

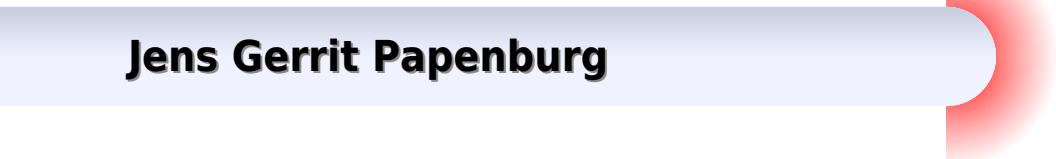
Structural hearing; Tonal coherence in music

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Structural Hearing Tonal Coherence In Music

Jens Gerrit Papenburg



Structural Hearing Tonal Coherence In Music:

Structural Hearing Felix Salzer,1982 **Structural Hearing** Felix Salzer,1962 **Structural Hearing, Tonal Coherence in Music by Felix Salzer** ,1952 Structural Hearing D.C.) World Conference of Local Governments (1961 : Washington,1962 **Structural Hearing, Tonal Coherence in Music, by Felix Salzer. With a Foreword by Leopold Mannes** Felix Salzer,Leopold Mannes, **Structural Hearing** Felix Salzer,1952 **Structural Hearing; Tonal Coherence in Music. With a Foreword** Felix Salzer,1952 **Structural hearing** Felix Salzer,1962 **Reconceiving Structure in Contemporary Music** Judy Lochhead,2015-06-19 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 **Listening Devices** Jens Gerrit Papenburg,2023-05-04 From 1940 to 1990 new machines and devices radically changed listening to music Small and large single records new kinds of jukeboxes and loudspeaker systems not only made it possible to playback music in a different way they also evidence a fundamental transformation of music and listening itself Taking the media and machines through which listening took place during this period *Listening Devices* develops a new history of listening Although these devices were and often still are easily accessible up to now we have no concept of them To address this gap this volume proposes the term listening device In conjunction with this concept the book develops an original and fruitful method for exploring listening as a historical subject that has been increasingly organized in relation to technology Case studies of four listening devices are the points of departure for the analysis which leads the reader down unfamiliar paths traversing the popular sound worlds of 1950s rock n roll culture and the disco and club culture of the 1970s and 1980s Despite all the characteristics specific to the different listening devices they can nevertheless be compared because of the fundamental similarities they share they model and

manage listening they actively mediate between the listener and the music heard and it is this mediation that brings both listener and the music listened to into being Ultimately however the intention is that the listening devices themselves should not be heard so that the music they playback can be heard Thus they take the history of listening to its very limits and confront it with its other a history of non listening The book proposes listening device as a key concept for sound studies popular music studies musicology and media studies With this conceptual key a new productive understanding of past music and sound cultures of the pre digital era can be unlocked and not least of the listening culture of the digital present

Harmony in Mendelssohn and Schumann David Damschroder, 2018 A creative and accessible harmonic analysis of major works by key composers demonstrating innovative methods in harmonic theory with sound examples Musical Listening in the Age of Technological Reproduction Gianmario Borio, 2016-04-29 It is undeniable that technology has made a tangible impact on the nature of musical listening The new media have changed our relationship with music in a myriad of ways not least because the experience of listening can now be prolonged at will and repeated at any time and in any space Moreover among the more striking social phenomena ushered in by the technological revolution one cannot fail to mention music's current status as a commodity and popular music's unprecedented global reach In response to these new social and perceptual conditions the act of listening has diversified into a wide range of patterns of behaviour which seem to resist any attempt at unification Concentrated listening the form of musical reception fostered by Western art music now appears to be but one of the many ways in which audiences respond to organized sound Cinema for example has developed specific ways of combining images and sounds and more recently digital technology has redefined the standard forms of mass communication Information is aestheticized and music in turn is incorporated into pre-existing symbolic fields This volume the first in the series *Musical Cultures of the Twentieth Century* offers a wide-ranging exploration of the relations between sound technology and listening practices considered from the complementary perspectives of art music and popular music music theatre and multimedia composition and performance ethnographic and anthropological research **Musical Time** Barbara R. Barry, 1990 In order for musical structure to be understood and appreciated as coherent design the raw material must be shaped and clarified by the listener's perceptual processes of selection and organization Going beyond the boundaries of traditional analytic observation Barbara Barry explores the concept of experiential time in a specifically musical and philosophic context delving into the aspects of perceptual process the interrelationship between subjective and objective perception of musical compositions and performance A wealth of published experimental findings and writings on music theory and the philosophy of time are cited accompanied by numerous musical examples here brought together in a supporting interpretation and theoretical exemplification **The Music of Britten and Tippett** Arnold Whittall, 1990-08-31 A unique double portrait of the two leading composers of their generation Hollywood Harmony Frank Lehman, 2018-05-01 *Hollywood Harmony* explores the inner workings of film music Author Frank Lehman brings together

tools from music theory musicology and music psychology in this first ever book length analytical study of a culturally central repertoire With a focus on musical expressivity transformation and color this book offers a new and sophisticated perspective on some of the most familiar seeming and surprisingly complex music in contemporary society Musical Forces Steve Larson,2012-01-31 Steve Larson drew on his 20 years of research in music theory cognitive linguistics experimental psychology and artificial intelligence as well as his skill as a jazz pianist to show how the experience of physical motion can shape one s musical experience Clarifying the roles of analogy metaphor grouping pattern hierarchy and emergence in the explanation of musical meaning Larson explained how listeners hear tonal music through the analogues of physical gravity magnetism and inertia His theory of melodic expectation goes beyond prior theories in predicting complete melodic patterns Larson elegantly demonstrated how rhythm and meter arise from and are given meaning by these same musical forces

Music as Discourse Victor Kofi Agawu,2009 The question of whether music has meaning has been the subject of sustained debate ever since music became a subject of academic inquiry This book presents a synthetic and innovative approach to musical meaning which argues deftly for the thinking of music as a discourse in itself Richard Wagner: Parsifal Lucy Beckett,1981-08-20 A comprehensive account of Wagner s last and strangest opera **Reader's Guide to Music** Murray Steib,2013-12-02 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 A Concise Survey of Music Philosophy Donald A. Hodges,2016-10-04 A Concise Survey of Music Philosophy helps music students choose a philosophy that will guide them throughout their careers The book is divided into three sections central issues that any music philosophy ought to consider e g beauty emotion and aesthetics secondly significant philosophical positions exploring what major thinkers have had to say on the subject and finally opportunities for students to consider the ramifications of these ideas for themselves Throughout the book students are encouraged to make choices that will inform a philosophy of music and music education with which they are most comfortable to align Frequently music philosophy courses are taught in such a way that the teacher as well as the textbook used promotes a particular viewpoint A Concise Survey of Music Philosophy presents the most current prevalent philosophies for consideration Students think through different issues and consider practical applications There are numerous musical examples each with links from the author s home website to online video performances Examples are largely from the Western classical canon but also jazz popular and world music styles In the last two chapters students apply their views to practical situations and learn the differences between philosophy and advocacy Hodges has written an excellent resource for

those wanting a short but meaningful introduction to the major concepts in music philosophy Applicable to a number of courses in the music curriculum this much needed book is both accessible and flexible containing musical examples tables and diagrams and additional readings that make it particularly useful for a student s general introduction to the topic I especially like the emphasis on the personal development of a philosophical position which makes the material especially meaningful for the student of music Peter R Webster Scholar in Residence Thornton School of Music University of Southern California USA

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