

Harmonic Organization of the Rite of Spring

Forte, Allen

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The Harmonic Organization Of The Rite Of Spring

Gareth Healey



The Harmonic Organization Of The Rite Of Spring:

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through performance analysis and criticism The volume concludes with an interview with the leading Dutch composer Louis Andriessen and a major re evaluation of Stravinsky and Us by Richard Taruskin

The Art of Post-tonal Analysis Joseph Nathan Straus,2022 The Art of Post Tonal Analysis consists of analyses of thirty three musical passages or entire short works in a variety of post tonal styles For each piece author Joseph N Straus shows how it is put together and what sense might be made of it how the music goes Along the way he shows the value of post tonal theory in addressing these questions and in revealing something of the fascination and beauty of this music The works under study are taken from throughout the long twentieth century from 1909 to the present Within the atonal wing of modern classical music the composers discussed here some canonical and some not represent a diversity of musical style chronology geography gender and race ethnicity Musical examples plus a companion website full of analytical videos carry the burden of the analytical argument with rarely more than a few sentences of prose at a time In writing these analyses Straus imagined teaching these pieces to a class of undergraduate or graduate students seated at the piano pointing at score listening as they go the book is intended as a record of these hypothetical classes His approach could be loosely described as transformational rooted in an interest in seeing how musical ideas shapes intervals motives grow change and effloresce When musical ideas are obviously dissimilar and possibly in conflict the book teases out subtle points of connection between them Above all the book aims to create rich networks of relatedness allowing our musical minds and musical ears to lead each other along some of the many enjoyable pathways through this challenging and beautiful music

New Grove Modern Masters Vera Lambert,László Somfai,Eric Walter White,Jeremy Noble,Ian Kemp,1997-07 The New Grove Dictionary of Music and Musicians is the most comprehensive and up to date body of musical knowledge ever gathered together The New Grove composer biographies have been selected from the dictionary to bring the finest of the biographies to a wider audience Each has been expanded and updated for book publication and contains a comprehensive work list index and fully revised bibliography in addition to the definitive view of the subject s life and works

Analyzing Atonal Music Michiel Schuijjer,2008 For the past 40 years pitch class set theory has served as a frame of reference for the study of atonal music through the efforts of Allan Forte Milton Babbitt and others This text combines thorough discussions of musical concepts with an historical narrative

Musical Lives and Times Examined Richard Taruskin,2023-03-14 A gathering chiefly of talks given either by invitation or at conferences throughout the world over the last quarter century The topics range widely but recurrent themes include the place of classical music in contemporary society and culture the fraught relationship between aesthetics and ethics and the responsibilities of scholarship in an age of spin

The Music of Stravinsky Pieter C. van den Toorn,2023-05-12 The most celebrated of Western composers in the twentieth century Igor Stravinsky may have been the greatest as well Stretching across forty or so years the essays in this volume address the dynamics of Igor Stravinsky s music from a variety of analytical critical and aesthetic angles Underscored are the features of melody harmony rhythm and form that would remain consistently a part of

Stravinsky's oeuvre regardless of the changes in orientation from the Russian period to the neoclassical and the early serial. The Rite of Spring 1913, Les Noces 1917-23, the Symphony of Psalms 1930 and the Symphony in Three Movements 1945 are discussed in detail as are many of the circumstances attending their conception. Other concerns include the composer's formalist aesthetics and the strict performing style he pursued as an interpreter and conductor of his music.

Russian Music at Home and Abroad Richard Taruskin, 2016-09-06 This new collection views Russian music through the Greek triad of the Good, the True, and the Beautiful to investigate how the idea of nation embeds itself in the public discourse about music and other arts with results at times invigorating at times corrupting. In our divided post-Cold War and now post-9/11 world, Russian music, formerly a quiet corner on the margins of musicology, has become a site of noisy contention. Richard Taruskin assesses the political and cultural stakes that attach to it in the era of Pussy Riot and renewed international tensions before turning to individual cases from the nineteenth century to the present. Much of the volume is devoted to the resolutely cosmopolitan but inveterately Russian Igor Stravinsky, one of the major forces in the music of the twentieth century and subject of particular interest to composers and music theorists all over the world. Taruskin here revisits him for the first time since the 1990s when everything changed for Russia and its cultural products. Other essays are devoted to the cultural and social policies of the Soviet Union and their effect on the music produced there as those policies swung away from Communist internationalism to traditional Russian nationalism to the musicians of the Russian postrevolutionary diaspora and to the tension between the compelling artistic quality of works such as Stravinsky's *Sacre du Printemps* or Prokofiev's *Zdravitsa* and the antihumanistic or totalitarian messages they convey. *Russian Music at Home and Abroad* addresses these concerns in a personal and critical way, characteristically demonstrating Taruskin's authority and ability to bring living history out of the shadows.

Confronting Stravinsky Jann Pasler, 2023-12-22 *Confronting Stravinsky: Man, Musician, and Modernist* offers a groundbreaking exploration of Igor Stravinsky's dynamic career, delving into his stylistic transformations and the broader cultural forces that shaped his influential works. Emerging from the seminal 1982 International Stravinsky Symposium, this collection assembles insights from leading global scholars and Stravinsky's contemporaries, encompassing perspectives from music theory, aesthetics, performance practice, and cultural history. Stravinsky's legacy as a pivotal force in 20th-century music, spanning from Russian nationalism and neoclassicism to serialism, offers a fertile ground for examining the tensions between innovation and tradition. Each essay addresses this interplay, exploring questions around his use of folk influences, reinvention of classical forms, and evolving approaches to serialism. The volume illuminates how Stravinsky maintained his identity across distinct musical phases, revealing threads of continuity in his harmonic techniques, rhythmic innovations, and distinctive use of visual and theatrical elements. With a focus on Stravinsky's creative process, adaptations, and collaborations, this anthology not only enhances understanding of Stravinsky's compositions but also underscores his broader impact on the arts. This essential resource invites scholars, musicians, and cultural historians alike to engage with the

many dimensions of Stravinsky's artistry and the ongoing reevaluation of his contributions to modernist thought and practice This title is part of UC Press's Voices Revived program which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1986

The Wind Ensemble and Its Repertoire Frank J. Cipolla, Donald Hunsberger, 1999-11-27 As part of the mission of The Donald Hunsberger Wind Library the 1994 hardcover edition University of Rochester Press of The Wind Ensemble and Its Repertoire has now been published in a paperback edition This compendium of research includes must have information on the history and execution of the wind ensemble repertoire **Olivier Messiaen** Christopher Philip Dingle, Nigel Simeone, 2007-01-01 This volume assesses Messiaen's position as a creative artist of the twentieth century in the light of the latest research In the process it identifies some of the key myths confusions and exaggerations surrounding the composer which often mask equally remarkable truths In attempting to reveal some of those truths the essays elucidate a little of the mystery surrounding Messiaen as a man an artist a believer and a musician Stravinsky's Late Music Joseph N. Straus, 2004-03-25 The first book to be devoted to the music of Stravinsky's last compositional period

Music, Politics, and the Academy Pieter C. van den Toorn, 1996-01-01 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

Theory, Analysis and Meaning in Music Anthony Pople, 2006-11-02 There have been far reaching changes in the way music theorists and analysts view the nature of their disciplines Encounters with structuralist and post structuralist critical theory and with linguistics and cognitive sciences have brought the theory and analysis of music into the orbit of important developments in intellectual history This book presents the work of a group of scholars who without seeking to impose an explicit redefinition of either theory or analysis explore the limits of both in this context Essays on the languages of analysis and theory and on practical issues such as decidability ambiguity and metaphor combine with studies of works by Debussy Schoenberg Birtwistle and Boulez together making a major contribution to an important debate in the growth of musicology

Analytical Approaches to 20th-Century Russian Music Inessa Bazayev, Christopher Segall, 2020-09-28 This volume brings together analyses of works by thirteen Russian composers from across the twentieth century showing how their approaches

to tonality modernism and serialism forge forward looking paths independent from their Western counterparts Russian music of this era is widely performed and much research has situated this repertoire in its historical and social context yet few analytical studies have explored the technical aspects of these composers styles With a set of representative analyses by leading scholars in music theory and analysis this book for the first time identifies large scale compositional trends in Russian music since 1900 The chapters progress by compositional style through the century and each addresses a single work by a different composer covering pieces by Rachmaninoff Myaskovsky Prokofiev Shostakovich Mansurian Roslavets Mosolov Louri Tcherepnin Ustvolskaya Denisov Gubaidulina and Schnittke Musicians scholars and students will find here a starting point for research and analysis of these composers works and gain a richer understanding of how to listen to and interpret their music

Messiaen's Musical Techniques: The Composer's View and Beyond Gareth Healey, 2016-04-22 Despite Messiaen's position as one of the greatest technical innovators of the twentieth century his musical language has not been comprehensively defined and investigated The composer's 1944 theoretical study *The Technique of My Musical Language* expounds only its initial stages and while his posthumously published *Trait de rythme de couleur et d'ornithologie* contains detailed explanations of selected techniques in most cases the reader is left to define these more precisely by observing them in the context of Messiaen's analyses of his own works Technical processes are nevertheless in many cases the primary components of a work or movement For instance *personnages* dominate *Joie du sang des toiles* from the *Turangala* symphonie and in certain cases such as *L'change* from the *Vingt regards sur l'Enfant Jésus* the process asymmetric augmentation is the only structuring element present Given this reliance on idiosyncratic techniques clear comprehension of the music is impossible without a detailed knowledge of Messiaen's methods Gareth Healey charts their development and interconnections considers their relationship with formal structures and applies them in refined and extended form to works for which Messiaen himself left no published analysis

Beyond Structural Listening? Andrew Dell'Antonio, 2004-10-11 Rose Subotnik criticized structural listening as an attempt to situate musical meaning solely within the unfolding of the musical structure itself The authors of this volume take up her challenge writing on repertoires ranging from Beethoven to MTV

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