

References & Bibliography

- 1.Bairstow, E. C. (2013). *Counterpoint and harmony*. Read Books Ltd.
- 2.Balzano, G. J. (1986). What are musical pitch and timbre? *Music Perception: An Interdisciplinary Journal*, 3(3), 297-314. Chicago
- 3.Balzano, G. J. (1982). The pitch set as a level of description for studying musical pitch perception. In *Music, mind, and brain* (pp. 321-351). Springer, Boston, MA.
- 4.Barbour, J. M. (2004). *Tuning and temperament: A historical survey*. Courier Corporation.
- 5.Beethoven, L. v. (1801). Piano Sonata No. 14 in C♯ minor, “Quasi una fantasia”, Op. 27, No. 2.
- 6.Bidelman, G. M. (2013). The role of the auditory brainstem in processing musically relevant pitch. *Frontiers in psychology*, 4, 264.
- 7.Bigand, E., & Poulin-Charronnat, B. (2006). Are we “experienced listeners”? A review of the musical capacities that do not depend on formal musical training. *Cognition*, 100(1), 100-130.
- 8.Bigand, E., Parncutt, R., & Lerdahl, F. (1996). Perception of musical tension in short chord sequences: The influence of harmonic function, sensory dissonance, horizontal motion, and musical training. *Perception & Psychophysics*, 58(1), 125-141.
- 9.Bowling, D. L., & Purves, D. (2015). A biological rationale for musical consonance. *Proceedings of the National Academy of Sciences*, 112(36), 11155-11160.
- 10.Broman, P. F., Geertz, C., & Neurath, O. (2007). Music Theory Art, Science, or What? *What Kind of Theory Is Music Theory?* 17.
- 11.Carey, N., & Clampitt, D. (1989). Aspects of well-formed scales. *Music Theory Spectrum*, 11(2), 187-206.
- 12.Cho, G. J. (2003). *The discovery of musical equal temperament in China and Europe in the sixteenth century*(Vol. 93). Edwin Mellen Press.
- 13.Christensen, T., & Rameau, J. P. (1987). Eighteenth-Century Science and the "Corps Sonore": The Scientific Background to Rameau's "Principle of Harmony". *Journal of Music Theory*, 31(1), 23-50.
- 14.Cook, N. D., & Fujisawa, T. X. (2006). The psychophysics of harmony perception: Harmony is a three-tone phenomenon.
- 15.Dillon, G. (2013). Calculating the dissonance of a chord according to Helmholtz theory. *The European Physical Journal Plus*, 128(8), 90.
- 16.Drake, S. (1970). Renaissance music and experimental science. *Journal of the History of Ideas*, 483-500.
- 17.Ebeling, M. (2008). Neuronal periodicity detection as a basis for the perception of consonance: A mathematical model of tonal fusion. *The Journal of the Acoustical Society of America*, 124(4), 2320-2329.
- 18.Fiore, T. M. (2007). Music and mathematics. *Recuperado de: http://www-personal.umd.umich.edu/~tmfiore/1/musictotal.pdf*.

- 19.Farbood, M. M. (2012). A parametric, temporal model of musical tension. *Music Perception: An Interdisciplinary Journal*, 29(4), 387-428.
- 20.Farbood, M., & Schöner, B. (2001). Analysis and Synthesis of Palestrina-Style Counterpoint Using Markov Chains. In *ICMC*.
- 21.Fishman, Y. I., Volkov, I. O., Noh, M. D., Garell, P. C., Bakken, H., Arezzo, J. C., ... & Steinschneider, M. (2001). Consonance and dissonance of musical chords: neural correlates in auditory cortex of monkeys and humans. *Journal of Neurophysiology*, 86(6), 2761-2788.
- 22.Gill, K. Z., & Purves, D. (2009). A biological rationale for musical scales. *PLoS One*, 4(12), e8144.
- 23.Goodman, H. L., & Lien, Y. E. (2009). A Third Century AD Chinese System of Di-Flute Temperament: Matching Ancient Pitch-Standards and Confronting Modal Practice. *The Galpin Society Journal*, 3-24.
- 24.Gräf, A. (2006). On Musical Scale Rationalization. In *ICMC*.
- 25.Guernsey, M. (1928). The role of consonance and dissonance in music. *American Journal of Psychology*, 40, 173–204. doi:10.2307/1414484
- 26.Harrison, D. (1994). *Harmonic function in chromatic music: A renewed dualist theory and an account of its precedents*. University of Chicago Press.
- 27.Helmholtz, H. v. (1912). *On the Sensations of Tone as a Physiological Basis for the Theory of Music*. Longmans, Green.
- 28.Hindemith, P. (1970). *The Craft of Musical Composition: Theoretical Part* (Vol. 1). Schott & Co Ltd.
- 29.Hofmann-Engl, L. (2010). Consonance/Dissonance—A historical Perspective. In *Proceedings of the 11th International Conference on Music Perception and Cognition* (pp. 852-856).
- 30.Hofmann-Engl, L. J. (2008). Virtual pitch and the classification of chords in minor and major keys.
- 31.Honingh, A., & Bod, R. (2011). In search of universal properties of musical scales. *Journal of New Music Research*, 40(1), 81-89.
- 32.Houtgast, T. (1976). Subharmonic pitches of a pure tone at low S/N ratio. *The Journal of the Acoustical Society of America*, 60(2), 405-409.
- 33.Hsü, K. J., & Hsü, A. J. (1990). Fractal geometry of music. *Proceedings of the National Academy of Sciences*, 87(3), 938-941.
- 34.Hutchinson, W., & Knopoff, L. (1978). The acoustic component of Western consonance. *Journal of New Music Research*, 7(1), 1-29.
- 35.Itoh, K., Suwazono, S., & Nakada, T. (2003). Cortical processing of musical consonance: an evoked potential study. *Neuroreport*, 14(18), 2303-2306.
- 36.Johnson-Laird, P. N., Kang, O. E., & Leong, Y. C. (2012). On musical dissonance. *Music Perception: An Interdisciplinary Journal*, 30(1), 19-35.
- 37.Kameoka, A., & Kuriyagawa, M. (1969). Consonance theory part I: Consonance of dyads. *The Journal of the Acoustical Society of America*, 45(6), 1451-1459.

- 38.Kameoka, A., & Kuriyagawa, M. (1969). Consonance theory part II: Consonance of complex tones and its calculation method. *The Journal of the Acoustical Society of America*, 45(6), 1460-1469.
- 39.Kursell, J. (2015). A third note: Helmholtz, Palestrina, and the Early History of Musicology. *Isis*, 106(2), 353-366.
- 40.Lalitte, P. (2011). The theories of Helmholtz in the work of Varese. *Contemporary Music Review*, 30(5), 327-342.
- 41.Langner, G., Sams, M., Heil, P., & Schulze, H. (1997). Frequency and periodicity are represented in orthogonal maps in the human auditory cortex: evidence from magnetoencephalography. *Journal of comparative Physiology A*, 181(6), 665-676.
- 42.Langner, G., & Schreiner, C. E. (1988). Periodicity coding in the inferior colliculus of the cat. I. Neuronal mechanisms. *Journal of neurophysiology*, 60(6), 1799-1822.
- 43.Lots, I. S., & Stone, L. (2008). Perception of musical consonance and dissonance: an outcome of neural synchronization. *Journal of The Royal Society Interface*, 5(29), 1429-1434.
- 44.Madsen, C. K., & Fredrickson, W. E. (1993). The experience of musical tension: A replication of Nielsen's research using the continuous response digital interface. *Journal of Music Therapy*, 30(1), 46-63.
- 45.Marvin, C. (2013). *Giovanni Pierluigi da Palestrina: A Research Guide*. Routledge.
- 46.McLachlan, N., Marco, D., Light, M., & Wilson, S. (2013). Consonance and pitch. *Journal of Experimental Psychology: General*, 142(4), 1142.
- 47.Nolte, D. D. (2018). *Galileo Unbound: A Path Across Life, the Universe and Everything*. Oxford University Press.
- 48.Pachelbel, J. (1680-1706). Canon and Gigue for 3 violins and basso continuo.
- 49.Parnell, R. (1988). Revision of Terhardt's psychoacoustical model of the root (s) of a musical chord. *Music Perception: An Interdisciplinary Journal*, 6(1), 65-93.
- 50.Parnell, R. (1989). *Harmony: A psychoacoustical approach* (Vol. 19). Springer Science & Business Media.
- 51.Plomp, R., & Levelt, W. J. M. (1965). Tonal consonance and critical bandwidth. *Journal of the Acoustical Society of America*, 38, 548–560. doi:10.1121/1.1909741
- 52.Pont, G. (2004). Philosophy and Science of Music in Ancient Greece. *Nexus Network Journal*, 6(1), 17-29.
- 53.Purves, D. (2017). *Music as biology*. Harvard University Press.
- 54.Rameau, J. P. (1722). *Treatise on harmony*. Courier Corporation.
- 55.Rivera, B. V. (1995). Theory Ruled by Practice: Zarlino's Reversal of the Classical System of Proportions. *Indiana theory review*, 16, 145-170.
- 56.Sauveur, J. (1701). *Principes d'acoustique et de musique: ou, Système général des intervalles des sons*. Editions Minkoff.
- 57.Schellenberg, E. G., & Trehub, S. E. (1994). Frequency ratios and the perception of tone patterns. *Psychonomic Bulletin & Review*, 1(2), 191-201.

- 58.Scruton, R. (1999). *The aesthetics of music*. Oxford University Press.
- 59.Schwartz, D. A., Howe, C. Q., & Purves, D. (2003). The statistical structure of human speech sounds predicts musical universals. *Journal of Neuroscience*, 23(18), 7160-7168.
- 60.Sethares, W. A. (1993). Local consonance and the relationship between timbre and scale. *The Journal of the Acoustical Society of America*, 94(3), 1218-1228.
- 61.Stolzenburg, F. (2015). Harmony perception by periodicity detection. *Journal of Mathematics and Music*, 9(3), 215-238.
- 62.Stolzenburg, F. (2012). Harmony perception by periodicity and granularity detection. *Cambouropoulos et al.(2012)*, 958-959.
- 63.Stumpf, C. (1898). Konsonanz und dissonanz [Consonance and dissonance]. *Beiträge zur Akustik und Musikwissenschaft*, 1, 1–108.
- 64.Tchaikovsky, P. I. (1872/2005). *Guide to the practical study of harmony*. Courier Corporation.
- 65.Temperley, D., & Tan, D. (2013). Emotional connotations of diatonic modes. *Music Perception: An Interdisciplinary Journal*, 30(3), 237-257.
- 66.Terhardt, E., Stoll, G., & Seewann, M. (1982). Algorithm for extraction of pitch and pitch salience from complex tonal signals. *The Journal of the Acoustical Society of America*, 71(3), 679-688.
- 67.Ternström, S. (1991). Physical and acoustic factors that interact with the singer to produce the choral sound. *Journal of voice*, 5(2), 128-143.
- 68.Tramo, M. J. (2001). Music of the hemispheres. *Science*, 291(5501), 54-56.
- 69.Tymoczko, D. (2018). Personal Communication.
- 70.Tymoczko, D. (2014). *A Study on the Origins of Harmonic Tonality*. Paper delivered to the national meeting of the Society for Music Theory, Indianapolis.
- 71.Tymoczko, D. (2010). *A geometry of music: Harmony and counterpoint in the extended common practice*. Oxford University Press.
- 72.Tymoczko, D. (2008). Scale theory, serial theory and voice leading. *Music Analysis*, 27(1), 1-49.
- 73.Tymoczko, D. (2006). The geometry of musical chords. *Science*, 313(5783), 72-74.
- 74.Wellesz, Egon, and Jack Allan Westrup, eds. *Ancient and oriental music*. Vol. 1. Oxford University Press, 1957.
- 75.White, H. E., & White, D. H. (2014). Physics and music: the science of musical sound. Courier Corporation.
- 76.Woolhouse, W. S. B. (1835). *Essay on musical intervals, harmonics, and the temperament of the musical scale, &c.*
- 77.Zwicker, E., & Fastl, H. (1999). *Psycho-acoustics: Facts and models* (2nd ed). Berlin, Germany: Springer–Verlag.