



The Theory and Practice of Musical Form: On the Basis of Ludwig Bussler's *Musikalische Formenlehre*

By J. H. Cornell

Createspace. Paperback. Book Condition: New. This item is printed on demand. Paperback. 260 pages. Dimensions: 9.0in. x 6.0in. x 0.6in. An excerpt from the beginning of the PREFACE: FORM, in art, may be comprehensively defined as the external shape and order in which artistic conceptions are presented, in other words, as the outward expression of the subject-matter or import of the art-work. Accordingly, there may be as many forms as art-works, although numbers of these individual forms may and actually do agree in certain essential features. Now, the summary of the principal features in which a number of art-works agree, is called Art-form. THE necessity of form to the special art of music is, perhaps, not so immediately obvious as in the case of the other arts; yet it is certain that without an adherence to the laws of form a coherent, intelligible musical composition is as inconceivable as for example a picture, a sculpture, or a building, without plan or design. A piece of music (if indeed music it should be called) without a determinate tonality or key-relationship, without harmonic, melodic, rhythmic order and symmetry in a word, without form, is nothing else than a tonal chaos. Hence the absolute...

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