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DESIGNATIONS AND CATEGORIES OF FORM Form is an inclusive term which refers both to the design of a composition nd to its tonal structure. In arriving at the form of Mozar's minuet, we must Consider that the design is, as we have seen, in two parts while its tonal vucture involves a single harmonic movement.

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Like many texts on musical analysis, FORMS IN TONAL MUSIC equips students to critically examine a wide range of compositions and forms. However, Green's text takes students a step further by enabling them to approach musical works unencumbered by preconceived notions of what characteristics the text should or should not have.

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In tonal music this is known as functional harmony. It's this strategic use of tonic, dominant and other chords to create expectations and resolving them when appropriate. Functional harmony determines how we experience this music and it explains the logic behind what we hear.

What is Tonality in Music? And Why does it Matter ...

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Form in Tonal Music: An Introduction to Analysis by Green ...

Atonality in its broadest sense is music that lacks a tonal center, or key. Atonality, in this sense, usually describes compositions written from about 1908 to the present day, where a hierarchy of pitches focusing on a single, central tone is not used, and the notes of the chromatic scale function independently of one another. More narrowly, the term atonality describes music that does not conform to the system of tonal hierarchies that characterized classical European music between the sevente

Atonality - Wikipedia

In tonality, the tonic (tonal center) is the tone of complete relaxation and stability, the target toward which other tones lead (Benward & Saker 2003, 36). The cadence (coming to rest point) in which the dominant chord or dominant seventh chord resolves to the tonic chord plays an important role in establishing the tonality of a piece.

Tonality - Wikipedia

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Like many texts on musical analysis, FORMS IN TONAL MUSIC equips students to critically examine a wide range of compositions and forms. However, Green's text takes students a step further by enabling them to approach musical works unencumbered by preconceived notions of what characteristics the text should or should not have. Providing specific help on every aspect of musical analysis, this text uses many of the compositions found in Charles Burkhardt's ANTHOLOGY FOR MUSICAL ANALYSIS, but it allows students the freedom to explore works that they already own.

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.

This text provides the most comprehensive analytical approach to post-tonal music available, from Impressionism to recent trends. It covers music from the early 1900s through the present day, with discussion of such movements as Minimalism and the Neoromanticism, and includes chapters on rhythm, form, electronic and computer music, and the roles of chance and choice in post-tonal music. Chapter-end exercises involve drills, analysis, composition, as well as several listening assignments.

This thoroughly revised Student Workbook complements the third edition of Analysis of Tonal Music: A Schenkerian Approach and guides students systematically through the process of analysis. FEATURES * Contains forty-one assignments with well-known pieces from the tonal repertory * Presents exercises on basic principles, helping to reinforce material for students who have had no previous exposure to Schenkerian analysis * Adds seventeen new assignments, offering additional practice in working with structural melody and the imaginary continuo, recognizing harmonic function, and class, and distinguishing between "chord" and "harmony" (Stufe)

This book is about the aesthetics of the tonal music. It therefore deals with sound forms such as consonance, dissonance, tonality, bar, counterpoint or motif. Thereby, it shows that all harmonic, rhythmic, and melodic sound figures are essentially relations in which similar sound components go well together. The whole secret of the musical aesthetics lies in this abstract determination. In this sense, the musical sound forms are systematically built on each other and form an ensemble of eight aesthetic principles, to each of which a chapter of this book is dedicated. The logical progression of these chapters reveals the inner connection between harmony, rhythm, and melody. Musical phenomena that have so far been interpreted differently and controversially are explained and derived in a comprehensible way in this context. The theoretical results of this book are, at the same time, a critique of previously common dogmas in musicology. For example, the prejudice that the difference between consonance and dissonance cannot be objectively grasped clearly contradicts the results of a rational music theory. Nor will the reader find the usual talk about the supposed anachronism or the transience of the tonal music in this book - for good reasons.

A search for a grammar of music with the aid of generative linguistics. This work, which has become a classic in music theory since its original publication in 1983, models music understanding from the perspective of cognitive science. The point of departure is a search for the grammar of music with the aid of generative linguistics. The theory, which is illustrated with numerous examples from Western classical music, relates the aural surface of a piece to the musical structure unconsciously inferred by the experienced listener. From the viewpoint of traditional music theory, it offers many innovations in notation as well as in the substance of rhythmic and reductional theory.

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.

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