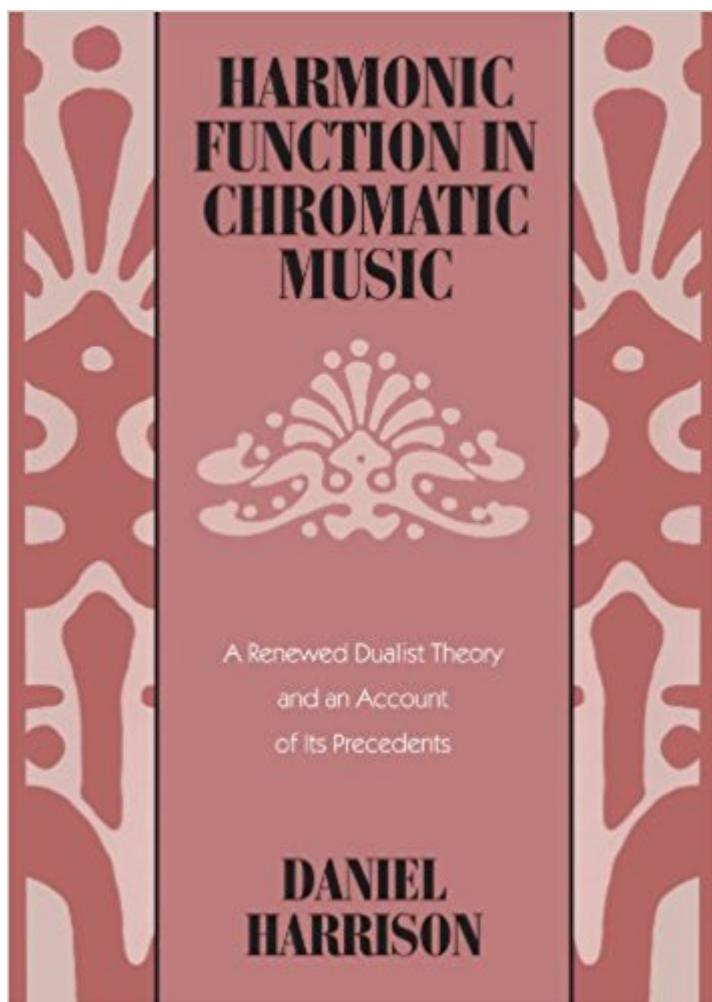


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Harmonic Function In Chromatic Music: A Renewed Dualist Theory And An Account Of Its Precedents



Synopsis

Â The highly chromatic music of the late 1800s and early 1900s includes some of the best-known works by Gustav Mahler, Richard Strauss, Cesar Franck, and Hugo Wolf. In this book, Daniel Harrison builds on nineteenth-century music theory to provide an original and illuminating method for analyzing chromatic music. Combining theoretical innovations with a sound historical understanding, *Harmonic Function in Chromatic Music* will aid anyone studying this pivotal period of Western music history.â œThis book will clearly be of great importance to music theorists and historians alike.â •â "Patrick McCreless, Yale University

Book Information

Paperback: 352 pages

Publisher: University Of Chicago Press; 2nd ed. edition (October 15, 2010)

Language: English

ISBN-10: 0226318095

ISBN-13: 978-0226318097

Product Dimensions: 6.8 x 1 x 9.5 inches

Shipping Weight: 1.2 pounds (View shipping rates and policies)

Average Customer Review: 5.0 out of 5 stars 2 customer reviews

Best Sellers Rank: #615,668 in Books (See Top 100 in Books) #95 inÂ Books > Arts & Photography > Music > Musical Genres > Gospel #427 inÂ Books > Christian Books & Bibles > Christian Living > Music #699 inÂ Books > Arts & Photography > Music > Musical Genres > Religious & Sacred Music

Customer Reviews

"This book will clearly be of great importance to music theorists and historians alike." - Patrick McCreless, Yale University"

Daniel Harrison is the Allen Forte Professor of Music Theory at Yale University.

This is a brilliant work. Harrison analyzes music from a basis informed by the work of Hugo Riemann. Riemann's ideas went into eclipse during the 20th century (obscured by those of Schenker), but there is an impressive body of scholars who are rediscovering his work. As I have found Schenkerian analysis to be part of the picture, but not all of it, I welcome non-Schenkerian perspectives. Harrison constructs a powerful set of ideas concerning the identities of the various

degrees of the scale; when various of these are highlighted by a composer in the course of a piece, different aspects of the tonal space are "lit up". Though this perspective is not unique to Riemann or Harrison, I find (as a practicing musician and composer) Harrison's way of seeing it quite persuasive. He also does not advocate a "one-size-fits-all" approach to analysis, but in Chapter 4 recognizes that different pieces call for different foci. Since Schenkerian work can seem a bit Procrustean at times, I find this a welcome change. This is one of the most exciting works on musical analysis I have ever come across.

This is a beautifully clear explanation of many of the concepts of duelist thought. Be sure to read Riemann first in order to really understand Harrison. I personally feel that the duelist concept comes closer to the core of music than Schenker does particularly in the context of late Romantic music, which is the main focus of this book.

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