

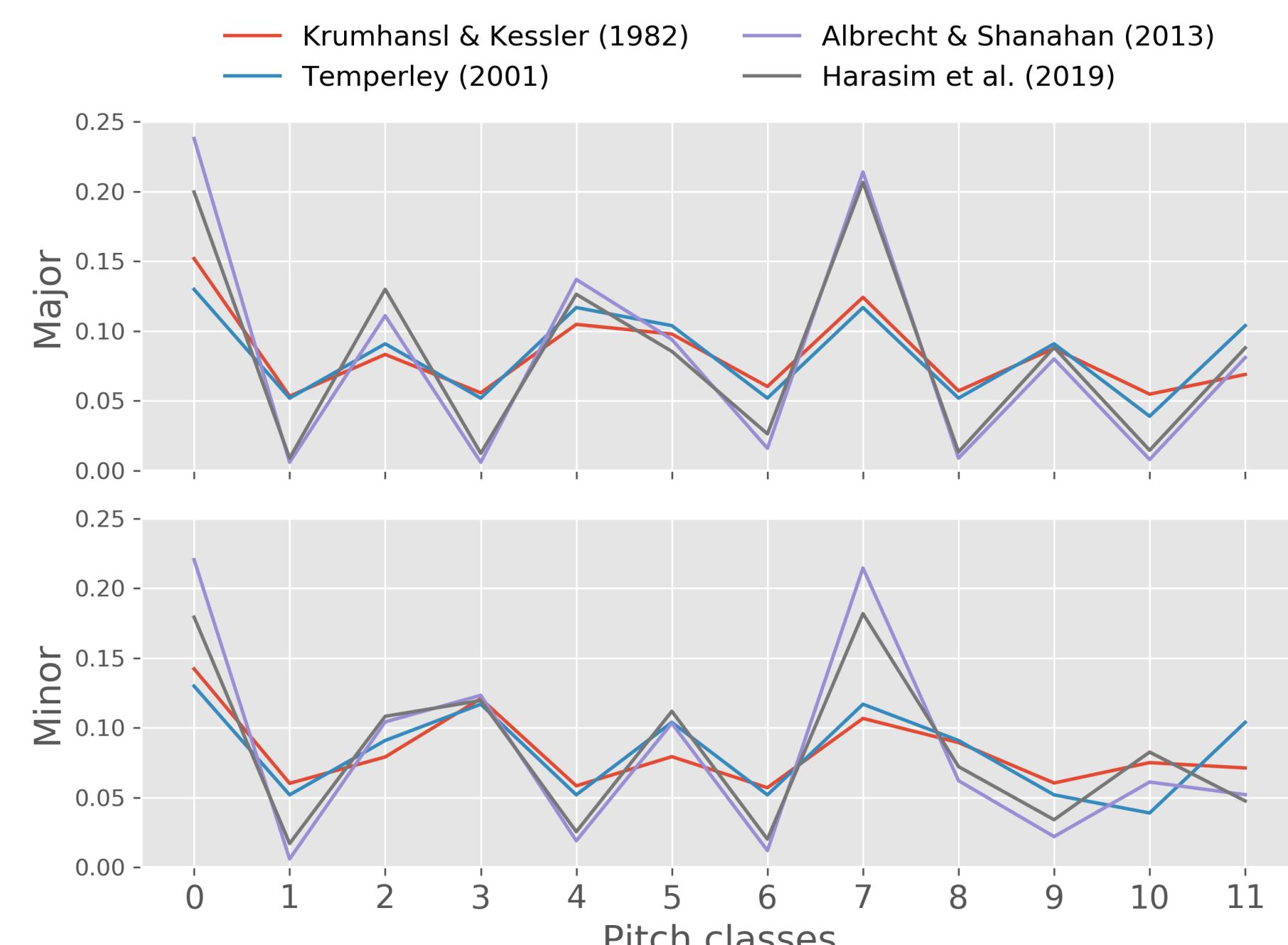
# Inferring Tonality from Note Distributions: Why Models Matter

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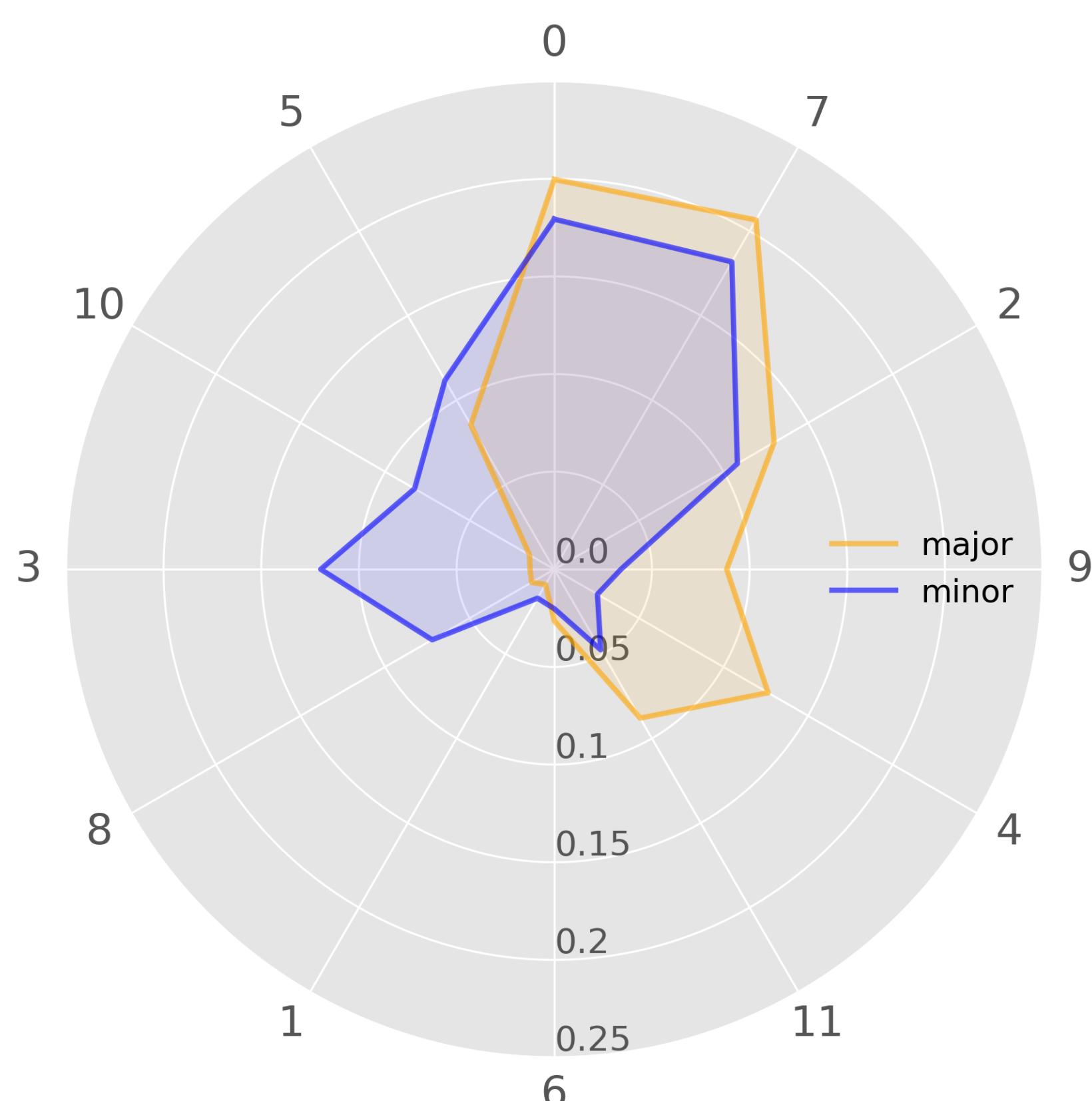
## Background

Pitch-class statistics in pieces correspond to mental representations of tonality [1, 3, 4, 5].

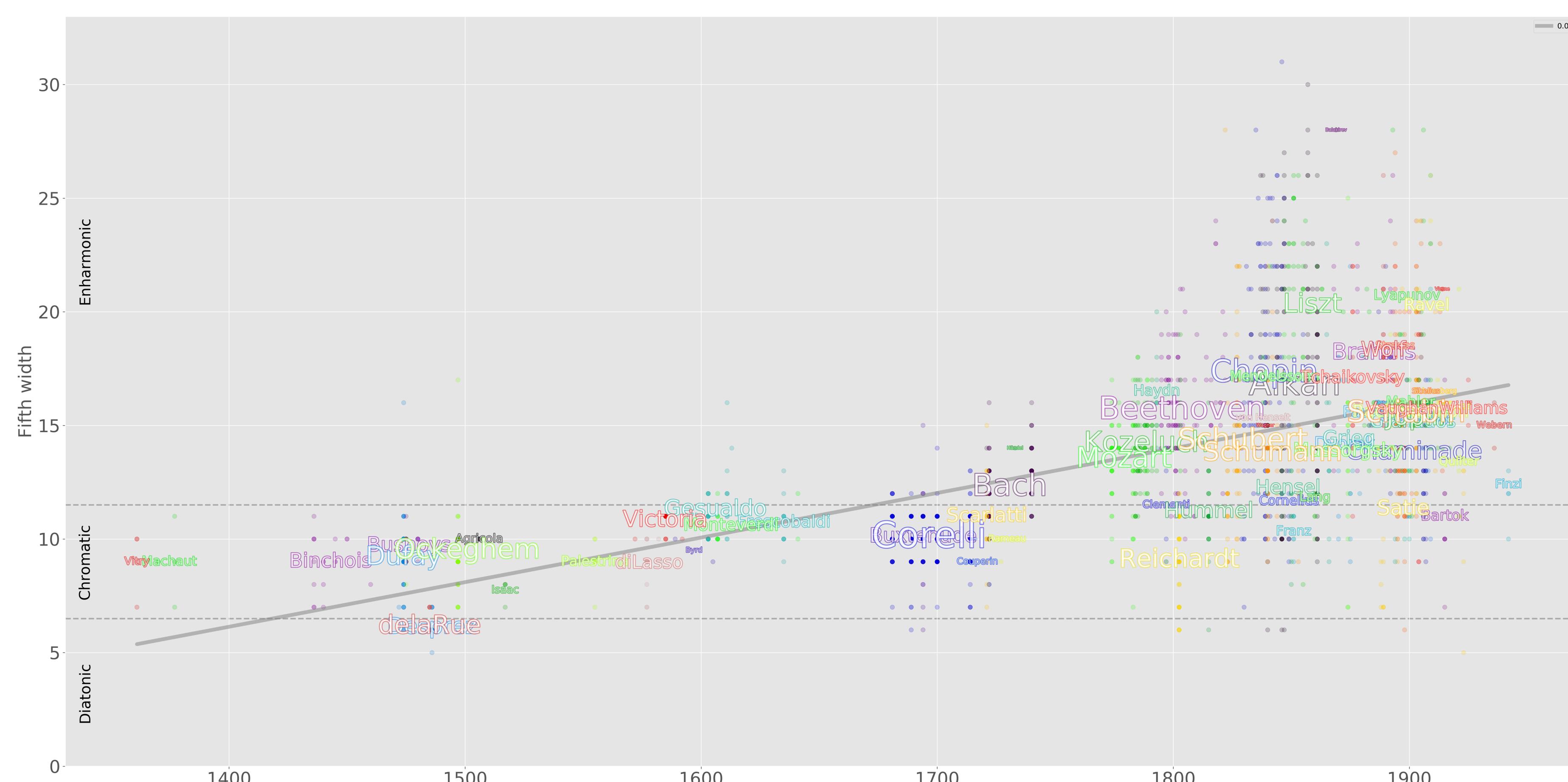


## Model 1: Circle of Fifths

Use models of tonal pitch space to reveal further regularities in pitch-class distributions [3].

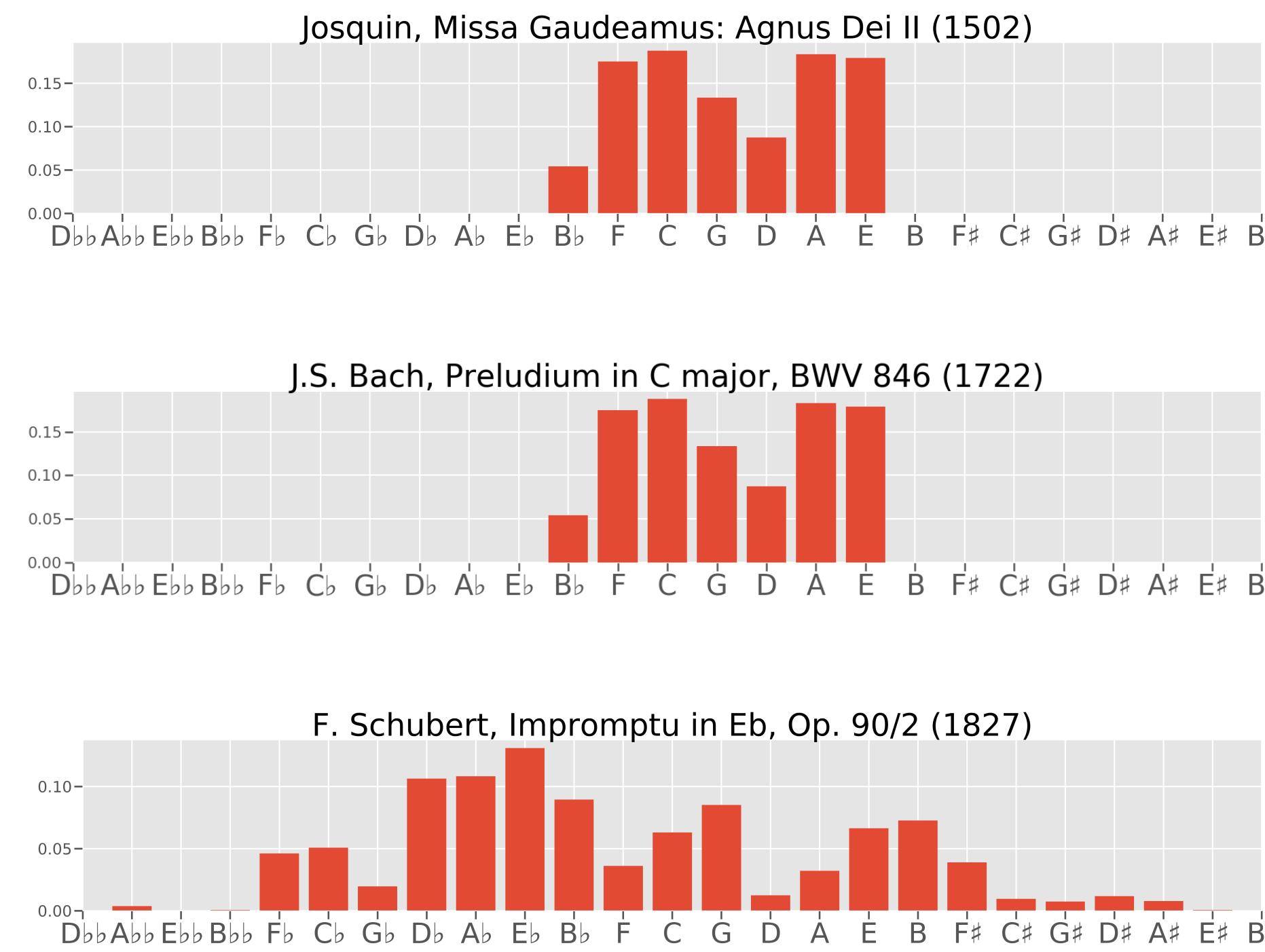


## Historical Development



## Model 2: Line of Fifths

Using spelled pitch classes enables distinction between diatonic, chromatic, and enharmonic pieces [2].



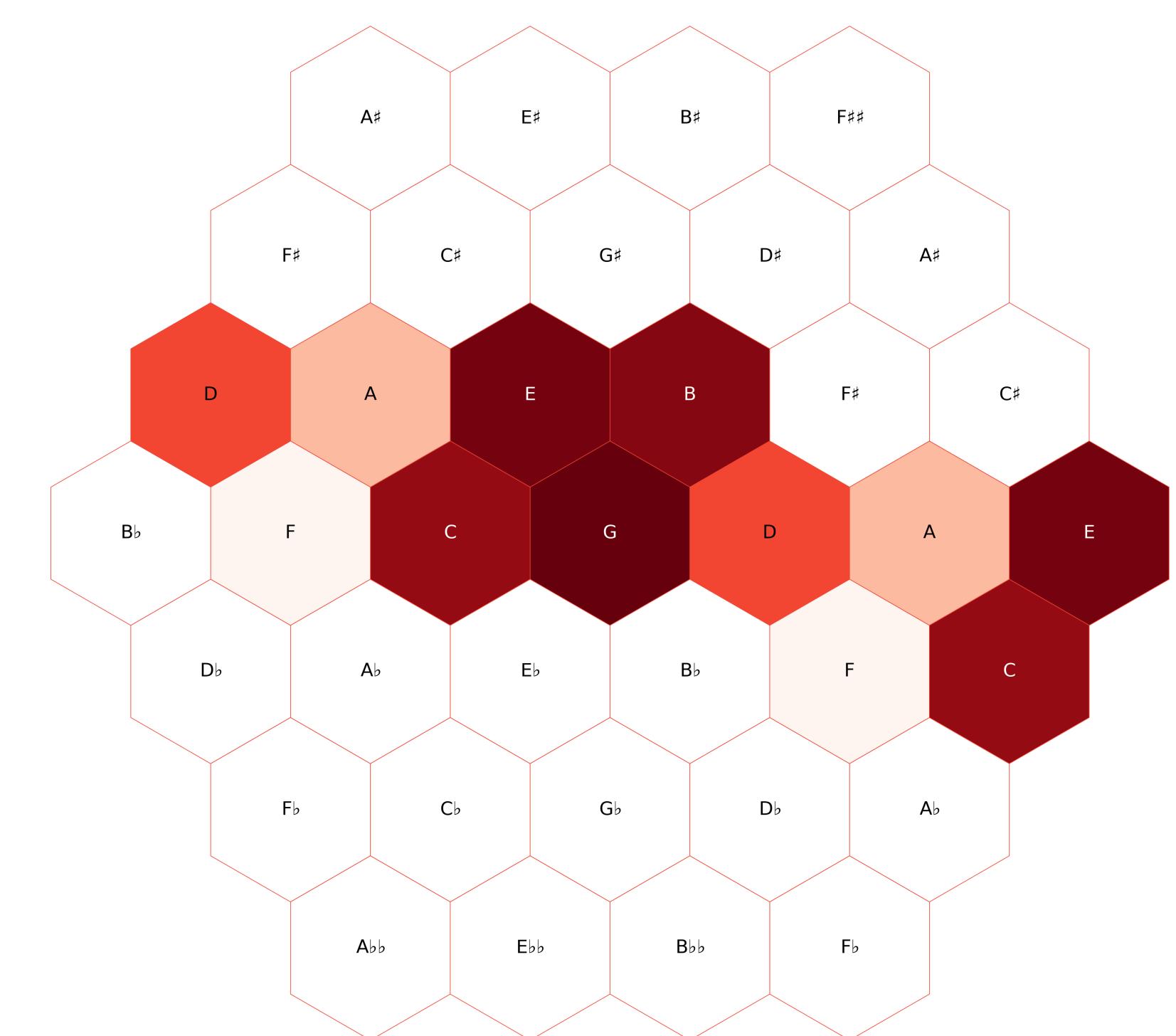
## Conclusion

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 broadens incorporates modeling as an essential part to the research on the history of tonality.

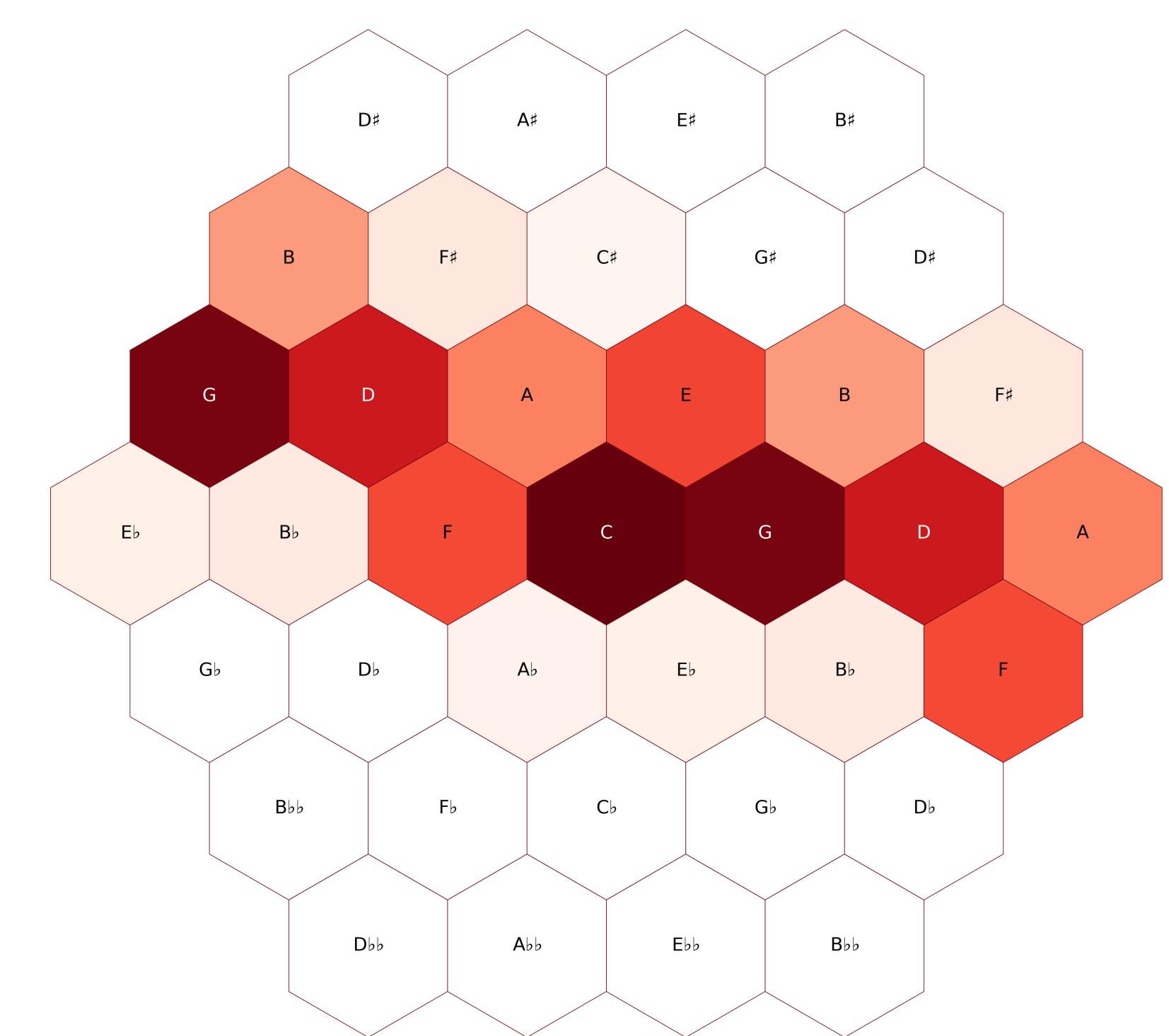
## Model 3: Tonnetz

More general models of tonal space reveal further developments in tonality.

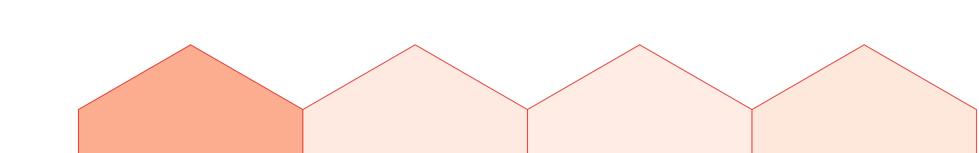
Josquin (1502)



Bach (1722)



Schubert (1827)



## References

- [1] J. Albrecht and D. Shanahan. "The Use of Large Corpora to Train a New Type of Key-Finding Algorithm: An Improved Treatment of the Minor Mode". In: *Music Perception: An Interdisciplinary Journal* 31.1 (2013), pp. 59–67.
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- [3] D. Harasim, F. C. Moss, M. Ramirez, and M. Rohrmeier. "Cognitive modeling reveals history of major and minor in Western classical music". Submitted.
- [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.

## Acknowledgements



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