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Texture in Brahms' Op. 116 with an identification of performance problems and teaching suggestions

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Abstract:

This thesis provided an analysis of three types of textures in Op. 116 of Johannes Brahms as well as performance suggestions. Structural analyses were also provided to serve the purpose of the textural analyses. The practice suggestions were developed for advanced students. The thesis consists of four chapters. Chapter one is an introduction including the purpose of the thesis, limitations, methodology, definitions, and organization. Chapter two is a review of literature about Brahms' biography, his piano compositional style, Op. 116 Fantasien, texture, texture in piano works, and texture in piano pedagogy. In chapter three, the analyses of texture and structure are provided. A description of chordal, embedded and polyphonic textures are provided. Music examples which are selected to illustrate the type of texture are analyzed. The problems and difficulties of practicing and performing are discussed. The major performance are balance and voicing of the elements and how to voice them. Practice and teaching suggestions are provided. Chapter four includes a summary of the thesis, conclusions, and recommendations for further study. The thesis concludes that texture is one of several important elements when performing Brahms' late piano works successfully. Texture is a necessary step in practicing efficiently and for making a convincing performance.

Description:

Includes bibliographical references (p. 68-75)

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