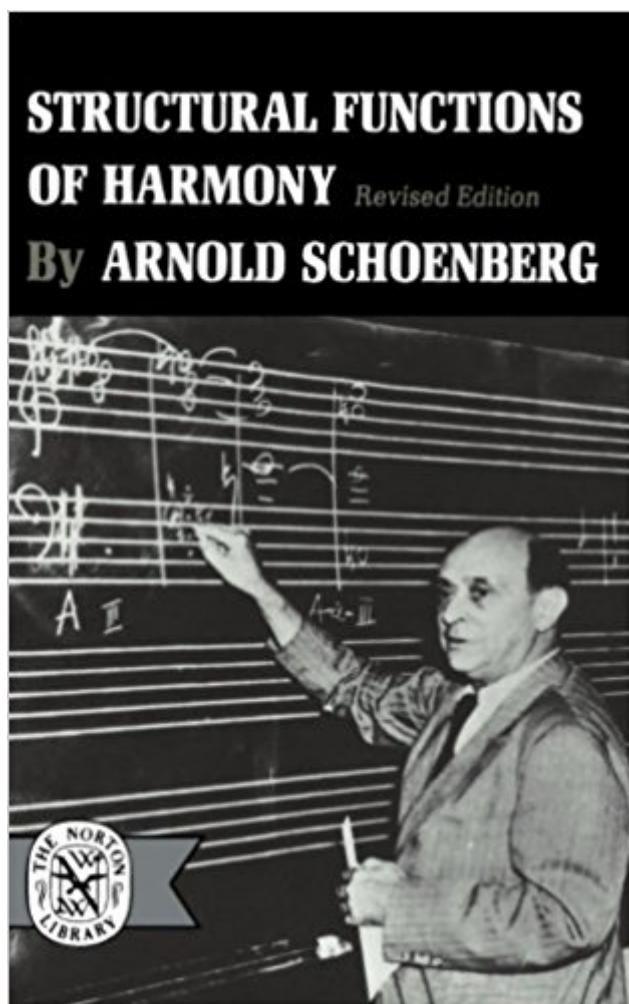


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# Structural Functions Of Harmony (Revised Edition)



## Synopsis

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.

## Book Information

Paperback: 224 pages

Publisher: W. W. Norton & Company; 1 edition (June 17, 1969)

Language: English

ISBN-10: 0393004783

ISBN-13: 978-0393004786

Product Dimensions: 5.1 x 0.5 x 7.8 inches

Shipping Weight: 10.7 ounces (View shipping rates and policies)

Average Customer Review: 3.9 out of 5 stars 22 customer reviews

Best Sellers Rank: #228,481 in Books (See Top 100 in Books) #2 in Books > Humor & Entertainment > Sheet Music & Scores > Composers > Schoenberg #24 in Books > Humor & Entertainment > Sheet Music & Scores > Historical Period > Modern & 20th Century #434 in Books > Arts & Photography > Music > Theory, Composition & Performance > Theory

## Customer Reviews

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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.

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.

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.

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.

A bit difficult to understand at times, being tersely written, but the examples help, and are extremely well done (not surprising, given the caliber of the author). Still trying to make sense of it.

Structural Functions of Harmony by A. Schoenberg was written to give advanced students of theory additional examples of analysis in order to round off their skills in the subject. He shows a controversial example about whether to write a sharp or flat in a descending melodic line. I found this invaluable and also his discussion of specific rules of composition. The material on sequences was tedious though with fabricated rules, which are not much adhered to by any composers of any merit. Frequently, I discovered questionable voice leading with wide skips and doublings (even leading tones) in the many chordal examples, especially taking great liberty preparing and resolving dominant 7ths. Some of the examples had weak progressions and bad cross relations. I was

surprised that he also allowed parallelisms and voice overlapping in certain situations. There are also mistakes in the text. Overall, some of the irregular resolutions were very interesting. His concept of regions has been replaced now by the theory of secondary dominants of W. Piston, whose 1st edition of harmony appeared in 1942. This book was printed while Schoenberg was still teaching at U of SC. Schoenberg struggled with what is customarily called change of mode presented in this chart on page 20 in the Norton edition. Unfortunately, the earlier book that he wrote *Harmonielehre* is only partly translated into English. That was written for beginning students and is the forerunner of *Structural Functions*. I recommend this book, however, for anyone who wants to improve their knowledge and skills in harmony. It quotes a wide range of vocal, chamber, symphonic and piano music from past periods that makes for difficult study though. The emphasis is always on chromatic idioms.

Schoenberg's last word on the subject. Thorough, for the serious student of harmony and composition.

I purchased this originally in 1986 because Wynton Marsalis thought very.very highly of this book. An amazing and excellent addition to any jazz theory/harmony, classical theory/harmony or musical composition studies. This is my second copy - my first fell apart from use !!! Also Recommended : *Rhythmic Training* by Robert Starer.

Complex for a beginner like me, but interesting.

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