
FWF
Der Wissenschaftsfonds.
EUROMAC 2011 – VII European Music Analysis Conference,
Rome, Italy, September 29 – October 2, 2011
UNI
GRAZ
SysMus
How do musical accents induce emotions?
Music theory meets music psychology
Erica Bisesi & Richard Parncutt

Expressive piano performance

- **Music performance research involves**
  - music theory and analysis
  - systematic musicology: acoustics, information sciences, psychology
  - music performance studies in humanities and education

- **Our aim:**

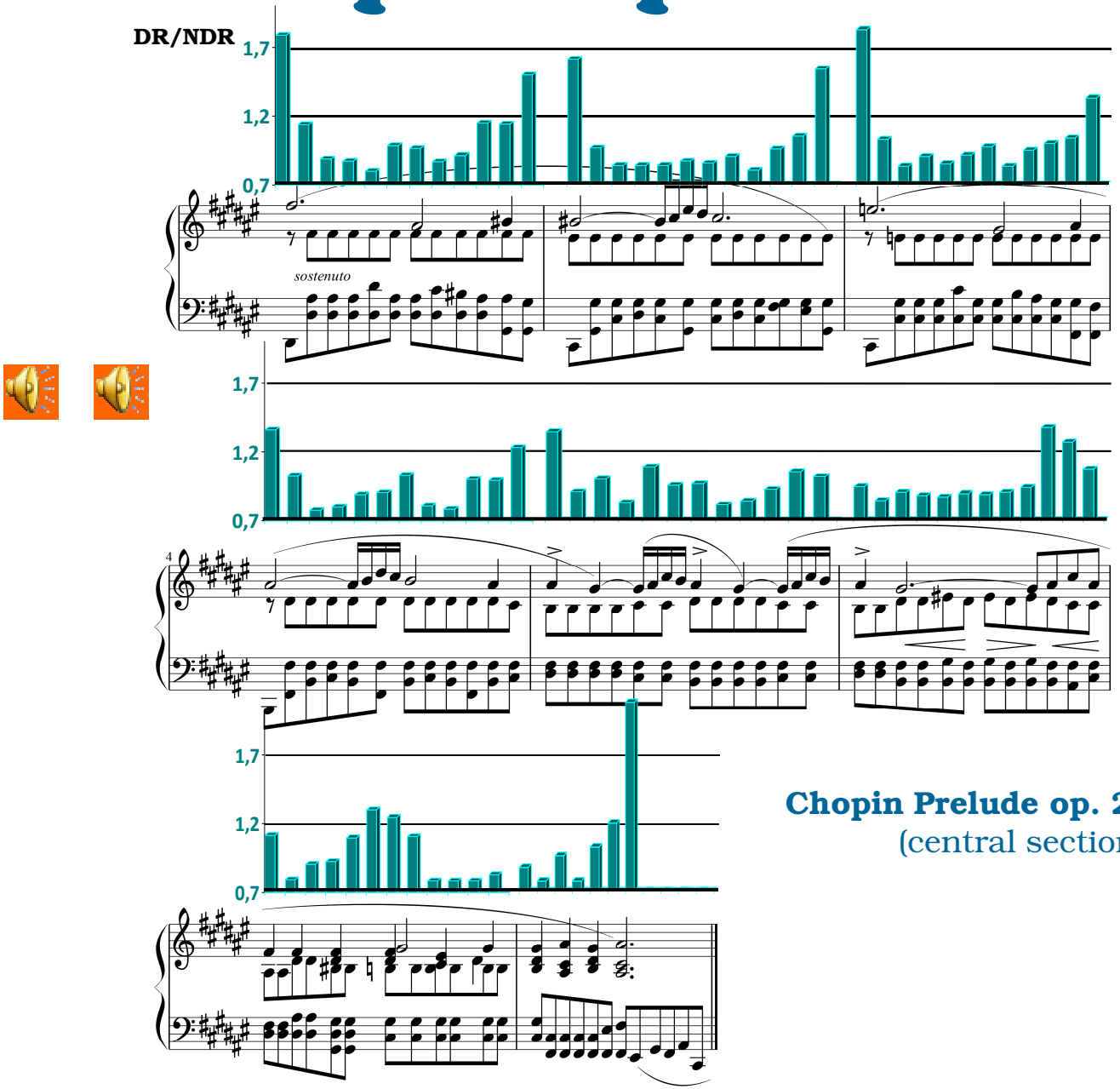
  understand expressive timing and dynamics by
  - measuring timing and dynamics in excellent performances
  - developing theories about timing and dynamics
  - implementing these theories in a computer algorithm
  - generating and evaluating automatic performances

Expressive piano performance

- Analysis of timing and dynamics:
  - Bruno Repp, Eric Clarke, Caroline Palmer
- Kinematic models:
  - Neil Todd, Anders Friberg, Johan Sundberg
- Perceptual models:
  - Ed Large, Henkjan Honing, Caroline Drake
- Historical context:
  - Nicholas Cook

Expressive piano performance

An example: musical timing



Chopin Prelude op. 28 no. 13
(central section)

Our project

- **Our aim** is to explore the complex relationship between musical expression (as perceived by listeners and performers) and corresponding physical parameters (such as timing and dynamics).

- For that purpose, we have extended Director Musices (Friberg et al., 2006) in a new direction, incorporating the Parncutt's theory of accents (Parncutt, 2003) into the previous set of rules.

- **Our approach** is highly interdisciplinary, in the sense that we regard the sciences, humanities and musical practice as equally important.

What is an "accent"?

What accents do:

- attract attention of listener
- give a feel for what is important
- clarify structure
- facilitate musical communication

A broad definition (Parncutt, 2003):

- **immanent** (in the score):
  - ✓ metrical, grouping, melodic, harmonic
- **performed** (in the sound):
  - ✓ dynamic, durational, articulatory, timbral

What is an "accent"?

What accents do:

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- clarify structure
- facilitate musical communication

A broad def

- **immaner**
  - ✓ metric
- **performe**
  - ✓ dynan

ACCENTS	*IMMANENT*	*PERFORMED*
time	grouping metrical	agogic (onset time) articulatory (duration)
pitch	melodic harmonic	intonation
loudness	dynamic	stress
timbre	instrument orchestration	coloration

Table 1: Parncutt's (2003) taxonomy of musical accents.

Music theory and analysis

An accent-based approach to music analysis

(Bisesi, E. & Parncutt, R. (2010). Poster presented at *Kreativität, Struktur und Emotion - Kongress der Gesellschaft für Musiktheorie Hochschule für Musik*, Würzburg, Germany, 7-10 October 2010)

Q: What do listeners perceive in the *structure* of a piece of music (i.e. not loudness, timbre, meaning)?

A: Two aspects of relationships between structural elements:

a) **segmentation** (hierarchical)

b) **accents** (salient events)

Q: How can we best describe that?

A: Ask a group of expert listeners!

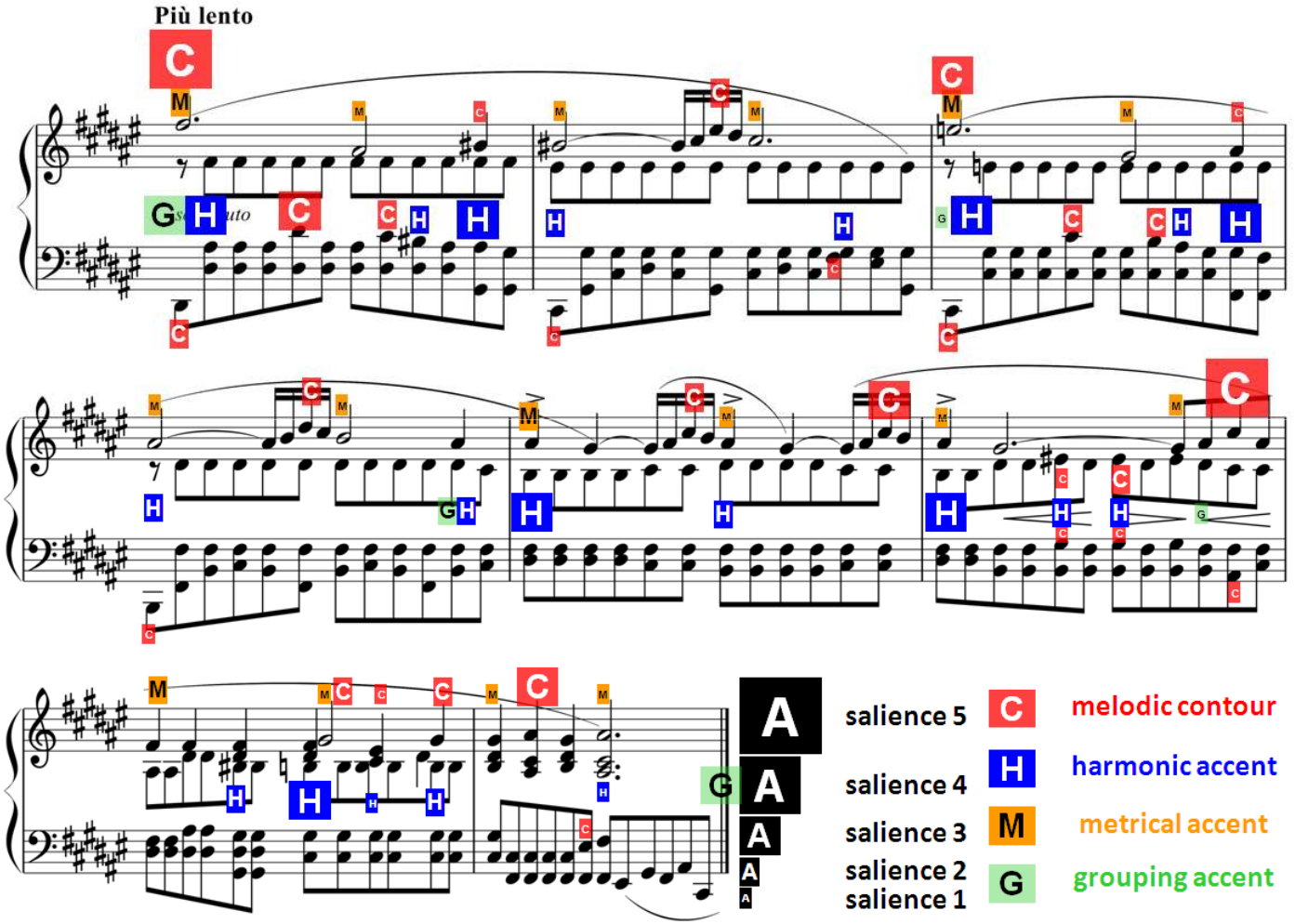
Musical theory and analysis

Our analysis produced

- SEGMENTATION
  - ✓ start and end of phrases
  - ✓ hierarchical level of phrasing
  - ✓ climax of each phrase and subphrase

- ACCENTS
  - ✓ accent position
  - ✓ their kind (melodic, harmonic, metric, grouping)
  - ✓ their salience
  - ✓ their range of action

Model for Accents



Music performance

Expression in Romantic piano music

criteria for choice of score events for emphasis

(Bisesi & Parncutt (2011). Poster presented at *SMPC 2011, Rochester*, NY, USA, 11-24 August 2011)

Q: In what aspects do great pianists agree when selecting score events (immanent accents) for local emphasis?

Q: What are the features characterizing individual performers' styles or clusters of performances?

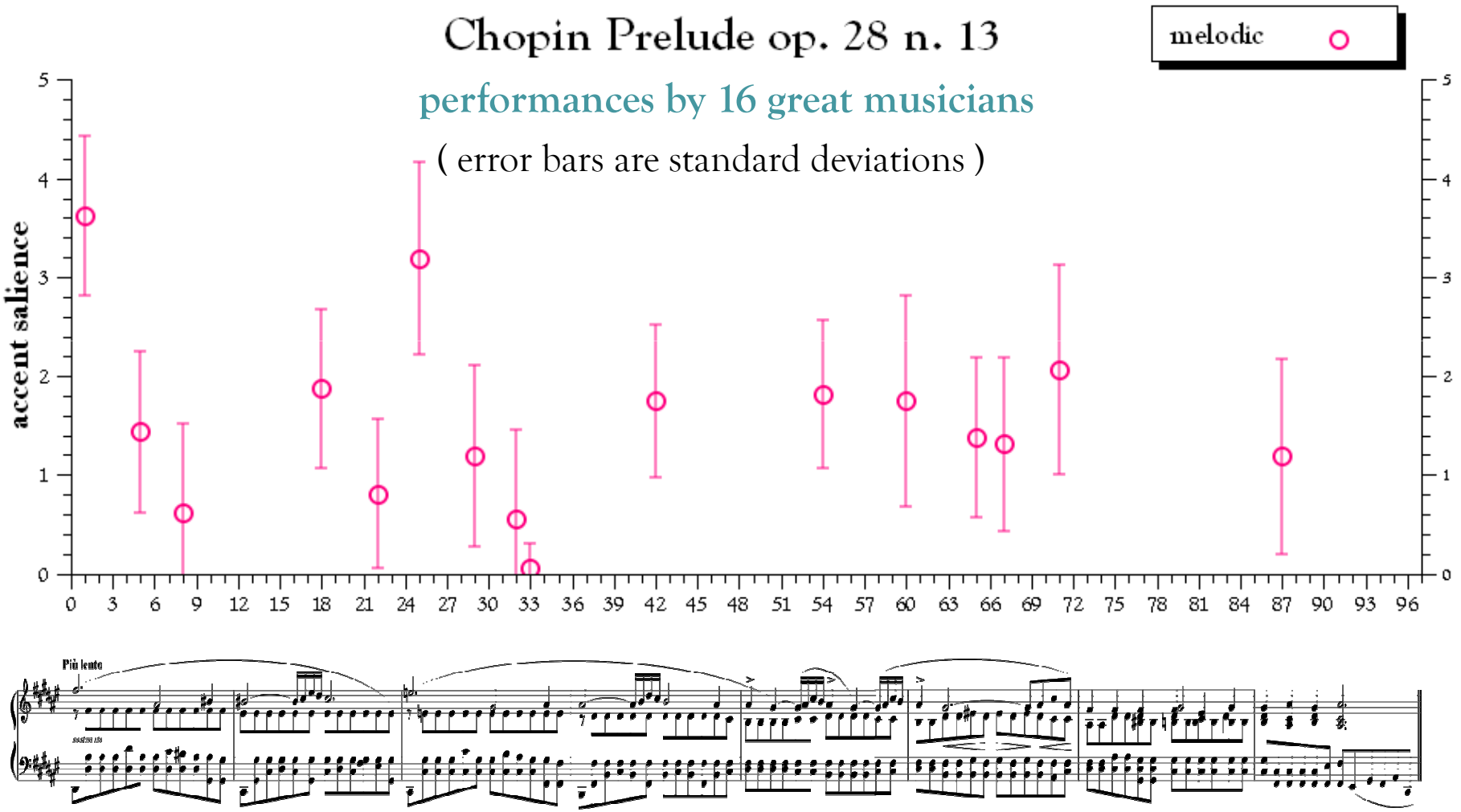
Q: How do individual performers or groups of performers emphasize immanent accents by mean of performed accents?

Methodology

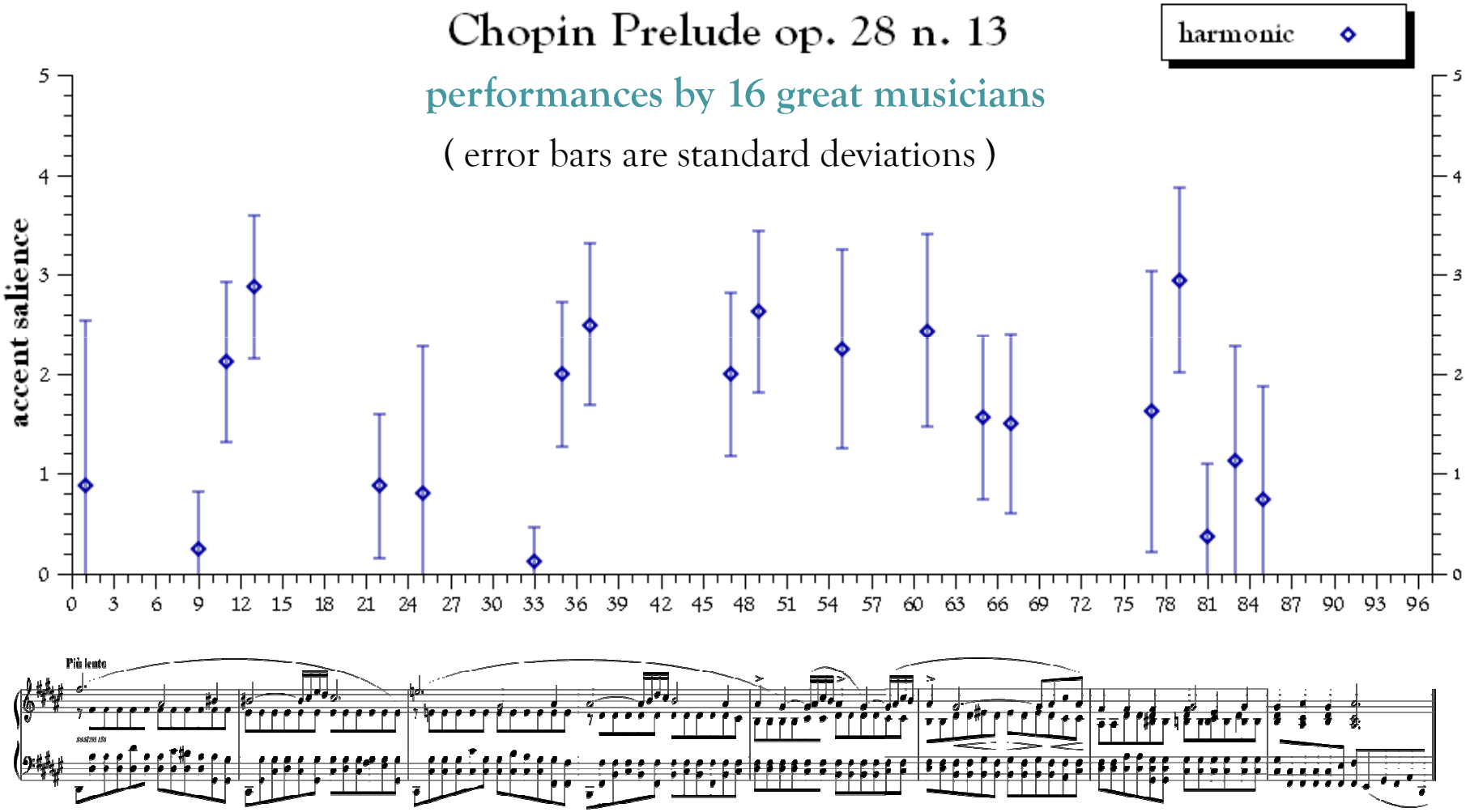
Material: 16 high-quality commercial recordings of Chopin Prelude op. 28 no. 13 (Argerich (1977), Arrau (1973), Ashkenazy (1978), Baremboim (1976), Biret (1992), Bolet (1974), Cortot (1942), François (1959), Kehrer (1992), Kissin (1999), Kravtchenko (2005), Lympany (1995), Magaloff (1975), Perahia (1975), Pogorelich (1989), and Pollini (1975)).

Procedure: We have independently listened to diverse commercially available recordings of Chopin Prelude op. 28 no. 13 (central section) and intuitively marked salient features of each pianist's performance. We are formulating intuitive individual principles for selecting and emphasizing score events.

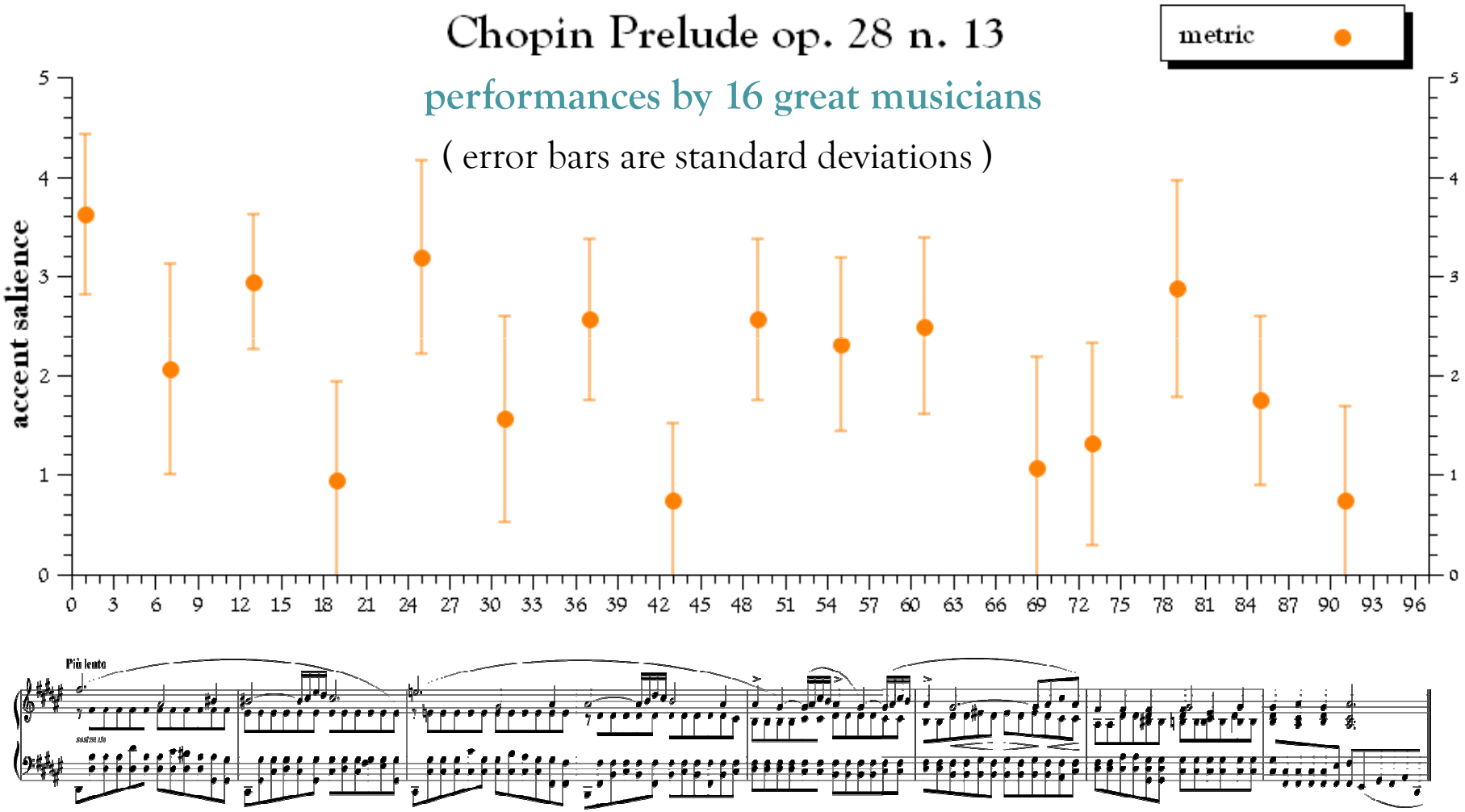
Results


Chopin Prelude op. 28 n. 13
melodic
performances by 16 great musicians
(error bars are standard deviations)
accent salience
0 1 2 3 4 5
0 3 6 9 12 15 18 21 24 27 30 33 36 39 42 45 48 51 54 57 60 63 66 69 72 75 78 81 84 87 90 93 96
Più lento

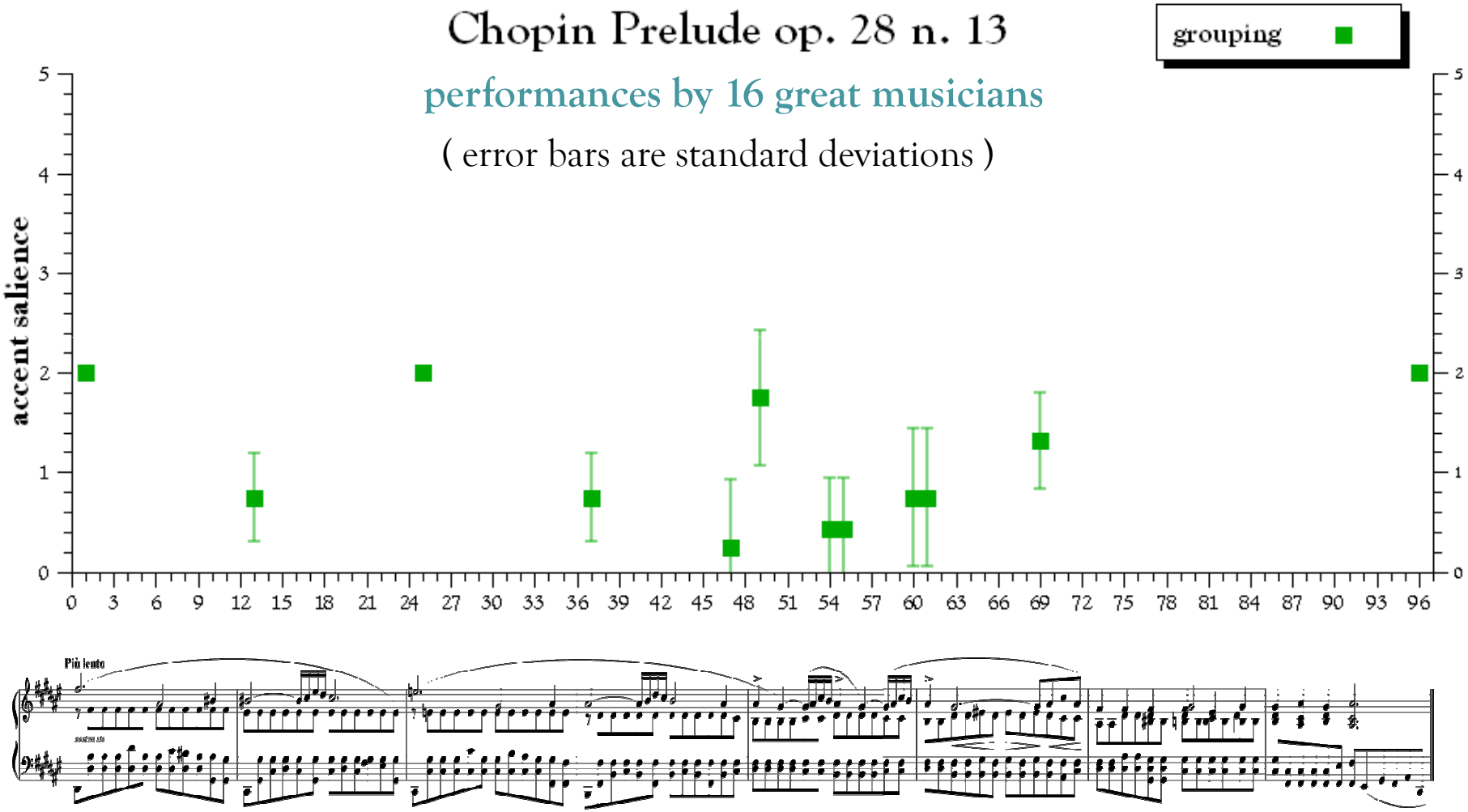
Results


Chopin Prelude op. 28 n. 13
performances by 16 great musicians
(error bars are standard deviations)
harmonic
accent salience
0 1 2 3 4 5
0 3 6 9 12 15 18 21 24 27 30 33 36 39 42 45 48 51 54 57 60 63 66 69 72 75 78 81 84 87 90 93 96
Più lento

Results


Chopin Prelude op. 28 n. 13
performances by 16 great musicians
(error bars are standard deviations)
metric
accent salience
0 1 2 3 4 5
0 3 6 9 12 15 18 21 24 27 30 33 36 39 42 45 48 51 54 57 60 63 66 69 72 75 78 81 84 87 90 93 96
Più lento

Results


Chopin Prelude op. 28 n. 13
performances by 16 great musicians
(error bars are standard deviations)
grouping
accent salience
0 1 2 3 4 5
0 3 6 9 12 15 18 21 24 27 30 33 36 39 42 45 48 51 54 57 60 63 66 69 72 75 78 81 84 87 90 93 96
Più lento

Results

performances by 16 great musicians

- more emphasis on metric (M) and melodic (C) accents?
- more agreement among pianists on melodic and metric accents?

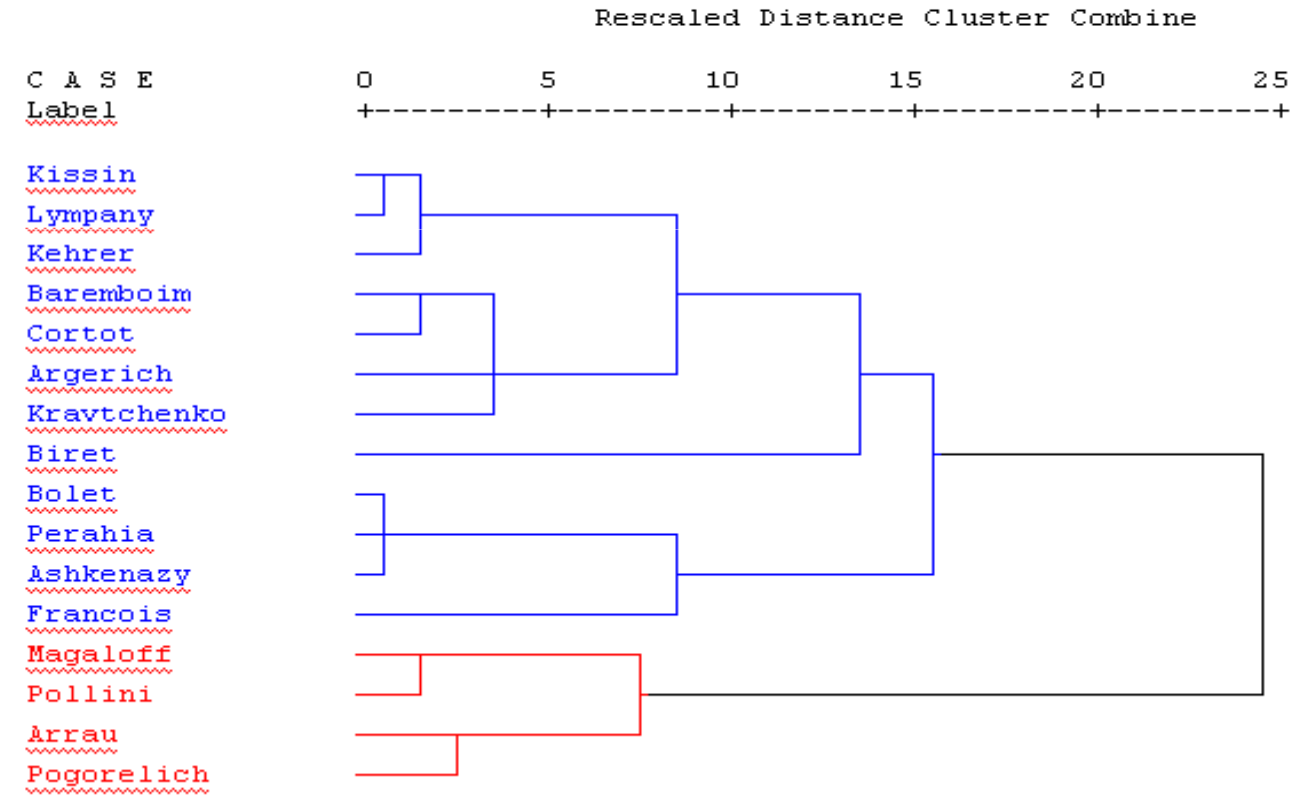
accent	C	H	M	G	total
total number of accents	15	20	16	12	63
% of pianists emphasizing the accent	82	71	86	64	76
% of accents emphasized by more than 68% of pianists	80	65	75	50	68

Results

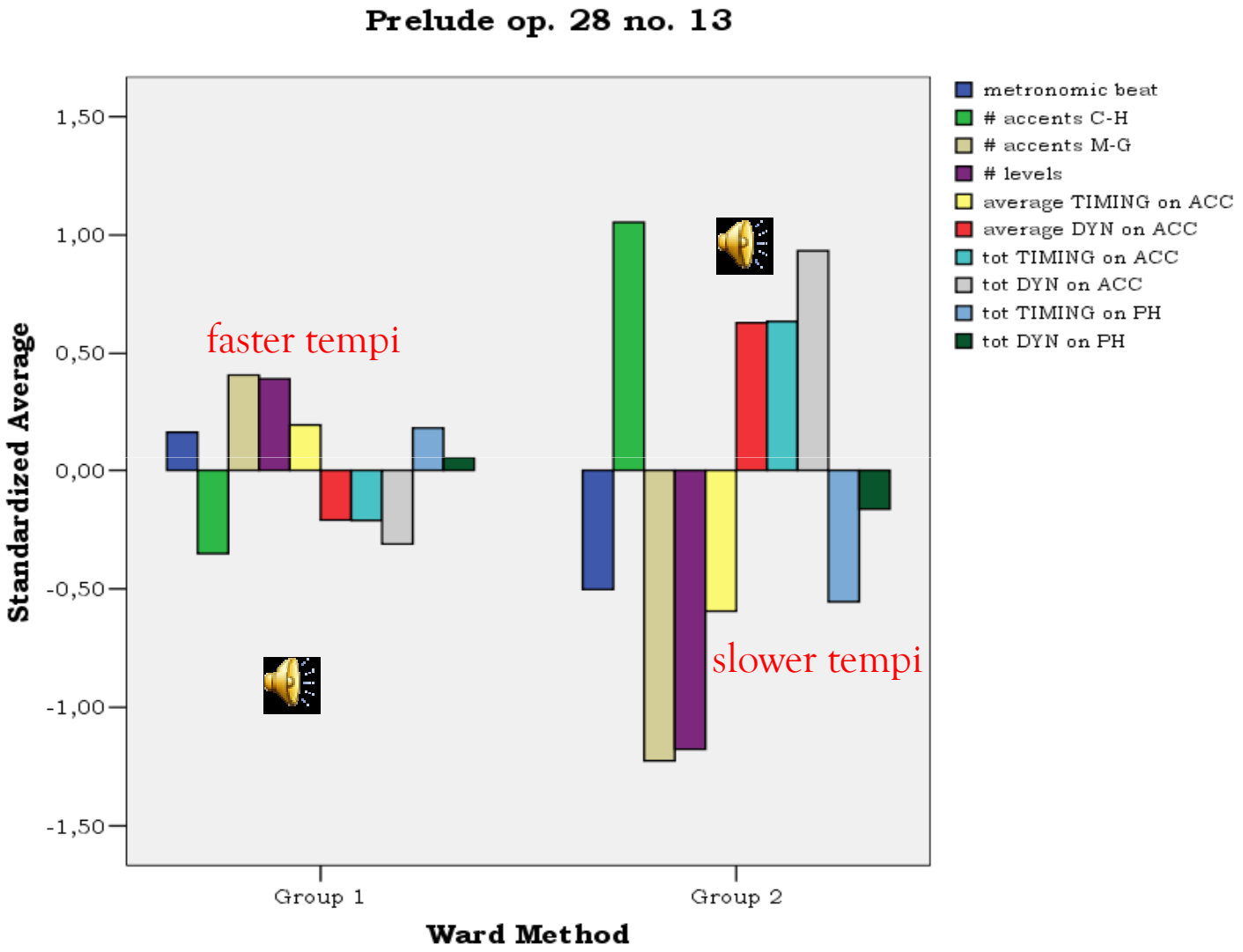
classification of performances

* * * * * * H I E R A R C H I C A L C L U S T E R A N A L Y S I S * * * * * *

Dendrogram using Ward Method



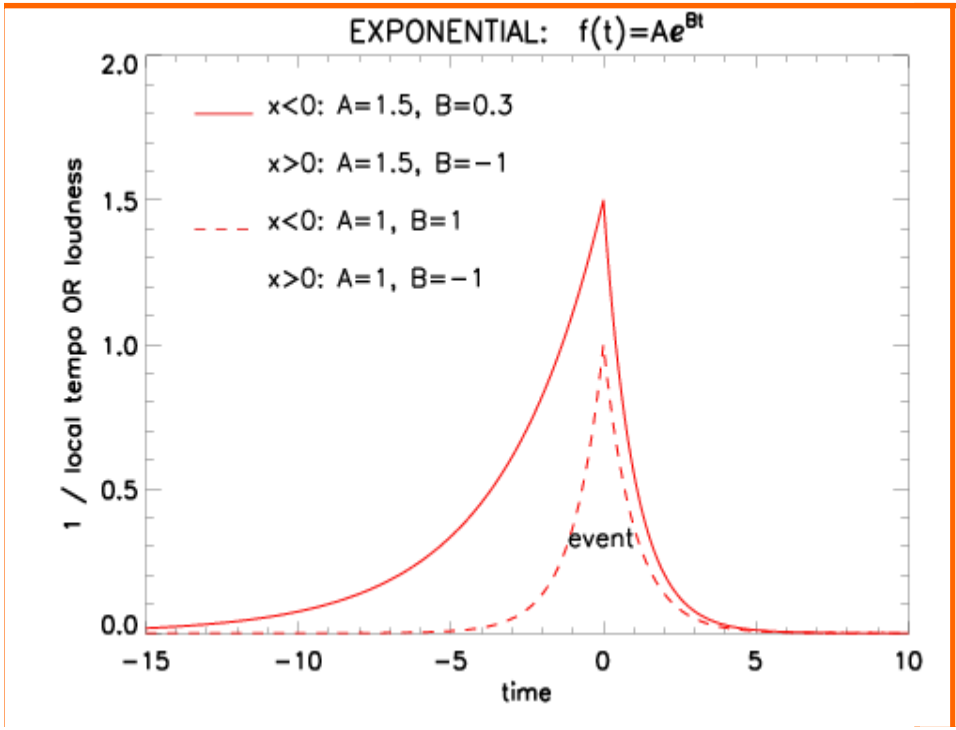
Results

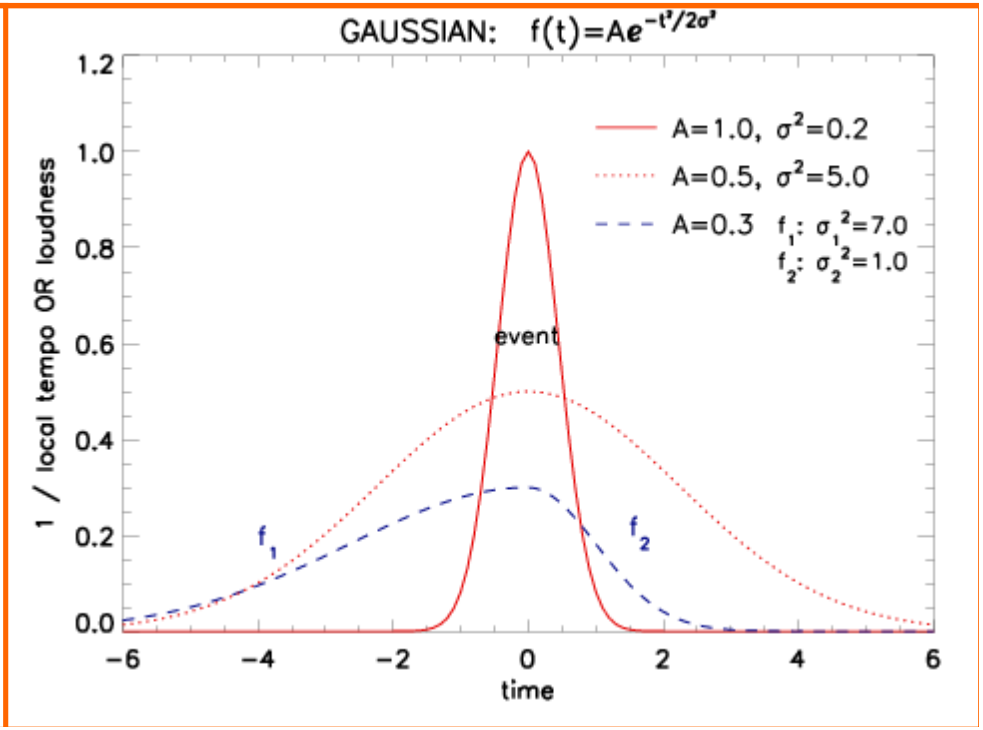

Prelude op. 28 no. 13
Standardized Average
1,50
1,00
0,50
0,00
-0,50
-1,00
-1,50
faster tempi
slower tempi
Group 1
Group 2
Ward Method
metronomic beat
accents C-H
accents M-G
levels
average TIMING on ACC
average DYN on ACC
tot TIMING on ACC
tot DYN on ACC
tot TIMING on PH
tot DYN on PH

Mathematical modeling

Mathematical modeling

- tempo and dynamics fluctuate *gradually* or *suddenly*
- model gradual fluctuations (e.g. *ritardando*) by curve fitting
- curves can be added together





Computer implementation

Computer implementation

- Director Musices (DM) is a computer program that enables a musical score to be performed automatically. The result of a long-term research project at the KTH, Stockholm, it comprises performance rules that change specific note properties, including timing, duration, intensity, and frequency *(Friberg, Bresin & Sundberg, 2006).*

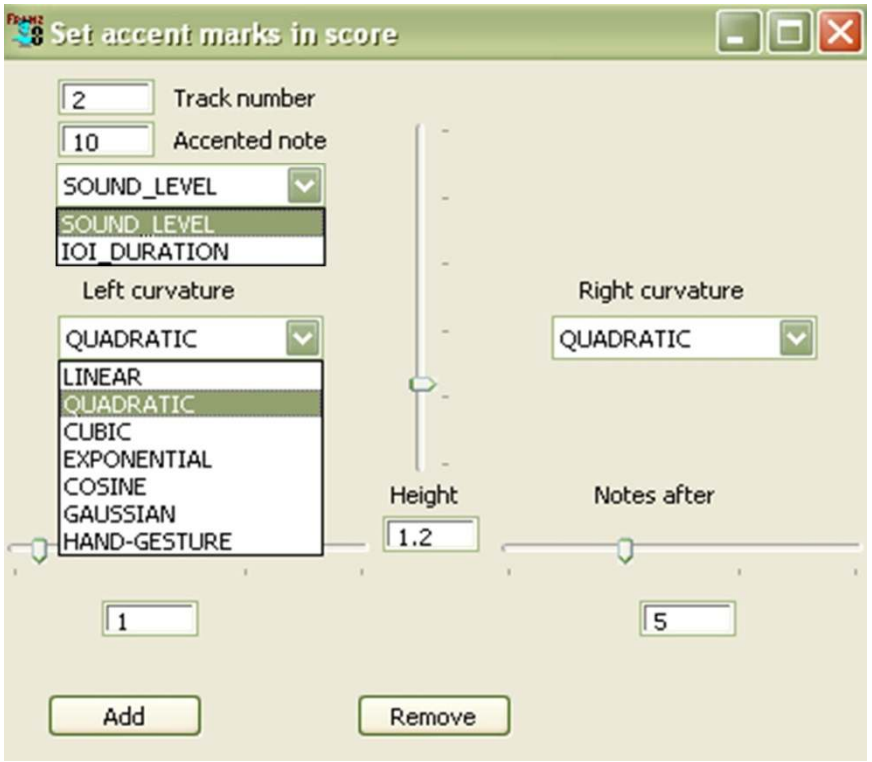
  Input: musical score → Output: "musical" performance
  Method: adjust timing, loudness, etc. by music-structural "rules"

- We have developed DM in a new direction, which allows us to relate expressive features of a performance not only to global or intermediate structural properties, but also accounting for local events *(Bisesi & Parncutt, 2011, Bisesi et al., 2011).*

Results

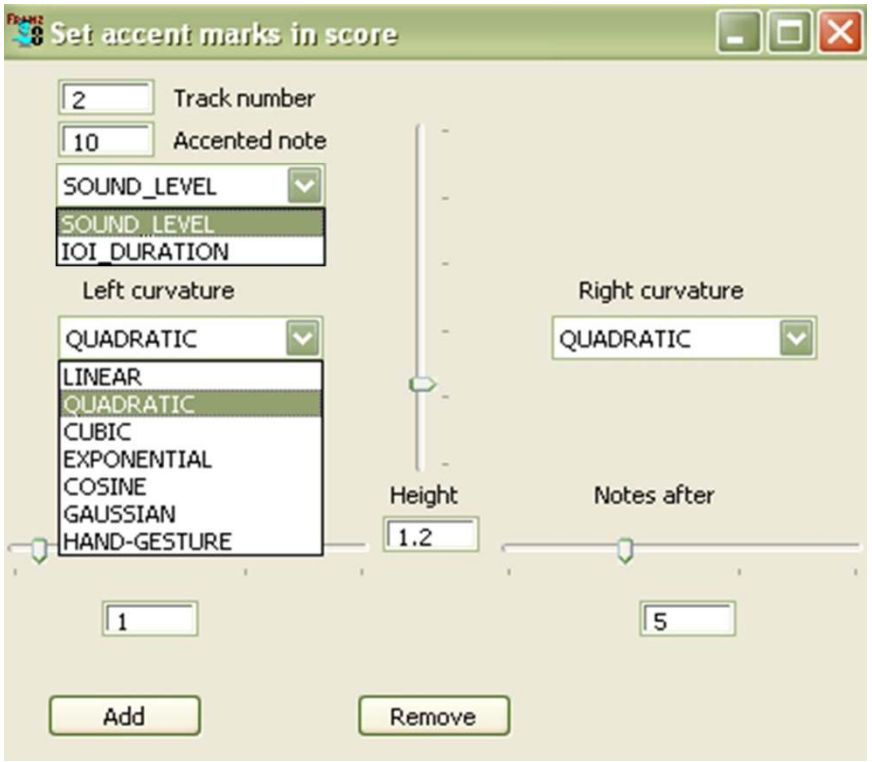
Director Musices 2.7.1 compiled: 30/7/2011 20:10
File Edit Rules Display Play Tools Help
prelude28-13_expressive.mus
Type Active Name Instrument type Channel Synth BankMSB BankLSB Program Volume Pan Reverb Delay
Mono-Track piano String 1 SBlive 1 Acou Grand Piano 0 0
Mono-Track piano String 1 SBlive 1 Acou Grand Piano 0 0
Mono-Track piano String 1 SBlive 1 Acou Grand Piano 0 0
Mono-Track piano String 1 SBlive 1 Acou Grand Piano 0 0
Mono-Track piano String 1 SBlive 1 Acou Grand Piano 0 0
Accents.pal
Play performed
Play nominal
Init&Apply
Apply
Scale: 1.5
Save as..
log to file
log to score
No-Sync
Melodic-Sync
Simple-Mel-Syr
-1.0 Leap-Tone-Duration
1.0 Accent-Main-Sl
1.0 Accent-Main-Dr
Normalize-Sl
Normalize-Dr
0.0 Final-Ritard
Score
Start time (ms) 0
piano
ACCENT-SL
ACCENT-DR
Zoom
y-axis
x-axis
Show Vars..
x-axis: ndr (dr)
Redraw

Results



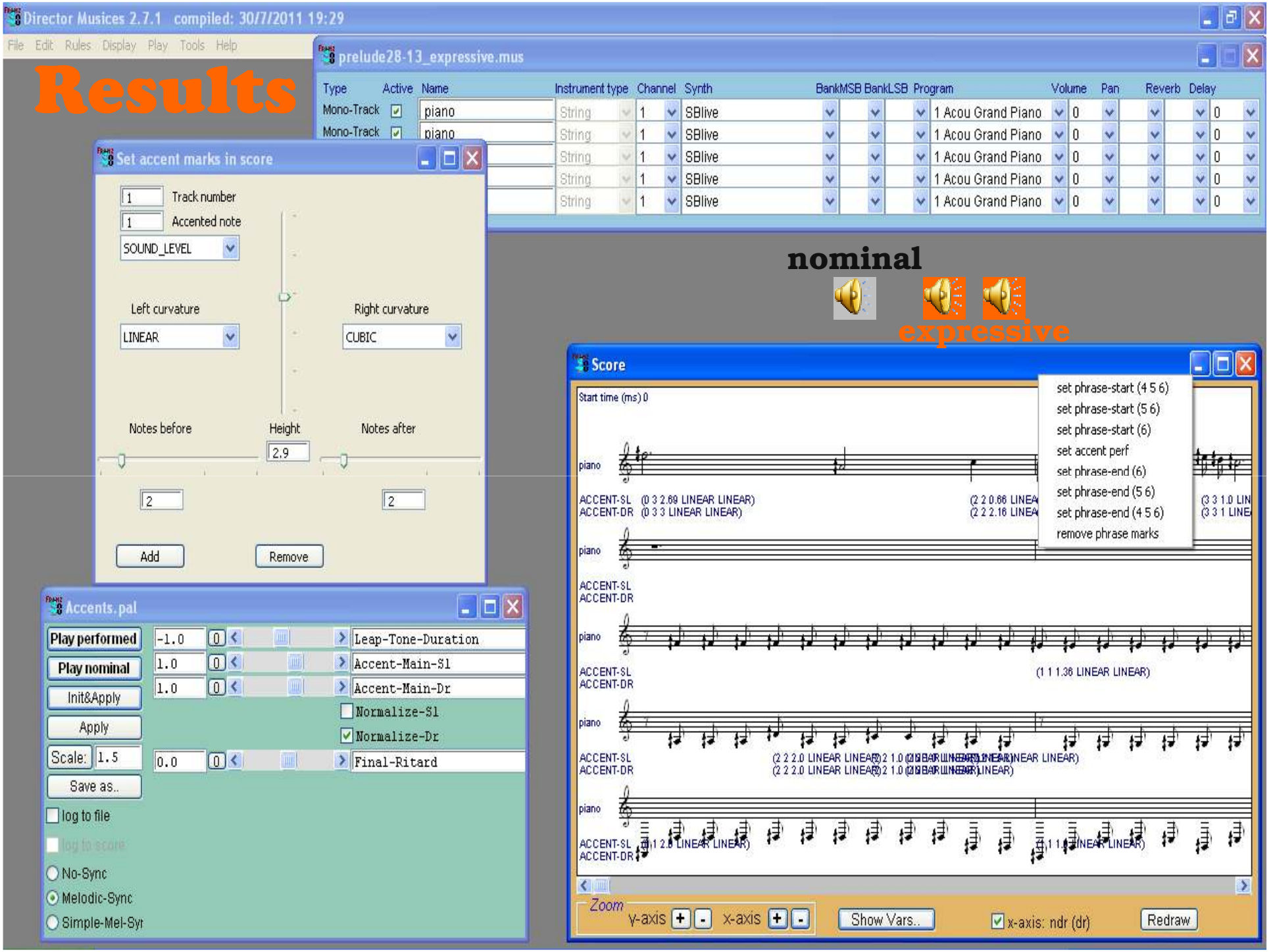
- The perceptual salience of the performed accent function depends on the area under a graph of beat duration or loudness against time.
- The greater the accent salience, the greater the height and/or width of the function.
- The curvature is not only connected with the perceptual salience, but also with the motion and emotional content.

Results

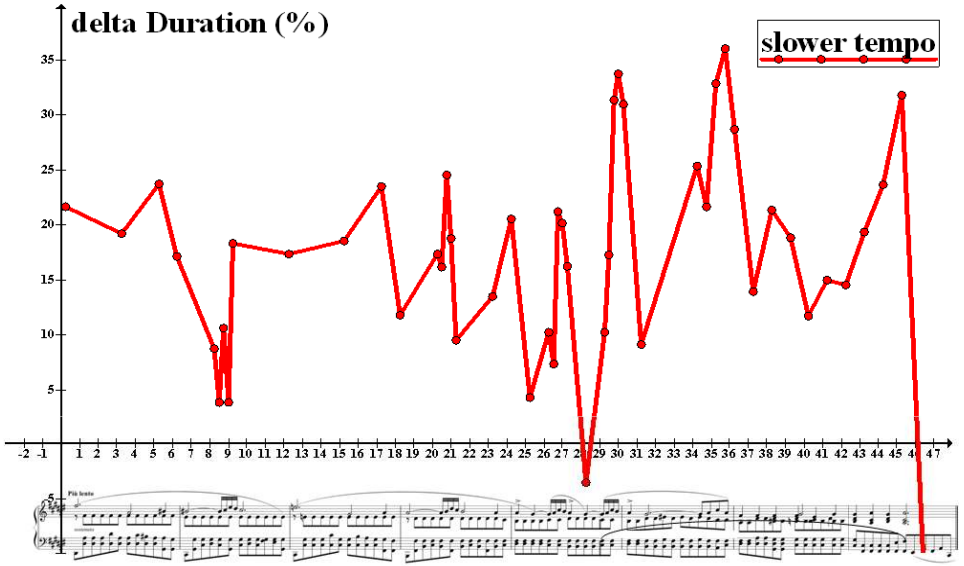


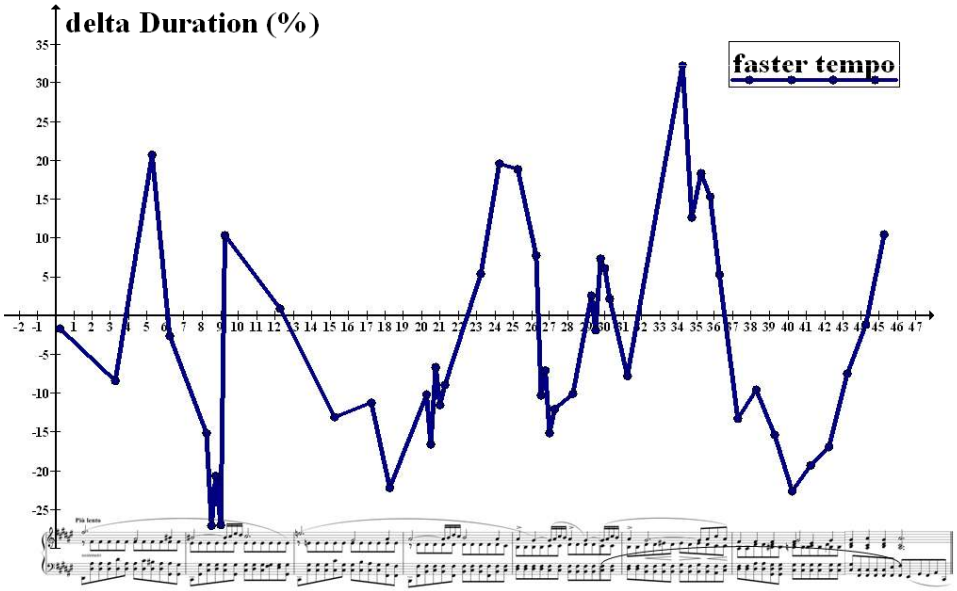
$$peak + \frac{W_1 + W_2}{2} = S + 1$$

- Units for P, W1 and W2 are defined so that a value of 1 corresponds to an increment of 4 dB in the sound level and 20% timing deviations respectively.


Director Musices 2.7.1 compiled: 30/7/2011 19:29
File Edit Rules Display Play Tools Help
Results
prelude28-13_expressive.mus
Type Active Name Instrument type Channel Synth BankMSB BankLSB Program Volume Pan Reverb Delay
Mono-Track piano String 1 SBlive 1 Acou Grand Piano 0 0
Mono-Track piano String 1 SBlive 1 Acou Grand Piano 0 0
String 1 SBlive 1 Acou Grand Piano 0 0
String 1 SBlive 1 Acou Grand Piano 0 0
String 1 SBlive 1 Acou Grand Piano 0 0
Set accent marks in score
Track number
Accented note
SOUND_LEVEL
Left curvature
LINEAR
Right curvature
CUBIC
Notes before
Height
2.9
Notes after
Add
Remove
Accents.pal
Play performed
Play nominal
Init&Apply
Apply
Scale: 1.5
Save as..
log to file
log to score
No-Sync
Melodic-Sync
Simple-Mel-Syr
-1.0 Leap-Tone-Duration
1.0 Accent-Main-Sl
1.0 Accent-Main-Dr
Normalize-Sl
Normalize-Dr
0.0 Final-Ritard
nominal
expressive
Score
Start time (ms) 0
set phrase-start (4 5 6)
set phrase-start (5 6)
set phrase-start (6)
set accent perf
set phrase-end (6)
set phrase-end (5 6)
set phrase-end (4 5 6)
remove phrase marks
piano
ACCENT-SL (0 3 2.69 LINEAR LINEAR)
ACCENT-DR (0 3 3 LINEAR LINEAR)
ACCENT-SL
ACCENT-DR
(1 1 1.36 LINEAR LINEAR)
Zoom
y-axis
x-axis
Show Vars..
x-axis: ndr (dr)
Redraw

Results





Conclusions

- Advantage of a bottom-up approach: different sub-phrases can be modeled independently from one another, which would make the model more parsimonious.

- Higher variability in the profiles of timing and dynamics can produce a wider spectrum of performances.

- A combination of the two DM approaches (previous-based on phrasing, and new-based on accents) makes the code more suitable to get insight into different performance styles.

Future research

- Specify small parameter ranges that correspond to particular qualities of performance as expressed by words obtained from a separate qualitative study (such as bright and dark, joyful and sad, static and dynamic, expected and surprising).

Implications

- The theory can be applied in expressive music performance pedagogy. Students can learn the theory by working with a computer interface to create renderings of pieces that they are currently studying.

- In the process they will select immanent accents for accentuation and adjust the corresponding model parameters to achieve a desired result. They will then be in a position to apply the ideas behind the model in their performance and teaching.

"Quelli che s'innamoran di pratica sanza scienzia
son come 'l nocchier ch'entra in navilio senza timone o bussola,
che mai ha certezza dove si vada"

Leonardo da Vinci

"Wir können überhaupt nicht denken,
ohne unsere fünf Sinne zu gebrauchen"

Albert Einstein