

1. Record Nr.	UNINA9910783116603321
Autore	Kopp David
Titolo	Chromatic transformations in nineteenth-century music // David Kopp [[electronic resource]]
Pubbl/distr/stampa	Cambridge : , : Cambridge University Press, , 2002
ISBN	0-511-10234-8 1-107-13108-1 1-280-41909-1 1-139-14731-5 0-511-17035-1 0-511-06372-5 0-511-05739-3 0-511-32394-8 0-511-48193-4 0-511-07218-X
Edizione	[1st ed.]
Descrizione fisica	1 online resource (xiii, 275 pages) : digital, PDF file(s)
Collana	Cambridge studies in music theory and analysis ; ; 17
Disciplina	781.2/52
Soggetti	Harmony Chromaticism (Music) Music - 19th century - History and criticism
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Title from publisher's bibliographic system (viewed on 05 Oct 2015).
Nota di bibliografia	Includes bibliographical references (p. 264-269) and index.
Nota di contenuto	Common-tone tonality -- Three examples of functional chromatic mediant relations in Schubert -- Key harmonic systems and notions of third relations from Rameau -- Hugo Riemann -- Twentieth-century theory and chromatic third relations -- Riemann's legacy and transformation theories -- A chromatic transformation system -- Chromatic mediant relations in musical contexts -- Five analyses.
Sommario/riassunto	David Kopp's book develops a model of chromatic chord relations in nineteenth-century music by composers such as Schubert, Beethoven, Chopin, Schumann and Brahms. The emphasis is on explaining chromatic third relations and the pivotal role they play in theory and practice. The book traces conceptions of harmonic system and of

chromatic third relations from Rameau through nineteenth-century theorists such as Marx, Hauptmann and Riemann, to the seminal twentieth-century theorists Schenker and Schoenberg and on to the present day. Drawing on tenets of nineteenth-century harmonic theory, contemporary transformation theory and the author's own approach, the book presents a clear and elegant means for characterizing commonly acknowledged but loosely defined elements of chromatic harmony, and integrates them as fully fledged entities into a chromatically based conception of harmonic system. The historical and theoretical argument is supplemented by plentiful analytic examples.

---