

Music analysis in theory and practice

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Description: -

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United States -- Emigration and immigration.

Social problems.

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White Star Line.

Germany -- Ethnic relations.

Jews -- Germany -- History -- 1990-

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Mormon Church

Mormons

ODea, Thomas F

Koran stories

Koran -- Historiography

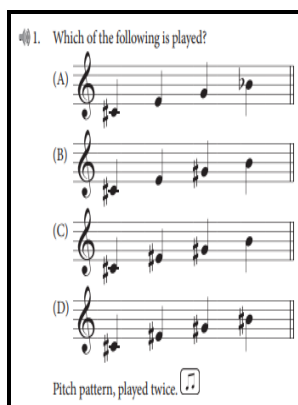
Koran -- Commentaries.

Musical analysis. Music analysis in theory and practice

-Music analysis in theory and practice

Notes: Includes bibliography and index.

This edition was published in 1988



Filesize: 50.74 MB

Tags: #Music #Analysis #in #Theory #and #Practice #by #Jonathan #Dunsby

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The analytical techniques presented are carefully designed to be clear, uncomplicated, and readily applicable to any repertoire.

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Schenkerian Notation in Theory and Practice on JSTOR

With a growing open access offering, Wiley is committed to the widest possible dissemination of and access to the content we publish and supports all sustainable models of access. In a final section the authors discuss musical semiotics and the problems posed by aleatory, electronic, and experimental music. The supplemental instructor's materials provide clear-cut solutions to assignment materials.

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Next they survey the various methods of dealing with atonal and serial music, focusing on Allen Forte's Basic Interval Pattern Analysis but also touching on the work of others. By considering such events essentially as collections of pitches or pitch classes even when the determination of such collections involves an intuitive response to other features, as part of the process of grouping that listening to music inevitably brings with it it has been possible to postpone the discussion of form as such. So, in music, as in all other human utterance, the aim is to make as clear as possible the relationships between the parts of the unity: in short, to show how one thing leads to another.

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As a young man, he knew Brahms, who recommended his compositions to the publisher Simrock, and by the time of his death he had laid the basis for a theory of tonal music that was to become a major concern of American analysis in the 1970s, after having been introduced to that country in the early 1930s. .

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Wrong theory had alienated the majority of musicians to the extent that studying music theory as such had come to be seen as an irrelevant, self-gratifying activity.

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