

The Structure Of Atonal Music

RIGHT HERE, WE HAVE COUNTLESS BOOKS **THE STRUCTURE OF ATONAL MUSIC** AND COLLECTIONS TO CHECK OUT. WE ADDITIONALLY HAVE THE FUNDS FOR VARIANT TYPES AND MOREOVER TYPE OF THE BOOKS TO BROWSE. THE STANDARD BOOK, FICTION, HISTORY, NOVEL, SCIENTIFIC RESEARCH, AS WELL AS VARIOUS NEW SORTS OF BOOKS ARE READILY CLEAR HERE.

AS THIS **THE STRUCTURE OF ATONAL MUSIC**, IT ENDS IN THE WORKS BRUTE ONE OF THE FAVORED BOOK **THE STRUCTURE OF ATONAL MUSIC** COLLECTIONS THAT WE HAVE. THIS IS WHY YOU REMAIN IN THE BEST WEBSITE TO LOOK THE INCREDIBLE EBOOK TO HAVE.

MESSIAEN PETER HILL 2005-01-01 WITH ACCESS TO MESSIAEN'S PRIVATE ARCHIVE, THE AUTHORS HAVE BEEN ABLE TO TRACE THE ORIGINS OF MANY OF HIS GREATEST WORKS AND PLACE THEM IN THE CONTEXT OF HIS LIFE. --BOOK JACKET.

EXTENSIONS AND REFINEMENTS OF THE METHODS AND CONCEPTS IN THE STRUCTURE OF ATONAL MUSIC [MICROFORM] TOM GULAS 1982

FORM AND ANALYSIS THEORY 1998 THIS COMPREHENSIVE BIBLIOGRAPHY INCLUDES OVER 2000 ENTRIES FOR BOOK-LENGTH WORKS THAT EXAMINE QUESTIONS OF FORM AND ANALYSIS IN A SIGNIFICANT WAY.

SCHOENBERG'S ATONAL MUSIC JACK BOSS 2019-06-30 PORTRAYS SCHOENBERG'S ATONAL MUSIC AS SUCCESSIONS OF MOTIVES AND PITCH-CLASS SETS THAT FLESH OUT 'MUSICAL IDEA' AND 'BASIC IMAGE' FRAMEWORKS.

HOWARD HANSON IN THEORY AND PRACTICE ALLEN LAURENCE COHEN 2004 EXAMINES THE RELATIONSHIP BETWEEN THEORY AND THE EMPLOYMENT OF THAT THEORY IN THE WORKS OF HOWARD HANSON, PROMINENT TWENTIETH-CENTURY COMPOSER, CONDUCTOR, EDUCATOR, AND CHAMPION OF AMERICAN MUSIC.

THE HARMONIC ORGANIZATION OF THE RITE OF SPRING ALLEN FORTE 1978-01-01 FORTE HERE APPLIES HIS ANALYTICAL APPROACH AS SET FORTH IN **THE STRUCTURE OF ATONAL MUSIC** TO ONE OF THE MONUMENTS OF MODERN MUSIC. TOGETHER THE INTRODUCTION AND THE ANALYSIS, WITH ITS MORE THAN 100 MUSICAL EXAMPLES, BOTH ILLUMINATE THE STRUCTURE OF THE WORK AND DEMONSTRATE THE WAY IN WHICH FORTE'S METHOD MAY BE APPLIED IN THE ANALYSIS OF COMPLEX MUSIC. "[THIS STUDY] IS WELCOME AND LONG OVERDUE. THE INFLUENCE OF ALLEN FORTE ON CONTEMPORARY MUSIC THEORY HAS BEEN ENORMOUS, AND THE HARMONIC ORGANIZATION OF "THE RITE OF SPRING" HAS IMPORTANCE FOR A NUMBER OF SERIOUS MUSICIANS, PARTICULARLY, FOR DISCIPLES AND OTHERS INTERESTED IN SET-THEORETIC APPROACH, AND FOR THOSE INTERESTED IN STRAVINSKY'S WORK..SEEING THE THEORY APPLIED CONSISTENTLY TO A SPECIFIC WORK CAN SHOW IF IT PROVIDES ANY TRUE ILLUMINATION OF THE WORK. THIS STUDY SHOULD NOT BE IGNORED."--FRANK RETZEL, NOTES

THE EARLY ATONAL MUSIC OF ANTON WEBERN ROBERT BARCLAY BROWN 1972

SMIPLE COMPOSITION CHARLES WUORINEN 1979

THE TOPOS OF MUSIC I: THEORY GUERINO MAZZOLA 2018-03-28 THIS IS THE FIRST VOLUME OF THE SECOND EDITION OF THE NOW CLASSIC BOOK "THE TOPOS OF MUSIC". THE AUTHOR EXPLAINS THE THEORY'S CONCEPTUAL FRAMEWORK OF DENOTATORS AND FORMS, THE CLASSIFICATION OF LOCAL AND GLOBAL MUSICAL OBJECTS, THE MATHEMATICAL MODELS OF HARMONY AND COUNTERPOINT, AND TOPOLOGIES FOR RHYTHM AND MOTIVES.

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 ONGER 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.

SERIAL COMPOSITION AND ATONALITY GEORGE PERLE 1972

SCHOENBERG'S TRANSFORMATION OF MUSICAL LANGUAGE ETHAN HAIMO 2006-11-09 A STUDY OF THE INNOVATIVE MUSIC OF THE TWENTIETH-CENTURY COMPOSER, ARNOLD SCHOENBERG.

A THEORY OF HARMONIC STRUCTURE AND VOICE LEADING FOR ATONAL MUSIC EDWARD JURKOWSKI 1998

UNDERSTANDING POST-TONAL MUSIC MIGUEL A. ROIG-FRANCOL 2021-02-25 UNDERSTANDING POST-TONAL MUSIC IS A STUDENT-CENTERED TEXTBOOK THAT EXPLORES THE COMPOSITIONAL AND MUSICAL PROCESSES OF TWENTIETH-CENTURY POST-TONAL MUSIC. INTENDED FOR UNDERGRADUATE OR GENERAL GRADUATE COURSES ON THE THEORY AND ANALYSIS OF TWENTIETH-CENTURY MUSIC, THIS BOOK WILL INCREASE THE ACCESSIBILITY OF POST-TONAL MUSIC BY PROVIDING STUDENTS WITH TOOLS FOR UNDERSTANDING PITCH ORGANIZATION, RHYTHM AND METER, FORM, TEXTURE, AND AESTHETICS. BY PRESENTING THE MUSIC FIRST AND THEN DERIVING THE THEORY, UNDERSTANDING POST-TONAL MUSIC LEADS STUDENTS TO GREATER UNDERSTANDING AND APPRECIATION OF THIS CHALLENGING AND IMPORTANT REPERTOIRE. THE UPDATED SECOND EDITION INCLUDES NEW "EXPLORATIONS" FEATURES THAT GUIDE STUDENTS TO ENGAGE WITH PIECES THROUGH LISTENING AND A PROCESS OF EXPLORATION, DISCOVERY, AND DISCUSSION; A NEW CHAPTER COVERING ELECTRONIC, COMPUTER, AND SPECTRAL MUSICS; AND ADDITIONAL COVERAGE OF MUSIC FROM THE TWENTY-FIRST CENTURY AND RECENT TRENDS. THE TEXT HAS BEEN REVISED THROUGHOUT TO ENHANCE CLARITY, BOTH BY STREAMLINING THE PROSE AND BY PROVIDING A VISUAL FORMAT MORE ACCESSIBLE TO THE STUDENT.

MUSIC, POLITICS, AND THE ACADEMY PIETER C. VAN DEN TOORN 1996-01-01 ADVOCATES OF "NEW MUSICOLOGY" CLAIM THAT TECHNICAL METHODS OF MUSIC ANALYSIS ARE CONSERVATIVE, ELITIST, POSITIVIST, AND EMOTIONALLY ARID. PIETER C. VAN DEN TOORN CHALLENGES THOSE CLAIMS, ASKING WHY CULTURAL, SOCIOPOLITICAL, OR GENDER-STUDIES APPROACHES TO MUSIC SHOULD BE DEEMED MORE DEMOCRATIC OR EXPRESSIVE OF MUSIC'S CONTENT OR IMPACT. WHY SHOULD MUSIC ANALYSIS BE THOUGHT INCAPABLE OF SERVING LARGER AESTHETIC ENDS? VAN DEN TOORN CONFRONTS SUSAN McCLARY, LEO TREITLER, AND JOSEPH KERMAN IN PARTICULAR, ARGUING THAT HANDS-ON MUSIC ANALYSIS CAN PENETRATE THE COMPLEXITY OF MUSIC AND SPEAK TO OUR EXPERIENCE OF IT. HE CRITICIZES NEW MUSICOLOGISTS FOR RETREATING FROM ISSUES OF MUSICAL IMMEDIACY BY FOCUSING ON CULTURAL ISSUES. IN LATER CHAPTERS VAN DEN TOORN DEFENDS SCHENKERIAN METHODS AND DEMONSTRATES THE USEFULNESS OF TECHNICAL ANALYSIS IN THE APPRECIATION OF BEETHOVEN, DEBUSSY, SCHOENBERG, AND STRAVINSKY.

MATHEMATICS AND COMPUTATION IN MUSIC TIMOUR KLOUCHE 2010-07-19 THIS VOLUME COMPRISES A SELECTION OF PAPERS PRESENTED AT THE FIRST INTERNATIONAL C- FERENCE ON MATHEMATICS AND COMPUTATION IN MUSIC - mcm2007. THE CONFERENCE TOOK PLACE AT THE STAATLICHES INSTITUT FÜR MUSIKFORSCHUNG PK - NATIONAL INSTITUTE FOR MUSIC RESEARCH IN BERLIN DURING MAY 18-20, 2007 AND WAS JOINTLY ORGANIZED BY THE NATIONAL INSTITUTE FOR MUSIC RESEARCH BERLIN AND THE SOCIETY OF MATHEMATICS AND COMPUTATION IN MUSIC. THE PAPERS WERE SELECTED FOR THE CONFERENCE BY THE PROGRAM COMMITTEE AND CLASSIFIED INTO TALKS AND POSTERS. ALL PAPERS UNDERWENT FURTHER SELECTION, REVISION AND ELABORATION FOR THIS BOOK PUBLICATION. THE ARTICLES COVER A RESEARCH FIELD WHICH IS HETEROGENEOUS WITH RESPECT TO CONTENT, SCIENTIFIC LANGUAGE AND METHODOLOGY. ON ONE HAND, THIS REFLECTS THE HETEROGENEITY AND RICHNESS OF THE MUSICAL SUBJECT DOMAIN ITSELF. ON THE OTHER HAND, IT EXEMPLIFIES A T- SION WHICH HAS BEEN EXPLICITLY INTENDED BY BOTH THE ORGANIZERS AND THE FOUNDERS OF THE SOCIETY, NAMELY TO SUPPORT THE INTEGRATION OF MATHEMATICAL AND COMPUTATIONAL - PROACHES TO MUSIC THEORY, COMPOSITION, ANALYSIS AND PERFORMANCE. THE SUBDIVISION INTO THREE PARTS REFLECTS THE ORIGINAL STRUCTURE OF THE PROGRAM. THESE PARTS ARE OPENED BY INVITED PAPERS AND FOLLOWED BY TALKS AND POSTERS.

MATHEMATICS AND COMPUTATION IN MUSIC ELAINE CHEW 2009-06-11 THIS BOOK CONSTITUTES THE REFERRED PROCEEDINGS OF THE SECOND INTERNATIONAL CONFERENCE ON MATHEMATICS AND COMPUTATION IN MUSIC, MCM 2009, HELD IN NEW HAVEN, CT, USA, IN JUNE 2009. THE 26 REVISED FULL PAPERS PRESENTED WERE CAREFULLY REVIEWED AND SELECTED FROM 38 SUBMISSIONS. THE MCM CONFERENCE IS THE FLAGSHIP CONFERENCE OF THE SOCIETY FOR MATHEMATICS AND COMPUTATION IN MUSIC. THE PAPERS DEAL WITH TOPICS WITHIN APPLIED MATHEMATICS, COMPUTATIONAL MODELS, MATHEMATICAL MODELLING AND VARIOUS FURTHER ASPECTS OF THE THEORY OF MUSIC. THIS YEAR'S CONFERENCE IS DEDICATED TO THE HONOR OF JOHN CLOUGH WHOSE RESEARCH MODELED THE VIRTUES OF COLLABORATIVE WORK ACROSS THE DISCIPLINES.

BASIC ATONAL THEORY JOHN RAHN 1987

RECONCEIVING STRUCTURE IN CONTEMPORARY MUSIC JUDY LOCHHEAD 2015-06-19 THIS BOOK STUDIES RECENT MUSIC IN THE WESTERN CLASSICAL TRADITION, OFFERING A CRITIQUE OF CURRENT ANALYTICAL/THEORETICAL APPROACHES AND PROPOSING ALTERNATIVES. THE CRITIQUE ADDRESSES THE PRESENT FRINGE STATUS OF RECENT MUSIC SOMETIMES DESCRIBED AS CROSSOVER, POSTMODERN, POST-CLASSICAL, POST-MINIMALIST, ETC. AND DEMONSTRATES THAT EXISTING DESCRIPTIVE LANGUAGES AND ANALYTICAL APPROACHES DO NOT PROVIDE ADEQUATE TOOLS TO ADDRESS THIS MUSIC IN POSITIVE AND PRODUCTIVE TERMS. EXISTING TOOLS AND CONCEPTS WERE DEVELOPED PRIMARILY IN THE MID-20TH CENTURY IN TANDEM WITH THE HIGH MODERNIST COMPOSITIONAL AESTHETIC, AND THEY HAVE CHANGED LITTLE SINCE THEN. THE AESTHETICS OF MUSIC COMPOSITION, ON THE OTHER HAND, HAVE BEEN IN CONSTANT TRANSFORMATION. LOCHHEAD PROPOSES NEW WAYS TO CONCEIVE MUSICAL WORKS, THEIR STRUCTURINGS OF MUSICAL EXPERIENCE AND TIME, AND THE PROCEDURES AND GOALS OF ANALYTIC CLOSE READING. THESE TOOLS DEFINE INVESTIGATIVE PROCEDURES THAT ENGAGE THE MULTIPLE PERSPECTIVES OF COMPOSERS, PERFORMERS, AND LISTENERS, AND THAT GENERATE CONCEPTUAL MODES UNIQUE TO EACH WORK. IN ACTION, THEY REBUILD A CONCEPTUAL, METHODOLOGICAL, AND EXPERIENTIAL PLACE FOR RECENT MUSIC. THESE NEW APPROACHES ARE DEMONSTRATED IN ANALYSES OF FOUR PIECES: KAJA SAARIAHO'S LOHN (1996), SOFIA GUBAIDULINA'S SECOND STRING QUARTET (1987), STACY GARROP'S STRING QUARTET no.2, DEMONS AND ANGELS (2004-05), AND ANNA CLYNE'S "CHOKE" (2004). THIS BOOK DEFES THE PREDICTION OF CLASSICAL MUSIC'S DEATH, AND WILL BE OF INTEREST TO SCHOLARS AND MUSICIANS OF CLASSICAL MUSIC, AND THOSE INTERESTED IN MUSIC THEORY, MUSICOLOGY, AND AURAL CULTURE.

MESSIAEN ROBERT SHERLAW JOHNSON 2009-12-09 ROBERT SHERLAW JOHNSON'S PIONEERING WORK ON THE MUSIC OF OLIVIER MESSIAEN HAS BECOME THE FOUNDATION STONE UPON WHICH ALL MESSIAEN SCHOLARSHIP IS BASED. IN IT HE DISCUSSES ALL MESSIAEN'S MAIN WORKS, EXPLORING HIS MUSICAL LANGUAGE, THE DEVELOPMENT OF HIS TECHNIQUE, HIS INDIVIDUAL APPROACH TO HARMONY AND RHYTHM, THE THEOLOGICAL AND SYMBOLIC ASPECTS OF HIS MUSIC, AND HIS USE OF BIRDSONG. THE APPENDICES INCLUDE A COMPLETE CHRONOLOGICAL LIST OF WORKS, A BIBLIOGRAPHY AND A LIST OF BIRD NAMES. MESSIAEN DIED IN 1992 AGED 84. IN BETWEEN THE PUBLICATION OF THE LAST EDITION OF THIS BOOK IN 1989 AND THIS FINAL, UPDATED VERSION HE COMPOSED A FURTHER SET OF MASTERPIECES THAT ARE MORE THAN A POSTSCRIPT TO HIS COMPOSITIONAL OEUVRE. THIS NEW EDITION BRINGS THE BOOK FULLY UP TO DATE ON THESE AND OTHER WORKS AND

OFFERS ADDITIONAL ASSESSMENT ON MESSIAEN'S INFLUENCE AS A COMPOSER. ROBERT SHERLAW JOHNSON (1932-2000) WAS A LECTURER IN MUSIC AT THE UNIVERSITY OF OXFORD AND A FELLOW AT WORCHESTER COLLEGE. HE WAS ALSO A COMPOSER AND PIANIST OF NOTE WHO RECORDED A NUMBER OF MESSIAEN'S WORKS, INCLUDING THE CATALOGUE D'OISEAUX, OF WHICH HE GAVE THE FIRST COMPLETE PERFORMANCE IN BRITAIN AT COVENTRY CATHEDRAL IN 1973. THIS EDITION OF HIS MESSIAEN STUDY HAS BEEN UPDATED BY DR CAROLINE RAE.

THE ATONAL MUSIC OF ARNOLD SCHOENBERG, 1908-1923 BRYAN R. SIMMS 2000-11-16 BETWEEN 1908 AND 1923, ARNOLD SCHOENBERG BEGAN WRITING MUSIC THAT WENT AGAINST MANY OF THE ACCEPTED CONCEPTS AND PRACTICES OF THIS ART. LARGELY FOLLOWING HIS INTUITION DURING THESE YEARS, HE COMPOSED SOME OF THE MASTERPIECES OF THE MODERN REPERTOIRE-- INCLUDING PIERROT LUNAIRE AND ERWARTUNG--WORKS THAT HAVE SINCE PROVOKED A LARGE, THOUGH FRAGMENTED, BODY OF CRITICAL AND ANALYTICAL WRITING. IN THIS BOOK, BRYAN SIMMS COMBINES A HISTORICAL STUDY WITH A CLOSE ANALYTICAL READING OF THE MUSIC TO GIVE US A NEW AND RICHER UNDERSTANDING OF SCHOENBERG'S SEMINAL WORK DURING THIS PERIOD.

READER'S GUIDE TO MUSIC MURRAY STEIB 2013-12-02 THE READER'S GUIDE TO MUSIC IS DESIGNED TO PROVIDE A USEFUL SINGLE-VOLUME GUIDE TO THE EVER-INCREASING NUMBER OF ENGLISH LANGUAGE BOOK-LENGTH STUDIES IN MUSIC. EACH ENTRY CONSISTS OF A BIBLIOGRAPHY OF SOME 3-20 TITLES AND AN ESSAY IN WHICH THESE TITLES ARE EVALUATED, BY AN EXPERT IN THE FIELD, IN LIGHT OF THE HISTORY OF WRITING AND SCHOLARSHIP ON THE GIVEN TOPIC. THE MORE THAN 500 ENTRIES INCLUDE NOT JUST WRITINGS ON MAJOR COMPOSERS IN MUSIC HISTORY BUT ALSO THE GENRES IN WHICH THEY WORKED (FROM EARLY CHANT TO ROCK AND ROLL) AND TOPICS IMPORTANT TO THE VARIOUS DISCIPLINES OF MUSIC SCHOLARSHIP (FROM AESTHETICS TO GAY/LESBIAN MUSICOLOGY).

ALFRED BLATTER 1997 AN ACCESSIBLE AND COMPLETE INTRODUCTION TO WRITING AND SCORING MUSIC FOR EACH INSTRUMENT OF THE ORCHESTRA. CLEAR EXPLANATIONS, VIVID DESCRIPTIONS OF VARIOUS INSTRUMENTS, EXPERT ADVICE, AND NUMEROUS MUSICAL EXAMPLES TO MAXIMIZE THE STUDENT'S UNDERSTANDING OF CONCEPTS BEING PRESENTED. A VALUABLE RESOURCE AND REFERENCE FOR STUDENTS IN THEIR FUTURE PROFESSIONAL ENDEAVORS, THIS TEXT MAXIMIZES ITS USEFULNESS BEYOND THE CLASSROOM.

MICHAEL L. FRIEDMAN 1990-01-01 MICHAEL FRIEDMAN'S EAR TRAINING FOR TWENTIETH-CENTURY MUSIC IS A SKILLS TEXT; USING NON-TONAL MATERIALS, STUDENTS ARE ASKED TO IMPROVISE AT THE KEYBOARD, SING AT SIGHT, TAKE DICTATION, MEMORIZE MELODIES BY ROTE, AND IDENTIFY SELECTED SET CLASSES BY EYE AND EAR.

REPETITION IN MUSIC ADAM OCKELFORD 2017-07-05 THIS MONOGRAPH EXAMINES THE PLACE OF REPETITION IN PERCEIVED MUSICAL STRUCTURE AND IN THEORIES OF MUSIC. FOLLOWING A PREFACE AND INTRODUCTION, THERE ARE FOUR MAIN CHAPTERS: 'THEORY', 'ANALYSIS', 'METATHEORY AND META-ANALYSIS', AND 'COGNITION AND METACOGNITION'. CHAPTER 2 (THEORY) SETS OUT THE PRINCIPLES UNDERLYING THE CREATION AND COGNITION OF MUSICAL STRUCTURE DEVELOPED BY THE AUTHOR IN EARLIER STUDIES, IN THE DUAL CONTEXT OF DAVID LEWIN'S MATHEMATICALLY BASED THEORY OF MUSICAL INTERVALS AND TRANSFORMATIONS AND GILLES FAUCONNIER'S CONCEPT OF MENTAL SPACES (WHICH WAS FORMULATED IN THE CONTEXT OF COGNITIVE SCIENCE). CHAPTER 3 (ANALYSIS) SHOWS THE THEORY IN OPERATION IN RELATION TO THE FIRST MOVEMENT OF MOZART'S PIANO SONATA K.333. IT INDICATES HOW STRUCTURAL ISSUES MAY BE RELATED TO CONSIDERATIONS OF AESTHETIC RESPONSE AND MUSICAL 'WORTH' THROUGH COMPARISON WITH J.C. BACH'S SONATA OP. 5 NO. 3. CHAPTER 4 (METATHEORY AND META-ANALYSIS) USES THE NEW THEORY TO INTERROGATE THE PROPOSITIONS UNDERPINNING SET THEORY AND TRANSFORMATIONS, OFFERING A PSYCHOMUSICOLOGICAL CRITIQUE AND POTENTIAL DEVELOPMENT OF, FOR EXAMPLE, THE WORK OF FORTE, MORRIS, ISAACSON AND STRAUS. THIS ENABLES ISSUES RAISED EARLIER IN RELATION TO THE WORK OF LEWIN TO BE ADDRESSED. IN CONCLUSION, IN CHAPTER 5 (COGNITION AND METACOGNITION), THE MATTER OF COGNITIVE PREFERENCES AND CONSTRAINTS IS CONSIDERED IN RELATION TO REPETITION IN MUSIC, WHICH PERMITS A FINAL INVESTIGATION OF DIFFERENT APPROACHES TO MUSICAL ANALYSIS TO BE UNDERTAKEN. IN SUMMARY, BY SYNTHESISING THE FINDINGS OF DIVERSE EARLIER WORK IN THE CONTEXT OF THE NEW THEORY, IT PROVES POSSIBLE TO MOVE THINKING FORWARD ON A NUMBER OF FRONTS, AND TO INDICATE POTENTIAL DIRECTIONS FOR FUTURE EMPIRICAL AND ANALYTICAL DEVELOPMENTS.

JOSEPH N. STRAUS 2013-10-29 THIS IS THE EBOOK OF THE PRINTED BOOK AND MAY NOT INCLUDE ANY MEDIA, WEBSITE ACCESS CODES, OR PRINT SUPPLEMENTS THAT MAY COME PACKAGED WITH THE BOUND BOOK. FOR UNDERGRADUATE/GRADUATE-LEVEL COURSES IN TWENTIETH-CENTURY TECHNIQUES, AND POST-TONAL THEORY AND ANALYSIS TAKEN BY MUSIC MAJORS. A PRIMER--RATHER THAN A SURVEY--THIS TEXT OFFERS EXCEPTIONALLY CLEAR, SIMPLE EXPLANATIONS OF BASIC THEORETICAL CONCEPTS FOR THE POST-TONAL MUSIC OF THE TWENTIETH CENTURY. EMPHASIZING HANDS-ON CONTACT WITH THE MUSIC--THROUGH PLAYING, SINGING, LISTENING, AND ANALYZING--IT PROVIDES SIX CHAPTERS ON THEORY, EACH ILLUSTRATED WITH MUSICAL EXAMPLES AND FULLY WORKED-OUT ANALYSES, ALL DRAWN LARGELY FROM THE "CLASSICAL" PRE-WAR REPERTOIRE BY SCHOENBERG, STRAVINSKY, BARTOK, BERG, AND WEBERN. "STRAUS TAKES A PACED, METHODOICAL, LOGICAL APPROACH TO EACH TOPIC. HE INTRODUCES IT IN CONTEXT AND -- PERHAPS MOST SIGNIFICANTLY OF ALL -- USES LANGUAGE THAT'S SO TRANSPARENT THAT MERELY TO FOLLOW HIS DESCRIPTIONS, EXPLANATIONS AND ILLUSTRATIONS CAREFULLY IS TO UNDERSTAND EACH ASPECT OF THE THEORY UNDER CONSIDERATION." MARK SEALEY, CLASSICAL.NET

A TOPICAL GUIDE TO SCHENKERIAN LITERATURE DAVID CARSON BERRY 2004 TO THE GROWING LIST OF PENDRAGON PRESS PUBLICATIONS DEVOTED TO THE WORK OF HEINRICH SCHENKER, WE WISH TO ANNOUNCE THE ADDITION OF THIS MUCH-NEEDED BIBLIOGRAPHY. THE AUTHOR, A STUDENT OF ALLEN FORTE, HAS CREATED A WORK USEFUL TO A WIDE RANGE OF RESEARCHERS MUSIC THEORISTS, MUSICOLOGISTS, MUSIC LIBRARIANS AND TEACHERS. THE GUIDE IS THE LARGEST SCHENKERIAN REFERENCE WORK EVER PUBLISHED. AT NEARLY 600 PAGES, IT CONTAINS 3600 ENTRIES (2200 PRINCIPAL, 1400 SECONDARY) REPRESENTING THE WORK OF 1475 AUTHORS. FIFTEEN BROAD GROUPINGS ENCOMPASS SEVENTY TOPICAL HEADINGS, MANY OF WHICH ARE DIVIDED AND SUBDIVIDED AGAIN, RESULTING IN A TOTAL OF 271 HEADINGS UNDER WHICH ENTRIES ARE COLLECTED.

HARMONY BOOK ELLIOTT CARTER 2002 THIS COMPREHENSIVE RESOURCE FEATURES MORE THAN 400 PROJECTIONS AND COLOUR ILLUSTRATIONS AUGMENTED BY MRI IMAGES FOR ADDED DETAIL TO ENHANCE THE ANATOMY AND POSITIONING PRESENTATIONS.

THE ATONAL MUSIC OF ANTON WEBERN ALLEN FORTE 1998 THE AUSTRIAN COMPOSER ANTON WEBERN (1883-1945) IS ONE OF THE MAJOR FIGURES OF MUSICAL MODERNISM. HIS MATURE WORKS COMPRISE TWO STYLES: THE SO-CALLED FREE ATONAL MUSIC COMPOSED BETWEEN 1907 AND 1924, AND THE TWELVE-TONE SERIAL MUSIC THAT BEGAN IN 1924 AND EXTENDED THROUGHOUT THE REMAINDER OF HIS CREATIVE LIFE. IN THIS BOOK AN EMINENT MUSIC THEORIST PRESENTS THE FIRST SYSTEMATIC AND IN-DEPTH STUDY OF THE EARLY ATONAL WORKS, FROM THE GEORGE LIEDER, OPUS 3, THROUGH THE LATIN CANONS, OPUS 16.

TON DE LEEUW 2005 TON DE LEEUW WAS A TRULY GROUNDBREAKING COMPOSER. AS EVIDENCED BY HIS PIONEERING STUDY OF COMPOSITIONAL METHODS THAT MELDED EASTERN TRADITIONAL MUSIC WITH WESTERN MUSICAL THEORY, HE HAD A PROFOUND UNDERSTANDING OF THE COMPLEX AND OFTEN DIVISIVE HISTORY OF TWENTIETH-CENTURY MUSIC. NOW HIS RENOWNED CHRONICLE MUSIC OF THE TWENTIETH CENTURY IS OFFERED HERE IN A NEWLY REVISED ENGLISH-LANGUAGE EDITION. MUSIC OF THE TWENTIETH CENTURY GOES BEYOND A HISTORICAL SURVEY WITH ITS LUCID AND IMPASSIONED DISCUSSION OF THE ELEMENTS, STRUCTURES, COMPOSITIONAL PRINCIPLES, AND TERMINOLOGIES OF TWENTIETH-CENTURY MUSIC. DE LEEUW DRAWS ON HIS EXPERIENCE AS A COMPOSER, TEACHER, AND MUSIC SCHOLAR OF NON-EUROPEAN MUSIC TRADITIONS, INCLUDING INDIAN, INDOONESIAN, AND JAPANESE MUSIC, TO EXAMINE HOW MUSICAL INNOVATIONS THAT DEVELOPED DURING THE TWENTIETH CENTURY TRANSFORMED MUSICAL THEORY, COMPOSITION, AND SCHOLARLY THOUGHT AROUND THE GLOBE.

THE STRUCTURE OF ATONAL MUSIC ALLEN FORTE 1973-01-01 DESCRIBES AND CITES EXAMPLES OF PITCH-CLASS SETS AND RELATIONS IN ATONAL MUSIC.

FRED LERDAHL 2004-12-09 BUILDING ON THE FOUNDATION OF LERDAHL AND JACKENOFF'S INFLUENTIAL A GENERATIVE THEORY OF TONAL MUSIC, THIS VOLUME PRESENTS A MULTIDIMENSIONAL MODEL OF DIATONIC AND CHROMATIC SPACES THAT QUANTIFIES LISTENERS' INTUITIONS OF THE RELATIVE DISTANCES OF PITCHES, CHORDS, AND KEYS FROM A GIVEN TONIC. THE MODEL IS EMPLOYED TO ASSIGN PROLONGATIONAL STRUCTURE, REPRESENT PATHS THROUGH THE SPACE, AND COMPUTE PATTERNS OF TENSION AND ATTRACTION AS MUSICAL EVENTS UNFOLD, THEREBY PROVIDING A PARTIAL BASIS FOR UNDERSTANDING MUSICAL NARRATION, EXPECTATION, AND EXPRESSION. CONCEIVED AS BOTH A MUSIC-THEORETIC TREATISE AND A CONTRIBUTION TO THE COGNITIVE SCIENCE OF MUSIC, THIS BOOK WILL BE OF INTEREST TO MUSIC THEORISTS, MUSICOLOGISTS, COMPOSERS, COMPUTER MUSICIANS, AND COGNITIVE PSYCHOLOGISTS.

ANALYZING ATONAL MUSIC MICHEL SCHJER 2008 NO DESCRIPTION AVAILABLE.

THE HARMONIC ORGANIZATION OF THE RITE OF SPRING ALLEN FORTE 1999-12-01 FORTE HERE APPLIES HIS ANALYTICAL APPROACH AS SET FORTH IN **THE STRUCTURE OF ATONAL MUSIC** TO ONE OF THE MONUMENTS OF MODERN MUSIC. TOGETHER THE INTRODUCTION AND THE ANALYSIS, WITH ITS MORE THAN 100 MUSICAL EXAMPLES, BOTH ILLUMINATE THE STRUCTURE OF THE WORK AND DEMONSTRATE THE WAY IN WHICH FORTE'S METHOD MAY BE APPLIED IN THE ANALYSIS OF COMPLEX MUSIC. "[THIS STUDY] IS WELCOME AND LONG OVERDUE. THE INFLUENCE OF ALLEN FORTE ON CONTEMPORARY MUSIC THEORY HAS BEEN ENORMOUS, AND THE HARMONIC ORGANIZATION OF "THE RITE OF SPRING" HAS IMPORTANCE FOR A NUMBER OF SERIOUS MUSICIANS, PARTICULARLY, FOR DISCIPLES AND OTHERS INTERESTED IN SET-THEORETIC APPROACH, AND FOR THOSE INTERESTED IN STRAVINSKY'S WORK..SEEING THE THEORY APPLIED CONSISTENTLY TO A SPECIFIC WORK CAN SHOW IF IT PROVIDES ANY TRUE ILLUMINATION OF THE WORK. THIS STUDY SHOULD NOT BE IGNORED."--FRANK RETZEL, NOTES

ALLEN FORTE 1977

THE STRUCTURE OF ATONAL MUSIC [MIT NOTEN U. FIG.] ALLEN FORTE 1973

NICHOLAS COOK 1994 THIS EXTREMELY PRACTICAL INTRODUCTION TO MUSICAL ANALYSIS EXPLORES THE FACTORS THAT GIVE UNITY AND COHERENCE TO MUSICAL MASTERPIECES. HAVING FIRST IDENTIFIED AND EXPLAINED THE MOST IMPORTANT ANALYTICAL METHODS, NICHOLAS COOK EXAMINES GIVEN COMPOSITIONS FROM THE LAST TWO HUNDRED YEARS TO SHOW HOW DIFFERENT ANALYTICAL PROCEDURES SUIT DIFFERENT TYPES OF MUSIC.

THE EARLY ATONAL MUSIC OF ANTON WEBERN ROBERT BARCLAY BROWN 1965

INTRODUCTION TO SCHENKERIAN ANALYSIS ALLEN FORTE 1982 THIS BOOK IS INTENDED TO SERVE AS A BASIC TEXTBOOK ON SCHENKERIAN ANALYSIS, THE ANALYTICAL APPROACH DEVELOPED OVER A PERIOD OF MANY YEARS BY THE AUSTRIAN MUSIC THEORIST HEINRICH SCHENKER (1868-1935).

A THEORY OF ASSOCIATIVE HARMONY FOR TONAL MUSIC JAMES WILLIAM SOBASKIE 1985

INSTRUMENTATION AND ORCHESTRATION

EAR TRAINING FOR TWENTIETH-CENTURY MUSIC

INTRODUCTION TO POST-TONAL THEORY

MUSIC OF THE TWENTIETH CENTURY

TONAL PITCH SPACE

THE STRUCTURE OF ATONAL MUSIC

A GUIDE TO MUSICAL ANALYSIS