Pitch Classes

Tao Li, Mitsunori Ogihara, George Tzanetakis

Composition with Pitch-classes Robert Morris, 1987-01-01

<u>Analyzing Atonal Music</u> Michiel Schuijer,2008 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.

Pitch-class Constellations Erkki Huovinen, 2002

The Structure of Atonal Music Allen Forte,1973-01-01 Describes and cites examples of pitch-class sets and relations in atonal music

Tonal Pitch Space Fred Lerdahl,2004-12-09 Building on the foundation of Lerdahl and Jackendoff's influential A Generative Theory of Tonal Music, this volume presents a multidimensional model of diatonic and chromatic spaces that quantifies listeners' intuitions of the relative distances of pitches, chords, and keys from a given tonic. The model is employed to assign prolongational structure, represent paths through the space, and compute patterns of tension and attraction as musical events unfold, thereby providing a partial basis for understanding musical narration, expectation, and expression. Conceived as both a music-theoretic treatise and a contribution to the cognitive science of music, this book will be of interest to music theorists, musicologists, composers, computer musicians, and cognitive psychologists.

Pitch Christopher J. Plack,Andrew J. Oxenham,Richard R. Fay,2006-04-20 Although pitch has been considered an important area of auditory research since the birth of modern acoustics in the 19th century, some of the most significant developments in our understanding of this phenomenon have occurred comparatively recently. In auditory physiology, researchers are now identifying cells in the brainstem and cortex that may be involved in the derivation of pitch. In auditory psychophysics, dramatic developments over the last few years have changed our understanding of temporal pitch mechanisms, and of the roles of resolved and unresolved harmonics. Computational modeling has provided new insights into the biological algorithms that may underlie pitch perception. Modern brain imaging techniques have suggested possible cortical locations for pitch mechanisms. This timely volume brings together the more recent findings, while emphasizing their relation to the discoveries of the past. It brings together insights from several different methodological areas: physiology, psychophysics, comparative, imaging, etc., in addressing a single scientific problem. Pitch perception can be regarded as one

of the main problems of hearing, and the multidisciplinary approach of the book provides a valuable reference source for graduate students and academics.

Connectionist Representations of Tonal Music Michael R. W. Dawson, 2018-03-13 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.

Visual Group Theory Nathan Carter,2021-06-08 Recipient of the Mathematical Association of America's Beckenbach Book Prize in 2012! Group theory is the branch of mathematics that studies symmetry, found in crystals, art, architecture, music and many other contexts, but its beauty is lost on students when it is taught in a technical style that is difficult to understand. Visual Group Theory assumes only a high school mathematics background and covers a typical undergraduate course in group theory from a thoroughly visual perspective. The more than 300 illustrations in Visual Group Theory bring groups, subgroups, homomorphisms, products, and quotients into clear view. Every topic and theorem is accompanied with a visual demonstration of its meaning and import, from the basics of groups and subgroups through advanced structural concepts such as semidirect products and Sylow theory.

Profiles of Pitch Classes Circularity of Relative Pitch and Key ,2005

Mathematics and Music James S. Walker, Gary W. Don, 2019-09-24 Mathematics and Music: Composition, Perception, and Performance, Second Edition includes many new sections and more consistent expectations of a student's experience. The new edition of this popular text is more accessible for students with limited musical backgrounds and only high school mathematics is required. The new edition includes more illustrations than the previous one and the added sections deal with the XronoMorph rhythm generator, musical composition, and analyzing personal performance. The text teaches the basics of reading music, explaining how various patterns in music can be described with mathematics, providing mathematical explanations for musical scales, harmony, and rhythm. The book gives students a deeper appreciation showing how music is informed by both its mathematical and aesthetic structures. Highlights of the Second Edition: Now updated for more consistent expectations of students' backgrounds More accessible for students with limited musical backgrounds Full-color

presentation Includes more thorough coverage of spectrograms for analyzing recorded music Provides a basic introduction to reading music Features new coverage of building and evaluating rhythms

The Collected Essays of Milton Babbitt Milton Babbitt,2012-06-24 Like his compositions, Milton Babbitt's writings about music have exerted an extraordinary influence on postwar music and thinking about music. In essays and public addresses spanning fifty years, Babbitt has grappled profoundly with central questions in the composition and apprehension of music. These writings range from personal memoirs and critical reviews to closely reasoned metatheoretical speculations and technical exegesis. In the history of music theory, there has been only a small handful of figures who have produced work of comparable stature. Taken as a whole, Babbitt's writings are not only an invaluable testimony to his thinking--a priceless primary source for the intellectual and cultural history of the second half of the twentieth century--but also a remarkable achievement in their own right. Prior to this collection, Babbitt's writings were scattered through a wide variety of journals, books, and magazines--many hard to find and some unavailable--and often contained typographical errors and editorial corruptions of various kinds. This volume of almost fifty pieces gathers, corrects, and annotates virtually everything of significance that Babbitt has written. The result is complete, authoritative, and fully accessible--the definitive source of Babbitt's influential ideas.

Mathematics and Computation in Music Carlos Agon, Emmanuel Amiot, Moreno Andreatta, Gerard Assayag, Jean Bresson, John Manderau, 2011-06-18 This book constitutes the refereed proceedings of the Third International Conference on Mathematics and Computation in Music, MCM 2011, held in Paris, France, in June 2011. The 24 revised full papers presented and the 12 short papers were carefully reviewed and selected from 62 submissions. The MCM conference is the flagship conference of the Society for Mathematics and Computation in Music. This year's conference aimed to provide a multi-disciplinary platform dedicated to the communication and exchange of ideas amongst researchers involved in mathematics, computer science, music theory, composition, musicology, or other related disciplines. Areas covered were formalization and geometrical representation of musical structures and processes; mathematical models for music improvisation and gestures theory; set-theoretical and transformational approaches; computational analysis and cognitive musicology as well as more general discussions on history, philosophy and epistemology of music and mathematics.

Mathematics and Computation in Music Timour Klouche, Thomas Noll, 2010-07-19 This volume comprises a selection of papers presented at the first International C- ference 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 classfied 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 t- sion 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.

Music Theory Essentials Jason W. Solomon, 2019-03-15 Music Theory Essentials offers an antidote to music theory textbooks that are overly long and dense. Focusing on the essentials, this text provides a clear-cut guide to the key concepts of music theory. Beginning with no assumptions about music theory knowledge, the book covers the core elements of music fundamentals, diatonic and chromatic harmony, post-tonal theory, and popular music in a single concise volume. Emphasizing critical thinking skills, this book guides students through conceptualizing musical concepts and mastering analytic techniques. Each chapter concludes with a selection of applications designed to enhance engagement: Exercises allow students to apply and practice the skills and techniques addressed in the chapter. Brain Teasers challenge students to expand their musical understanding by thinking outside the box. Exploring Music offers strategies for students to apply learned concepts to the music they are currently learning or listening to. Thinking Critically encourages students to think more deeply about music by solving problems and identifying and challenging assumptions. A companion website provides answers to book exercises, additional downloadable exercises, and audio examples. Straightforward and streamlined, Music Theory Essentials is a truly concise yet comprehensive introduction to music theory that is accessible to students of all backgrounds.

"Composition, Chromaticism and the Developmental Process" Henry Burnett, 2017-07-05 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. Without that magic bullet, discussions of this kind are increasingly complicated and, to make matters worse, the validity of any transformational models and ideas of the natural evolution of styles is questioned and even frowned upon today as epitomizing a grotesque teleological bigotry. Going against current thinking, Henry Burnett and Roy Nitzberg claim that the teleological approach to observing stylistic change is still valid when considered from the purely compositional perspective. The authors 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 theory is not based on the diatonic aspect of the various tonal systems exploited by composers; rather, the theory is chromatically based - the chromatically

inflected octave being the source not only of a highly ingenious developmental dialectic, but also encompassing the moment-to-moment progression of the musical narrative itself. Even the most profound teachings of Schenker, and the often startlingly original and worthwhile speculations of Riemann, Tovey, Dahlhaus and others, still provide no theory of development and so are ultimately unable to unite the various tendrils of the compositional organism into a unified whole. Burnett and Nitzberg 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

The Music of James Tenney Robert Wannamaker, 2021-12-28 Parsing the works of the experimental music pioneer Robert Wannamaker's monumental two-volume study explores the influential music and ideas of American composer, theorist, writer, performer, and educator James Tenney. Delving into the whole of Tenney's far-ranging oeuvre, Wannamaker provides in-depth, aurally grounded analyses of works linked to the artist's revolutionary theories of musical form, timbre, and harmonic perception. Volume 1, Contexts and Paradigms, chronologically surveys Tenney's creative development and output. Wannamaker begins each section with biographical, aesthetic, and technical context that illuminates a distinct period in Tenney's career. From there, he analyzes a small number of pieces that illuminate the concerns, characteristics, and techniques that emerged in Tenney's music during that time. Wannamaker supplements the text with musical examples, graphs, and diagrams while also drawing on unpublished material and newly available primary sources to flesh out each work and the ideas that shaped it. A landmark in experimental music scholarship, The Music of James Tenney is a first-of-its-kind consideration of the experimental music titan and his work.

Computational Music Analysis David Meredith, 2015-10-27 This book provides an in-depth introduction and overview of current research in computational music analysis. Its seventeen chapters, written by leading researchers, collectively represent the diversity as well as the technical and philosophical sophistication of the work being done today in this intensely interdisciplinary field. A broad range of approaches are presented, employing techniques originating in disciplines such as linguistics, information theory, information retrieval, pattern recognition, machine learning, topology, algebra and signal processing. Many of the methods described draw on well-established theories in music theory and analysis, such as Forte's pitch-class set theory, Schenkerian analysis, the methods of semiotic analysis developed by Ruwet and Nattiez, and Lerdahl and Jackendoff's Generative Theory of Tonal Music. The book is divided into six parts, covering methodological issues, harmonic and pitch-class set analysis, form and voice-separation, grammars and hierarchical reduction, motivic analysis and pattern discovery and, finally, classification and the discovery of distinctive patterns. As a detailed and up-to-date picture of current research in computational music analysis, the book provides an invaluable resource for researchers, teachers and students in music theory and analysis, computer science, music information retrieval and related disciplines. It also provides

a state-of-the-art reference for practitioners in the music technology industry.

Basic Atonal Theory John Rahn, 1987

Music Data Mining Tao Li, Mitsunori Ogihara, George Tzanetakis, 2011-07-12 The research area of music information retrieval has gradually evolved to address the challenges of effectively accessing and interacting large collections of music and associated data, such as styles, artists, lyrics, and reviews. Bringing together an interdisciplinary array of top researchers, Music Data Mining presents a variety of approaches to successfully employ data mining techniques for the purpose of music processing. The book first covers music data mining tasks and algorithms and audio feature extraction, providing a framework for subsequent chapters. With a focus on data classification, it then describes a computational approach inspired by human auditory perception and examines instrument recognition, the effects of music on moods and emotions, and the connections between power laws and music aesthetics. Given the importance of social aspects in understanding music, the text addresses the use of the Web and peer-to-peer networks for both music data mining and evaluating music mining tasks and algorithms. It also discusses indexing with tags and explains how data can be collected using online human computation games. The final chapters offer a balanced exploration of hit song science as well as a look at symbolic musicology and data mining. The multifaceted nature of music information often requires algorithms and systems using sophisticated signal processing and machine learning techniques to better extract useful information. An excellent introduction to the field, this volume presents state-of-the-art techniques in music data mining and information retrieval to create novel ways of interacting with large music collections.

Oxford Handbook of Music Psychology Susan Hallam, Ian Cross, Michael Thaut, 2011-05-26 The field of Music Psychology has grown dramatically in the past 20 years, to emerge from being just a minor topic to one of mainstream interest within the brain sciences. However, until now, there has been no comprehensive reference text in the field. The Oxford Handbook of Music Psychology is a landmark text providing, for the first time ever, a comprehensive overview of the latest developments in this fast-growing area of research. With contributions from over fifty experts in the field, the range and depth of coverage is unequalled. All the chapters combine a solid review of the relevant literature with well-reasoned arguments and robust discussions of the major findings, as well as original insights and suggestions for future work. Written by leading experts, the 52 chapters are divided into 11 sections covering both experimental and theoretical perspectives, each edited by an internationally recognised authority Ten sections each present chapters that focus on specific areas of music psychology: - the origins and functions of music - music perception - responses to music - music and the brain - musical development - learning musical skills - musical performance - composition and improvisation - the role of music in our everyday lives - music therapy and conceptual frameworks In each section, expert authors critically review the literature, highlight current issues, and explore possibilities for the future. The final section examines how in recent years the study of

music psychology has broadened to include a range of other scientific disciplines. It considers the way that the research has developed in relation to technological advances, fostering links across the field and providing an overview of the areas where the field needs further development in the future. The Oxford Handbook of Music Psychology will be the essential reference text for students and researchers across psychology and neuroscience.

Ignite the flame of optimism with is motivational masterpiece, **Pitch Classes** . In a downloadable PDF format (*), this ebook is a beacon of encouragement. Download now and let the words propel you towards a brighter, more motivated tomorrow.

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