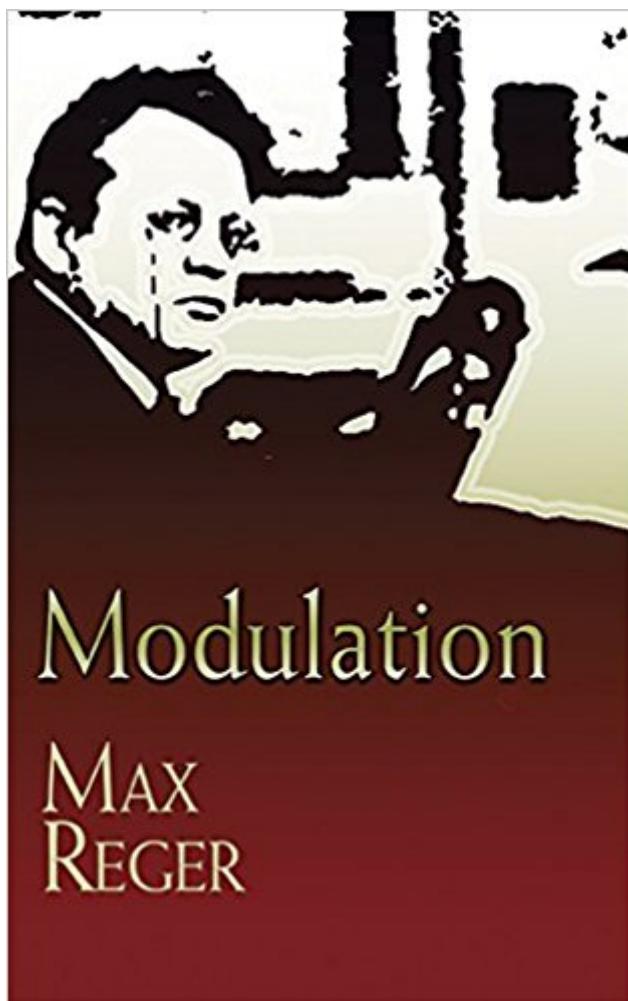


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Modulation (Dover Books On Music)



Synopsis

"I consider him a genius," remarked Arnold Schoenberg of the progressive early modernist Max Reger (1873–1916). In addition to his international renown as a teacher, conductor, and pianist, Reger wrote more than 1,000 works in virtually every musical genre. Many scholars and musicians credit him with emancipating dissonance to a level that assisted Schoenberg's development of serialism in the 1920s. Reger's influence extends to other 20th-century composers, including Béla Bartók, Alban Berg, Arthur Honegger, Paul Hindemith, and Sergei Prokofiev. Modulation—the change from one key to another—is a subject of critical importance to performers and composers in their study of harmony. Reger wrote this concise guide to modulation while teaching composition at Leipzig Conservatory, and the work continues to provide valuable insights and instruction for musicians at all levels. This new edition features newly engraved musical examples.

Book Information

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Customer Reviews

Although Max Reger's 100+ examples all end with some flavor of either a V-I or vii-I chord progression, I would classify more than half of them as transitions from one key to another rather than a transition from one key to another with an exclamatory cadential ending. The book is a usable reference, but not for the beginning student of harmony or music theory. Line and smooth harmonic transition in his examples are frequently sacrificed apparently in the interest of

brevity. Despite the negativity of the paragraph above, this little book proved to be a very valuable addition to my reference library, but not in the way I expected it would. I bought the book to use as a quick reference for a modulation while I was composing music, but found that it was far from the cookbook tool I expected. Some of Reger's examples proved to have either a harsh, incomplete, or unconvincing cadential sound, and that spurred me to work to make them less harsh and more complete sounding to the ear with a strong cadential ending. In those efforts I found the real value in Max Reger's work. I reworked 63 of the 100+ examples to make each smoother, more complete, and/or more convincing, and that's where the real learning took place. I now have a "library" of modulations which I can draw upon whenever I need to. I strongly recommend this book for anyone with an interest in music composition or analysis as a study guide to really teaching yourself all about transitions and modulations. However, I make this recommendation with a strong warning that it is not a cookbook for writing music with smooth, flowing transitions. Spend the \$7 for the book and then use it to teach yourself modulations and transitions by creating your own set of reference modulations based upon Reger's. Be economical and try to improve on an example with as few additional beats as possible. Unless you are a budding Mozart, that process may take a considerable amount of time, but it will be time well spent.

This book is essentially a cookbook of modulation recipes, which is precisely what I was looking for. It will not suffice alone to achieve an understanding of modulation. But if what you want is an inventory of working modulations from any given key to any other given key, then this is a good choice. Naturally, it doesn't exhaust the possibilities, but it is a valuable exercise all the same. Every beginning student should have a copy, because it really helps to understand modulation to see it in this very bare form. Modulation in the wild, in the hands of composers like Beethoven, Chopin, Schubert, Bach, or others is often too complex for a beginning student to fully grasp. The modulations in Reger's text are largely stripped of ornamentation and the sequence from one key to the next is so brief that the relation between the two keys is foregrounded. I gave this four out of five because it is what I was looking for, but it would be nice to have more footnotes, and a little more content by way of introduction or exposition. Don't let that discourage you. The text is well worth the small price it retails for on !

Great resource for teaching advanced harmony, and for practicing at the piano. That he uses the same chord (a neapolitan) in every transition may mean that there is a bit of a lack of variety, but it's still a great resource.

Its mostly a reference book for looking at different chords. Not too much learning by comprehension but rather by extension. May find it more useful sometime, tho.

This is the supplement to Reger's book on modulation. It contains examples of modulation in all the keys, but I'm really interested in the larger book, which is P.O.P. Oh well, this is a handy reference anyway, just not the entire large work. Useful, though.

Interesting ideas on modulation, most are using the Neapolitan chord or bII chord. There are some very nice modulations which are well worth your time to look over.

Great resource! How to modulate from any key to any other key. Could make a great Appendix in the study of Sonata and Fugue.

Because who, besides Bruckner, really knows how to modulate so frequently. LOL!

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