

Key-finding

Salience Widely circulated *preference rules* in the style of Lerdahl & Jackendoff; see **Kleppinger 2011**

- Prefer keynotes that are first of its span (primacy), last of its span (recency), long, loud, high, low, metrically strong, timbrally prominent, or emphasized in other ways.
- Spans can be phrases, sections, entire works.
- Framing keys of entire works are aesthetically valued in classical music but may be difficult to track without absolute pitch. *E.g., Bb 5 mins of chromaticism ... Bb*

Template Matching Temperley's (2001) term; otherwise known as Parallelism

- Prefer keynotes that are parallel in context to those in other parts of the music, or to those in music of a similar style

Both salience and template matching are subjective depending on listener's musical biography, attention, and introspection

Key-finding

→ Describe Satie's opening tonics

- **Who** is doing the finding?
 - Nathan's key, Rick's key, ...
- **What** identifies the keynote?
 - Being first, last, long, loud, high, low, metrically strong, timbrally prominent etc.
 - Matches known templates (V-I cadence, ^3-2-1 descent, **re-so** disco alternation etc.)
- **Where** is the keynote located?
 - melody, harmony, opening of the A section, ending of the A section...
- **How** strong is the keynote?
 - The more the cues align on the same keynote, the stronger and more stable the keynote becomes. The more they diverge, the more unstable, mobile, and fluid it becomes.
 - **Weak tonics are just as powerful** as strong tonics in creating a meaningful artistic experience.