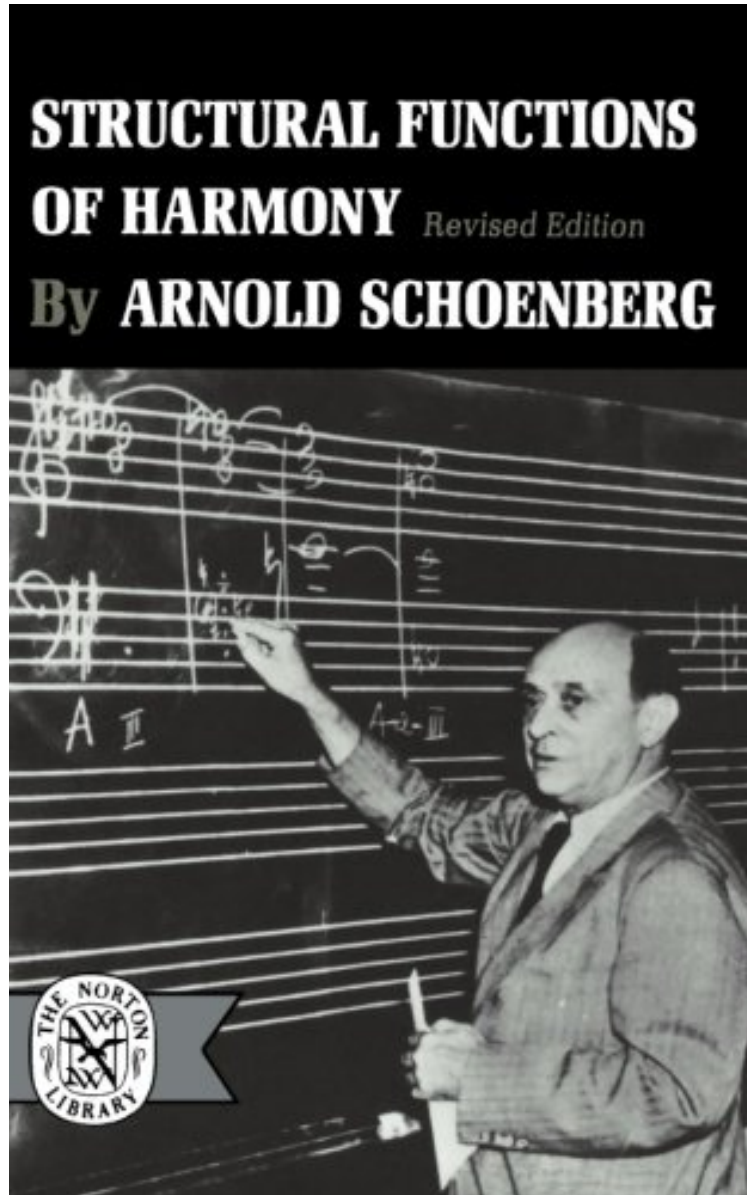


[Free pdf] Structural Functions of Harmony (Revised Edition)

Structural Functions of Harmony (Revised Edition)

Arnold Schoenberg

*audiobook / *ebooks / Download PDF / ePub / DOC*



DOWNLOAD



+

READ ONLINE

#103471 in Books 1969-06-17 1969-06-17 Original language: English PDF # 1 7.80 x .50 x 5.101, .44 #File Name: 0393004783224 pages | File size: 39.Mb

Arnold Schoenberg : Structural Functions of Harmony (Revised Edition) before purchasing it in order to gage whether or not it would be worth my time, and all praised Structural Functions of Harmony (Revised Edition):

4 of 4 people found the following review helpful. A solid book on the theory of harmony By aardvark Quite a few people feel that Arnold Schoenberg never hit ground running with his own compositions. They seemed to be

experimental, boring, tedious exercises in new forms of music, and old forms as well. But these people probably have never had the opportunity to read Schoenberg's writings on harmony and composition. He was a great teacher that deserves to be known for his theory and writings. The book is worth much more than its price. 0 of 0 people found the following review helpful. I decided to put it in easy reach once again. By Rossharmonics I had this book years ago but through my moves across country, then over the Pacific, and back again, it was no longer part of my collection. Since it was a book, I would so often cite because of certain ideas contained in it, I decided to put it in easy reach once again. I think the concept of regions used by Schoenberg became a cornerstone of my ideas of harmony along with 18th figured bass theory and certain aspects of Schenker. 3 of 3 people found the following review helpful. A nice supplementary book on harmony. By recapixevolobition This book will be difficult for those without a deep knowledge of how western harmony works. I think the other reviewer hit the nail on the head with his "masterclass" comparison. 200 pages long, but I'm guessing (conservatively) that half of this book is musical examples. Slow reading and a piano or midi keyboard in front of you (or having a great "mind's ear") will help immensely. Good book if you're into music theory or are a composer looking to add some more tools to your shed.

This book is Schoenberg's last completed theoretical work and represents his final thoughts on the subject of classical and romantic harmony. The earlier chapters recapitulate in condensed form the principles laid down in his *Theory of Harmony*; the later chapters break entirely new ground, for they analyze the system of key relationships within the structure of whole movements and affirm the principle of "monotonicity," showing how all modulations within a movement are merely deviations from, and not negations of, its main tonality. Schoenberg's argument is supported by music examples, which range from entire development sections of classical symphonies to analyses of the experimental harmonic progressions of Strauss, Debussy, Reger, and Schoenberg's own early music. The final chapter, "Apollonian Evaluation of a Dionysian Epoch," discusses the music of our time, with particular reference to the possibility of new methods of harmonic analysis. *Structural Functions of Harmony* is a standard work on its subject and provides an invaluable key to the development of musical structure during the last two hundred and fifty years. This new edition, with corrections, a new preface, and an index of subject headings, has been prepared under the editorial supervision of Leonard Stein.

From the Back Cover This book is Schoenberg's last completed theoretical work and represents his final thoughts on the subject of classical and romantic harmony. The earlier chapters recapitulate in condensed form the principles laid down in his *Theory of Harmony*; the later chapters break entirely new ground, for they analyze the system of key relationships within the structure of whole movements and affirm the principle of 'monotonicity,' showing how all modulations within a movement are merely deviations from, and not negations of, its main tonality.