in solche
Dissonantien, die bloss der Bewegung
einer andern Stimme herrühren

Die fundamental-Noten dieses Exempel
sehen also aus.

A.F.C. Kollmann. Eine neue Theorie ..., 1806. Title page: concentrated representation of the new system*

Chromatics
as furthest embellishment
of diatonic notes below

Anticipation
(displacement by)

Suspension &
Soprano (displacement
by suspension)

?

Fundamental
Consonant &
Dissonant Chords

The musical notation consists of six staves. The top five staves are in treble clef, and the bottom two are in bass clef. The notation includes various rhythmic values, accidentals, and phrasing marks like slurs and ties. There are handwritten letters 'X' and 'K' on the page.

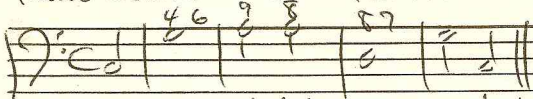
* See Jacobi: Die Entwicklung der Musiktheorie, Vol. I, p. 28.

Sulzer. Allgemeine Theorie des Schönen Künste, entog "Modulation" (Kimbberger List) artikl

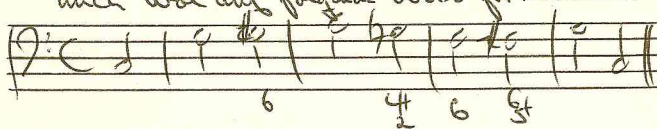
- also appears on p. 102 of

Kunst in slightly different
 form to illustrate chromatic
 progression

Man könnte in C dur, anstatt also zu modulieren:



auch wohl auf folgende Weise fortschreiten:



ohne dass durch die zwei fremden Töne,
die hier gehört werden, das Gefühl der
Tonart in C dur ausgelöscht würde.

... Dieses sey von der Modulation in einem
Ton gesagt.

This follows ~~part~~ explanation of the
difficulties involved in the other kind of
modulation [over the long span].

SEE examples on p. 120! - a modulation
progression over
the span of an
entire composition