

The Structure Of Atonal Music

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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. "I[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

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 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 through 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.

Insights Into Music Composition Gregory Young 2022 "Insights into Music Composition is a guide and source of inspiration for beginning students of music composition. Drawing on perspectives from a range of experienced composers, the book introduces readers to the compositional process, emphasizing how to think about creating a piece of music from beginning to end by providing not only a survey of methods but an understanding of the overarching context for composition. The authors present student composers with the tools to develop their own voice, covering topics such as: methods for harnessing inspiration and creativity; how to give shape, context, and meaning to a piece of music and create moments that audiences will remember; the value in exploring the music of other cultures and music's interdisciplinarity; atonal and 12-tone techniques and the roles of form and style; the benefits and pitfalls of student-teacher relationships and the importance of building relationships with performers Combining content from class scenarios with discussion questions, practical exercises, an annotated guide of online resources, and a glossary of terms, the text's flexible structure allows chapters to be read through in order or drawn on by topic. Clear and accessible, Insights into Music Composition is an ideal resource for all students and instructors of music composition"--

Basic Atonal Theory John Rahn 1987

The Atonal Music of Arnold Schoenberg, 1908-1923 Bryan R. Simms 2000 Between 1908 and 1923, Schoenberg developed a compositional strategy that moved beyond the accepted concepts and practices of Western tonality. This study synthesizes and advances the state of knowledge about this body of work.

The Early Atonal Music of Anton Webern Robert Barclay Brown 1972

Music of the Twentieth Century 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, Indonesian, and Japanese music, to examine how musical innovations that developed during the twentieth century transformed musical theory, composition, and scholarly thought around the globe.

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.

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.

Schoenberg's Transformation of Musical Language Ethan Haimo 2006-11-09 A study of the innovative music of the twentieth-century composer, Arnold Schoenberg.

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.

Twelve-Tone Tonality, Second Edition George Perle 1996-07-23 The challenge, in twentieth-century music, to the normative status of triadic tonality is one of the most far-reaching and extreme revolutions that the history of music has known. In his classic work, Twelve-Tone Tonality, George Perle argues that the seemingly disparate styles of post-triadic music in fact share common structural elements. According to Perle, these elements collectively imply a new tonality as "natural" and coherent as the major-minor tonality that was the basis of a common musical language in the past. His book describes the foundational assumptions of this post-diatonic tonality and illustrates its compositional functions with numerous musical examples. The second edition of Twelve-Tone Tonality is enlarged by eleven new chapters. Some of these are "postscripts" to earlier chapters, clarifying, elucidating, and expanding upon concepts discussed in the original edition. Others discuss new developments in the theory and practice of twelve-tone tonality, including voice-leading implications of the system and dissonance treatment. Errors discovered in the original edition have been corrected. - Jacket flap.

Words Without Music Philip Glass 2015-03-31 Rapturous in its ability to depict the creative process, Words Without Music allows readers to experience that sublime moment of creative fusion when life merges with art. Biography lovers will be inspired by the story of a precocious Baltimore boy, the son of a music-shop owner, who entered college at age fifteen, before traveling to Paris to study under the legendary Nadia Boulanger; Glass devotees will be fascinated by the stories behind Einstein on the Beach and Satyagraha, among so many other works. Whether recalling his experiences working at Bethlehem Steel, traveling in India, driving a cab in 1970s New York, or his professional collaborations with the likes of Allen Ginsberg, Ravi Shankar, Robert Wilson, Doris Lessing, and Martin Scorsese, Words Without Music affirms the power of music to change the world.

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).

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.

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. **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.

A Theory of Harmonic Structure and Voice Leading for Atonal Music Edward Jurkowski 1998

Instrumentation and Orchestration 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.

Simple Composition Charles Wuorinen 1979

The Structure of Atonal Music Allen Forte 1973-01-01 Describes and cites examples of pitch-class sets and relations in atonal music

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.

Tonal Pitch Space Fred Lerdahl 2004-12-09 Building on the foundation of Lerdahl and Jackendoff'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.

The Early Atonal Music of Anton Webern Robert Barclay Brown 1965

The Music of Alexander Scriabin James M. Baker 1986 Alexander Scriabin was one of a few major composers who revolutionized musical style in the first decade of the twentieth century by eliminating key as a structural principle and by establishing a new use of dissonant harmonies. This book by James M. Baker is a study of Scriabin's twentieth-century music, the first thorough analysis of the composer's evolution from conventional tonality to his later atonal structure. Baker demonstrates that in Scriabin's transitional music, tonal and atonal procedures-generally considered mutually exclusive-work together to create unified compositions. Baker places Scriabin's harmony in the perspective of voice leading, applying Schenkerian techniques of analysis to his music for the first time. He explains the great variety of sonorities and their complex relations within the framework of set-complex theory and introduces an original method of statistical analysis to survey Scriabin's harmonic practice from 1903 to 1914.Offering comprehensive analyses of a considerable number of complete compositions, including such important works as the Fifth Piano Sonata and the Poem of Ecstasy, Baker concludes with a penetrating examination of Prometheus, Scriabin's largest and most complex composition. The literature thus far on Scriabin has emphasized aspects of his often eccentric personality and has focused narrowly on his use of certain characteristic harmonies, especially the famous mystic chord. This thought-provoking theoretical treatise takes an important step toward a deeper understanding of the composer's accomplishments.

Extensions and Refinements of the Methods and Concepts in the Structure of Atonal Music [microform] Tom Gulas 1982

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

A Theory of Associative Harmony for Tonal Music James William Sobaskie 1985

Analyzing Atonal Music Michiel Schuijjer 2008 No description available.

Schoenberg's Twelve-Tone Music Jack Boss 2014-10-02 Jack Boss presents detailed analyses of Arnold Schoenberg's twelve-tone pieces, bringing the composer's 'musical idea' - problem, elaboration, solution - to life.

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 Worcester 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.

What to Listen For in Music Aaron Copland 2011-02-01 Now in trade paperback: "The definitive guide to musical enjoyment" (Forum). In this fascinating analysis of how to listen to both contemporary and classical music analytically, eminent American composer Aaron Copland offers provocative suggestions that will bring readers a deeper appreciation of the most viscerally rewarding of all art forms.

Introduction to Post-Tonal Theory 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, methodical, 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

Fundamentals of Musical Composition Arnold Schoenberg 1999 Fundamentals of Musical Composition represents the culmination of more than forty years in Schoenberg's life devoted to the teaching of musical principles to students and composers in Europe and America. For his classes he developed a manner of presentation in which 'every technical matter is discussed in a very fundamental way, so that at the same time it is both simple and thorough'. This book can be used for analysis as well as for composition. On the one hand, it has the practical objective of introducing students to the process of composing in a systematic way, from the smallest to the largest forms; on the other hand, the author analyses in thorough detail and with numerous illustrations those particular sections in the works of the masters which relate to the compositional problem under discussion.

The Cambridge Companion to Schoenberg Jennifer Shaw 2010-05-13 Arnold Schoenberg – composer, theorist, teacher, painter, and one of the most important and controversial figures in twentieth-century music. This Companion presents engaging essays by leading scholars on Schoenberg's central works, writings, and ideas over his long life in Vienna, Berlin, and Los Angeles. Challenging monolithic views of the composer as an isolated elitist, the volume demonstrates that what has kept Schoenberg and his music interesting and provocative was his profound engagement with the musical traditions he inherited and transformed, with the broad range of musical and artistic developments during his lifetime he critiqued and incorporated, and with the fundamental cultural, social, and political disruptions through which he lived. The book provides introductions to Schoenberg's most important works, and to his groundbreaking innovations including his twelve-tone compositions. Chapters also examine Schoenberg's lasting influence on other composers and writers over the last century.

Trauma in the Creative and Embodied Therapies Anna Chesner 2020-07-14 Trauma in the Creative and Embodied Therapies is a cross-professional book looking at current approaches to working therapeutically and socially with trauma in a creative and embodied way. The book pays attention to different kinds of trauma – environmental, sociopolitical, early relational, abuse in its many forms, and the trauma of illness – with contributions from international experts, drawn from the fields of the arts therapies, the embodied psychotherapies, as well as nature-based therapy and Playback Theatre. The book is divided into three sections: the first section takes into consideration the wider sociopolitical perspective of trauma and the power of community engagement. In the second section, there are numerous clinical approaches to working with trauma, whether with individuals or groups, highlighting the importance of creative and embodied approaches. In the third section, the focus shifts from client work to the impact of trauma on the practitioner, team, and supervisor, and the importance of creative self-care and reflection in managing this challenging field. This book will be useful for all those working in the field of trauma, whether as clinicians, artists, or social workers.

Pro Mundo - Pro Domo Bryan R. Simms 2014-01-30 Pro Mundo - Pro Domo: The Writings of Alban Berg contains new English translations of the complete writings of the Viennese composer Alban Berg (1885-1935) and extensive commentaries tracing the history of each essay and its connection to musical culture of the early twentieth century. Berg is now recognized as a classic composer of the modern period, best known for his operas Wozzeck and Lulu. Berg, Anton Webern, and their teacher Arnold Schoenberg constitute the "Second Viennese School" which played a major role in the transformation of serious music as it entered the modern period. Berg was an avid and skillful writer. His essays include analytic studies of compositions by Schoenberg, polemics on music and musicians of his day, and lectures and miscellaneous writings on a variety of topics. Throughout his considerable and diverse corpus of writings, Berg alternates between two perspectives: Pro Mundo - Pro Domo, meaning roughly "speaking for all - speaking for myself" commenting at one moment on the general state of culture and the world, and the next moment on his own works. In his early years he also tried his hand at fictional writing, using works by Ibsen and Strindberg as models. This new English edition contains 47 essays, many of which are little known and have not been previously available in English.

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 models 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.

Serial Composition and Atonality George Perle 1972