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*Composition,
Chromaticism
and the
Developmental
Process*

A NEW THEORY OF TONALITY

An Ashgate Book

Henry Burnett and Roy Nitzberg

Composition Chromaticism And The Developmental Process A New Theory Of Tonality

Iain Fenlon, Richard Wistreich



Composition Chromaticism And The Developmental Process A New Theory Of Tonality:

"Composition, Chromaticism and the Developmental Process " Henry Burnett, 2017-07-05 Musicology having been transmitted as a compilation of disparate events and disciplines has long necessitated a magic bullet a unified field theory so to speak that can interpret the steady metamorphosis of Western art music from late medieval modality to twentieth century atonality within a single theoretical construct Without that magic bullet discussions of this kind are increasingly complicated and to make matters worse the validity of any transformational models and ideas of the natural evolution of styles is questioned and even frowned upon today as epitomizing a grotesque teleological bigotry Going against current thinking Henry Burnett and Roy Nitzberg claim that the teleological approach to observing stylistic change is still valid when considered from the purely compositional perspective The authors challenge the traditional understanding of development and advance a new theory of eleven pitch tonality as it relates to the corpus of Western composition The book plots the evolution of tonality and its bearing on style and the compositional process itself The theory is not based on the diatonic aspect of the various tonal systems exploited by composers rather the theory is chromatically based the chromatically inflected octave being the source not only of a highly ingenious developmental dialectic but also encompassing the moment to moment progression of the musical narrative itself Even the most profound teachings of Schenker and the often startlingly original and worthwhile speculations of Riemann Tovey Dahlhaus and others still provide no theory of development and so are ultimately unable to unite the various tendrils of the compositional organism into a unified whole Burnett and Nitzberg move beyond existing theory and analysis to base their theory from the standpoint of chromatic pitch fields These fields are the specific chromatic pitch choices that a composer uses to inform and design a complete composition utilizing

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to moment progression of the musical narrative itself Even the most profound teachings of Schenker and the often startlingly original and worthwhile speculations of Riemann Tovey Dahlhaus and others still provide no theory of development and so are ultimately unable to unite the various tendrils of the compositional organism into a unified whole Burnett and Nitzberg move beyond existing theory and analysis to base their theory from the standpoint of chromatic pitch fields These fields are the specific chromatic pitch choices that a composer uses to inform and design a complete composition utilizing Harmony in Haydn and Mozart David Damschroder,2012-08-16 Integrating Schenkerian tools and an innovative approach to harmony David Damschroder provides numerous penetrating analyses of works by Haydn and Mozart A series of introductory chapters assist readers in developing their analytical capacity Beginning with short excerpts from string quartets the study proceeds by assessing the inner workings of twelve expositions from Haydn piano sonatas six arias in G minor from Mozart operas and three rondos in D major from piano concertos by Haydn and Mozart In the Masterworks section that follows Damschroder presents detailed analyses of six movements from symphonies string quartets and opera by Haydn and Mozart and compares his outcomes with those of other analysts including Kofi Agawu Robert O Gjerdingen James Hepokoski and Warren Darcy Carl Schachter and James Webster The book represents an important contribution to modern analytical discourse on a treasured body of music and an assessment of recent accomplishments within that realm **Sourcebook for Research in Music, Third Edition** Allen Scott,2015-06-01 Since it was first published in 1993 the Sourcebook for Research in Music has become an invaluable resource in musical scholarship The balance between depth of content and brevity of format makes it ideal for use as a textbook for students a reference work for faculty and professional musicians and as an aid for librarians The introductory chapter includes a comprehensive list of bibliographical terms with definitions bibliographic terms in German French and Italian and the plan of the Library of Congress and the Dewey Decimal music classification systems Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items this updated and expanded edition accounts for the rapid growth in new editions of standard works in fields such as ethnomusicology performance practice women in music popular music education business and music technology These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come *Adrian Willaert and the Theory of Interval Affect* Timothy R. McKinney,2016-03-23 In the writings of Nicola Vicentino 1555 and Gioseffo Zarlino 1558 is found for the first time a systematic means of explaining music's expressive power based upon the specific melodic and harmonic intervals from which it is constructed This theory of interval affect originates not with these theorists however but with their teacher influential Venetian composer Adrian Willaert 1490-1562 Because Willaert left no theoretical writings of his own Timothy McKinney uses Willaert's music to reconstruct his innovative theories concerning how music might communicate extramusical ideas For Willaert the appellations major and minor no longer signified merely the larger and smaller of a pair of like numbered intervals rather they became categories of sonic

character the members of which are related by a shared sounding property of majoriness or minoriness that could be manipulated for expressive purposes This book engages with the madrigals of Willaert s landmark *Musica nova* collection and demonstrates that they articulate a theory of musical affect more complex and forward looking than recognized currently The book also traces the origins of one of the most widespread musical associations in Western culture the notion that major intervals chords and scales are suitable for the expression of happy affections and minor for sad ones McKinney concludes by discussing the influence of Willaert s theory on the madrigals of composers such as Vicentino Zarlino Cipriano de Rore Girolamo Parabosco Perissone Cambio Francesco dalla Viola and Baldassare Donato and describes the eventual transformation of the theory of interval affect from the Renaissance view based upon individual intervals measured from the bass to the Baroque view based upon invertible triadic entities

A Chord in Time: The Evolution of the Augmented Sixth from Monteverdi to Mahler Mark Ellis, 2017-07-05 For centuries the augmented sixth sonority has fascinated composers and intrigued music analysts Here Dr Mark Ellis presents a series of musical examples illustrating the evolution of the augmented sixth and the changing contexts in which it can be found Surprisingly the sonority emerged from one of the last remnants of modal counterpoint to survive into the tonal era the Phrygian Cadence In the Baroque period the terrible dissonance was nearly always associated with negative textual imagery Charpentier described the augmented sixth as poignantly expressive J S Bach considered an occurrence of the chord in one of his forebear s motets remarkably bold During Bach s composing lifetime the augmented sixth evolved from a relatively rare chromaticism to an almost commonplace element within the tonal spectrum the chord reflects particular chronological and stylistic strata in his music Theorists began cautiously to accept the chord but its inversional possibilities proved particularly contentious as commentaries by writers as diverse as Muffat Marpurg and Rousseau reveal During the eighteenth century the augmented sixth became increasingly significant in instrumental repertoires it was perhaps Vivaldi who first liberated the chord from its negative textual associations By the later eighteenth century the chord began to function almost as a signpost to indicate important structural boundaries within sonata form The chord did not however entirely lose its darker undertone it signifies for example the theme of revenge in Mozart s *Don Giovanni* Romantic composers uncovered far reaching tonal ambiguities inherent in the augmented sixth Chopin s Nocturnes often seem beguilingly simple but the surface tranquillity masks the composer s strikingly original harmonic experiments Wagner s much analyzed Tristan Chord resolves according to some theorists on an augmented sixth In *Tristan und Isolde* the chord s mercurial

Transformational analysis in practice: Music-analytical studies on composers and musicians from around the world Bozhidar Chapkanov, 2024-01-16 Transformational analysis in practice is a Must Have for everyone working in the field or aspiring to develop their music analytical and theoretical skills in transformational theory This co authored book puts together a plethora of analytical studies diverse both in the repertoires covered and the methodologies employed It is a much needed anthology in this sub field of music analysis which has been developing and

growing in recent years reaching ever wider outlets in English speaking countries and beyond from dedicated conference panels to YouTube videos The book is divided into four parts based on the repertoires under discussion Part I encompasses four analytical studies on familiar composers from the European Romanticism of the nineteenth century Part II analyzes the music of less familiar composers from Brazil and Turkey Part III offers four contrasting ways to adapt the analytical capabilities of neo Riemannian theory to the post tonal music of the twentieth century Catering to the interests of jazz performers and researchers as well as those into popular music production Part IV offers transformational analytical approaches to both notated and improvised jazz emphasizing John Coltrane s performance Providing an invaluable synthesis of a wide range of analytical studies this book will be an essential companion for many musicology students as well as for performers and composers

The New Bruckner Mr Dermot Gault, 2013-01-28 The New Bruckner provides a valuable study of Bruckner s music focusing on the interaction of biography textual scholarship reception history and analysis Dr Dermot Gault conveys a broad chronological narrative of Bruckner s compositional development interpolating analytical commentaries on the works and critical accounts of the notoriously complex and editorial issues Gault corrects longstanding misconceptions about the composer s revision process and its relationship with the early editions and widely held critical opinions Bruckner s constantly evolving engagement with symphonic form is traced by taking each revision in due order rather than by taking each symphony on its own and by relating the symphonies to other mature works such as the Te Deum the three great Masses and the Quintet and argues that Bruckner s music became more organic and less schematic as the result of his revisions The book will be essential reading for those studying Bruckner s compositions the complex history of their reception and late Romantic music in general

Understanding Music Hans Heinrich Eggebrecht, 2010 Hans Heinrich Eggebrecht was one of the most influential German musicologists of the twentieth century and yet he is almost unknown to English readers Understanding Music summarizes Eggebrecht s thoughts on the relationship between music and cognition As he says in his preface the purpose of his book is to direct the reader towards the fundamental issues and processes implied in understanding music What does understanding mean when applied to music How is the process to be described What role do language and history play Eggebrecht s answers to these and other questions amount to a compelling account of how the mind grasps the sounds of music in themselves and what other factors contribute to music s meaning so much to us as listeners

The Memetics of Music Steven B. Jan, 2007 Richard Dawkins s formulation of the meme concept in his 1976 classic The Selfish Gene has inspired three decades of work in what many see as the burgeoning science of memetics This study is the first musicologically orientated attempt systematically to apply the theory of memetics to music In contrast to the two points of view normally adopted in music theory and analysis namely those of the listener and the composer the purpose of this book is to argue for a distinct and illuminating third perspective The perspective is that of the selfish replicated musical pattern itself and adopting it is central to memetics

The Cambridge History of Sixteenth-Century

Music Iain Fenlon, Richard Wistreich, 2019-01-24 Part of the seminal Cambridge History of Music series this volume departs from standard histories of early modern Western music in two important ways First it considers music as something primarily experienced by people in their daily lives whether as musicians or listeners and as something that happened in particular locations and different intellectual and ideological contexts rather than as a story of genres individual counties and composers and their works Second by constraining discussion within the limits of a 100 year timespan the music culture of the sixteenth century is freed from its conventional and tenuous absorption within the abstraction of the Renaissance and is understood in terms of recent developments in the broader narrative of this turbulent period of European history Both an original take on a well known period in early music and a key work of reference for scholars this volume makes an important contribution to the history of music

Keys to the Drama Professor Gordon Sly, 2013-01-28 Sonata form is fundamentally a dramatic structure that creates manipulates and ultimately satisfies expectation It engages its audience by inviting prediction association and interpretation That sonata form was the chief vehicle of dramatic instrumental music for nearly 200 years is due to the power the universality and the tonal and stylistic adaptability of its conception This book presents nine studies whose central focus is sonata form Their diversity attests both to the manifold analytical approaches to which the form responds and to the vast range of musical possibility within the form s exemplars At the same time common compositional issues analytical methods and overarching perspectives on the essential nature of the form weave their way through the volume Several of the essays approach the musical structure directly as drama casting the work as an expression of its composer s engagement with an idea or principle that is dynamic and at times intensely difficult Others concentrate their attention on a composer s use of motive which typically takes the form of a simple melodic span that shapes the musical architecture through an interdependent series of structural levels Integrating these motivic threads within the musical fabric often warrants departures from formal norms in other areas Analyses that seek to understand works with anomalous formal qualities whether engendered by a motivic component or not have a prominent place in the volume Among these accounts of idiosyncratic tonal discourse that threatens to undermine the unfolding of form defining qualities or events are central

The Music of Chou Wen-chung Eric Chiu Kong Lai, 2009-01-01 Chou Wen chung is one of the most influential musical figures of our time Although he is active in various artistic and cultural circles his major calling has always been composition As a composer Chou has created a group of works whose stylistic innovation and technical profundity are distinctive among composers of his generation His music which has received critical acclaim around the globe documents his creative journey especially in the realization of re merger the fusion of Eastern and Western music that has become a new mainstream in art music Through extensive focus on sketch study Eric Lai examines Chou s music to contribute to an understanding of his aesthetic orientation his compositional technique his role in the development of new music and his influence upon the younger generation of composers

The Musical Language of Italian Opera, 1813-1859 William Nathan Rothstein, 2023 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 Dutch journal of music theory ,2008

Harmonic Function in Chromatic Music Daniel Harrison,1994-05-28 Applicable on a wide scale not only to this repertoire Harrison s lucid explications of abstract theoretical concepts provide new insights into the workings of tonal systems in general *The British National Bibliography* Arthur James Wells,2007 *Artistic Research in Jazz* Michael

Kahr,2021-07-15 This book presents the recent positions theories and methods of artistic research in jazz inviting readers to critically engage in and establish a sustained discourse regarding theoretical methodological and analytic perspectives A panel of eleven international contributors presents an in depth discourse on shared and specific approaches to artistic research in jazz aiming at an understanding of the specificity of current practices both improvisational and composed The topics addressed throughout consider the cultural institutional epistemological philosophical ethical and practical aspects of the discipline as well as the influence of race gender and politics The book is structured in three parts first on topics related to improvisation theory and history second on institutional and pedagogical positions and third on methodical approaches in four specific research projects conducted by the authors In thinking outside established theoretical frameworks this book invites further exploration and participation and encourages practitioners scholars students and teachers at all academic levels to shape the future of artistic research collectively It will be of interest to students in jazz and popular music studies performance studies improvisation studies music philosophy music aesthetics and Western art music research

Schonberg and Kandinsky Konrad Boehmer,2013-04-03 The historic encounter around 1911 between the composer Arnold Sch nberg and the painter Wassily Kandinsky occurred at a moment when the first wild revolts against traditional art Dada and Futurism had just manifested themselves Independently of those sometimes spectacular activities both Sch nberg and Kandinsky had already concluded that the material and the compositional methods they had relied on in the past were exhausted and did not satisfy the development of their artistic ideas Both artists had already submitted their modes of production to a critical analysis which resulted in Schonberg s Theory of Harmony and Kandinsky s Concerning the Spiritual in Art both of 1911 indeed the two artists had already been putting their self criticism into practice for some time In Sch nberg s case this led to breaking with tonality Kandinsky effected the transition to abstract painting This book is a collection of the papers presented at the conference on Sch nberg and Kandin **Technical Bases of Nineteenth-century**

Chromatic Tonality Gregory Proctor,1978

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