

# Composition With Pitch Classes A Theory Of Compositional Design

A ^AGeometry of MusicComposition with Pitch–classesEar Training for Twentieth–century MusicMathematics and Computation in MusicComposition, Chromaticism and the Developmental ProcessConnectionist Representations of Tonal MusicImprovising on Classical MasterpiecesAnalyzing Atonal MusicNotes on a Course of Lectures in KinematicsA Course of Instruction in InstrumentationThe Pestalozzian Music Teacher; Or Class Instructor in Elementary Music, in Accordance with Analytic Method ... To which are Added Illustrative Lessons on Form, Number and Arithmetic, Language and Grammar ... by J. W. Dickinson, EtcThe Musical Times and Singing–class CircularThe Vineyard of SongEnglish Mechanic and Mirror of ScienceMusical Times and Singing Class CircularCourse of Study for the Common Schools of IllinoisAero DigestHow to ReadThe Second Course of Orthographic Projection Dmitri Tymoczko Robert Morris Michael L. Friedmann Timour Klouche Henry Burnett Michael R. W. Dawson Bruce Arnold Michiel Schuijjer Albert William Smith Salomon Jadassohn Lowell Mason Chester G. Allen Illinois Education Association. County Superintendents' Section Carstairs Douglas Richard Lewis William Binns

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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

michael friedmann s ear training for twentieth century music is a skills text using non tonal materials students are asked to improvise at the keyboard sing at sight take dictation memorize melodies by rote and identify selected set classes by eye and ear

this volume comprises a selection of papers presented at the first international conference on mathematics and computation in music mcm2007 the conference took place at the staatliches institut für musikforschung pk national institute for music research in berlin during may 18 20 2007 and was jointly organized by the national institute for music research berlin and the society of mathematics and computation in music the papers were selected for the conference by the program committee and classified into talks and posters all papers underwent further selection revision and elaboration for this book publication the articles cover a research field which is heterogeneous with respect to content scientific language and methodology on one hand this reflects the heterogeneity and richness of the musical subject domain itself on the other hand it exemplifies a tradition which has been explicitly intended by

both the organizers and the founders of the society namely to support the integration of mathematical and computational proaches to music theory composition analysis and performance the subdivision into three parts reflects the original structure of the program these parts are opened by invited papers and followed by talks and posters

musicology having been transmitted as a compilation of disparate events and disciplines has long necessitated a magic bullet a unified field theory so to speak that can interpret the steady metamorphosis of western art music from late medieval modality to twentieth century atonality within a single theoretical construct burnett and nitzberg challenge the traditional understanding of development and advance a new theory of eleven pitch tonality as it relates to the corpus of western composition the book plots the evolution of tonality and its bearing on style and the compositional process itself the authors move beyond existing theory and analysis to base their theory from the standpoint of chromatic pitch fields these fields are the specific chromatic pitch choices that a composer uses to inform and design a complete composition utilizing specific chromatic inflections to control a large scale working out process that is the very essence of development in short the authors claim that a chromatic background that coexists with a diatonic contrapuntal background may define the process of compositional development these chromatic and diatonic events are the two genus expressions of slowly unfolding tonic octaves

previously artificial neural networks have been used to capture only the informal properties of music however cognitive scientist michael dawson found that by training artificial neural networks to make basic judgments concerning tonal music such as identifying the tonic of a scale or the quality of a musical chord the networks revealed formal musical properties that differ dramatically from those typically presented in music theory for example where western music theory identifies twelve distinct

notes or pitch classes trained artificial neural networks treat notes as if they belong to only three or four pitch classes a wildly different interpretation of the components of tonal music intended to introduce readers to the use of artificial neural networks in the study of music this volume contains numerous case studies and research findings that address problems related to identifying scales keys classifying musical chords and learning jazz chord progressions a detailed analysis of the internal structure of trained networks could yield important contributions to the field of music cognition

this book explores improvising over classical music the examples in the book were recorded by spooky actions a new york based ensemble created by john gunther and bruce arnold spooky actions has produced a diverse set of recordings include the music of 20th century composers anton webern arnold schoenberg and olivier messiaen interpretations of native american music volume one and volume two and well as a recording of early music from the 2nd century bc through the 1500 s their unique and compelling sound is being met with critical acclaim and widespread interest

for the past 40 years pitch class set theory has served as a frame of reference for the study of atonal music through the efforts of allan forte milton babbitt and others this text combines thorough discussions of musical concepts with an historical narrative

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