
Contents

1	What is Rhythm?	1
1.1	Rhythm, Periodicity, Regularity, Recurrence	3
1.2	Perception and Time Scale	6
1.3	Illusions of Sound Perception	9
1.3.1	Illusions of Pitch	11
1.3.2	Why Illusions Happen	12
1.3.3	Why Illusions Matter	14
1.4	Beat Tracking	14
1.5	Why Study Rhythm?	16
1.6	Overview of <i>Rhythm and Transforms</i>	19
1.7	Sound Examples: Teasers	21
2	Visualizing and Conceptualizing Rhythm	23
2.1	Symbolic Notations	24
2.1.1	Lyrical Notation	24
2.1.2	Musical Notation	26
2.1.3	Necklace Notation	28
2.1.4	Numerical Notations	29
2.1.5	Functional Notation	31
2.1.6	Drum/Percussion Tablature	31
2.1.7	Schillinger's Notation	32
2.1.8	MIDI Notation	33
2.1.9	Harmonic Rhythm	36
2.1.10	Dance Notation	38
2.1.11	Juggling Notation	39
2.2	Literal Notations	41
2.2.1	Waveforms	42
2.2.2	Spectrograms	43
2.2.3	Granular Representations	46
2.3	Visual and Physical Metaphors for Rhythm	49

3	Varieties of Rhythmic Experience	53
3.1	Fluid, Unmeasured, and Beatless	54
3.2	Meter	54
3.3	Additive vs. Divisive	57
3.4	Timelines	58
3.5	The Clave	62
3.6	Samba	63
3.7	Vodou Drumming	63
3.8	Tala	65
3.9	Polyrhythms	67
3.10	Inner Melody and the Gamelan	69
3.11	Funk	71
3.12	Hip-Hop	72
3.13	Simultaneous Tempos	74
3.14	Synthesis	74
4	Auditory Perception	77
4.1	How the Ear Works	78
4.1.1	Perception of Loudness	80
4.1.2	Critical Band and JND	81
4.1.3	Models of the Auditory System	82
4.2	Auditory Boundaries	84
4.3	Regular Successions	86
4.3.1	Perceptions of Rate	87
4.3.2	Regular Successions as a Single Perception	89
4.3.3	Perceptual Cues for Clustering of Notes	91
4.3.4	Perceptual Cues for Clustering of Rhythms	92
4.3.5	Filled vs. Empty Durations	93
4.3.6	Framework for Rhythm Perception	94
4.3.7	A Rhythmic Theory of Perception	96
4.3.8	Rhythm Without Notes	97
4.3.9	Changes to Regular Successions	99
4.3.10	Multiple Regular Successions	102
4.3.11	One-hundred Metronomes	102
4.4	Feature Vectors: Perceptually Motivated Preprocessing	103
4.4.1	Critical Band Feature Vectors	103
4.4.2	Listening to Feature Vectors I	104
4.4.3	Extracting Auditory Boundaries from a Signal	105
4.4.4	Listening to Feature Vectors II	108
4.5	Perception vs. Reality	108

5	Transforms	111
5.1	Inner Product: The Angle Between Two Signals	112
5.2	Correlation and Autocorrelation	113
5.3	The Fourier Transform	115
5.3.1	Frequency via the DFT/FFT	117
5.3.2	Three Mistakes	119
5.3.3	Short-time Fourier Transform	122
5.3.4	The Phase Vocoder	124
5.4	Wavelet Transforms	128
5.5	Periodicity Transforms	131
5.5.1	Periodic Subspaces	131
5.5.2	Projection onto Periodic Subspaces	134
5.5.3	Algorithms for Periodic Decomposition	136
5.5.4	Signal Separation	140
5.5.5	Choice of Effective Sampling Rate	143
5.5.6	Discussion of PT	144
5.6	Summary	145
6	Adaptive Oscillators	147
6.1	Entrainment and Synchronization	148
6.2	Systems Notation	150
6.3	Oscillators	152
6.4	Adaptive Oscillators	157
6.4.1	The Phase Locked Loop	158
6.4.2	Adaptive Wavetable Oscillators	161
6.4.3	Adaptive Phase-reset Oscillators	165
6.4.4	Adaptive Clocking	166
6.5	Behavior of Adaptive Oscillators	168
6.5.1	Regular Pulse Trains	169
6.5.2	Irregular Pulse Trains	171
7	Statistical Models	175
7.1	Probability and Inference	176
7.2	Statistical Models of Periodic Phenomenon	177
7.3	Regularities in Binary Sequences	179
7.4	A Model for Symbolic Pulse Detection	182
7.5	A Model for Symbolic Pulse Tracking	184
7.6	A Model for Audio Feature Vectors	188
8	Automated Rhythm Analysis	193
8.1	Analysis From a Musical Score: <i>La Marseillaise</i>	194
8.1.1	Rule-based Approaches	195
8.1.2	Transform Techniques	196
8.1.3	Statistical Methods	198
8.1.4	Adaptive Oscillators	199

8.2	MIDI Beat Tracking	201
8.2.1	Adaptive Oscillators	203
8.2.2	Statistical Methods	206
8.3	Audio Beat Tracking	209
8.3.1	Transform Techniques	209
8.3.2	Statistical Beat Tracking	215
8.3.3	Beat Tracking Using Adaptive Oscillators	219
8.4	Summary	221
9	Beat-based Signal Processing	223
9.1	Manipulating the Beat	224
9.2	Beat-synchronous Filters	227
9.3	Beat-based Time Reversal I	229
9.4	Beat-based Averaging	229
9.5	Separating Signal from Noise	230
9.6	Spectral Mappings	233
9.6.1	Mapping to a Harmonic Template	234
9.6.2	Mapping to a n -tet Template	236
9.6.3	The <i>Make Believe Rag</i>	239
9.7	Nonlinear Beat-based Processing	240
9.7.1	Spectral Band Filter	240
9.7.2	Spectral Freeze	240
9.7.3	The Harmonic Sieve	241
9.7.4	Instantaneous Harmonic Templates	243
9.8	The Phase Vocoder vs. the Beat-synchronous FFT	244
9.8.1	Implementations	244
9.8.2	Perceptual Comparison	248
10	Musical Composition and Recomposition	251
10.1	<i>Friend of the Devil of the Friend</i>	253
10.2	“New” Pieces from Old	253
10.3	The <i>Maple Leaf Waltz</i> , <i>Julie’s March</i> , and <i>Take Four</i>	254
10.4	Beat-based Time Reversal II	256
10.5	Beat Randomization	257
10.6	Beat-synchronous Sound Collages	259
10.7	Beat-synchronous Cross-performance	260
11	Musical Analysis via Feature Scores	263
11.1	Accuracy of Performance	264
11.2	Beat Regularization	268
11.3	Beat-synchronous Feature Scores	269
11.4	<i>Julie’s Waltz</i> : An Analysis	273

12 Speculations, Interpretations, Conclusions 277

 12.1 Which Comes First, the Notes or the Beat? 277

 12.2 Name That Tune 279

 12.3 Variations on a Theme 281

 12.4 What is a Song? 282

 12.5 Time and Perceived Time 285

 12.6 The Technologies for Finding Patterns 287

Beat Tracked Musical Performances 289

Glossary 291

Sound Examples on the CD-ROM 295

Bibliography 309

Discography 321

World Wide Web and Internet References 323

Index 325