

EDITORS' FOREWORD: SYMPOSIUM ON MUSIC OF THE LONG EIGHTEENTH CENTURY

THE STUDY OF TONAL MUSIC has flourished in the past few decades as new models and approaches have emerged for analyzing this repertoire. To celebrate these newfound perspectives, we present three distinct articles that offer complementary yet ultimately different approaches to the question of how to understand tonal compositions.

Christopher Wintle's article "Corelli's Tonal Models" came to our attention a year ago. After careful consideration, the *Intégral* staff thought that the time was right to not only reprint this landmark article, reviving it from its current home in an obscure Italian journal, but to also present its previously unpublished sibling, "Corelli's Rhythmic Models." These articles use Schenkerian analytical methods to create a set of middle- and foreground models for Corelli's musical language. Wintle's contributions

are accompanied by a short introduction that contextualizes the two articles within the scholarly atmosphere of the early 1980s.

When reading through Wintle's articles, we thought it would be interesting to contrast his approaches with schema theory, particularly given the apparent similarities among them. Thus, in the third and final article in our set, Vasili Byros presents a schema-theory viewpoint through the lens of the *Fonte-Romanesca*.

The three articles highlight the admirable way both authors try to answer similar questions using such different methodologies. We trust you will enjoy this symposium on the long eighteenth century, and we hope it sparks more scholarly discussion of this repertoire.

—The Editors