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Harmony and Counterpoint in the Extended Common Practice
Algebraic, Geometric, Combinatorial, Topological and Applied Approaches to Understanding Musical Phenomena
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The Science behind a Musical Art
An Analysis of Contemporary Tonal Music
The Mathematical Foundations of Music

AHMED SIMPSON

The Young Composer's Voice Courier Corporation

An invaluable introduction to the art and craft of musical composition from a distinguished teacher and composer This essential introduction to the art and craft of musical composition is

designed to familiarize beginning composers with principles and techniques applicable to a broad range of musical styles, from concert pieces to film scores and video game music. The first of its kind to utilize a style-neutral approach, in addition to presenting the commonly known classical forms, this book offers invaluable general guidance on developing and connecting musical ideas, building to a climax, and other fundamental formal principles. It is designed for both classroom use and independent study.

Contemporary Counterpoint

Scarecrow Press

This comprehensive resource features more than 400 projections and colour illustrations augmented by MRI images for added detail to enhance the anatomy and positioning presentations.

Pieces of Tradition

Routledge

In this book, David Temperley addresses a fundamental question about music cognition: how do we extract basic kinds of musical information, such as meter, phrase structure, counterpoint, pitch spelling, harmony, and key from music as we hear it? Taking a computational approach, Temperley develops models for generating these aspects of musical structure. The models he proposes are based on preference rules, which are criteria for evaluating a possible structural analysis of a

piece of music. A preference rule system evaluates many possible interpretations and chooses the one that best satisfies the rules. After an introductory chapter, Temperley presents preference rule systems for generating six basic kinds of musical structure: meter, phrase structure, contrapuntal structure, harmony, and key, as well as pitch spelling (the labeling of pitch events with spellings such as A flat or G sharp). He suggests that preference rule systems not only show how musical structures are inferred, but also shed light on other aspects of music. He substantiates this claim with discussions of musical ambiguity, retrospective revision, expectation, and music outside the Western canon (rock and traditional African music). He proposes a framework for the description of musical styles based on preference rule systems and explores the relevance of preference rule systems to higher-level aspects of music, such as musical schemata, narrative and drama, and musical tension.

Voice Leading Oxford University Press

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 repertories 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.

Creative Music Composition MIT Press

A Geometry of MusicHarmony and Counterpoint in the Extended Common PracticeOUP USA

Craft and Art A Geometry of MusicHarmony and Counterpoint in the Extended Common Practice

Creative Music Composition is designed to be an introductory textbook for music students. "Creative composition"-composing in your own style, rather than in the style of a composer of the past-is embraced by music educators not only for composition students, but for beginning performers and music educators, and is often offered to all music students and non-music majors who wish to enhance their musical creativity. With 25 years of experience teaching fledgling composers, the author tackles the key ingredients that make for successful composition, including: stimulus to the musical imagination; discussion of a variety of current musical languages; analysis of many examples from contemporary scores; technical exercises; suggestions as to how to start a composition; structures; and

examinations of works from particular genres. Wilkins covers several musical languages, from folk and popular to serialism; analyses various rhythmic forms; suggests approaches for composing for a variety of instruments, from traditional to electronic ones, as well as for the human voice; addresses the nuts and bolts of score preparation; and offers career advice. For all composition students-and for music students in general-Creative Music Composition offers a clear and concise introduction that will enable them to reach their personal goals.

Musical Idea, Basic Image, and Specters of Tonal Function

Macmillan International Higher Education

This is the most comprehensive survey ever published of auxiliary verb constructions, as in 'he could have been going to drink it' and 'she does eat cheese'. Drawing on a database of over 800 languages Dr Anderson examines their morphosyntactic forms and semantic roles. He investigates and explains the historical changes leading to the cross-linguistic diversity of inflectional patterns, and he presents his results within a new typological framework. The book's impressive range includes data on variation within and across languages and language families. In addition to examining languages in Africa, Europe, and Asia the author presents analyses of languages

in Australasia and the Pacific and in North, South, and Meso-America. In doing so he reveals much that is new about the language families of the world and makes an important contribution to the understanding of their nature and evolution. His book will interest scholars and researchers in language typology, historical and comparative linguistics, syntax, and morphology.
Integrating Technique and Music Through Improvisation Springer Science & Business Media
This title was first published in 2001. The last century has witnessed the ascendancy of the avant-garde in music. From Schoenberg to Boulez to Stockhausen, the avant-garde has defined the modern conception of musical creativity. Contemporary serious music demands the "new" in terms of style, form and ways of listening and hearing. Implicit in this approach is the rejection of the "old", from the baroque to the music of the later 19th-century symphonists. Paradoxically, however, it is this "old" repertoire which contiues to dominate concert programmes. An exploration of this dichotomy lies at the heart of this book. Drawing on a wealth of European philosophical and musical texts, the author examines the origins of the avant-garde and its relation to modernity in tandem

with the history of the tonal tradition.

Treatise on Harmony

Courier Corporation

Go behind the scenes with the musician The New York Times called "a guitar God!" Oft-hailed as the Jimi Hendrix of his generation, living guitar legend Joe Satriani has long transcended stylistic boundaries with a sound that raises the bar like a new horizon for the broader genre of instrumental guitar rock. Joe's 6-string secrets have astounded listeners around the world for nearly 30 years. In Strange Beautiful Music: A Musical Memoir, Satriani and coauthor, music biographer Jake Brown, take fans on their first authorized tour of the story behind his climb to stardom and the creative odyssey involved in writing and recording a storied catalog of classics including "Surfing with the Alien," "Summer Song," "Satch Boogie," "Always With Me, Always With You," "The Extremist," "Flying in a Blue Dream," "Crowd Chant," and more. Featuring previously unpublished photos and hours of exclusive, firsthand interviews with Satriani, Strange Beautiful Music offers a unique look inside the studio with Joe, giving fans a chance to get up close and personal like never before. With insider details about his collaboration with multi-platinum supergroup Chickenfoot, exclusive interviews with Sammy Hagar and Michael Anthony of Van Halen

and Chad Smith of the Red Hot Chili Peppers, commentary from fellow guitar legends such as Steve Vai, Metallica's Kirk Hammett, Primus's Larry LaLonde, and legendary music producers including Glynn Johns and the late Andy Johns, this memoir offers a rare inside look for die-hard Satriani fans, guitar enthusiasts, and anyone who loves to rock.

Romanticism Through the Twelve-Tone Row
Routledge

This book constitutes the refereed proceedings of the Third International Conference on Mathematics and Computation in Music, MCM 2011, held in Paris, France, in June 2011. The 24 revised full papers presented and the 12 short papers were carefully reviewed and selected from 62 submissions. The MCM conference is the flagship conference of the Society for Mathematics and Computation in Music. This year’s conference aimed to provide a multi-disciplinary platform dedicated to the communication and exchange of ideas amongst researchers involved in mathematics, computer science, music theory, composition, musicology, or other related disciplines. Areas covered were formalization and geometrical representation of musical structures and processes; mathematical models for music improvisation and gestures theory;

set-theoretical and transformational approaches; computational analysis and cognitive musicology as well as more general discussions on history, philosophy and epistemology of music and mathematics.

A Musical Memoir

Elsevier

A commonsense, self-contained introduction to the mathematics and physics of music; essential reading for musicians, music engineers, and anyone interested in the intersection of art and science. “Mathematics can be as effortless as humming a tune, if you know the tune,” writes Gareth Loy. In Musimathics, Loy teaches us the tune, providing a friendly and spirited tour of the mathematics of music—a commonsense, self-contained introduction for the nonspecialist reader. It is designed for musicians who find their art increasingly mediated by technology, and for anyone who is interested in the intersection of art and science. In Volume 1, Loy presents the materials of music (notes, intervals, and scales); the physical properties of music (frequency, amplitude, duration, and timbre); the perception of music and sound (how we hear); and music composition. Calling himself “a composer seduced into mathematics,” Loy provides answers to foundational questions about the mathematics of music accessibly yet rigorously. The

examples given are all practical problems in music and audio. Additional material can be found at http://www.musimathics.com.
OUP Oxford
Did you ever ask whether music makes people smart, why a Parkinson patient's gait is improved with marching tunes, and whether Robert Schumann was suffering from schizophrenia or Alzheimer's disease? This broad but comprehensive book deals with history and new discoveries about music and the brain. It provides a multi-disciplinary overview on music processing, its effects on brain plasticity, and the healing power of music in neurological and psychiatric disorders. In this context, the disorders the plagued famous musicians and how they affected both performance and composition are critically discussed, and music as medicine, as well as music as a potential health hazard are examined. Among the other topics covered are: how music fit into early conceptions of localization of function in the brain, the cultural roots of music in evolution, and the important roles played by music in societies and educational systems. Topic: Music is interesting to almost everybody Orientation: This book looks at music and the brain both historically and in the light of the latest research findings Comprehensiveness: This is the largest and

most comprehensive volume on "music and neurology" ever written! Quality of authors: This volume is written by a unique group of real world experts representing a variety of fields, ranging from history of science and medicine to neurology and musicology

Harmony Book

University Rochester Press

Tonality and Transformation is a groundbreaking study in the analysis of tonal music. Focusing on the listener's experience, author Steven Rings employs transformational music theory to illuminate diverse aspects of tonal hearing - from the infusion of sounding pitches with familiar tonal qualities to sensations of directedness and attraction. In the process, Rings introduces a host of new analytical techniques for the study of the tonal repertory, demonstrating their application in vivid interpretive set pieces on music from Bach to Mahler. The analyses place the book's novel techniques in dialogue with existing tonal methodologies, such as Schenkerian theory, avoiding partisan debate in favor of a methodologically careful, pluralistic approach. Rings also engages neo-Riemannian theory-a popular branch of transformational thought focused on chromatic harmony-reanimating its basic operations with tonal dynamism and bringing

them into closer rapprochement with traditional tonal concepts. Written in a direct and engaging style, with lively prose and plain-English descriptions of all technical ideas, Tonality and Transformation balances theoretical substance with accessibility: it will appeal to both specialists and non-specialists. It is a particularly attractive volume for those new to transformational theory: in addition to its original theoretical content, the book offers an excellent introduction to transformational thought, including a chapter that outlines the theory's conceptual foundations and formal apparatus, as well as a glossary of common technical terms. A contribution to our understanding of tonal phenomenology and a landmark in the analytical application of transformational techniques, Tonality and Transformation is an indispensible work of music theory.

A History of Musical Style Springer Science & Business Media

This enlarged and fully updated new edition of the best-selling Introduction to Women's Studies provides a wide-ranging and accessible overview of the main themes, issues and substantive areas in this popular and expanding field. Truly interdisciplinary in its approach, it introduces the student to key ideas and debates, offering an up-to-date summary of research

and a critique of important arguments. Three new chapters have been added to extend further the book's broad scope and all the chapters have been revised to take account of the latest developments in the field.
Schoenberg's Atonal Music CRC Press
How music has influenced mathematics, physics, and astronomy from ancient Greece to the twentieth century Music is filled with mathematical elements. The works of Bach are often said to possess a math-like logic, and Arnold Schoenberg, Iannis Xenakis, and Karlheinz Stockhausen wrote music explicitly based on mathematical principles. Yet Eli Maor argues that it is music that has had the greater influence on mathematics, not the other way around. Starting with Pythagoras, proceeding through Schoenberg, and bringing the story up to the present with contemporary string theory, Music by the Numbers tells a fascinating story of composers, scientists, inventors, and eccentrics who have played a role in the age-old relationship between music, mathematics, and the physical sciences. Weaving compelling stories of historical episodes with Maor's personal reflections as a mathematician and lover of classical music, this book will delight anyone who loves math and music.
Tonality and Transformation Carl

Fischer, L.L.C.
In recent years neo-Riemannian theory has established itself as the leading approach of our time, and has proven particularly adept at explaining features of chromatic music. The Oxford Handbook of Neo-Riemannian Music Theories assembles an international group of leading music theory scholars in an exploration of the music-analytical, theoretical, and historical aspects of this new field.
Tonal Pitch Space
BenBella Books, Inc.
Pulling great sounds in the studio is a peculiar mix of art and science. Mike Stavrou's unique perspective has helped thousands of readers via his column in AudioTechnology magazine, and now the closely guarded secrets of one of the world's top sound balance engineers have been laid bare in this book.
Mixing with Your Mind
Alfred Music
The original edition of The Geometry of Musical Rhythm was the first book to provide a systematic and accessible computational geometric analysis of the musical rhythms of the world. It explained how the study of the mathematical properties of musical rhythm generates common mathematical problems that arise in a variety of seemingly disparate fields. The book also introduced the distance approach to phylogenetic analysis and illustrated its application to the study of musical rhythm. The new

edition retains all of this, while also adding 100 pages, 93 figures, 225 new references, and six new chapters covering topics such as meter and metric complexity, rhythmic grouping, expressive timbre and timing in rhythmic performance, and evolution phylogenetic analysis of ancient Greek paeonic rhythms. In addition, further context is provided to give the reader a fuller and richer insight into the historical connections between music and mathematics.

Strange Beautiful Music OUP USA

An exceptional text for undergraduate and graduate music students, Modal Counterpoint, Renaissance Style uses a wide variety of carefully graded exercises to present guidelines for writing and analyzing 16th-century music. The only species counterpoint text that draws directly on Renaissance treatises, it provides a conceptual framework to guide students through composition and analysis as it teaches them general structural principles. With stylistically diverse examples including not only motets and mass movements but also French chansons, German chorale settings, English canzonets, Italian madrigals, and Spanish organ hymns, villancicos, and ricercars, the book gives students a real-life feel for the subject. It distinguishes

between technical requirements (hard rules) and stylistic guidelines (soft rules), and includes coordinated exercises that allow students to develop their skills systematically. The concluding chapters provide the formal and conceptual building blocks for longer pieces and encourage students to understand analysis and composition as complementary activities. By the end of the book, students are writing real compositions, not just drill exercises. The text also features progressively graded exercises, historical asides that explain important topics and issues of the period, and some notes in the preface on using the book in the classroom.

Combining the historical accuracy of style-oriented texts with the more systematic species counterpoint approach, this book offers a unique alternative to other methods. Now in its second edition, Modal Counterpoint, Renaissance Style integrates improvisation activities and new repertoire examples into many chapters; revises the chapter on three-part writing (Chapter 14) so that it pays more attention to rules and strategies; reworks the chapters on cadences (Chapter 10) and on writing two parts in mixed values (Chapter 11) to make them more accessible to students; incorporates clarified instructions throughout; and includes a summary of

rules.
From Classicism to Modernism Routledge An introduction to the theory of orbifolds from a modern perspective, combining techniques from geometry, algebraic topology and algebraic geometry. One of the main motivations, and a major source of examples, is string theory, where orbifolds play an important role. The subject is first developed following the classical description analogous to manifold theory, after which the book branches out to include the useful description of orbifolds provided by groupoids, as well as many examples in the context of algebraic geometry. Classical invariants such as de Rham cohomology and bundle theory are developed, a careful study of orbifold morphisms is provided, and the topic of orbifold K-theory is covered. The heart of this book, however, is a detailed description of the Chen-Ruan cohomology, which introduces a product for orbifolds and has had significant impact. The final chapter includes explicit computations for a number of interesting examples.

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