



Music Informatics

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- ▶ Some examples of different representations and musics
- ▶ What would we like to be able to do?
- ▶ Which representations are good for which purposes?

Example 1

- ▶ Solo voice from traditional music
- ▶ Ishbel MacCaskill singing “An Innis Àigh”
(CD Essentially Ishbel, 2000)

From an oral tradition, handed from singer to singer;
more recently also written in WTM style with melody and words.

- ▶ Classical WTM notation, music usually played from individual parts.
- ▶ Mozart Quintet no 2 in C minor, K406
- ▶ Versions of score and performance are on-line.

There is a lot of associated music theory about how music in this style (sonata form) fits together — notions of tonality (key), metre and rhythm, but also organisation of material on contrasing subjects, development, recapitulation . . .

Example 3

- ▶ Electronic music, with a “listening score”
- ▶ Stockhausen “Hymnen”, region 1, “Croupier “Faites votre jeu” at www.stockhausmusic.com
- ▶ Listening score, K Stockhausen, Hymnen, Universal Edsition Nr 15142, 1967.

“The present score is intended to be read while listening to the tape or the record. It was prepared by the composer after the tape was completed, using earphones, a piano, and a stopwatch.”

Does the listening score help to make sense of the music?
Could it have been computer-generated from the tape recording?

- ▶ HighC, mentioned briefly earlier in the course.
- ▶ on-line demo at www.highc.org, `samples,demo.html` (requires IcedTea plugin).

Visual interface involves a visual representation of music (not directly in terms of discrete symbols).

There are also internal representations holding musical information, and allowing transformations.



- ▶ Possible aims:
 - analysis of music as sounds, as scores, . . .
 - transforming music as sounds, as scores, . . .
 - generating new music, as scores, as sounds
 - involvement in performance, participant, real-time issues
 - ?????

Let's fix on a few aims, then think what sorts of representations might be most helpful to achieve those aims.