

Structural Hearing Tonal Coherence In Music

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Structural Hearing, Tonal Coherence in Music by Felix Salzer
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Milton Babbitt
Tina Frühauf
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a fascinating interdisciplinary approach to how everyday western music works and why the tones melodies and chords combine as they do despite the cultural diversity of our globalized world most western music is still structured around major and minor scales and chords countless thinkers and scientists of the past have struggled to explain the nature and origin of musical structures in psychoacoustic foundations of major

minor tonality music psychologist richard parncutt offers a fresh take combining music theory rameau s fundamental bass riemann s harmonic function schenker s hierarchic analysis forte s pitch class set theory with psychology bregman s auditory scene terhardt s virtual pitch krumhansl s tonal hierarchy drawing on statistical analyses of notated music corpora parncutt charts a middle path between cultural relativism and scientific positivism to bring music theory into meaningful discourse with empirical research our musical subjectivity parncutt explains depends on our past musical experience and hence on music history and its social contexts it also depends on physical sound properties as investigated in psychoacoustics with auditory experiments and mathematical models parncutt s evidence based theory of major minor tonality draws on his interdisciplinary background to present a theory that is comprehensive creative and critical examining concepts of interval consonance chord root leading tone harmonic progression and modulation he asks why are some scale tones and chord progressions more common than others what aspects of major minor tonality are based on human biology or general perceptual principles what aspects are culturally arbitrary and what about colonial history original and provocative psychoacoustic foundations of major minor tonality promises to become a foundational text in both music theory and music cognition

like his compositions milton babbitt s writings about music have exerted an extraordinary influence on postwar music and thinking about music in essays and public addresses spanning fifty years babbitt has grappled profoundly with central questions in the composition and apprehension of music these writings range from personal memoirs and critical reviews to closely reasoned metatheoretical speculations and technical exegesis in the history of music theory there has been only a small handful of figures who have produced work of comparable stature taken as a whole babbitt s writings are not only an invaluable testimony to his thinking a priceless primary source for the intellectual and cultural history of the second half of the twentieth century but also a remarkable achievement in their own right prior to this collection babbitt s writings were scattered through a wide variety of journals books and magazines many hard to find and some unavailable and often contained typographical errors and editorial corruptions of various kinds this volume of almost fifty pieces gathers corrects and annotates virtually everything of significance that babbitt has written the result is complete authoritative and fully accessible the definitive source of babbitt s influential ideas

postmodernity s musical pasts covers topics from classical to popular and neo traditional musics to concerns of the disciplines of musicology such varied topics mirror the eclectic and diverse nature of the postwar era itself

battista guarini s pastoral tragicomedy *il pastor fido* 1589 began its life as a play but soon was transformed through numerous musical settings by prominent composers of the late sixteenth and early seventeenth centuries through the many lives of this work this book explores what happens when a lover s lament is transplanted from the theatrical stage to the courtly chamber from speech to song and from a single speaking character to an ensemble of singers shedding new light on early modern literary and musical culture from the play s beginnings in manuscripts private

readings and aborted stage productions in the 1580s and 1590s through the gradual decline of pastor fido madrigals in the 1640s this book examines how this widely read yet controversial text became the center of a lasting and prolific music tradition using a new integrative system of musical textual analysis based on sixteenth century theory seth coluzzi demonstrates how composers responded not only to the sentiments imagery and form of the play s speeches but also to subtler details of guarini s verse viewing the musical history of guarini s work as an integral part of the play s roles in the domains of theater literature and criticism this book brings a new perspective to the late italian madrigal the play and early modern patronage and readership across a diverse geographical and temporal frame

as we approach the fiftieth anniversary of richard stauss s death scholarly interest in the composer continues to grow despite what was once a tendency by musicologists to overlook or deny stauss s importance these essays firmly place the german composer in the musical mainstream and situate him among the most influential composers of the late nineteenth and early twentieth centuries originally published in 1992 this volume examines stauss s life and work from a number of approaches and during various periods of his long career opening up unique corridors of insight into a crucial time in german history contributors discuss stauss as a young composer steeped in a conservative instrumental tradition as a brash young modernist tone poet of the 1890s as an important composer of twentieth century german opera and as a cultural icon manipulated by the national socialists during the 1930s and early 1940s individual essays use stauss s creative work as a framework for larger musicological questions such as the tension between narrative and structure in program music the problem of extended tonality at the turn of the century stylistic choice versus stylistic obligation and conflicting perspectives of progressive versus conservative music this collection will interest stauss scholars musicologists and those interested in the artistic and cultural life of germany from 1880 through the second world war contributors kofi agawu günter brosche bryan gilliam stephen hefling james a hepokoski timothy l jackson michael kennedy lewis lockwood barbara a peterson pamela potter reinhold schlötterer r larry todd

a primer rather than a survey this book 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 considers three principal kinds of post tonal music free atonal music twelve tone music and centric music makes extensive use of transformational graphs and networks to present analytical information and includes a variety of exercises in theory analysis musicianship and ear training and composition for anyone interested in twentieth century music techniques and post tonal theory and analysis

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