Music in Transition: A Study of Tonal Expansion and Atonality 1900-1920

Music in Transition - Jim Samson 1977

The decades from 1900 to 1920 saw important changes in the very language of music. Traditional tonal organization gave way to new forms of musical expression and many of the foundations of modern music were laid. Samson first explores tonal expansion in the music of such nineteenth-century composers as Liszt and Wagner and its reinterpretation in the music of Debussy, Busoni, Bartok, and Stravinsky. He then traces the atonal revolution, revealing the various paths taken by Schoenberg and his followers and describing their very different stylistic development.
English Polyphonic Style in Transition - John Milsom 1983


Theme Music in the Classroom - Jake Scheer 2005
This study is a phenomenological study that took place in a private Montessori school located in a suburban setting. The research centered on the question: "What is the nature of the effects on student behavior of routinely playing theme music at a specified classroom transition?" The study took place over the course of five weeks. The research structure was experimental in that the data collection, primarily observations took place first for two weeks prior to the implementation of theme music and then for two weeks during the theme music. In addition to the observations, the collection of data included interviews with both of the classroom instructors and 30 student surveys. The selected transition was a period between the students' drawing time and their history lessons. The music resulted in faster
overall transition. However, the students did not like the selected music and after a quick, engaged transition on the first day, the children showed increasing signs of apathy towards the overall procedure in each of the ensuing observations. This study provides a snapshot illustration of the classroom management dilemma between relying on established routines and procedures and approaching management through a varied repertoire. The initial goal of this study was to examine one way to implement music in the classroom in order to improve the environment and make and overall positive impact. Included at the end of this thesis is a list of possible songs and artist to use in the classroom, suggestions on different ways to incorporate music as well as an accompanying CD.

Effects of Music on Transition Time and Off Task Behaviors—Carrie L. Davis 2006 The purpose of this study was to find whether the use of music had a positive effect on the major transitioning times in my classroom. My study determined if the implementation of music decreased transition time and off-task behaviors. This nine-week study was implemented in a kindergarten classroom during the 2006 fall semester. All kindergarten students in my classroom participated in this study. Data collection included timed measurement of transition lengths, time off-task checklists, and teacher journaling. The results of the study showed that music decreased transition length and the occurrences of off-task behaviors.
Effects of Music on Transition Time, Off Task Behaviors, and Learning—Renee L. Martin 2007 The purpose of this study was to find whether the use of music had a positive effect on clean-up transitioning times, and off-task behaviors in my art room. I also wanted to find whether the use of music had a positive effect on my students learning art concepts. This nine-week study was implemented for two K/1 classes during the 2007 fall semester. Data collection included timed measurement of clean-up transitions lengths, off-task behavior checklists, pre and post assessments, and teacher journaling. The results of the study showed that music decreased clean-up transition lengths, decreased the occurrences of off-task behaviors, and had a positive effect on learning art concepts.

Monteverdi—Silke Leopold 1991 This is the first English-language edition of Leopold's acclaimed 1982 study of Claudio Monteverdi. Avoiding a standard life-and-works approach, Leopold examines Monteverdi's music as a whole, focusing on the technical details of his style as they appear throughout his oeuvre and illustrating them with numerous musical examples. This approach not only offers fascinating insights into the connections, links, and interrelationships in Monteverdi's works (many of which are not apparent in a discussion by genre), but it also illustrates how a major
musical figure approached composition at a time when musicians had rejected polyphony and turned to a monodic style.

**The Oral Tradition in Transition**-Gregory D. Booth 1986

**The Arts in Transition**-Dorothy L. Murray 2001

**The Early Tudor Court and International Musical Relations**-Theodor Dumitrescu 2007 Theodor Dumitrescu treats the matter of musical relations between England and continental Europe during the first decades of the Tudor reign (c.1485-1530), by exploring a variety of historical, social, biographical, repertorial and intellectual links. In the first major study devoted to this topic, a wealth of documentary references scattered in primary and secondary sources receives a long-awaited collation and investigation, revealing the central role of the first Tudor monarchs in internationalizing the royal musical establishment and setting an example of considerable import for more widespread English artistic developments.

Chopin, and Karol Szymanowski -- all of which have many sources of misinformation or lack of information overall.

**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.

**The Arts in Transition**-Dorothy Louise Murray 1985

**Spinning Around**-Randall Abrahams 2003
Music as Discourse-Kofi Agawu 2008-12-02 The question of whether music has meaning has been the subject of sustained debate ever since music became a subject of academic inquiry. Is music a language? Does it communicate specific ideas and emotions? What does music mean, and how does this meaning occur? Kofi Agawu's Music as Discourse has become a standard and definitive work in musical semiotics. Working at the nexus of musicology, ethnomusicology, and music philosophy and aesthetics, Agawu presents a synthetic and innovative approach to musical meaning which argues deftly for the thinking of music as a discourse in itself--composed not only of sequences of gestures, phrases, or progressions, but rather also of the very philosophical and linguistic props that enable the analytical formulations made about music as an object of study. The book provides extensive demonstration of the pertinence of a semiological approach to understanding the fully-freighted language of romantic music, stresses the importance of a generative approach to tonal understanding, and provides further insight into the analogy between music and language. Music as Discourse is an essential read for all who are interested in the theory, analysis and semiotics of music of the romantic period.

Music Education-Robert Walker 2007 This is an important work that addresses the complex issues surrounding musical meaning and experience, and the Western
traditional justification for including music in education. The chapters in this volume examine the important subjects of tradition, innovation, social change, the music curriculum, music in the twentieth century, social strata, culture and music education, psychology, science and music education, including musical values and education. Additional topics include the origins of mania, aesthetics and musical meaning related to concepts that are well-known to the ancient Greeks.

The Music Practitioner-JaneW. Davidson 2017-07-05
Useful work has been done in recent years in the areas of music psychology, philosophy and education, yet this is the first book to provide a wide assessment of what practical benefits this research can bring to the music practitioner. With 25 chapters by writers representing a broad range of perspectives, this volume is able to highlight many of the potential links between music research and practice. The chapters are divided into five main sections. Section one examines practitioners' use of research to assist their practice and the ways in which they might train to become systematic researchers. Section two explores research centred on perception and cognition, while section three looks at how practitioners have explored their everyday work and what this reveals about the creative process. Section four focuses on how being a musician affects an individual's sense of self and the how others perceive him or her. The essays in section five outline the new types of data that creative researchers can provide for analysis and interpretation. The concluding chapter discusses that key
question - what makes music affect us in the way it does? The research findings in each chapter provide useful sources of data and raise questions that are applicable across the spectrum of music-related disciplines. Moreover, the research methodologies applied to a specific question may have broader application for readers wishing to take on research themselves.

Oxford Handbook of Music Psychology - Susan Hallam
2011-05-26 'The Oxford Handbook of Music Psychology' is the definitive, comprehensive, and authoritative text on this burgeoning field. With contributions from over 50 experts in the field, the range and depth of coverage is unequalled. It will be an essential resource for students and researchers in psychology.

Handbook of Musical Identities - Raymond MacDonald
2017-03-09 Music is a tremendously powerful channel through which people develop their personal and social identities. Music is used to communicate emotions, thoughts, political statements, social relationships, and physical expressions. But, just as language can mediate the construction and negotiation of developing identities, so music can also be a means of communication through which aspects of people's identities are constructed. Music can have a profound influence on our developing sense of identity, our values, and our beliefs, be it from rock music, classical music, or jazz. Musical identities (MacDonald, Hargreaves and Miell, 2002) was unique in being in being
one of the first books to explore this fascinating topic. This new book documents the remarkable expansion and growth in the study of musical identities since the publication of the earlier work. The editors identify three main features of current psychological approaches to musical identities, which concern their definition, development, and the identification of individual differences, as well as four main real-life contexts in which musical identities have been investigated, namely in music and musical institutions; specific geographical communities; education; and in health and well-being. This conceptual framework provides the rationale for the structure of the Handbook. The book is divided into seven main sections. The first, 'Sociological, discursive and narrative approaches', includes several general theoretical accounts of musical identities from this perspective, as well as some more specific investigations. The second and third main sections deal in depth with two of the three psychological topics described above, namely the development of and individual differences in musical identities. The fourth, fifth and sixth main sections pursue three of the real-life contexts identified above, namely 'Musical institutions and practitioners', 'Education', and 'Health and well-being'. The seventh and final main section of the Handbook - 'Case studies' - includes chapters which look at particular musical identities in specific times, places, or contexts. The multidisciplinary range and breadth of the Handbook's contents reflect the rapid changes that are taking place in music, in digital technology, and in their role in society as a whole, such that the study of musical identity is likely to proliferate even further in the future.

Personal Singing Revolution- 2014

An introduction to the study of national music-Carl Engel 1866

Mathematics and Computation in Music-Tom Collins 2015-06-15 This book constitutes the thoroughly refereed proceedings of the 5th International Conference on Mathematics and Computation in Music, MCM 2015, held in London, UK, in June 2015. The 24 full papers and 14 short papers presented were carefully reviewed and selected from 64 submissions. The papers feature research that combines mathematics or computation with music theory, music analysis, composition, and performance. They are organized in topical sections on notation and representation, music generation, patterns, performance, similarity and contrast, post-tonal music analysis, geometric approaches, deep learning, and scales.

Sounds of Articulating Identity-Birgit Abels 2008 Sounds of Articulating Identity - Tradition and Transition in the Music of Palau, Micronesia, provides an overview of historical and contemporary music-making practices and
their social contexts in the Republic of Palau. The study identifies and analyzes strands of musical development over the course of, roughly, the last century. Its secondary focus is on the conceptualization of the musical transition in Palauan discourse(s) and its interaction with local identity negotiation. As the ethnomusicological exploration of the Palauan world proceeds, the book demonstrates how a study of the music of a small island nation is capable of transcending the boundaries of ethnomusicology as an academic discipline, and it adds rich material to the discourse about globalization and to the field of cultural studies.

**How To Appreciate Music**-Gustav Kobbé 2020-07-20
Reproduction of the original: How To Appreciate Music by Gustav Kobbé


**A Phonological Study of the Tone-Melody Correspondence in Cantonese Pop Music**-Wing-See Vincie Ho 2017-01-26 This dissertation, "A Phonological Study of the Tone-melody Correspondence in Cantonese Pop Music" by Wing-see, Vincie, Ho, 何詠詩, was obtained from The University of Hong Kong (Pokfulam, Hong Kong) and is being sold pursuant to Creative Commons: Attribution 3.0
Abstract: This PhD research aims at revealing the underlying complexity of the grammar of tone-melody mapping in Cantonese pop music. While linguists have shown a growing interest and invested painstaking effort in finding out whether lexical tones and musical melody interact in vocal music, the attention of these scholars mainly focuses on whether a lexical item remains intelligible to speakers of the given language when the tonal integrity is not preserved in the song. Others are interested in quantifying the degree of tone-melody correspondence and in carrying out cross-linguistic comparisons. The majority of such research studies fail to unravel the details of how tone and melody interact. This research challenges the methodologies and assumptions made in some previous studies that fail to account for the discrepancy between structural and perceptual 'correspondence' or 'mismatch'. The notions of 'correspondence' and 'mismatch' are revisited and redefined from a perceptual perspective - a 'perfect match' refers to the mapping between a melodic transition and a tonal target transition that is satisfactorily accepted by native speakers of the language, whereas a 'mismatch' refers to a tone-melody pairing that sounds awkward to the native ear, whether or not the string of syllables are comprehensible, ambiguous or unintelligible when set to the song. Through conducting perception tests, songs are grouped into two main categories for two different purposes - the songs without perceptual mismatch are used for a
profound analysis of the well-formed mapping patterns at the abstract level. The most frequently attested correspondence pattern concerns the pairing between tonal target transition and melodic transition progressing in the same direction. The directionality constraint is satisfied in about 80% of the cases. It is also revealed that level tonal target sequences can be mapped to non-level melodies and still remain well-formed. This mapping, however, is strictly conditional and only occurs when licensed. The other group of songs are those in which native speakers have identified cases of perceptual mismatch. By examining the ill-formed examples, other mapping constraints are uncovered - the interval constraint requires that the pitch distance of a melodic transition be comparable to that of the corresponding tonal target transition. The mapping criterion is therefore more like a 'vector', obliging the two transitions to agree not only in direction but also in slope. The Hidden Structure Alignment constraint is the third important mapping constraint discovered that succeeds in providing solutions to account for unusual pairings or mismatches that directionality and interval fail to explain. In order that a tonal target transition match a melodic transition, the hidden or phonetically unexpressed semitones on both tonal and melodic scales should be aligned to or absent from the same edge. This constraint is helpful to account for the extremely restricted mapping patterns at the song-final cadence. By investigating a large corpus of Cantonese pop songs written by various lyricists, this research proposes a detailed description of the grammar of Cantonese tone-melody mapping in terms of the interaction of the directionality, interval and hidden structure alignment
Comparing the Effects of Spoken Versus Sung Transitions in an Inclusive Preschool Music Class-
Jenna Rebecca McGovern 2016

Times of transition can be challenging, no matter the age. It is important at a young age that children learn how to cope with smaller transitions so that they may learn strategies to handle larger situations later in life. In an early childhood setting, transitions can take up a substantial part of the day. Often during transitions, teachers will model the expected behavior for their students, however, for children with visual impairments, additional supports are needed. This study compared the effects of spoken versus music transitions in an inclusive classroom for children with visual impairments. The participants (n=17) aged three to five years old were students enrolled in an inclusive early childhood classroom for students with visual impairments. Three of the students were diagnosed with visual impairments. The researcher was interested in learning if spoken or musical directives during transitions affected two variables: the duration of the transition and the number of inappropriate behaviors during transition. The researcher identified five distinct transitions during a 25-minute music class: (1) Entrance, (2) Choosing an Instrument, (3) Putting Instrument Away, (4) Moving to Open Floor for Movement Activity, and (5) Lining Up to Exit. For four of the five transitions, the music condition averaged a shorter transition duration than the spoken condition. Similarly, the average transition duration had a constraints. DOI: 10.5353/th_b5089975 Subjects: Popular music - China - Hong Kong
decreasing trend as the transitions were later in class. There did not appear to be a change in the number of inappropriate transitions between the two conditions. The spoken transition condition had a total of nine inappropriate transitions and the musical transition condition had a total of eight inappropriate transitions. These findings indicate that there may be a difference in duration between spoken and musical transitions, however there were no differences found regarding the number of off-task behaviors between the two conditions.

Arnold Schoenberg Institute Archives Preliminary Catalog-Arnold Schoenberg Institute 1986

The Passion for Music: A Sociology of Mediation-Dr Antoine Hennion 2015-07-28 Music is an accumulation of mediators: instruments, languages, sheets, performers, scenes, media and so on. Learning from music - this art of infinite mediations - allows us to confront sociology with a different way of considering objects. For this task, Hennion draws on aesthetics, art history, science, technology and popular music studies. He shows us that music is a collective process, which must always be performed again and again. As part of that project, he presents a wide-ranging series of case studies, restoring attention to the rich and varied intermediaries through which music is brought to life. This is the first English translation of one of the most important works of French scholarship on music and society.

Music In Transition A Study Of Tonal Expansion And Atonality 1900 1920 16/22 [Book]
An Annotated Bibliography for Taiwan Film Studies - Jim Cheng 2016-04-19

Compiled by two skilled librarians and a Taiwanese film and culture specialist, this volume is the first multilingual and most comprehensive bibliography of Taiwanese film scholarship, designed to satisfy the broad interests of the modern researcher. The second book in a remarkable three-volume research project, An Annotated Bibliography for Taiwan Film Studies catalogues the published and unpublished monographs, theses, manuscripts, and conference proceedings of Taiwanese film scholars from the 1950s to 2013. Paired with An Annotated Bibliography for Chinese Film Studies (2004), which accounts for texts dating back to the 1920s, this series brings together like no other reference the disparate voices of Chinese film scholarship, charting its unique intellectual arc. Organized intuitively, the volume begins with reference materials (bibliographies, cinematographies, directories, indexes, dictionaries, and handbooks) and then moves through film history (the colonial period, Taiwan dialect film, new Taiwan cinema, the 2/28 incident); film genres (animated, anticommunist, documentary, ethnographic, martial arts, teen); film reviews; film theory and technique; interdisciplinary studies (Taiwan and mainland China, Taiwan and Japan, film and aboriginal peoples, film and literature, film and nationality); biographical materials; film stories, screenplays, and scripts; film technology; and miscellaneous aspects of Taiwanese film scholarship (artifacts, acts of censorship, copyright law, distribution channels, film festivals, and industry practice). Works written in multiple languages include transliteration/romanized and original script entries, which
follow universal AACR-2 and American cataloguing standards, and professional notations by the editors to aid in the use of sources.

The Routledge Handbook of Music Signification

Esti Sheinberg 2020-04-08

The Routledge Handbook of Music Signification captures the richness and complexity of the field, presenting 30 essays by recognized international experts that reflect current interdisciplinary and cross-disciplinary approaches to the subject. Examinations of music signification have been an essential component in thinking about music for millennia, but it is only in the last few decades that music signification has been established as an independent area of study. During this time, the field has grown exponentially, incorporating a vast array of methodologies that seek to ground how music means and to explore what it may mean. Research in music signification typically embraces concepts and practices imported from semiotics, literary criticism, linguistics, the visual arts, philosophy, sociology, history, and psychology, among others. By bringing together such approaches in transparent groupings that reflect the various contexts in which music is created and experienced, and by encouraging critical dialogues, this volume provides an authoritative survey of the discipline and a significant advance in inquiries into music signification. This book addresses a wide array of readers, from scholars who specialize in this and related areas, to the general reader who is curious to learn more about the ways in which music makes sense.
Consciousness has been described as one of the most mysterious things in the universe. Scientists, philosophers, and commentators from a whole range of disciplines can't seem to agree on what it is, generating a sizeable field of contemporary research known as consciousness studies. Following its forebear Music and Consciousness: Philosophical, Psychological and Cultural Perspectives (OUP, 2011), this volume argues that music can provide a valuable route to understanding consciousness, and also that consciousness opens up new perspectives for the study of music. It argues that consciousness extends beyond the brain, and is fundamentally related to selves engaged in the world, culture, and society. The book brings together an interdisciplinary line up of authors covering topics as wide ranging as cognitive psychology, neuroscience, psychoanalysis, philosophy and phenomenology, aesthetics, sociology, ethnography, and performance studies and musical styles from classic to rock, trance to Daoism, jazz to tabla, and deep listening to free improvisation. Music and Consciousness 2 will be fascinating reading for those studying or working in the field of musicology, those researching consciousness as well as cultural theorists, psychologists, and philosophers.
Related with Music In Transition A Study Of Tonal Expansion And Atonality 1900 1920:

parents guide to the best childrens videos and where to find them

parallel prog korean language edition

paradise city a novel of suspense
This is likewise one of the factors by obtaining the soft documents of this *music in transition a study of tonal expansion and atonality 1900 1920* by online. You might not require more grow old to spend to go to the ebook introduction as capably as search for them. In some cases, you likewise accomplish not discover the statement music in transition a study of tonal expansion and atonality 1900 1920 that you are looking for. It will agreed squander the time.

However below, as soon as you visit this web page, it will be consequently categorically simple to acquire as with ease as download guide music in transition a study of tonal expansion and atonality 1900 1920. It will not consent many period as we run by before. You can reach it even though pretend something else at house and even in your workplace. appropriately easy! So, are you question? Just exercise just what we allow under as capably as review *music in transition a study of tonal expansion and atonality 1900 1920*. 
what you subsequent to
to read!

Homepage