

The Structure Of Atonal Music

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Serial Composition and Atonality George Perle
1991-04-11 Widely recognized as the definitive work in its field ever since its original publication in 1962, Serial Composition and Atonality remains an unsurpassed introduction to the technical features of what is probably the most revolutionary body of work since the beginnings of polyphony. In the analysis of specific compositions there is first and last of all a concern with the musical surface—an attempt to trace connections and distinctions there before offering any deeper-level constructions, and to offer none where their effects are not obvious on

more immediate levels of musical experience. In this sixth edition of the book, George Perle employs the new and more consistent terminology for the identification of transpositional levels of twelve-tone sets that he first proposed in Twelve-Tone Tonality (1977).

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.

Psychology of Music Diana Deutsch 2013-10-22
The Psychology of Music draws together the

diverse and scattered literature on the psychology of music. It explores the way music is processed by the listener and the performer and considers several issues that are of importance both to perceptual psychology and to contemporary music, such as the way the sound of an instrument is identified regardless of its pitch or loudness, or the types of information that can be discarded in the synthetic replication of a sound without distorting perceived timbre. Comprised of 18 chapters, this book begins with a review of the classical psychoacoustical literature on tone perception, focusing on characteristics of

particular relevance to music. The attributes of pitch, loudness, and timbre are examined, and a summary of research methods in psychoacoustics is presented. Subsequent chapters deal with timbre perception; the subjective effects of different sound fields; temporal aspects of music; abstract structures formed by pitch relationships in music; different tests of musical ability; and the importance of abstract structural representation in understanding how music is performed. The final chapter evaluates the relationship between new music and psychology. This monograph should be a valuable resource for psychologists and

musicians.

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.

Understanding Post-Tonal Music Miguel A. Roig-Francolí 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.

The Harvard Dictionary of Music Willi Apel

2003-11-28 This comprehensive single-volume music reference covers a wide range of topics, including all styles of Western music as well as the music of Africa, Latin America, Asia, and the Middle East, with articles by experts, short "quick

reference" essays, and a wide range of instruments. (Performing Arts)

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.

A Guide to Musical Analysis 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.

Cool Math for Hot Music Guerino Mazzola

2016-10-26 This textbook is a first introduction to mathematics for music theorists, covering basic topics such as sets and functions, universal properties, numbers and recursion, graphs, groups, rings, matrices and modules, continuity,

calculus, and gestures. It approaches these abstract themes in a new way: Every concept or theorem is motivated and illustrated by examples from music theory (such as harmony, counterpoint, tuning), composition (e.g., classical combinatorics, dodecaphonic composition), and gestural performance. The book includes many illustrations, and exercises with solutions.

Materials and Techniques of Post-Tonal Music

Stefan Kostka 2018-03-13 Materials and Techniques of Post-Tonal Music, Fifth Edition provides the most comprehensive introduction to post-tonal music and its analysis available.

Covering music from the end of the nineteenth century through the beginning of the twenty-first, it offers students a clear guide to understanding the diverse and innovative compositional strategies that emerged in the post-tonal era, from Impressionism to computer music. This updated fifth edition features: chapters revised throughout to include new examples from recent music and insights from the latest scholarship; the introduction of several new concepts and topics, including parsimonious voice-leading, scalar transformations, the New Complexity, and set theory in less chromatic contexts; expanded

discussions of spectralism and electronic music; timelines in each chapter, grounding the music discussed in its chronological context; a companion website that provides students with links to recordings of musical examples discussed in the text and provides instructors with an instructor's manual that covers all of the exercises in each chapter. Offering accessible explanations of complex concepts, *Materials and Techniques of Post-Tonal Music, Fifth Edition* is an essential text for all students of post-tonal music theory.

Music and the Cognitive Sciences Stephen

McAdams 1989

Analyzing Atonal Music Michiel Schuijjer 2008 No description available.

The Early Atonal Music of Anton Webern Robert Barclay Brown 1965

Computer-Assisted Research in the Humanities

Joseph Raben 2014-05-18 Computer-Assisted Research in the Humanities describes various computer-assisted research in the humanities and related social sciences. It is a compendium of data collected between November 1966 and May 1972 and published in *Computer and the Humanities*. The book begins with an analysis of

language teaching texts including the DOVACK system, a program used for remedial reading instruction. It then discusses the objectives, types of computer used, and status of the Bibliographic On-line Display (BOLD), semiotic systems, augmented human intellect program, automatic indexing, and similar research. The remaining chapters present computer-assisted research on language and literature, philosophy, social sciences, and visual arts. Students who seek a single reference work for computer-assisted research in the humanities will find this book useful.

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.

The Right Notes George Perle 1995 George Perle has divided this collection into four parts
Composers and Works (Bartik Berg Schoenberg Scriabin and Webern Towards a New Musical

Language Some Critical Appraisals of Contemporary Music Theory and On Listening to Modern Music. These 23 articles reviews lectures and speeches represent the best of 50 years of musical thought and insight by one of the keenest musical minds of this century. Sharing this particular composer's point of view leads the reader to an understanding of the linear progression(not easily apparent) from the last century to the next.

Musical Analyses and Musical Exegesis Jean-Jacques Nattiez 2021 Here translated for the first time, Jean-Jacques Nattiez's widely hailed

comparative guide to the techniques of music analysis focuses on a single vivid passage from Wagner's Tristan and Isolde.

Mathematics and Computation in Music Elaine Chew 2009-06-11 This book constitutes the refereed 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.

The Topos of Music Guerino Mazzola 2012-12-06

With contributions by numerous experts

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.

The Stravinsky Legacy Jonathan Cross

1998-12-10 This book explores the technical and aesthetic legacy of Igor Stravinsky.

Music as an Art Roger Scruton 2018-08-23 Music

as an Art begins by examining music through a philosophical lens, engaging in discussions about tonality, music and the moral life, music and cognitive science and German idealism, as well as recalling the author's struggle to encourage his students to distinguish the qualities of good music. Scruton then explains – via erudite chapters on Schubert, Britten, Rameau, opera and film – how we can develop greater judgement in music, recognising both good taste and bad, establishing musical values, as well as musical pleasures. As Scruton argues in this book, in earlier times, our musical culture had secure

foundations in the church, the concert hall and the home; in the ceremonies and celebrations of ordinary life, religion and manners. Yet we no longer live in that world. Fewer people now play instruments and music is, for many, a form of largely solitary enjoyment. As he shows in *Music as an Art*, we live at a critical time for classical music, and this book is an important contribution to the debate, of which we stand in need, concerning the place of music in Western civilization.

The Art of Post-Tonal Analysis Joseph N. Straus
2022-01-25 "This book consists of analyses of

thirty-three musical passages or entire short works in a variety of post-tonal styles. The works under study are taken from throughout the long twentieth century, from 1909 to the present.

Within the atonal wing of modern classical music, the composers discussed here, some canonical and some not, represent a diversity of musical style, chronology, geography, gender, and race/ethnicity. Composers studied include Schoenberg, Webern, Berg, Bartok, Stravinsky, Copland, Crawford-Seeger, Babbitt, Dallapiccola, Carter, Louise Talma, Hale Smith, Elisabeth Lutyens, Ursula Mamlok, Tania León, Tan Dun,

Shulamit Ran, Kaija Saariaho, Joan Tower, John Adams, Sofia Gubaidulina, Thomas Adès, Caroline Shaw, Chen Yi, and Suzanne Farrin.

The approach is pedagogical, in the somewhat informal style of a classroom. Musical examples and analytical videos carry the burden of the analytical argument, with relatively little prose. For each piece, the book suggests ways of making sense of the music, using basic concepts of post-tonal theory to tease out rich networks of musical relationships and reveal something of the fascination and beauty of this challenging music"-

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A Theory of Associative Harmony for Tonal Music

James William Sobaskie 1985

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).

Music and Familiarity Elaine King 2016-04-29

Familiarity underpins our engagement with music. This book highlights theoretical and empirical considerations about familiarity from three perspectives: listening, musicology and performance. Part I, 'Listening', addresses familiarity as it relates to listeners' behaviour and responses to music, specifically in regulating our choice and exposure to music on a daily basis;

how we get to know music through regular listening; how comfortable we feel in a Western concert environment; and music's efficacy as a pain-reliever. Part II, 'Musicology' exposes the notion of familiarity from varied stances, including appreciation of music in our own and other cultures through ethnomusicology; exploration of the perception of sounds via music analysis; philosophical reflection on the efficiency of communication in musicology; evaluation of the impact of researchers' musical experiences on their work; and the influence of familiarity in music education. Part III, 'Performance', focuses on the

effects of familiarity in relation to different aspects of Western art and popular performance, including learning and memorizing music; examination of 'groove' in popular performance; exploration of the role of familiarity in shaping socio-emotional behaviour between members of an ensemble; and consideration about the effects of the unique type of familiarity gained by musicians through the act of performance itself.

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.

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: Kaija Saariaho's *Lonh* (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 defies 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.

[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 A Theory of Harmonic Structure and Voice Leading for Atonal Music* Edward Jurkowski 1998 [Extensions and Refinements of the Methods and Concepts in the Structure of Atonal Music](#) [microform] Tom Gulas 1982 **Music, Gestalt, and Computing** Marc Leman 1997-09-10 This book presents a coherent state-of-the-art survey on the area of systematic and

cognitive musicology which has enjoyed dynamic growth now for many years. It is devoted to exploring the relationships between acoustics, human information processing, and culture as well as to methodological issues raised by the widespread use of computers as a powerful tool for theory construction, theory testing, and the manipulation of musical information or any kind of data manipulation related to music.

Music in the Social and Behavioral Sciences

William Forde Thompson 2014-07-18 This first definitive reference resource to take a broad interdisciplinary approach to the nexus between

music and the social and behavioral sciences examines how music affects human beings and their interactions in and with the world. The interdisciplinary nature of the work provides a starting place for students to situate the status of music within the social sciences in fields such as anthropology, communications, psychology, linguistics, sociology, sports, political science and economics, as well as biology and the health sciences. Features: Approximately 450 articles, arranged in A-to-Z fashion and richly illustrated with photographs, provide the social and behavioral context for examining the importance

of music in society. Entries are authored and signed by experts in the field and conclude with references and further readings, as well as cross references to related entries. A Reader's Guide groups related entries by broad topic areas and themes, making it easy for readers to quickly identify related entries. A Chronology of Music places material into historical context; a Glossary defines key terms from the field; and a Resource Guide provides lists of books, academic journals, websites and cross-references. The multimedia digital edition is enhanced with video and audio clips and features strong search-and-browse

capabilities through the electronic Reader's Guide, detailed index, and cross references. Music in the Social and Behavioral Sciences, available in both multimedia digital and print formats, is a must-have reference for music and social science library collections.

The Structure of Atonal Music Allen Forte

1973-01-01 Describes and cites examples of pitch-class sets and relations in atonal music

Cognitive Foundations of Musical Pitch Carol L.

Krumhansl 2001-11-15 This book addresses the central problem of music cognition: how listeners' responses move beyond mere registration of

auditory events to include the organization, interpretation, and remembrance of these events in terms of their function in a musical context of pitch and rhythm. Equally important, the work offers an analysis of the relationship between the psychological organization of music and its internal structure. Combining over a decade of original research on music cognition with an overview of the available literature, the work will be of interest to cognitive and physiological psychologists, psychobiologists, musicians, music researchers, and music educators. The author provides the necessary background in

experimental methodology and music theory so that no specialized knowledge is required for following her major arguments.

The Early Atonal Music of Anton Webern Robert Barclay Brown 1972

Musical Biographies Michal Ben-Horin 2016-04-25

Since the second half of the twentieth century various routes, including history and literature, are offered in dealing with the catastrophe of World War II and the Holocaust. Historiographies and novels are of course written with words; how can they bear witness to and reverberate with traumatic experience that escapes or resists

language? In search for an alternative mode of expression and representation, this volume focuses on postwar German and Austrian writers who made use of music in their exploration of the National Socialist past. Their works invoke, however, new questions: What happens when we cross the line between narration and documentation, and between memory and a musical piece? How does identification and fascination affect our reading of the text? What kind of ethical issues do these testimonies raise? As this volume shows, reading these musical biographies is both troubling and compelling since

they ‘fail’ to come to terms with the past. In playing the haunting music that does not let us put the matter to rest, they call into question not only the exclusion of personal stories by official narratives, but also challenge writers’ and readers’ most intimate perspectives on an unmasterable past.

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.

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.

Analytical Methods of Electroacoustic Music Mary

Simoni 2005-12-09 Containing extensive artwork serving as demonstration, as well as a DVD with sound and video clips, this collection of essays on electroacoustic music explores the creative possibilities to be found in various forms of musical analysis. Taking pitch, duration, intensity, and timbre as the four basic elements of music, the authors discuss electroacoustic works and examine: * the applications of neumes * contemporary staff notation * sound orchestra and

score files * time-domain representations *
spectrograms. Taking into consideration both the
positive aspects (preservation of the abstract) and

negative aspects (creative limitation) of these
analytical methods, the authors have created a
useful resource for students of electroacoustic
music.