

## ***The Structure Of Atonal Music***

**The Structure of Atonal Music** Yale University Press

**Jack Boss presents detailed analyses of Arnold Schoenberg's twelve-tone pieces, bringing the composer's 'musical idea' - problem, elaboration, solution - to life.**

**Now in trade paperback: "The definitive guide to musical enjoyment" (Forum). In this fascinating analysis of how to listen to both contemporary and classical music analytically, eminent American composer Aaron Copland offers provocative suggestions that will bring readers a deeper appreciation of the most viscerally rewarding of all art forms.**

**This is the first volume of the second edition of the now classic book "The Topos of Music". The author explains the theory's conceptual framework of denotators and forms, the classification of local and global musical objects, the mathematical models of harmony and counterpoint, and topologies for rhythm and motives.**

**A Bibliography**

**What to Listen For in Music**

**The Harmonic Organization of The Rite of Spring**

**Basic Atonal Theory**

**Harmony and Counterpoint in the Extended Common Practice**

**Schoenberg's Twelve-Tone Music**

Describes and cites examples of pitch-class sets and relations in atonal music.

This volume comprises a selection of papers presented at the first International Conference on Mathematics and Computation in Music - mcm2007. The conference took place at the Staatliches Institut für Musikforschung PK - National Institute for Music Research in Berlin during May 18-20, 2007 and was jointly organized by the National Institute for Music Research Berlin and the Society of Mathematics and Computation in Music. The papers were selected for the conference by the program committee and classified into talks and posters. All papers underwent further selection, revision and elaboration for this book publication. The articles cover a research field which is heterogeneous with respect to content, scientific language and methodology. On one hand, this reflects the heterogeneity and richness of the musical subject domain itself. On the other hand, it exemplifies a transition which has been explicitly intended by both the organizers and the founders of the society, namely to support the integration of mathematical and computational approaches to music theory, composition, analysis and performance. The subdivision into three parts reflects the original structure of the program. These parts are opened by invited papers and followed by talks and posters.

Forte here applies his analytical approach as set forth in *The Structure of Atonal Music* to one of the monuments of modern music. Together the introduction and the analysis, with its more than 100 musical examples, both illuminate the structure of the work and demonstrate the way in which Forte's method may be applied in the analysis of complex music. "This study" is welcome and long overdue. The influence of Allen Forte on contemporary music theory has been enormous, and *The Harmonic Organization of "The Rite of Spring"* has importance for a number of serious musicians, particularly, for disciples and others interested in set-theoretic approach, and for those interested in Stravinsky's work. Seeing the theory applied consistently to a specific work can show if it provides any true illumination of the work. This study should not be ignored." - Frank Retzel, Notes

Throughout his career, David Lewin labored to make even the most abstract theory speak to the experience of the ordinary listener. This book combines many of Lewin's classic articles on song and opera with newly drafted chapters on songs of Brahms, Robert Schumann, Clara Schumann, and Milton Babbitt. Bound together by Lewin's cogent insight, the resulting collection constitutes a major statement concerning the methodological problems associated with interpretation of textured music.

The Atonal Music of Anton Webern

Form and Analysis Theory

The Cambridge History of Western Music Theory

Reconceiving Structure in Contemporary Music

The Topos of Music I: Theory

Studies in Music with Text

*A study of the innovative music of the twentieth-century composer, Arnold Schoenberg.*

*This comprehensive resource features more than 400 projections and colour illustrations augmented by MRI images for added detail to enhance the anatomy and positioning presentations.*

*This comprehensive bibliography includes over 2000 entries for book-length works that examine questions of form and analysis in a significant way.*

*In this groundbreaking book, Tymoczko uses contemporary geometry to provide a new framework for thinking about music, one that emphasizes the commonalities among styles from Medieval polyphony to contemporary jazz.*

*Second International Conference, MCM 2009, New Haven, CT, USA, June 19-22, 2009. Proceedings*

*Words Without Music: A Memoir*

*Music of the Twentieth Century*  
*Serial Composition and Atonality*  
*The Early Atonal Music of Anton Webern*  
*History, Theory and Criticism*

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Originally published: New York: Longman, c1979.

With access to Messiaen's private archive, the authors have been able to trace the origins of many of his greatest works and place them in the context of his life. --book jacket.

New York Times Bestseller "Reads the way Mr. Glass's compositions sound at their best: propulsive, with a surreptitious emotional undertow." -Corinna da Fonseca-Wollheim, New York Times Philip Glass has, almost single-handedly, crafted the dominant sound of late-twentieth-century classical music. Yet in *Words Without Music*, his critically acclaimed memoir, he creates an entirely new and unexpected voice, that of a born storyteller and an acutely insightful chronicler, whose behind-the-scenes recollections allow readers to experience those moments of creative fusion when life so magically merged with art. From his childhood in Baltimore to his student days in Chicago and at Juilliard, to his first journey to Paris and a life-changing trip to India, Glass movingly recalls his early mentors, while reconstructing the places that helped shape his creative consciousness. Whether describing working as an unlicensed plumber in gritty 1970s New York or composing *Satyagraha*, Glass breaks across genres and re-creates, here in words, the thrill that results from artistic creation. *Words Without Music* ultimately affirms the power of music to change the world.

**Messiaen**

**Pitch-class Set Theory and Its Contexts**

**An Introduction to the Music of Schoenberg, Berg, and Webern**

**A Geometry of Music**

**Reader's Guide to Music**

**Composing Electronic Music**

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).

Robert Sherlaw Johnson's pioneering work on the music of Olivier Messiaen has become the foundation stone upon which all Messiaen scholarship is based. In it he discusses all Messiaen's main works, exploring his musical language, the development of his technique, his individual approach to harmony and rhythm, the theological and symbolic aspects of his music, and his use of birdsong. The appendices include a complete chronological list of works, a bibliography and a list of bird names. Messiaen died in 1992 aged 84. In between the publication of the last edition of this book in 1989 and this final, updated version he composed a further set of masterpieces that are more than a postscript to his compositional oeuvre. This new edition brings the book fully up to date on these and other works and offers additional assessment on Messiaen's influence as a composer. Robert Sherlaw Johnson (1932-2000) was a lecturer in music at the University of Oxford and a fellow at Worcester College. He was also a composer and Pianist of note who recorded a number of Messiaen's works, including the *Catalogue d'Oiseaux*, of which he gave the first complete performance in Britain at Coventry Cathedral in 1973. This edition of his Messiaen study has been updated by Dr Caroline Rae.

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.

Ton de Leeuw was a truly groundbreaking composer. As evidenced by his pioneering study of compositional methods that melded Eastern traditional music with Western musical theory, he had a profound understanding of the complex and often divisive history of twentieth-century music. Now his renowned chronicle *Music of the Twentieth Century* is offered here in a newly revised English-language edition. *Music of the Twentieth Century* goes beyond a historical survey with its lucid and impassioned discussion of the elements, structures, compositional principles, and terminologies of twentieth-century music. De Leeuw draws on his experience as a composer, teacher, and music scholar of non-European music traditions, including Indian, Indonesian, and Japanese music, to examine how musical innovations that developed during the twentieth century transformed musical theory, composition, and scholarly thought around the globe.

The Structure of Atonal Music. [Mit Noten U. Fig.]

A Theory of Associative Harmony for Tonal Music

A Topical Guide to Schenkerian Literature

Sound Material & Structure

A Theory of Harmonic Structure and Voice Leading for Atonal Music

New Tools in Music Theory and Analysis

**This book constitutes the refereed proceedings of the Second International Conference on Mathematics and Computation in Music, MCM 2009, held in New Haven, CT, USA, in June 2009. The 26 revised full papers presented were carefully reviewed and selected from 38 submissions. The MCM conference is the flagship conference of the Society for Mathematics and Computation in Music. The papers deal with topics within applied mathematics, computational models, mathematical modelling and various further aspects of the theory of music. This year's conference is dedicated to the honor of John Clough whose research modeled the virtues of collaborative work across the disciplines.**

**An engaging study -- the first ever -- of the principles used by noted scholars to unravel the masterpieces of Schoenberg, Stravinsky, and other modernists.**

**To the growing list of Pendragon Press publications devoted to the work of Heinrich Schenker, we wish to announce the addition of this much-needed bibliography.**

**The author, a student of Allen Forte, has created a work useful to a wide range of researchers music theorists, musicologists, music librarians and teachers. The Guide is the largest Schenkerian reference work ever published. At nearly 600 pages, it contains 3600 entries (2200 principal, 1400 secondary) representing the work of 1475 authors. Fifteen broad groupings encompass seventy topical headings, many of which are divided and subdivided again, resulting in a total of 271 headings under which entries are collected.**

**This is the eBook of the printed book and may not include any media, website access codes, or print supplements that may come packaged with the bound book.**

**For undergraduate/graduate-level courses in Twentieth-Century Techniques, and Post-Tonal Theory and Analysis taken by music majors. A primer—rather than a survey—this text offers exceptionally clear, simple explanations of basic theoretical concepts for the post-tonal music of the twentieth century. Emphasizing hands-on contact with the music—through playing, singing, listening, and analyzing—it provides six chapters on theory, each illustrated with musical examples and fully worked-out analyses, all drawn largely from the “classical” pre-war repertoire by Schoenberg, Stravinsky, Bartok, Berg, and Webern. "Straus takes a paced, methodical, logical approach to each topic. He introduces it in context and — perhaps most significantly of all — uses language that's so transparent that merely to follow his descriptions, explanations and illustrations carefully is to understand each aspect of the theory under consideration." Mark Sealey, Classical.net**

**The Harmonic Organization of the Rite of Spring**

**First International Conference, MCM 2007, Berlin, Germany, May 18-20, 2007. Revised Selected Papers**

**A Study of Its Elements and Structure**

**The Atonal Music of Arnold Schoenberg, 1908-1923**

**Schoenberg's Transformation of Musical Language**

**Introduction to Post-Tonal Theory**

**The Austrian composer Anton Webern (1883-1945) is one of the major figures of musical modernism. His mature works comprise two styles: the so-called free atonal music composed between 1907 and 1924, and the twelve-tone serial music that began in 1924 and extended through the remainder of his creative life. In this book an eminent music theorist presents the first systematic and in-depth study of the early atonal works, from the *George Lieder*, opus 3, through the *Latin Canons*, opus 16.**

**Electronic music evokes new sensations, feelings, and thoughts in both composers and listeners. Opening the door to an unlimited universe of sound, it engages spatialization as an integral aspect of composition and focuses on sound transformation as a core structural strategy. In this new domain, pitch occurs as a flowing and ephemeral substance that can be bent, modulated, or dissolved into noise. Similarly, time**

occurs not merely as a fixed duration subdivided by ratios, but as a plastic medium that can be generated, modulated, reversed, warped, scrambled, and granulated. Envelope and waveform undulations on all time scales interweave to generate form. The power of algorithmic methods amplify the capabilities of music technology. Taken together, these constitute game-changing possibilities. This convergence of technical and aesthetic trends prompts the need for a new text focused on the opportunities of a sound oriented, multiscale approach to composition of electronic music. Sound oriented means a practice that takes place in the presence of sound. Multiscale means an approach that takes into account the perceptual and physical reality of multiple, interacting time scales--each of which can be composed. After more than a century of research and development, now is an appropriate moment to step back and reevaluate all that has changed under the ground of artistic practice. *Composing Electronic Music* outlines a new theory of composition based on the toolkit of electronic music techniques. The theory consists of a framework of concepts and a vocabulary of terms describing musical materials, their transformation, and their organization. Central to this discourse is the notion of narrative structure in composition--how sounds are born, interact, transform, and die. It presents a guidebook: a tour of facts, history, commentary, opinions, and pointers to interesting ideas and new possibilities to consider and explore.

Between 1908 and 1923, Arnold Schoenberg began writing music that went against many of the accepted concepts and practices of this art. Largely following his intuition during these years, he composed some of the masterpieces of the modern repertoire--including *Pierrot lunaire* and *Erwartung*--works that have since provoked a large, though fragmented, body of critical and analytical writing. In this book, Bryan Simms combines a historical study with a close analytical reading of the music to give us a new and richer understanding of Schoenberg's seminal work during this period.

The *Cambridge History of Western Music Theory* is the first comprehensive history of Western music theory to be published in the English language. A collaborative project by leading music theorists and historians, the volume traces the rich panorama of music-theoretical thought from the Ancient Greeks to the present day. Recognizing the variety and complexity of music theory as an historical subject, the volume has been organized within a flexible framework. Some chapters are defined chronologically within a restricted historical domain, whilst others are defined conceptually and span longer historical periods. Together the thirty-one chapters present a synthetic overview of the fascinating and complex subject that is historical music theory. Richly enhanced with illustrations, graphics, examples and cross-citations as well as being thoroughly indexed and supplemented by comprehensive bibliographies of the most important primary and secondary literature, this book will be an invaluable resource for students and scholars alike.

**Extensions and Refinements of the Methods and Concepts in the Structure of Atonal Music [microform]**

**Simple Composition**

**Geometric Logic, Classification, Harmony, Counterpoint, Motives, Rhythm**

**A New Aesthetic**

**Schoenberg's Atonal Music**

**Analyzing Atonal Music**

*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.*

*Understanding Post-Tonal Music* is a student-centered textbook that explores the compositional and musical processes of twentieth-century post-tonal music. Intended for undergraduate or general graduate courses on the theory and analysis of twentieth-century music, this book will increase the accessibility of post-tonal music by providing students with tools for understanding pitch organization, rhythm and meter, form,

*texture, and aesthetics. By presenting the music first and then deriving the theory, Understanding Post-Tonal Music leads students to greater understanding and appreciation of this challenging and important repertoire. The updated second edition includes new "Explorations" features that guide students to engage with pieces through listening and a process of exploration, discovery, and discussion; a new chapter covering electronic, computer, and spectral musics; and additional coverage of music from the twenty-first century and recent trends. The text has been revised throughout to enhance clarity, both by streamlining the prose and by providing a visual format more accessible to the student. Advocates of "new musicology" claim that technical methods of music analysis are conservative, elitist, positivist, and emotionally arid. Pieter C. van den Toorn challenges those claims, asking why cultural, sociopolitical, or gender-studies approaches to music should be deemed more democratic or expressive of music's content or impact. Why should music analysis be thought incapable of serving larger aesthetic ends? Van den Toorn confronts Susan McClary, Leo Treitler, and Joseph Kerman in particular, arguing that hands-on music analysis can penetrate the complexity of music and speak to our experience of it. He criticizes new musicologists for retreating from issues of musical immediacy by focusing on cultural issues. In later chapters van den Toorn defends Schenkerian methods and demonstrates the usefulness of technical analysis in the appreciation of Beethoven, Debussy, Schoenberg, and Stravinsky. Describes and cites examples of pitch-class sets and relations in atonal music*

*The Structure of Atonal Music*  
*Understanding Post-Tonal Music*  
*Harmony Book*  
*Mathematics and Computation in Music*

*Musical Idea, Basic Image, and Specters of Tonal Function*

Portrays Schoenberg's atonal music as successions of motives and pitch-class sets that flesh out 'musical idea' and 'basic image' frameworks.

Sound Material and Structure

A Guide to Musical Analysis

An Annotated Bibliography with Indices

Music, Politics, and the Academy

Symmetry and the Musical Idea