

Dmitri Tymoczko A Geometry Of Music Harmony And

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Dmitri Tymoczko A Geometry Of

"Tymoczko's A Geometry of Music is an appealingly written, substantial treatise on tonal harmony. The author introduces his original concepts with clarity and fearlessness. Musicologists, musicians, and listeners with an analytical bent will find plenty of ideas to chew on in this intriguing, rewarding book."

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Dmitri Tymoczko (b. 1969, Cambridge, Massachusetts) is a composer and music theorist who teaches at Princeton University. His book A Geometry of Music (Oxford) has been described as "a tour de force" (The Times Literary Supplement), a "monumental achievement" (Music Theory Online), and, potentially, a modern analogue to Schoenberg's Harmonielehre (The Musical Times).

A Geometry of Music: - Dmitri Tymoczko

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The Geometry of Musical Chords. Dmitri Tymoczko, Science 313: 72-74 (2006). Provides a geometrical model of musical structure, and uses this model to explain how harmony and counterpoint can be combined. The paper comes in two parts: The three-page summary, as it actually appeared in the magazine. (A link to a PDF is in the upper left.)

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Tonality: An Owner's Manual | Dmitri Tymoczko

About Me. I am a composer and failed former philosopher who loves to think about how music works. On this site you can listen to my music, learn what I think makes music sound good, find links to writing both technical and non, download jazz transcriptions, and check out various pieces of software I have written.

Dmitri Tymoczko

Dmitri's writing has appeared in the Atlantic Monthly, Boston Review, Civilization, Integral, Lingua Franca, Music Theory Online, Music Theory Spectrum, and Transition. His 2006 article "The Geometry of Musical Chords" was the first music theory article published by Science in its 127-year history, and was discussed in Time, Nature, The Washington Post , The Boston Globe , NPR, Physics Today, and elsewhere.

Dmitri Tymoczko, Princeton University, USA: "The geometry ...

Dmitri Tymoczko is a composer and music theorist who teaches at Princeton University. His CD Beat Therapy is available from Bridge records. A Geometry of Music. Harmony and Counterpoint in the Extended Common Practice.

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The Geometry of Musical Chords. Dmitri Tymoczko, Science313: 72-74 (2006). Provides a geometrical model of musical structure, and uses this model to explain how harmony and counterpoint can be combined. The paper comes in two parts: The three-page summary, as it actually appeared in the magazine. (A link to a PDF is in the upper left.)

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Dmitri Tymoczko August 27, 2009 Elementary concepts of music theory can be translated into the language of contemporary geometry. Musical chords live in inte...

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A musical chord can be represented as a point in a geometrical space called an orbifold. Line segments represent mappings from the notes of one chord to those of another. Composers in a wide range of styles have exploited the non-Euclidean geometry of these spaces, typically by using short line segments between structurally similar chords. Such line segments exist only when chords are nearly ...

The Geometry of Musical Chords | Science

Dmitri Tymoczko is the author of A Geometry of Music (4.21 avg rating, 82 ratings, 9 reviews, published 2011)

Dmitri Tymoczko (Author of A Geometry of Music)

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A Geometry of Music

Dmitri Tymoczko, Associate Professor, Princeton University. Dmitri Tymoczko is a composer and music theorist who teaches at Princeton University. His 2006 article "The Geometry of Musical Chords" was the first music theory article published in the 127-year history of Science

A Geometry of Music - Hardback - Dmitri Tymoczko - Oxford ...

work together, Dmitri Tymoczko has journeyed far into the land of topology and non-Euclidean geometry, and has returned with a new -- and comparatively simple -- way of understanding how music is constructed. His findings have resulted in the first paper on music theory that the

Composer reveals musical chords' hidden geometry

And how do Chopin's works exploit the non-Euclidean geometry of musical chords? In this groundbreaking work, author Dmitri Tymoczko describes a new framework for thinking about music that emphasizes the commonalities among styles from medieval polyphony to contemporary rock.

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