

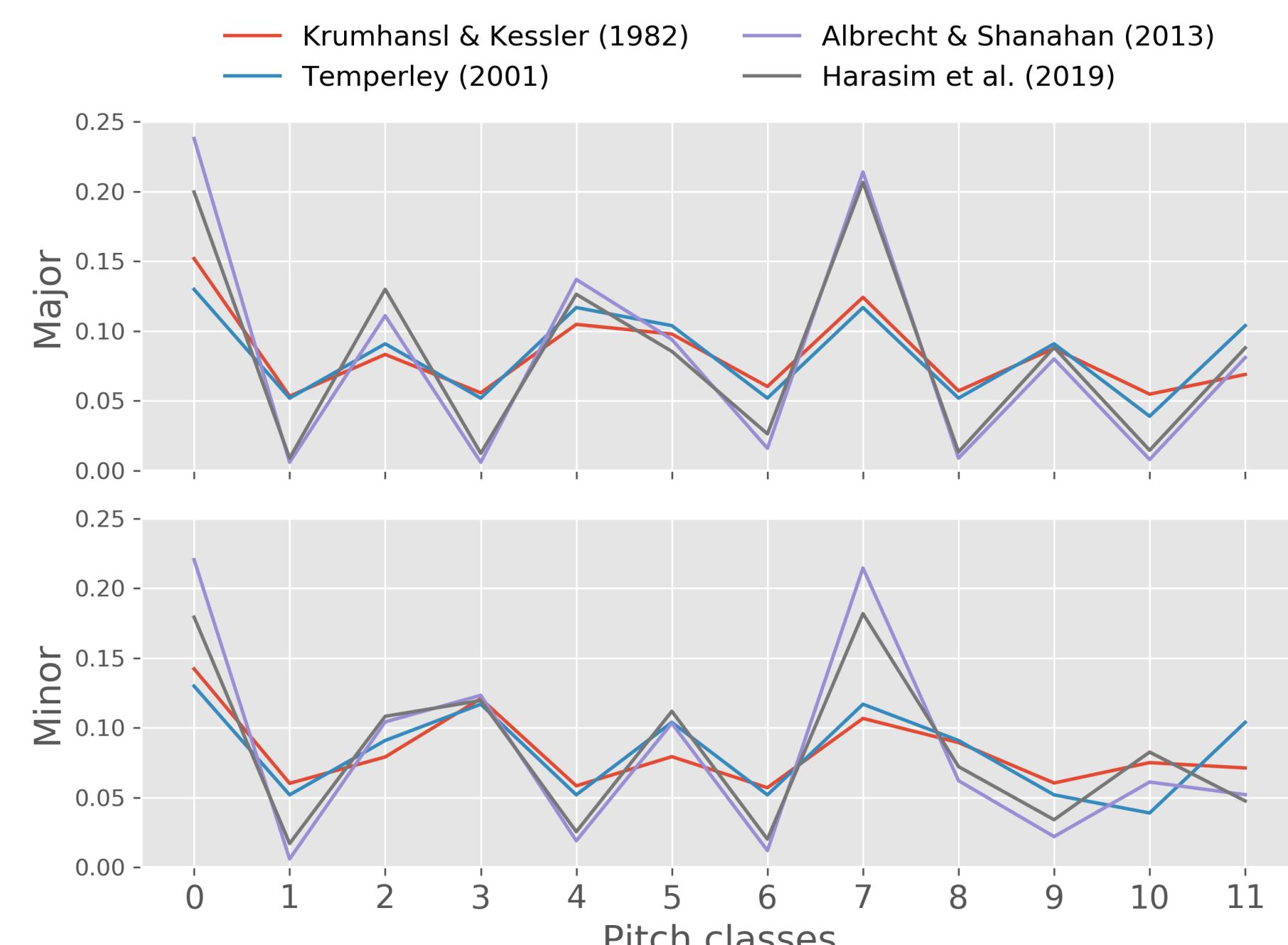
Inferring Tonality from Note Distributions: Why Models Matter

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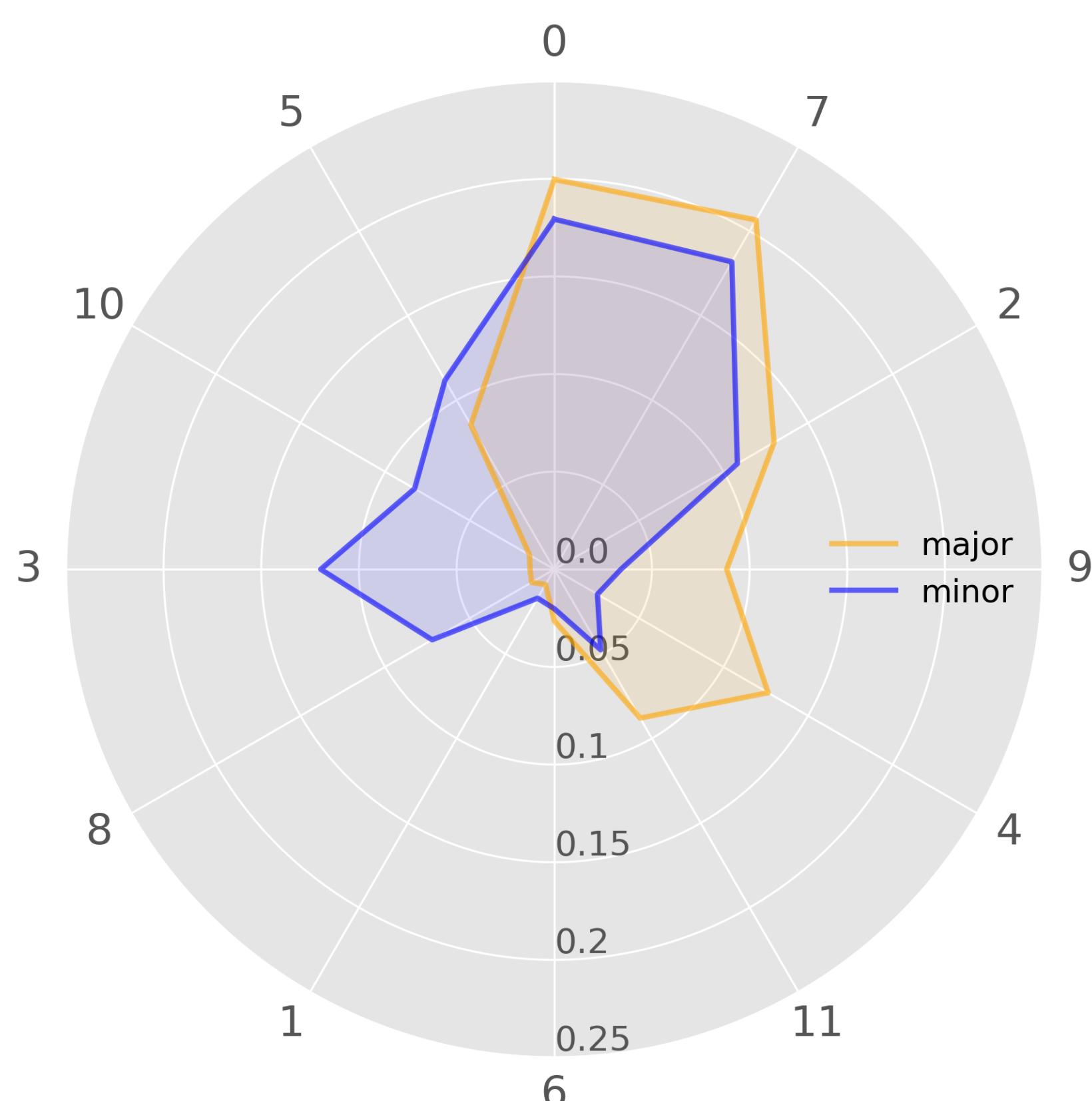
Background

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

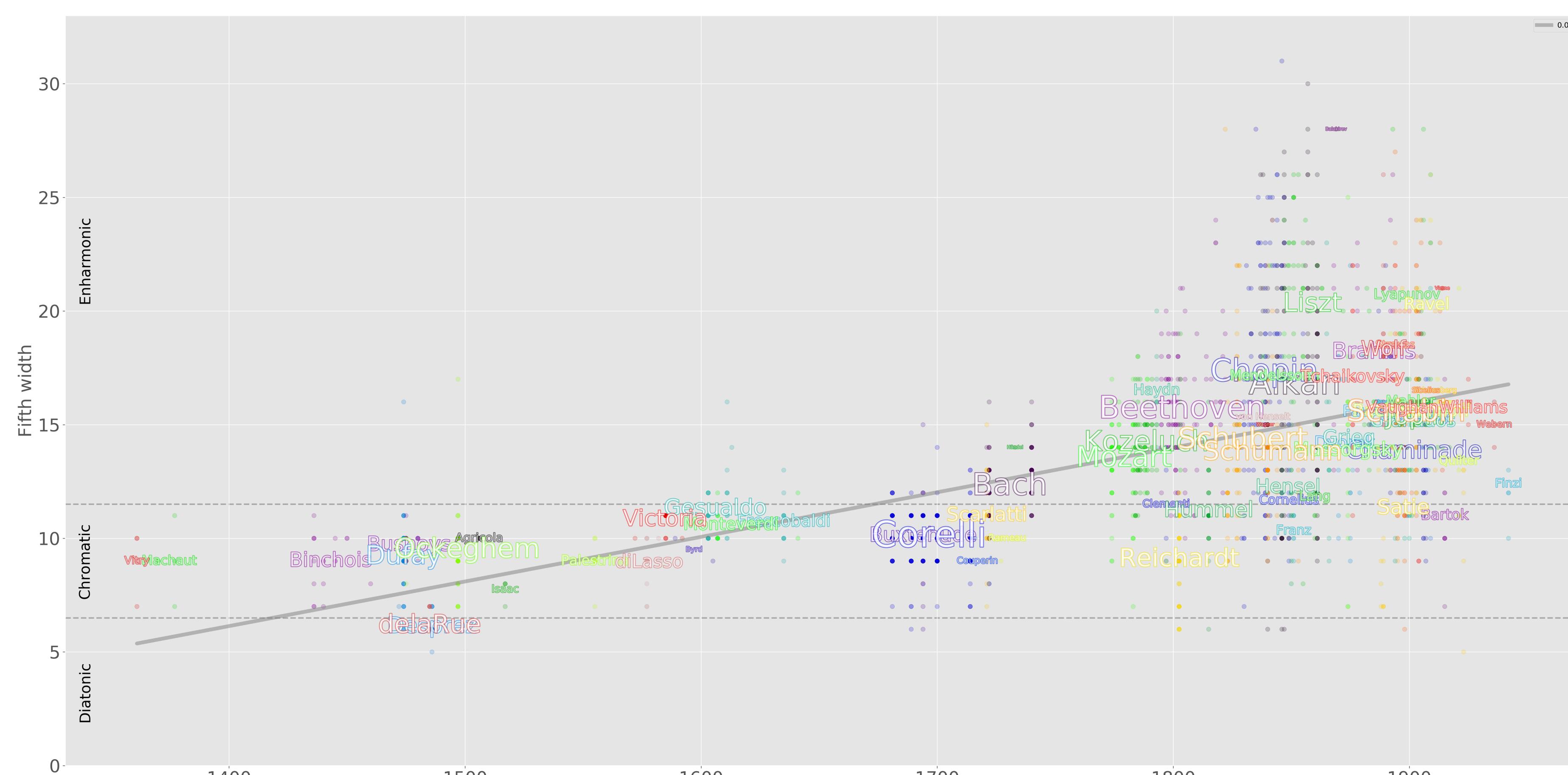


Model 1: Circle of Fifths

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

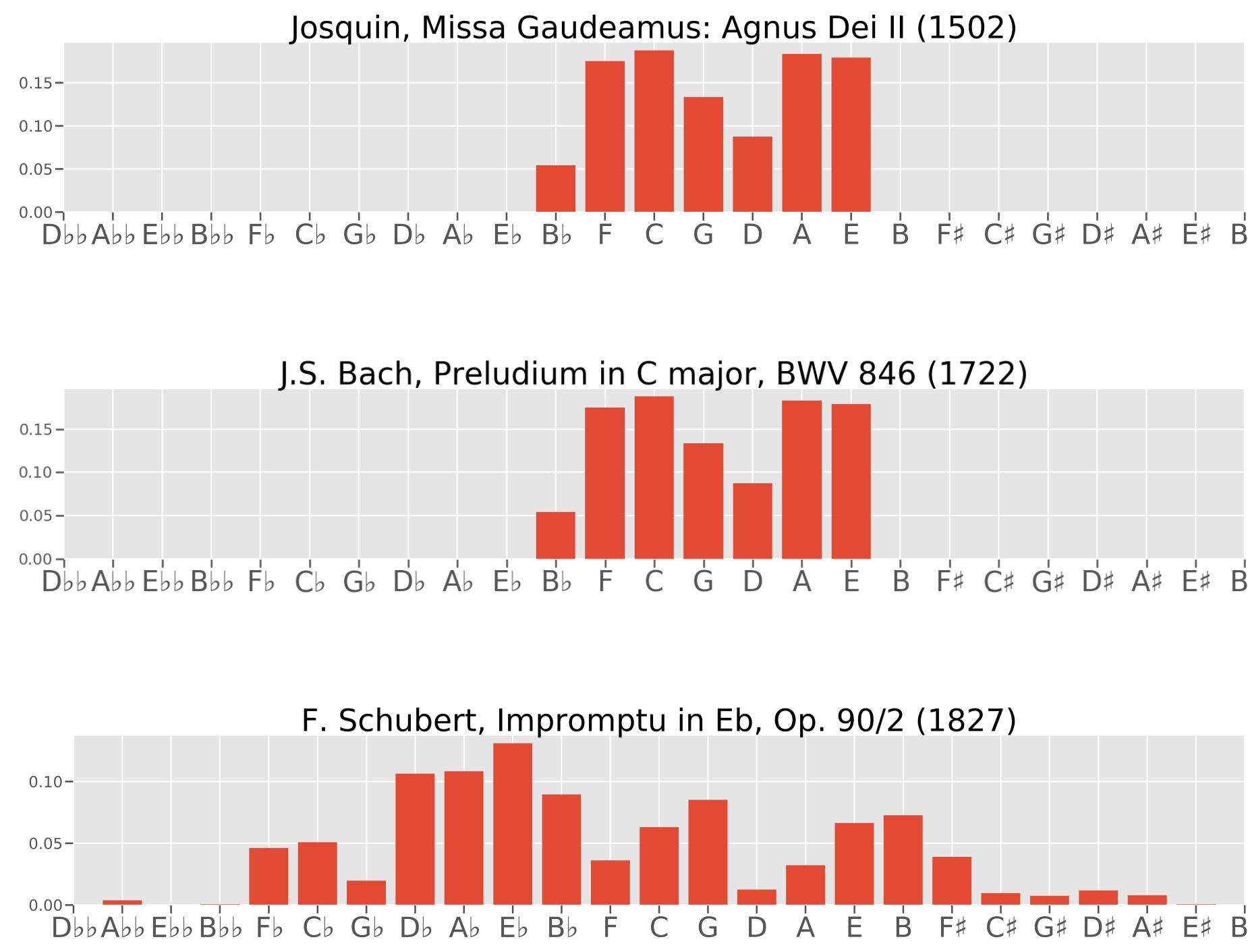


Historical Development



Model 2: Line of Fifths

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



Conclusion

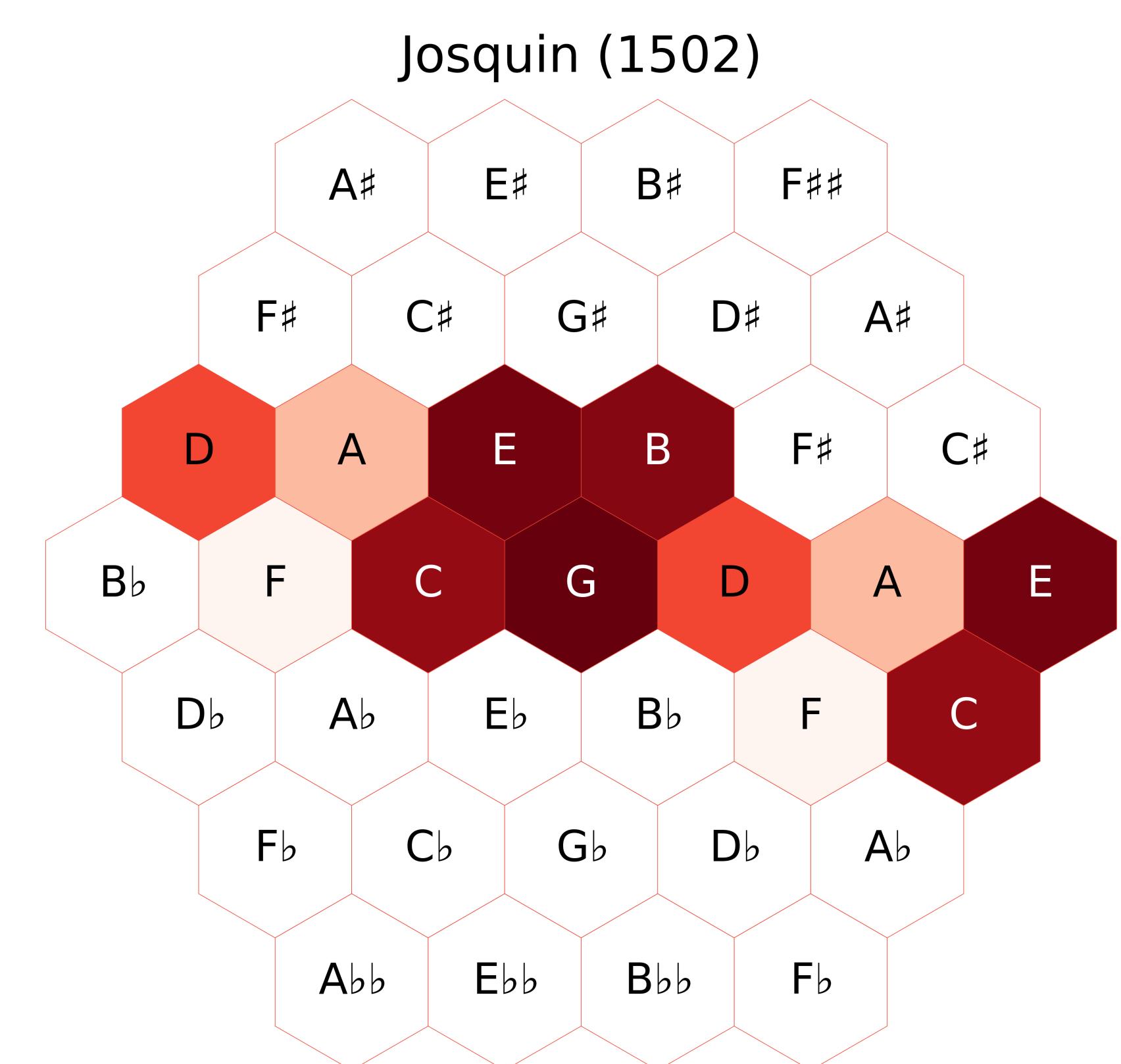
The often implicit or unconscious **modeling assumptions about tonal spaces** underlying both pitch-class distributions in musical pieces and cognitive schemata greatly affect research outcomes. Making these assumptions explicit as well as incorporating music-theoretical knowledge about the structure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

References

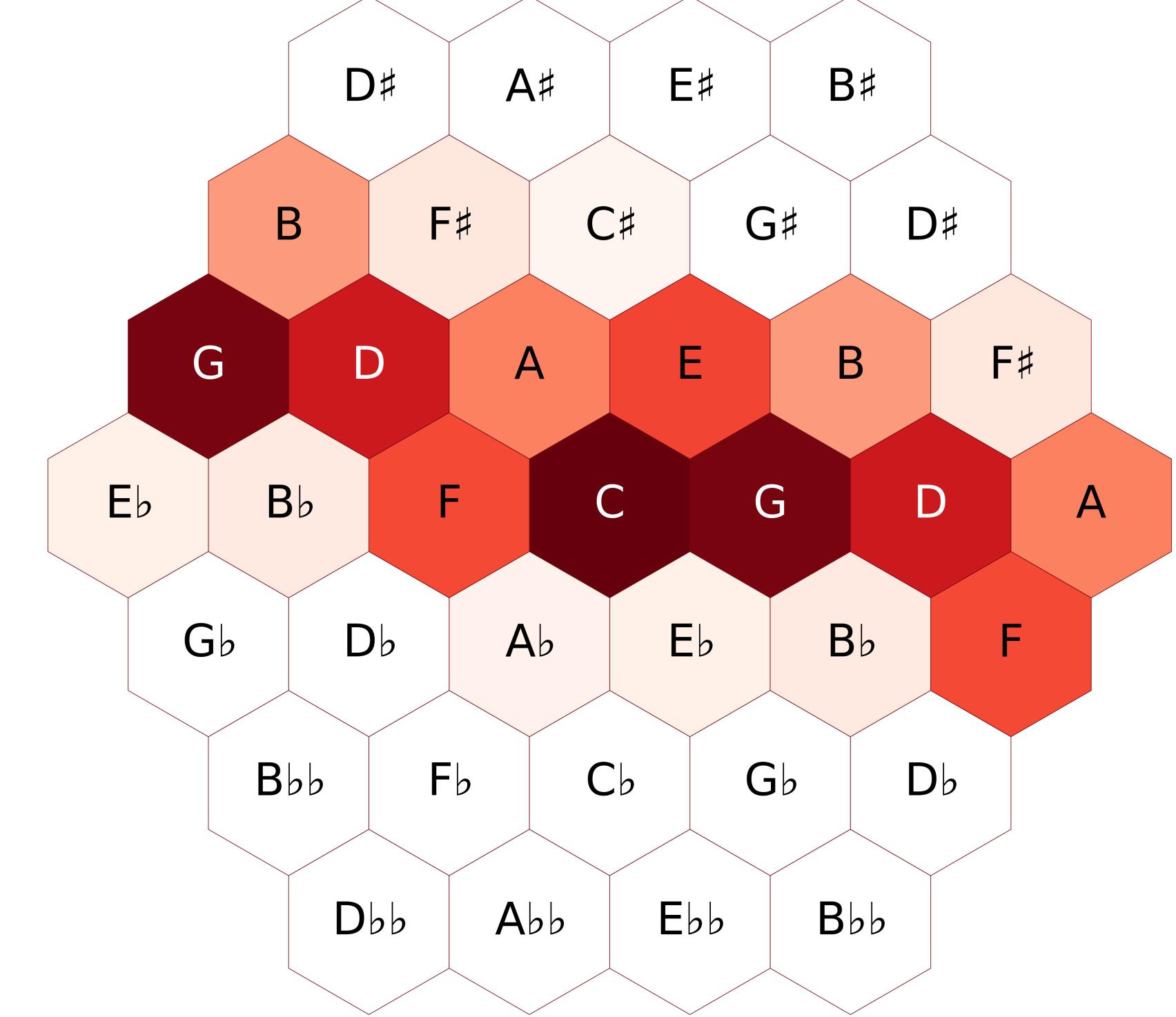
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Model 3: Tonnetz

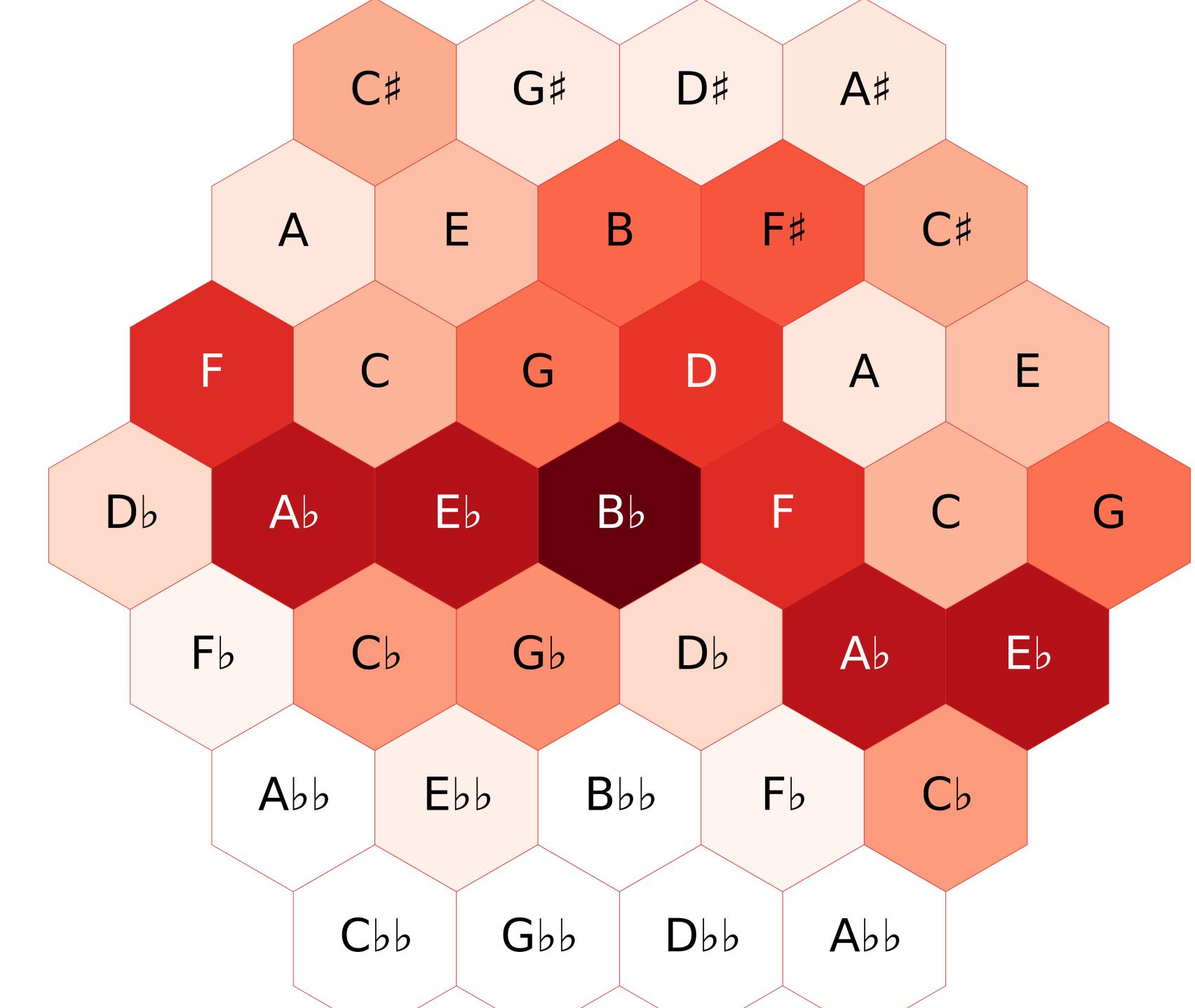
More general models of tonal space reveal further developments in tonality.



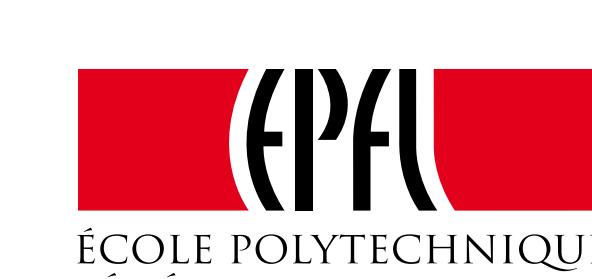
Bach (1722)



Schubert (1827)



Acknowledgements & Contact



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