Subject Index

African music, 166–170, 185, 196
Ambiguity, tonal, 116–120, 123–137
Anchoring principle, 223n12

Bach, Johann Sebastian, 173
  Goldberg Variations, 127–128
  Suite for Violoncello No. 1, 178
  Well-Tempered Clavier, 51, 64
Bartok, Bela, 119
Baum-Welch algorithm, 143, 149–150
Bayesian modeling, 12–14
Bayes' rule, 4, 10–11
Beethoven, Ludwig van, 134–135
  Sonata Op. 53 ("Waldstein"), 95–96
  Sonata Op. 57 ("Appassionata"), 126–127
  Symphony No. 3 ("Eroica"), 74–75
  Symphony No. 5, 157, 164
Brahms, Johannes
  Cello Sonata Op. 38, 106–107
  Clarinet Quintet, 131
  Clarinet Sonata Op. 120 No. 1, 128–130

Cadences, 133–135, 197
Cage, John, 22
Caldara, Antonio, "Sebben, crudele," 122
Central pitch, 57
Central pitch profile, 57
Chart of Regions, 103, 106, 215n3
Chopin, Frederic
  Etude Op. 10 No. 1, 81
  Mazurka Op. 6 No. 1, 112–113
  Mazurka Op. 24 No. 2, 126–127
  Prelude Op. 28 No. 15, 107
Clarity, tonal. *See* Ambiguity, tonal
Communicative pressure, 181–207
Composition, 6, 21–22, 131–137, 159–207
Conditional probabilities, 8–9
Connectionist models, 27
Counterpoint, in Schenkerian theory, 174–175
Cross-entropy, 4, 14–17, 209n5
  and Greek chant improvisation, 154–155
  and key relations, 108
  and Schenkerian theory, 172
  and theories of musical structure, 161–166

Debussy, Claude, 119
Distribution, 8
Dynamic programming, 37–39, 41, 88–89, 149

Entropy, 17, 19–21, 124, 187, 209n5
Error detection, 74–76, 77

Essen folksong collection, 33
and Bod phrase perception model, 144–147
creation of, 211n4
and cross-entropy, 161, 163
and pitch model, 56–60, 63–64
and rhythm model, 33, 39–45, 167–168
Expectation, 19, 21, 26, 50, 66–74
Expectation maximization. *See* Baum-Welch algorithm

Finite-state models, 18, 153–156

Generative processes
for pitch model, 56–62
for polyphonic key-finding model, 83–85
for rhythm model, 31–36
Graphical models, 29
Greek chant, 151–156
Gregorian chant, 20, 201, 206

Handel, George Frederic, "Hallelujah Chorus," 95
Harmony
explaining common strategies of, 131–137
in jazz vs. common-practice music, 198–201
as a factor in key-finding, 93
interaction with meter, 26, 44–45, 77–78
modeling perception of, 147–151
in Schenkerian analysis, 174
Haydn, Joseph, 134–135
String Quartet Op. 74 No. 3, 80
Hidden Markov models, 18–19, 82–83, 142–143, 148

Implication-realization theory, 67–68
Improvisation, 151–156
Independence, probabilistic concept of, 8
Indian music, 123, 172
Inertia, 77, 166
Information theory, 20

Jazz, 194–196, 198–201
Joint probability, 8
Joplin, Scott, "Maple Leaf Rag," 194–196

Kalman filtering, 28
Kern format, 33
Key, 21, 49–64, 79–137
ambiguity of (*see* Ambiguity, tonal)
effect on expectation, 71
and harmony, 150–151
hierarchical aspect of, 97–98, 116
key relations, 94–96, 99–108
Key-finding models. *See also* Pitch model; Polyphonic key-finding model
CBMS, 54–55, 64, 89–90
Krumhansl-Schmuckler, 51–55, 63–64, 89–90, 100, 215n5
Longuet-Higgins/Steedman, 51, 63–64
survey of, 50–56
Vos–Van Geenen, 55, 64
Key profiles, 51
CBMS, 54, 86, 91
Essen, 59–60, 86, 91, 171
Kostka-Payne, 83–84, 86, 89–92, 99, 100–108, 109, 121, 124, 171
Krumhansl-Kessler, 51–54, 68, 76, 86, 89–91, 100–105
Temperley corpus, 86, 90–91
Kostka-Payne corpus, 84, 200. *See also* Key-profiles, Kostka-Payne

Linear progression, 177–178

Major and minor, differences between, 104, 120, 121–125
Markov chain, 18–19, 22
Melodic lead, 220
Mendelssohn, Felix, 20
Meter, 23–47. *See also* Rhythm model
and Schenkerian analysis, 178
and stylistic differences, 166–171, 184–197
Meter-finding models. *See also* Rhythm model

Melisma, 43–44, 45, 46
survey of, 26–30
Metrical grid, 24–25, 30
Minimal description length, 155, 163
Minor mode. *See* Major and minor, differences between
Minor scales, 50, 121–122
Modality, 63, 201–202
Modulation, 54, 62, 82, 87–88, 92–98, 100, 115–116, 126, 132–133
Monte Carlo methods, 146
Morton, Jelly Roll, "Maple Leaf Rag," 194–196
Motives, 157, 164
Mozart, Wolfgang Amadeus, 20, 134–135, 143
Piano Concerto K. 503, 81
Sonata K. 545, 132, 81
Symphony No. 40, 100, 157, 178

Normal distribution, 35, 57–59
Note-address system, 41–43
Note length
as factor in meter, 45–46
as factor in phrase perception, 147

Oscillator models of meter, 27, 71–72, 76–77

Palestrina, Giovanni, 22
Pan-diatonic music, 97
Parallelism, as factor in meter, 44, 77
Parallel perfect consonances, prohibition of, 182–183
Parameters
of pitch model, 59, 69
of rhythm model, 32–36
Perceptual facilitation, 114
Performance, 26, 41, 191–197
Performance expression. *See* Rubato
Phenomenal accent, 45
Phrase structure
effect of meter on, 26
modeling perception of, 143–147
Pips, 31
Pitch-class set, 81
Pitch-class set-type, 81–82, 110
Pitch model, 49–64
and cross-entropy, 161–163
and error detection, 74–76
and expectation, 66–71
and key-finding, 62–64
and polyphonic key-finding model, 98
Pitch proximity, 57–58, 143, 221n3
Pitch spelling, 93–94
Pivot chord, 132
Polyphonic key-finding model, 79–137
and ambiguity, 116–120, 125–131
and key-finding, 85–98
and key relations, 99–108
and tonalness, 108–116
Post-skip reversal, 69–71
Preference rule models, 27
Probability function, 7–8
Probe-tone studies, 50, 51–54, 172
Proximity profile, 57–58

Ragtime, 194–196
Rameau, Jean-Phillipe, 134
Range profile, 56–57
Rhythm. *See* Meter; Rhythm model
Rhythm model, 23–47
and cross-entropy, 163–164
and error-detection, 74–76
and expectation, 71–74
and meter-finding, 36–47
Rimsky-Korsakov, Nicolai, 119
Rock, 167–170, 185, 196, 201–202
Roman numeral analysis, 148
RPK profile, 60–61
Rubato, 167–170, 184–194

Schenkerian theory, 81, 172–179
Schoenberg, Arnold, *Verklärte Nacht*, 130–132
Schubert, Franz, 20–1
Schumann, Robert, 20, 67
Papillons, 113–116
Scriabin, Alexander, 119
Simplicity, as criterion in model selection, 17–18, 145, 155, 163
Spectrogram, 140
Speech recognition, 12–13

Statistical learning, 156–158
Stravinsky, Igor, 119
 Sonata for Two Pianos, 97
Swing tempo, 196
Syncopation, 166–170, 184–190, 194–196

Tactus, 25
Tension, 114–116
Tonalness, 108–116, 120, 125
Trading relationships, 197–202, 206
Transcription, 76, 77, 139–143, 182–183
Trees
 in modeling phrase perception, 144–145
 and Schenkerian theory, 173, 175–176

Vision, 13–14
Voice-leading, 182–184

Webern, Anton, Symphony Op. 21, 20

Xenakis, Iannis, 22