

Contents

Part I Introduction

1	General Introduction	3
1.1	The Collaborative Authors	3
1.2	Not State of the Art, but Milestones to the Future	4
1.3	Outdated Principles	4
1.3.1	A Total Reengineering of Music	5
1.4	The Book's Architecture of Future Musical Perspectives	5
1.4.1	Part I: Introduction	5
1.4.2	Part II: Technological Tools	6
1.4.3	Part III: Mathematical Concepts	8
1.4.4	Part IV: Cultural Extensions	9
1.4.5	Part V: Creative Strategies	10
1.4.6	Part VI: COMMUTE	11
2	Ontology and Onionontology	13
2.1	Ontology: Where, Why, and How	13
2.2	Onionontology: Facts, Processes, and Gestures	14
2.3	A Short Characterization	15
3	The Basic Functions of Music	17
3.1	Surveys of Basic Functions of Music	17
3.1.1	Theoretical Approaches	18
3.1.2	Empirical Approaches	18
3.1.3	The Comprehensive Empirical Investigations	19
3.2	Music and the Hippocampal Gate Function	20
4	Historicity in Music	23
4.1	The System of Music and Its History	23
4.2	Utopia	24
4.3	Musical Anticipation	26

5	Only One Restriction: Quality	27
5.1	Intellectual Properties in Music	27
5.2	Communication of a Musical Message.....	28
5.3	Medium	29
5.4	Cultural Factor/Relevance	29
5.5	Quality	30

Part II Technological Tools

6	Software Tools and Hardware Options	35
6.1	Composition and Sound Synthesis: DAWs	35
6.1.1	Recording	35
6.1.2	Project Managing/General Editing.....	36
6.1.3	Audio Editing	37
6.1.4	MIDI Programming/Recording	39
6.1.5	Mixing/Mastering	40
6.2	Composition and Sound Synthesis: Audio Programming.....	41
6.2.1	Object-Oriented Programming and Its Advantages	42
6.2.2	Graphical Programming Language	43
6.2.3	Text-Based Programming Language.....	43
6.2.4	Which Language Is Better?	46
6.2.5	Audio Programming and DAW	46
6.3	Analysis and Experiment	47
6.3.1	Rhythm and Melody Creation via Automata	47
6.3.2	RUBATO® Components for Analysis	48
6.4	Software-Base Experimental Music Theory: Rubato's MetroRubette for Brahms's <i>Sonata Op. 1</i>	50
6.4.1	Introduction	50
6.4.2	Inner Metric Analysis	51
6.4.3	Inner Metric Analysis of Piano <i>Sonata Op. 1</i> , Movement 1, Allegro	54
6.4.4	Conclusion	61
6.5	Performance	62
6.5.1	NotePerformer	62
6.5.2	RUBATO®	63
6.5.3	Melodyne	64
6.6	Improvisation	64
6.6.1	Nodal	65
6.6.2	Impro-Visor	66
6.6.3	Band in a Box	67
6.7	Notation	67
6.8	Education	69
6.8.1	Auralia	69
6.8.2	Syntorial	69
6.8.3	Counterpointer	71

6.9	Hardware	71
6.9.1	Input	71
6.9.2	MIDI Keyboards	72
6.9.3	Alternative MIDI Input Tools	74
6.9.4	Microphones	75
6.9.5	Output	78
7	New Concepts of Musical Instruments	81
7.1	The Classification of Instruments	81
7.1.1	Acoustic/Mechanical	81
7.1.2	Electroacoustic/Electromagnetic	82
7.2	Expansive Realization	82
7.3	Creative Realization	84
8	Musical Distribution Channels: New Networks	87
8.1	A Conceptual Understanding of the Evolution of Music Distribution in History	87
8.1.1	Pre-Internet Electronic Music Distribution Media: Phonographic Disc, Cassette, and Compact Disc	88
8.2	Present Internet-Based Channels	90
8.3	Ubiquity and Omnipresence: Effects on Music Consumption Styles	92
8.4	The Global Village of Music as Reshaped by Algorithms	93
9	Big Science in Music	95
9.1	Introduction	95
9.2	Language, Models and Theorems	97
9.3	Experiments and the Operationalization of the Theory	99
9.3.1	Database Management System Research	99
9.3.2	High Performance Combinatorics and New Methods in Statistics	100
9.3.3	Laboratories	101
9.4	Political Acceptance	102

Part III Mathematical Concepts

10	Mathematical Music Theory	105
10.1	The MaMuTh Components	105
10.1.1	The Language in MaMuTh	106
10.1.2	Models and Theorems	109
10.1.3	Experiments	110
10.2	The Creative Power of MaMuTh	110
11	Serialism: Failure of New Concepts Without Musical Impact	111
11.1	Principles of Serialism	111
11.2	Boulez's Construction and Ligeti's Critique	112
11.3	Generalization of Boulez's Construction to 12 Instruments	116

11.4	Critique of These Results	116
11.4.1	Mathematical Abstraction	117
11.4.2	Absence of Ordered Syntagm	117
11.4.3	Failure of Communication	117
11.4.4	No Harmony, Rhythm, or Melody	118
11.4.5	The Sociological Role of Serialism	118
12	Mazzola's Sonata Construction: A Technical Approach and Its Limits	119
12.1	Boulez's Creative Analysis	119
12.2	Applying Creative Analysis to Beethoven's <i>Hammerklavier</i> <i>Sonata Op. 106</i> , Allegro Movement	119
12.2.1	Modulation Theory	119
12.2.2	The Generic Motive	120
12.3	Transfer to a New Sonata Allegro Construction: Mazzola's <i>Op. 3</i>	121
12.3.1	Modulation	121
12.3.2	The Generic Motive and the Main Melody	122
12.4	The Moebius Type Motivic Construction	122
12.5	A Model for Future Composition or Just Uncreative Copying? ...	126
13	Imaginary Time: Extending Musical Time Concepts to Cognitive Dimensions	129
13.1	Einstein's and Hawking's Time Concepts	129
13.2	Musical Consciousness and Creativity	130
13.3	Descartes' Dualism	130
13.4	Synthesizing the Real with the Imaginary: Introducing Complex Time in Music	131
13.5	Performing Symbols to Physical Gestures	132
13.6	Application of Imaginary Time to Composition	134
14	Mathematical Gesture Theory	137
14.1	Historical Roots	137
14.1.1	Tommaso Campanella	137
14.1.2	Hugues de Saint-Victor	138
14.1.3	Paul Valéry	139
14.1.4	Jean Cavaillès	139
14.1.5	Maurice Merleau-Ponty	140
14.2	Definition of a Gesture	140
14.3	Hypergestures	142
14.4	Future Technology for Gestures	143
15	Future Theories (Counterpoint Etc.)	145
15.1	Future Counterpoint Theories	146
15.1.1	The History of Counterpoint Until Palestrina	147
15.1.2	The Miraculous Effect of Composition on Consonances and Dissonances	148

15.1.3	The Mathematical Understanding of the Miracle	148
15.1.4	Future Contrapuntal Perspectives	151
15.2	Future Theories and Creativity	151

Part IV Cultural Extensions

16	A Critique of the Western Concept of Music	155
16.1	Disembodied Music	155
16.2	Absent Gesture Theory	155
16.3	Paper Music Fiction	156
16.4	Time Without Now	156
16.5	Sub Specie Aeternitatis: The Devil of Improvisation	157
16.6	Expert Music Only	158
17	Improvisation and the Synthesis Project on the Presto Software	159
17.1	The Role of Improvisation for the Future of Musical Creativity ...	159
17.2	Software Construction and Improvisation: Mazzola's Synthesis Project	160
17.2.1	Principles of the Project	160
17.2.2	The <i>presto</i> ® Software	161
17.2.3	The Overall Architecture of the Composition	163
17.2.4	Symmetries in Music	164
17.2.5	Second Movement: Morphing Melodies	165
17.2.6	Third Movement: The Music of Poetry	166
17.2.7	Improvisation with the Software Construction: Turing's Test, the CD, and Some Critique	166
18	Art Making as Research	169
18.1	Choreography, Composition, and Improvisation in Music and Dance	169
18.2	Practice as Research	171
18.3	Methodology: An Example and Extension from Dance Studies ...	173
19	Human and Machine Music	177
19.1	Artificial Intelligence	178
19.2	Some AI Components in Music	178
19.3	The No/Body Problem	179
20	The Role of Music in the Diversifying Cultures (Africa, East Asia, South Asia)	183
20.1	Africa: Ghana	183
20.2	East Asia: China, Japan	184
20.3	South Asia: Indonesia	185
21	Cultural Theories of Gesture	187
21.1	The Origin of Gesture	187
21.2	Gestures in Relation to Culture	189
21.2.1	Gesture in American Hip Hop DJing	189

21.2.2	The Sign Language Formalism of the Noh Theater	189
21.2.3	Chinese Gestural Notation and Opera Performance	191
21.3	The Role of Gestures in Future Music	193

Part V Creative Strategies

22	Recapitulation of Creativity Theory	197
22.1	Defining Creativity	197
23	The Specifically Musical Walls Against Creativity	199
23.1	Tradition	199
23.2	Extramusical References	201
23.3	Missing Ontological Connections	202
24	Examples of Creative Extensions in Music	203
24.1	New Counterpoint	203
24.2	Bitches Brew	203
24.3	Free Jazz	204
25	Performance and Composition	205
25.1	Performance of Composition	205
25.2	Composition of Performance	206
26	Are Aesthetics and Business Antagonists?	209
26.1	Commercial Aspects	209
26.2	Conceptual Conflict of Money and Composition	210
26.2.1	Selling Beauty	210
26.2.2	Artistic Integrity and the Pressure of Commercialization	211
26.2.3	Conflict of Art vs. Commercial	211
26.3	Reconceptualizing to Allow for Monetary Value and Composition	212
26.3.1	Moving from High Versus Low to Inner Versus Outer ...	212
26.3.2	Conceptualizing the 'Value' of Composition	213
26.4	Final Step: Testing Our Extension	213

Part VI Commute

27	COMMUTE: Towards a Computational Musical Theory of Everything	217
27.1	The Physical Theory of Everything (ToE)	217
27.2	Why Would We Think About a Musical ToE (COMMUTE)?	218
27.3	Some Directions Towards COMMUTE	221
27.3.1	Harmony and Rhythm	221
27.3.2	Gestures for Harmony and Counterpoint	222
27.3.3	Counterpoint Worlds for Different Musical Cultures	223
27.3.4	Complex Time for Unification of Mental and Physical Realities in Music	223

27.3.5	Symbolic and Real Gestures	224
27.3.6	Unifying Note Performance and Gestural Performance: Lie Operators.....	224
27.3.7	Unifying Composition and Improvisation?.....	224
27.4	Imagining Big Science for COMMUTE	225
27.5	Hegel’s Weltgeist and the Big Bang	226
References		227
Index		233