

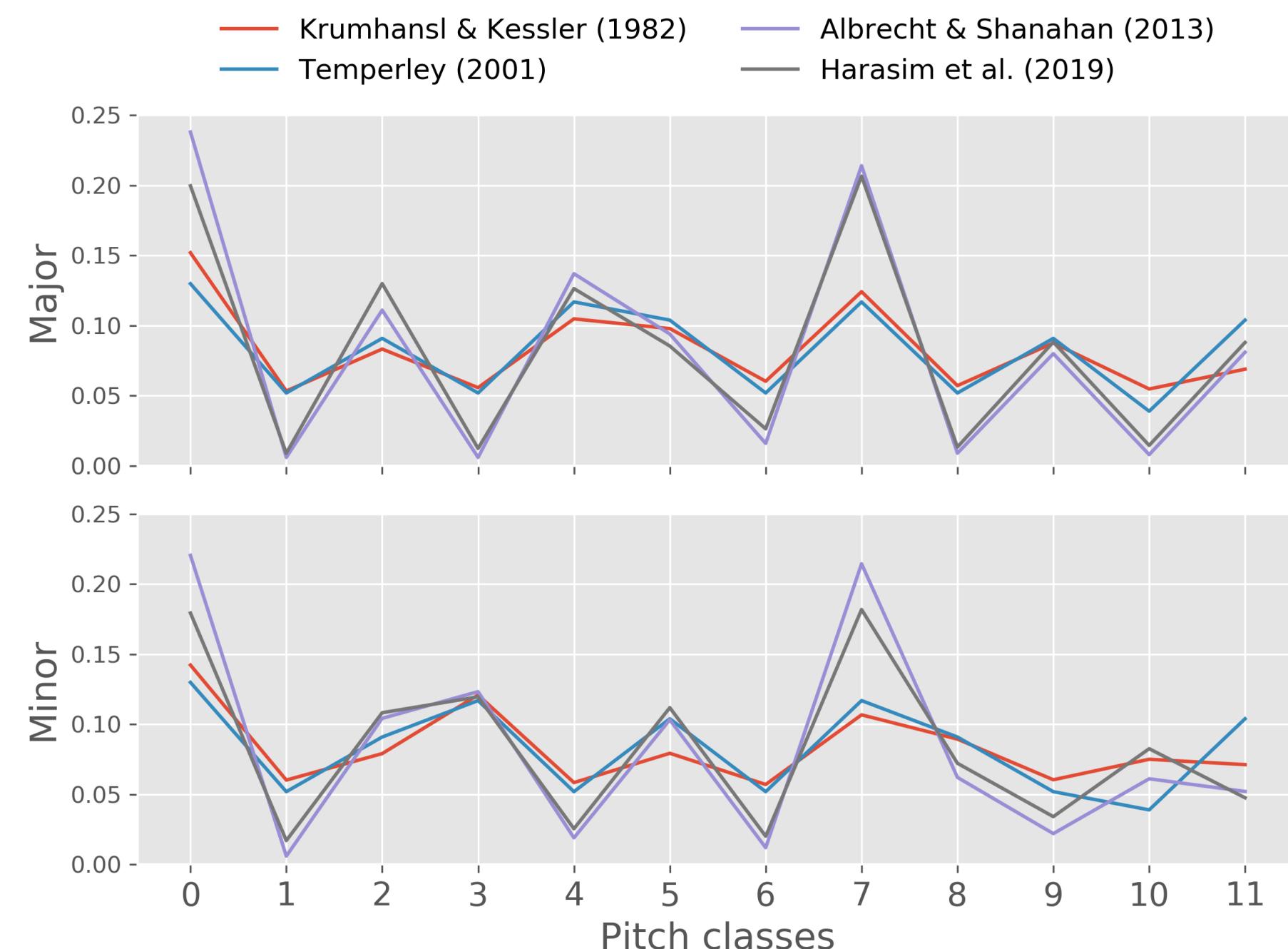
# Inferring Tonality from Note Distributions: Why Models Matter

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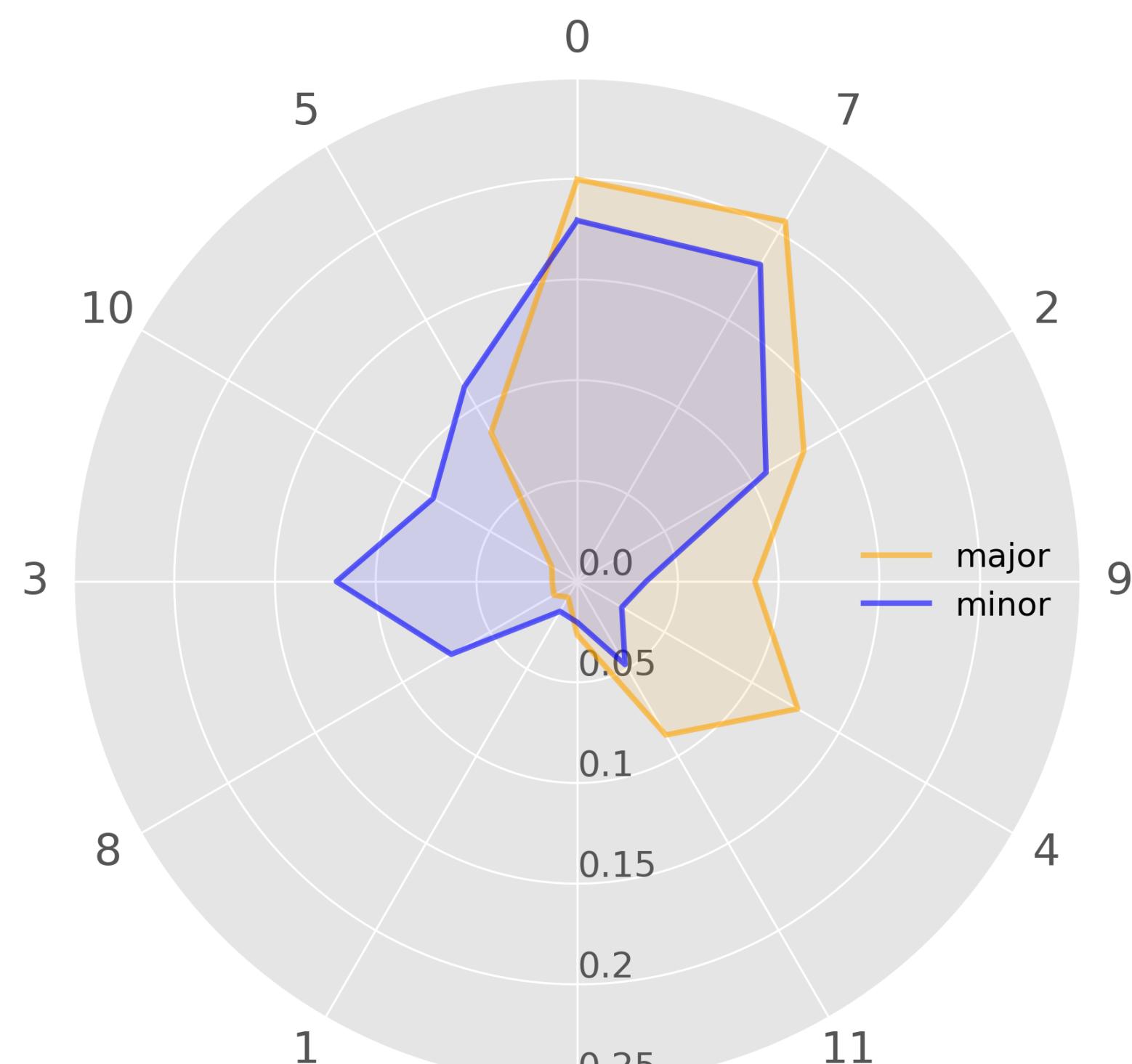
## Background

Pitch-class statistics in pieces correspond to cognitive representations of tonality [1, 3, 4, 5] and assumed to constitute the basis for statistical learning.

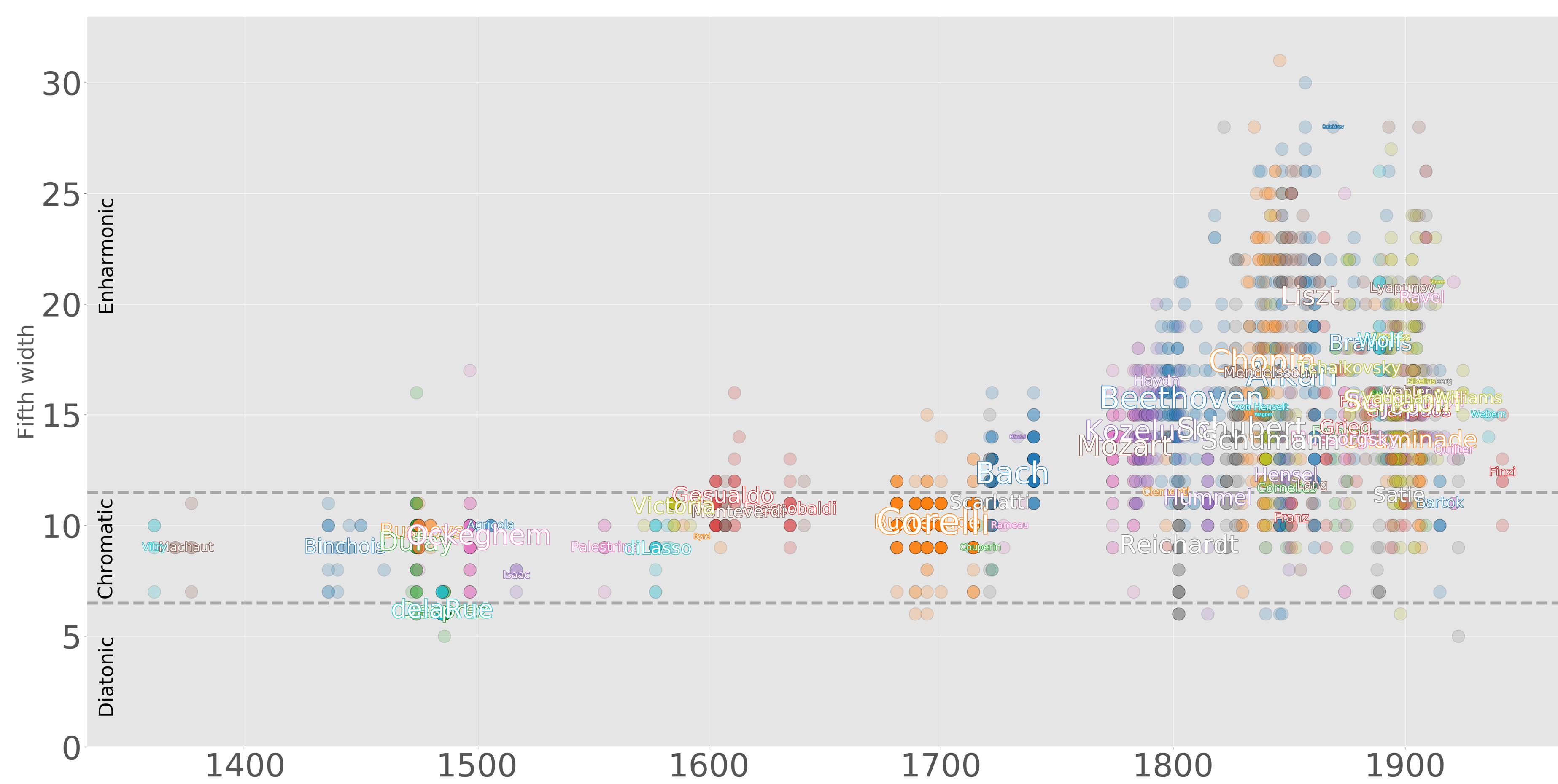


## Model 1: Circle of Fifths

Reordering pitch classes by  $x \mapsto 7x \bmod 12$  and arranging them on the circle of fifths emphasizes differences and similarities of the major and the minor mode [3]. IMPORTANCE OF THE FIFTH

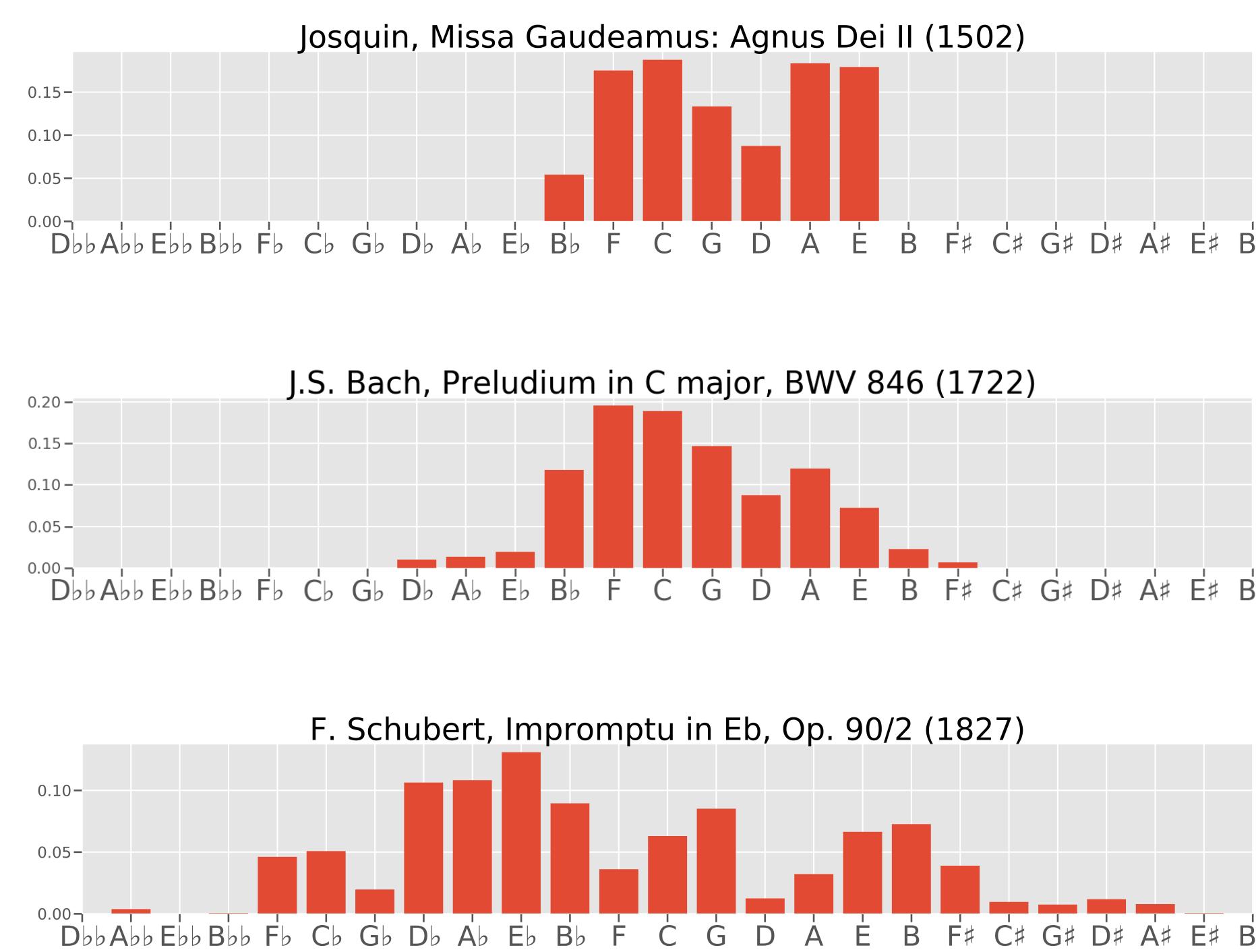


## Historical Development



## Model 2: Line of Fifths

Using spelled pitch classes enables the distinction between diatonic, chromatic, and enharmonic pieces [2] and indicates a historical trend towards expansion of the tonal material (see "Historical Development") EXPANSION IN FIFTH-DIRECTION.



## Conclusion

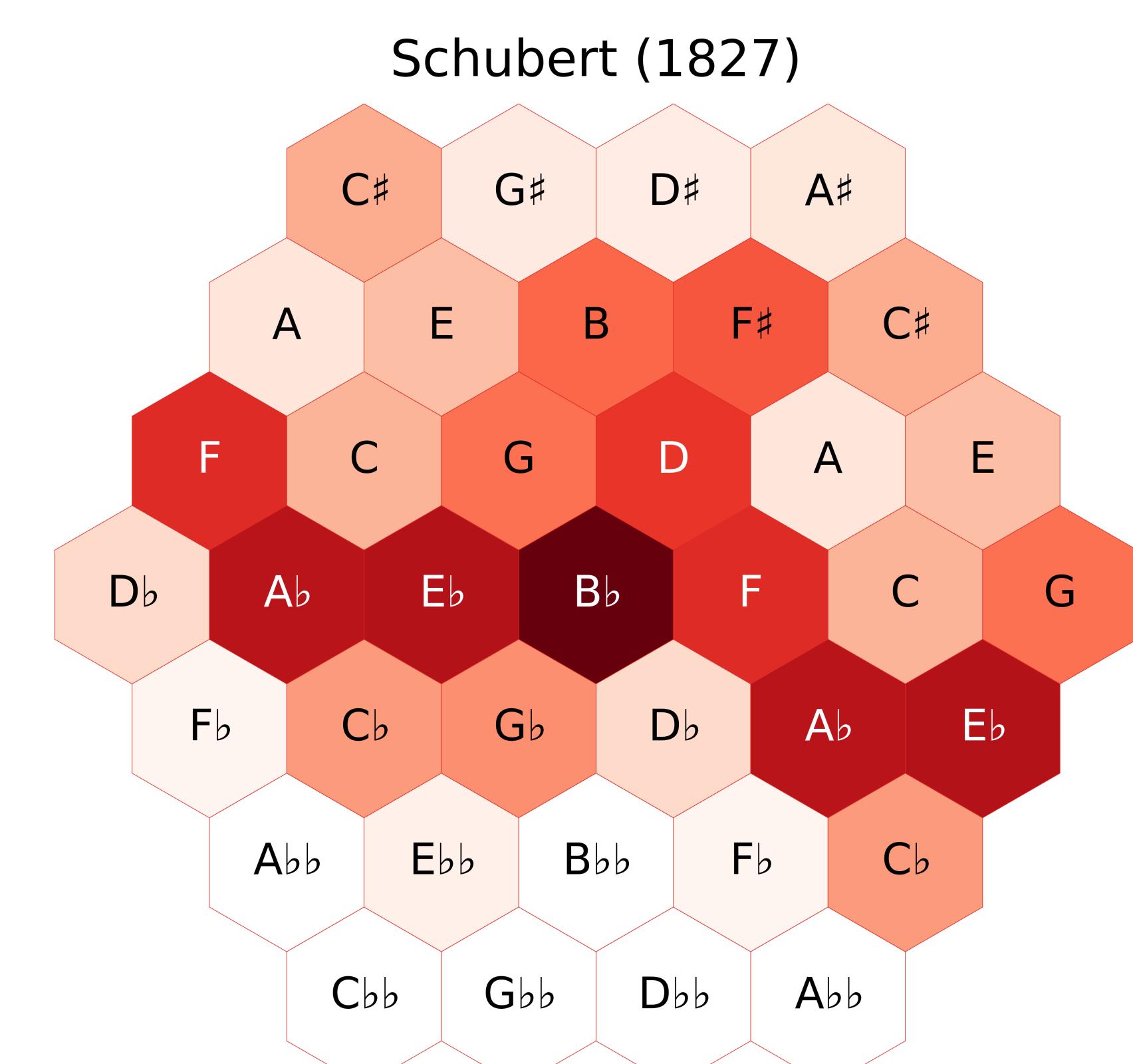
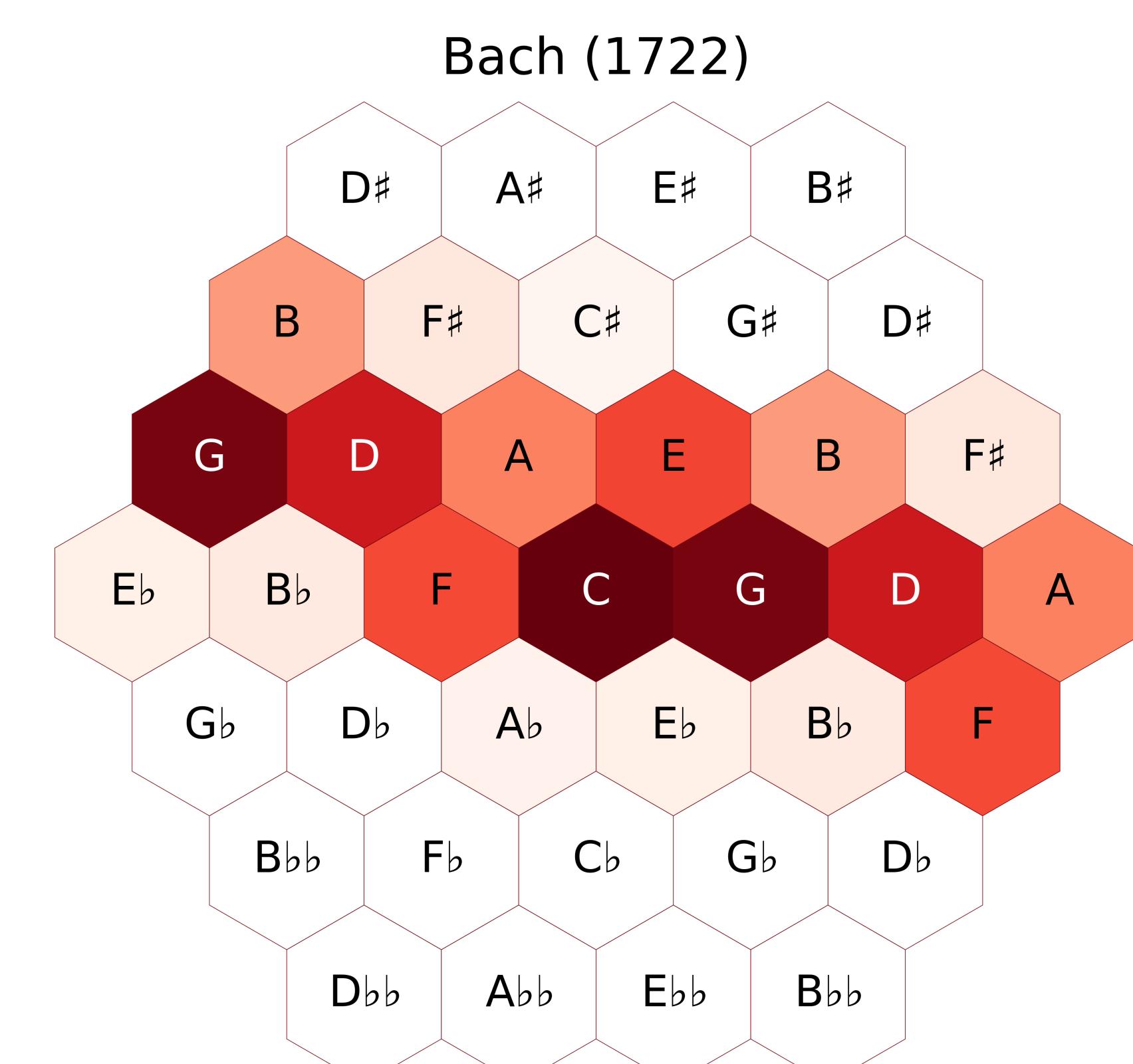
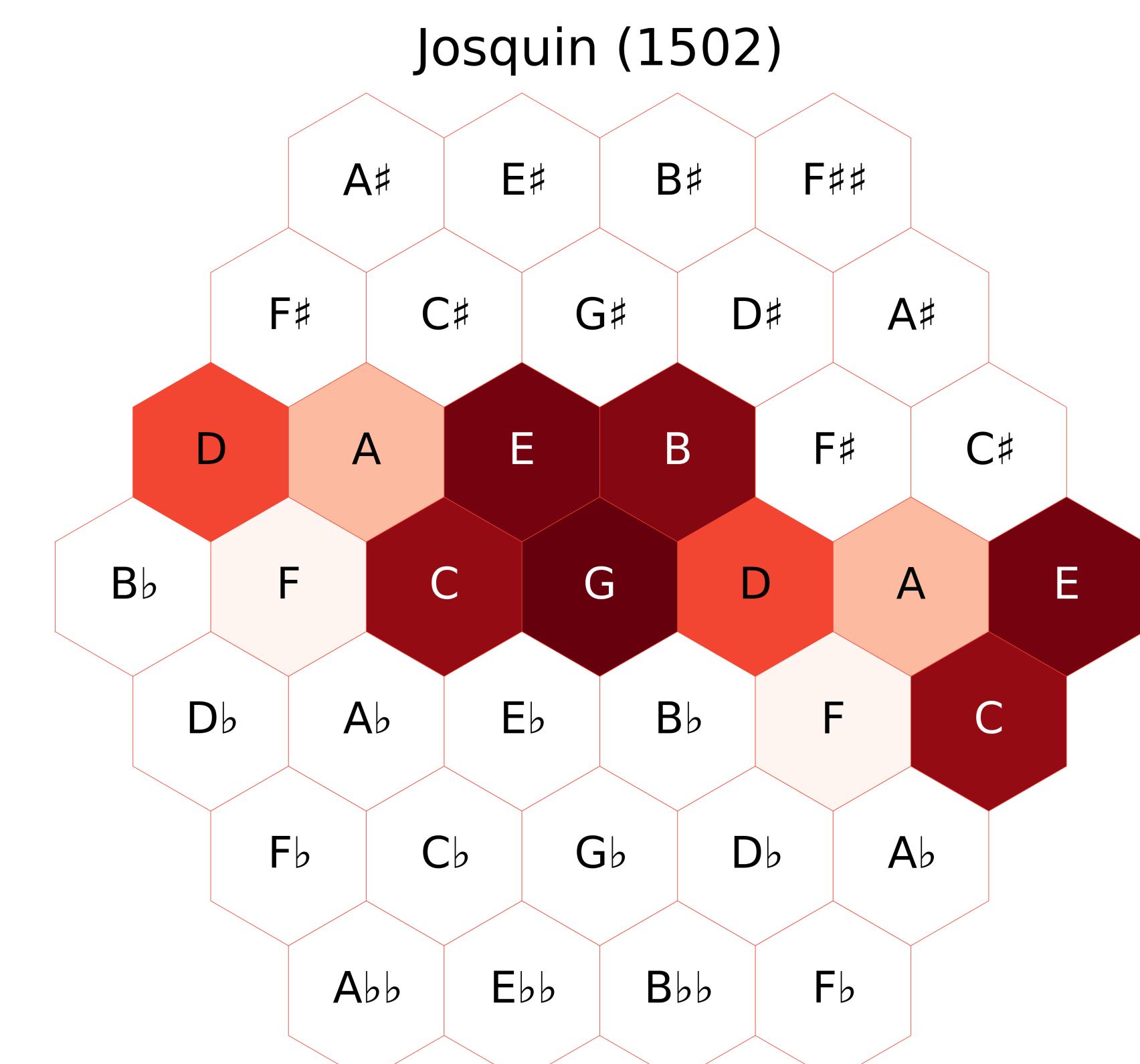
The often implicit or unconscious modeling assumptions about tonal spaces underlying both pitch-class distributions in musical pieces and cognitive schemata greatly affect research outcomes. Making these assumptions explicit as well as incorporating music-theoretical knowledge about the structure of tonal spaces incorporates modeling as an integral part to the research on the history of tonality.

## References

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- [4] C. L. Krumhansl and E. J. Kessler. "Tracing the dynamic changes in perceived tonal organization in a spatial representation of musical keys.". In: *Psychological Review* 89.4 (1982), pp. 334–368.
- [5] D. Temperley. *The Cognition of Basic Musical Structures*. MIT Press, 2001.

## Model 3: Tonnetz

More general models of tonal space reveal further developments in tonality. EXPANSION IN THIRD-DIRECTION



## Acknowledgements & Contact

**EPFL**

This research is generously supported by the Latour Chair in Digital Musicology at EPFL.

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