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How Composers use Fibonacci  
Numbers \u0026amp; Golden Ratio |  
Composing with Fibonacci

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Music Erno~~

In what would have been Astor  
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Includes entries for maps and atlases.

The basic principles of progression and the means by which tonality is established in Bartók's music remain problematical to many theorists. Elliott Antokoletz here demonstrates that the remarkable continuity of style in Bartók's evolution is founded upon an all-encompassing system of pitch relations in which one can draw together the diverse pitch formations in his music under one unified set of principles.

Reveals the wide-ranging influence of

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American jazz on German discussions of music, race, and culture in the early twentieth century

Music theorists have long believed that 19th-century triadic progressions idiomatically extend the diatonic syntax of 18th-century classical tonality, and have accordingly unified the two repertoires under a single mode of representation. Post-structuralist musicologists have challenged this belief, advancing the view that many romantic triadic progressions exceed the reach of classical syntax and are mobilized as the result of a transgressive, anti-syntactic impulse. In *Audacious Euphony*, author Richard Cohn takes both of these views to task, arguing that romantic harmony operates under syntactic principles distinct from those

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that underlie classical tonality, but no less susceptible to systematic definition. Charting this alternative triadic syntax, Cohn reconceives what consonant triads are, and how they relate to one another. In doing so, he shows that major and minor triads have two distinct natures: one based on their acoustic properties, and the other on their ability to voice-lead smoothly to each other in the chromatic universe. Whereas their acoustic nature underlies the diatonic tonality of the classical tradition, their voice-leading properties are optimized by the pan-triadic progressions characteristic of the 19th century. Audacious Euphony develops a set of inter-related maps that organize intuitions about triadic proximity as seen through the lens of voice-leading proximity, using various geometries

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related to the 19th-century Tonnetz. This model leads to cogent analyses both of particular compositions and of historical trends across the long nineteenth century. Essential reading for music theorists, *Audacious Euphony* is also a valuable resource for music historians, performers and composers.

*Catastrophe and Utopia* studies the biographical trajectories, intellectual agendas, and major accomplishments of select Jewish intellectuals during the age of Nazism, and the partly simultaneous, partly subsequent period of incipient Stalinization. By focusing on the relatively underexplored region of Central and Eastern Europe – which was the primary centre of Jewish life prior to the Holocaust, served as the main

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setting of the Nazi genocide, but also had notable communities of survivors – the volume offers significant contributions to a European Jewish intellectual history of the twentieth century. Approaching specific historical experiences in their diverse local contexts, the twelve case studies explore how Jewish intellectuals responded to the unprecedented catastrophe, how they renegotiated their utopian commitments and how the complex relationship between the two evolved over time. They analyze proximate Jewish reactions to the most abysmal discontinuity represented by the Judeocide while also revealing more subtle lines of continuity in Jewish thinking. Ferenc Laczó is assistant professor in History at Maastricht University and Joachim von Puttkamer is professor of Eastern

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European History at Friedrich Schiller University Jena and director of the Imre Kertész Kolleg.

This is the first book-length examination of Bartók's 1911 opera Duke Bluebeard's Castle, one of the twentieth century's enduring operatic works. Writing in an engaging style, Leafstedt adopts an interdisciplinary approach to the opera by introducing, in addition to music-dramatic analysis, a number of topics that are new to the field of Bartók studies. These new areas of critical and scholarly terrain include a detailed literary study of the libretto and a gender-focused analysis of the opera's female character, Judith. Leafstedt begins with a short introductory chapter that places Duke

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Bluebeard's Castle within the context of Bartók's early composing career, his discovery of folk music, and its impact on his later work. The book goes on to explore the composition's troubled history, its failure to win two early Hungarian opera competitions, and the three versions of the ending that resulted, discussed here in depth for the first time. The core of the book is devoted to the musical and dramatic organization of the opera and offers an analysis of the seven individual door scenes, including a detailed analysis of scene six, the "lake of tears" scene, illustrating the work's complex tonal organization and dramatic structure. A separate chapter places this darkly psychological version of the Bluebeard story within the broader context of European history and literature. Throughout the book, Leafstedt draws

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on original Hungarian source material, much of it newly translated by the author and available here for the first time in English, and he includes a generous selection of musical examples. Inside Bluebeard's Castle is an ideal starting point for research in twentieth-century music, Hungarian cultural history, and opera studies, as well as an invaluable guide for anyone interested in Bartók's only opera.

Film music often tells us how to feel, but it also guides us how to hear. Filmgoing is an intensely musical experience, one in which the soundtrack structures our interpretations and steers our emotions. Hollywood Harmony explores the inner workings of film music, bringing together tools from music theory, musicology, and music

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psychology in this first ever book-length analytical study of this culturally central repertoire. Harmony, and especially chromaticism, is emblematic of the "film music sound," and it is often used to evoke that most cinematic of feelings-wonder. To help parse this familiar but complex musical style, Hollywood Harmony offers a first-of-its kind introduction to neo-Riemannian theory, a recently developed and versatile method of understanding music as a dynamic and transformational process, rather than a series of inert notes on a page. This application of neo-Riemannian theory to film music is perfect way in for curious newcomers, while also constituting significant scholarly contribution to the larger discipline of music theory. Author Frank Lehman draws from his extensive knowledge of

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cinematic history with case-studies that range from classics of Golden Age Hollywood to massive contemporary franchises to obscure cult-films.

Special emphasis is placed on scores for major blockbusters such as Lord of the Rings, Star Wars, and Inception.

With over a hundred meticulously transcribed music examples and more than two hundred individual movies discussed, Hollywood Harmony will fascinate any fan of film and music.

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