Get Free The Analysis Of Musical Form

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Learning music's organizing principles . . . Approaching the study of form as an exercise in perceiving the interaction of a number of discrete musical events, Spencer and Temko's book embodies much more than a search for visual clues. Students of form develop perceptual tools that allow them to proceed from the aural experience to an understanding of the arch-principles upon which music is organized. The authors hold that the organizing principles of a given piece of music may be gleaned from studying the internal attributes that give a section its specific identity, the functional relations between sections, and the ordering of those sections.

Understanding the way music unfolds to the listener is a major key for unlocking the secrets of the composer's art. Musical Form and Analysis, highly regarded and widely used for two decades, provides a balanced theoretical and philosophical approach that helps upper-level undergraduate music majors understand the structures and constructions of major musical forms. Spring and Hutcherson present all of the standard topics expected in such a text, but their approach offers a unique conceptual thrust that takes readers beyond mere analytical terminology and facts. Evocative rather than encyclopedic, the text is organized around three elements at work at all levels of music: time, pattern, and proportion. Well-chosen examples and direct, well-crafted assignments reinforce techniques. A 140-page anthology of music for in-depth analysis provides a wide range of carefully selected works.

3 essays on musical form and performance

McClary, "offers an analysis of our own cultural moment in terms of two dominant traditions: tonality and blues."--Jacket.

Like many texts on musical analysis, FORMS IN TONAL MUSIC equips students to critically examine a wide range of compositions and forms. However, Green's text takes students a step further by enabling them to approach musical works unencumbered by preconceived notions of what characteristics the text should or should not have. Providing specific help on every aspect of musical analysis, this text uses many of the compositions found in Charles Burkhart's ANTHOLOGY FOR MUSICAL ANALYSIS, but it allows students the freedom to explore works that they already own.

Hearing Form: Musical Analysis With and Without the Score is a complete course package for undergraduate courses on musical forms, with comprehensive coverage from the Baroque to the Romantic. Placing emphasis on listening, it teaches students to analyze music both with and without the use of a score, covering phrase endings and cadences, harmonic sequence types, modulations, formal sections, and musical forms. Hearing Form is supported by a workbook, its own full-score anthology, and a companion website containing an instructor's manual, test bank, audio streaming of recordings for the pieces in the anthology, and downloadable sound files. The second edition has been updated to include: Additional score-based exercises More music of the Romantic era and more vocal music New scores included in the Anthology, with twice as many composers represented With an engaging and practical approach informed by recent scholarship, Hearing Form enables students to recognize musical elements both by sight and by ear. Please note: this is the Hearing Form anthology only. For the Hearing Form textbook, order ISBN 978-1-138-92968-5. For the textbook.

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 Lohn (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.

Disability is a broad, heterogeneous, and porous identity, and that diversity is reflected in the variety of bodily conditions under discussion here, including autism and intellectual disability, deafness, blindness, and mobility impairment often coupled with bodily deformity. Cultural Disability Studies has, from its inception, been oriented toward physical and sensory disabilities, and has generally been less effective in dealing with cognitive and intellectual impairments and with the sorts of emotions and behaviors that in our era are often medicalized as "mental illness." In that context, it is notable that so many of these essays are centrally concerned with madness, that broad and ever-shifting cultural category. There is also in impressive diversity of subject matter including YouTube videos, Ghanaian drumming, Cirque du Soleil, piano competitions, castrati, medieval smoking songs, and popular musicals. Amid this diversity of time, place, style, medium, and topic, the chapters share two core commitments: First, they are united in their theoretical and methodological connection to Disability Studies, especially its central idea that disability is a social and cultural construction. Disability both shapes and is shaped by culture, including musical culture. Second, these essays individually and collectively make the case that disability is not something at the periphery of culture and music, but something central to our art and to our humanity.

Analyzing Classical Form offers an approach to the analysis of musical form that is especially suited for classroom use at both undergraduate and graduate levels. Students will learn how to make complete harmonic and formal analyses of music drawn from the instrumental works of Haydn, Mozart, and Beethoven.

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.

Hearing Form is a textbook/workbook for upper-level undergraduate college courses on the analysis of musical form. It reviews concepts such as score reading, instrumental transposition, cadences, phrase structure, harmonic sequences, and modulation while at the same time introducing a style of phrase diagramming and an approach to hearing without the score that is used consistently throughout the book. The goal of this book is to teach students to: Identify phrase endings and cadence types in music with or without a score Identify harmonic sequence types in music with or without a score Identify modulations in music with or without a score Identify formal sections in music with or without a score Identify musical forms with or without a score The companion website provides recordings for selected pieces in the anthology.

Structure and Style, first published in 1962 and expanded in 1979, fills the need for new ways of analysis that put 20th-century music in perspective. It spans forms in use before 1600 through forms and techniques in use today. Anthology of Musical Forms provides musical examples of forms treated in Structure and Style. Some examples are analyzed throughout. Most are left for the student to analyze. These books reflect Leon Stein’s impressive background as student, musician, and composer. Stein studied composition with Leo Sowerby, Frederick Stock (conductor of the Chicago Symphony), and orchestration with Eric DeLamarter, his assistant. He earned M. Mus and Ph.D degrees at DePaul University and was associated with its School of Music as
director of the Graduate Division and chairman of the Department of Theory and Composition until his retirement in 1976. He has composed a wide variety of works, including compositions for orchestra, chamber combinations, two operas, and a violin concerto.

A musical experience is marked by the synthesis of passion and rationality, emotion and understanding, and body and mind. Ferrara demonstrates that each method of musical analysis confines musical significance to a single level. He devises an "eclectic method" that provides bridges for musical sound, form, and reference. In response to the multiplicity of levels of musical significance Ferrara's eclectic method draws upon a wide-ranging number of conventional and nonconventional approaches to musical analysis which results in a dialectic of methods.

This book provides an in-depth introduction and overview of current research in computational music analysis. Its seventeen chapters, written by leading researchers, collectively represent the diversity as well as the technical and philosophical sophistication of the work being done today in this intensely interdisciplinary field. A broad range of approaches are presented, employing techniques originating in disciplines such as linguistics, information theory, information retrieval, pattern recognition, machine learning, topology, algebra and signal processing. Many of the methods described draw on well-established theories in music theory and analysis, such as Forte's pitch-class set theory, Schenkerian analysis, the methods of semiotic analysis developed by Ruwet and Nattiez, and Lerdahl and Jackendoff's Generative Theory of Tonal Music. The book is divided into six parts, covering methodological issues, harmonic and pitch-class set analysis, form and voice-separation, grammars and hierarchical reduction, motivic analysis and pattern discovery and, finally, classification and the discovery of distinctive patterns. As a detailed and up-to-date picture of current research in computational music analysis, the book provides an invaluable resource for researchers, teachers and students in music theory and analysis, computer science, music information retrieval and related disciplines. It also provides a state-of-the-art reference for practitioners in the music technology industry.

These files contain all the significant exercises from Mathes' The Analysis of Musical Form.

Excerpt from First Year Analysis (Musical Form) The purpose of this text is to acquaint the student with the structure of music. This requires the explanatory text and questions which are provided in this volume and, as well, material for analysis which is provided in a separate volume, entitled: Musical Form And Analysis. (Schmidt's Educational Series, No.122.) The advantage of having all the required material for analysis in one book, is obvious. The examples must necessarily be selected from a wide variety of sources from a wider literature, in fact, than most students possess. While this reading text covers the more common forms, it is most desirable to carry out all the analysis required. It is only by the actual analytical examination of music that the form is grasped as a whole, and its subsidiary elements of structure revealed. A symphony, or a symphonic poem, like a cathedral, has its ground plan, its details, its elaborated motives, and its interrelation of parts. While one may look upon a cathedral in wonder and admiration, both these emotions are intensified and justified by a knowledge of the creative thought and of the constructive process that lie in the work as a complex of growth; a complex that is always reducible to a simple basis. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

This book shows how recent work in cognitive science, especially that developed by cognitive linguists and cognitive psychologists, can be used to explain how we understand music. The book focuses on three cognitive processes--categorization, cross-domain mapping, and the use of conceptual models--and explores the part these play in theories of musical organization. The first part of the book provides a detailed overview of the relevant work in cognitive science, framed around specific musical examples. The second part brings this perspective to bear on a number of issues with which music scholarship has often been occupied, including the emergence of musical syntax and its relationship to musical semiosis, the problem of musical ontology, the relationship between words and music in songs, and conceptions of musical form and musical hierarchy. The book will be of interest to music theorists, musicologists, and ethnomusicologists, as well as those with a professional or avocational interest in the application of work in cognitive science to humanistic principles.

Analysis of 18th- and 19th-Century Musical Works in the Classical Tradition is a textbook for upper-level
undergraduate and graduate courses in music analysis. It outlines a process of analyzing works in the Classical tradition by uncovering the construction of a piece of music—the formal, harmonic, rhythmic, and voice-leading organizations—as well as its unique features. It develops an in-depth approach that is applied to works by composers including Haydn, Mozart, Beethoven, Schubert, Schumann, and Brahms. The book begins with foundational chapters in music theory, starting with basic diatonic harmony and progressing rapidly to more advanced topics, such as phrase design, phrase expansion, and chromatic harmony. The second part contains analyses of complete musical works and movements. The text features over 150 musical examples, including numerous complete annotated scores. Suggested assignments at the end of each chapter guide students in their own musical analysis.

The tone of the debates among Caplin, Hepokoski, and Webster (in the form of comments on each author’s essay and then responses to the comments), though tactful, is obliquely blunt and tendentious; like the best of tennis pros, each author strives to serve an ace and defends the net against a passing shot (with Caplin, the ace is for formal function; with Hepokoski for Sonata Theory and dialogic form; with Webster for multivalent analysis). But we can trust that this provocative exchange will thoroughly invigorate discussions about classical form and encourage diverse approaches to its analysis.

'The analysis of musical form' emphasizes aural comprehension, incorporates recent analytic methodologies, and addresses musical form as both process and design. Analysis of tonal design, thematic types and phrase structure, formal functions, musical text

Music is an art form which is realized in time. This dissertation presents computational methods for examining the temporality of music at multiple time-scales so that both short-term surface features and deeper long-term structures can be studied and related to each other. The methods are applied in particular to musical key analysis (Chapters 2-4) and also adapted for use in performance analysis (Chapters 5-6). The essential methodology is to examine all sequential time-scales within a piece using some analytic process and then arrange a summary of the analytic results into a maximally overlapped arrangement. Chapter 2 defines a two-dimensional plotting domain for displaying musical features at all possible time-scales which forms a basis for further analysis methods. The resulting structures in the plots can be examined subjectively as a navigational aid in the music as illustrated in Chapters 3 and 5. They can also be used to extract musically relevant information as discussed in Chapters 4 and 6.

Structure and Style, first published in 1962 and expanded in 1979, fills the need for new ways of analysis that put 20th-century music in perspective. It spans forms in use before 1600 through forms and techniques in use today. Anthology of Musical Forms provides musical examples of forms treated in Structure and Style. Some examples are analyzed throughout. Most are left for the student to analyze. These books reflect Leon Stein's impressive background as student, musician, and composer. Stein studied composition with Leo Sowerby, Frederick Stock (conductor of the Chicago Symphony) and orchestration with Eric DeLamarter, his assistant. He earned M. Mus and Ph.D degrees at DePaul University and was associated with its School of Music as director of the Graduate Division and chairman of the Department of Theory and Composition until his retirement in 1976. He has composed a wide variety of works, including compositions for orchestra, chamber combinations, two operas, and a violin concerto.

Excerpt from Structure and Style: The Study and Analysis of Musical Forms The forms with which this book is concerned are those found in Western music. The idiom, form, and aesthetics of Oriental mus1c make it so markedly different from Western music that only a separate study could do it justice. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at
Distinguished music theorist and composer David Lewin (1933-2003) applies the conceptual framework he developed in his earlier, innovative Generalized Musical Intervals and Transformations to the varied repertoire of the twentieth century in this stimulating and illustrative book. Analyzing the diverse compositions of four canonical composers—Simbolo from Dallapiccola's Quaderno musicale di Annalibera; Stockhausen's Klavierstück III; Webern's Op. 10, No. 4; and Debussy's Feux d'artifice--Lewin brings forth structures which he calls "transformational networks" to reveal interesting and suggestive aspects of the music. In this complementary work, Lewin stimulates thought about the general methodology of musical analysis and issues of large-scale form as they relate to transformational analytic structuring. Musical Form and Transformation, first published in 1993 by Yale University Press, was the recipient of an ASCAP Deems Taylor Award.

A selection of the writings of A. B. Marx, one of the most important German music theorists of his time.

'The Analysis of Musical Form' emphasizes aural comprehension, incorporates recent analytic methodologies, and addresses musical form as both process and design. James Mathes wrote this book due to a lack of textbooks written in the past dozen years on musical form. The relatively few texts on the market do not address recent scholarship or methodology, do not address phrase rhythm and formal processes in a systematic or thorough manner, and omit discussion of vocal forms and developments in post-tonal music of the 20th century. There is also a lack of emphasis on aural comprehension of musical forms. Separate chapters on vocal forms and 20th-century music, inclusion of recent developments in analytic methodology with suggested readings, and aural exercises.

Introducing a new theory of musical form for the analysis of instrumental music of the classical style. The book provides a broad set of principles and a comprehensive methodology for analysing phrases and themes to complete movements. Illustrated with over 250 annotated musical examples by Haydn, Mozart and Beethoven.

Clear, elementary explanation of basic forms, Renaissance to 1900, with many works analyzed. Nature and function of concerto, sonata, etc., clarified with nonmusical analogies; illustrated in detailed analysis of specific piece of music.

How is musical practice connected with everyday life? Eva-Maria Houben shows that performing music as an activity—indeed, as playing—is a meaningful shift from an approach based on structural analysis. Musical practice, Eva-Maria Houben contends, can be understood as open and never finished. Such an emphasis on repetition offers freedom from perfection, productivity, and purpose, thus allowing meaning to unfold in specific situations, places, and relationships. Musical practice can become a form of life and a reality in its own right. The study includes musical examples from the 17th, 18th, 19th, and 20th centuries as well as contemporary music.

As children, many of us learn to sing, "If you're happy and you know it, clap your hands." But despite the familiarity of this tune, few of us realize that what we're singing is actually part of a pervasive—and centuries-old—musical scheme. This particular scheme, dubbed the "Sweet Thing," has generated a large group of songs spanning a broad range of topics, genres, and time periods, but all related through a specific stanzaic form. Early twentieth-century blues songs "My Baby" and "Motherless Children," country songs "Peg and Awl" and "Crawdad Song," and gospel songs "Pure Religion" and "This Train" use this form, along with popular songs like Ray Charles's "I Got a Woman," The Beatles's "One After 909," and the Velvet Underground's "I'm Waiting for the Man." Sweet Thing: The History and Musical Structure of a Shared American Vernacular Form studies one of the most productive and enduring shared musical resources in North American vernacular music. Author Nicholas Stoia offers the most comprehensive examination to date of the "Sweet Thing's" long history, exploring how it made its way from sixteenth-century Scotland to eighteenth-century British broadside ballads to nineteenth-century American ragtime. Stoia also examines the form in various contexts, including early blues and country music, and moving forward to rhythm and blues, soul, and rock music, connecting these
modern forms to their ancient roots. Through this close look at a ubiquitous musical form, Sweet Thing shows us how it has linked listeners and musicians alike across the boundaries of genre, race, and even time.

The first comprehensive study of musical form in operatic and concert overtures in continental Europe between 1815 and 1850.

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