



Tuning, Timbre, Spectrum, Scale

Second Edition

William A. Sethares



Springer

Tuning Timbre Spectrum Scale Tuning Timbre Spectrum Scale

Frank Zenker, Peter Gärdenfors



Tuning Timbre Spectrum Scale Tuning Timbre Spectrum Scale:

Tuning, Timbre, Spectrum, Scale William A. Sethares, 2005-01-03 Table 2 Each note consists of three partials If the sequence is played ascending then the first virtual pitch tends to be perceived whereas if played descending the second lower virtual pitch tends to be heard Only one virtual pitch is audible at a time This can be heard in sound examples S 6 and S 7

Note	First	Second	Third	Virtual Pitch	Virtual Pitch	partial	partial	partial	ascending	descending
1	600	800	1000	200	0	158	9	2		
2	620	820	1020	205	2	163	0	3		
3	640	840	1040	210	4	167	1	4		
4	660	860	1060	215	6	171	2	5		
5	680	880	1080	220	9	175	3	6		
6	700	900	1100	226	1	179	4	7		
7	720	920	1120	231	3	183	6	8		
8	740	940	1140	236	6	187	7	9		
9	760	960	1160	241	8	191	8	10		
10	780	980	1180	247	0	195	9	11		
11	800	1000	1200	252	2	200	0			

Pitch and virtual pitch are properties of a single sound For instance a chord played by the violin viola and cello of a string quartet is not usually thought of as having a pitch rather pitch is associated with each instrumental tone separately Thus determining the pitch or pitches of a complex sound source requires that it first be partitioned into separate perceptual entities Only when a cluster of partials fuse into a single sound can it be assigned a pitch When listening analytically for instance there may be more notes present than in the same sound when listening holistically

Tuning, Timbre, Spectrum, Scale William A. Sethares, 2013-06-05 Tuning Timbre Spectrum Scale focuses on perceptions of consonance and dissonance and how these are dependent on timbre This also relates to musical scale certain timbres sound more consonant in some scales than others Sensory consonance and the ability to measure it have important implications for the design of audio devices and for musical theory and analysis Applications include methods of adapting sounds for arbitrary scales ways to specify scales for nonharmonic sounds and techniques of sound manipulation based on maximizing or minimizing consonance Special consideration is given here to a new method of adaptive tuning that can automatically adjust the tuning of a piece based its timbral character so as to minimize dissonance Audio examples illustrating the ideas presented are provided on an accompanying CD This unique analysis of sound and scale will be of interest to physicists and engineers working in acoustics as well as to musicians and psychologists

The Digital Musician Andrew Hugill, 2018-09-03 The Digital Musician Third Edition is an introductory textbook for creative music technology and electronic music courses Written to be accessible to students from any musical background this book examines cultural awareness artistic identity and musical skills offering a system agnostic survey of digital music creation Each chapter presents creative projects that reinforce concepts as well as case studies of real musicians and discussion questions for further reflection This third edition has been updated to reflect developments in an ever changing musical landscape most notably the proliferation of mobile technologies covering topics such as collaborative composition virtual reality data sonification and digital scores while encouraging readers to adapt to continuous technological changes With an emphasis on discovering one's musical voice and identity and tools and ideas that are relevant in any musical situation The Digital Musician is sure to be an invaluable student resource for years to come

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Applications of Conceptual Spaces Frank Zenker, Peter Gärdenfors, 2015-04-16 This volume provides an overview of applications of conceptual spaces theory beginning with an introduction to the modeling tool that unifies the chapters The first section explores issues of linguistic semantics including speakers negotiation of meaning Further sections address computational and ontological aspects of constructing conceptual spaces while the final section looks at philosophical applications Domains include artificial intelligence and robotics epistemology and philosophy of science lexical semantics and pragmatics agent based simulation perspectivism framing contrast sensory modalities and music among others This collection provides evidence of the wide application range of this theory of knowledge representation The papers in this volume derive from international experts across different fields including philosophy cognitive science linguistics robotics computer science and geography Each contributor has successfully applied conceptual spaces theory as a modeling tool in their respective areas of expertise Graduates as well as researchers in the areas of epistemology linguistics geometric knowledge representation and the mathematical modeling of cognitive processes should find this book of particular interest

The Contemporary Guitar John Schneider, 2015-08-20 The Contemporary Guitar traces the extraordinary rise of the instrument in concert music over the past century Though recognized worldwide as a popular music icon the all to recent time when the guitar was looked down upon as a second class citizen in the world of serious music is finally past and it can now be found in the scores of the most important composers The guitar s rightful place in chamber music orchestral music or as a solo instrument is now without question whether in the classic acoustic form or the more recent electric version While the guitar has stood in the vanguard of musical experimentation its many new techniques and notations remain a mystery for many composers and players In The Contemporary Guitar musician and scholar John Schneider explains each class of technique and illustrates them with examples Moreover because the guitar is easily refretted it has also become a leading instrument in the exploration of the relatively new musical language of microtonality In this revised and enlarged edition from the original work of three decades ago Schneider adds a broad ranging entirely new chapter on the instruments notation and repertoire with insights into the interpretation of historical works through the application of accurate contemporary tunings and temperaments The guitar s unique timbre its tone color is one of the most versatile among modern instruments both acoustic and electric Most players who intuitively explore the subtleties of tone color will find outlined in The Contemporary Guitar the specific principles of physics that determine these subtleties which once mastered permit guitarists to control more completely the expressive palette of their instrument

Designated the Rational Method of Tone Production by its author Schneider defines in great detail the timbral characteristics of acoustic and electric instruments from theoretical physical and musical viewpoints. Players in search of new repertoire will find an historical survey of the literature, an exhaustive list of new music, and a multitude of techniques for bringing such music to life. The Contemporary Guitar provides audio examples online for those seeking to discover new sounds and includes the notation to perform them.

Why You Like It Nolan Gasser, 2019-04-30 From the chief architect of the Pandora Radio's Music Genome Project comes a definitive and groundbreaking examination of why we respond to music the way we do. Everyone loves music. But what is it that makes music so universally beloved and have such a powerful effect on us? In this sweeping and authoritative book, Dr. Nolan Gasser, a composer, pianist, and musicologist and the chief architect of the Music Genome Project which powers Pandora Radio, breaks down what musical taste is, where it comes from, and what our favorite songs say about us. Dr. Gasser delves into the science, psychology, and sociology that explains why humans love music so much, how our brains process music, and why you may love Queen but your best friend loves Kiss. He sheds light on why babies can clap along to rhythmic patterns and reveals the reason behind why different cultures around the globe identify the same kinds of music as happy, sad, or scary. Using easy-to-follow notated musical scores, Dr. Gasser teaches music fans how to become engaged listeners and provides them with the tools to enhance their musical preferences. He takes readers under the hood of their favorite genres: pop, rock, jazz, hip hop, electronica, world music, and classical, and covers songs from Taylor Swift to Led Zeppelin to Kendrick Lamar to Bill Evans to Beethoven, and through their work, Dr. Gasser introduces the musical concepts behind why you hum along, tap your foot, and feel deeply. **Why You Like It** will teach you how to follow the musical discourse happening within a song and thereby empower your musical taste so you will never hear music the same way again.

Music: A Mathematical Offering Dave Benson, 2007 This book explores the interaction between music and mathematics, including harmony, symmetry, digital music, and perception of sound.

World Music Terry E. Miller, Andrew Shahriari, 2012-01-15

Towards a Global Music Theory Mark Hilleh, 2016-02-24 Since the beginning of the twentieth century, the cross-pollination of world musical materials and practices has accelerated precipitously due in large part to advances in higher-speed communications and travel. We live now in a world of global musical practice that will only continue to blossom and develop through the twenty-first century and beyond. Yet music theory as an academic discipline is only just beginning to respond to such a milieu. Conferences, workshops, and curricula are for the first time beginning to develop around the theme of world music theory as students, teachers, and researchers recognize the need for analytical concepts and methods applicable to a wider range of human musics, not least the hybrid musics that influence and increasingly define more and more of the world's musical practices. **Towards a Global Music Theory** proposes a number of such concepts and methods stemming from durational and acoustic relationships between twos and threes as manifested in various interrelated aspects of music, including rhythm, melody, harmony, process, texture, timbre, and tuning, and offers suggestions for how such concepts

and methods might be applied effectively to the understanding of music in a variety of contexts While some of the bases for this foray into possible methods for a twenty first century music theory lie along well established acoustical and psycho acoustical lines Dr Mark Hijleh presents a broad attempt to apply them conceptually and comprehensively to a variety of musics in a relevant way that can be readily apprehended and applied by students scholars and teachers

Exploring Musical Spaces Julian Hook,2022 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

Mathematics and Music James S. Walker,Gary 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

Trends in World Music Analysis Lawrence Beaumont Shuster,Somangshu Mukherji,Noé Dinnerstein,2022-02-23 This volume brings together a group of analytical chapters exploring traditional genres and styles of world music capturing a vibrant and expanding field of research These contributors drawn from the forefront of researchers in world music analysis seek to break down barriers and build bridges between scholarly disciplines musical repertoires and cultural traditions Covering a wide range of genres styles and performers the chapters bring to bear a variety of methodologies including indigenous theoretical

perspectives Western music theory and interdisciplinary techniques rooted in the cognitive and computational sciences With contributors addressing music traditions from Africa Asia Europe and the Americas this volume captures the many current directions in the analysis of world music offering a state of the field and demonstrating the expansion of possibilities created by this area of research

Foundations in Music Psychology Peter Jason Rentfrow, Daniel J. Levitin, 2019-03-12 A state of the art overview of the latest theory and research in music psychology written by leaders in the field This authoritative landmark volume offers a comprehensive state of the art overview of the latest theory and research in music perception and cognition Eminent scholars from a range of disciplines employing a variety of methodologies describe important findings from core areas of the field including music cognition the neuroscience of music musical performance and music therapy The book can be used as a textbook for courses in music cognition auditory perception science of music psychology of music philosophy of music and music therapy and as a reference for researchers teachers and musicians The book's sections cover music perception music cognition music neurobiology and evolution musical training ability and performance and musical experience in everyday life Chapters treat such topics as pitch rhythm and timbre musical expectancy musicality musical disorders and absolute pitch brain processes involved in music perception cross species studies of music cognition and music across cultures improvisation the assessment of musical ability and singing and music and emotions musical preferences and music therapy Contributors Fleur Bouwer Peter Cariani Laura K Cirelli Annabel J Cohen Lola L Cuddy Shannon de L Etoile Jessica A Grahn David M Greenberg Bruno Gingras Henkjan Honing Lorna S Jakobson Ji Chul Kim Stefan Koelsch Edward W Large Miriam Lense Daniel Levitin Charles J Limb Psyche Loui Stephen McAdams Lucy M McGarry Malinda J McPherson Andrew J Oxenham Caroline Palmer Aniruddh Patel Eve Marie Quintin Peter Jason Rentfrow Edward Roth Frank A Russo Rebecca Scheurich Kai Siedenburg Avital Sternin Yanan Sun William F Thompson Renee Timmers Mark Jude Tramo Sandra E Trehub Michael W Weiss Marcel Zentner

Composing Electronic Music Curtis Roads, 2015 Electronic music evokes new sensations feelings and thoughts in both composers and listeners Composing Electronic Music outlines a new theory based on the powerful toolkit of electronic music techniques

Practical Audio Electronics Kevin Robinson, 2020-02-10 Practical Audio Electronics is a comprehensive introduction to basic audio electronics and the fundamentals of sound circuit building providing the reader with the necessary knowledge and skills to undertake projects from scratch Imparting a thorough foundation of theory alongside the practical skills needed to understand build modify and test audio circuits this book equips the reader with the tools to explore the sonic possibilities that emerge when electronics technology is applied innovatively to the making of music Suitable for all levels of technical proficiency this book encourages a deeper understanding through highlighted sections of advanced material and example projects including circuits to make alter and amplify audio providing a snapshot of the wide range of possibilities of practical audio electronics An ideal resource for students hobbyists musicians audio professionals and those interested in exploring the possibilities of hardware based sound

and music creation The Helmholtz Legacy in Physiological Acoustics Erwin Hiebert, 2014-06-12 This book explores the interactions between science and music in the late nineteenth and early twentieth century. It examines and evaluates the work of Hermann von Helmholtz, Max Planck, Shoh Tanaka and Adriaan Fokker, leading physicists and physiologists who were committed to understanding crucial aesthetic components of the art of music, including the standardization of pitch and the implementation of various types of intonations. With a mixture of physics, physiology and aesthetics, author Erwin Hiebert addresses throughout the book how just intonation came to intersect with the history of keyboard instruments and exert an influence on the development of Western music. He begins with the work of Hermann von Helmholtz, a leading nineteenth-century physicist and physiologist who not only made important contributions in vision, optics, electrodynamics and thermodynamics but also helped advance the field of music theory as well. The author traces the Helmholtzian trends of thought that become inherently more complex by reaching beyond the sciences to perform a bridge with aesthetics and the diverse ways in which the human mind interprets or is taught in different cultures to interpret and understand music. Next, the author explores the works of other key physicists and physiologists who were influenced by Helmholtz and added to his legacy. He examines Japanese music theory student Shoh Tanaka, who sought to design a harmonium that was not based on equal temperament but rather on just intonation. Dutch physicist Adriaan Daniel Fokker, who arranged for organs to be built based on 31 tones per octave, orchestrated concerts for these new instruments and even attempted to compose microtonal music or music whose tonality is based on intervals smaller than the typical twelve semitones of Western music. The Role of Mathematics in Physical Sciences Giovanni Boniolo, Paolo Budinich, Majda Trobok, 2005-03-10 Even though mathematics and physics have been related for centuries and this relation appears to be unproblematic, there are many questions still open. Is mathematics really necessary for physics or could physics exist without mathematics? Should we think physically and then add the mathematics apt to formalise our physical intuition or should we think mathematically and then interpret physically the obtained results? Do we get mathematical objects by abstraction from real objects or vice versa? Why is mathematics effective into physics? These are all relevant questions whose answers are necessary to fully understand the status of physics, particularly of contemporary physics. The aim of this book is to offer plausible answers to such questions through both historical analyses of relevant cases and philosophical analyses of the relations between mathematics and physics.

Rhythm and Transforms William Arthur Sethares, 2007-08-06 People naturally identify the rhythm of music as they tap their feet and sway in time with the beat. Underlying such motions is an act of cognition that is not easily reproduced in a computer program or automated by machine. Rhythm and Transforms asks and answers the question: How can we build a device that can tap its foot along with the music? The result is a tool for detecting and measuring the temporal aspects of a musical performance: the periodicities, the regularities and irregularities, the beat, the rhythm. The impact of such a rhythm meter on music theory and on the design of sound processing electronics is described. It allows discussion of the relationship

between cognitive processing of temporal information and mathematical techniques used to describe and understand regularities in data This book will interest engineers and others interested in the design of audio devices such as musical synthesizers special effects devices drum machines and electronic keyboards It will be useful to musicians and composers who exploit computer based tools arrangers musicologists and others interested in musical analysis and those interested in the way the ear works and how this influences the types of sound patterns we like to listen to [Springer Handbook of Systematic Musicology](#) Rolf Bader,2018-03-21 This unique reference book offers a holistic description of the multifaceted field of systematic musicology which is the study of music its production and perception and its cultural historical and philosophical background The seven sections reflect the main topics in this interdisciplinary subject The first two parts discuss musical acoustics and signal processing comprehensively describing the mathematical and physical fundamentals of musical sound generation and propagation The complex interplay of physiology and psychology involved in sound and music perception is covered in the following sections with a particular focus on psychoacoustics and the recently evolved research on embodied music cognition In addition a huge variety of technical applications for professional training music composition and consumer electronics are presented A section on music ethnology completes this comprehensive handbook Music theory and philosophy of music are imbedded throughout Carefully edited and written by internationally respected experts it is an invaluable reference resource for professionals and graduate students alike *Polytempic Polymicrotonal Music* Peter Alexander Thoegersen,2022-09-08 This book introduces polytempic polymicrotonality as a new musical aesthetic It proposes music with more than one microtonal tuning system and discusses examples from the literature to give an historic framework showing that this tendency has been present throughout human musical history Polytempo is a tool for which polymicrotonal structures can function in relief from its background and it acts as a frame or ground structure that is multidimensional akin to the advancement of perspective in Renaissance art The book has historic significance as it is the only book of its category or genre in music that features polymicrotonality in music composition or production It displays examples of music literature for musical precedence in this area focusing on Charles Ives s Universe Symphony unfinished since 1925

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