

Modulations

PHILIP G. KRECKEL

The musical score consists of five systems of piano music, each with a specific modulation indicated above the first measure:

- System 1:** Labeled "1 C to G". It features a treble clef and a key signature of one sharp (F#). The music is in 4/4 time and consists of two measures.
- System 2:** Labeled "3" and "1 C to D". It features a treble clef and a key signature of two sharps (F# and C#). The music is in 4/4 time and consists of two measures.
- System 3:** Labeled "2" and "3". It features a treble clef and a key signature of two sharps (F# and C#). The music is in 4/4 time and consists of two measures.
- System 4:** Labeled "4". It features a treble clef and a key signature of two sharps (F# and C#). The music is in 4/4 time and consists of two measures.
- System 5:** Labeled "1 C to F" and "2". It features a treble clef and a key signature of one flat (Bb). The music is in 4/4 time and consists of two measures.

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Modulations For Organists Pianists And Students Organ

Theodore Presser



Modulations For Organists Pianists And Students Organ:

Modulations for Organists, Pianists and Students Kreckel, This is a valuable collection of practical and original modulations where a bridge is needed between two compositions which are written in different keys Each example is 2 to 4 measures in length and is labeled as to beginning and ending key Especially practical for use in sacred services or as a tool for learning harmonic relationships in the study of chord theory *Modulations for Organists, Pianists and Students* Philip G. Kreckel,1946 [The Use of the Organ in the Public Schools](#) A. Frederick Fahrner,1956 **Notes** Music Library Association,1946 **Classical Keyboard Music in Print, 1993** ,1993 **The Diapason** Siegfried Emanuel Gruenstein,1951 Includes music *The Pianist's Resource Guide* Joseph Rezits,Gerald Deatsman,1974 [The Etude](#) ,1900 [Etude](#) Theodore Presser,1927 Includes music [Quarterly - American Guild of Organists](#) ,1959 **Extemporisation, a Treatise for Organists** Alec Rowley,1955 **The Console** ,1917 **Franz Schubert's Music in Performance** David Montgomery,2003 In Franz Schubert s Music in Performance David Montgomery challenges many operative myths about the music of this great but often misunderstood Viennese master Chief among them is the lingering notion that Schubert was poorly trained but still managed to turn out brilliant if often flawed scores Modern adherents of this view believe that Schubert could not notate his own musical wishes accurately and that he was principally a creature of intuition Accordingly musicians might allow themselves wide intuitive leeway in the interpretation of his music Another myth challenged by Montgomery is that Schubert was a conservative or perhaps even a chronological throwback Opposing recent attempts to legitimize performer generated embellishment of Schubert s music in the style of the eighteenth century He clarifies Schubert s contributions to the radical intellectualism of nineteenth century romanticism The book offers six informative chapters ranging from aesthetics and acoustics to the specifics of tempo and expression plus an appendix of pertinent Viennese pedagogical sources In addition to many years of musicological research Montgomery brings long experience as a concertizing pianist and conductor to this engaging and controversial work [The Organist and Choirmaster](#) ,1896 [American Organ Monthly](#) ,1920 **American Organist** Thomas Scott Buhrman,1919 **Jacobs' Band Monthly** ,1928 *The Musician* ,1919 **Jacobs' Orchestra Monthly** ,1928 [International Musician](#) ,1920

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