

# A Geometry Of Music Harmony And Counterpoint In The Extended Common Practice Dmitri Tymoczko

Rigorous concern for voice leading is of greatest importance in common-practice music, although jazz and pop music also demonstrate attention to voice leading to varying degrees.

A special subclass of the hemitonic scales is the cohemitonic scales. Cohemitonic scales contain two or more semitones (making them hemitonic) such that two or more of the semitones appear consecutively in scale order. For example, the Hungarian minor scale in C includes F?, G, and A? in that order, with a semitone between F? and G, and then a semitone between...

{C<sub>n</sub> : n is an integer} = {..., C?2, C?1, C0, C1, C2, C3, ...}.

The style of voice leading will depend on the performing medium; for...

Pandiatonism

(September): 166. Tymoczko, Dmitri. 2011. *A Geometry of Music: Harmony and Counterpoint in the Extended Common Practice*. Oxford and New York: Oxford University

Pandiatonism is a musical technique of using the diatonic (as opposed to the chromatic) scale without the limitations of functional tonality. Music using this technique is pandiatonic.

Although there is no formal upper or lower limit to this sequence, only a few of these pitches are audible to humans.

Music theory is frequently concerned with describing how musicians and composers...

Voice leading

ISBN 9781135043018. Tymoczko, Dmitri (2011). *A Geometry of Music: Harmony and Counterpoint in the Extended Common Practice*. Oxford Studies in Music Theory. New

Voice leading (or part writing) is the linear progression of individual melodic lines (voices or parts) and their interaction with one another to create harmonies, typically in accordance with the principles of common-practice harmony and counterpoint. These principles include voices sounding smooth and independent, generally minimising movement to common tones as well as steps to the closest chord tone possible, therefore minimising leaps where possible. As a result, different voicings and inversions of chords may provide smoother voice leading.

Pitch class is important because human pitch-perception is periodic: pitches belonging to the same pitch class are perceived as having a similar quality or color, a property...

The root of the tonic triad forms the name given to the key, so in the key of C major the note C can be both the tonic of the scale and the root of the tonic triad. However, the tonic can be a different tone in the same scale, and then the work is said to be in one of the modes of...

Tonality

*Tonality in Music: A General Theory*. San Marino, California: Everett Books. ISBN 0-940459-19-1. Tymoczko, Dmitri. 2011. *A Geometry of Music: Harmony and Counterpoint*

Tonality is the arrangement of pitches and / or chords of a musical work in a hierarchy of perceived relations, stabilities, attractions, and directionality.

In this hierarchy, the single pitch or the root of a triad with the greatest stability in a melody or in its harmony is called the tonic. In this context "stability" approximately means that a pitch occurs frequently in a melody – and usually is the final note – or that the pitch often appears in the harmony, even when it is not the pitch used in the melody.

## Macroharmony

ISBN 978-1-315-54470-0 (ebk). Tymoczko, Dmitri. 2011. *A Geometry of Music: Harmony and Counterpoint in the Extended Common Practice*. Oxford Studies in Music Theory. Oxford:

In music analysis, the macroharmony is what comprises the discrete pitch classes within a given (structural) duration of time.

## Anhemitonic scale

Dmitri Tymoczko, in *A Geometry of Music: Harmony and Counterpoint in the Extended Common Practice* (ISBN 978-0195336672), includes hemitonian in calculation

Musicology commonly classifies scales as either hemitonic or anhemitonic. Hemitonic scales contain one or more semitones, while anhemitonic scales do not contain semitones. For example, in traditional Japanese music, the anhemitonic yo scale is contrasted with the hemitonic in scale. The simplest and most commonly used scale in the world is the atritonic anhemitonic "major" pentatonic scale. The whole tone scale is also anhemitonic.

Conventionally used with a predominant function (resolving to the dominant), the three most common types of augmented sixth chords are usually called the Italian sixth, the French sixth, and the German sixth.

## Augmented sixth chord

Clarendon Press. Tymoczko, Dmitri. *A Geometry of Music: Harmony and Counterpoint in the Extended Common Practice* (Oxford and New York: Oxford University Press

In music theory, an augmented sixth chord contains the interval of an augmented sixth, usually above its bass tone. This chord has its origins in the Renaissance, was further developed in the Baroque, and became a distinctive part of the musical style of the Classical and Romantic periods.

## Pitch class

*The Harvard Dictionary of Music*, p.776. Harvard. ISBN 9780674011632. Tymoczko, Dmitri (2011). *A Geometry of Music: Harmony and Counterpoint in the Extended*

In music, a pitch class (p.c. or pc) is a set of all pitches that are a whole number of octaves apart; for example, the pitch class C consists of the Cs in all octaves. "The pitch class C stands for all possible Cs, in whatever octave position." Important to musical set theory, a pitch class is "all pitches related to each other by octave, enharmonic equivalence, or both." Thus, using scientific pitch notation, the pitch class "C" is the set

## Music theory

*"The Mbira Class of African Instruments in Rhodesia"*; *African Music Society Journal* 4, no. 3:78–95. Tymoczko, Dmitri (2011). *A Geometry of Music: Harmony*

Music theory is the study of theoretical frameworks for understanding the practices and possibilities of music. The Oxford Companion to Music describes three interrelated uses of the term "music theory": The first is the "rudiments", that are needed to understand music notation (key signatures, time signatures, and rhythmic notation); the second is learning scholars' views on music from antiquity to the present; the third is a sub-topic of musicology that "seeks to define processes and general principles in music". The musicological approach to theory differs from music analysis "in that it takes as its starting-point not the individual work or performance but the fundamental materials from which it is built."

## Oleo (composition)

*Alfred Music*. pp. 215–216. ISBN 0-88284-722-8 – via Google Books. Tymoczko, Dmitri (2011). *"Bill Evans"; "Oleo"; "A Geometry of Music: Harmony and Counterpoint*

"Oleo" is a hard bop composition by Sonny Rollins, written in 1954. It has become a jazz standard, and has been performed by numerous jazz artists such as Miles Davis, John Coltrane, and Bill Evans.

## Des pas sur la neige

*French Music Since Berlioz.* Ashgate Publishing, Ltd. p. 208. ISBN 9780754602828. Tymoczko, Dmitri (February 21, 2011). *A Geometry of Music: Harmony and Counterpoint*

Des pas sur la neige is a musical composition by French composer Claude Debussy. It is the sixth piece in the composer's first book of Préludes, written between late 1909 and early 1910. The title is in French and translates to "Footprints in the Snow" The piece is 36 measures long and takes approximately three and a half to four and a half minutes to play. It is in the key of D minor. The prelude was, along with Danseuses de Delphes, one of the preludes Debussy believed should be played "entre quatre-z-yeux" (literally "between four eyes") meaning intimately, as if privately.

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