

*REPORT FROM  
NEW YORK UNIVERSITY:*

*Music Colloquium of the  
Institute for Computer  
Research in the  
Humanities*

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THE INSTITUTE FOR COMPUTER RESEARCH IN THE Humanities (ICRH), New York University, sponsored a Music Colloquium at the Washington Square campus, April 5, on various applications of the computer to musicology. Moderated by Professor Jan LaRue, the Colloquium program began with reports from non-musical fields by Professor Alice M. Pollin (Research Co-ordinator for Literature), Mr. Milton Stephenson (Head of Technical Services for the University Libraries), and Professor John E. Allen (Research Co-ordinator for Linguistics).

Professor Roland Jackson and Mr. Philip Bernzott of Chicago Musical College, Roosevelt University, gave the principal paper of the afternoon: "Harmonic Analysis with Computer—A Progress Report." The authors described their system of coding compositions for harmonic analysis and then demonstrated various tests they had made of the system. Compositions are coded according to conventional criteria of harmonic segmentation (single, root-function chords; two-chord progressions; non-harmonic tones), yet the authors claim that this coding procedure could be adapted for Schenkerian analysis and for treatment of longer compositional segments (phrase and period structure). They are particularly interested in identifying traditional sonorities in 20th-century music and have shown, for example, that 70 percent of the chords in Berg's *Lyric Suite* are tertian minor-minor seventh chords and that Stravinsky's chordal vocabulary is as small as Perotin's. They suggest that a catalogue of coded compositions be built up at a central library.

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AUSTIN CLARKSON is completing his dissertation on *The Strophic Motet: Medium and Form* for presentation to the Department of Music, Columbia University.

The program closed with brief reviews of some current ICRH projects in music. Professor George Logemann (Research Coordinator for Computer Science) spoke on general features of music analysis languages and noted that different languages are suited for different tasks and different computers. He urged that new programs be shared. Mr. Murray Gould (Research Associate) demonstrated a key-punch system for coding Gregorian chant as edited in the *Liber Usualis*. He remarked that the chant is particularly tractable because of the limited pitch-set and the grouping of notes into compound neumes. He has constructed a model of all pattern successions, and he indicated that manuscript sources of chant may also be coded together with their particular attributes. Another research associate, Mr. Gary Berlind, reviewed the technical problems of melodic analysis by computer with particular regard to the retrieval and graphing of statistics resulting from the analysis. Mr. Eugene Wolf (doctoral candidate in musicology) concluded the Colloquium with a progress report on his study of formal patterns in the symphonies of Johann Stamitz. With a view to determining the chronology of Stamitz's works, he will check two programs against each other: one that analyzes the development from (Baroque) motif-design to (Classic) phrase-design and another that analyzes the "time-line" and repetition patterns.

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