

1. Record Nr.	UNINA9910960622203321
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Titolo	Thinking about harmony : historical perspectives on analysis / / David Damschroder
Pubbl/distr/stampa	Cambridge : , : Cambridge University Press, , 2008
ISBN	1-107-18733-8 1-281-38343-0 9786611383435 0-511-39838-7 0-511-39763-1 0-511-48206-X 0-511-39686-4 0-511-39922-7 0-511-39613-9
Edizione	[1st ed.]
Descrizione fisica	1 online resource (ix, 331 pages) : digital, PDF file(s)
Disciplina	781.09034
Soggetti	Musical analysis - History - 19th century Harmony - History Music - 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. [322]-327) and index.
Nota di contenuto	Chord identification. Arabic and Roman numerals ; Daube's three chords and the emergence of a function theory ; Chordal roots ; Mendelssohn's Wedding March and British harmonic theory -- Chordal embellishment. Rameau on suspensions ; Kirnberger's incidental dissonances ; Embellishment in a phrase by Chopin ; Koch's Stamakkord and the dissonant 6/4 ; A Beethoven/Schubert connection ; Berlioz and Fetis on embellishment -- Parallel and sequential progressions. Parallel motion in thirds or sixths ; Chains of descending fifths ; Langle's Tours de l'harmonie ; Schubert's transformation of the ascending 5-6 sequence -- Harmonic progression. The artistic progression of harmonic triads ; Rankings of chord successions ; Portmann's rules of succession ; The privileged fifth ; Succession by

third ; Succession by second ; Koch's model : Schubert's composition -- Chordal hierarchy. Passing note, passing chord ; Reductive analysis in the nineteenth century ; Hierarchy in fifth-related chords ; Dehn on Beethoven -- Modulation to closely related keys. An analytical pioneer : Lampe ; Chromatic pitches as modulatory triggers ; Non-modulatory analysis ; Multiple meaning ; Prout's modulatory practice -- Chromatic chords : diminished/augmented. Chords via "licence" ; Enharmonicism ; Diminished seventh chords in Weber's *Euryanthe* ; Marx on diminished thirds (augmented sixths) ; Weitzmann on diminished sevenths -- Chromatic chords : major and minor. II : the strategy of denial ; II : strategies of inclusion ; Non-diatonic goals of modulation ; Rossini and the major mediant ; Seyfried's and Schubert's modulations ; A Wagnerian antipodal conundrum ; A parallel progression in Verdi's *Luisa Miller* -- Epilogue -- Biographies of music theorists.

Sommario/riassunto

Focusing on music written in the period 1800–1850, *Thinking about Harmony* traces the responses of observant musicians to the music that was being created in their midst by composers including Beethoven, Schubert, and Chopin. It tells the story of how a separate branch of musical activity - music analysis - evolved out of the desire to make sense of the music, essential both to its enlightened performance and to its appreciation. The book integrates two distinct areas of musical inquiry - the history of music theory and music analysis - and the various notions that shape harmonic theory are put to the test through practical application, creating a unique and intriguing synthesis. Aided by an extensive compilation of carefully selected and clearly annotated music examples, readers can explore a panoramic projection of the era's analytical responses to harmony, thereby developing a more intimate rapport with the period.
