

Contents

1 Proportions in Ancient and Medieval Music	
<i>M.P. Ferreira</i>	1
The Greek Heritage	2
The Latin World	11
Late-Medieval France	18
The Decline of Proportional Thinking	25
2 The Sounding Algebra: Relations Between Combinatorics and Music from Mersenne to Euler	
<i>E. Knobloch</i>	27
Introduction	27
2.1 Mersenne (1635/36)	28
2.1.1 Permutations	29
2.1.2 Arrangements as a Generalization of Permutations	32
2.1.3 Combinations	33
2.2 Kircher (1650)	36
2.3 Leibniz (1666)	43
2.4 The Later Developments in the 18th Century (Euler, Mozart)	44
Epilogue	47
References	47
3 The Use of Mechanical Devices and Numerical Algorithms in the 18th Century for the Equal Temperament of the Musical Scale	
<i>B. Scimemi</i>	49
Gioseffo Zarlino	51
Giuseppe Tartini	54
Daniel Strähle	57
Christoph Gottlieb Schröter	59
Conclusion	62
References	62

4 Lagrange, “Working Mathematician” on Music Considered as a Source for Science	
<i>J. Dhombres</i>	65
5 Musical Patterns	
<i>W. Hodges and R.J. Wilson</i>	79
Canon	79
Modified canon	81
Retrograde motion	83
Inversion	85
The twelve-tone system	86
6 Questions of Logic: Writing, Dialectics and Musical Strategies	
<i>F. Nicolas</i>	89
Introduction	89
Variations on the Logical in Music	93
Interlude: Mathematics, Music and Philosophy.....	102
Musical Proceedings of Logic	103
Conclusion	111
7 The Formalization of Logic and the Issue of Meaning	
<i>M.-J. Durand-Richard</i>	113
Introduction	113
7.1 Some Indispensable and Significant Steps Forward in the Mathematicization of Logic	113
7.2 What could be a More Historical Investigation of the Mathematicization of Logic?	116
7.3 The Connection Between Mathematics and Logic. The First Phase: Great-Britain (1812–1854): How is the Permanence of this New World to be expressed?.....	119
7.4 Peacock’s Symbolical Algebra and its Underlying Epistemology .	121
7.5 How Boole uses this Symbolical Conception of Mathematics to Algebrize Logic	123
7.6 Philosophical Consequences of this Ontological Conception of Operations	127
7.7 How Frege Claims the Existence of an Objective and Significant Logic	128
7.8 Where is the Issue of Meaning Located in Contemporary Approaches?	132
Conclusion	134
References	135

8 Musical Analysis Using Mathematical Proceedings in the XXth Century	
<i>L. Fichet</i>	139
References	145
9 Universal Prediction Applied to Stylistic Music Generation	
<i>S. Dubnov and G. Assayag</i>	147
9.1 Introduction	147
9.2 Dictionary-Based Prediction	152
9.3 The Incremental Parsing (IP) Algorithm	154
9.4 Resolving the Polyphonic Problem	156
9.5 Experiments	158
References	158
10 Ethnomusicology, Ethnomathematics. The Logic Underlying Orally Transmitted Artistic Practices	
<i>M. Chemillier</i>	161
10.1 Sand Drawings from the Vanuatu	163
10.1.1 The Guardian of the Land of Dead	163
10.1.2 The Logic of the Long Line	166
10.2 The Harp of the Former Nzakara Courts	170
10.2.1 The Art of Poet-Harpists	170
10.2.2 The Plant-of-the-Twins	173
10.3 African Asymmetric Rhythms (after the works of Simha Arom)	174
10.3.1 Asymmetric Rhythm of the Aka Pygmies	174
10.3.2 The Rhythmic Oddity Property	176
10.4 Conclusion	180
References	181
11 Expressing Coherence of Musical Perception in Formal Logic	
<i>M. Leman</i>	185
11.1 Introduction	185
11.2 Formal Logical Accounts of Musical Coherence	186
11.3 Reasoning about Musical Coherence	187
11.4 Characterizing Coherence	188
11.5 Representations of Musical Content	188
11.6 Implementation	190
11.7 Image-transformations	191
11.7.1 The “Primary” Auditory Images	192
11.7.2 Pitch Processing	193
11.8 Perceptually Constrained Logical Reasoning	194

11.9 Discussion	197
11.10 Conclusion	197
References	198
12 The Topos Geometry of Musical Logic	
<i>G. Mazzola</i>	199
Introduction	199
12.1 Galois Theory of Concepts	200
12.2 Categories of Local and Global Compositions	205
12.3 “Grand Unification” of Harmony and Counterpoint	207
12.4 Truth and Beauty	209
References	211
13 Computing Musical Sound	
<i>J.-C. Risset</i>	215
Introduction	215
Mathematics and Musical Theory	215
Digital Sound	218
Synthesis Programs	220
Additive, Subtractive and Non-linear Synthesis Models	221
Imitation of Instruments	223
Composition of Textures	224
Illusions, Paradoxes	225
Intimate Transformations and Analysis-Synthesis	225
Real-Time Piano-Computer Interaction	226
Conclusion	227
References	228
14 The Mathematics of Tuning Musical Instruments – a Simple Toolkit for Experiments	
<i>E. Neuwirth</i>	233
References	240
Appendix: Mathematica code	241
15 The Musical Communication Chain and its Modeling	
<i>X. Serra</i>	243
15.1 Introduction	243
15.2 The Communication Chain	243
15.3 Composer	245
15.4 Symbolic Representation	246
15.5 Performer	247
15.6 Temporal Controls	248
15.7 Instrument	248
15.8 Source Sound	250

15.9 Room	250
15.10 Sound Field	251
15.11 Listener	251
15.12 Perception and Cognition	252
15.13 Conclusions	253
References	254

16 Computational Models for Musical Sound Sources

<i>G. De Poli and D. Rocchesso</i>	257
16.1 Introduction	257
16.2 Computational Models as Musical Instruments	258
16.3 Sound Modeling	259
16.4 Classic Signal Models	261
16.4.1 Spectral Models	261
16.4.2 Time Domain Models	264
16.4.3 Hybrid Models	265
16.4.4 Abstract Models: Frequency Modulation	266
16.5 Physics-based Models	267
16.5.1 Functional Blocks	267
16.5.2 Cellular Models	269
16.5.3 Finite-difference Models	271
16.5.4 Wave Models	273
16.6 Non Linear Musical Oscillators	276
16.7 Models for Sound and Space	280
16.7.1 Sound Spatialization	280
16.7.2 Room Modeling and Reverberation	282
16.8 Conclusions	283
References	284