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Background **Part I**

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1.1 Motivating examples

1.1.1 Making coffee

1.1.2 Comics

1.1.3 Classical Chinese poem

1.2 Cognitive principles underlying syntactic repetition

1.2.1 Compossibility

1.2.2 Efficient reuse of computations

1.2.3 Minimizing description length

2 Syntactic repetition in tonal music

2.1 Hierarchical structure in Music

2.1.1 Form, rhythm, harmony

2.2 Repetition in Music

2.2.1 Exact vs varied

2.2.2 Syntactic vs non-syntactic

2.2.3 Differentiating reuse and repeat

3 Bayesian model-based reasoning

3.1 Generative models

3.2 Functional Probabilistic Programming

3.2.1 Markov category and probability monads

3.2.2 Synthetic probability theory and Quasi-Borel space

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4 Deriving template grammar from first principles

4.1 Abstraction of composition

4.1.1 Tree-substitution grammar

4.2 Abstraction of repetition

4.2.1 Pattern language

4.3 Abstraction of composition with repeat

4.3.1 Introducing template grammar

4.3.2 Template grammar as a probabilistic program

5 Parsing of Template grammar

5.1 A polynomial time semi-ring parsing algorithm

5.1.1 Parsing as deduction

5.1.2 Proof of correctness

5.2 Approximate parsing for Template grammar

5.2.1 Tree compression

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Computational Experiments **Part III**

6 Pattern discovery in Jazz Harmony Tree Bank

6.1 Quantitative results and discussion

6.2 Qualitative analysis

7 The plausibility of minimal-sized Template as Jazz harmonic analysis

7.1 Many-to-one mapping from Template to CFG parse tree

7.2 Baselines

7.2.1 PCFG

7.2.2 PACFG

7.3 Quantitative results and discussion

7.4 Qualitative analysis

8 Inducing Template grammar from Jazz chord progressions

8.1 Method 1: Non-parametric Bayesian inference

8.1.1 Pitman-Yor process prior

8.2 Method 2: A heuristic based on tree compression

8.2.1 Straight-line tree grammar

8.3 Comparison between the two methods

9 Contributions and conclusions

