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Introduces the fundamental principles of Schenkerian

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analysis within the context of the music itself.

SchenkerGUIDE is an accessible overview of Heinrich Schenker's complex but fascinating approach to the analysis of tonal music. The book has emerged out of the widely used website, [www.SchenkerGUIDE.com](http://www.SchenkerGUIDE.com), which has been offering straightforward explanations of Schenkerian analysis to undergraduate students since 2001. Divided into four parts, SchenkerGUIDE offers a step-by-step method to tackling this often difficult system of analysis. Part I is an introduction to Schenkerian analysis, outlining the concepts that are involved in analysis Part II outlines a unique and detailed working

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method to help students to get started on the process of analysis Part III puts some of these ideas into practice by exploring the basics of a Schenkerian approach to form, register, motives and dramatic structure Part IV provides a series of exercises from the simple to the more sophisticated, along with hints and tips for their completion.

This is David Sudnow's classic account of how his hands learned to improvise jazz on the piano. David Sudnow is the author of *Passing On* and editor of *Studies in Social Interaction*. Since writing this book, he has developed a piano training method based on its insights.

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Everybody's Favorite Series is back with Piano Pieces For Children, over 100 selections carefully arranged and progressively graded songs delight and teach children all about the joy of music. With simple, timeless works by Bach, Beethoven, Brahms, Chopin, Handel, Massenet, Mozart and many more, this is the perfect way to get your child started with the piano.

In this work, Eugene Narmour extends the unique theories of musical perception presented in *The Analysis and Cognition of Basic Melodic Structures*. The two books together constitute the first comprehensive theory of melody founded on psychological research. Narmour's earlier study dealt with

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cognitive relations between melodic tones at their most basic level. After summarizing the formalized methodology of the theory described in that work, Narmour develops an elaborate and original symbology to show how sixteen archetypes can combine to form some 200 complex structures that, in turn, can chain together in a theoretically infinite number of ways. He then explains and speculates on the cognitive operations by which listeners assimilate and ultimately encode these complex melodic structures. More than 250 musical examples from different historical periods and non-Western cultures demonstrate the panstylistic scope of Narmour's model. Of particular importance to music theorists and music historians is Narmour's argument that melodic analysis and formal analysis, though often treated separately, are in fact

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indissolubly linked. The Analysis and Cognition of Melodic Complexity will also appeal to ethnomusicologists, psychologists, and cognitive scientists.

Exploring the application of Bayesian probabilistic modeling techniques to musical issues, including the perception of key and meter.

This book deals with the five composers' piano music individually, without comparison to the others.--Cf. Preface.

Eugene Narmour formulates a comprehensive theory of melodic syntax to explain cognitive relations between melodic tones at their most basic level. Expanding on the theories of



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Leonard B. Meyer, the author develops one parsimonious, scaled set of rules modeling implication and realization in all the primary parameters of music. Through an elaborate and original analytic symbology, he shows that a kind of "genetic code" governs the perception and cognition of melody. One is an automatic, "brute" system operating on stylistic primitives from the bottom up. The other constitutes a learned system of schemata impinging on style structures from the top down. The theoretical constants Narmour uses are context-free and, therefore, applicable to all styles of melody. He places considerable emphasis on the listener's cognitive performance (that is, fundamental melodic perception as opposed to acquired musical competence). He concentrates almost exclusively on low-level, note-to-note relations. The

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result is a highly generalized theory useful in researching all manner of psychological and music-theoretic problems concerned with the analysis and cognition of melody. "In this innovative, landmark book, a distinguished music theorist draws extensively from a variety of disciplines, in particular from cognitive psychology and music theory, to develop an elegant and persuasive framework for the understanding of melody. This book should be read by all scholars with a serious interest in music."—Diana Deutsch, Editor, Music Perception

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