

Music Theory Tonguetied

George Thaddeus Jones

Principles of Musical Theory Renée Longy-Miquelle, 1925

Music Theory and the Exploration of the Past Christopher Hatch, David W. Bernstein, 1993 In recent decades, increased specialization has sharply separated music theory from historical musicology. *Music Theory and the Exploration of the Past* brings together a group of essays—written by theorists and musicologists—that seek to bridge this gap. This collection shows that music theory can join forces with historical musicology to produce a more humanistic form of musical scholarship. In nineteen essays dealing with musical theories from the twelfth to the twentieth century, two recurring themes emerge. One is the need to understand the historical circumstances of the writing and reception of theory, a humanistic approach that gives theory a place within social and intellectual history. The other is the advantages of applying contemporaneous theory to the music of a given period, thus linking theory to the history of musical styles and structures. The periods given principal attention in these essays are the Renaissance, the years around 1800, and the twentieth century. Abundantly illustrated with musical examples, *Music Theory and the Exploration of the Past* offers models of new practical applications of theory to the analysis of music. At the same time, it raises the broader question of how historical knowledge can deepen the understanding of an art and of systematic writings about that art.

Music Theory and Mathematics Jack Moser Douthett, Martha M. Hyde, Charles J. Smith, 2008 Essays in diatonic set theory, transformation theory, and neo-Riemannian theory -- the newest and most exciting fields in music theory today. The essays in *Music Theory and Mathematics: Chords, Collections, and Transformations* define the state of mathematically oriented music theory at the beginning of the twenty-first century. The volume includes essays in diatonic set theory, transformation theory, and neo-Riemannian theory -- the newest and most exciting fields in music theory today. The essays constitute a close-knit body of work -- a family in the sense of tracing their descent from a few key breakthroughs by John Clough, David Lewin, and Richard Cohn in the 1980s and 1990s. They are integrated by the ongoing dialogue they conduct with one another. The editors are Jack Douthett, a mathematician and music theorist who collaborated extensively with Clough; Martha M. Hyde, a distinguished scholar of twentieth-century music; and Charles J. Smith, a specialist in tonal theory. The contributors are all prominent scholars, teaching at institutions such as Harvard, Yale, Indiana University, and the University at Buffalo. Six of them (Clampitt, Clough, Cohn, Douthett, Hook, and Smith) have received the Society for Music Theory's prestigious Publication Award, and one (Hyde) has received the ASCAP Deems Taylor Award. The collection includes the last paper written by Clough before his death, as well as the last paper written by David Lewin, an important music theorist also recently deceased. Contributors: David Clampitt, John Clough, Richard Cohn, Jack Douthett, Nora Engebretsen, Julian Hook, Martha Hyde, Timothy Johnson, Jon Kochavi, David Lewin, Charles J. Smith, and Stephen Soderberg.

Music Theory George Thaddeus Jones, 1974 *Elementary Acoustics and the Properties of Sound, Music Notation, Intervals and Scales, Chords, Symbolization, Expression Marks and Foreign-Language Terms, Tonality and Key Feeling, Melody Writing, Four-Part Vocal Texture (SATB), Chord Connection, Chord Choice, Harmonizing a Melody, Nonharmonic Tones, Seventh and Ninth Chords, Altered Chords and Chromaticism, Solving Figured Bass, Analysis and Score Reading, Foreign-Language Names for Orchestral Instruments, Range and Transposition of Orchestral Instruments, Homophonic Forms.* Also includes Illustrations, Diagrams, Review Questions, Exercises, Bibliography, and Full Index.

Introductory Music Theory Joyce Dorr, 1995 * Designed as an introductory study of music theory, and deals with the elements

and fundamentals of music as well as with music literacy..* Provides a rationale and a historical framework for the concepts and techniques being studied and approaches each aspect of the theory of music from an aesthetic advantage..* Opportunities for original composition are provided at appropriate points throughout the text..* Part II, Rhythm, is designed to be interspersed throughout the course..* Wide variety of musical examples, taken from folk, popular, and classical literature.

First Year Musical Theory (rudiments of Music) Thomas Tapper,1912

Schenker's Argument and the Claims of Music Theory Leslie David Blasius,1996-10-03 Heinrich Schenker's theoretical and analytical works claim to resubstantiate the unique artistic presence of the canonic work, and thus reject those musical disciplines such as psychoacoustics and systematic musicology which derive from the natural sciences. In this respect his writing reflects the counter-positivism endemic to the German academic discourse of the first decades of the twentieth century. The rhetoric of this stance, however, conceals a sophisticated programme wherein Schenker situates his project in relation to these sciences, arguing his reading of the musical text as a synthesis of a descriptive psychology and an explanatory historiography (which itself embeds both paleographic and philological assumptions). This book rereads Schenker's project as an attempt to reconstruct music theory as a discipline against the background of the empirical musical sciences of the later nineteenth century.

Music Theory for Non-music Majors Peter Spencer,2001 For undergraduate-level courses in Music Theory for the non-music major. This text/workbook is especially designed for students who are not necessarily planning to make a career out of music, but who wish to understand how most of the music they hear every day on the radio or television essentially works.

Principles of Music Theory Evangelos C. Sembos,2006-09-01 This valuable reference book covers the fundamentals of music theory and includes harmony exercises. For those scholars in need of sight-reading, singing and rhythm sight-reading exercises, see *Theory of Music* ISBN: 978-1-4116-1366-9 by the same author, published by Lulu Press, Inc.

Principles of Musical Theory Renée Longy-Miquelle,1949

Edly's Music Theory for Practical People Ed Roseman,2009-07 (Music Instruction). Unique, conversational and sometimes humorous, this is a theory book people will actually want to read! Presented in a full-color format with illustrations, charts, diagrams and workbook exercises, Edly's Music Theory for Practical People applies to all instrumentalists and singers, from teens to adults. Topics include: notation, natural & chromatic alphabets, scales, keys & key signatures, intervals, chords, ear-training, and much more. This third edition also features new advanced topics, such as: voicings, chord extensions & alterations, voice leading, reharmonization, melodic harmonization, and harmonic analysis. This book transforms the topic that music students love to hate into something they can't help but enjoy!

Essential Materials of Music Theory Michael F. Michael F. Murray,2010-01-01

Fundamentals of Music Theory Sterling P. Cossaboom,1973

What Kind of Theory is Music Theory? Per F. Broman,Nora A. Engebretsen,2007

The Rational Theory of Music Sidney Armor Reeve,1925

A Theory of Harmony Ernst Levy,1985-01-01 In this introduction to natural-base music theory, Ernst Levy presents the essentials of a comprehensive, consistent theory of harmony developed from tone structure. A Theory of Harmony is a highly original explanation of the harmonic language of the last few centuries, showing the way toward an understanding of diverse styles of music.

Basic harmony texts exist, but none supply help to students seeking threads of logic in the field. In a text abundantly illustrated with musical examples, Levy makes clear the few principles that illuminate the natural forces in harmony. He shows that general principles can be successfully extracted from the wealth of examples. This book actually provides a theory of harmony. One of the major musical minds of the twentieth century, Ernst Levy was born in Basel, Switzerland, in 1895. His musical career spanned more than seven decades, from his first public piano performance at age six. A naturalized U.S. citizen, he lived here from 1941 to 1966, teaching at the New England Conservatory, the University of Chicago, Bennington College, the Massachusetts Institute of Technology, and Brooklyn College. After his retirement, Levy returned to Switzerland where he continued to compose until his death in 1981. He was an enormously productive composer, with hundreds of works to his credit including symphonies, string quartets, songs in English, French, and German, and music for solo instruments and small ensembles. His piano recordings, particularly of the last Beethoven sonatas and the Liszt sonata, have become collectors' items. He thought of himself as a successor to Reimann, immediately, and Rameau, more remotely.

The Music Theory of Godfrey Winham Leslie David Blasius, 2016-04-19 This book serves as an introduction to the work of Godfrey Winham, an influential figure in American music theory circles in the 1960s. Little published in his lifetime, Winham left behind, at his premature death in 1974, a massive collection of notes: correspondence, unfinished articles, sketches for books, etc. These notes were transcribed and deposited in the Special Collections of Firestone Library at Princeton University. They cover a fascinating range of subjects: exercises in analytical logic, thoughts on the construction of a formally consistent music theory, studies of particular pieces, and an epistemological reconception of Schenker's analysis. In *The Music Theory of Godfrey Winham*, Leslie David Blasius attempts to synthesize the various aspects of the theorist's thinking into a single coherent, if unfinished, endeavor. Blasius concentrates in particular on Winham's attempts to define formally the basic terms of music theory, his axiomatic phenomenology of pitch and harmonic relations, his tentative steps towards an axiomatic phenomenology of rhythm, and his fresh consideration of the reciprocal relationship between theory and analysis. In so doing, Blasius gives a clear picture of the materials in the archives, particularly when they exhibit Winham's multiple attempts to come to terms with a specific problem. The volume includes a set of complete excerpts of materials cited in Blasius's text and an index for the entire collection. Originally published in 1997. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Music Theory for the Music Professional Richard Sorce, 1995 Written as a music theory text that not only addresses the important fundamental syntax of music in the classical sense but also relates this syntax to current practices and styles, this book should be particularly well-suited to musicians focusing on aspects of the music business and of popular culture.

A text-book of musical theory, forming pt. 1 of The student's text-book of the science of music John Taylor, 1882

Perspectives on Contemporary Music Theory Benjamin Boretz, Edward T. Cone, 1972

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