

Structural Hearing Tonal Coherence In Music

Structural Hearing Tonal Coherence in Mahler's Ninth Symphony Structural Hearing Tonal Coherence in Music Structural Hearing Tonal Structures in Early Music Structural Hearing; Tonal Coherence in Music. With a Foreword Structural Hearing Application of Coherence in Fan Noise Studies The Musical Language of Italian Opera, 1813-1859 Musical Theory in the Renaissance Structural hearing Narrative and Robert Schumann's Songs The Tonal Language of John Dowland's Lutesongs Structural Hearing, Tonal Coherence in Music by Felix Salzer Structural Hearing The Sonic Self Aspects of Tonal Coherence in the Motets of Josquin Guarini's 'Il pastor fido' and the Madrigal The Dissolution of the Functional Harmonic Tonal System Felix Salzer Christopher Orlo Lewis Felix Salzer Felix Salzer Cristle Collins Judd Felix Salzer D.C.) World Conference of Local Governments (1961 : Washington Joseph R. Balombin William Nathan Rothstein Cristle Collins Judd Felix Salzer Andrew H. Weaver Jeffrey Thore Meyer Felix Salzer Naomi Cumming Cristle Collins Judd Seth Coluzzi Margery Enix Structural Hearing Tonal Coherence in Mahler's Ninth Symphony Structural Hearing Tonal Coherence in Music Structural Hearing Tonal Structures in Early Music Structural Hearing; Tonal Coherence in Music. With a Foreword Structural Hearing Application of Coherence in Fan Noise Studies The Musical Language of Italian Opera, 1813-1859 Musical Theory in the Renaissance Structural hearing Narrative and Robert Schumann's Songs The Tonal Language of John Dowland's Lutesongs Structural Hearing, Tonal Coherence in Music by Felix Salzer Structural Hearing The Sonic Self Aspects of Tonal Coherence in the Motets of Josquin Guarini's 'Il pastor fido' and the Madrigal The Dissolution of the Functional Harmonic Tonal System *Felix Salzer Christopher Orlo Lewis Felix Salzer Felix Salzer Cristle Collins Judd Felix Salzer D.C.) World Conference of Local Governments (1961 : Washington Joseph R. Balombin William Nathan Rothstein Cristle Collins Judd Felix Salzer Andrew H. Weaver Jeffrey Thore Meyer Felix Salzer Naomi Cumming Cristle Collins Judd Seth Coluzzi Margery Enix*

written by a pupil of heinrich schenker this outstanding work develops and extends schenker s approach more than 500 examples of music from the middle ages to the 20th century complement the detailed discussions and analyses

discussion of tonal structure has been one of the most problematic and controversial aspects of modern study of medieval and renaissance polyphony these new essays written specifically for this volume consider the issue from historical analytical theoretical perceptual and cultural perspectives

the musical language of italian opera 1813 1859 examines operatic music by five italian composers rossini bellini mercadante donizetti and verdi and one non italian meyerbeer showing how

certain recurring principles define a distinctively italian practice that left its mark on the german repertoire more familiar to music theorists

this volume of essays draws together recent work on historical music theory of the renaissance the collection spans the major themes addressed by renaissance writers on music and highlights the differing approaches to this body of work by modern scholars including historical and theoretical perspectives consideration of the broader cultural context for writing about music in the renaissance and the dissemination of such work selected from a variety of sources ranging from journals monographs and specialist edited volumes to critical editions translations and facsimiles these previously published articles reflect a broad chronological and geographical span and consider renaissance sources that range from the overtly pedagogical to the highly speculative taken together this collection enables consideration of key essays side by side aided by the editor s introductory essay which highlights ongoing debates and offers a general framework for interpreting past and future directions in the study of historical music theory from the renaissance

featuring 28 music examples this book takes an innovative approach to analyzing and interpreting nineteenth century german song offering new perspectives on robert schumann s lieder and song cycles robert schumann s lieder are among the richest and most complex songs in the repertoire and have long raised questions and stimulated discussion among scholars performers and listeners among the wide range of methodologies that have been used to understand and interpret his songs one that has been conspicuously absent is an approach based on narratology the theory and study of narrative texts proceeding from the premise that the performance of a lied is a narrative act in which the singer and pianist together function as a narrator andrew weaver s groundbreaking study proposes a comprehensive theory of narratology for the german romantic lied and song cycle using schumann s complete song oeuvre as the test case the theory grounded in the work of narratologist mieke bal but also drawing upon recent work in literary theory and musicology illuminates how music can open up new meanings for the poem as well as how a narratological analysis of the poem can help us understand the music weaver s book offers new insights into schumann s lieder and the poetry he set while simultaneously proposing a methodology applicable to the analysis and interpretation of a wide range of works including not only the rich treasury of german lieder but also potentially any genre of accompanied song in any language from the middle ages to the present day

semioticians began by looking at literature but have gradually applied their techniques to other disciplines including music the late naomi cumming based this consideration of the sources of musical expression on her experiences as a performer with interesting if rarely surprising results choice using classical violin music as her principal laboratory the author examines how a performance incorporates distinctive features not only of the work but of the performer as well and how the listener goes about interpreting not only the composer s work and the performer s rendering of the work but also of the performer s and listener s identities a richly interdisciplinary approach to a very common yet persistently mysterious part of our lives

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

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