

MICK GOODRICK ALMANAC OF VOICE LEADING

Voice Leading A ^AGeometry of Music Exploring Musical Spaces Techniques in Five-Part Harmony and Beyond Voice Leading Jazz Keyboard Harmony An Easy Method of Modulation by Means of Universal Formulas Journal of Music Theory Pedagogy Harmony and Voice Leading Proceedings ... Studies in Music from the University of Western Ontario The Chautauquan The New Music of a 12-Tone System Kensington, Ed. by Mrs. L. Adams Pace's Modern Harmony and Voice-leading The Effects of Lead upon Healthy Individuals A Popular History of the Art of Music from the Earliest Times ... Etude Music Magazine The Poetical Works of John Keats Musical News David Huron Dmitri Tymoczko Julian Hook Alexander. Pyatkovsky David Huron Noah Baerman John Henry Cornell Edward Aldwell National Speech Arts Association University of Western Ontario. Department of Music History Lyle Murphy Bertha Jane Laffan Adger M. Pace Timothy Field Allen William Smythe Babcock Mathews Theodore Presser John Keats Voice Leading A ^AGeometry of Music Exploring Musical Spaces Techniques in Five-Part Harmony and Beyond Voice Leading Jazz Keyboard Harmony An Easy Method of Modulation by Means of Universal Formulas Journal of Music Theory Pedagogy Harmony and Voice Leading Proceedings ... Studies in Music from the University of Western Ontario The Chautauquan The New Music of a 12-Tone System Kensington, Ed. by Mrs. L. Adams Pace's Modern Harmony and Voice-leading The Effects of Lead upon Healthy Individuals A Popular History of the Art of Music from the Earliest Times ... Etude Music Magazine The Poetical Works of John Keats Musical News David Huron Dmitri Tymoczko Julian Hook Alexander. Pyatkovsky David Huron Noah Baerman John Henry Cornell Edward Aldwell National Speech Arts Association University of Western Ontario. Department of Music History Lyle Murphy Bertha Jane Laffan Adger M. Pace Timothy Field Allen William

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VOICE LEADING IS THE MUSICAL ART OF COMBINING SOUNDS OVER TIME THIS WORK OFFERS AN ACCESSIBLE ACCOUNT OF THE COGNITIVE AND PERCEPTUAL FOUNDATIONS OF VOICE LEADING

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

EXPLORING MUSICAL SPACES IS A COMPREHENSIVE SYNTHESIS OF MATHEMATICAL TECHNIQUES IN MUSIC THEORY WRITTEN WITH THE AIM OF MAKING THESE TECHNIQUES ACCESSIBLE TO MUSIC SCHOLARS WITHOUT EXTENSIVE PRIOR TRAINING IN MATHEMATICS THE BOOK ADOPTS A VISUAL ORIENTATION INTRODUCING FROM THE OUTSET A NUMBER OF SIMPLE GEOMETRIC MODELS THE FIRST EXAMPLES OF THE MUSICAL SPACES OF THE BOOK S TITLE DEPICTING RELATIONSHIPS AMONG MUSICAL ENTITIES OF VARIOUS KINDS SUCH AS NOTES CHORDS SCALES OR RHYTHMIC VALUES THESE SPACES TAKE MANY FORMS AND BECOME A UNIFYING THREAD IN INITIATING READERS INTO SEVERAL AREAS OF ACTIVE RECENT SCHOLARSHIP INCLUDING TRANSFORMATION THEORY NEO RIEMANNIAN THEORY GEOMETRIC MUSIC THEORY DIATONIC THEORY AND SCALE THEORY CONCEPTS AND TECHNIQUES FROM MATHEMATICAL SET THEORY GRAPH THEORY GROUP THEORY GEOMETRY AND TOPOLOGY ARE INTRODUCED AS NEEDED TO ADDRESS MUSICAL QUESTIONS MUSICAL EXAMPLES RANGING FROM BACH TO THE LATE TWENTIETH CENTURY KEEP THE UNDERLYING MUSICAL MOTIVATIONS CLOSE AT HAND THE BOOK INCLUDES HUNDREDS OF FIGURES TO AID IN VISUALIZING THE STRUCTURE OF THE SPACES AS WELL AS EXERCISES OFFERING READERS HANDS ON PRACTICE WITH A DIVERSE ASSORTMENT OF CONCEPTS AND TECHNIQUES

AN ACCESSIBLE SCIENTIFIC EXPLANATION FOR THE TRADITIONAL RULES OF VOICE LEADING INCLUDING AN ACCOUNT OF WHY LISTENERS FIND SOME MUSICAL TEXTURES MORE PLEASING THAN OTHERS VOICE LEADING IS THE MUSICAL ART OF COMBINING SOUNDS OVER TIME IN THIS BOOK DAVID HURON OFFERS AN ACCESSIBLE ACCOUNT OF THE COGNITIVE AND PERCEPTUAL FOUNDATIONS FOR THIS PRACTICE DRAWING ON DECADES OF SCIENTIFIC RESEARCH INCLUDING HIS OWN AWARD WINNING WORK HURON OFFERS EXPLANATIONS FOR MANY PRACTICES AND PHENOMENA INCLUDING THE PERCEPTUAL DOMINANCE

OF THE HIGHEST VOICE CHORDAL TONE DOUBLING DIRECT OCTAVES EMBELLISHING TONES AND THE MUSICAL FEELING OF SOUNDS LEADING SOMEWHERE HURON SHOWS HOW TRADITIONAL RULES OF VOICE LEADING ALIGN ALMOST PERFECTLY WITH MODERN SCIENTIFIC ACCOUNTS OF AUDITORY PERCEPTION HE ALSO REVIEWS PERTINENT RESEARCH ESTABLISHING THE ROLE OF LEARNING AND ENCULTURATION IN AUDITORY AND MUSICAL PERCEPTION VOICE LEADING HAS LONG BEEN TAUGHT WITH REFERENCE TO BAROQUE CHORALE STYLE PART WRITING YET THERE EXIST MANY MORE MUSICAL STYLES AND PRACTICES THE TRADITIONAL EMPHASIS ON BAROQUE PART WRITING UNDERSTANDABLY LEAVES MANY MUSICIANS WONDERING WHY THEY ARE TAUGHT SUCH AN ARCHAIC AND NARROW PRACTICE IN AN AGE OF STYLISTIC DIVERSITY HURON EXPLAINS HOW AND WHY BAROQUE VOICE LEADING CONTINUES TO WARRANT ITS CENTRAL PEDAGOGICAL STATUS EXPANDING BEYOND CHORAL STYLE WRITING HURON SHOWS HOW ESTABLISHED PERCEPTUAL PRINCIPLES CAN BE USED TO COMPOSE ANALYZE AND CRITICALLY UNDERSTAND ANY KIND OF ACOUSTICAL TEXTURE FROM TUNE AND ACCOMPANIMENT SONGS AND SYMPHONIC ORCHESTRATION TO JAZZ COMBO ARRANGING AND ABSTRACT ELECTROACOUSTIC MUSIC FINALLY HE OFFERS A PSYCHOLOGICAL EXPLANATION FOR WHY CERTAIN KINDS OF MUSICAL TEXTURES ARE MORE LIKELY TO BE EXPERIENCED BY LISTENERS AS PLEASING

THIS COMPREHENSIVE STUDY OF HARMONY IS A MUST FOR ANY MUSICIAN INTERESTED IN JAZZ THIS BOOK EXPLAINS THE ESSENTIALS OF JAZZ HARMONY IN A FRIENDLY EASY TO UNDERSTAND MANNER A 12 KEY SYSTEM IS USED TO HELP YOU LEARN EACH CONCEPT IN EVERY KEY LEARN ABOUT ROOTLESS VOICINGS SHELL VOICINGS SPREAD VOICINGS CLUSTERS AND HOW TO SELECT WHICH VOICINGS TO USE OTHER TOPICS INCLUDE II V I PROGRESSIONS DOMINANT CHORD CYCLES RHYTHM CHANGES GIANT STEPS SUBSTITUTIONS THINKING IN MODES NON DIATONIC PROGRESSIONS AND MUCH MORE

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