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Audacious Euphony-Richard Cohn 2012-01-23 Reconstructing historical conceptions of harmonic distance, Audacious Euphony advances a geometric model appropriate to understanding triadic progressions characteristic of 19th-century music. Author Rick Cohn uncovers the source of the indeterminacy and uncanniness of romantic music, as he focuses on the slippage between chromatic and diatonic progressions and the systematic principles under which each operate.

Audacious Euphony-Richard Cohn 2012-02-01 Music theorists have long believed that 19th-century triadic progressions idiomatically extend the diatonic syntax of 18th-century classical tonality, and have accordingly unified the two repertories under a single mode of representation. Post-structuralist musicologists have challenged this belief, advancing the view that many romantic triadic progressions exceed the reach of classical syntax and are mobilized as the result of a transgressive, anti-syntactic impulse. In Audacious Euphony, author Richard Cohn takes both of these views to task, arguing that romantic harmony operates under syntactic principles distinct from those that underlie classical tonality, but no less susceptible to systematic definition. Charting this alternative triadic syntax, Cohn reconceives what consonant triads are, and how they relate to one another. In doing so, he shows that major and minor triads have two distinct natures: one based on their acoustic properties, and the other on their ability to voice-lead smoothly to each other in the chromatic universe. Whereas their acoustic nature underlies the diatonic tonality of the classical tradition, their voice-leading properties are optimized by the pan-triadic progressions characteristic of the 19th century. Audacious Euphony develops a set of inter-related maps that organize intuitions about triadic proximity as seen through the lens of voice-leading proximity, using various geometries related to the 19th-century Tonnetz. This model leads to cogent analyses both of particular compositions and of historical trends across the long nineteenth century. Essential reading for music theorists, Audacious Euphony is also a valuable resource for music historians, performers and composers.

Audacious Euphony-Richard Lawrence Cohn 2012 Reconstructing historical conceptions of harmonic distance 'Audacious Euphony' advances a geometric model appropriate to understanding triadic progressions characteristic of 19th-century music.--Résumé de l'éditeur.

Harmonic Function in Chromatic Music-Daniel Harrison 1994-05-28 Applicable on a wide scale not only to this repertory, Harrison's lucid explications of abstract theoretical concepts provide new insights into the workings of tonal systems in general.

Hollywood Harmony-Frank Lehman 2018-06 Film music often tells us how to feel, but it also guides us how to hear. Filmgoing is an intensely musical experience, one in which the soundtrack structures our interpretations and steers our emotions. Hollywood Harmony explores the inner workings of film music, bringing together tools from music theory, musicology, and music psychology in this first ever book-length analytical study of this culturally central repertoire. Harmony, and especially chromaticism, is emblematic of the "film music sound," and it is often used to evoke that most cinematic of feelings-wonder. To help parse this familiar but complex musical style, Hollywood Harmony offers a first-of-its kind introduction to neo-Riemannian theory, a recently developed and versatile method of understanding music as a dynamic and transformational process, rather than a series of inert notes on a page. This application of neo-Riemannian theory to film music is perfect way in for curious newcomers, while also constituting significant scholarly contribution to the larger discipline of music theory. Author Frank Lehman draws from his extensive knowledge of cinematic history with case-studies that range from classics of Golden Age Hollywood to massive contemporary franchises to obscure cult-films. Special emphasis is placed on scores for major blockbusters such as Lord of the Rings, Star Wars, and Inception. With over a hundred meticulously transcribed music examples and more than two hundred individual movies discussed, Hollywood Harmony will fascinate any fan of film and music.

Harmony in Western Music-Richard Franko Goldman 1965-04

The Oxford Handbook of Neo-Riemannian Music Theories-Edward Gollin 2011-12-22 In recent years neo-Riemannian theory has established itself as the leading approach of our time, and has proven particularly adept at explaining features of chromatic music. The Oxford Handbook of Neo-Riemannian Music Theories assembles an international group of leading music theory scholars in an exploration of the music-analytical, theoretical, and historical aspects of this new field.

Unfoldings-Carl Schachter 1999 Introduction: A Dialogue between Author and Editor I: Rhythm and Linear Analysis.

Generalized Musical Intervals and Transformations-David Lewin 2010-11-04 David Lewin's Generalized Musical Intervals and Transformations is recognized as the seminal work paving the way for current studies in mathematical and systematic approaches to music analysis. Lewin, one of the 20th century's most prominent figures in music theory, pushes the boundaries of the study of pitch-structure beyond its conception as a static system for classifying and inter-relating chords and sets. Known by most music theorists as "GMIT", the book is by far the most significant contribution to the field of systematic music theory in the last half-century, generating the framework for the "transformational theory" movement. Appearing almost twenty years after GMIT's initial publication, this Oxford University Press edition features a previously unpublished preface by David Lewin, as well as a foreword by Edward Gollin contextualizing the work's significance for the current field of music theory.

Desire in Chromatic Harmony-Kenneth M. Smith 2020-04-15 How does musical harmony engage listeners in relations of desire? Where does this desire come from? Author Kenneth Smith seeks to answer these questions by analyzing works from the turn of the twentieth- century that are both harmonically enriched and psychologically complex. Desire in Chromatic Harmony yields a new theory of how chromatic chord progressions direct the listener on intricate journeys through harmonic space, mirroring the tensions of the psyche found in Schopenhauer, Freud, Lacan, Lyotard, and Deleuze. Smith extends this mode of enquiry into sophisticated music theory, while simultaneously philosophically engaged European and American music approaches such as Richard Strauss, Alexander Skryabin, Josef Suk, Charles Ives, and Aaron Copland. Focusing on harmony and chord progression, the book drills down into the diatonic undercurrent beneath densely chromatic and dissonant surfaces. From the obsession with death and mourning in Suk's asrael Symphony to an exploration of "perversion" in Strauss's elektra; from the Sufi mysticism of Szymanowski's Song of the Night to the failed fantasy of the American dream in Copland's The Tender Land, Desire in Chromatic Harmony cuts a path through the dense forests of chromatic complexity, revealing the psychological make-up of post-Wagnerian psychodynamic music.

Sounds of Crossing-Alex E. Chávez 2017-11-16 In Sounds of Crossing Alex E. Chávez explores the contemporary politics of Mexican migrant cultural expression manifest in the sounds and poetics of huapango arribeño, a musical genre originating from north-central Mexico. Following the resonance of huapango's improvisational performance within the lives of audiences, musicians, and himself—from New Year's festivities in the highlands of Guanajuato, Mexico, to backyard get-togethers along the back roads of central Texas—Chávez shows how Mexicans living on both sides of the border use expressive culture to construct meaningful communities amid the United States' often vitriolic immigration politics. Through Chávez's writing, we gain an intimate look at the experience of migration and how huapango carries the voices of those in Mexico, those undertaking the dangerous trek across the border, and those living in the United States. Illuminating how huapango arribeño's performance refigures the sociopolitical and economic terms of migration through aesthetic means, Chávez adds fresh and compelling insights into the ways transnational music-making is at the center of everyday Mexican migrant life.

Form As Harmony in Rock Music-Drew Nobile 2020-05-12 Overturning the inherited belief that popular music is unrefined, Form as Harmony in Rock Music brings the process-based approach of classical theorists to popular music scholarship. Author Drew Nobile offers the first comprehensive theory of form for 1960s, 70s, and 80s classic rock repertoire, showing how songs in this genre are not simply a series of discrete elements, but rather exhibit cohesive formal-harmonic structures across their entire timespan. Though many elements contribute to the cohesion of a song, the rock music of these decades is built around a fundamentally harmonic backdrop, giving rise to distinct types of verses, choruses, and bridges. Nobile's rigorous but readable theoretical analysis demonstrates how artists from Bob Dylan to Stevie Wonder to Madonna consistently turn to the same compositional structures throughout rock's various genres and decades, unifying them under a single musical style. Using over 200 transcriptions, graphs, and form charts, Form as Harmony in Rock Music advocates a structural approach to rock analysis, revealing essential features of this style that would otherwise remain below our conscious awareness.

A Geometry of Music-Dmitri Tymoczko 2011-03-21 In this groundbreaking book, Tymoczko uses contemporary geometry to provide a new framework for thinking about music, one that emphasizes the commonalities among styles from Medieval polyphony to contemporary jazz.

Organized Time-Jason Yust 2018 Organized Time is the first attempt to unite theories of harmony, rhythm and meter, and form under a common idea of structured time. Building off of recent advances in music theory in essential subfields-rhythmic theory, tonal structure, and the theory of musical form--author Jason Yust demonstrates that tonal music exhibits similar hierarchical organization in each of these dimensions. Yust develops a network model for temporal structure with an application of mathematical graph theory, which leads ultimately to musical applications of a multi-dimensional polytope called the associahedron. A wealth of analytical examples includes not only the familiar tonal canon-J.S. Bach, Mozart, Schumann--but also lesser known masters of the musical Enlightenment such as C.P.E. and J.C. Bach, Boccherini, and Johann Gottlieb Graun. Yust's approach has wide-ranging ramifications across music theory, enabling new approaches to musical closure, hypermeter, formal function, syncopation, and rhythmic dissonance, as well as historical observations about the development of sonata form and the innovations of Haydn and Beethoven. Making a forceful argument for the independence of musical modalities and for a multivalent approach to music analysis, Organized Time establishes the aesthetic importance of structural disjunction, the conflict of structure in different modalities, in numerous analytical contexts.

The Oxford Handbook of Critical Concepts in Music Theory-Alexander Rehding 2019 Music Theory operates with a number of fundamental terms that are rarely explored in detail. This book offers in-depth reflections on key concepts from a range of philosophical and critical approaches that reflect the diversity of the contemporary music theory landscape.

Hearing Homophony-Megan Kaes Long 2020 ""This book examines a repertoire of homophonic vernacular partsongs composed around the turn of the seventeenth century, and considers how these partsongs exploit rhythm, meter, phrase structure, and form to craft harmonic trajectories. Giovanni Giacomo Gastoldi, Thomas Morley, Hans Leo Hassler, and their contemporaries engineered a particular kind of centricity that is distinctively tonal: they strategically deployed dominant harmonies at regular periodicities and in combination with poetic, phrase structural, and formal cues, thereby creating expectation for tonic harmonies. Homophony provided an ideal venue for these experiments: spurred by an increasing demand for comprehensible texts, composers of partsongs developed rigid text setting procedures that promoted both metrical regularity and consistent phrase rhythm. This rhythmic consistency had a ripple effect: it encouraged composers to design symmetrical phrase structures and to build comprehensive, repetitive, and predictable formal structures. Thus, homophonic partsongs create and exploit trajectories from dominants to tonics on multiple scales, from cadence to sub-phrase to phrase to form. Ultimately, this book argues for a model of tonality-and of tonality's history-that centers not pitch, but rhythm and meter. Metrically oriented harmonic trajectories encourage tonal expectation. And we can locate these trajectories in a variety of repertoires, including those that we traditionally understand as "modal." ""--

Sweet Thing-Nicholas Stoia 2021-01-28 As children, many of us learn to sing, "If you're happy and you know it, clap your hands." But despite the familiarity of this tune, few of us realize that what we're singing is actually part of a pervasive - and centuries-old - musical scheme. This particular scheme, dubbed the "Sweet Thing," has generated a large group of songs spanning a broad range of topics, genres, and time periods, but all related through a specific stanzaic form. Early twentieth-century blues songs "My Baby" and "Motherless Children," country songs "Peg and Awl" and "Crawdad Song," and gospel songs "Pure Religion" and "This Train" use this form, along with popular songs like Ray Charles's "I Got a Woman," The Beatles's "One After 909," and the Velvet Underground's "I'm Waiting for the Man." Sweet Thing: The History and Musical Structure of a Shared American Vernacular Form studies one of the most productive and enduring shared musical resources in North American vernacular music. Author Nicholas Stoia offers the most comprehensive examination to date of the "Sweet Thing's" long history, exploring how it made its way from sixteenth-century Scotland to eighteenth-century British broadside ballads to nineteenth-century American ragtime. Stoia also examines the form in various contexts, including early blues and country music, and moving forward to rhythm and blues, soul, and rock music, connecting these modern forms to their ancient roots. Through this close look at a ubiquitous musical from, Sweet Thing shows us how it has linked listeners and musicians alike across the boundaries of genre, race, and even time.

Enacting Musical Time-Mariusz Kozak 2019-10-09 What is musical time? Where is it manifested? How does it enter into our experience, and how do we capture it in our analyses? A compelling approach among works on temporality, phenomenology, and the ecologies of the new sound worlds, Enacting Musical Time argues that musical time is itself the site of the interaction between musical sounds and a situated, embodied listener, created by the moving bodies of participants engaged in musical activities. Author Mariusz Kozak describes musical time as something that emerges when the listener enacts her implicit knowledge about "how music goes," from deliberate inactivity, to such simple actions as tapping her foot in time with the beat, to dancing in a way that engages her entire body. Kozak explores this idea in the context of modernist and postmodernist musical styles, where composers create unfamiliar and idiosyncratic temporal experiences, blur the line between spectatorship and participation, and challenge conventional notions of form. Basing his discussion on the phenomenology of Merleau-Ponty and on the ecological psychology of J. J. Gibson, Kozak examines different aspects of musical structure through the lens of embodied cognition and what phenomenologists call "lived time." A bold new theory derived from an unprecedented fusion of research perspectives, Enacting Musical Time will engage scholars across a range of disciplines, from music theory, music cognition, cognitive science, continental philosophy, and social anthropology.

Ronald Reagan: A Biography-J. David Woodard 2012-01-06 Ronald Reagan's story reads like a Hollywood script complete with a small-town boyhood, movie stardom, financial success, and unmatched political popularity. This book tells Reagan's true-life tale in an engaging and easily accessible manner. • A timeline of important events in the life of Ronald Reagan • A dozen black-and-white photographs depicting Reagan at various stages of his career • A glossary • An annotated bibliography of print and electronic resources

The Geometry of Musical Rhythm-Godfried T. Toussaint 2019-12-06 The original edition of The Geometry of Musical Rhythm was the first book to provide a systematic and accessible computational geometric analysis of the musical rhythms of the world. It explained how the study of the mathematical properties of musical rhythm generates common mathematical problems that arise in a variety of seemingly disparate fields. The book also introduced the distance approach to phylogenetic analysis and illustrated its application to the study of musical rhythm. The new edition retains all of this, while also adding 100 pages, 93 figures, 225 new references, and six new chapters covering topics such as meter and metric complexity, rhythmic grouping, expressive timbre and timing in rhythmic performance, and evolution phylogenetic analysis of ancient Greek paeonic rhythms. In addition, further context is provided to give the reader a fuller and richer insight into the historical connections between music and mathematics.

Music as Discourse-Kofi Agawu 2014-10-29 The question of whether music has meaning has been the subject of sustained debate ever since music became a subject of academic inquiry. Is music a language? Does it communicate specific ideas and emotions? What does music mean, and how does this meaning occur? Kofi Agawu's Music as Discourse has become a standard and definitive work in musical semiotics. Working at the nexus of musicology, ethnomusicology, and music philosophy and aesthetics, Agawu presents a synthetic and innovative approach to musical meaning which argues deftly for the thinking of music as a discourse in itself--composed not only of sequences of gestures, phrases, or progressions, but rather also of the very philosophical and linguistic props that enable the analytical formulations made about music as an object of study. The book provides extensive demonstration of the pertinence of a semiological approach to understanding the fully-freighted language of romantic music, stresses the importance of a generative approach to tonal understanding, and provides further insight into the analogy between music and language. Music as Discourse is an essential read for all who are interested in the theory, analysis and semiotics of music of the romantic period.

Performing Knowledge-Daphne Leong 2019 How do musical analysis and performance relate? In a unique collaborative approach to this question, theorist-pianist Daphne Leong partners with internationally renowned performers to interpret twentieth-century repertoire. Imaginative explorations of music by Ravel, Schoenberg, Bart�k, Schnittke, Milhaud, Messiaen, Babbitt, Carter, and Morris illuminate focal issues such as the role of embodiment, the affordances of a score, the cultural significance of notation, the use of metaphor, and--to round out the viewpoints of theorist and performers with those of composer and listeners--the role of structure in audience reception. Each exploration engages deeply with musical structure, redefined to encompass the creative activity of composers, performers, analysts, and listeners. Performances, demonstrations, and interviews online complement the book's written text; practical application and pedagogical guidance round out theoretical and analytical content. The collaborations themselves demonstrate different dimensions of knowledge at the intersection of analysis and performance, and illustrate Leong's theory of the things and people that facilitate cross-disciplinary collaboration in music. They also exemplify the antagonisms and synergies that emerge when theorists and performers meet. Both flexibly and rigorously conceived, Performing Knowledge is a brave crossing of disciplinary divides between scholarship and practice, a work of analysis shaped by the voices of performers.

Harmony Simplified: Or, The Theory of the Tonal Functions of Chords-Hugo Riemann 2019-09 This book has been considered by academicians and scholars of great significance and value to literature. This forms a part of the knowledge base for future generations. We have represented this book in the same form as it was first published. Hence any marks seen are left intentionally to preserve its true nature.

Mahler's Symphonic Sonatas-Seth Monahan 2015 Includes companion website with annotated short scores and larger diagrams and figures.

Tonality and Transformation-Steven Rings 2011-06-10 Tonality and Transformation is a groundbreaking study in the analysis of tonal music. Focusing on the listener's experience, author Steven Rings employs transformational music theory to illuminate diverse aspects of tonal hearing - from the infusion of sounding pitches with familiar tonal qualities to sensations of directedness and attraction. In the process, Rings introduces a host of new analytical techniques for the study of the tonal repertory, demonstrating their application in vivid interpretive set pieces on music from Bach to Mahler. The analyses place the book's novel techniques in dialogue with existing tonal methodologies, such as Schenkerian theory, avoiding partisan debate in favor of a methodologically careful, pluralistic approach. Rings also engages neo-Riemannian theory-a popular branch of transformational thought focused on chromatic harmony-reanimating its basic operations with tonal dynamism and bringing them into closer rapprochement with traditional tonal concepts. Written in a direct and engaging style, with lively prose and plain-English descriptions of all technical ideas, Tonality and Transformation balances theoretical substance with accessibility: it will appeal to both specialists and non-specialists. It is a particularly attractive volume for those new to transformational theory: in addition to its original theoretical content, the book offers an excellent introduction to transformational thought, including a chapter that outlines the theory's conceptual foundations and formal apparatus, as well as a glossary of common technical terms. A contribution to our understanding of tonal phenomenology and a landmark in the analytical application of transformational techniques, Tonality and Transformation is an indispensible work of music theory.

Mathematics and Computation in Music-Mariana Montiel 2019-06-11 This book constitutes the thoroughly refereed proceedings of the 7th International Conference on Mathematics and Computation in Music, MCM 2019, held in Madrid, Spain, in June 2019. The 22 full papers and 10 short papers presented were carefully reviewed and selected from 48 submissions. The papers feature research that combines mathematics or computation with music theory, music analysis, composition, and performance. They are organized in topical sections on algebraic and other abstract mathematical approaches to understanding musical objects; remanaging Riemann: mathematical music theory as "experimental philosophy"; octave division; computer-based approaches to composition and score structuring; models for music cognition and beat tracking; pedagogy of mathematical music theory. The chapter "Distant Neighbors and Interscalar Contiguities" is available open access under a Creative Commons Attribution 4.0 International License via link.springer.com.

A Blaze of Light in Every Word-Victoria Malawey 2020 "Singing Voice presents a conceptual model for analyzing vocal delivery in popular song recordings focused on three overlapping areas of inquiry: pitch, prosody, and quality. The domain of pitch, which refers to listeners' perceptions of frequency, considers range, tessitura, intonation, and registration. Prosody, the pacing and flow of delivery, comprises phrasing, metric placement, motility, embellishment, and consonantal articulation. Qualitative elements include timbre, phonation, onset, resonance, clarity, paralinguistic effects, and loudness. Intersecting all three domains is the area of technological mediation, which considers how external technologies, such as layering, overdubbing, pitch modification, recording transmission, compression, reverb, spatial placement, delay, and other electronic effects, impact voice in recorded music. Though the book focuses primarily on the sonic and material aspects of vocal delivery, it situates these aspects among broader cultural, philosophical, and anthropological approaches to voice with the goal to better understand the relationship between sonic content and its signification. Drawing upon transcription and spectrographic analysis as the primary means of representation, as well as modes of analysis, this book features in-depth analyses of a wide array of popular songs spanning genres from indie rock to hip hop to death metal, develops analytical tools for understanding how individual dimensions make singing voices both complex and unique, and synthesizes how multiple aspects interact to better understand the multi-dimensionality of singing voices"--

Basic Post-Tonal Theory and Analysis-Philip Lambert 2018-06-26 Basic Post-Tonal Theory and Analysis gives students a thorough, clear, and methodical introduction to post-tonal music theory and its application to music composed since 1900. An all-in-one textbook and workbook, this resource provides basic theoretical tools and offers multiple opportunitiesfor application in the form of theoretical and analytical drills and composition exercises.

Songs in Motion-Yonatan Malin 2010 This is an exploratopn of rhythm and meter in the 19th-century German Lied, including songs for voice and piano by Fanny Hensel née Mendelssohn, Franz Schubert, Robert Schumann, Johannes Brahms, and Hugo Wolf. The Lied, as a genre, is characterised especially by the fusion of poetry and music.

In the Process of Becoming-Janet Schmalfeldt 2017-02-03 With their insistence that form is a dialectical process in the music of Beethoven, Theodor Adorno and Carl Dahlhaus emerge as the guardians of a long-standing critical tradition in which Hegelian concepts have been brought to bear on the question of musical form. Janet Schmalfeldt's ground-breaking account of the development of this Beethoven-Hegelian tradition restores to the term "form" some of its philosophical associations in the early nineteenth century, when profound cultural changes were yielding new relationships between composers and their listeners, and when music itself-in particular, instrumental music-became a topic for renewed philosophical investigation. Precedents for Adorno's and Dahlhaus's concept of form as process arise in the Athenäum Fragments of Friedrich Schlegel and in the Encyclopaedia Logic of Hegel. The metaphor common to all these sources is the notion of becoming; it is the idea of form coming into being that this study explores in respect to music by Beethoven, Schubert, Mendelssohn, Chopin, and Schumann. A critical assessment of Dahlhaus's preoccupation with the opening of Beethoven's "Tempest" Sonata serves as the author's starting point for the translation of philosophical ideas into music-analytical terms-ones that encourage listening "both forward and backward," as Adorno has recommended. Thanks to the ever-growing familiarity of late eighteenth-century audiences with formal conventions, composers could increasingly trust that performers and listeners would be responsive to striking formal transformations. The author's analytic method strives to capture the dynamic, quasi-narrative nature of such transformations, rather than only their end results. This experiential approach to the perception of form invites listeners and especially performers to participate in the interpretation of processes by which, for example, a brooding introduction-like opening must inevitably become the essential main theme in Schubert's Sonata, Op. 42, or in which tremendous formal expansions in movements by Mendelssohn offer a dazzling opportunity for multiple retrospective reinterpretations. Above all, In the Process of Becoming proposes new ways of hearing beloved works of the romantic generation as representative of their striving for novel, intensely self-reflective modes of communication.

Pieces of Tradition-Daniel Harrison 2016-06-01 This book is about how music "in a key" is composed. Further, it is about how such music was composed when it was no longer compulsory to do so, starting a few years before the First World War. In an eclectic journey through the history of compositional technique, Daniel Harrison contends that the tonal system did not simply die out with the dawn of twentieth century, but continued to supplement newer techniques as a compelling means of musical organization, even into current times. Well-known art music composers such as Bartók, Hindemith, Prokofiev, and Messiaen are represented alongside composers whose work moves outside the standard boundaries of art music: Leonard Bernstein, Murice Durufle, Frank Martin, Xiaoyong Chen. Along the way, the book attends to military bugle calls, a trailer before a movie feature, a recomposition of a famous piece by Arnold Schoenberg, and the music of Neil Diamond, David Shire, and Brian Wilson. A celebration of the awesome variety of musical expressions encompassed in what is called tonal music, Pieces of Tradition is a book for composers seeking ideas and effects, music theorists interested in its innovations, and all those who practice the analysis of composition in all its modern and traditional variations. "

Beating Time & Measuring Music in the Early Modern Era-Roger Mathew Grant 2014-10-21 Beating Time & Measuring Music in the Early Modern Era chronicles the shifting relationships between ideas about time and music in science from the sixteenth through the early nineteenth centuries. Centered on theories of musical meter, the book investigates the interdependence between theories of meter and conceptualizations of time from the age of Zarlino to the invention of the metronome. These formulations have evolved throughout the history of Western music, reflecting fundamental reevaluations not only of music but also of time itself. Drawing on paradigms from the history of science and technology and the history of philosophy, author Roger Mathew Grant illustrates ways in which theories of meter and time, informed by one another, have manifested themselves in the field of music. During the long eighteenth century, treatises on subjects such as aesthetics, music theory, mathematics, and natural philosophy began to reflect an understanding of time as an absolute quantity, independent of events. This gradual but conclusive change had a profound impact on the network of ideas connecting time, meter, character, and tempo. Investigating the impacts of this change, Grant explores the timekeeping techniques - musical and otherwise - that implemented this conceptual shift, both technologically and materially. Bringing together diverse strands of thought in a broader intellectual history of temporality, Grant's study fills an unexpected yet conspicuous gap in the history of music theory, and is essential reading for music theorists and composers as well as historical musicologists and practitioners of historically informed performance.

Contemporary Counterpoint-Beth Denisch 2017-01-23 (Berklee Guide). Use counterpoint to make your music more engaging and creative. Counterpoint the relationship between musical voices is among the core principles for writing music, and it has been central to the study of composition for many centuries. Whether you are a composer, arranger, film composer, orchestrator, music director, bandleader, or improvising musician, this book will help hone your craft, gain control, and lead you to new creative possibilities. You will learn "tricks of the trade" from the masters and apply these skills to contemporary styles. Online audio examples illustrate the principles being discussed, and many recommended listening lists point you to additional examples of how these principles have been used in music over the past thousand years.

The Cambridge History of Western Music Theory-Thomas Christensen 2006-04-20 The Cambridge History of Western Music Theory is the first comprehensive history of Western music theory to be published in the English language. A collaborative project by leading music theorists and historians, the volume traces the rich panorama of music-theoretical thought from the Ancient Greeks to the present day. Recognizing the variety and complexity of music theory as an historical subject, the volume has been organized within a flexible framework. Some chapters are defined chronologically within a restricted historical domain, whilst others are defined conceptually and span longer historical periods. Together the thirty-one chapters present a synthetic overview of the fascinating and complex subject that is historical music theory. Richly enhanced with illustrations, graphics, examples and cross-citations as well as being thoroughly indexed and supplemented by comprehensive bibliographies of the most important primary and secondary literature, this book will be an invaluable resource for students and scholars alike.

Self-similar Melodies-Tom Johnson 1996

Desire in Chromatic Harmony-Kenneth M. Smith 2020 "Of the many composers in the Western classical tradition who celebrated the marriage between psyche and sound, those explored in this book followed the lines diverging from Wagner in philosophizing the nature of desire in music. This books offers two new theories of tonal functionality in the music of the first half of the twentieth century that seek to explain its psychological complexities. First, the book further develops Riemann's three diatonic chord functions, extending them to account from chromatic chord progression and substitution. The three functions (Tonic, Subdominant, Dominant) are compared to Jacques Lacan's twin-concepts of metaphor and metonymy which drive the human desiring apparatus. Second, the book develops a technique for analysing the "drives" that pull chromatic music in multiple directions simultaneously, creating a bilinual surface that mirrors the tensions of the psyche found in Schopenhauer, Freud and post-Freudians-Lacan, Lyotard, and Deleuze.The harmonic models are tested in psychologically challenging pieces of music by post-Wagnerian composers. From the obsession with death and mourning in Josef Suk's Asrael Symphony to an exploration of "perversion" in Richard Strauss's Elektra; from the post-Kantian transcendentalism of Charles Ives' Concord Sonata to the "Accelerationism" of Skryabin's late piano works; from the Sufi mysticism of Szymanowski's Song of the Night to the failed fantasy of the American dream in Aaron Copland's The Tender Land, the book cuts a path through the dense forests of chromatic complexity, and digs deep into the psychological make-up of post-Wagnerian psychodynamic music"--

Metric Manipulations in Haydn and Mozart-Danuta Mirka 2009-10-22 Combining historical music theory with the cognitive study of music, Playing with Meter traces metric manipulations and strategies in Haydn and Mozart's string chamber music from 1787 to 1791. Her analysis shed new light on this repertoire and redefine the role of meter and rhythm in Classical music.

Foundations of Musical Grammar-Lawrence M. Zbikowski 2017 In recent years, music theorists have been increasingly eager to incorporate findings from the science of human cognition and linguistics into their methodology. In the culmination of a vast body of research undertaken since his influential and award-winning Conceptualizing Music (OUP 2002), Lawrence M. Zbikowski put forward Foundations of Musical Grammar, an ambitious and broadly encompassing account on the foundations of musical grammar based on our current understanding of human cognitive capacities. Musical grammar is conceived of as a species of construction grammar, in which grammatical elements are form-function pairs. Zbikowski proposes that the basic function of music is to provide sonic analogs for dynamic processes that are important in human cultural interactions. He focuses on three such processes: those concerned with the emotions, the spontaneous gestures that accompany speech, and the patterned movement of dance. Throughout the book, Zbikowski connects cognitive research with music theory for an interdisciplinary

audience, presenting detailed musical analyses and summaries of the basic elements of musical grammar.

Schubert's Late Music-Lorraine Byrne Bodley 2016-04-30 A thematic exploration of Schubert's style, applied in readings of his instrumental and vocal literature by international scholars.

Making History-Richard Cohen 2022-03