Introduction to Musical Corpus Studies

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Musikwissenschaftliches Seminar - Universität zu Köln - WS 2020/21

Today

Introduction (16:00–17:20)

I. What are Musical Corpus Studies?
II. Issues
III. Examples
IV. Organization of the course
V. Questions

— *Break* —

Melody I (17:40–19:00)

Resources

- main organization via ILIAS
- literature
- forum
- Zoom link (you are all here)
- external website: https://fabianmoss.github.io/intro-corpusmus
  - general info
  - course materials (updated after each session)
- HfMT students: by your group members

Credit Points

- 3 CPs = 90 SWS
  - 24 SWS presence in seminar
  - 24 SWS preparation of and follow-up on course materials
  - 42 SWS reading of literature and writing of report

Group work

- you will meet with your group in the breakout rooms
- discussions
- exercises

Report

- report due on **31 January 2021, 23:59h**
- 6–8 pages
- suggested structure
  1. Introduction
  2. Discussion
  3. Issues
  4. Various
  5. Contributions

I. Computational Music Analysis

Potential of Computational Music Analysis

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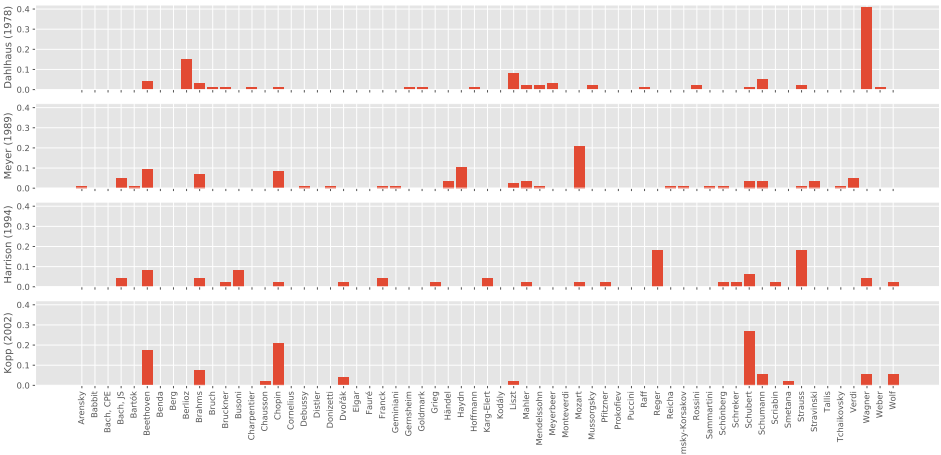
1. complementing music theory (e.g., addressing potential biases)

I. Computational Music Analysis



Potential of Computational Music Analysis

1. complementing music theory (e.g., addressing potential biases)
2. resolving ambiguities in terminology

Definitions of Tonality

> *"the term is sometimes used as an equivalent for what Rousseau called a sistême musicale, a rational and self-contained arrangement of musical phenomena"*
>
> *(Hyer, 2001)*

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"the term is sometimes used as an equivalent for what Rousseau called a sistême musicale, a rational and self-contained arrangement of musical phenomena"

(Hyer, 2001)

"the relations between musical elements, e.g. notes or chords in a corpus"

(Moss, 2019)

Potential of Computational Music Analysis

1. complementing music theory (e.g., addressing potential biases)
2. resolving ambiguities in terminology
3. empirically validating theoretical assumptions & asking entirely new questions

References

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