

# Structural Hearing Tonal Coherence In Music

Coherence in New Music Structural Hearing Coherence in New Music: Experience, Aesthetics, Analysis Coherence, Counterpoint, Instrumentation, Instruction in Form Elements of Music Composition Tonal Coherence in Music Mathematics and Music Structural Hearing The Effects of Music on Cognition and Action Music Theory and Analysis in the Writings of Arnold Schoenberg (1874-1951) Music and the Cognitive Sciences 1990 Structural Hearing, Tonal Coherence in Music by Felix Salzer Neuroscience and New Music: Assessing Behavioral and Cerebral Aspects of Its Perception, Cognition, Induction, and Entrainment Structural Hearing Structural Hearing Proceedings of the Musical Association Church Music Review and Official Bulletin of the American Guild of Organists Proceedings of the Royal Musical Association Structural Hearing; Tonal Coherence in Music. With a Foreword Journal of Music Theory Mark Aled Hutchinson Felix Salzer Mark Hutchinson Arnold Schoenberg Kevin A. Ure Felix Salzer Gerard Assayag Felix Salzer Marta Olivetti Belardinelli Norton Dudeque Ian Cross Thomas James Lundy Felix Salzer D.C.) World Conference of Local Governments (1961 : Washington Musical Association (Great Britain) Royal Musical Association Felix Salzer

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what does it mean to talk about musical coherence at the end of a century characterised by fragmentation and discontinuity how

can the diverse influences which stand behind the works of many late twentieth century composers be reconciled with the singular immediacy of the experiences that they can create how might an awareness of the distinctive ways in which these experiences are generated and controlled affect the way we listen to reflect upon and write about this music mark hutchinson outlines a novel concept of coherence within western art music from the 1980s to the turn of the millennium as a means of understanding the work of a number of contemporary composers including thomas adès kaija saariaho tōru takemitsu and györgy kurtág whose music cannot be fitted easily into a particular compositional school or analytical framework coherence is understood as a multi layered phenomenon experienced above all in the act of listening but reliant upon a variety of other aspects of musical experience including compositional statements analysis and connections of aesthetic as well as listeners own imaginative conceptualisations accordingly the approach taken here is similarly multi faceted close analytical readings of a number of specific works are combined with insights drawn from philosophy and aesthetics music perception and critical theory with a particular openness to novel metaphorical presentations of basic musical ideas about form language and time

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

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only stravinsky can claim as much credit as schoenberg for the most dramatic innovations in twentieth century music inventor of the twelve tone row explorer of atonality and the hexachord composer of tone poems songs and chamber music and chief spokesman for the vienna circle schoenberg has become ever more influential as his successors have come to understand him ø fuller understanding has been delayed because many of his writings have not yet been edited or published this volume collects four short works each concentrated on a key issue in composition written in 1917 but altered and augmented many times in later years the manuscripts edited and translated in this volume have never been published before ø their importance can permit no further delay since they present schoenberg s thinking well after the publication in 1911 of harmonielehre his revolutionary theoretical book the later texts provide numerous prospects for enhancing the study and appreciation of schoenberg s compositions and theories ø also a painter schoenberg enjoyed the friendship of kandinsky and the berlin expressionists this volume includes a frontispiece reproducing one of schoenberg s paintings

introduction to music composition organicism in music the elements of music composition gives composers the missing puzzle piece to create musical works that endure and become richer and more meaningful with each performance composers learn how a musical work can grow out of a single seed and connect the different disciplines within music composition applying the concepts in this book will help composers create highly effective works that resonate with audiences the education of a composer typically includes instruction in subject areas that are designed to teach composers about the methods that composers of the past used to create original works counterpoint teaches composers to combine multiple melodies that create harmony music theory teaches chords progressions and how to write established harmonies orchestration colors a musical work and adds depth form serves as the container for expansive musical ideas these cornerstones of music composition are important to the development of a composer s technique and skill but they do not teach how to think like a composer the elements of music composition introduces the concepts of coherence and comprehensibility which results in a single theory of composition that is flexible and teaches composers to think like the master composers of the past this book provides the missing puzzle piece for composers who want to learn how elements in music can work together to create an organic and coherent musical work designed for composers of all levels pulling back the veil to reveal how master composers create original works deconstructing the dogma associated with the seemingly impenetrable art of music composition is one of the primary aims of this work composers are introduced to the concept of organic music and begin to develop an understanding of how coherence and comprehensibility play a major role in the creation of musical works understand the principles composers use to create masterworks music theory is only a stepping stone to the creation of original music compositions music theory teaches a composer to create derivative music of an established

style while music theory is essential to learning how the masters constructed their musical works it doesn't necessarily teach composers how to compose original music this book shines a light on the process of composing music by showing how composers can use melody harmony form orchestration and counterpoint in a connected process where every element contributes to the composition and serves a role a practical approach to music composition without arbitrary exercises the craft of music composition is revealed through a careful review of the elements of music composers will not complete exercises improve technique or learn the typical concepts addressed in your average music composition course this book also does not prescribe generic exercises that instruct a composer to create a melody on an established chord progression fix voice leading errors or create modulations to scripted keys learn a philosophy of music composition based on centuries of musical development travel deep inside the process of composing to reveal fundamental principles that can be applied to almost any style of music the 3rd edition includes minor updates to make it easier for customers to read and view the printed musical examples

in western civilization mathematics and music have a long and interesting history in common with several interactions traditionally associated with the name of pythagoras but also with a significant number of other mathematicians like leibniz for instance mathematical models can be found for almost all levels of musical activities from composition to sound production by traditional instruments or by digital means modern music theory has been incorporating more and more mathematical content during the last decades this book offers a journey into recent work relating music and mathematics it contains a large variety of articles covering the historical aspects the influence of logic and mathematical thought in composition perception and understanding of music and the computational aspects of musical sound processing the authors illustrate the rich and deep interactions that exist between mathematics and music

arnold schoenberg's theory of music has been much discussed but his approach to music theory needs a new historical and theoretical assessment in order to provide a clearer understanding of his contributions to music theory and analysis norton dudeque's achievement in this book involves the synthesis of schoenberg's theoretical ideas from the whole of the composer's working life including material only published well after his death the book discusses schoenberg's rejection of his german music theory heritage and past approaches to music theory pedagogy the need for looking at musical structures differently and to avoid aesthetic and stylistic issues dudeque provides a unique understanding of the systematization of schoenberg's tonal harmonic theory thematic motivic development theory and the links with contemporary and past music theories the book is complemented by a special section that explores the practical application of the theoretical material already discussed the

focus of this section is on Schoenberg's analytical practice and the author's response to it. Norton Dudeque therefore provides a comprehensive understanding of Schoenberg's thinking on tonal harmony, motive and form that has hitherto not been attempted.

This issue comprises the twenty-five papers presented at the second music and the cognitive sciences conference held at Cambridge University in 1990.

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