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*Composition,
Chromaticism
and the
Developmental
Process*

A NEW THEORY OF TONALITY

An Ashgate Book

Henry Burnett and Roy Nitzberg

Composition Chromaticism And The Developmental Process A New Theory Of Tonality

Henry Burnett



Composition Chromaticism And The Developmental Process A New Theory Of Tonality:

"Composition, Chromaticism and the Developmental Process " Henry Burnett, 2017-07-05 Musicology having been transmitted as a compilation of disparate events and disciplines has long necessitated a magic bullet a unified field theory so to speak that can interpret the steady metamorphosis of Western art music from late medieval modality to twentieth century atonality within a single theoretical construct Without that magic bullet discussions of this kind are increasingly complicated and to make matters worse the validity of any transformational models and ideas of the natural evolution of styles is questioned and even frowned upon today as epitomizing a grotesque teleological bigotry Going against current thinking Henry Burnett and Roy Nitzberg claim that the teleological approach to observing stylistic change is still valid when considered from the purely compositional perspective The authors challenge the traditional understanding of development and advance a new theory of eleven pitch tonality as it relates to the corpus of Western composition The book plots the evolution of tonality and its bearing on style and the compositional process itself The theory is not based on the diatonic aspect of the various tonal systems exploited by composers rather the theory is chromatically based the chromatically inflected octave being the source not only of a highly ingenious developmental dialectic but also encompassing the moment to moment progression of the musical narrative itself Even the most profound teachings of Schenker and the often startlingly original and worthwhile speculations of Riemann Tovey Dahlhaus and others still provide no theory of development and so are ultimately unable to unite the various tendrils of the compositional organism into a unified whole Burnett and Nitzberg move beyond existing theory and analysis to base their theory from the standpoint of chromatic pitch fields These fields are the specific chromatic pitch choices that a composer uses to inform and design a complete composition utilizing

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Harmony in Haydn and Mozart David Damschroder, 2012-08-16 Integrating Schenkerian tools and an innovative approach to harmony David Damschroder provides numerous penetrating analyses of works by Haydn and Mozart A series of introductory chapters assist readers in developing their analytical capacity Beginning with short excerpts from string quartets the study proceeds by assessing the inner workings of twelve expositions from Haydn piano sonatas six arias in G minor from Mozart operas and three rondos in D major from piano concertos by Haydn and Mozart In the Masterworks section that follows Damschroder presents detailed analyses of six movements from symphonies string quartets and opera by Haydn and Mozart and compares his outcomes with those of other analysts including Kofi Agawu Robert O Gjerdingen James Hepokoski and Warren Darcy Carl Schachter and James Webster The book represents an important contribution to modern analytical discourse on a treasured body of music and an assessment of recent accomplishments within that realm

Sourcebook for Research in Music, Third Edition Allen Scott, 2015-06-01 Since it was first published in 1993 the Sourcebook for Research in Music has become an invaluable resource in musical scholarship The balance between depth of content and brevity of format makes it ideal for use as a textbook for students a reference work for faculty and professional musicians and as an aid for librarians The introductory chapter includes a comprehensive list of bibliographical terms with definitions bibliographic terms in German French and Italian and the plan of the Library of Congress and the Dewey Decimal music classification systems Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items this updated and expanded edition accounts for the rapid growth in new editions of standard works in fields such as ethnomusicology performance practice women in music popular music education business and music technology These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come

Adrian Willaert and the Theory of Interval Affect Timothy R. McKinney, 2016-03-23 In the writings of Nicola Vicentino 1555 and Gioseffo Zarlino 1558 is found for the first time a systematic means of explaining music's expressive power based upon the specific melodic and harmonic intervals from which it is constructed This theory of interval affect originates not with these theorists however but with their teacher influential Venetian composer Adrian Willaert 1490-1562 Because Willaert left no theoretical writings of his own Timothy McKinney uses Willaert's music to reconstruct his innovative theories concerning how music might communicate extramusical ideas For Willaert the appellations major and minor no longer signified merely the larger and smaller of a pair of like numbered intervals rather

they became categories of sonic character the members of which are related by a shared sounding property of majorness or minorness that could be manipulated for expressive purposes This book engages with the madrigals of Willaert s landmark *Musica nova* collection and demonstrates that they articulate a theory of musical affect more complex and forward looking than recognized currently The book also traces the origins of one of the most widespread musical associations in Western culture the notion that major intervals chords and scales are suitable for the expression of happy affections and minor for sad ones McKinney concludes by discussing the influence of Willaert s theory on the madrigals of composers such as Vicentino Zarlino Cipriano de Rore Girolamo Parabosco Perissone Cambio Francesco dalla Viola and Baldassare Donato and describes the eventual transformation of the theory of interval affect from the Renaissance view based upon individual intervals measured from the bass to the Baroque view based upon invertible triadic entities

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 inversional possibilities proved particularly contentious as commentaries by writers as diverse as Muffat Marpurge 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

Transformational analysis in practice: Music-analytical studies on composers and musicians from around the world Bozhidar Chapkanov, 2024-01-16

Transformational analysis in practice is a Must Have for everyone working in the field or aspiring to develop their music analytical and theoretical skills in transformational theory This co authored book puts together a plethora of analytical studies diverse both in the repertoires covered and the methodologies employed It is a much needed anthology in this sub

field of music analysis which has been developing and growing in recent years reaching ever wider outlets in English speaking countries and beyond from dedicated conference panels to YouTube videos The book is divided into four parts based on the repertoires under discussion Part I encompasses four analytical studies on familiar composers from the European Romanticism of the nineteenth century Part II analyzes the music of less familiar composers from Brazil and Turkey Part III offers four contrasting ways to adapt the analytical capabilities of neo Riemannian theory to the post tonal music of the twentieth century Catering to the interests of jazz performers and researchers as well as those into popular music production Part IV offers transformational analytical approaches to both notated and improvised jazz emphasizing John Coltrane s performance Providing an invaluable synthesis of a wide range of analytical studies this book will be an essential companion for many musicology students as well as for performers and composers

The New Bruckner Mr Dermot Gault,2013-01-28 The New Bruckner provides a valuable study of Bruckner s music focusing on the interaction of biography textual scholarship reception history and analysis Dr Dermot Gault conveys a broad chronological narrative of Bruckner s compositional development interpolating analytical commentaries on the works and critical accounts of the notoriously complex and editorial issues Gault corrects longstanding misconceptions about the composer s revision process and its relationship with the early editions and widely held critical opinions Bruckner s constantly evolving engagement with symphonic form is traced by taking each revision in due order rather than by taking each symphony on its own and by relating the symphonies to other mature works such as the Te Deum the three great Masses and the Quintet and argues that Bruckner s music became more organic and less schematic as the result of his revisions The book will be essential reading for those studying Bruckner s compositions the complex history of their reception and late Romantic music in general

Understanding Music Hans Heinrich Eggebrecht,2010 Hans Heinrich Eggebrecht was one of the most influential German musicologists of the twentieth century and yet he is almost unknown to English readers Understanding Music summarizes Eggebrecht s thoughts on the relationship between music and cognition As he says in his preface the purpose of his book is to direct the reader towards the fundamental issues and processes implied in understanding music What does understanding mean when applied to music How is the process to be described What role do language and history play Eggebrecht s answers to these and other questions amount to a compelling account of how the mind grasps the sounds of music in themselves and what other factors contribute to music s meaning so much to us as listeners

The Memetics of Music Steven B. Jan,2007 Richard Dawkins s formulation of the meme concept in his 1976 classic The Selfish Gene has inspired three decades of work in what many see as the burgeoning science of memetics This study is the first musicologically orientated attempt systematically to apply the theory of memetics to music In contrast to the two points of view normally adopted in music theory and analysis namely those of the listener and the composer the purpose of this book is to argue for a distinct and illuminating third perspective The perspective is that of the selfish replicated musical pattern itself

and adopting it is central to memetics

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