

POST-TONAL MUSIC

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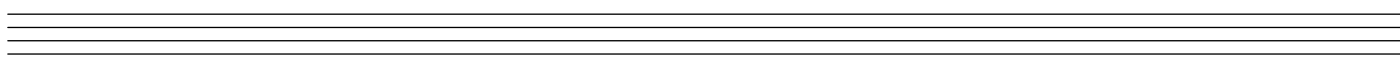
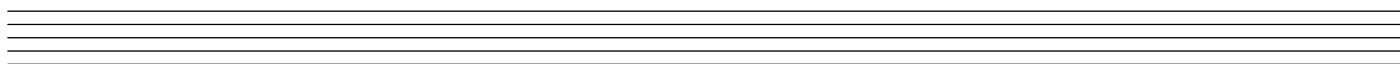
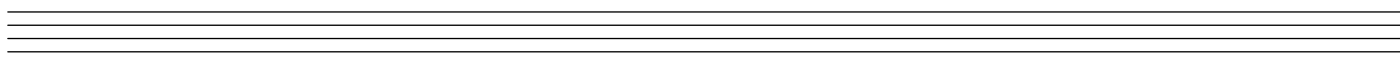
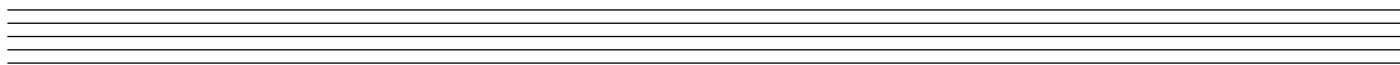
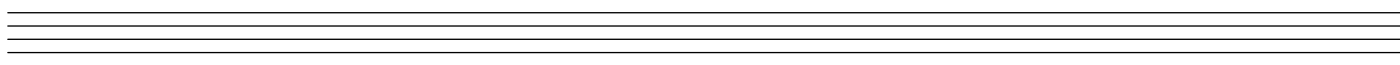
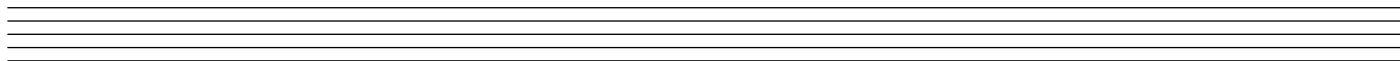
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REVIEWING MODES

Name: _____

Write the following modes in the given order starting on the pitch D:

1. *Dorian*4. *Mixolydian*2. *Phrygian*5. *Aeolian*3. *Lydian*6. *Locrian*

POST-TONAL MUSIC

REDEFINING CONSONANCE AND DISSONANCE

TERMS

<i>Post-tonal music</i>	<i>Chromatic Planing</i>
<i>Consonance</i>	<i>Text Painting</i>
<i>Dissonance</i>	<i>Symmetrical Scale</i>
<i>Poly-Chord</i>	<i>Modes of Limited Transposition</i>
<i>Quartal Harmony</i>	<i>Wholetone</i>
<i>Quintal Harmony</i>	<i>Octatonic</i>
<i>Diatonic Planing</i>	<i>Augmented Hexatonic</i>

COMPOSERS

<i>Charles Ives</i>	<i>Bela Bartok</i>
<i>William Schuman</i>	<i>Olivier Messiaen</i>

CONCEPTS

<i>Post-tonality vs Tonality vs Atonality</i>	<i>Breaking Voice Leading Rules</i>
<i>Redefining Consonance & Dissonance</i>	<i>Constructing Chords from Symmetrical Scales</i>
<i>Using Intuition</i>	<i>Writing An Analytical Paper</i>

Post-tonal music is a broad term for music that moves beyond traditional keys and chord hierarchies. Unlike tonal music, which is built around a central note (tonic) and a clear sense of consonance and dissonance, post-tonal music redefines these ideas, often treating all notes more equally. It is different from strict 12-tone music, which follows a specific system where all twelve notes must be used in a set order before repeating. Post-tonal music is more flexible—it can incorporate elements of tonal or 12-tone music but without strict rules, allowing for a mix of approaches. This flexibility means some post-tonal pieces may still have familiar harmonies, while others explore entirely new sound worlds. Central to post-tonal music is the idea that what was once considered dissonant can become accepted as consonant over time, changing how music is structured and heard.

WHAT IS CONSONANCE AND DISSONANCE?

POLYCHORDS

A **polychord** is the combination of two distinct chords played simultaneously, creating a more complex harmonic structure. Typically, a polychord consists of at least six unique pitches, unless the two chords share common tones. The sonority of a polychord can vary in consonance or dissonance depending on the relationship between the chords and the surrounding harmony. Some polychords sound harsher than others, especially those built on highly dissonant intervals like a minor second or a tritone. Additionally, the way a polychord is voiced—how its notes are spaced and arranged—can significantly impact how dissonant or consonant it is perceived to be. Polychords are often used for rhetorical effect, emphasizing tension, contrast, or harmonic complexity within a piece of music.

Piano

Measure	Treble Staff	Bass Staff
1	D $\flat$	C
2	D	C
3	E $\flat$	C
4	E	C
5	F	C
6	F $\sharp$	C

⑦

Measure	Treble Staff	Bass Staff
1	G	C
2	A $\flat$	C
3	A	C
4	B	C
5	B	C

QUARTAL AND QUINTAL HARMONY

Quartal harmony is a type of chord structure built primarily on the interval of a perfect fourth, rather than the traditional third-based (tertian) harmony found in most Western classical and tonal music. Chords in quartal harmony stack fourths (e.g., C–F–B $\flat$) instead of thirds (e.g., C–E–G), creating a more open, modern, or sometimes ambiguous sound. **Quintal harmony** follows a similar principle but is built on stacked fifths (e.g., C–G–D–A). Since a perfect fifth is the inversion of a perfect fourth, quintal harmony can sometimes sound similar to quartal harmony, but it often has a more expansive, open, or resonant quality. Both quartal and quintal harmonies are commonly used in jazz, Impressionist music, and 20th-century classical music to create sonorities that move away from traditional tonal functions.

Piano

Quartal

Quintal

C7 sus4

C sus2

PLANING

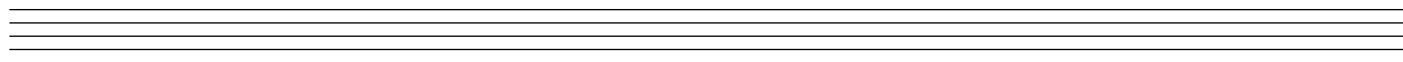
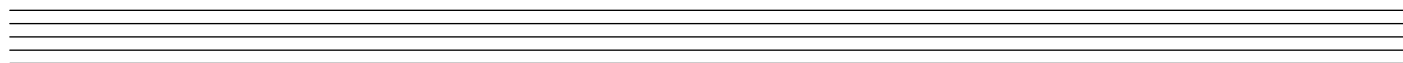
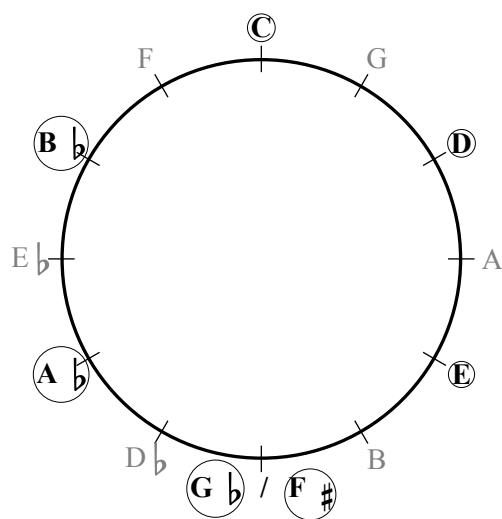
Piano

Diatonic Planing

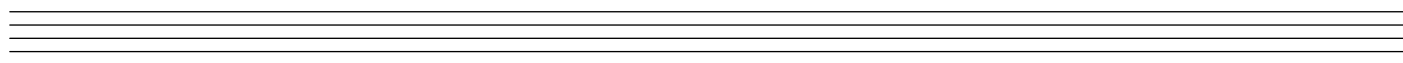
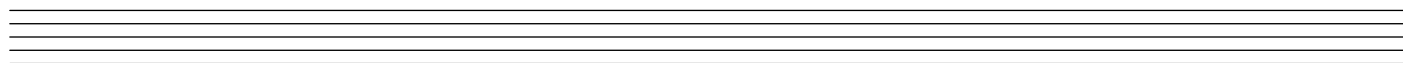
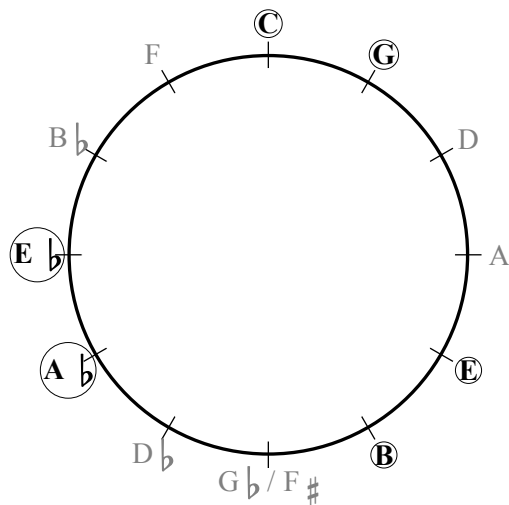
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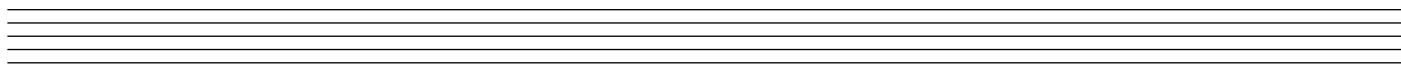
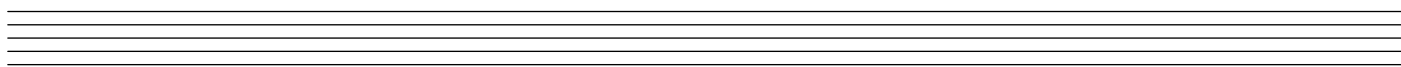
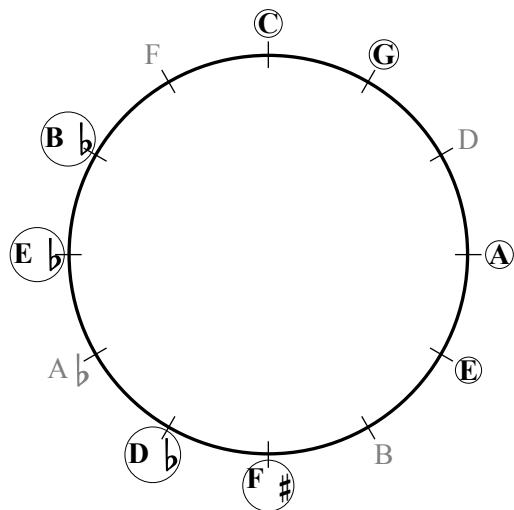
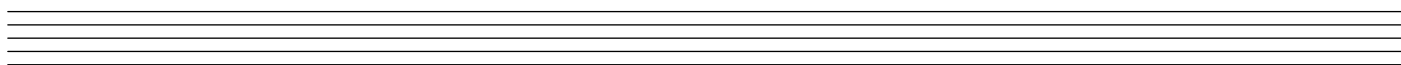
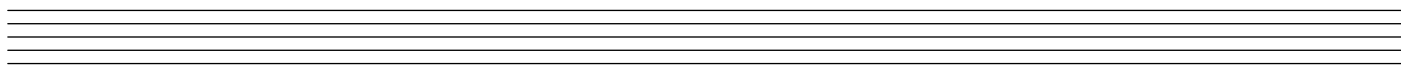
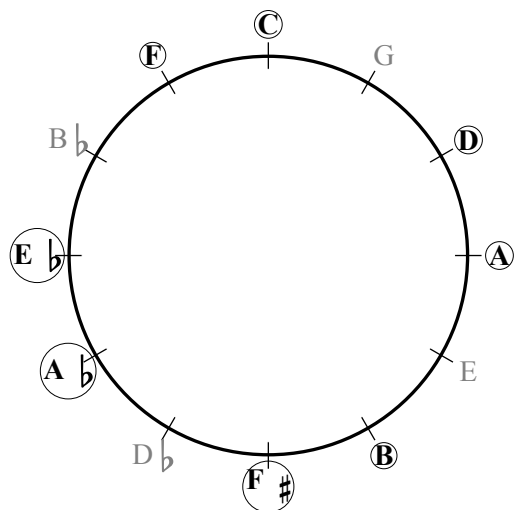
Chromatic Planing

MODES OF LIMITED TRANSPOSITION
OR
SYMMETRICAL SCALES
Wholetone



Augmented Hexatonic



Octatonic-OCT(0,1)**Octatonic-OCT(0,2)**

WRITING AN ANALYTICAL PAPER

When you write non-fiction, you sit down at your desk with a pile of notebooks, newspaper clippings, and books and you research and put a book together the way you would a jigsaw puzzle. —Janine di Giovanni

INTRODUCTION

Argument

Have An Opinion

Pattern Recognition Skills

Connect the musical with the extramusical

Have at least three points in your thesis

Be imaginative

Take An Intellectual Risk

Non-Prescriptive

See what has been said.

BODY

Be specific

Cite measure numbers, time stamps, page numbers, ect.

Use your music theory vocabulary

Have at least three example for each point you are trying to prove.

Use pictures of a musical excerpt

Use a diagram or graph

Quote another author.

If you find something striking, say something!

CONCLUSION

Restate Your Findings

Reiterate Striking Information

Why is your argument relevant?

Further study/research?