

Harmonic Materials In Tonal Music A Programmed Course Part 1 10th Edition Pt 1

A comprehensive study of the many facets of rhythm in tonal music. Lester covers accent, meter and hypermeter, phrase rhythm, rhythm and linear analysis, continuity, rhythm and form, rhythm and polyphony, rhythm and performance, rhythms of textural components, grouping, and rhythm and style. The primary focus of this book is accent, which Lester argues is one of the major aspects of rhythm. The central question is not whether a note or event (rest, point in time) is accented, but how it is accented. This change of focus allows for the first time a thorough investigation into the factors that give rise to accent, the relative importance of these factors in creating accentuation, the way accents are perceived, the way meter arises, and the limits of metric organization on higher levels of structure. Lester's synthesis of other theorists on tonal rhythm is thorough but, more important, his own ideas on the subject are original and enlightening. 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.

An exploration of rhythm and the richness of musical time from the perspective of performers, composers, analysts, and listeners.

Vol. 2a is book: vol. 2b contains 2 cassettes to go with book.

The music of Edvard Grieg is justly celebrated for its harmonic richness, a feature especially apparent in the piano works written in the last decades of his life. Grieg was enchanted by what he styled the 'dreamworld' of harmony, a magical realm whose principles the composer felt remained a mystery even to himself, and he was not alone, in that the complex nature of late-Romantic harmony around 1900 has proved a keen source of debate up to the present day. Grieg's music

forms a particularly profitable repertoire for focusing current debates about the nature of tonality and tonal harmony. Departing from earlier approaches, this study is not simply an inventory of Griegian harmonic traits but seeks rather to ascertain the deeper principles at work governing their meaningful conjunction, how elements of Grieg's harmonic grammar are utilised in creating an extended tonal syntax. Building both on historical theories and more recent developments, Benedict Taylor develops new models for understanding the complexity of late-Romantic tonal practice as epitomised in Grieg's music. Such an investigation casts further valuable light on the twin issues of nature and nationalism long connected with the composer: the question of tonality as something natural or culturally constructed and larger historiographical claims concerning Grieg's apparent position on the periphery of the Austro-German tradition. For courses in Music Theory, Harmony, Comprehensive Musicianship, and Materials of Music. Created for introductory courses in basic music theory and harmonic practice, this self-paced, auto-instructional text in two volumes has become a "classic" in the field. Since the students work independently through the programmed format of the text, instructors can concentrate on the more creative aspects of their course. From the wealth of clearly laid-out lessons and exercises, students receive continual feedback and reinforcement as they work through the sequence at their own pace. Also, a set of musical examples on compact discs accompanies the volumes, providing students with aural experience of tonal and harmonic material used in the text. Neither books nor CDs can be ordered alone. See below for ordering code.

Designed to serve as a primary text for the first two years of college music theory, *TECHNIQUES AND MATERIALS OF MUSIC*, 7th Enhanced Edition covers all the basics of composition--including harmony, melody, and musical form. The authors present essential materials of common-practice music and an overview of 20th century techniques, and include numerous hands-on exercises to help students better retain key concepts. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

This unique book utilizes programmed instruction to help students gain mastery of some concepts and techniques related to late nineteenth and early twentieth century harmony. Programmed instruction provides immediate feedback which speeds the learning process and prevents missed points and wrong ideas from causing serious trouble. Readers receive continual feedback and reinforcement as they work at their own pace. A Discography in an Appendix provides musical examples of issues in the book. This book is divided into three sections: Part 1 is Melodic Tonality; Part 2 is Harmonic Tonality; and Part 3 is The Evolution of Harmonic Tonality. For anyone interested in Music Theory and History.

Materials and Techniques of Post-Tonal Music, Fifth Edition provides the most comprehensive introduction to post-tonal music and its analysis available. Covering music from the end of the nineteenth century through the beginning of the twenty-first, it offers students a clear guide to understanding the diverse and innovative compositional strategies that emerged in the post-tonal era, from Impressionism to computer music. This updated fifth edition features: chapters revised throughout to include new examples

from recent music and insights from the latest scholarship; the introduction of several new concepts and topics, including parsimonious voice-leading, scalar transformations, the New Complexity, and set theory in less chromatic contexts; expanded discussions of spectralism and electronic music; timelines in each chapter, grounding the music discussed in its chronological context; a companion website that provides students with links to recordings of musical examples discussed in the text and provides instructors with an instructor's manual that covers all of the exercises in each chapter. Offering accessible explanations of complex concepts, *Materials and Techniques of Post-Tonal Music, Fifth Edition* is an essential text for all students of post-tonal music theory.

Created for introductory courses in basic music theory and harmonic practice, Part 2 of this self-paced, auto-instructional standalone text that comes in two volumes has become a "classic" in the field. Since the students work independently through the programmed format of the text, instructors can concentrate on the more creative aspects of their course. From the wealth of clearly laid-out lessons and exercises, students receive continual feedback and reinforcement as they work through the sequence at their own pace. Note: A set of musical examples on compact discs is available with each of the volumes if you order the ISBN's listed below, . ISBN 0205691056 / 9780205691050 *Harmonic Materials in Tonal Music: A Programmed Course, Part 1 with Audio CD* * Package consists of: 0205629717 / 9780205629718 *Harmonic Materials in Tonal Music: A Programmed Course, Part 1* 0205629725 / 9780205629725 *Audio CD for Harmonic Materials in Tonal Music, Part 1* ISBN 020563818X / 9780205638185 *Harmonic Materials in Tonal Music: A Programmed Course, Part 2 with CD* * Package consists of 020562975X / 9780205629756 *Harmonic Materials in Tonal Music: A Programmed Course, Part 2* 0205629768 / 9780205629763 *CD for Harmonic Materials in Tonal Music, Part 2*

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.

The authors' new approach to learning two playing techniques offers a systematic method for mastering the modern, legato technique needed for organ music composed after 1750, as well as an articulated technique for earlier works. The authors also present useful information on accompanying anthems and solos and on adapting piano and orchestral accompaniments to the organ.

New edition of a programmed instruction text that conveys conceptual information and provides drills to develop techniques for handling harmonic materials in tonal music. The material is divided into frames, most of which require a written response, and include a mastery frame at the end of the chapter. Contains many musical examples that can be pl

Written by master teachers Poundie Burstein and Joe Straus, the workbook that accompanies *Concise Introduction to Tonal Harmony, Second Edition*, provides your students the practice they need to master music theory. The workbook contains hundreds of exercises--more than could ever be assigned in any one class--offering you the flexibility to construct assignments that best meet the needs of your students. The Second Edition is enhanced with more analysis exercises at the end of every chapter.

Collected Writings of the Orpheus Institute 6 "We have developed a tremendous amount of what might best be referred to as journalistic knowledge concerning the ways that musicians of earlier periods thought about musical structures. Now that we have that knowledge, what

might we do with it?"—Joel Lester The often complex connections and intersections between modal and tonal idioms and contrapuntal and harmonic organization during the transition from the Renaissance to the Baroque era are considered from various perspectives in *Towards Tonality*. Prominent musicians and scholars from a wide range of fields testify here to their personal understanding of this significant time of shifts in musical taste. This collection of essays is based on lectures presented during the conference "Historical Theory, Performance, and Meaning in Baroque Music," organized by the International Orpheus Academy for Music and Theory in Ghent, Belgium.

Created for introductory courses in basic music theory and harmonic practice, Part 1 of this self-paced, auto-instructional standalone text that comes in two volumes has become a "classic" in the field. Since the students work independently through the programmed format of the text, instructors can concentrate on the more creative aspects of their course. From the wealth of clearly laid-out lessons and exercises, students receive continual feedback and reinforcement as they work through the sequence at their own pace. Note: A set of musical examples on compact discs is available with each of the volumes if you order the ISBN's listed below, . ISBN 0205691056 / 9780205691050 *Harmonic Materials in Tonal Music: A Programmed Course, Part 1 with Audio CD* * Package consists of: 0205629717 / 9780205629718 *Harmonic Materials in Tonal Music: A Programmed Course, Part 1* 0205629725 / 9780205629725 *Audio CD for Harmonic Materials in Tonal Music, Part 1* ISBN 020563818X / 9780205638185 *Harmonic Materials in Tonal Music: A Programmed Course, Part 2 with CD* * Package consists of 020562975X / 9780205629756 *Harmonic Materials in Tonal Music: A Programmed Course, Part 2* 0205629768 / 9780205629763 *CD for Harmonic Materials in Tonal Music, Part 2*

Music Theory Essentials offers an antidote to music theory textbooks that are overly long and dense. Focusing on the essentials, this text provides a clear-cut guide to the key concepts of music theory. Beginning with no assumptions about music theory knowledge, the book covers the core elements of music fundamentals, diatonic and chromatic harmony, post-tonal theory, and popular music in a single concise volume. Emphasizing critical thinking skills, this book guides students through conceptualizing musical concepts and mastering analytic techniques. Each chapter concludes with a selection of applications designed to enhance engagement: Exercises allow students to apply and practice the skills and techniques addressed in the chapter. Brain Teasers challenge students to expand their musical understanding by thinking outside the box. *Exploring Music* offers strategies for students to apply learned concepts to the music they are currently learning or listening to. *Thinking Critically* encourages students to think more deeply about music by solving problems and identifying and challenging assumptions. A companion website provides answers to book exercises, additional downloadable exercises, and audio examples. Straightforward and streamlined, *Music Theory Essentials* is a truly concise yet comprehensive introduction to music theory that is accessible to students of all backgrounds.

This book explores the web of pitch relations that generates the musical language of non-serialized twelve-tone music and supplies both the analytical materials and methods necessary for analyses of a vast proportion of the 20th century musical repertoire. It does so in a simple, clear, and systematic manner to promote an easily accessible and global understanding of this music. Since the chromatic scale is the primary source for the pitch materials of 20th-century music, common sub-collections of the various modes and interval cycles serve as the basis for their mutual transformation. It is precisely this peculiarity of the non-serialized twelve-tone system that allows for an array of pitch relations and modal techniques hitherto perceived difficult if not impossible to analyze. Susanni and Antokoletz present the principles, concepts, and materials employed for analysis using a unique theoretic-analytical approach to the new musical language. The book contains a large number of original analyses that explore a host of composers including Ives, Stravinsky, Bartók, Messiaen, Cage, Debussy, Copland,

