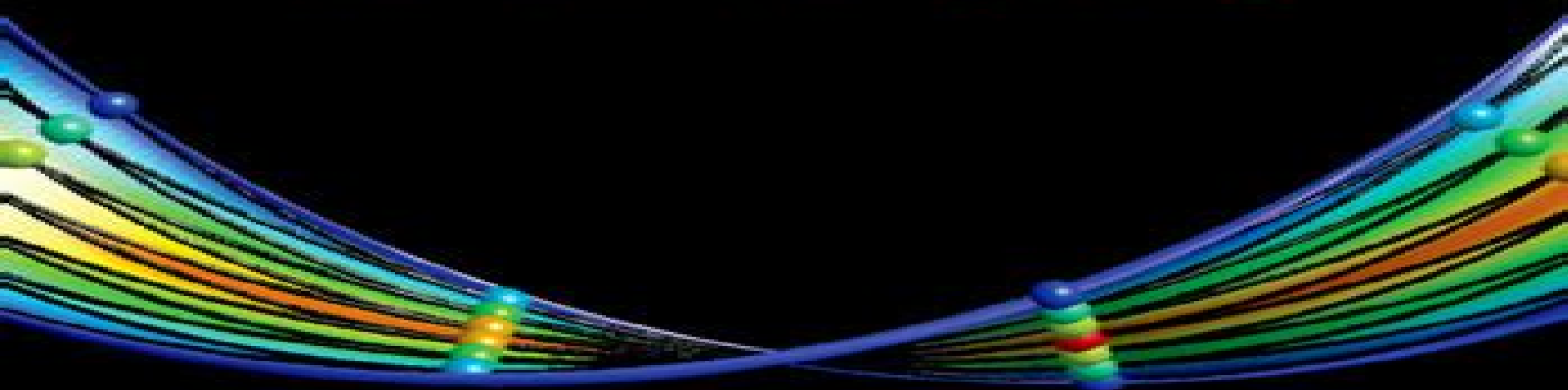


A GEOMETRY OF MUSIC

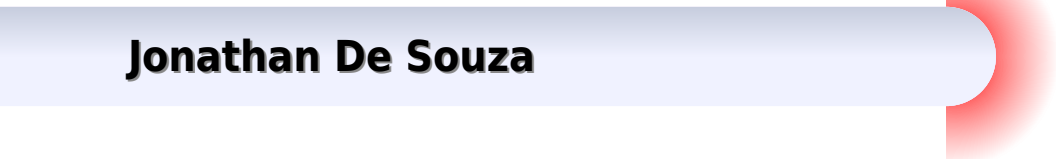
Harmony and Counterpoint in the
Extended Common Practice

DMITRI TYMOCZKO



Dmitri Tymoczko A Geometry Of Music Harmony And

Jonathan De Souza



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A Geometry of Music Dmitri Tymoczko, 2011-03-21 In this groundbreaking book Tymoczko uses contemporary geometry to provide a new framework for thinking about music one that emphasizes the commonalities among styles from Medieval polyphony to contemporary jazz *Geometry and Topology in Music* Moreno Andreatta, Emmanuel Amiot, Jason Yust, 2024-11-01 This book introduces path breaking applications of concepts from mathematical topology to music theory topics including harmony chord progressions rhythm and music classification Contributions address topics of voice leading Tonnetze maps of notes and chords and automatic music classification Focusing on some geometrical and topological aspects of the representation and formalisation of musical structures and processes the book covers topological features of voice leading geometries in the most recent advances in this mathematical approach to representing how chords are connected through the motion of voices leading to analytically useful simplified models of high dimensional spaces It generalizes the idea of a Tonnetz a geometrical map of tones or chords and shows how topological aspects of these maps can correspond to many concepts from music theory The resulting framework embeds the chord maps of neo Riemannian theory in continuous spaces that relate chords of different sizes and includes extensions of this approach to rhythm theory It further introduces an application of topology to automatic music classification drawing upon both static topological representations and time series evolution showing how static and dynamic features of music interact as features of musical style This volume will be a key resource for academics researchers and advanced students of music music analyses music composition mathematical music theory computational musicology and music informatics It was originally published as a special issue of the Journal of Mathematics and Music *Hearing Homophony* Megan Kaes Long, 2020-04-28 The question of tonality s origins in music s pitch content has long vexed many scholars of music theory However tonality is not ultimately defined by pitch alone but rather by pitch s interaction with elements like rhythm meter phrase structure and form Hearing Homophony investigates the elusive early history of tonality by examining a constellation of late Renaissance popular songs which flourished throughout Western Europe at the turn of the seventeenth century Megan Kaes Long argues that it is in these songs rather than in more ambitious secular and sacred works that the foundations of eighteenth century style are found Arguing that tonality emerges from features of modal counterpoint in particular the rhythmic phrase structural and formal processes that govern it and drawing on the arguments of theorists such as Dahlhaus Powers and Barnett she asserts that modality and tonality are different in kind and not mutually exclusive Using several hundred homophonic partsongs from Italy Germany England and France Long addresses a historical question of critical importance to music theory musicology and music performance Hearing Homophony presents not only a new model of tonality s origins but also a more comprehensive understanding of what tonality is providing novel insight into the challenging world of seventeenth century music **Syrene** **Sounds** Eleanor Chan, 2024-10-08 The visual material and literary cultures of the English Renaissance are littered with

objects that depict utilise or respond to the metaphor of musical harmony yet harmony in this period relied on a certain amount of carefully mannered dissonance Using visual and literary sources alongside musical works author Eleanor Chan explores the rise of the false relation a variety of dissonance that despite being officially frowned upon by contemporary theoretical treatises became characteristic of English vocal music between ca 1550 and 1630 [The Routledge Companion to Popular Music Analysis](#) Ciro Scotto, Kenneth M. Smith, John Brackett, 2018-09-28 The Routledge Companion to Popular Music Analysis Expanding Approaches widens the scope of analytical approaches for popular music by incorporating methods developed for analyzing contemporary art music This study endeavors to create a new analytical paradigm for examining popular music from the perspective of developments in contemporary art music Expanded approaches for popular music analysis is broadly defined as as exploring the pitch class structures form timbre rhythm or aesthetics of various forms of popular music in a conceptual space not limited to the domain of common practice tonality but broadened to include any applicable compositional analytical or theoretical concept that illuminates the music The essays in this collection investigate a variety of analytical theoretical historical and aesthetic commonalities popular music shares with 20th and 21st century art music From rock and pop to hip hop and rap dance and electronica from the 1930s to present day this companion explores these connections in five parts Establishing and Expanding Analytical Frameworks Technology and Timbre Rhythm Pitch and Harmony Form and Structure Critical Frameworks Analytical Formal Structural and Political With contributions by established scholars and promising emerging scholars in music theory and historical musicology from North America Europe and Australia The Routledge Companion to Popular Music Analysis Expanding Approaches offers nuanced and detailed perspectives that address the relationships between concert and popular music **Mathematics and the Craft of Thought in the Anglo-Dutch Renaissance** Eleanor Chan, 2021-09-30 The development of a coherent cohesive visual system of mathematics brought about a seminal shift in approaches towards abstract thinking in western Europe Vernacular translations of Euclid s Elements made these new and developing approaches available to a far broader readership than had previously been possible Scholarship has explored the way that the language of mathematics leaked into the literary cultures of England and the Low Countries but until now the role of visual metaphors of making and shaping in the establishment of mathematics as a practical tool has gone unexplored Mathematics and the Craft of Thought sheds light on the remarkable culture shift surrounding the vernacular language translations of Euclid and the geometrical imaginary that they sought to create It shows how the visual language of early modern European geometry was constructed by borrowing and quoting from contemporary visual culture The verbal and visual language of this form of mathematics far from being simply immaterial was designed to tantalize with material connotations This book argues that in a very real sense practical geometry in this period was built out of craft metaphors [Reflections on Malcolm Forsyth](#) Mary I. Ingraham, Robert C. Rival, 2019-10-23 Malcolm Forsyth 1936 2011 was a musical legend a much loved composer performer teacher and mentor Reflections on

Malcolm Forsyth presents a captivating and approachable portrait of one of Canada's finest modern composers. Readers will discover both public and private sides to the man and gain fresh insights from critical assessments of a broad range of Forsyth's compositions, his continuing popular appreciation and his lasting influence on the next generation of musicians and music scholars. Drawing from the perspectives of leading scholars, composers and musicians as well as on those of family, friends, students and colleagues, *Reflections on Malcolm Forsyth* honours the rich life and cultural significance of this exceptional creative mind. It is important reading for music students and researchers, professional performers and anyone who loves contemporary music. Contributors: Tommy Banks, Allan Gordon Bell, Nora Bumanis, Robin Elliott, Amanda Forsyth, Valerie Forsyth, Allan Gilliland, Carl Hare, Mary I. Ingraham, Edward Jurkowski, Ryan McClelland, John McPherson, Fordyce C. Duke, Pier Roxane Prevost, Kathy Primos, Tanya Prochazka, Leonard Ratzlaff, Rayfield Rideout, Robert C. Rival, Julia Shaw, Dale Sorensen, Christopher Taylor.

Symphonic Spectacles Sam Reenan, 2025. How did composers in the early twentieth century combine traditional approaches to musical structure? In *Symphonic Spectacles*, author Sam Reenan presents a set of case studies using works by Strauss, Beach, Ellington and Mahler among others to show readers how analyses of these works can tease apart the compositional design and reception histories of each piece. The book makes these comprehensive analyses even more relevant by including discussion of how the musical works reflect aspects of their composers' identities within their historical contexts.

A Blaze of Light in Every Word Victoria Malawey, 2020-05-01. The human singing voice holds immense power to convey mood, emotion and identity; in songs, it provides music's undeniable wow moments and communicates a pop song's meaning perhaps more than any other musical parameter. And unlike the other aspects of musical content like harmony, form, melody and rhythm for which generations of scholars have formed sophisticated analyses, scholarly approaches to vocal delivery remain grossly underdeveloped. An exciting and much-needed new approach, *A Blaze of Light in Every Word* presents a systematic and encompassing conceptual model for analyzing vocal delivery. Author Victoria Malawey focuses on three overlapping areas of inquiry: pitch, prosody and quality, while drawing on research from music theory and pedagogy as well as gender studies and philosophy to situate the sonic and material aspects of vocal delivery among broader cultural, philosophical and anthropological approaches to voice. Malawey develops a much-needed and innovative set of analytical tools through in-depth analyses of popular song recordings in genres spanning from hip hop to death metal. *A Blaze of Light in Every Word* brings new clarity to the relationship between the voice's sonic content and its greater signification, helping us understand the complexity and uniqueness of singing voices.

Mathemusical Conversations: Mathematics And Computation In Music Performance And Composition Elaine Chew, Gerard Assayag, Jordan B. L. Smith, 2016-07-21. *Mathemusical Conversations* celebrates the understanding of music through mathematics and the appreciation of mathematics through music. This volume is a compilation of the invited talks given at the Mathemusical Conversations workshop that took place in Singapore from 13-15 February 2015, organized by Elaine Chew in

partnership with Gerard Assayag for the scientific program and with Bernard Lanskey for the artistic program The contributors are world experts and leading scholars writing on the intersection of music and mathematics They also focus on performance and composition two topics which are foundational both to the understanding of human creativity and to the creation of tomorrow's music technologies This book is essential reading for researchers in both music and mathematics It will also appeal more broadly to scholars students musicians and anyone interested in new perspectives on the intimate relationship between these two universal human activities

Schoenberg's Atonal Music Jack Boss, 2019-07-04 Portrays Schoenberg's atonal music as successions of motives and pitch class sets that flesh out musical idea and basic image

frameworks **Schnittke Studies** Gavin Dixon, 2016-11-18 Alfred Schnittke 1934-1998 was arguably the most important Russian composer since Shostakovich and his music has generated a great deal of academic interest in the years since his death Schnittke Studies provides a variety of perspectives on the composer and his music The field is currently diverse and vibrant and this book demonstrates the range of academic approaches being applied to Schnittke's work and the insights they provide covering polystylism for which Schnittke is best known the significance of the composer's Christian faith and detailed formal analyses of key works with connections drawn between the apparently divergent periods of the composer's career This book has been prepared as a memorial to Professor Alexander Ivashkin a leading scholar in the field who died in 2014 and will be of interest not only to those studying Schnittke's music but also those with an interest in late Soviet era music in general Chapter 5 of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license **The Oxford**

Handbook of Western Music and Philosophy Tomás McAuley, Nanette Nielsen, Jerrold Levinson, Ariana Phillips-Hutton, 2021 The Oxford Handbook of Western Music and Philosophy celebrates the ways in which musicians have historically called upon philosophy as a source of inspiration and encouragement and scholars of music through the ages have turned to philosophy for insight into music and into the worlds that sustain it *Pattern in Music* Darrell

Conklin, 2023-11-14 This book presents analyses of pattern in music from different computational and mathematical perspectives A central purpose of music analysis is to represent discover and evaluate repeated structures within single pieces or within larger corpora of related pieces In the chapters of this book music corpora are structured as monophonic melodies polyphony or chord sequences Patterns are represented either extensionally as locations of pattern occurrences in the music or intensionally as sequences of pitch or chord features rhythmic profiles geometric point sets and logical expressions The chapters cover both deductive analysis where music is queried for occurrences of a known pattern and inductive analysis where patterns are found using pattern discovery algorithms Results are evaluated using a variety of methods including visualization contrasting corpus analysis and reference to known and expected patterns Pattern in Music will be a key resource for academics researchers and advanced students of music musicology music analyses mathematical

music theory computational musicology and music informatics This book was originally published as a special issue of the Journal of Mathematics and Music

Theological Stains Assaf Shelleg, 2020 In this in depth study of Israeli art music in the second half of the twentieth century author Assaf Shelleg explores how art music and modern Hebrew literature engaged with Zionism and competing diasporic Jewish histories that are not grounded in notions of territory

Music: Its Theologies and Spiritualities Edward Foley, 2020-11-25 This volume is an exploration of the varied and sometimes unrecognized ways in which music especially in ritual contexts can serve as both a spiritual conduit as well as a theological source With topics ranging from a Congolese choir in Ireland to the Orthodox chant in Georgia from postmodern reflections on new Passion compositions to reflections on the sacramentality of Black gospel music this volume offers a rich plumbing of very diverse yet well researched musical traditions case studies from around the globe for their spiritual and theological contributions

Pieces of Tradition Daniel Harrison, 2016 Over the last century tonality has adapted and persisted in remarkable ways In Pieces of Tradition Daniel Harrison explores the modern endurance of tonal music examining works by masters such as Shostakovich and Hindemith alongside music by Leonard Bernstein and Brian Wilson

Enacting Musical Time Mariusz Kozak, 2020 A compelling approach among works on temporality phenomenology and the ecologies of the new sound worlds Enacting Musical Time argues that musical time is itself the site of the interaction between musical sounds and a situated embodied listener created by the moving bodies of participants engaged in musical activities

Music at Hand Jonathan De Souza, 2017-03-06 From prehistoric bone flutes to pipe organs to digital synthesizers instruments have been important to musical cultures around the world Yet how do instruments affect musical organization And how might they influence players bodies and minds Music at Hand explores these questions with a distinctive blend of music theory psychology and philosophy Practicing an instrument of course builds bodily habits and skills But it also develops connections between auditory and motor regions in a player's brain These multi sensory links are grounded in particular instrumental interfaces They reflect the ways that an instrument converts action into sound and the ways that it coordinates physical and tonal space Ultimately these connections can shape listening improvisation or composition This means that pianos guitars horns and bells are not simply tools for making notes Such technologies as creative prostheses also open up possibilities for musical action perception and cognition Throughout the book author Jonathan De Souza examines diverse musical case studies from Beethoven to blues harmonica from Bach to electronic music introducing novel methods for the analysis of body instrument interaction A companion website supports these analytical discussions with audiovisual examples including motion capture videos and performances by the author Written in lucid prose Music at Hand offers substantive insights for music scholars while remaining accessible to non specialist readers This wide ranging book will engage music theorists and historians ethnomusicologists organologists composers and performers but also psychologists philosophers media theorists and anyone who is curious about how musical experience is embodied and conditioned by technology

Beating Time and

Measuring Music in the Early Modern Era Roger Mathew Grant, 2014-10-21 *Beating Time* *Measuring Music in the Early Modern Era* chronicles the shifting relationships between ideas about time in music and science from the sixteenth through the early nineteenth centuries. Centered on theories of musical meter, the book investigates the interdependence between theories of meter and conceptualizations of time from the age of Zarlino to the invention of the metronome. These formulations have evolved throughout the history of Western music, reflecting fundamental reevaluations not only of music but also of time itself. Drawing on paradigms from the history of science and technology and the history of philosophy, author Roger Mathew Grant illustrates ways in which theories of meter and time, informed by one another, have manifested themselves in the field of music. During the long eighteenth century, treatises on subjects such as aesthetics, music theory, mathematics, and natural philosophy began to reflect an understanding of time as an absolute quantity independent of events. This gradual but conclusive change had a profound impact on the network of ideas connecting time, meter, character, and tempo. Investigating the impacts of this change, Grant explores the timekeeping techniques musical and otherwise that implemented this conceptual shift both technologically and materially. Bringing together diverse strands of thought in a broader intellectual history of temporality, Grant's study fills an unexpected yet conspicuous gap in the history of music theory and is essential reading for music theorists and composers as well as historical musicologists and practitioners of historically informed performance.

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