



# *Music Informatics*

Alan Smaill

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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

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- ▶ Solo voice from traditional music
- ▶ Ishbel MacAskill 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 contrasting subjects, development, recapitulation . . .

## Example 3

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- ▶ Jazz harmonies, as in “real book”
- ▶ Succession of harmonies (**not** notes) in specialised notation
- ▶ Looks like grammar symbols?
- ▶ Can “substitute” rather than just follow what is given

## Example 4

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- ▶ Vocal music in non-tonal idiom
- ▶ Stockhausen “Stimmung”; score Universal Edition, Vienna Edition No. 14805.
- ▶ Part of description of the piece, as given by the composer.

Does information at this level help with hearing the music?  
...with creating new music?

- ▶ HighC, mentioned briefly earlier in the course.
- ▶ on-line demo at [www.highc.org](http://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.