

# Studies on the Origin of Harmonic Tonality

Dahlhaus, C

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# Studies On The Origin Of Harmonic Tonality

**Benjamin Steege**



## **Studies On The Origin Of Harmonic Tonality:**

Studies on the Origin of Harmonic Tonality Carl Dahlhaus, 2014-07-14 Carl Dahlhaus was without doubt the premier musicologist of the postwar generation a giant whose recent death was mourned the world over Translated here for the first time this fundamental work on the development of tonality shows his complete mastery of the theory of harmony In it Dahlhaus explains the modern concepts of harmony and tonality reviewing in the process the important theories of Rameau Sechter Ftis Riemann and Schenker He contrasts the familiar premises of chordal composition with the lesser known precepts of intervallic composition the basis for polyphonic music in the late Middle Ages and Renaissance Numerous quotations from theoretical treatises document how early music was driven forward not by progressions of chords but by simple progressions of intervals Exactly when did composers transform intervallic composition into chordal composition Modality into tonality Dahlhaus provides extensive analyses of motets by Josquin frottole by Cara and Tromboncino and madrigals by Monteverdi to demonstrate how and to what degree such questions can be answered In his bold speculations in his magisterial summaries in his command of eight centuries of music and writings on music and in his deep understanding of European history and culture Carl Dahlhaus sets a standard that will seldom be equalled Originally published in 1990 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 **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 inversions 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

***Music in the Mirror*** Andreas Giger, Thomas J. Mathiesen, 2002-01-01 In *Music in the Mirror* thirteen distinguished scholars explore the concept of music music theory and music literature as mirror images of one another whether real or distorted Encompassing the history of music and music theory and literature from the Middle Ages to the present these essays in their reconsideration of the relationships among music theory and literature offer new approaches and articulate compelling visions for future research

***Mathematical and Computational Modeling of Tonality*** Elaine Chew, 2013-12-13 From the Preface Blending ideas from operations research music psychology music theory and cognitive science this book aims to tell a coherent story of how tonality pervades our experience and hence our models of music The story is told through the developmental stages of the Spiral Array model for tonality a geometric model designed to incorporate and represent principles of tonal cognition thereby lending itself to practical applications of tonal recognition segmentation and visualization Mathematically speaking the coils that make up the Spiral Array model are in effect helices a spiral referring to a curve emanating from a central point The use of spiral here is inspired by spiral staircases intertwined spiral staircases nested double helices within an outer spiral The book serves as a compilation of knowledge about the Spiral Array model and its applications and is written for a broad audience ranging from the layperson interested in music mathematics and computing to the music scientist engineer interested in computational approaches to music representation and analysis from the music mathematical and computational sciences student interested in learning about tonality from a formal modeling standpoint to the computer musician interested in applying these technologies in interactive composition and performance Some chapters assume no musical or technical knowledge and some are more musically or computationally involved

***Helmholtz and the Modern Listener*** Benjamin Steege, 2012-07-19 Steege explores Helmholtz's significance within a historical shift in the theory and practice of listening in nineteenth century European culture

***Bach's Modal Chorales*** Lori Burns, 1995 J S Bach's chorale settings of modal cantus firmi pose an interesting problem for the modern analyst What assumptions modal or tonal does one bring to the music and what analytic techniques does one use Are conventional tonal theories adequate to represent the harmonic techniques used in this repertoire Are conventional modal theories adequate Lori Burns explores these questions in her

***Tonal Space in the Music of Antonio Vivaldi*** Bella Brover-Lubovsky, 2008-06-25 The book combines theory and practice discussing the theoretical aspects and practical realization of the arrangement of tonal space in terms of their contemporary reception Brover-Lubovsky's approach is therefore directed toward a study of the musical repertory mapped onto the canvas of contemporary musical thought

including theory pedagogy reception and aesthetics Tonal Space in the Music of Antonio Vivaldi is a substantial contribution to a better understanding of Vivaldi's individual style while illuminating wider processes of stylistic development and of the diffusion of artistic ideas in the eighteenth century **BOOK JACKET** Tonal Structures in Early Music Cristle Collins

Judd, 2014-04-23 Discussion of tonal structure has been one of the most problematic and controversial aspects of modern study of Medieval and Renaissance polyphony These new essays written specifically for this volume consider the issue from historical analytical theoretical perceptual and cultural perspectives **Hearing Homophony** Megan Kaes

Long, 2020-04-28 In *Hearing Homophony* Megan Kaes Long presents a groundbreaking model for understanding tonality and its origins examining it through the lens of popular songs of late Renaissance Western Europe Poetry into Song Deborah

Stein, Robert Spillman, 2010-06-10 Focusing on the music of the great song composers Schubert Schumann Brahms Wolf and Strauss *Poetry Into Song* offers a systematic introduction to the performance and analysis of Lieder The Cambridge

History of Western Music Theory Thomas Christensen, 2006-04-20 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

Musical Theory in the Renaissance Cristle Collins Judd, 2017-07-05 This volume of essays draws together recent work on historical music theory of the Renaissance The collection spans the major themes addressed by Renaissance writers on music and highlights the differing approaches to this body of work by modern scholars including historical and theoretical perspectives consideration of the broader cultural context for writing about music in the Renaissance and the dissemination of such work Selected from a variety of sources ranging from journals monographs and specialist edited volumes to critical editions translations and facsimiles these previously published articles reflect a broad chronological and geographical span and consider Renaissance sources that range from the overtly pedagogical to the highly speculative Taken together this collection enables consideration of key essays side by side aided by the editor's introductory essay which highlights ongoing debates and offers a general framework for interpreting past and future directions in the study of historical music theory from the Renaissance *From Modes to Keys in Early Modern Music Theory* Michael R. Dodds, 2024 *From Modes to Keys* in *Early Modern Music Theory* addresses one of the broadest and most elusive open topics in music history the transition from

the Renaissance modes to the major and minor keys of the high Baroque Through deep engagement with the corpus of Western music theory author Michael R Dodds presents a model to clarify the factors of this complex shift **Counterpoint and Compositional Process in the Time of Dufay** Kevin N. Moll,2014-04-08 During the 1950s and 1960s Austro German scholars made decisive advances in developing concepts to account for harmonic processes in late medieval music Despite the considerable potential these ideas hold for analysis and criticism of early music they have hitherto exerted little influence outside their countries of origin In order to render this valuable literature more immediately accessible to English speaking students and scholars this book presents translations of twelve seminal articles that originally appeared during the years 1948 1967 along with a comprehensive introductory chapter detailing the evolution of competing theories and terminology

*The Madrigal* Susan Lewis Hammond,2012-08-06 The Madrigal A Research and Information Guide is the first comprehensive annotated bibliography of scholarship on virtually all aspects of madrigal composition production and consumption It contains 1 237 entries for items in English French German and Italian Scholars students teachers librarians and performers now have access to this rich literature in a single volume The Routledge Handbook to Metal Music Composition Lori Burns,Ciro Scotto,2025-06-13 The Routledge Handbook to Metal Music Composition Evolution of Structure Expression and Production examines metal music composition as a distinct practice that combines a complex array of formal musical expressive and technological elements Reaching beyond the limitations of applying common practice theories of tonality to metal this volume brings together a wide range of established and emerging scholars to address the building blocks of metal composition in the context of metal s subgenres and evolution over time Together the chapters provide a holistic theoretical framework for understanding the distinctive compositional features of metal With contributions from an international group of experts the handbook is organized into four parts around major themes Structures including form riff harmony rhythm and meter Expressions and Techniques Instruments Expressions and Techniques Voices Productions addressing the role of gear capturing processing and mixing technologies The contributors examine and discuss these elements with the goal of building an understanding of metal music composition that can also function as a manual for composing metal music Providing a comprehensive overview of the unique musical elements of metal this handbook is an essential resource for scholars and students across popular music studies musicology creative music performance and composition songwriting and production studies as well as for anyone interested in understanding metal from the perspective of composition *The Oxford Handbook of Neo-Riemannian Music Theories* Edward Gollin,Alexander Rehding,2011-12-22 In recent years neo Riemannian theory has established itself as the leading approach of our time and has proven particularly adept at explaining features of chromatic music The Oxford Handbook of Neo Riemannian Music Theories assembles an international group of leading music theory scholars in an exploration of the music analytical theoretical and historical aspects of this new field The Oxford Handbook of Critical Concepts in Music Theory Alexander Rehding,Steven

Rings, 2019 Music Theory operates with a number of fundamental terms that are rarely explored in detail This book offers in depth reflections on key concepts from a range of philosophical and critical approaches that reflect the diversity of the contemporary music theory landscape *Pentatonicism from the Eighteenth Century to Debussy* Jeremy

Day-O'Connell, 2007 A generously illustrated examination of pentatonic black key scale techniques in the context of eighteenth and nineteenth century Western art music *Pentatonicism from the Eighteenth Century to Debussy* offers the first comprehensive account of a widely recognized aspect of music history the increasing use of pentatonic black key scale techniques in nineteenth century Western art music Pentatonicism in nineteenth century music encompasses hundreds of instances many of which predate by decades the more famous examples of Debussy and Dvor k This book weaves together historical commentary with music theory and analysis in order to explain the sources and significance of an important but hitherto only casually understood phenomenon The book introduces several distinct categories of pentatonic practice pastoral primitive exotic religious and coloristic and examines pentatonicism in relationship to changes in the melodic and harmonic sensibility of the time The text concludes with an additional appendix of over 400 examples an unprecedented resource demonstrating the individual artistry with which virtually every major nineteenth century composer from Schubert Chopin and Berlioz to Liszt Wagner and Mahler handled these seemingly simple materials of pentatonicism Jeremy Day O Connell is assistant professor of music at Knox College *Desire and Pleasure in Seventeenth-Century Music* Susan

McClary, 2012-03-06 In this book Susan McClary examines the mechanisms through which seventeenth century musicians simulated extreme affective states desire divine rapture and ecstatic pleasure She demonstrates how every major genre of the period from opera to religious music to instrumental pieces based on dances was part of this striving for heightened passions by performers and listeners While she analyzes the social and historical reasons for the high value placed on expressive intensity in both secular and sacred music and she also links desire and pleasure to the many technical innovations of the period McClary shows how musicians whether working within the contexts of the Reformation or Counter Reformation Absolutists courts or commercial enterprises in Venice were able to manipulate known procedures to produce radically new ways of experiencing time and the Self

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