

# Music Query, Analysis, and Style Simulation: Reading List

(Music 254/CS 275b, Stanford University; last updated spring 2003)

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In this interdisciplinary course, each student will find a different combination of readings useful. An overview of current and recent publications in music and other literature is compiled below.

Please be aware that new material is appearing at a rapid rate. It is important to search all three of the following online databases [access from within Stanford]:

- Music literature (history, theory, analysis; often incomplete for computer music): RILM (<http://www-sul.stanford.edu/catdb/hum.html> ).
- Psychology (perception and cognition, some work in acoustics, statistics, etc.): PSYCHINFO (<http://www-sul.stanford.edu/catdb/ssi.html> ).
- Computer science and engineering (algorithms, query strategies, graphics, models, sound, neural nets, simulation, standards, typesetting):
- Achilles' CS mega-site (<http://liinwww.ira.uka.de/bibliography>)
- Citeseer (<http://citeseer.nj.nec.com/cs>)

Many journal articles, conference proceedings, and monographs treating hybrid subjects are missing from all three categories. Of the items cited below, most are available for consultation at CCARH (Braun #129) and quite a few are in the Music Library (some journals are in the CCRMA branch; others are in Braun):

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Organization of Topics

1. Bibliographies and overviews
2. Music representation
  - a. General
  - b. Specific systems
  - c. Particular musical features
3. -1. Music-based analysis: Specific approaches
  - a. Notation
  - b. Repertory analysis
  - c. Theoretical models and their validation
  - d. Elucidation of cognitive models
  - e. Harmony
  - f. Counterpoint
  - g. Rhythm and accent
  - h. Analysis of performance and expression
  - i. Artificial performance, expression
3. -2. Music-analysis: Style
  - a. Style identification
  - b. Style simulation
3. -3. Music-analysis: Query
  - a. Melodic similarity and comparison
  - b. Melodic and harmonic perception
  - c. Pitch perception
  - d. Rhythm and tempo
  - e. Algorithms
  - f. Summarization
  - g. Melody in non-Western music
4. Procedure-based analysis
  1. Linguistics; Grammars
  2. Mathematics; Quantitative studies
  3. Formal systems and sets; Objects and object classes; Information theory
  4. Artificial intelligence; Computer modelling; Neural networks
  5. Rule systems and lexicons
  6. Pattern recognition
  7. Genetics: Selection and recombination
  8. Perception, cognition, and expectancy
5. Miscellaneous subjects
  1. Theories of musical computation
  2. Data interchange and virtual editions
  3. Physical and gestural modeling; Psychoacoustics
  4. Intellectual Property (in relation to musical data)
  5. Data acquisition and virtual restoration
    - i. Image recognition
    - ii. Image restoration

## 1. Bibliographies, general essays

Alphonse, Bo (1989). "Computer Applications: Analysis and Modeling," *Music Theory Spectrum* 11/1, 49-59.

Alphonse, Bo (1989). "Computer Applications in Music Research: A Retrospective," *Computers in Music Research* 1, 1-74.

Selfridge-Field, Eleanor (1990). "Reflections on Technology and Musicology," *Acta Musicologica* LXII/2-3, 302-14.

## 2a. Music representation: General

Balaban, Mira, Kemal Ebcioglu, and Otto Laske (1992). *Understanding Music with AI: Perspectives on Music Cognition*. Cambridge: AAAI Press/MIT Press.

Balaban, Mira (1992). "Music Structures: A Temporal Hierarchical Representation for Music,"

*Musikometrika* 2 (1990), 1-51. Expanded version: "Music Structures: Interleaving the Temporal and Hierarchical Aspects in Music" in Balaban et al. (1992), pp. 110-139.

Balaban, Mira (1992). "Music Structures: Interleaving the Temporal and Hierarchical Aspects in Music" in Balaban et al. (1992), pp. 110-139.

Balaban, Mira (1996). "The Music Structures Approach to Knowledge Representation for Music Processing," *Computer Music Journal* 20/2, 96-111.

Brinkman, Alexander R. (1986). "Representing Musical Scores for Computer Analysis," *Journal of Music Theory* 30/2, 225-275.

Dannenberg, Roger B. (1993). "Music Representation Issues, Techniques, and Systems," *Computer Music Journal* 17/3, 20-30.

Harris, Mitch, Alan Smaill, and Geraint Wiggins (1991). "Representing Music Symbolically" in *IX Colloquio di Informatica Musicale*, ed. Antonio Camurri and Corrado Canepa (Genoa), pp. 55-69.

Huron, David (1992). "Design Principles in Computerbased Music Representation" in Marsden and Pople (1992), pp. 5-40.

Marsden, Alan, and Anthony Pople, eds. (1992). *Computer Representations and Models in Music*. San Diego: Academic Press.

Monaham, Caroline B., and Edward C. Carterette (1985). "Pitch and Duration as Determinants of Musical Space," *Music Perception* 3/1, 1-32.

Nettheim, Nigel (1993). "On the Accuracy of Musical Data, with Examples from Gregorian Chant and German Folksong," *Computers and the Humanities* 27/2, 111-120.

Popovic, Igor (1989). "The Analytical Object: ComputerBased Representation of Musical Scores and Analyses," *Computers in Music Research* 1, 103-116.

Roads, Curtis (1984). "An Overview of Music Representations" in Baroni and Callegari (1984), pp. 7-37.

Schnell, Christoph (1985). *Die Eingabe musikalischer Information als Teil eines Arbeits-instrumentes*. Bern: Peter Lang.

Selfridge-Field, Eleanor (1992). "A paradox of melodic representation," in *Second International Conference on Music Perception and Cognition* [Abstracts] (Los Angeles: UCLA), p. 40.

Selfridge-Field, Eleanor, ed. (1997). *Beyond MIDI: The Handbook of Musical Codes*. Cambridge: The MIT Press.

## 2b. Music representation: Specific systems

Huron, David (1995). *The Humdrum Toolkit: UNIXbased Software Tools for Music Representation and Processing*. Menlo Park: CCAH.

Huron, David (1999). *Music Research Using Humdrum: A User's Guide*. First draft, CCAH, 1999.

Kornstaedt, Andreas (1996). "SCOREtoHumdrum: A Graphical Environment for Musicological

Analysis," *Computing in Musicology* 10, 105-122.

McLean, Bruce (1988). "The Representation of Musical Scores as Data for Applications in Musical Computing." [DARMS-based] Doctoral dissertation, State University of New York at Binghamton,.

Piché, Jan, and Alexandre Burton (1998). "Cecilia: A Production Interface to Csound," *Computer Music Journal* 22/2, 52-55.

Taube, Heinrich (1997). "An Introduction to Common Music," *Computer Music Journal* 21/1 (1997), 29-38.

## 2c. Music representation: Particular musical features

Barton, Louis W. G. (2002). "The NEUMES Project: Digital Transcription of Medieval Chant Manuscripts" in *Proceedings Second International Conference on WEB Delivering of Music*, ed. Busch, Arnold, Nesi, and Schmucker. (Los Alamitos: IEEE Computer Society), pp. 211-218.

Brinkman, Alexander R. (1986). "A Binomial Representation of Pitch for Computer Processing of Musica Data," *Music Theory Spectrum* 8, 44-57.

Hewlett, Walter. B. (1992). "A Base-40 Number-Line Representation of Musical Pitch Notation," *Musikometrika* 5, 1-14.

Howell, P., R. West, and Ian Cross, eds. (1991). *Representing Musical Structure*. San Diego: Academic Press.

Tangian, Andranik (1992). "A Binary System for Classification of Rhythmic Patterns," *Computing in Musicology* 8 (1992), 75-81.

## 3. Music-based Analysis

### 3.1. Specific approaches

#### 3.1.a. Notation

Belkin, Alan (1994). "Macintosh Notation Software: Present and Future," *Computer Music Journal* 18/1, 30-39.

Byrd, Donald Alvin (1984). "Music Notation by Computer." Ann Arbor: UMI (Ph.D. dissertation: Indiana University), 1985.

Byrd, Donald (1994). "Music Notation Software and Intelligence," *Computer Music Journal* 18/1, 17-20.

Correia, Edmund, Jr., and Eleanor SelfridgeField (1996). "Musical Information in Desktop Publishing" on Standards in Computer Generated Music [CDROM], ed. Goffredo Haus and Isabella Pighi. Los Alamitos, CA: IEEE Computer Society Press

Diener, Glendon (1991). "Nutation: An ObjectOriented Notational System for NeXT," *Computing in Musicology* 7, 7071. [See also his SU thesis: Modeling Music Notation: A Three-Dimensional Approach. Ann Arbor: UMI, 1991.]

#### 3.1.b. Repertory analysis

Burns, Lori (1993). "J. S. Bach's Mixolydian Chorale Harmonizations," *Music Theory Spectrum* 15/2, 144-172.

Binford-Walsh, Hilde M. (1991). "The Melodic Grammar of Aquitanian Tropes." *Computing in Musicology* 7, 4142. [More information in her SU thesis.]

Crerar, M. Alison (1985). "Elements of a Statistical Approach to the Question of Authorship," *Computers and the Humanities* 19, 175-182.

Ellis, Mark (1980). "Linear Aspects of the Fugues of J. S. Bach's 'The Welltempered Clavier': A Quantitative Survey." Ph. D. dissertation, Nottingham University.

Gross, Dorothy (1984). "A Study in Rhythmic Complexity of Selected Twentieth Century Works" in Baroni and Callegari (1984), pp. 337-344.

Halperin, David (1990). "A Segmentation Algorithm and its Application to Medieval Monophonic Music," *Musikometrika* 2, 107119.

Halperin, David (1986). "Contributions to a Morphology of Ambrosian Chant." Ph.D. dissertation: Tel Aviv University.

Halperin, David (1978). "A Structural Analysis of Troubadour Music." M.A. Thesis: Tel Aviv University.

Huron, David (1990). "Increment/Decrement Asymmetries in Polyphonic Sonorities," *Music Perception* 7/4, 385-393.

Huron, David (1990). "Crescendo/Diminuendo Asymmetries in Beethoven's Piano Sonatas," *Music Perception* 7/4 (1990), 395-402.

Huron, David. "The Melodic Arch in Western Folksongs," *Computing in Musicology* 10 (1995/96), 3-23.

Huron, David (1993). "Note Onset Asynchrony in J. S. Bach's Two Part Inventions," *Music Perception* 10/4, 435-444.

Mikumo, Mariko (1992). "Encoding Strategies for Tonal and Atonal Melodies," *Music Perception* 10/1, 7382.

Nettheim, Nigel (1993). "The Pulse in German Folksong: A Statistical Investigation," *Musikometrika* 5, 69-89.

Oura, Y. (1989). "Constructing a Melodic Representation; Transforming Melodic Segments into Reduced Pitch Patterns Instantiated by Modifiers" in Proceedings of the *First International Conference on Music Perception and Cognition* (Oct. 1989), pp. 331-336.

Peiper, Chad Evan (1996). "Dissonance and Genre in Corelli's Trio Sonatas: A LISP Based Study of Opp. 1 and 2," *Computing in Musicology* 10, 34-48.

Plenkens, Leo J. (1984). "A Pattern Recognition System in the Study of the Cantigas de Santa Maria" in Baroni and Callegari (1984), xx-yy.

Pont, Graham, and Nigel Nettheim (1991). "Handel's Keyboard Music: A Computer Analysis of Style and Taxonomy of Characteristic Figures," *Computing in Musicology* 7, 48.

Rahn, John (1988). "Theories for Some Ars Antiqua Motets, With Attendant Methodological Considerations," *Musikometrika* 1, 191-213.

Rasmussen, Steven C. (1996). "Modality vs. Tonality in Bach's Chorale Harmonizations," *Computing in Musicology* 10, 49-58.

Schaffrath, Helmut (1992). "The Retrieval of Monophonic Melodies and their Variants: Concepts and Strategies for ComputerAided Analysis" in Marsden and Pople (1992), pp. 95-110.

Selfridge-Field, Eleanor (1993). "Music Analysis by Computer: Approaches and Issues" in *Music Processing*, ed. Goffredo Haus (Computer Music and Digital Audio Series, 9). (Madison, WI: A-R Editions, Inc., and Oxford: Clarendon Press), pp. 3-24.

Trowbridge, Lynn (1984). "Style Change in the FifteenthCentury Chanson," *Journal of Musicology* IV/2 (1985-86), 146-70. [For more detail see the author's thesis: "The Fifteenth-Century French Chanson: A Computer-Aided Study of Styles and Style Change." Ph.D. dissertation: University of Illinois, 1982. Ann Arbor: University Microfilms International, 1984.]

### 3.1.c. Theoretical models and their validation

Gross, Dorothy Susan (1985). "A Set of Computer Programs to Aid Music Analysis." Ann Arbor: UMI.

Kassler, Michael (1975). "Proving Musical Theorems I: The Middleground of Heinrich Schenker's Theory of Tonality," Basser Department of Computer Science, School of Physics, University of Sydney, Technical Report No. 103.

Krumhansl, Carol L. (1995). "Music Psychology and Music Theory: Problems and Prospects," *Music Theory Spectrum* 17/1, 53-80.

Moll, Kevin N. (1996). "Vertical Sonorities in Renaissance Polyphony: A MusicAnalytic Application of Spreadsheet Software," *Computing in Musicology* 10, 59-77.

Narmour, Eugene (1983). "Some Major Theoretical Problems Concerning the Concept of Hierarchy in the Analysis of Tonal Music," *Music Perception* 1/2, 129-199.

Schottstaedt, Bill (1985). "Automatic Species Counterpoint." Stanford University, CCRMA Report No. STAN-M-19, 1984. [A shorter version appears as "Automatic Counterpoint" in *Current Directions of Computer Music Research*, ed. M. Mathews and J. Pierce (Cambridge: MIT Press, 1985), pp. 199-214.]

Thompson, William F., and Murray Stainton (1998). "Expectancy in Bohemian Folk Song Melodies: Evaluation of Implicative Principles for Implicative and Closural Intervals," *Music Perception* 15/3, 231-252.

Thompson, William Forde, and Murray Stainton (1996). "Using Humdrum to Analyze Melodic Structure: An Assessment of Narmour's Implication-Realization Model," *Computing in Musicology* 10, 24-33.

### 3.1.d. Elucidation of cognitive models

- Agmon, Eytan (1990). "Music Theory As Cognitive Science: Some Conceptual and Methodological Issues," *Music Perception* 7/3, 285-308.
- Albright, Larry (1991). "Cognitive Measures of Musical Phenomena," *Computing in Musicology* 7, 86-89.
- Cook, Nicholas (1994). "Perception: A Perspective from Music Theory" in *Musical Perceptions*, ed. Rita Aiello with John A. Sloboda (New York: Oxford University Press), 64-95.
- Hiraga, Y. (1989). "A Computational Model of the Cognition of Melodic/Harmonic Progression." *Proceedings of the First International Conference on Music Perception and Cognition* (Kyoto), pp. 61-66.
- Huron, David (1992). "The Ramp Archetype and the Maintenance of Passive Auditory Attention," *Music Perception* 10/1, 83-92.
- Huron, David, and Deborah A. Fantini (1989). "The Avoidance of InnerVoice Entries: Perceptual Evidence and Musical Practice," *Music Perception* 7/1, 43-47.
- Krumhansl, Carol (1990). *The Cognitive Foundations of Musical Pitch*. Oxford: Oxford University Press.
- Krumhansl, Carol (1983). "Perceptual Structures for Tonal Music," *Music Perception* 1/1, 28-62.
- Lewin, David (1986). "Music Theory, Phenomenology, and Modes of Perception," *Music Perception* 3/4, 327-392.
- Narmour, Eugene (1990; 1992). *The Analysis and Cognition of Basic Melodic Structures: I. The Implication-Realization Model*. Chicago: The University of Chicago Press, 1990. II: *The Analysis of Melodic Complexity*. Chicago: The University of Chicago Press.
- Narmour, Eugene (2000). "Music Expectations by Cognitive Rule-Mapping," *Music Perception* 17/3, 329-398.
- Rosner, Burton S., and Leonard B. Meyer (1986). "The Perceptual Roles of Melodic Process, Contour, and Form," *Music Perception* 4/1, 1-39.
- Seifert, Uwe (1991). "Competence and Performance in Cognitive Science: On the Relation Between Music-Theoretical Research and the Modelling of Musical Cognition." Dissertation, University of Hamburg. See abstract in *Computers in Music Research Conference Handbook* (Belfast), pp. 73-76.
- Sloboda, John A. (1987). *The Musical Mind: The Cognitive Psychology of Music*. Oxford: Oxford University Press.

### 3.1.e. Harmony

- Barthélemy, Jerome, and Alain Bonardi (2001). "Figured Bass and Tonality Recognition" in *The Second Annual Symposium on Music Information Retrieval* (Bloomington: Indiana University), pp. 129-136.
- Blombach, Ann K. (1995). "Determining Keys and Correct Pitch Notation in Tonal Melodies," *Computers in Music Research* 5/1, 67-102.

- Jarvinen, Topi (1995). "Tonal Hierarchies in Jazz Improvisation," *Musical Perception* 12/4, 415-438.
- Noll, Thomas (1998). "Harmonische Morpheme," *Musikometrika* 8, 7-32.
- Parncutt, Richard (1988). "Revision of Terhardt's Psychoacoustical Model of the Root(s) of a Musical Chord," *Music Perception* 6/1, 65-93.
- Swain, Joseph P. (1998). "Dimensions of Harmonic Rhythm," *Music Theory Spectrum* 20/1, 48-71.
- Temperley, David (1997). "An Algorithm for Harmonic Analysis," *Music Perception* 15/1, 31-68.
- Temperley, David (1999). "What's Key for Key? The Krumhansl-Schmuckler Key-Finding Algorithm Reconsidered," *Music Perception* 17/1, 65-100.
- Vos, Peit G., and Erwin W. Van Geenen (1996). "A ParallelProcessing KeyFinding Model," *Music Perception* 14/2, 185-223.

### 3.1.f. Counterpoint

- Aarset, Timothy C. (1991). "A Tool for Research on Improvised Counterpoint," *Computing in Musicology* 7(1991), 51-53.
- Balzer, K., and K. Wegscheider (1992). "Counterpoint and Geometry" in *Artificial Intelligence and Music: 10th European Conference on Artificial Intelligence, Workshop W12*, ed. Gerhard Widmer (Vienna: 1992), pp. 1-7.
- Schottstaedt, Bill (1984). "Automatic Species Counterpoint." Stanford: Center for Computer Research in Music and Acoustics, 1984.
- Temperley, David (1999). "A preference rule system for contrapuntal analysis," in *Society for Music Perception and Cognition 1999 Conference [Abstracts]* (Evanston: Northwestern University), p. 50.

### 3.1.g. Rhythm, and Accent; Perception of rhythm

- Agon, Carlos, Karim Haddad, and Gerard Assayag. "Representation and Rendering of Rhythm Structures" in *Proceedings Second International Conference on WEB Delivering of Music*, ed. Busch, Arnold, Nesi, and Schmucker (Los Alamitos: IEEE Computer Society, 2002), pp. 109-113.
- Boroda, Moisei (1991). "Rhythmic Models in Music: Towards the Quantitative Study," *Musikometrika* 3 (1991), 123-162.
- Breslauer, Peter (1988). "Diminutional Rhythm and Melodic Structure," *Journal of Music Theory* 32/1 (1988), 1-21.
- Desain, Peter, and Henkjan Honing. "Towards a Calculus for Expressive Timing in Music," *Computers in Music Research* 3 (1991), 43-120.
- Desain, Peter. "A (De)Composable Theory of Rhythm Perception," *Music Perception* 9/4 (1992), 439-454.
- Foote, Jonathan, Matthew Cooper, and Unjung Nam (2002). "Audio Retrieval by Rhythmic Similarity" in *Third International Conference on Music Information Retrieval* (Paris: IRCAM), pp.



265-266.

Gottschewski, Hermann (1993). "Tempoarchitektur Ansätze zu einer speziellen Tempotheorie oder: Was macht das 'Klassische' in Carl Reineckes Mozartspiel aus?" *Musiktheorie* 8 (1993), 99-118.

Huron, David, and Matthew Royal (1996). "What is Melodic Accent? Converging Evidence from Musical Practice," *Music Perception* 13/4 (1996), 489-516.

Kramer, Jonathan D. (1988). *The Time of Music: New Meanings, New Temporalities, New Listening Strategies*. New York: Schirmer Books, 1988.

Krebs, Harald. "Some Extensions of the Concept of Metrical Consonance and Dissonance," *Journal of Music Theory* 31/1 (1987), 99-120.

Nettheim, Nigel. "The Pulse in German Folksong: A Statistical Investigation," *Musikometrika* 5 (1993), 69-89.

Pardo, Bryan, and William Birmingham. "Encoding Timing Information for Musical Query Matching" in *Third International Conference on Music Information Retrieval* (Paris: IRCAM, 2002), pp. 267-268.

Parncutt, Richard (1994). "A Perceptual Model of Pulse Salience and Metrical Accent in Musical Rhythms," *Music Perception* 11/4 (1994), 409-464.

Raphael, Christopher. "Automated Rhythm Transcription" in *The Second Annual Symposium on Music Information Retrieval* (Bloomington: Indiana University, 2001), pp.99-107.

Rasch, Rudolf A. "Theory of Helmholtz-Beat Frequencies," *Music Perception* 1/3 (1984), 308-322.

Repp, Bruno H. (1990). "Composers' Pulses: Science or Art?," *Music Perception* 7/4 (1990), 423-434.

Rothstein, William. *Phrase Rhythm in Tonal Music*. New York: Schirmer Books, 1989.

Yako, Masato (1997). "The Hierarchical Structure of Time and Meter," *Computer Music Journal* 21/1 (1997), 47-57.

### 3.1.h. Analysis of performance and expression

Bowen, Jose A. (1994). "A Computer-Aided Study of Conducting," *Computing in Musicology* 9, 93-103. [Also see his SU thesis.]

Clarke, Eric F. (1989). "The Perception of Expressive Timing in Music," *Psychological Research* 51, 2-9.

Cook, Nicholas (1987). "Structure and Performance Timing in Bach's CMajor Prelude (WTC I): An Empirical Study," *Music Analysis* 6/3, 257-272.

Desain, Peter, and Henkjan Honing (1992). "The Quantization Problem: Traditional and Connectionist Approaches" in Balaban et al. (1992), 449-463.

Gottschewski, Hermann (1992). "Graphic Analysis of Recorded Interpretations," *Computing in Musicology* 8, 93-96.

Gottschewski, Hermann (1993). "Tempoarchitektur Ansätze zu einer speziellen Tempotheorie oder: Was macht das "Klassische" in Carl Reineckes Mozartspiel aus?" *Musiktheorie* 2, 99-118.

Morehen, John (1994). "Fingering in Elizabethan Keyboard Music," *Computing in Musicology* 9, 81-92.

Palmer, Caroline (1996). "Anatomy of a Performance: Sources of Musical Expression," *Music Perception* 13/3, 433-453.

Repp, Bruno H. (1989). "Expressive Microstructure in Music: A Preliminary Perceptual Assessment of Four Composers' 'Pulses'," *Music Perception* 6/3, 243-273.

Repp, Bruno (1994). "On Determining the Basic Tempo of an Expressive Music Performance," *Psychology of Music* 22, 157-67.

Repp, Bruno H. (1995). "Quantitative Effects of Global Tempo on Expressive Timing in Music Performance: Some Perceptual Evidence," *Music Perception* 13/1, 39-58.

Vantomme, Jason D. (1995). "Score Following by Temporal Pattern," *Computer Music Journal* 19/3, 50-59.

Windsor, W. Luke, and Eric F. Clarke (1997). "Expressive Timing and Dynamics in real and Artificial Musical Performances: Using an Algorithm as an Analytical Tool," *Music Perception* 15/2, 127-152.

### 3.1.i. Artificial performance

Berndtsson, Gunilla (1996). "The KTH Rule System for Singing Synthesis," *Computer Music Journal* 20/1, 76-91.

Camurri, Antonio (1993). "Applications of Artificial Intelligence Methodologies and Tools for Music Description and Processing" in *Music Processing*, ed. Goffredo Haus (Madison: A-R Editions, Inc.), pp. 233-266.

Clarke, Eric F., and W. Luke Windsor (2000). "Real and Simulated Expression: A Listening Study," *Music Perception* 17/3, 277-313.

Mathews, Max V. (1985). "The Conductor Program and Mechanical Baton" in *Current Directions of Computer Music Research*, ed. M. Mathews and J. Pierce (Cambridge: MIT Press), pp. 263-282.

Morita, Hideyuki, Shuji Hashimoto, and Sadamu Ohteru (1992). "A Computer Music System that Follows a Human Conductor," *IEEE Computer*, 24/7 (July 1992), 36-43.

Sundberg, J., A. Friberg, and L. Fryden (1991). "Threshold and Preference Quantities of Rules for Music Performance," *Music Perception* 9/1, 71-91.

## 3.2 Music-based analysis: Style

### 3.2.a. Style identification; perception

Perrott, David, and Robert O. Gjerdingen (1999). "Scanning the dial: An exploration of factors in the identification of musical style," in *Society for Music Perception and Cognition 1999 Conference*

[Abstracts] (Evanston: Northwestern University), p. 88.

Snyder, John L. (1990). "Entropy as a Measure of Musical Style: The Influence of A Priori Assumptions," *Music Theory Spectrum* 12/1, 121-160.

Whitman, Brian, and Paris Smaragdīs (2002). "Combining Musical and Cultural Features for Intelligent Style Detection" in *Third International Conference on Music Information Retrieval* (Paris: IRCAM), pp. 47-52.

### 3.2.b. Style simulation

Berggren, Ulf [Larnestam] (1995). "*Ars Combinatoria: Algorithmic Construction of Sonata Movements by Means of Building Blocks derived from W.A. Mozart's Piano Sonatas.*" Uppsala: Uppsala University.

Cope, David (1991). *Computers and Musical Style* (The Computer Music and Digital Audio Series, 6). Madison, WI: AR Editions, 1991.

Cope, David (1996). *Experiments in Musical Intelligence*. Madison, WI: The Computer Music and Digital Audio Series, 12), 1996.

Cope, David (1992). "On the Algorithmic Representation of Musical Style" in Balaban et al. (1992), pp. 354-363.

Cope, David (1992). "Recombinant Music: Using the Computer to Explore Musical Style" in *IEEE Computer* 24/7 (July 1992), 22-29.

Cope, David (2001). *Virtual Music: Computer Synthesis of Musical Style*. Cambridge, MA: The MIT Press.

Larnestam, Ulf (1992). "Simulation of Keyboard Sonata Movements in the Style of Mozart," *Computing in Musicology* 8, 103-106. [See also under Berggren]

Selfridge-Field, Eleanor (1992). "David Cope: Computers and Musical Style" [review] in *The Journal of the American Musicological Society*, XLV/3 (1992), 535-48.

Selfridge-Field, Eleanor (2002). "Composition, Combinatorics, and Simulation: An Historical and Philosophical Enquiry" in Cope (2001), pp. 187-220.

Thompson, William F., and Murray Stainton. "Expectancy in Bohemian Folk Song Melodies: Evaluation of Implicative Principles for Implicative and Closural Intervals," *Music Perception* 15/3 (1998), 231-252.

### 3.3 Music-based analysis: Query

[This listing is a hybrid of music-based and procedure-based literature.]

#### 3.3.a. Melodic similarity and comparison

Aucouturier, Jean-Julian, and François Pachet (2002). "Music Similarity Measures: What's the Use?" in *Third International Conference on Music Information Retrieval* (Paris: IRCAM), pp. 157-163.

Aucouturier, Jean-Julien, and Mark Sandler (2001). "Using Long-Term Structure to Retrieve Music:

Representation and Matching" in *The Second Annual Symposium on Music Information Retrieval* (Bloomington: Indiana University), pp. 1-2.

Bainbridge, David (1998). "MELDEX: A Web-based Melodic Index Service," *Melodic Similarity: Concepts, Procedures, and Applications, Computing in Musicology* 11, 223-230.

Bakhmutova, I. V., V. D. Gusev, and T. N. Titkova (1997). "The Search for Adaptations in Song Melodies," *Computer Music Journal* 21/1 (1997), 58-67.

Baroni, Mario, Rossana Dalmonte, and Carlo Jacoboni (1992). "Theory and Analysis of European Melody" in Marsden and Pople, pp. 187-206.

Bartlett, James C., and W. Jay Dowling (1988). "Scale Structure and Similarity of Melodies," *Music Perception* 5/3, 285-314.

Birmingham, William P., and Roger B. Dannenberg, et al. (2001). "Musart: Music Retrieval Via Aural Queries" in *The Second Annual Symposium on Music Information Retrieval* (Bloomington: Indiana University), pp. 74-81.

Brinkman, Alexander (1986). "Johann Sebastian Bach's *Orgelbuechlein*: A Computer-Assisted Study of the Melodic Influence of the Cantus Firmus on the Contrapuntal Voices." Ann Arbor: UMI (PhD. Dissertation: University of Rochester, 1978).

Eitan, Zohar (1993). "Melodic Contour and Musical Style: A Quantitative Study," *Musikometrika* 5, 1-68.

Cambouropoulos, Emiliios (1998). Towards a General Computational Theory of Musical Structure. Ph.D. dissertation. University of Edinburgh, Faculty of Music and Department of Artificial Intelligence.

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