

Conferencia Plenaria

Rock Logic

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Abstract

In this talk I use simple geometry to outline an indigenous theory of Rock harmony, showing how these musicians uncovered a natural and deeply logical alternative to traditional harmonic procedures--one in which harmonies tend to go in reverse. I will show that similar procedures can be found in the music of the late 16th and early 17th century, including Morley and Schutz. From this point of view, the "functional" harmony of the baroque and classical period represents a departure from a larger norm.