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Composition with Pitch-classes Robert Morris, 1987 Pascal Programming for Music Research Alexander R. Brinkman, 1990-06-26 Pascal Programming for Music Research addresses those who wish to develop the programming skills necessary for doing computer assisted music research particularly in the fields of music theory and musicology Many of the programming techniques are also applicable to computer assisted instruction CAI composition and music synthesis The programs and techniques can be implemented on personal computers or larger computer systems using standard Pascal compilers and will be valuable to anyone in the humanities creating data bases Among its useful features are complete programs from simple illustrations to substantial applications beginning programming through such advanced topics as linked data structures recursive algorithms DARMS translation score processing bibliographic references at the end of each chapter to pertinent sources in music theory computer science and computer applications in music exercises which explore and extend topics discussed in the text appendices which include a DARMS translator and a library of procedures for building and manipulating a linked representation of scores most algorithms and techniques that are given in Pascal programming translate easily to other computer languages Beginning as well as advanced programmers and anyone interested in programming music applications will find this book to be an invaluable resource **Twentieth-century Music Theory and Practice** Edward Pearsall,2012 Twentieth Century Music Theory and Practice introduces a number of tools for analyzing a wide range of twentieth century musical styles and genres It includes discussions of harmony scales rhythm contour post tonal music set theory the twelve tone method and modernism Recent developments involving atonal voice leading K nets nonlinearity and neo Reimannian transformations are also engaged While many of the theoretical tools for analyzing twentieth century music have been devised to analyze atonal music they may also provide insight into a much broader array of styles This text capitalizes on this idea by using the theoretical devices associated with atonality to explore music inclusive of a large number of schools and contains examples by such stylistically diverse composers as Paul Hindemith George Crumb Ellen Taffe Zwilich Steve Reich Michael Torke Philip Glass Alexander Scriabin Ernest Bloch Igor Stravinsky B la Bart k Sergei Prokofiev Arnold Schoenberg Claude Debussy Gy rgy Ligeti and Leonard Bernstein This textbook also provides a number of analytical compositional and written exercises The aural skills supplement and online aural skills trainer on the companion website allow students to use theoretical concepts as the foundation for analytical listening Access additional resources and online material here http www twentiethcenturymusictheoryandpractice net and https www motivichearing com Basic Post-tonal Theory and Analysis Philip Lambert, 2019 Basic Post Tonal Theory and Analysis gives students a thorough clear and methodical introduction to post tonal music theory and its application to music composed since 1900 An all in one textbook and workbook this resource provides basic theoretical tools and offers multiple opportunities for application in the form of theoretical and analytical drills and composition exercises The Whistling

Blackbird Robert Morris, 2010 A collection of essays on new music composers and issues in American music criticism and aesthetics on by composer and music theorist Robert Morris The Whistling Blackbird Essays and Talks on New Music is the long awaited book of essays from Robert Morris the greatly admired composer and music theorist In these essays Morris presents a new and multifaceted view of recent developments in American music His views on music as well as his many compositions defy easy classification favoring instead a holistic creative and critical approach The Whistling Blackbird contains fourteen essays and talks divided into three parts preceded by an Overture that portrays what it means to compose music in the United States today Part 1 presents essays on American composers John Cage Milton Babbitt Richard Swift and Stefan Wolpe Part 2 comprises talks on Morris s music that illustrate his ideas and creative approaches over forty years of music composition including his outdoor compositions an ongoing project that began in 1999 Part 3 includes four essays in music criticism on the relation of composition to ethnomusicology on phenomenology and attention on music theory at the millennium and on issues in musical time Threaded throughout this collection of essays are Morris s diverse and seemingly disparate interests and influences English romantic poetry mathematical combinatorics group and set theory hiking Buddhist philosophy Chinese and Japanese poetry and painting jazz and nonwestern music chaos theory linguistics and the American transcendental movement exist side by side in a fascinating and eclectic portrait of American musical composition at the dawn of the new millennium Robert Morris is Professor of Music Composition at the Eastman School of Music University of Elliott Carter's What Next? Guy Capuzzo, 2012 The first book about Elliott Carter's only opera or indeed Rochester about any single work by this still productive modern master In 1997 the eminent American composer Elliott Carter teamed with British music critic librettist Paul Griffiths to create the one act opera What Next Hailed by the New York Times as theatrically dynamic and poignant the opera explores how six people work together to emerge from the wreckage of an accident Today What Next enjoys a prominent position in Carter's celebrated late late compositional period In the firstbook to focus exclusively on one Carter composition Guy Capuzzo uses the metaphors of communication cooperation and separation to trace the dramatic arc of What Next Through an approach that places stage action words and music on equal footing Capuzzo's readings of four excerpts from the opera reveal the inner workings of Carter and Griffiths's tragicomedy Elliott Carter's What Next Communication Cooperation and Separation sheds light on a significant work by a major figure in twentieth century concert music and will be of interest to all who study American music vocal music and musical criticism Guy Capuzzo is associate professor of music theory at the University of North Carolina Greensboro Reader's Guide to Music Murray Steib, 2013-12-02 The Reader's Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3 20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres

in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology Graph Theoretical Models of Abstract Musical Transformation Jeffrey Iohnson.1997-08-21 An introduction to a new way of modeling musical surfaces for theorists and for generating precompositional relationships for composers this unique music theory reference work introduces classifies and enumerates graph theoretical models for musical transformations in compositional and analytical applications It also provides a practical application of musical applications for students of graph theory and could serve as an introduction to the further cross integration of these two disciplines Of interest to scholars advanced music theory students and composers this work endeavors to facilitate the expression and understanding of musical ideas by presenting an unexplored way of notating relationships between transformational objects that is not attached to specific compositional or analytical systems Graph theoretical models of abstract musical transformations supplement and refine the ability to articulate orderings with pitch structures in analytical environments An extended analysis of the opening section of Form IV Broken Sequences by Stefan Wolpe is used as a demonstration The use of these diagrams to generate compositional surfaces differs slightly from their use in analysis an analytical model relates to a single musical surface whereas compositional applications can be used to generate any potential surface derived from construction of the graphs **Class Notes for Atonal Music Theory** Robert Journal of Music Theory Pedagogy ,2011 Morris, 1991 **Class Notes for Advanced Atonal Music Theory:** Examples, tables, appendices, glossary, references cited Robert Morris, 2001 Canadian University Music Review International Who's who in Music and Musicians' Directory ,1998 **Distribution Modulo 1 and Musical** ,1991 Scales Norman Carey, 1998 Journal of Music Theory ,1999 Investigating Russian Musical Modernism Anna The American Mathematical Monthly, 2009 The New Grove Dictionary of Music and Musicians: A to Ferenc, 1993 **Trees and Schemas** Edward R. Aristotle Stanley Sadie, 2001 **APL '91 Stanford University** Jan M. Engel,1991 Pearsall.1993

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