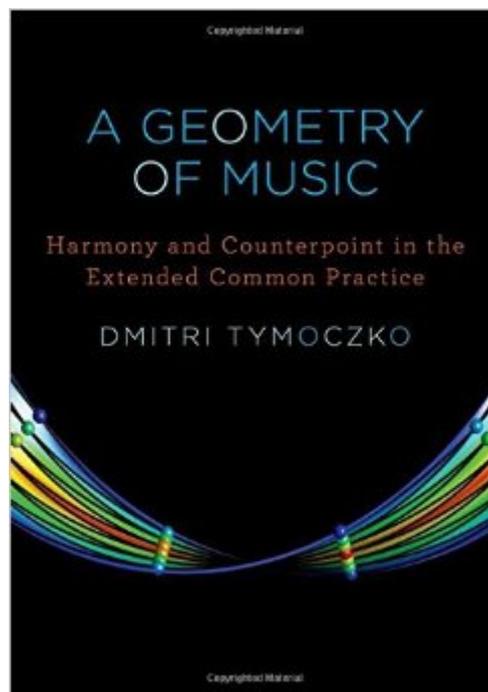


The book was found

# A Geometry Of Music: Harmony And Counterpoint In The Extended Common Practice (Oxford Studies In Music Theory)



## Book Information

Series: Oxford Studies in Music Theory

Hardcover: 480 pages

Publisher: Oxford University Press; 1 edition (March 21, 2011)

Language: English

ISBN-10: 0195336674

ISBN-13: 978-0195336672

Product Dimensions: 10 x 1.4 x 7.4 inches

Shipping Weight: 2.2 pounds (View shipping rates and policies)

Average Customer Review: 3.6 out of 5 stars [See all reviews](#) (24 customer reviews)

Best Sellers Rank: #307,639 in Books (See Top 100 in Books) #149 in [Books > Arts & Photography > Music > Theory, Composition & Performance > Composition](#) #452 in [Books > Arts & Photography > Music > Theory, Composition & Performance > Theory](#) #890 in [Books > Arts & Photography > Music > History & Criticism](#)

## Customer Reviews

For a work purporting to be an "epoch-making publication in music theory," one thing immediately stands out before the book is even opened. Why are 2 of the 4 supportive quotes on the dust jacket from psychologists, instead of music theorists? The first informs us that the author of this book had publications in the journal *Science*; therefore we should pay attention to his work in music theory. But the journal *Science* is not generally concerned with fields like music theory, and the two articles in question (the genesis of this book) were not really music theory publications, but rather a mathematical description of a type of  $n$ -dimensional space which the author claimed could encompass all previous geometrical models for music. I humbly submit that I can easily make the same claim, by pointing out that the  $n$ -dimensional space of real numbers also could encompass all previous geometrical models for music, with suitable transformations introduced as necessary. Defining an all-encompassing numerical or spatial model is easy (and, honestly, trivial); claiming that it is specific enough to model music and interesting enough to provide analytical insight is a different thing entirely. The geometrical space defined (not "discovered," as the author claims in this book) in the journal *Science* is the underlying rationale for the "Geometry of Music" mentioned in the title.

The premise of this book is highly laudable, at least if one is of the same opinion of the author.

"Tonal music" need to come back, and yes, the excesses of modernism and in particular the unforeseen consequences of strict atonality and twelve tone techniques have produced a lot of baffling music that has perfectly achieved what seemed to be the goal of at least some of their proponents: the public does not listen. (Witness the desolate emptiness of any new music concert outside of Universities or Conservatories and their captive audiences.)The book is interesting, and besides being positively provocative it is especially stimulating because it points (by omission) to the elements that are actually missing in it and should be the focus of attention for a truly comprehensive theory of music.I found chapter one, the introduction, an interesting one. It spells out a rational (the five features) for what constitutes "tonality" that, if far from complete, is simple and clear, and would constitute a great platform to build on.Where I find the book less convincing is in its four claims, and in particular on the insistence on efficient voice leading, circular pitch class and the geometric space that emerges as a consequence. The main objection is that circular pitch class does not really describe how music sounds. Why? Just starting with chords: (1) contrary to the author claim, chord inversions do matter, because they do sound different. Western music from 1600 to this day treats voice leading in such a way to reach inversions or root position at certain crucial places in a composition.

[Download to continue reading...](#)

A Geometry of Music: Harmony and Counterpoint in the Extended Common Practice (Oxford Studies in Music Theory) The Shaping Forces in Music: An Inquiry into the Nature of Harmony, Melody, Counterpoint and Form (The Dover Series of Study Editions, Chamber Music, Orchestral Works, Operas in Full Score) Audacious Euphony: Chromatic Harmony and the Triad's Second Nature (Oxford Studies in Music Theory) Counterpoint and How to Use It in Your Music Extended Electromagnetic Theory, Space Charge in Vacuo and the Rest Mass of Photon (World Scientific Series in Contemporary Chemical Physics) Pieces of Tradition: An Analysis of Contemporary Tonal Music (Oxford Studies in Music Theory) Christmas in Harmony (A Harmony Novel) A Change of Heart: A Harmony Novel (Harmony Novels) Home to Harmony (A Harmony Novel Book 1) Just Shy of Harmony (A Harmony Novel Book 2) The Christmas Scrapbook: A Harmony Story (A Harmony Novel) Photogrammetric Computer Vision: Statistics, Geometry, Orientation and Reconstruction (Geometry and Computing) Geometry: Integration, Applications, Connections Student Edition (MERRILL GEOMETRY) Janice VanCleave's Geometry for Every Kid: Easy Activities that Make Learning Geometry Fun (Science for Every Kid Series) Janice VanCleave's Geometry for Every Kid: Easy Activities that Make Learning Geometry Fun HIGH SCHOOL MATH COMMON-CORE GEOMETRY PRACTICE/PROBLEM SOLVING WORKBOOK GRADE 9/10 A History of Western

Philosophy (Counterpoint Edition) Study of Counterpoint: From Johann Joseph Fux's Gradus Ad Parnassum Advanced Harmony: Theory and Practice with CD Package (5th Edition) The Oxford Handbook of Quaker Studies (Oxford Handbooks)

[Dmca](#)