

1. Record Nr.	UNINA9910465798503321
Autore	Lerdahl Fred <1943->
Titolo	Tonal pitch space [[electronic resource] /] / Fred Lerdahl
Pubbl/distr/stampa	Oxford, : Oxford University Press, c2001
ISBN	9786610845132 1-280-84513-9 0-19-534637-8
Descrizione fisica	1 online resource (430 p.)
Disciplina	781.2/3
Soggetti	Music theory Musical analysis Musical pitch Tonality Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references (p. 393-404) and index.
Nota di contenuto	Contents; 1 THEORETICAL FOUNDATIONS; Overview of GTTM; Goals; Idealizations; The rule system; A representative analysis; Rhythmic structure; Time-span reduction; Principles of prolongational reduction; Constructing a prolongational analysis; Observations and comparisons; Issues in prolongational theory; Prolongational good form; On strict branching; Toward an enrichment of the grouping component; Abstractions and transformations of surface events; 2 DIATONIC SPACE; The concept of pitch space; Tonal and event hierarchies; Previous approaches; The basic space; The pitch-class level Pitch-class and pitch proximity Reflections on steps; Linear completion; The chordal level; Chord proximity within a region; Chordal space and harmonic progression; The regional level; Chord proximity across regions; Regional space; Remarks on Schoenberg space; Combined geometrical representations; The principle of the shortest path; Empirical issues; Issues of quantification; Evidence and explanation; 3 PATHS IN PITCH SPACE; Prolongational paths; The concept of pitch-space paths; Paths in regional space; Paths in chordal/regional space; Paths in scale-degree space; Pc/chordal paths

Regional prolongations Parallel mixture; Collapsing regional space; Two applications; Narrative paths; Parsifal's journey to redemption; Compositional use of the Weber space; A note on semantic paths; 4 TONAL TENSION AND ATTRACTION; The harmonic tension model; Tension and pitch space; Sequential and hierarchical tension; A hierarchical tension analysis; Reformulation of the interaction principle; Melodic tension; Anchoring and asymmetry; The melodic attraction rule; Historical precedents; Attractional asymmetries; Attractions and expectations; An attractional approach to harmony
Voice-leading attractions Attractional context; Two attractional analyses; Tension, attraction, and expression; The relationship between tension and attraction; Connections with other theories; 5 PROLONGATIONAL FUNCTIONS; Finding the tonic; General principles; Three tonic-finding analyses; Function as prolongational position; On Riemannian functionality; The function rule; Some functional analyses; Issues concerning functionality; Functions and schemas; The sentence; Galant gambits; Schematic tension; 6 CHROMATIC TONAL SPACES; Pitch space in evolution; Constructing chromatic spaces
Triadic/octatonic space Triadic/hexatonic space; On the generality of the chord distance rule; Nontriadic octatonic spaces; Whole-tone and mystic spaces; Related issues; Constraints on basic spaces; Tonal attractions in chromatic spaces; Finding the preferred space; Measuring interspatial distances; A metrical analogy; Formal parallelisms; Metrical attractions; Interaction of tonal and metrical attractions; 7 PROLONGATIONS IN CHROMATIC SPACES; Analyses of triadic chromatic tonal music; Some passages in Wagner; A Debussy analysis; A note on neoclassic Stravinsky
Psychoacoustic factors in prolongational analysis

Sommario/riassunto

'Tonal Pitch Space' presents a model of diatonic space that quantifies intuitions of the relative distances of pitches chords and keys.

2. Record Nr.	UNISALENTO991001187749707536
Autore	Spreckelmeyer, Richard
Titolo	I numeri reali / di Richard Spreckelmeyer
Pubbl/distr/stampa	Milano : Progresso Tecnico Editoriale, 1967
Descrizione fisica	70 p. ; 19 cm.
Collana	Parlando di matematica
Classificazione	AMS 00A35 ZDM F40
Disciplina	512.9
Soggetti	Didactis of mathematics Real numbers
Lingua di pubblicazione	Italiano
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Trad. it. dell'ed. ingl.

3. Record Nr.	UNINA9910724388303321
Autore	Couvreur Manuel
Titolo	Cinquante nuances de rose : Les affinites electives du prince de Ligne / / Manuel Couvreur, Valerie Andre
Pubbl/distr/stampa	Bruxelles : , : Editions de l'Universite de Bruxelles, , 2018
Descrizione fisica	1 online resource (224 pages)
Disciplina	194
Soggetti	Philosophy, French
Lingua di pubblicazione	Francese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Sommario/riassunto	<p>Retour sur la representation du Prince de Ligne. Feld-marechal, septieme prince du nom, Charles-Joseph de Ligne (1735-1814) exerca une veritable fascination sur ses contemporains. Ce volume, auquel ont contribue des specialistes issus de plusieurs disciplines, entend rompre avec la representation figee d'un homme et d'une œuvre trop longtemps meconnus. Dans un volume documente et interdisciplinaire, les editions de l'ULB vous proposent une mise a jour de la representation d'un homme admire par ses contemporains. EXTRAIT de Les humeurs noires du prince rose de Manuel Couvreur En 1811, arrive « dans l'hiver a force de printemps », Ligne ecrit : « Il n'y a que les gens qui savent rire, qui sachent pleurer ». La proposition inverse paraissait pourtant plus juste pour evoker la personnalite de son auteur, meme si, a l'ordinaire et en parfait homme de cour, le prince a mis le ris avant les larmes : mais ne serait-ce pas parce que son temperament l'aurait precisement porte a la melancolie que Ligne aurait tendu a se forger une reputation de prince rose ? Telle sera notre hypothese dans cette contribution qui confrontera l'image que Ligne s'est creee, a celle que se sont faite ses contemporains et la posterite. Une dimension biographique, certes et donc, mais qui privilegiera une approche de Ligne, comme auteur, comme etre de papier qu'il ne nous est plus permis d'appréhender que par ses ecrits : meme si la dimension autobiographique y est centrale, elle ne peut oberer l'ecart entre l'homme dans l'histoire et l'ecrivain.</p>

