

Analysis: Formalist Approaches

View Online



List for course(s) MUSIC2002, MUSIC4002, Analysis:
Formalist Approaches

Butler, M. J. (2006a). *Unlocking the groove: rhythm, meter, and musical design in electronic dance music: Vol. Profiles in popular music*. Indiana University Press.

Butler, M. J. (2006b). *Unlocking the groove: rhythm, meter, and musical design in electronic dance music: Vol. Profiles in popular music*. Indiana University Press.
<https://contentstore.cla.co.uk//secure/link?id=fd44f2cb-e940-e911-80cd-005056af4099>

Cadwallader, A. C. & Gagné David. (2011). *Analysis of tonal music: a Schenkerian approach (3rd ed)*. Oxford University Press.
<https://contentstore.cla.co.uk//secure/link?id=b1c1f9d8-e940-e911-80cd-005056af4099>

Christensen, T. (Ed.). (2002). *The Cambridge History of Western Music Theory: Vol. The Cambridge History of Music*. Cambridge University Press.
<https://ezproxy.lib.gla.ac.uk/login?url=https://dx.doi.org/10.1017/CHOL9780521623711>

Cook, N. (1994). *A guide to musical analysis*. Oxford University Press.
<https://contentstore.cla.co.uk//secure/link?id=a759bbf8-e940-e911-80cd-005056af4099>

Cook, N. (2007). *The Schenker project : culture, race, and music theory in fin-de-siècle Vienna*. Oxford University Press.

Cook, N., & Everist, M. (1999). *Rethinking music*. Oxford University Press.
<https://contentstore.cla.co.uk//secure/link?id=20c026ed-e940-e911-80cd-005056af4099>

Cook, N. & Oxford University Press. (2014). *Beyond the score: music as performance*. Oxford University Press.
<https://ezproxy.lib.gla.ac.uk/login?url=https://dx.doi.org/10.1093/acprof:oso/9780199357406.001.0001>

Dunsby, J., & Whittall, A. (1988). *Music analysis in theory and practice*. Faber.
<https://contentstore.cla.co.uk//secure/link?id=1fc026ed-e940-e911-80cd-005056af4099>

Forte, A. (1973). *The structure of atonal music*. Yale University Press.

Forte, A. (1998). *The atonal music of Anton Webern: Vol. Composers of the twentieth century*. Yale University Press.

Forte, A., & Gilbert, S. E. (1982). *Introduction to Schenkerian analysis*. Norton.

Goehr, L. & Oxford University Press. (2004). *The imaginary museum of musical works: an essay in the philosophy of music*. Oxford University Press.

<https://ezproxy.lib.gla.ac.uk/login?url=https://doi.org/10.1093/0198235410.001.0001>

Gollin, E., & Rehding, A. (2011). *The Oxford handbook of neo-Riemannian music theories*. Oxford University Press.

<https://ezproxy.lib.gla.ac.uk/login?url=https://dx.doi.org/10.1093/oxfordhb/9780195321333.001.0001>

Hasty, C. F. (1997). *Meter as rhythm*. Oxford University Press.

Huron, D. B. (2007). *Sweet anticipation: music and the psychology of expectation*. The MIT Press.

<https://ezproxy.lib.gla.ac.uk/login?url=https://cognet.mit.edu/book/sweet-anticipation>

Kramer, J. D. (1988). *The time of music: new meanings, new temporalities, new listening strategies*. Schirmer.

<https://contentstore.cla.co.uk//secure/link?id=aa4dd400-ea40-e911-80cd-005056af4099>

Lerdahl, F. (2001). *Tonal pitch space*. Oxford University Press.

<https://ezproxy.lib.gla.ac.uk/login?url=https://dx.doi.org/10.1093/acprof:oso/9780195178296.001.0001>

Lewin, D. (2007). *Generalized musical intervals and transformations*. Oxford University Press.

<https://ezproxy.lib.gla.ac.uk/login?url=https://dx.doi.org/10.1093/acprof:oso/9780195317138.001.0001>

Mamlok, U. (n.d.). *Panta rhei =: Time in flux : violin, violoncello, and piano*. C.F. Peters.

Mirka, D. (2014). *Metric manipulations in Haydn and Mozart: chamber music for strings, 1787-1791: Vol. Oxford studies in music theory*. Oxford University Press.

Mirka, D., & Agawu, V. K. (2008). *Communication in eighteenth-century music*. Cambridge University Press.

<https://www.vlebooks.com/vleweb/product/openreader?id=GlasgowUni&isbn=9781107187375>

Moore, A. F. (2001). *Rock: the primary text : developing a musicology of rock: Vol. Ashgate popular and folk music series (2nd ed)*. Ashgate.

<https://contentstore.cla.co.uk//secure/link?id=024279e0-e940-e911-80cd-005056af4099>

Moore, A. F. (2012). *Song means: analysing and interpreting recorded popular song: Vol. Ashgate popular folk music series*. Ashgate.

Moore, A. F. & Dawson Books. (2003). *Analyzing popular music*. Cambridge University Press.

<https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.gla.ac.uk/shibboleth&dest=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780511306297>

Neuwirth, O. (2006). *Laki: für Trompete solo, 2006*. Boosey & Hawkes.

Pankhurst, T. (2008). *SchenkerGUIDE: a brief handbook and website for Schenkerian*

analysis. Routledge.

Parsons, L., & Ravenscroft, B. (Eds.). (2016). Analytical essays on music by women composers: concert music from 1960-2000. Oxford University Press.
<https://ezproxy.lib.gla.ac.uk/login?url=https://dx.doi.org/10.1093/acprof:oso/9780190236861.001.0001>

Rings, S. (2011). Tonality and transformation: Vol. Oxford studies in music theory. Oxford University Press.
<https://ezproxy.lib.gla.ac.uk/login?url=https://dx.doi.org/10.1093/acprof:oso/9780195384277.001.0001>

Rink, J. (1995). The practice of performance: studies in musical interpretation. Cambridge University Press.
<https://contentstore.cla.co.uk//secure/link?id=014279e0-e940-e911-80cd-005056af4099>

Rink, J. (2002). Musical performance: a guide to understanding. Cambridge University Press.
<http://lib.myilibrary.com/browse/open.asp?id=238937&entityid=https://idp.gla.ac.uk/shibboleth>

Saariaho, K. (2002). Du cristal. Edition Wilhelm Hansen.

Straus, J. N. (2005). Introduction to post-tonal theory (3rd ed). Prentice Hall.