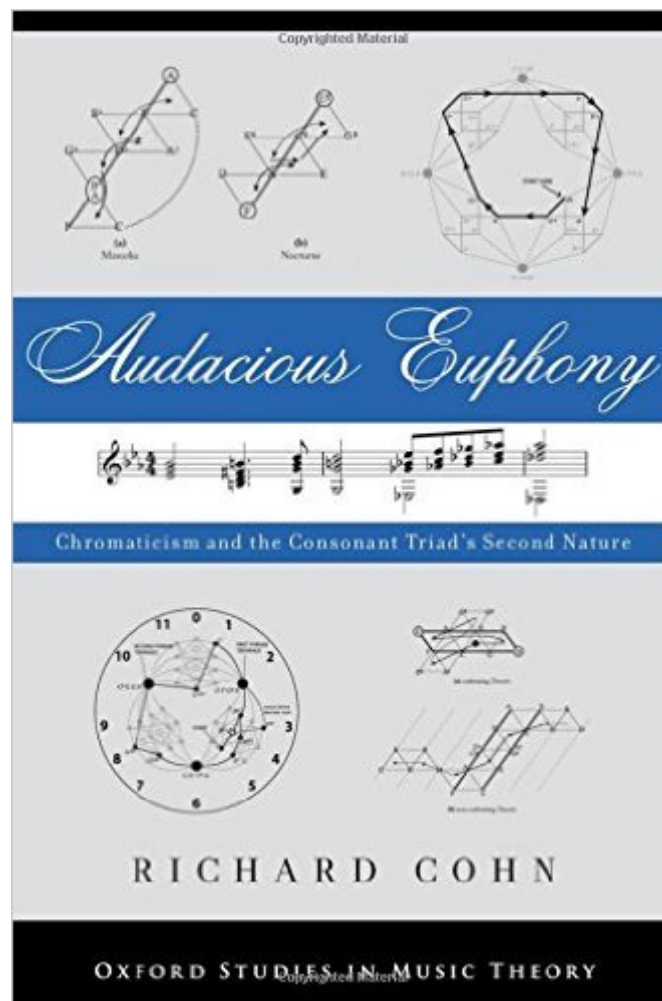


The book was found

# Audacious Euphony: Chromatic Harmony And The Triad's Second Nature (Oxford Studies In Music Theory)



## Synopsis

Music theorists have long believed that 19th-century triadic progressions idiomatically extend the diatonic syntax of 18th-century classical tonality, and have accordingly unified the two repertoires under a single mode of representation. Post-structuralist musicologists have challenged this belief, advancing the view that many romantic triadic progressions exceed the reach of classical syntax and are mobilized as the result of a transgressive, anti-syntactic impulse. In *Audacious Euphony*, author Richard Cohn takes both of these views to task, arguing that romantic harmony operates under syntactic principles distinct from those that underlie classical tonality, but no less susceptible to systematic definition. Charting this alternative triadic syntax, Cohn reconceives what consonant triads are, and how they relate to one another. In doing so, he shows that major and minor triads have two distinct natures: one based on their acoustic properties, and the other on their ability to voice-lead smoothly to each other in the chromatic universe. Whereas their acoustic nature underlies the diatonic tonality of the classical tradition, their voice-leading properties are optimized by the pan-triadic progressions characteristic of the 19th century. *Audacious Euphony* develops a set of inter-related maps that organize intuitions about triadic proximity as seen through the lens of voice-leading proximity, using various geometries related to the 19th-century Tonnetz. This model leads to cogent analyses both of particular compositions and of historical trends across the long nineteenth century. Essential reading for music theorists, *Audacious Euphony* is also a valuable resource for music historians, performers and composers.

## Book Information

Series: Oxford Studies in Music Theory

Hardcover: 256 pages

Publisher: Oxford University Press; 1 edition (January 23, 2012)

Language: English

ISBN-10: 019977269X

ISBN-13: 978-0199772698

Product Dimensions: 9.4 x 1 x 6.3 inches

Shipping Weight: 1 pounds (View shipping rates and policies)

Average Customer Review: 4.8 out of 5 stars [See all reviews](#) (5 customer reviews)

Best Sellers Rank: #745,280 in Books (See Top 100 in Books) #111 in [Books > Arts &](#)

[Photography > Music > Musical Genres > Gospel](#) #600 in [Books > Christian Books & Bibles >](#)

[Christian Living > Music](#) #998 in [Books > Arts & Photography > Music > Musical Genres >](#)

## Customer Reviews

I got this book because I wanted to learn about the next level of music theory and had heard about Cohn from my professor at the time. When I completed my formal study of classical music theory, it left me wondering what else there was to learn, because there were so many different techniques and sounds that only got glossed over by classical harmony as either 'coloristic' chord progressions or endless tonicizations. I think this strictly tonal idea of music is probably influenced a lot by Schenker, and there are aspects of it that have become outdated. Jazz theory, on the other hand, is to a large degree about finding the right scale and chord tones to improvise over any chord and thus largely based on practice and practical application. This book is totally different. It takes what you know about harmony and flips it on its head, in the greatest way possible. If you've never read anything by Cohn or don't know about the Tonnetz, then you are in for a wild ride! While the writing is extremely academic and at times I found myself looking up a word every couple of pages, the tone of the writing is pleasant and fun. There is no snobbery here; he is simply laying down every discovery that he has made about a different way that triads can relate to each other. Also, as he says, you only need to have a very basic understanding of theory to understand what he is explaining here. There are moments when the sentences get dense with information but once you take it in slowly for a second time you will probably understand it. I think that having a background in music theory sometimes slowed me down because he explains things in a new way.

[Download to continue reading...](#)

Audacious Euphony: Chromatic Harmony and the Triad's Second Nature (Oxford Studies in Music Theory) Garage Band Theory - GBTool 17 Triad Inversions for Guitar, Mandolin and Banjo: Music theory for non music majors, livingroom pickers \* working musicians ... Tools the Pro's Use to Play by Ear Book 18) A Geometry of Music: Harmony and Counterpoint in the Extended Common Practice (Oxford Studies in Music Theory) Pieces of Tradition: An Analysis of Contemporary Tonal Music (Oxford Studies in Music Theory) The Shaping Forces in Music: An Inquiry into the Nature of Harmony, Melody, Counterpoint and Form (The Dover Series of Study Editions, Chamber Music, Orchestral Works, Operas in Full Score) Christmas in Harmony (A Harmony Novel) A Change of Heart: A Harmony Novel (Harmony Novels) Home to Harmony (A Harmony Novel Book 1) Just Shy of Harmony (A Harmony Novel Book 2) The Christmas Scrapbook: A Harmony Story (A Harmony Novel) Griftopia: A Story of Bankers, Politicians, and the Most Audacious Power Grab in American History Operation Thunderbolt: Flight 139 and the Raid on Entebbe Airport, the Most Audacious

Hostage Rescue Mission in History Killing Patton: The Strange Death of World War II's Most  
Audacious General The Goddess Pose: The Audacious Life of Indra Devi, the Woman Who Helped  
Bring Yoga to the West The Oxford Handbook of Quaker Studies (Oxford Handbooks) The Oxford  
Handbook of Critical Improvisation Studies, Volume 2 (Oxford Handbooks) Scales, Chords,  
Arpeggios & Cadences - Complete Book: Piano Technique - Includes all the Major, Minor (Natural,  
Harmonic, Melodic) & Chromatic Scales - ... Instructions on Music Fundamentals Bluegrass &  
Country Music for Harmonica: Diatonic â € Cross-Harp â € Chromatic Creating Easy Chromatic  
Walking Bass Lines: A Publication of Case School of Music The Oxford Companion to Popular  
Music (Oxford Quick Reference)

[Dmca](#)