

Chapter 1 : Off-key | Define Off-key at www.nxgvision.com

Music for the Off-Key has 25 ratings and 2 reviews. Ian said: 'Fraid I had to bail out of this book part way through chapter one. I didn't like that thin.

Overview[edit] Methods that establish the key for a particular piece can be complicated to explain and vary over music history. The key signature is not always a reliable guide to the key of a written piece. It does not discriminate between a major key and its relative minor; the piece may modulate to a different key; if the modulation is brief, it may not involve a change of key signature, being indicated instead with accidentals. Occasionally, a piece in a mode such as Mixolydian or Dorian is written with a major or minor key signature appropriate to the tonic, and accidentals throughout the piece. Pieces in modes not corresponding to major or minor keys may sometimes be referred to as being in the key of the tonic. A piece using some other type of harmony , resolving e. An instrument is "in a key", an unrelated usage that means the pitches considered "natural" for that instrument. Such instruments are called transposing when their written notes differ from concert pitch. A key relationship is the relationship between keys, measured by common tone and nearness on the circle of fifths. See closely related key. Keys and tonality[edit] Perfect authentic cadence V-I [here in V7 -I form] with roots in the bass and tonic in the highest voice of the final chord: Though the key of a piece may be named in the title e. For example, the key of G includes the following pitches: Most often at the beginning and end of traditional pieces during the common practice period, the tonic, sometimes with its corresponding tonic chord, begins and ends a piece in a designated key. A key may be major or minor. Music can be described as being in the Dorian mode , or Phrygian , etc. Languages other than English may use other key naming systems. People sometimes confuse key with scale. A scale is an ordered set of notes typically used in a key, while the key is the "center of gravity" established by particular chord progressions. All these notes and chords, however, are used in conventional patterns that establish the primacy of the tonic note and triad. Cadences are particularly important in the establishment of key. Even cadences that do not include the tonic note or triad, such as half cadences and deceptive cadences, serve to establish key because those chord sequences imply a unique diatonic context. Short pieces may stay in a single key throughout. A typical pattern for a simple song might be as follows: More elaborate pieces may establish the main key, then modulate to another key, or a series of keys, then back to the original key. In the Baroque it was common to repeat an entire phrase of music, called a ritornello , in each key once it was established. In Classical sonata form , the second key was typically marked with a contrasting theme. Another key may be treated as a temporary tonic, called tonicization. In common practice period compositions, and most of the Western popular music of the 20th century, pieces always begin and end in the same key, even if as in some Romantic-era music the key is deliberately left ambiguous at first. Some arrangements of popular songs, however, modulate sometime during the song often in a repeat of the final chorus and thus end in a different key. This is an example of modulation. It should be noted that the key of the piece This is very difficult to put into concrete terms, but slow movements in A-flat major do have something in common, as do fast movements in C minor, concerto allegros in D major, etc. There has been disagreement on this point. It has been argued, since standards of pitch level have changed over the centuries, that today we actually hear pieces written two centuries ago in a different usually higher key than that intended by the composer. Many musicians, however, tend toward an empirical acceptance of specific moods associated with specific keys, regardless of changes in pitch standards and other factors. White [3] Emphasis added. In rock and popular music some pieces change back and forth, or modulate, between two keys. Instruments that do not play in the key of C are known as transposing instruments. Likewise, the horn , normally in the key of F, sounds notes a perfect fifth lower than written. Similarly, some instruments are "built" in a certain key. An instrument built in a certain key often, but not always, uses music written in the same key see trombone for an exception. However, some instruments, such as the diatonic harmonica and the harp , are in fact designed to play in only one key at a time: In Western musical composition, the key of a piece has important ramifications for its composition: As noted earlier, certain instruments are designed for a certain key, as playing in that key can be physically easier or harder.

Thus the choice of key can be an important one when composing for an orchestra, as one must take these elements into consideration. The piece must then be played on a more exotic instrument, or transposed by hand or at sight for the slightly larger A clarinet. There are clarinets with an extended range, with a longer bore and additional keys. Besides this though, the timbre of almost any instrument is not exactly the same for all notes played on that instrument. For this reason a piece that might be in the key of C might sound or "feel" somewhat different besides being in a different pitch to an observer if it is transposed to the key of A. In addition, since many composers often utilized the piano while composing, the key chosen can possibly have an effect over the composing. This is because the physical fingering is different for each key, which may lend itself to choosing to play and thus eventually write certain notes or chord progressions compared to others, or this may be done on purpose to make the fingering more efficient if the final piece is intended for piano. In music that does not use equal temperament, chords played in different keys are qualitatively different. Key coloration[edit] Key coloration is the difference between the intervals of different keys in a single non-equal tempered tuning, and the overall sound and "feel" the key created by the tuning of its intervals. Historical irregular musical temperaments usually have the narrowest fifths between the diatonic notes "naturals" producing purer thirds, and wider fifths among the chromatic notes "sharps and flats". Each key then has a slightly different intonation, hence different keys have distinct characters. Such "key coloration" was an essential part of much eighteenth- and nineteenth-century music and was described in treatises of the period. For example, in tunings with a wolf fifth, the key on the lowest note of the fifth sounds dramatically different from other keys and is often avoided. Modern music lacks key coloration because it uses equal temperament, in which all keys have the same pattern of intonation, differing only in pitch.

Chapter 2 : Music for the Off-key by Courttia Newland

This bar-code number lets you verify that you're getting exactly the right version or edition of a book. The digit and digit formats both work.

Lesson 12 - 12 Keys of Music I. Examples of Songs Played in Different Keys 5. The 12 Keys of Music 6. Introduction In music, the key identifies the tonal center or home base of a song. This tonal center or home base is a note that the whole song revolves around. Every note in the song wants to gravitate towards the home base note. For example, if a song is in the key of C, then every note in the song gravitates towards C. If a song is in the key of F, then every note would gravitate towards F. A song can be played so that any one of these twelve notes will be the tonal center or home base. Key signatures tell you what sharps or flats will appear in a song. Key signatures appear directly after the clef signs. The number of sharps or flats in the key signature can give you a clue as to what key a song is in. For example, if a song has no sharps or flats in the key signature, the song may be in the key of C. If a song has one sharp in the key signature, it may be in the key of G. If a song has one flat in the key signature, it may be in the key of F. Below is a chart of key signatures and what key it may correspond to. What Melody Note a Song Ends On What melody note a song ends on can also be a clue as to what key that song is written in. For example, if a song ends on C, it may be in the key of C. If a song ends on F, it may be in the key of F. If a song ends on G, it may be in the key of G, and so on. What Chord a Song Ends On What chord a song ends on can also be used to help you figure out what key a song is in. For example, if a song ends on a C chord, it may be in the key of C. If it ends on a G chord, it may be in the key of G. If it ends on an F chord, then it may be in the key of F, and so on. The 12 Keys of Music Below is a list of all the possible keys of music. Enharmonic keys are counted as one key.

Chapter 3 : Key (music) - Wikipedia

off-key (ˈɒfkiː, ˈɒfkiː) *adj.* 1. Music Pitched higher or lower than the correct notes of a melody. 2. Being out of accord with what is considered normal or appropriate.

Chapter 4 : 12 Keys of Music

Off-Key returns to the form as Newland presents a dozen strange misadventures that loosely parallel Roald Dahl's Tales Of The Unexpected, revealing a wide spectrum of registers of language and.

Chapter 5 : Music for the Off-Key: Twelve Macabre Short Stories by Courttia Newland

In Music for the Off-Key, Newland moulds the literary and the popular, and in the process reinvigorates the classic, short story form. There is a delight in the dark.

Chapter 6 : Music for the Off-Key: Twelve Macabre Short Stories

Music for the Off-Key: Twelve Macabre Short Stories Written by Niall Griffiths, author of Wreckage for n/a on no date provided Dark, compelling, twisted and grim in all the best ways possible, these stories turn us into, in Forster's phrase, 'the shock-headed public gaping round the campfire'.

Chapter 7 : Off-key Synonyms, Off-key Antonyms | www.nxgvision.com

I asked some music professors I encountered about it, and they never heard of it either, and told me the same thing the first doctor told me (maybe the piano was off key, the orchestra was playing in a different key, etc.).

Chapter 8 : the short review: Courttia Newland's Music for the Off-Key: Twelve Macabre Short Stories

Music for the Off-Key: Twelve Macabre Short Stories. Courttia Newland " I see White gyal fin' a nex' Mandingo fe' please 'er', Karen said snidely. I shrugged.

Chapter 9 : When You Hear Music in the Wrong Key

Varvel: An apology to music therapists for my off-key comment. Music therapists do exist and my snarky remark hit a flat note with them.