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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. How do children learn music? And how can music teachers help children to become independent and self-sufficient musical thinkers? Author Eric Bluestine sheds light on these issues in music education. Like many texts on musical analysis, **FORMS IN TONAL MUSIC** equips students to critically examine a wide range of compositions and forms. However, Green's text takes students a step further by enabling them to approach musical works unencumbered by preconceived notions of what characteristics the text should or should not have. Providing specific help on every aspect of musical analysis, this text uses many of the compositions found in

Charles Burkhart's **ANTHOLOGY FOR MUSICAL ANALYSIS**, but it allows students the freedom to explore works that they already own. Designed to meet the needs of the two-year theory curriculum for music majors, this straightforward market-leading text emphasizes practicality and ease of use for both the student and the instructor. Its outstanding ancillaries, which include a collection of audio examples on CD (for both the text and workbook), **Finale Workbook Software**, and an extensive **Instructor's Manual**, round out the comprehensive teaching package. "This book consists of analyses of thirty-three musical passages or entire short works in a variety of post-tonal styles. The works under study are taken from throughout the long twentieth century, from 1909 to the present. Within the atonal wing of modern classical music, the composers discussed here, some canonical and some not, represent a diversity of musical style, chronology, geography, in

gender, and race/ethnicity. Composers studied include Schoenberg, Webern, Berg, Bartok, Stravinsky, Copland, Crawford-Seeger, Babbitt, Dallapiccola, Carter, Louise Talma, Hale Smith, Elisabeth Lutyens, Ursula Mamlok, Tania León, Tan Dun, Shulamit Ran, Kaija Saariaho, Joan Tower, John Adams, Sofia Gubaidulina, Thomas Adès, Caroline Shaw, Chen Yi, and Suzanne Farrin. The approach is pedagogical, in the somewhat informal style of a classroom. Musical examples and analytical videos carry the burden of the analytical argument, with relatively little prose. For each piece, the book suggests ways of making sense of the music, using basic concepts of post-tonal theory to tease out rich networks of musical relationships and reveal something of the fascination and beauty of this challenging music"-- 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. A search for a grammar of music with the aid of generative linguistics. This work, which has become a classic in music theory since its original publication in 1983, models music understanding from the perspective of cognitive science. The point of departure is a search for the grammar of music with the aid of generative linguistics. The theory, which is illustrated with numerous examples from Western classical music, relates the aural surface of a piece to the musical structure unconsciously inferred by the experienced listener. From the viewpoint of traditional music theory, it offers many innovations in notation as well as in the substance of rhythmic and reductional theory. Drawing on the fields of dramaturgy, music theory, and historical musicology, this book answers a question about twentieth-century music: Why does tonality persist in opera, even after it has been abandoned in other genres? For nearly two decades Tonal

Harmony has been the leading text for the two-year theory curriculum for music majors. Used at nearly 800 schools, Tonal Harmony has been consistently praised for its practicality and ease of use for student and instructor alike. The straightforward approach is supported by well-chosen examples and thoughtful exercises, and the total presentation is compatible with differing teaching styles and theoretical points of view. In addition, a set of outstanding ancillaries, which include a collection of audio examples on CD (for both the text and workbook) and an extensive Instructor's Manual, round out the comprehensive teaching package. 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. 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. Introduces the fundamental principles of Schenkerian analysis within the context of the music itself. For undergraduate/graduate-level courses in Twentieth-Century Techniques, and Post-Tonal Theory and Analysis taken by music majors. A primer-rather than a survey-this text offers exceptionally clear, simple explanations of basic theoretical concepts for the post-tonal music of the twentieth century. Emphasizing hands-on contact with the music-through playing, singing, listening, and analyzing-it provides six chapters on theory, each illustrated with musical examples and fully worked-out

analyses, all drawn largely from the classical pre-war repertoire by Schoenberg, Stravinsky, Bartok, Berg, and Webern. Straus takes a paced, methodical, logical approach to each topic. He introduces it in context and - perhaps most significantly of all - uses language that's so transparent that merely to follow his descriptions, explanations and illustrations carefully is to understand each aspect of the theory under consideration. Mark Sealey, Classical.net This is a preassembled package of Concise Introduction to Tonal Harmony (978-0-393-41719-7) and Concise Introduction to Tonal Harmony Workbook (978-0-393-41703-6). Concise Introduction to Tonal Harmony has successfully introduced thousands of students to music theory, and its accompanying workbook provides your students the practice they need to master music theory. 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. A workbook for music theory students. 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. Why were U.S. intelligence organizations so preoccupied

with demystifying East and Southeast Asia during the mid-twentieth century? Sunny Xiang offers a new way of understanding the American cold war in Asia by tracing aesthetic manifestations of "Oriental inscrutability" across a wide range of texts. She examines how cold war regimes of suspicious thinking produced an ambiguity between "Oriental" enemies and Asian allies, contributing to the conflict's status as both a "real war" and a "long peace." Xiang puts interrogation reports, policy memos, and field notes into conversation with novels, poems, documentaries, and mixed media work by artists such as Theresa Hak Kyung Cha, Kazuo Ishiguro, Ha Jin, and Trinh T. Minh-ha. She engages her archive through a reading practice centered on tone, juxtaposing Asian diasporans who appear similar in profile yet who differ in tone. *Tonal Intelligence* considers how the meaning of race, war, and empire came under pressure during two

interlinked periods of geopolitical transition: American “nation-building” in East and Southeast Asia during the mid-twentieth century and Asian economic modernization during the late twentieth century. By reading both state records and aesthetic texts from these periods for their tone rather than their content, Xiang shows how bygone threats of Asian communism and emergent regimes of Asian capitalism have elicited distinct yet related anxieties about racial intelligibility. Featuring bold methods, unlikely archives, and acute close readings, *Tonal Intelligence* rethinks the marking and making of race during the long cold war. A text for the two-year theory curriculum for music majors. Used at nearly 800 schools, it is supported by examples and exercises, and the total presentation is compatible with differing teaching styles and theoretical points of view. It also includes a collection of audio examples on CD and an extensive Instructor's Manual. An

original, listener-based approach to harmony for popular music from the rock era of the 1950s to the present. The author recognises that 20th century music is best understood in both technical and historical terms. The book features model composition exercises. The use of hands-on experience familiarises students with techniques and styles of major composers. Now published by Norton, *Introduction to Post-Tonal Theory* has been thoroughly updated to reflect the latest developments in the field, with additional coverage of transformational theory and voice leading. The Fourth Edition helps students identify key theoretical points and guides them through the process of analysis, while also offering new recently composed musical examples—all at an exceptional value. Students today have grown up in the age of digital technology. As a result, they process information in radically different ways than preceding generations. They like their

information fast and consider visual images as important as textual content. In *Tonal Counterpoint for the 21st-Century Musician*, Teresa Davidian finally provides students a textbook that is quick, direct, and visual—a direct reflection of the age in which they live. This book is easy to understand, comprehensive, and distinctly modern in its approach to the study of counterpoint. Written in a style that is clear, simple, and informal writing style, Davidian artfully mixes the history of counterpoint with an outline of its structure, placing musical examples from J. S. Bach side by side with those from The Beatles to illustrate the universality and currency of counterpoint in music analysis and composition. Designed as a single-semester introduction, *Tonal Counterpoint* brings the study of counterpoint into the present by: Making ample use of diagrams and flow charts Including helpful step-by-step prompt sheets for analyzing inventions and fugues Placing

just as much emphasis on the composition as on the analysis of counterpoint Offering a broad array of musical examples, including the work of women composers, American songwriters, current students, and pop music composers Throughout, Davidian explains how the techniques of 18th-century contrapoint still readily apply to how music is composed today. *Tonal Counterpoint for the 21st-Century Musician* is ideal for students in the fields of music theory, composition, music history, and performance.

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