

ONE

Dualism and Function: Two Postulates

In order to put the promised theory into play, I must first pitch two fundamental postulates. I ask the reader's indulgence for not examining their sources or derivations now; the cogency both of the postulates themselves and of the late nineteenth-century thinking that conceived them improves if a modern interpretation precedes the historical study—an unusual reversal of conventional ordering, to be sure, but one demanded by the especially treacherous nature of the ideas.

1.1 THE USES OF DUALISM

The first postulate reads as follows:

POSTULATE 1. Sonorous materials of major-minor tonality can be organized and developed in two opposed directions, creating sets of dualistically paired tonal concepts.

By *sonorous materials* I mean structures defined by relationships among pitches (c.g., scales, keys, chords). That the concepts these materials manifest are "organized" and "developed" rather than "discovered" and "observed" emphasizes the active role that the listening mind plays in making sense out of music. I do not claim that tonal music dualizes naturally, that duality so inheres in tonal music that one is compelled to take it as a fact of nature. Such propositions, fashionable in the nineteenth century, have no comfortable accommodation in the empirical world and now reside in the ether of faith and dogma. I therefore renounce them for the present work.

Harmonic Function In Chromatic Music

Julian Horton



Harmonic Function In Chromatic Music:

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 *The Oxford Handbook of Neo-Riemannian Music Theories* Edward Gollin, Alexander Rehding, 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 *Towards a Harmonic Grammar of Grieg's Late Piano Music* Benedict Taylor, 2017-04-21 The music of Edvard Grieg is justly celebrated for its harmonic richness a feature especially apparent in the piano works written in the last decades of his life Grieg was enchanted by what he styled the dreamworld of harmony a magical realm whose principles the composer felt remained a mystery even to himself and he was not alone in that the complex nature of late Romantic harmony around 1900 has proved a keen source of debate up to the present day Grieg's music forms a particularly profitable repertoire for focusing current debates about the nature of tonality and tonal harmony Departing from earlier approaches this study is not simply an inventory of Griegian harmonic traits but seeks rather to ascertain the deeper principles at work governing their meaningful conjunction how elements of Grieg's harmonic grammar are utilised in creating an extended tonal syntax Building both on historical theories and more recent developments Benedict Taylor develops new models for understanding the complexity of late Romantic tonal practice as epitomised in Grieg's music Such an investigation casts further valuable light on the twin issues of nature and nationalism long connected with the composer the question of tonality as something natural or culturally constructed and larger historiographical claims concerning Grieg's apparent position on the periphery of the Austro-German tradition **The Music in the Data** Christopher White, 2022-12-28 Putting forward an extensive new argument for a humanities based approach to big data analysis The Music in the Data shows how large datasets of music or music corpora can be productively integrated with the qualitative questions at the heart of music research The author argues that as well as providing objective evidence music corpora can themselves be treated as texts to be subjectively read and creatively interpreted allowing new levels of understanding and insight into music traditions Each chapter in this book asks how we define a core music theory topic such as style harmony meter function and musical key and then approaches the topic through considering trends within large musical datasets applying a combination of quantitative analysis and qualitative interpretation Throughout several basic techniques of data analysis are introduced and explained with supporting materials available online Connecting the empirical information from corpus analysis with theories of musical and textual meaning and showing how each approach can enrich the other this book provides a vital perspective for scholars and students in music theory musicology and all areas of music research

Machine Models of Music Stephan M. Schwanauer, David A. Levitt, 1993 Machine Models of Music brings together representative models and current research to illustrate the rich impact that artificial intelligence has had on the understanding and composition of traditional music and to demonstrate the ways in which music can push the boundaries of traditional AI research Machine Models of Music brings together representative models ranging from Mozart's Musical Dice Game to a classic article by Marvin Minsky and current research to illustrate the rich impact that artificial intelligence has had on the understanding and composition of traditional music and to demonstrate the ways in which music can push the boundaries of traditional AI research Major sections of the book take up pioneering research in generate and test composition Lejaren Hiller Barry Brooks Jr Stanley Gill composition parsing Allen Forte Herbert Simon Terry Winograd heuristic composition John Rothgeb James Moorer Steven Smoliar generative grammars Otto Laske Gary Rader Johan Sundberg Fred Lerdahl alternative theories Marvin Minsky James Meehan composition tools Charles Ames Kemal Ebcioglu David Cope C Fry and new directions David Levitt Christopher Longuet Higgins Jamshed Bharucha Stephan Schwanauer Stephan Schwanauer is President of Mediasoft Corporation David Levitt is the founder of HIP Software and head of audio products at VPL Research

Music, Physics and Engineering Harry Ferdinand Olson, 1967-01-01 Studies the methods instruments and processes involved in the creation reception and duplication of sound

Schubert Julian Horton, 2017-07-05 The collection of essays in this volume offer an overview of Schubertian reception interpretation and analysis Part I surveys the issue of Schubert's alterity concentrating on his history and biography Following on from the overarching dualities of Schubert explored in the first section Part II focuses on interpretative strategies and hermeneutic positions Part III assesses the diversity of theoretical approaches concerning Schubert's handling of harmony and tonality whereas the last two parts address the reception of his instrumental music and song This volume highlights the complexity and diversity of Schubertian scholarship as well as the overarching concerns raised by discrete fields of research in this area

Hugo Riemann and the Birth of Modern Musical Thought Alexander Rehding, 2003-05 Generally acknowledged as the most important German musicologist of his age Hugo Riemann 1849-1919 shaped the ideas of generations of music scholars not least because his work coincided with the institutionalisation of academic musicology around the turn of the last century This influence however belies the contentious idea at the heart of his musical thought an idea he defended for most of his career harmonic dualism By situating Riemann's musical thought within turn of the century discourses about the natural sciences German nationhood and modern technology this book reconstructs the cultural context in which Riemann's ideas not only made sense but advanced an understanding of the tonal tradition as both natural and German Riemann's musical thought from his considerations of acoustical properties to his aesthetic and music historical views thus regains the coherence and cultural urgency that it once possessed

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 320 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 as Philosophy Michael Spitzer, 2021-08-31 Beethoven's late style is the language of his ninth symphony the Missa Solemnis the last piano sonatas and string quartets the Diabelli Variations the Bagatelles as well as five piano sonatas five string quartets and several smaller piano works Historically these works are seen as forging a bridge between the Classical and Romantic traditions in terms of their musical structure they continue to be regarded as revolutionary Spitzer's book examines these late works in light of the musical and philosophical writings of the German intellectual Theodor Adorno and in so doing attempts to reconcile the conflicting approaches of musical semiotics and critical theory He draws from various approaches to musical linguistic and aesthetic meaning relating Adorno to such writers as Derrida Benjamin and Habermas as well as contemporary music theorists Through analyses of Beethoven's use of specific musical techniques including neo Baroque fugues and counterpoint Spitzer suggests that the composer's last works offer a philosophical and musical critique of the Enlightenment and in doing so created the musical language of premodernism

Pentatonicism from the Eighteenth Century to Debussy Jeremy Day-O'Connell, 2007 A generously illustrated examination of pentatonic black key scale techniques in the context of eighteenth and nineteenth century Western art music Pentatonicism from the Eighteenth Century to Debussy offers the first comprehensive account of a widely recognized aspect of music history the increasing use of pentatonic black key scale techniques in nineteenth century Western art music Pentatonicism in nineteenth century music encompasses hundreds of instances many of which predate by decades the more famous examples of Debussy and Dvorak This book weaves together historical commentary with music theory and analysis in order to explain the sources and significance of an important but hitherto only casually understood phenomenon The book introduces several distinct categories of pentatonic practice pastoral primitive exotic religious and coloristic and examines pentatonicism in relationship to changes in the melodic and harmonic sensibility of the time The text concludes with an additional appendix of over 400 examples an unprecedented resource demonstrating the individual artistry with which virtually every major nineteenth century composer from Schubert Chopin and Berlioz to Liszt Wagner and Mahler handled these seemingly simple materials of pentatonicism Jeremy Day O'Connell is assistant professor of music at Knox College

Tonality and Transformation Steven Rings, 2011-06-10 Tonality and Transformation 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 The book introduces many new analytical techniques which are employed in vivid interpretive set pieces treating music from Bach to Mahler

Classical Form William E. Caplin, 2000-12-28 Building on ideas

first advanced by Arnold Schoenberg and later developed by Erwin Ratz this book introduces a new theory of form for instrumental music in the classical style The theory provides a broad set of principles and a comprehensive methodology for the analysis of classical form from individual ideas phrases and themes to the large scale organization of complete movements It emphasizes the notion of formal function that is the specific role a given formal unit plays in the structural organization of a classical work

Musical Motives Brent Auerbach, 2021 The da da da DUM motive from Beethoven's Fifth Symphony is an undeniably evocative moment for any music fan Whether it be a first foray into classical music childhood piano lessons or the soundtrack to a beloved movie scene this is a moment not easily forgotten So what makes this and other musical motives so memorable In Musical Motives author Brent Auerbach looks at the ways that motives or the small scale pitch and rhythm shapes ever present in music tie musical compositions together and why we remember some more than others Musical motives function like motifs in visual art tying together sonic space They repeat frequently either as perfect copies or with slight variation With presence in all musical genres from classical and popular to jazz and world music motives are ideal tools for musical analysis Opening with an introduction to motives Musical Motives offers a new and universal system of motivic nomenclature then demonstrates how motives both in small and in expanded forms stretching over many measures help explain the structure and drama of musical works Taking amateurs and experts alike into consideration Auerbach provides two tiers of analytic method Basic and Complex Motivic Analysis To illustrate these methods he offers large scale analyses of pieces by Handel Beethoven Mozart Chaminade Radiohead and others

Hidden Structure David Cope, 2009-06-01 Today's computers provide music theorists with unprecedented opportunities to analyze music more quickly and accurately than ever before Where analysis once required several weeks or even months to complete often replete with human errors computers now provide the means to accomplish these same analyses in a fraction of the time and with far more accuracy However while such computer music analyses represent significant improvements in the field computational analyses using traditional approaches by themselves do not constitute the true innovations in music theory that computers offer In Hidden Structure Music Analysis Using Computers David Cope introduces a series of analytical processes that by virtue of their concept and design can be better and in some cases only accomplished by computer programs thereby presenting unique opportunities for music theorists to understand more thoroughly the various kinds of music they study Following the introductory chapter that covers several important premises Hidden Structure focuses on several unique approaches to music analysis offered by computer programs While these unique approaches do not represent an all encompassing and integrated global theory of music analysis they do represent significantly more than a compilation of loosely related computer program descriptions For example Chapter 5 on function in post tonal music firmly depends on the scalar foundations presented in chapter 4 Likewise chapter 7 presents a multi tiered approach to musical analysis that builds on the material found in all of the preceding chapters In short Hidden Structure uniquely offers an integrated view of

computer music analysis for today's musicians [A Chord in Time: The Evolution of the Augmented Sixth from Monteverdi to Mahler](#) Mark Ellis, 2017-07-05 For centuries the augmented sixth sonority has fascinated composers and intrigued music analysts Here Dr Mark Ellis presents a series of musical examples illustrating the evolution of the augmented sixth and the changing contexts in which it can be found Surprisingly the sonority emerged from one of the last remnants of modal counterpoint to survive into the tonal era the Phrygian Cadence In the Baroque period the terrible dissonance was nearly always associated with negative textual imagery Charpentier described the augmented sixth as poignantly expressive J S Bach considered an occurrence of the chord in one of his forebear's motets remarkably bold During Bach's composing lifetime the augmented sixth evolved from a relatively rare chromaticism to an almost commonplace element within the tonal spectrum the chord reflects particular chronological and stylistic strata in his music Theorists began cautiously to accept the chord but its inversional possibilities proved particularly contentious as commentaries by writers as diverse as Muffat Marpurg and Rousseau reveal During the eighteenth century the augmented sixth became increasingly significant in instrumental repertoires it was perhaps Vivaldi who first liberated the chord from its negative textual associations By the later eighteenth century the chord began to function almost as a signpost to indicate important structural boundaries within sonata form The chord did not however entirely lose its darker undertone it signifies for example the theme of revenge in Mozart's Don Giovanni Romantic composers uncovered far reaching tonal ambiguities inherent in the augmented sixth Chopin's Nocturnes often seem beguilingly simple but the surface tranquillity masks the composer's strikingly original harmonic experiments Wagner's much analyzed Tristan Chord resolves according to some theorists on an augmented sixth In Tristan und Isolde the chord's mercurial [The String Quartets of Béla Bartók](#) Dániel Péter Biró, Harald Krebs, 2014-04-25 Béla Bartók 1881-1945 was one of the most important composers and musical thinkers of the 20th century His contributions as a composer as a performer and as the father of ethnomusicology changed the course of music history and of our contemporary perception of music itself At the center of Bartók's oeuvre are his string quartets which are generally acknowledged as some of the most significant pieces of 20th century chamber music The String Quartets of Béla Bartók brings together innovative new scholarship from 14 internationally recognized music theorists musicologists performers and composers to focus on these remarkable works from a range of theoretical and methodological perspectives Focusing on a variety of aspects of the string quartets harmony and tonality form rhythm and meter performance and listening it considers both the imprint of folk and classical traditions on Bartók's string quartets and the ways in which they influenced works of the next generation of Hungarian composers Rich with notated music examples the volume is complemented by an Oxford Web Music companion website offering additional notated as well as recorded examples The String Quartets of Béla Bartók reflecting the impact of the composer himself is an essential resource for scholars and students across a variety of fields from music theory and musicology to performance practice and ethnomusicology [The Routledge Companion to Popular Music Analysis](#) Ciro

Scotto, Kenneth M. Smith, John Brackett, 2018-09-28 *The Routledge Companion to Popular Music Analysis Expanding Approaches* widens the scope of analytical approaches for popular music by incorporating methods developed for analyzing contemporary art music. This study endeavors to create a new analytical paradigm for examining popular music from the perspective of developments in contemporary art music. Expanded approaches for popular music analysis is broadly defined as exploring the pitch class structures, timbre, rhythm, or aesthetics of various forms of popular music in a conceptual space not limited to the domain of common practice tonality but broadened to include any applicable compositional, analytical, or theoretical concept that illuminates the music. The essays in this collection investigate a variety of analytical, theoretical, historical, and aesthetic commonalities popular music shares with 20th and 21st century art music. From rock and pop to hip hop and rap, dance and electronica from the 1930s to present day, this companion explores these connections in five parts: Establishing and Expanding Analytical Frameworks; Technology and Timbre; Rhythm, Pitch, and Harmony; Form and Structure; Critical Frameworks: Analytical, Formal, Structural, and Political. With contributions by established scholars and promising emerging scholars in music theory and historical musicology from North America, Europe, and Australia, *The Routledge Companion to Popular Music Analysis Expanding Approaches* offers nuanced and detailed perspectives that address the relationships between concert and popular music.

The Oxford Handbook of Film Music Studies David Neumeyer, 2014. *The Oxford Handbook of Film Music Studies* gathers two dozen original essays that chart the history and current state of interdisciplinary scholarship on music in audiovisual media, focusing on four areas: history, genre, and medium analysis, and criticism and interpretation.

Keys to the Drama Gordon Sly, 2016-04-22. Sonata form is fundamentally a dramatic structure that creates, manipulates, and ultimately satisfies expectation. It engages its audience by inviting prediction, association, and interpretation. That sonata form was the chief vehicle of dramatic instrumental music for nearly 200 years is due to the power, the universality, and the tonal and stylistic adaptability of its conception. This book presents nine studies whose central focus is sonata form. Their diversity attests both to the manifold analytical approaches to which the form responds and to the vast range of musical possibility within the form's exemplars. At the same time, common compositional issues, analytical methods, and overarching perspectives on the essential nature of the form weave their way through the volume. Several of the essays approach the musical structure directly as drama, casting the work as an expression of its composer's engagement with an idea or principle that is dynamic and at times intensely difficult. Others concentrate their attention on a composer's use of motive, which typically takes the form of a simple melodic span that shapes the musical architecture through an interdependent series of structural levels. Integrating these motivic threads within the musical fabric often warrants departures from formal norms in other areas. Analyses that seek to understand works with anomalous formal qualities, whether engendered by a motivic component or not, have a prominent place in the volume. Among these accounts of idiosyncratic tonal discourse that threatens to undermine the unfolding of form-defining qualities or events are central

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