

# The Structure Of Atonal Music

**The Structure of Atonal Music** **Analyzing Atonal Music** **The Harmonic Organization of The Rite of Spring** **Serial Composition and Atonality** **The Early Atonal Music of Anton Webern** **Atonality and Structure in Works of Bela Bartok's Middle Period** *A Topical Guide to Schenkerian Literature* **Harmony Book** **Schoenberg's Atonal Music** **The Rhythmic Structure of Music** *The Atonal Music of Arnold Schoenberg, 1908-1923* **Basic Atonal Counterpoint** *Reconceiving Structure in Contemporary Music* *Schoenberg's Transformation of Musical Language* **Basic Atonal Theory** **Serial Composition and Atonality** **Music and Familiarity** **Mathematics and Computation in Music** **A Guide to Musical Analysis** **Instrumentation and Orchestration** *Basic Atonal Theory* **Music of the Twentieth Century** **Studies in Music with Text** **Introduction to Schenkerian Analysis** **Howard Hanson in Theory and Practice** *Reader's Guide to Music* **Understanding Post-Tonal Music** **Tonal Harmony in Concept and Practice** **Music, Politics, and the Academy** **Simple Composition** **Music Composition For Dummies** **Serial Composition and Atonality** **A Dictionary of the Avant-Gardes** **A Theory of Associative Harmony for Tonal Music** *Music, Gestalt, and Computing* **Musicology: The Key Concepts** *Repetition in Music* **Tonal Pitch Space** *The Harvard Dictionary of Music* *Mathematics and Computation in Music*

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**Music Composition For Dummies** Apr 01 2020 You can hum it, but can you write it down? When most people think of a composer, they picture a bewigged genius like Mozart or Beethoven frenetically directing mighty orchestras in the ornate palaces of Vienna. While that may have been the case once upon a time, modern composers make themselves heard far beyond the classical conservatoire and concert hall. These days, soundtracks are in high demand in industries such as TV, film, advertising, and even gaming to help create immersive and exciting experiences. Whatever your musical ambitions—composing a dark requiem in a beautiful Viennese apartment or producing the next great Star Wars-like movie theme in LA—the fully updated Music Composition For Dummies hits all the right notes to help you become confident in the theory and practice of composition. To help you translate your musical ideas from fleeting tunes in your head to playable bars and notation on paper, professional composer and instructor Scott Jarrett and music journalist Holly Day take you on a friendly step-by-step journey through the process of musical creation, including choosing the right rhythms and tempos, creating melodies and chord progressions, and working with instruments and voices. You'll learn how to match keys and chords to mood, use form to enhance your creativity, and write in different styles from pop to classical—and you'll even learn how to keep hammering away when inspiration eludes you. Organize and preserve your musical ideas Formalize your knowledge with professional vocabulary Get familiar with composition apps and software Make a demo and market on social media Filled with musical exercises to help you acquire the discipline you need for success, Music Composition For Dummies has everything you need to turn your inner soundtrack into a tuneful reality!

**Serial Composition and Atonality** Jul 29 2022

**Introduction to Schenkerian Analysis** Nov 08 2020 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).

**Music and Familiarity** Jun 15 2021 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* Apr 25 2022 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.

*Mathematics and Computation in Music* Jun 23 2019 This volume comprises a selection of papers presented at the first International Conference 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 mission which has been explicitly intended by both the organizers and the founders of the society, namely to support the integration of mathematical and computational approaches 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.

*Repetition in Music* Sep 26 2019 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.

*Music, Gestalt, and Computing* Nov 28 2019 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.

Tonal Harmony in Concept and Practice Jul 05 2020

Harmony Book Mar 25 2022 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.

*Reader's Guide to Music* Sep 06 2020 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).

**Serial Composition and Atonality** Jul 17 2021 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).

**Basic Atonal Theory** Aug 18 2021

*Basic Atonal Theory* Feb 09 2021

**Instrumentation and Orchestration** Mar 13 2021 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.

**The Early Atonal Music of Anton Webern** Jun 27 2022

*The Harvard Dictionary of Music* Jul 25 2019 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)

**Simple Composition** May 03 2020 Originally published: New York: Longman, c1979.

**A Guide to Musical Analysis** Apr 13 2021 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.

Serial Composition and Atonality Mar 01 2020 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).

**Atonality and Structure in Works of Bela Bartok's Middle Period** May 27 2022

Mathematics and Computation in Music May 15 2021 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.

**Studies in Music with Text** Dec 10 2020 Throughout his career, David Lewin labored to make even the most abstract theory speak to the experience of the ordinary listener. This book combines many of Lewin's classic articles on song and opera with newly drafted chapters on songs of Brahms, Robert Schumann, Clara Schumann, and Milton Babbitt. Bound together by Lewin's cogent insight, the resulting collection constitutes a major statement concerning the methodological problems associated with interpretation of texted music.

**Schoenberg's Atonal Music** Feb 21 2022 Portrays Schoenberg's atonal music as successions of motives and pitch-class sets that flesh out 'musical idea' and 'basic image' frameworks.

**Music of the Twentieth Century** Jan 11 2021 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.

**The Structure of Atonal Music** Nov 01 2022 Describes and cites examples of pitch-class sets and relations in atonal music

**Basic Atonal Counterpoint** Nov 20 2021 *Basic Atonal Counterpoint* is a guided course in atonal contrapuntal composition using pitch groups known as "sets." Included are sections on set theory, melodic construction, counterpoint in two and multi-voice writing, nesting, phrase structure and formal construction and innovative sections on transformations and variants, and the gradation of dissonance. Over 100 original examples.

**The Rhythmic Structure of Music** Jan 23 2022 In this book, the authors develop a theoretical framework based on a Gestalt approach, viewing rhythmic experience in terms of pattern perception or groupings. Musical examples of increasing complexity are used to provide training in the analysis, performance, and writing of rhythm.

**Analyzing Atonal Music** Sep 30 2022 An engaging study -- the first ever -- of the principles used by noted scholars to unravel the masterpieces of Schoenberg, Stravinsky, and other modernists.

*Reconceiving Structure in Contemporary Music* Oct 20 2021 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.

*Schoenberg's Transformation of Musical Language* Sep 18 2021 A study of the innovative music of the twentieth-century composer, Arnold Schoenberg.

**A Dictionary of the Avant-Gardes** Jan 29 2020 A Dictionary of the Avant-Gardes recognizes that change is a driving force in all the arts. It covers major trends in music, dance, theater, film, visual art, sculpture, and performance art--as well as architecture, science, and culture.

**Musicology: The Key Concepts** Oct 27 2019 Now in an updated 2nd edition, *Musicology: The Key Concepts* is a handy A-Z reference guide to the terms and concepts associated with contemporary musicology. Drawing on critical theory with a focus on new musicology, this updated edition contains over 35 new entries including: *Autobiography Music* and *Conflict Deconstruction Postcolonialism Disability Music after 9/11 Masculinity Gay Musicology Aesthetics Ethnicity Interpretation Subjectivity* With all entries updated, and suggestions for further reading throughout, this text is an essential resource for all students of music, musicology, and wider performance related humanities disciplines.

**Tonal Pitch Space** Aug 25 2019 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.

*A Theory of Associative Harmony for Tonal Music* Dec 30 2019

**The Harmonic Organization of The Rite of Spring** Aug 30 2022 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

**Music, Politics, and the Academy** Jun 03 2020 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 Atonal Music of Arnold Schoenberg, 1908-1923* Dec 22 2021 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** Oct 08 2020 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.

**Understanding Post-Tonal Music** Aug 06 2020 *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.

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