

The Vision of MUSE4Music: Applying the MUSE Method in Musicology

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University of Stuttgart
Institute of Architecture of
Application Systems
Stuttgart, Germany



Johanna Barzen, Uwe Breitenbücher,
Linus Eusterbrock, Michael Falkenthal;
Frank Hentschel, Frank Leymann

University of Cologne
Musicalological Institute
Cologne, Germany



Agenda

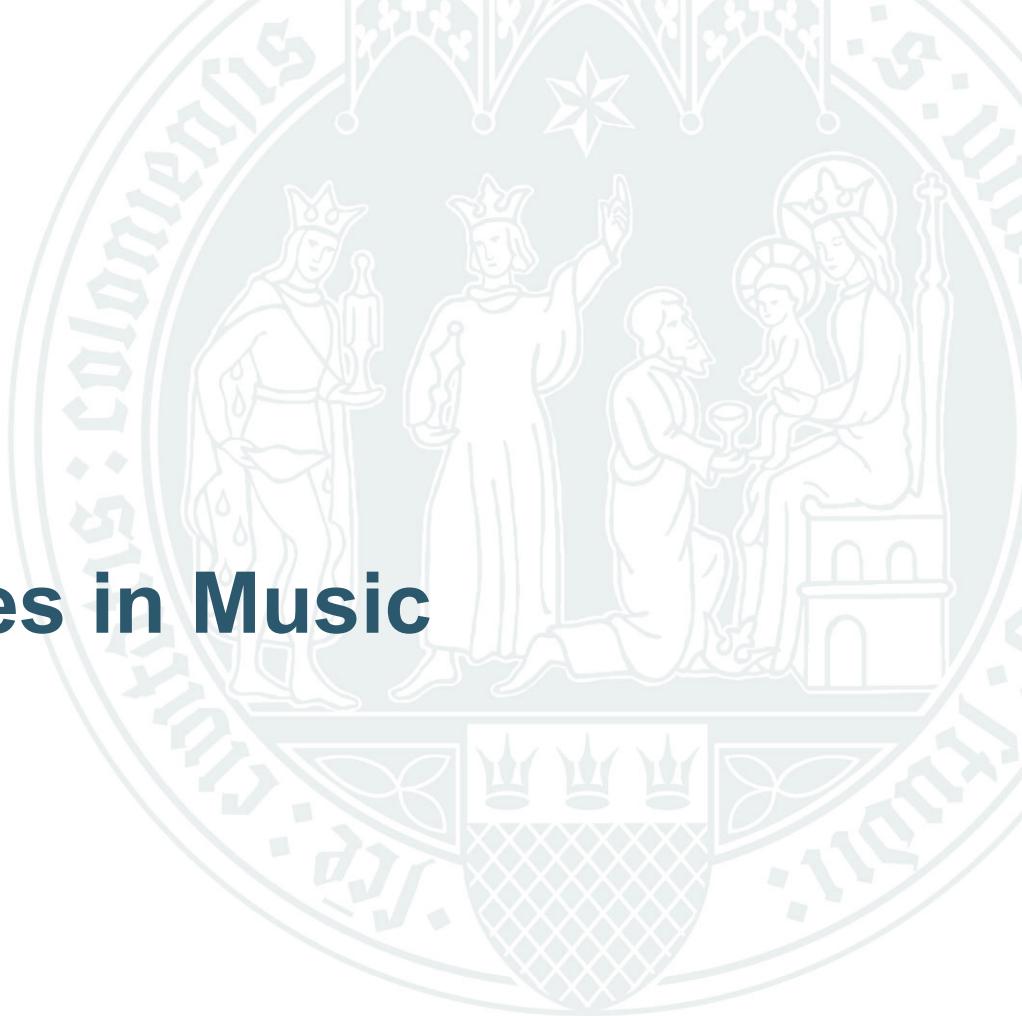
I. Expression Types in Music

II. Vision of MUSE4Music

III. Conclusion

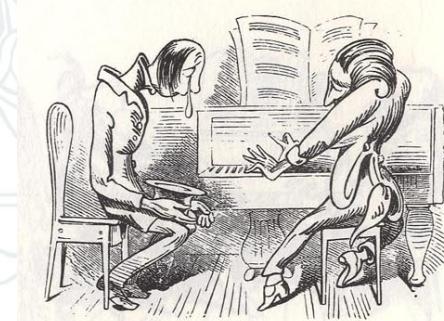


I. Expression Types in Music

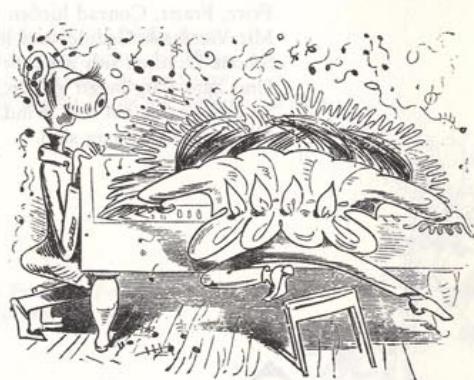




Scherzo



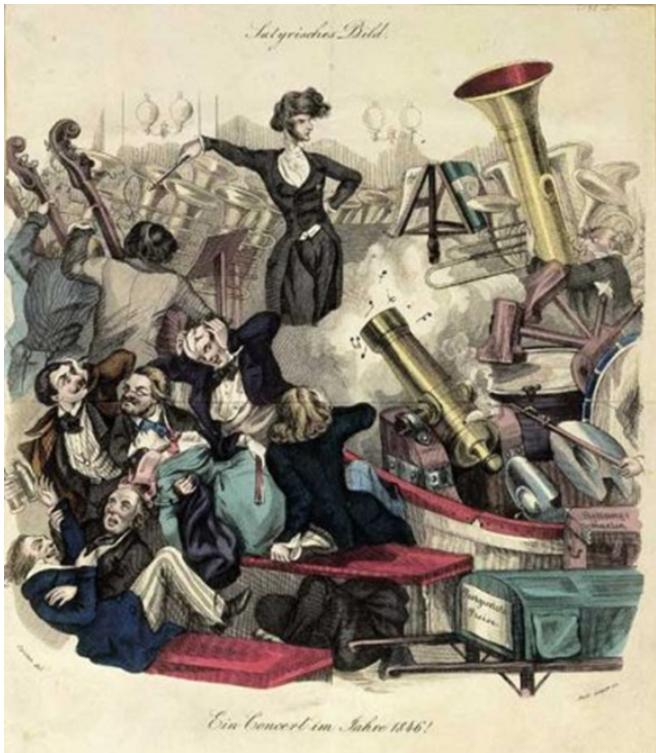
Adagio con sentimento



Finale furioso



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Establishing types of musical expression

The Hymnic

The Dreadful

The Joyuous

The Martial

The Festive

The Shocking

Anger

Resoluteness ...



Quelle	Jahr	Rhythmisik: hauptsächlich nur 1 Notenwert	Mäßiges Tempo	Blech dominiert	Streicher dominieren	Bekken / Trommel	homophon	Anspielungen auf Polyphonie	Harmo-nik (einfach, mittel, komplex)	Dur/ Moll	D4-3	dissidente Stellen	Har-moni-sche Dichte (hoch, mittel, gering)	Plagal-schluss	Um-spie-lun-gen	Haupt-sächliche Melodie-in- tervalle 1, 2, 3, wenige 4	Chro-matik in Melo-die	Syn-ko-pen in Melo-die	Melo-die-form	Zwi-schen-spiele	Über-gangs-flos-kein	Auf-takt-flos-kein	Be-mer-kun-gen
Mendelssohn, Reformations.	1829/ 1830	ja	ja	ja	nein	nein	ja	nein	einfach	D-Dur	ja	nein	(hoch)	ja	(nein) (6)	ja	nein	nein	AB	nein	nein	ja	Zitat
Rubinstein, Symphonie 2	1851	ja	ja	ja	nein	nein	ja	nein	mittel	C-Dur	nein	nein	hoch	nein	ja (5)	ja	nein	nein	ABC DE	nein	nein	nein	
Tschaikowsky, Symphonie 2	1872	ja	ja	nein	nein	nein	ja	ja	mittel	C-Dur	ja	(nein)	hoch	ja	nein	ja	nein / ja (Zerfa-serung)	nein	An-läufe, Thema, Zerfa-serung	nein	nein	nein	
Tschaikowsky, Symphonie 3	1875	nein / ja (D)	ja	ja	nein	nein	ja	ja	(komplex)	D-Dur	ja	ja	(hoch)	nein	ja (1/7)	ja	nein / ja (Zerfa-serung)	nein	AB C(Zerfa-serung) D (+)	nein	nein	nein	
Brahms, Symphonie 1	1876	(ja)	ja	ja	nein	nein	ja	nein	mittel	C-Dur	ja	nein	hoch	nein	nein	ja	nein	nein	A (ab)	nein	nein	nein	
Bruckner, Symphonie 5	1876	ja	ja	ja	nein	nein	ja	ja	komplex	B-Dur	ja	(nein)	hoch	nein	ja (1/7)	(ja)	ja	nein	ABC DE (+)	ja	nein	nein	
Fibich, Comenius	1892	ja	ja	ja	nein	nein	ja	ja	mittel	D-Dur	nein	nein	hoch	nein	(nein) (3)	ja	nein	nein	ABCDE	ja	nein	nein	
Glasunow, Triumph-Marsch	1893	nein	ja	ja	nein	ja	ja	nein	(mittel)	E-S-Dur	nein	nein	hoch	nein	nein	ja	nein	ABA	nein	ja	ja		
Alfven, Symphonie 2	1898	ja	ja	ja	nein	nein	ja	ja	(komplex)	d-Moll	nein	nein	hoch	nein	nein	ja	nein	nein	ABC DEF	nein	nein	nein	
Suk, Praga	1904	(nein)	ja	ja	nein	(nein)	ja	nein	(komplex)	G-Dur	nein	nein	(hoch)	nein	nein	(ja)	ja	nein	AA' A''	nein	nein	nein	
Glasunow, Gogol	1909	(nein)	ja	ja	nein	ja	ja	nein	(einfach)	C-Dur	ja	nein	mittel	nein	(nein) (1)	ja	nein	nein	ABC1 C2C2'	ja	nein	nein	
Karlowicz, Symphonie Auferstehung	1909	nein	ja	nein	nein	nein	ja	(ja)	(einfach)	E-Dur	nein	nein	(hoch)	nein	nein	ja	nein	(ja)	AA'	nein	nein	nein	

Vision of MUSE4Music



The MUSE Method



Costume: Businessoutfit 1

Short Text: Businessoutfit 1

Description of Scene: Way to work, in the office

Timecodes:

Timecode Start (hh:mm:ss)	00:01:30	Timecode End (hh:mm:ss)	00:02:50
00:02:11	00:02:14	00:02:17	00:02:20

Occurrence of Destination: indoors outdoors indoors & outdoors

Stereotype relevant: yes no neutral

Dominant Colour: Rust Red

Colours from Base Elements: Rust Red, Light Blue, Light Grey, Gold, Light Brown

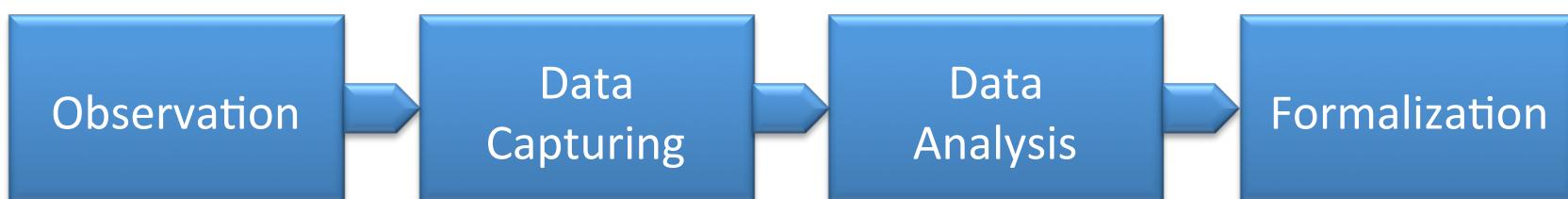
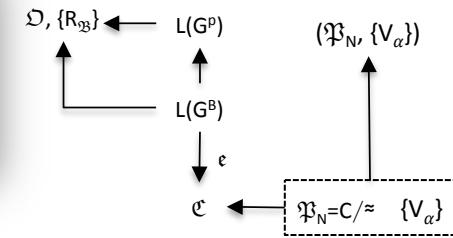
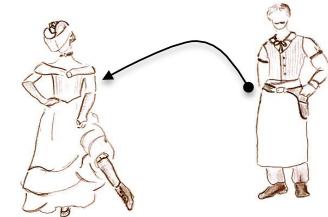
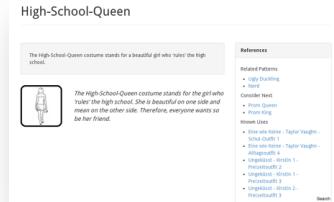
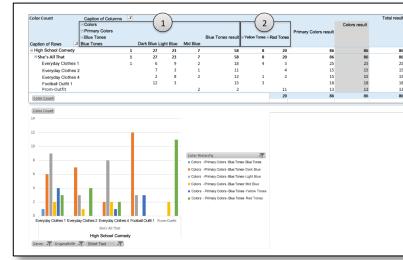
Dominant Function: Business Clothes

Functions of Base Elements: Business Clothes

Dominant Status: tidy

Status from Base Elements: tidy clean

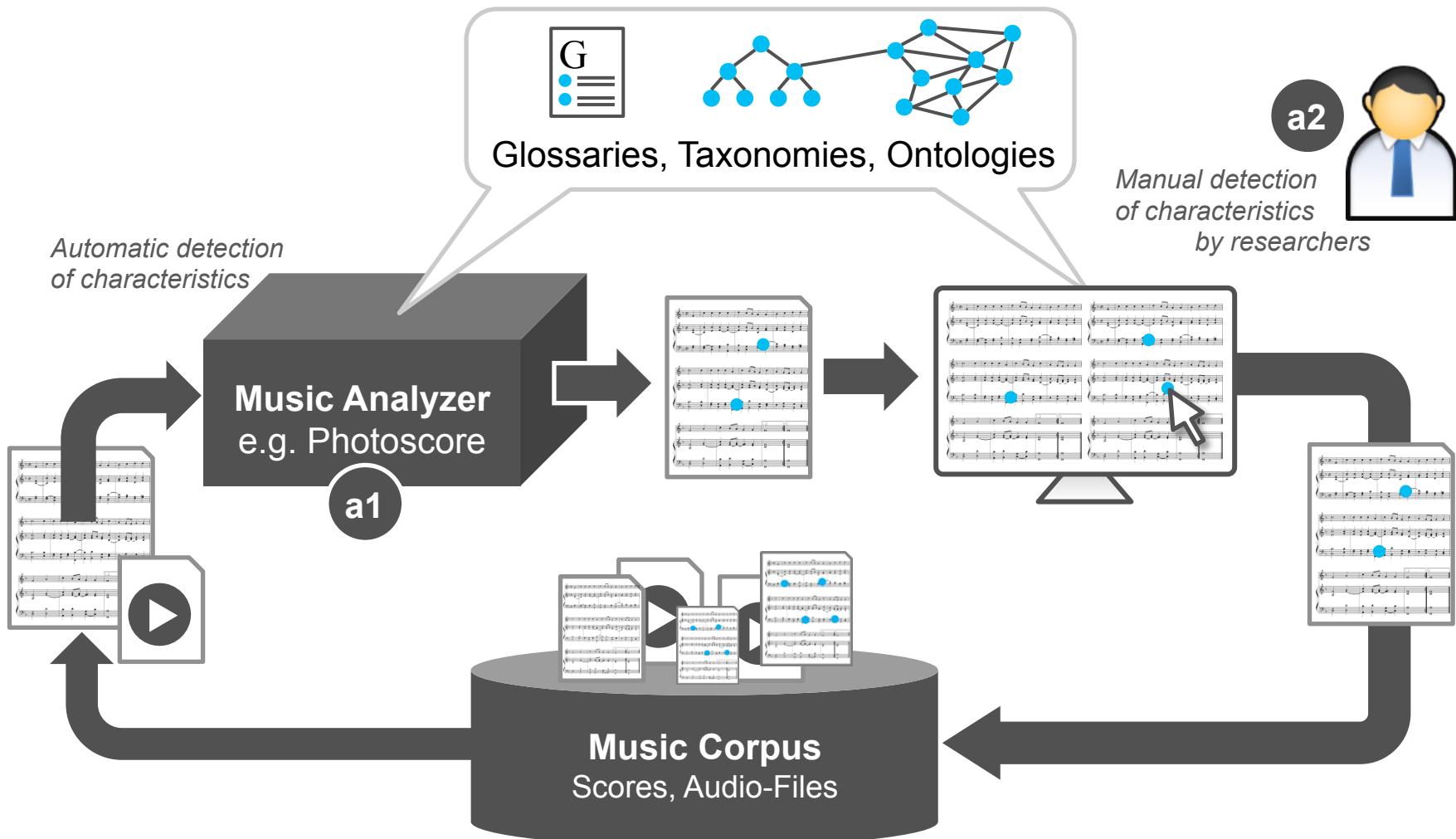
Character Traits: neat know-all reputable accurate



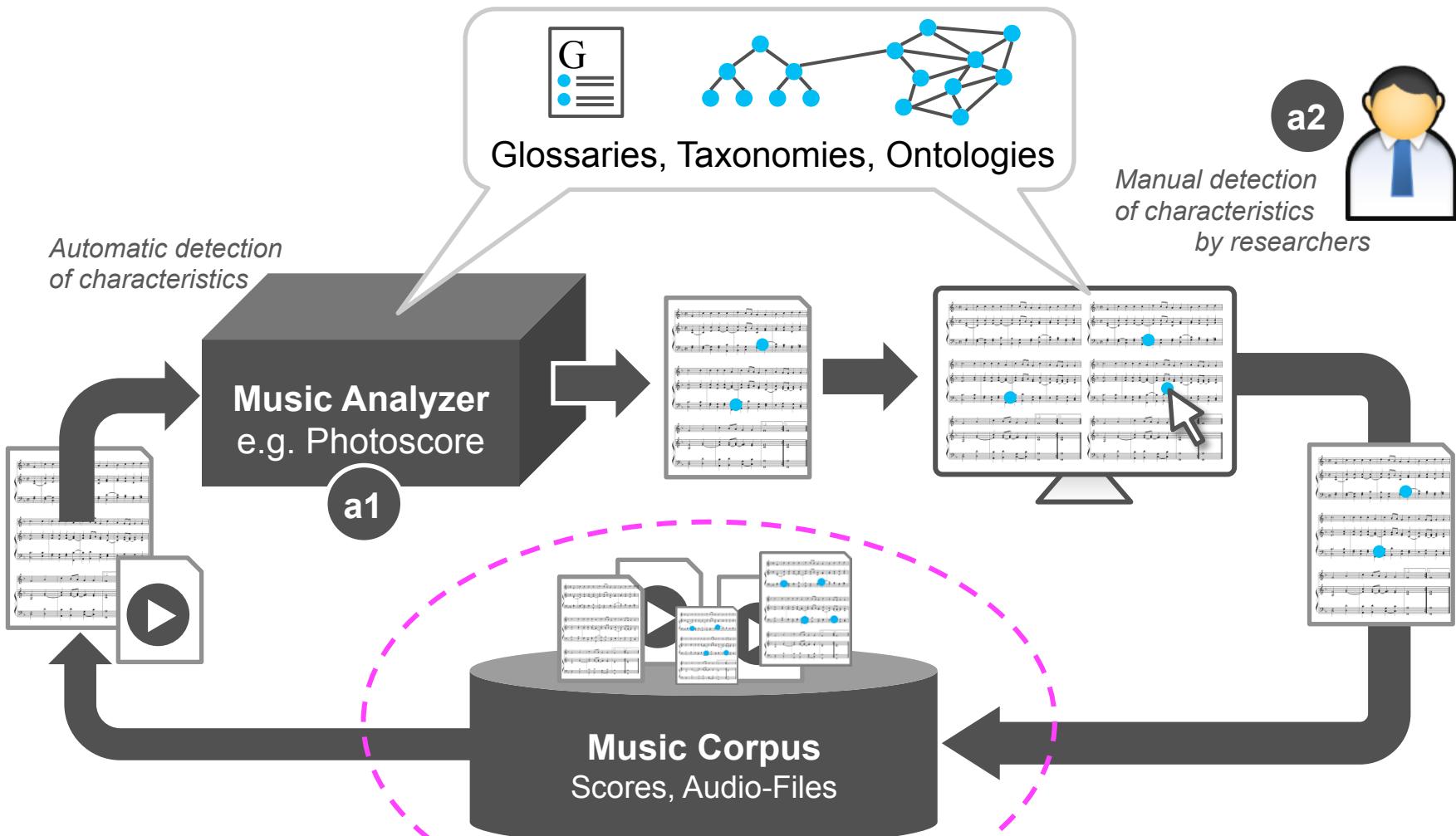
MUSE4Music – an Overview

- *(a) detection of musical characteristics*
 - a1: Automatic detection of characteristics
 - a2: Manual detection of characteristics by researchers
- *(b) pattern discovery*
 - b1: Analysis (Data Mining etc.)
 - b2: Manual definition of patterns based on often recurring characteristics
- *(c) pattern matching*
 - c1: Matching identified patterns to new scores
 - c2: Annotation of music pieces with identified patterns

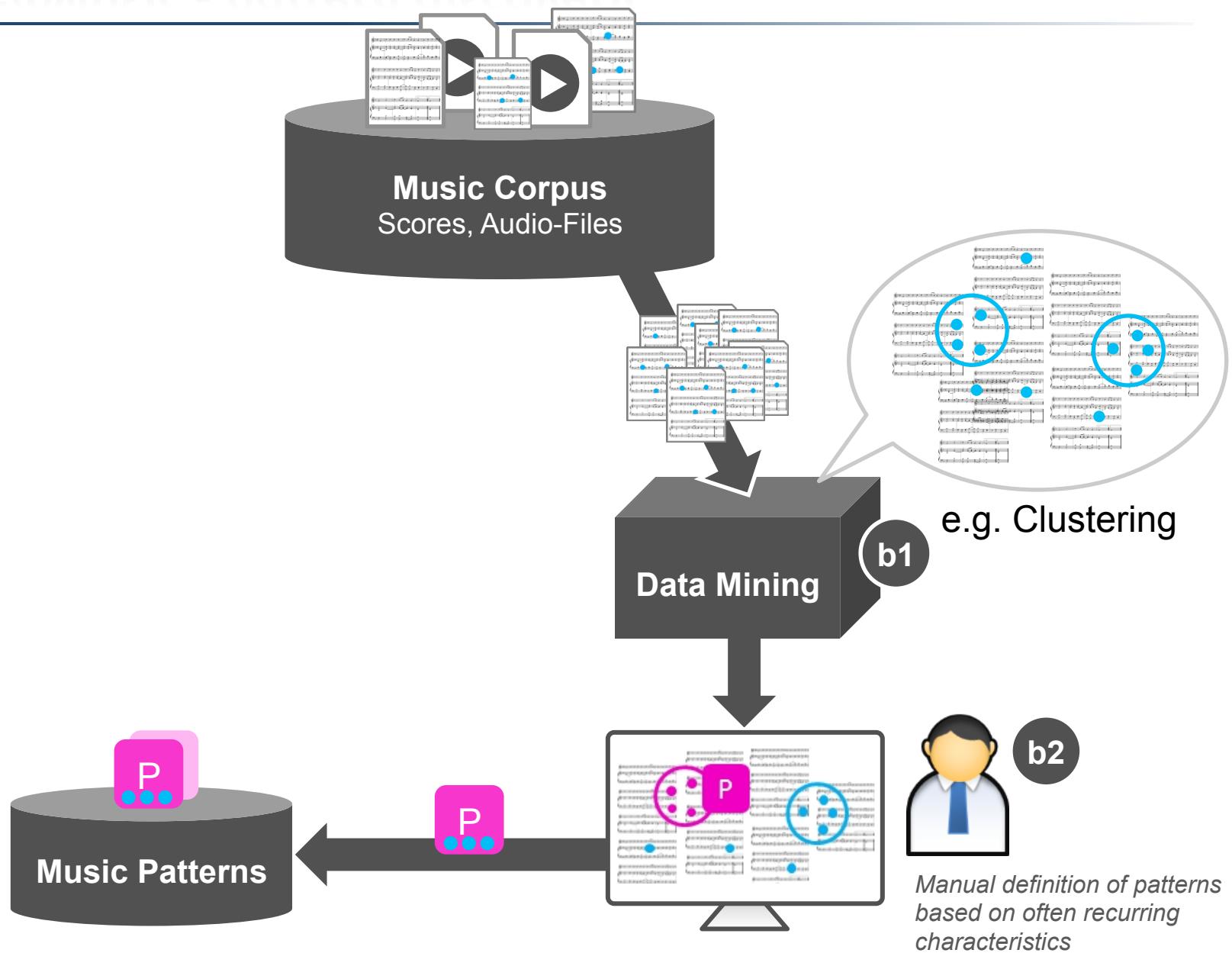
MUSE4Music - *detection of musical characteristics*



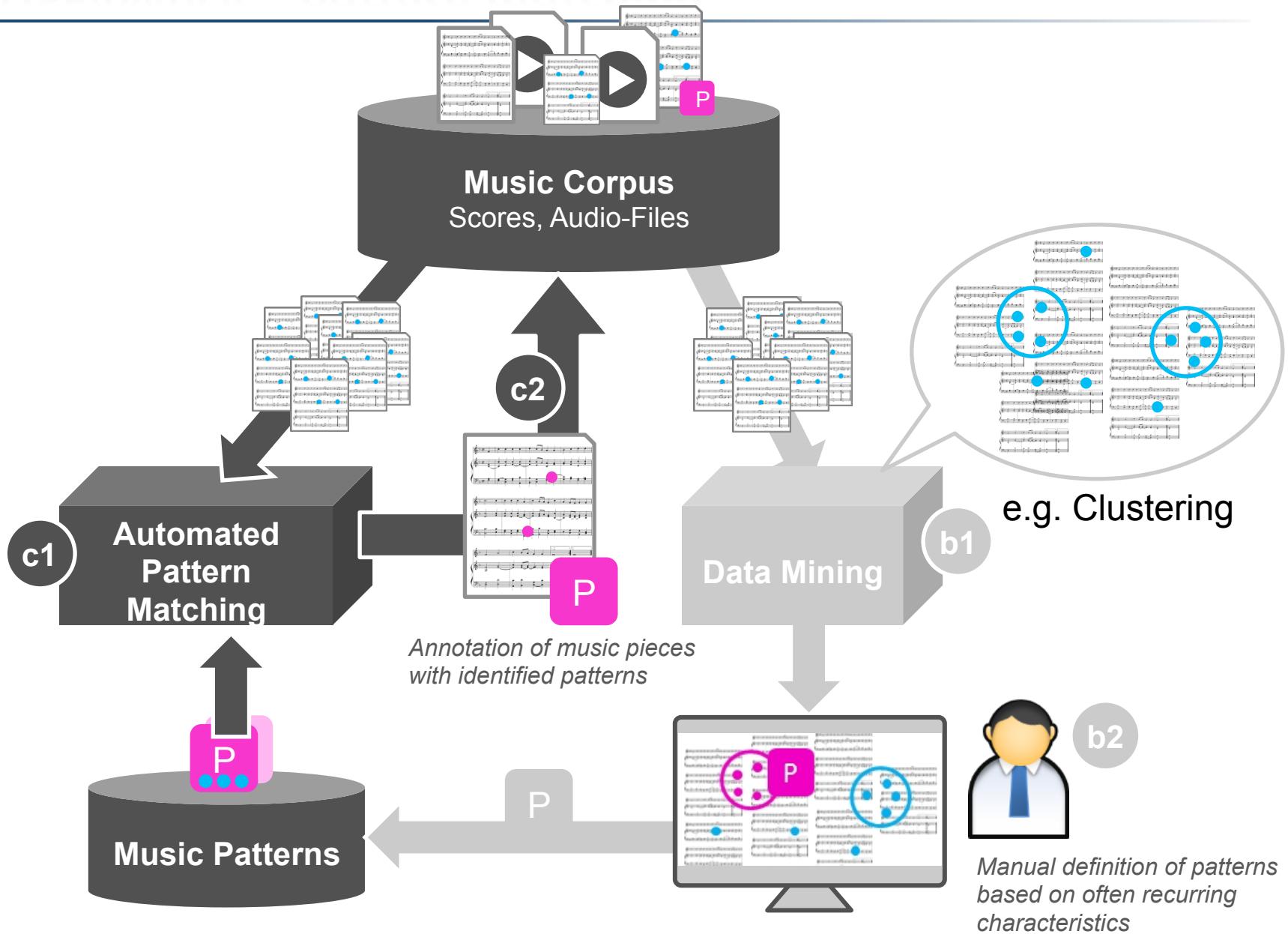
MUSE4Music - *detection of musical characteristics*



MUSE4Music - *pattern discovery*



MUSE4Music - *pattern matching*



Conclusion



Benefits and Limitations of MUSE4Music

■ Benefits:

- Controlling the historians' subjectivity
- Allowing complex queries on huge amount of data
- Finding new candidates for expressive types via automated mining
- Detecting determined patterns in a continuously growing corpus

■ Limitations:

- the focus on loud music
- the huge amount of potential material
- still rather limited capacity of the automated music analysis tools

The End

