

Bibliografia

ALBINI, G. (2021). Perché le note sono sette: Una storia dei fondamenti della musica tra matematica e percezione (Fuori dal coro) eBook. Editore: Algama.

ARBONÉS, J. , MILRUD, P. (2011). L'armonia è questione di numeri: musica e matematica. Milano: RBA Italia.

ASSAYAG, G., FEICTINGER, H. G. , RODRIGUES, J.F. (2002). Mathematics and music: a Diderot mathematical forum. Berlin: Springer.

BENSON, D.J. (2007). Music: a mathematical offering (3rd print., 2008). Cambridge: Cambridge University Press.

BOEBINGER, D., NORMAN-HAIGNER, S. V., McDERMOTT, J. H. , KANWISHER, N. (2021). Music-selective neural populations arise without musical training. *Journal of neurophysiology*, 125(6), 2237–2263.

BRENT, J., BARKLEY, S. (2011). Modality: scales, modes , chords: the primordial building blocks of Music. Hal Leonard Corporation.

BURNHAM, B. R., LONG, E., ZEIDE, J. (2021). Pitch direction on the perception of major and minor modes. *Attention, perception , psychophysics*, 83(1), 399–414.

CAIMMI, R., FRANZON, A., TOGNON, S. (2017). Intervalli musicali nella scala temperata a 12 note: interpretazione geometrica. Canterano (RM): Aracne.

CALLENDER, C. (2004). Continuous transformations. *Music Theory Online*, 10(3), 3.

CALLENDER, C. (2007). Continuous harmonic spaces. *Journal of Music Theory*, 51(2), 277-332.

CALLENDER, C., QUINN, I. , TYMOCZKO, D. (2008). Generalized voice-leading spaces. *Science*, 320(5874), 346-348.

CAMIZ, , GIANANTI, A. (2019). Fantalezioni di musimatefisica: un approccio musicale alle scienze esatte. Milano: Tab.

COHN, R. (1991). Properties and generability of transpositionally invariant sets. *Journal of Music Theory*, 35(1/2), 1-32.

COHN, R. (1997). Neo-riemannian operations, parsimonious trichords, and their " tonnetz" representations. *Journal of Music Theory*, 41(1), 1-66.

COHN, R. (1998). Introduction to neo-riemannian theory: a survey and a historical perspective. *Journal of Music Theory*, 167-180.

DOUTHETT, J., STEINBACH, P. (1998). Parsimonious graphs: A study in parsimony, contextual transformations, and modes of limited transposition. *Journal of Music Theory*, 241-263.

- DOUTHETT, J., HYDE, M. M., SMITH, C. J. (2008). *Music Theory and Mathematics: Chords, Collections, and Transformations* (NED-New edition). Boydell , Brewer.
- EMMER, M. (2012). *Imagine Math: between culture and mathematics*. Milano: Springer.
- EMMER, M. (2013). *Imagine Math 2: between culture and mathematics*. Milano: Springer.
- EMMER, M., ABATE, M., VILLARREAL, M. (2015). *Imagine Math 4: between culture and mathematics*. Milano: Springer.
- FAUVEL J., FLOOD, R., WILSON, R.J. (2003). *Music and mathematics: from Pythagoras to fractals*. Oxford: Oxford University Press.
- FORTE, A. (1973). *The structure of atonal music*. Yale University Press.
- GARLAND T.H., KAHN, C.V. (1995). *Math and music: harmonious connections*. Paolo Alto, CA: Dale Seymour.
- HALL, R. W., TYMOCZKO, D. (2007, July). Poverty and polyphony: A connection between economics and music. In *Bridges Donostia: Mathematics, Music, Art, Architecture, Culture* (pp. 259-268).
- HOFFMAN, J. (2008). On pitch-class set cartography: Relations between voice-leading spaces and fourier spaces. *Journal of Music Theory*, 52(2), 219-249.
- HARKLEROAD, L. (2006). *The math behind the music*. New York: Cambridge University Press.
- HURON, D. (1989). Voice Denumerability in Polyphonic Music of Homogeneous Timbres. *Music Perception: An Interdisciplinary Journal*, 6(4), 361–382.
- HURON, DAVID. (2006). *Sweet Anticipation: Music and the Psychology of Expectation*. Cambridge, Massachusetts: The MIT Press.
- ILLIANO, R., LOCANTO, M. (2019). *Twentieth-century music and mathematics*. Turnhout: Brepols.
- JEDRZEJEWSKI, F. (2006). *Mathematical theory of music*. Sampzon : Delatour France; Paris: Ircam-Centre Pompidou.
- JACOBY, N. , TISHBY, N., TYMOCZKO, D. (2015). An Information Theoretic Approach to Chord Categorization and Functional Harmony. *Journal of New Music Research*. 44. 219-244.
- JOHNSON, T.A. (2008). *Foundations of diatonic theory: a mathematically based approach to music fundamentals*. Lanham, Md.: Scarecrow Press.
- KIRCHER, A. (1650). *Musurgia universalis sive Ars magna consoni et dissoni*. Italia: (n.p.).
- KUNG, D. (2013). *How music and mathematics relate: course guidebook*. Chantilly, Vi.: Great courses.
- LEVY, E. (1985). *A Theory of Harmony*. State University of New York Press.

- LEWIN, D. (1959). Re: Intervallic relations between two collections of notes. *Journal of Music Theory*, 3(2), 298-301.
- LEWIN, D. (2001). Special cases of the interval function between pitch-class sets X and Y. *Journal of Music Theory*, 45(1), 1-29.
- LEWIN, D. (2011). *Generalized musical intervals and transformations*. Oxford: Oxford University Press.
- LOY, G. (2011). *Musimathics: the mathematical foundations of music*. Cambridge, Mass.; London: MIT Press.
- MAOR, E. (2018). *La musica dai numeri: musica e matematica, da Pitagora a Schoenberg*. Torino: Codice.
- MAZZOLA G., MANNONE, M., PANG, Y. (2016). *Cool math for hot music: a first introduction to mathematics for music theorists*. Cham: Springer.
- MAZZOLA, G. (1985). *Gruppen und Kategorien in der Musik: Entwurf einer mathematischen Musiktheorie*. Berlin: Heldermann.
- MAZZOLA, G. (2017). *The topos of music* (2nd ed.). Cham: Springer.
- MICALLEF GRIMAUD, A., EEROLA, T. (2022). Emotional expression through musical cues: A comparison of production and perception approaches. *PloS one*, 17(12)
- ODIFREDDI, P. (2005). *Penna, pennello e bacchetta: le tre invidie del matematico*. Roma; Bari: Laterza.
- PETRARCA, S. (2010). *Matematica per la musica e il suono*. Roma: Aracne.
- PALMER, S. E., SCHLOSS, K. B., XU, Z., PRADO-LEÓN, L. R. (2013). Music-color associations are mediated by emotion. *Proceedings of the National Academy of Sciences of the United States of America*, 110(22), 8836–8841.
- PALMER, S. E., LANGLOIS, T. A., SCHLOSS, K. B. (2016). Music-to-Color Associations of Single-Line Piano Melodies in Non-synesthetes. *Multisensory research*, 29(1-3), 157–193.
- QUINN, I. (2006). General equal-tempered harmony (introduction and part I). *Perspectives of New Music*, 114-158.
- QUINN, I. (2007). General equal-tempered harmony: parts 2 and 3. *Perspectives of New Music*, 45(1), 4-63.
- ROBERTS, G.E. (2016). *From music to mathematics: exploring the connections*. Baltimore, Md.: Johns Hopkins University Press.
- ROBINSON, T. (2006, April). The End of Similarity? Semitonal Offset as Similarity Measure. In annual meeting of the Music Theory Society of New York State, Saratoga Springs, NY.

RUSSELL, G. (1971). The Lydian Chromatic Concept of Tonal Organization for Improvisation: For All Instruments. Stati Uniti: Concept Publishing Company.

SIVAKUMAR, A., TYMOCZKO, D. (2019). Intuitive Musical Homotopy: Algebraic, Geometric, Combinatorial, Topological and Applied Approaches to Understanding Musical Phenomena.

SPENCE, C., , DI STEFANO, N. (2022). Coloured hearing, colour music, colour organs, and the search for perceptually meaningful correspondences between colour and sound. *i-Perception*, 13(3)

STRAUS, J. N. (2003). Uniformity, balance, and smoothness in atonal voice leading. *Music Theory Spectrum*, 25(2), 305-352.

STRAUS, J. N. (2005). Voice leading in set-class space. *Journal of Music Theory*, 49(1), 45-108.

TOUSSAINT, G.D. (2020). The geometry of musical rhythm: what makes a “good” rhythm good? Boca Raton, Fla: Taylor , Francis.

TYMOCZKO, D. (2004). Scale networks and Debussy. *Journal of Music Theory*, 48(2), 219-294.

TYMOCZKO, D. (2006). The geometry of musical chords. *Science*, 313(5783), 72-74.

TYMOCZKO, D. (2008). Scale theory, serial theory and voice leading. *Music Analysis*, 27(1), 1-49.

TYMOCZKO, D. (2008). Set-class similarity, voice leading, and the fourier transform. *Journal of Music Theory*, 52(2), 251-272.

TYMOCZKO, D. (2009). Three Conceptions of Musical Distance. *Mathematics and Computation in Music. MCM 2009. Communications in Computer and Information Science*, vol 38. Springer, Berlin, Heidelberg.

TYMOCZKO, D. (2011). *A Geometry of Music: Harmony and Counterpoint in the Extended Common Practice*. New York, Oxford University Press.

WALKER, J., DON, G. W. (2013). *Mathematics and music: composition, perception, and performance*. Boca Raton, Fla: CRC Press.

WHITEFORD, K. L., SCHLOSS, K. B., HELWIG, N. E., PALMER, S. E. (2018). *Color, Music, and Emotion: Bach to the Blues*. *i-Perception*, 9(6)