

Digital Humanities Goes Musical:

Word Frequency Analysis of
Music Appreciation Texts

Robin Preiss, 25/6/15

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Properties

Summary Word Count

Statistics:

Characters:	29873	Average word length:	5
Words:	5821	Average words per sentence:	19
Sentences:	313	Maximum words per sentence:	43
Lines:	371		
Paragraphs:	43		
Pages:	7		

Include the following:

<input checked="" type="checkbox"/> Headers	<input checked="" type="checkbox"/> Footnotes	<input checked="" type="checkbox"/> Textboxes
<input checked="" type="checkbox"/> Footers	<input checked="" type="checkbox"/> Endnotes	<input checked="" type="checkbox"/> Box captions
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Update

Full path: D:\text\Review of 2007 WPRs\PNGs\WordPerfect\test.wpd

OK Cancel Help

and Patterns

Text Replace

Attribute: description

Text to Find: puppy

Replace With: kitten

Search Filter: <all entries>

Method

☒ Prompt

☐ Replace All

Scope

☐ Full Tree

☒ Sub Tree

Matching

☒ Plain Text

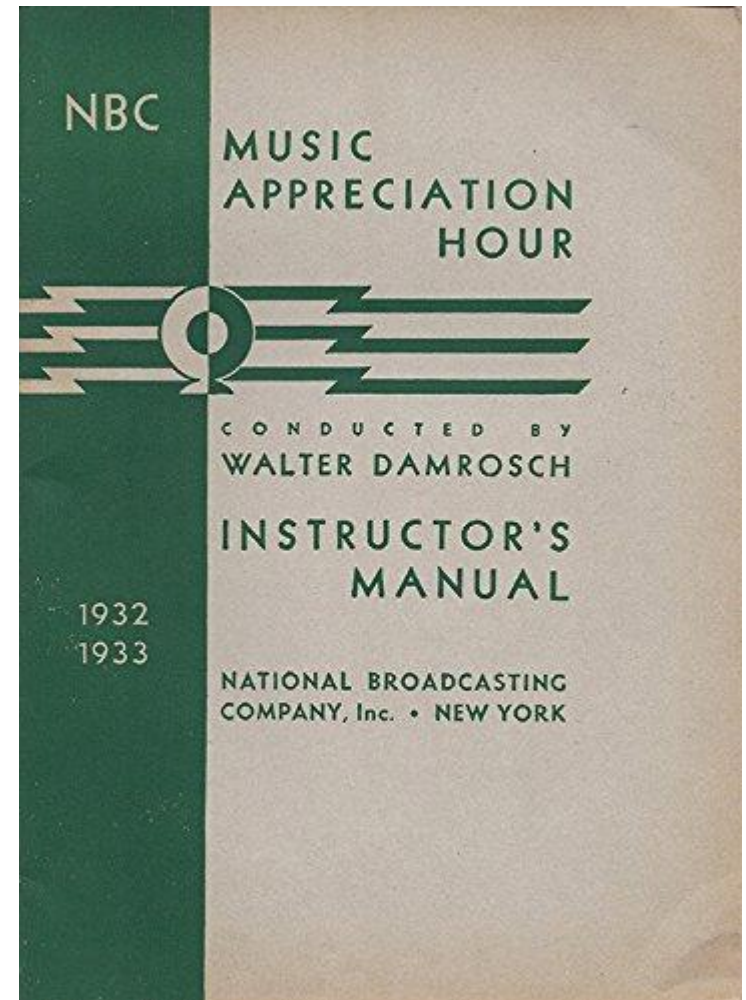
☐ Use RegExp

Test Replace Cancel Help

What can you actually glean from a
computer-generated list of the most
frequent words in a corpus?

The Music Appreciation Movement

- Symbolizing of cultural progress
- Cultivating a national aesthetic taste
- Asserting a canon
- Promoting moral uplift and self improvement



1.

Information Retrieval

Formulating a research question

Obtaining digital texts

My Corpus

Fétis, François-Joseph. *Music Explained to the World: Or, How to Understand Music and Enjoy Its Performance*. Boston : O. Ditson & co, 1842. (IA University of Toronto Library)

Finney, Theodore M, *Hearing Music: A Guide To Music Appreciation*. New York, Harcourt, Brace And Company, 1941 (IA, Universal Digital Library)

Hamilton, Clarence Grant, *Music Appreciation, Based Upon Methods of Literary Criticism*. New York: Boston, O. Ditson. [1920] (University of Toronto Library)

Krehbiel, Henry Edward. *How to Listen to Music: Hints and Suggestions to Untaught Lovers of the Art*. New York, C. Scribner's Sons, 1896 (IA, American Libraries)

Kaufmann, Helen Loeb. *You Can Enjoy Music*. New York, Reynal & Hitchcock; c1940 (New York University Libraries)

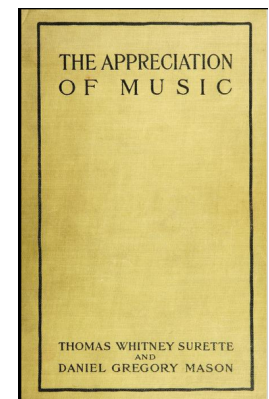
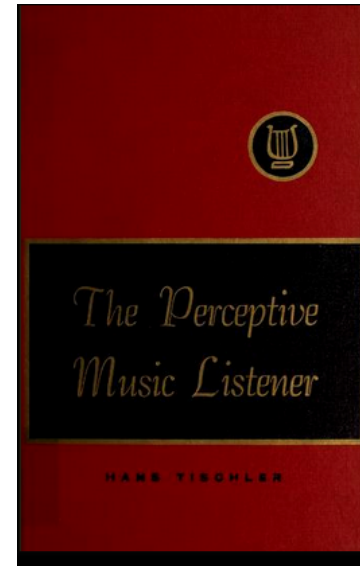
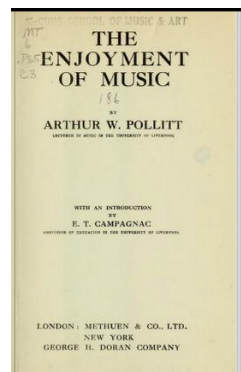
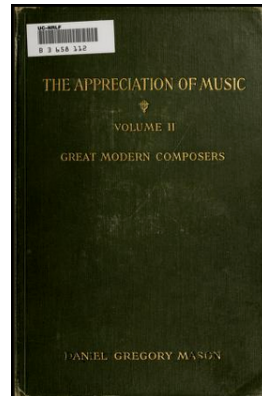
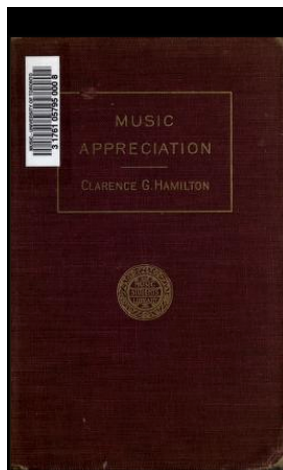
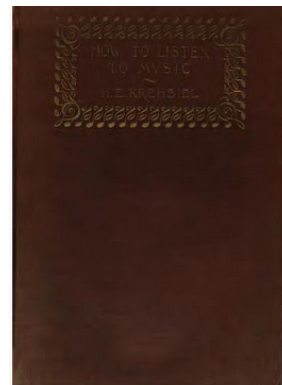
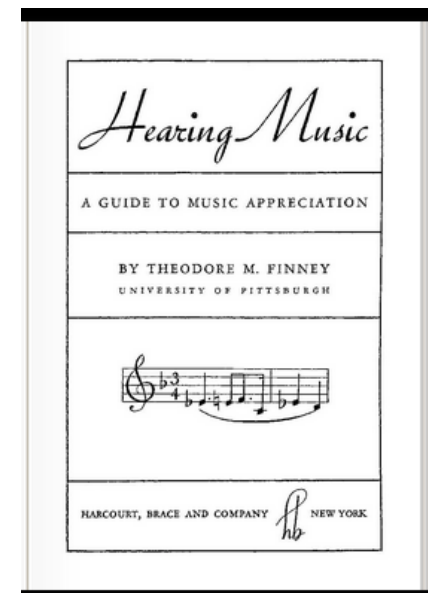
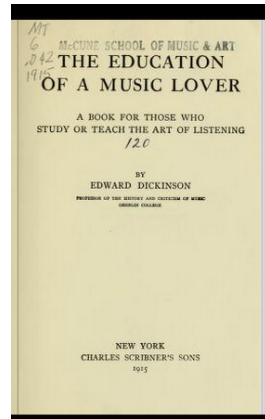
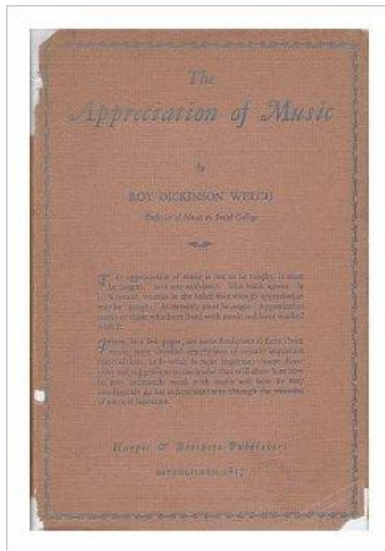
Mason, Daniel Gregory, and Mary L. Mason. *Great Modern Composers*. Vol. 2. Gray, 1916. (IA, California Digital Library)

Pollitt, Arthur Wermald. *The Enjoyment of Music*. Methuen & Company, Limited, 1921. (IA, Brigham Young University)

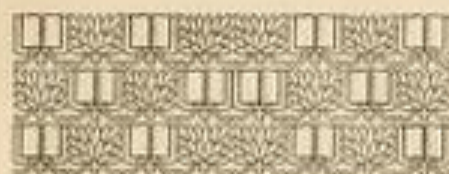
Surette, Thomas Whitney and Daniel Gregor Mason. *The Appreciation of Music*: Vol. 1. HW Gray, 1907. (IA, California Digital Library)

Tischler, Hans. *The Perceptive Music Listener*. Prentice-Hall, 1955. (IA, Wellesley College Library)

Welch, Roy Dickinson, *The Appreciation of Music*, New York and London, Harper; 1927 (New York University Libraries)



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PREFATORY NOTE

THIS book is intended as a sequel to "The Appreciation of Music," written some years ago by the present writer in collaboration with Mr. Thomas Whitney Sarette. That volume carried the study of music from early times up to the death of Beethoven (1827); the present one takes it up there and carries it through the most important of the Romantic Composers and the composers of program music down to the present day, ending with studies of the two most widely accepted living musicians, Strauss and Debussy.

The method of study which has secured so gratifying a reception for "The Appreciation of Music" has been retained here. The composers are discussed from the point of view of the listener; their chief qualities are pointed out as they may be noticed by an attentive layman; and only the rendition and interpretation of the examples for analysis require technical skill. Wherever the book is used as a text in schools, colleges or clubs, the teacher or leader should play and discuss these examples with great minuteness, as they are in-



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Recent



Starred



Trash

7 GB used (44%)

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Surette, Thomas Whitney, 1861-1941

PREFATORY NOTE. This book has been prepared in order to provide readers who wish to listen to music intelligently, yet without going into technicalities, with a simple and practical guide to musical appreciation written from the listener's rather than from the professional musician's standpoint. The authors believe that there is at the present moment a genuine need for such a book. Teachers in schools, colleges, and universities, and educators in all parts of the country, and the music-loving public generally, are every day realizing more vividly the importance of applying the kind of study which has long been fruitfully pursued in the other arts; and with the adoption, in 1906, by the College Entrance Examination Board of musical appreciation as a subject which may be offered for entrance to college, this mode of studying music has established itself firmly in our educational system. Yet its progress is still hampered by the lack of suitable text-books. The existing books are for the most part either too technical to be easily followed by the general reader, or so rhapsodical and impressionistic as to be of no use to him. In the following pages an effort has been made, first, to present to the reader in clear and untechnical language an account of the evolution of musical art from the folk-song up to the symphony of Beethoven; second, to illustrate all the steps of this evolution by carefully chosen musical examples, in the form of short quotations in the text and of complete pieces printed in a supplement; third, to facilitate the study of these examples by means of a detailed analysis, measure by measure, in many cases put into the shape of tabular views; and fourth, to mark out the lines of further study by suggestions for collateral reading. Too much stress cannot be laid on the fact that the music itself is the central point of the scheme of study, to which all other matters must return over and over again. In view of the fact that one of the chief difficulties in the study of musical appreciation is the unfamiliarity of classical music to the ordinary student, the use of an instrument by the students themselves should form an important part of the work in connection with this book is used as a text-book. It is hoped that with such practical laboratory work by all members of the class, and with the help of constant reading done outside the class under the direction of the teacher, and tested by written papers on assigned topics, the course of study outlined here will be found well-suited to the needs of schools and colleges, as well as of general readers. General Summary 221 What to Notice First. First. It is a wonder, when one stops to think of it, that music, in spite of its deeply stirring effect upon us, often defeats our best efforts to understand it. It is all about us, and leaves us after it is over with the uncomfortable sense that we have had only a momentary pleasure, and can take nothing away with us. It is as if we had been present at some important event, without having the least idea why it was important, or what was its meaning. All of us, at one time or another, must have had this experience. And, indeed, how could it be otherwise? Music gives us nothing that we can see with our eyes or touch with our hands. It does not even give our ears definite words that we can follow and understand. It offers us only a soft or loud, long or short, high or low, that flow on inexorably, and that too often come to an end without leaving any tangible impression behind them. No wonder we are often bewildered by an experience so peculiar and so fleeting. Yet these sounds, subtle as they are, have a sense, an order of their own; and if we can only learn how to approach them, we can get at this inner orderliness that makes them into "music." The perception which we have to learn here is somewhat akin to certain more familiar processes. For example, what comes to our eyes from the outside is simply a mass of impressions of differently colored and shaped spots of light; only gradually, as we grow out of infancy, do we learn that these spots of light shows us "a house," another "a tree," and so on. Similarly words, as we easily realize in the case of a foreign language, to the untrained ear mere isolated sounds of one kind or another; only with practice do we learn to connect groups of them into intelligible sentences. So it is with music. The sounds are at first mere sounds, separate, fragmentary, unrelated. Only after we have learned to group them into phrases and melodies, as we group spots of lights into houses or trees, and words into sentences, do they become music for us. To approach sounds in such a way as to "make sense" of them—that is the art of listening to music. III. Musical Motives. The first step in making sense of any unfamiliar thing is to get quite clearly in mind its central subject or subjects, as, for example, the fundamental idea of a poem, the main contention of an essay, the characters of a novel, the text of a sermon. All music worthy of the name has its own kind of subjects; and if we can learn to take note of them and recognize them, we shall be well on the road to understanding what at first seems so intangible and bewildering. A possible confusion, however, in the use of terms, must here be guarded against. The word "subject" is used in a special sense, in music, to mean an entire theme or melody, of which the measures' duration—that is, the first subject of Beethoven's Fifth Symphony, meaning the entire contents of measures 6-21. Now, obviously a different meaning of the word "subject" from the general one we use when we speak of the subject of a poem or a picture, as the fundamental idea about which it all centers. This long musical "subject" all centers about a little idea of four notes, announced in the first measures of the symphony: 3= But as we are already using the word "subject" to mean something else, we must have another name for this basic characteristic bit out of which so much is made, and for this the word "motive" is used. Here again there is a difference of usage which must be noted. When we speak of a "motive" or "leading motive" of Wagner, we mean not a short group of this kind, but an entire melody associated with some definite character or idea; e. g., "the Siegfried motive." Let us here, however, keep the word "motive" to mean a short characteristic group of tones.

2.

Information Extraction

Choosing what software to implement

Performing statistical analyses

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	
1	Word	the	of	and	in	a	to	is	it	as	which	that	music	by	for	with	are	his	this	c
2	Dickinson	7.4	6.26	3.42	2.5	2.36	2.46	1.8	0.9	0.74	0.6	1.16	1.18	0.58	0.86	0.72	0.84	0.12	0.48	
3	Dickinson	6.82	5.76	3.42	1.96	2.26	2.86	1.66	0.72	1.18	0.72	1.52	0.86	0.6	0.28	0.7	0.76	0.84	0.3	
4	Dickinson	7.36	5.24	3	2.52	2.5	2.64	2.22	1.02	0.94	0.88	1.36	0.66	0.72	0.66	0.44	0.6	0.78	0.56	
5	Dickinson	7.26	5.48	3.36	2.8	2.08	2.72	2	0.86	1.22	0.76	1.52	0.64	0.72	0.52	0.58	0.92	0.36	0.58	
6	Dickinson	8.64	6.3	3.66	2.46	2.28	2.6	1.56	0.64	1.18	0.48	1.28	0.9	0.82	0.52	0.78	0.64	0.54	0.32	
7	Dickinson	7.38	5.9	2.82	2.5	2.2	2.64	2.1	1.08	1	0.84	1.86	1.38	0.44	0.76	0.5	0.6	0.42	0.48	
8	Dickinson	7.254069	5.685303	3.161123	2.736495	2.170323	2.300071	1.9816	1.214909	1.073366	0.601557	1.828261	1.934418	0.530786	0.424628	0.542581	0.554376	0.979005	0.389243	
9	Fetis1842	8.14	5.14	3.08	2.1	2.34	3.08	2.5	1.62	0.8	1.52	1.56	0.82	0.88	0.72	0.5	0.64	0.16	1.1	
10	Fetis1842	9.18	6.64	2.36	2.66	2.26	2.68	2.02	1.42	0.58	1.54	1.52	0.46	0.88	0.56	0.42	0.54	0.24	1.1	
11	Fetis1842	9.02	5.74	2.36	2.94	1.7	2.8	1.88	1.54	0.5	2.28	1.32	0.56	0.82	0.42	0.7	0.8	0.26	0.82	
12	Fetis1842	9.34	6.3	2.4	2.66	2.36	2.14	1.58	1.64	0.52	2.32	0.86	0.2	1.2	0.54	0.94	0.64	0.28	0.84	
13	Fetis1842	9.7	6.54	2.72	2.24	2.04	2.52	1.68	1.26	0.58	1.8	0.56	0.8	0.88	0.88	0.52	0.76	0.22	1	
14	Fetis1842	8.76	6.44	2.72	2.24	2.24	2.8	1.42	0.96	0.42	1.84	0.86	0.34	0.76	0.72	0.7	0.8	0.88	0.82	
15	Fetis1842	10.34	6.14	3.18	2.9	2.1	2.5	1.86	0.86	0.52	1.2	0.96	0.22	0.76	0.86	0.64	0.6	1.06	0.66	
16	Fetis1842	7.18	5.02	2.48	2.12	1.98	3.02	2.5	2.1	0.86	1.48	1.64	0.9	0.64	0.76	0.42	0.94	0.52	0.8	
17	Fetis1842	7.778669	5.382919	2.34563	2.285485	1.643946	3.227747	2.155172	1.824379	0.651564	1.80433	1.674018	0.982358	0.611468	0.721732	0.611468	1.092622	0.451083	0.96231	
18	Finney194	7.84	4.54	1.76	1.86	2.18	3	2.12	1.18	0.96	1.02	1.34	1.48	0.8	0.94	0.72	0.78	0.58	0.7	
19	Finney194	9.06	5.04	2	1.9	2.42	2.1	2.02	1.18	0.8	1.1	0.98	0.94	0.72	0.92	0.6	0.86	0.4	0.46	
20	Finney194	7.24	4.76	1.58	1.6	2.62	2.5	2.04	1.28	0.88	1.18	1.02	0.98	0.6	0.68	0.94	0.64	0.64	1.36	
21	Finney194	8.58	5.22	1.36	2.1	2.14	2.44	1.54	1.18	0.86	0.84	1.22	1.36	0.38	0.86	0.58	0.4	0.48	0.88	
22	Finney194	7.74	3.7	1.46	2.5	2.72	2.64	1.96	1.82	1	0.6	1.28	1.64	0.74	1.02	0.86	0.42	0.86	0.66	
23	Finney194	8.66	4	1.22	1.96	1.76	3.06	2.04	1.68	0.72	0.84	1.32	1.96	0.5	0.62	0.64	0.4	0.4	0.78	
24	Finney194	9.58	4.5	2.96	1.32	1.96	2.36	1.4	0.7	1.18	0.8	1.02	0.64	0.72	0.78	0.98	0.34	1.12	0.64	
25	Finney194	9.98	5.3	1.7	1.7	3	2.06	1.48	0.84	0.86	0.88	1.04	0.88	0.54	0.5	1.02	0.22	0.32	1.26	
26	Finney194	8.068577	3.356912	1.654478	1.594533	1.714423	1.330776	1.234864	0.767294	0.383647	0.683371	0.383647	0.671382	0.623426	0.69536	0.359669	0.34768	0.095912	0.407625	
27	Hamilton1	7.14	4.48	2.28	2.72	2.76	1.74	1.98	0.42	0.9	0.9	0.86	1.06	0.96	0.66	0.76	1.26	0.04	0.42	
28	Hamilton1	7.82	4.36	2.4	3.62	2.44	1.54	2.34	0.76	0.84	0.92	0.54	0.6	0.82	0.64	0.6	1.82	0.28	0.62	
29	Hamilton1	7.4	3.9	2.16	3.54	2.84	1.4	1.72	0.36	0.66	0.92	0.42	0.4	1.1	0.48	0.58	1.14	0.36	0.62	
30	Hamilton1	7.34	4.08	1.74	3.34	2.54	1.42	2.38	0.6	0.84	1.02	0.56	0.22	0.7	0.76	0.52	1.38	0.24	0.54	
31	Hamilton1	8.26	4.38	2.96	4.38	2.3	1.12	2.58	0.6	0.58	0.7	0.4	0.36	0.6	0.36	0.8	1.34	0.34	0.7	
32	Hamilton1	8.88	4	2.04	3.34	2.18	1.5	1.96	0.72	0.76	0.96	0.54	0.32	0.54	0.46	0.78	1.36	0.54	0.64	
33	Hamilton1	8.42	3.78	1.94	4.18	1.96	1.46	1.72	0.42	0.66	0.9	0.5	0.24	0.72	0.5	0.62	0.76	0.62	0.58	
34	Hamilton1	8.44	4.04	2.1	3.82	2.44	1.06	2.26	0.64	0.8	0.96	0.38	0.3	0.52	0.7	0.54	1.16	0.78	0.48	
35	Hamilton1	9.46	4.1	2.26	3.98	2.34	1.06	2.46	0.44	0.88	0.78	0.58	0.34	0.82	0.26	0.64	1.36	0.16	0.74	
36	Hamilton1	9.04	4.28	2.16	3.98	2.46	1	2.44	0.22	0.6	1.04	0.34	0.32	0.92	0.32	0.72	1.1	0.32	0.66	
37	Hamilton1	7.5	3.54	2.64	3.7	1.88	0.96	2.06	0.24	0.8	0.8	0.36	0.82	0.96	0.76	0.76	1.32	0.3	0.5	

Most Frequent Word List , Excel



the	first	what	p	beethoven	up	type	dramatic	passage	always	thought	schubert	chamber	structure	death	feeling	possi
of	one	than	upon	much	developm	make	her	variations	become	hear	together	followed	church	fourth	keys	allegro
and	have	who	also	even	bach	here	found	listener	though	old	me	complete	iii	iv	violins	book
in	has	into	minor	motive	should	accompaniment	note	itself	orchestral	large	symphoni	change	times	next	harmonie	group
a	we		2 like	orchestra	melodic	because	chords	still	themes	did	world	full	small	themselves	pianoforte	music
to	all	new	works	piece	us	parts	strings	fugue	above	lyric	york	exposition	interest	german	school	publi
is	i	most	work	must	forms	end	century	instrumental	<u>symphonies</u>	material	might	musicians	frequentl	sonatas	writing	back
it	no	<u>theme</u>	<u>opera</u>	do	through	phrase	certain	french	beauty	schumann	name	set	prelude	usually	beautiful	becor
as	they	second	c	while	life	written	g	rather	rhythmic	suite	therefore	playing	best	either	ear	cours
which	more	if	see	<u>sonata</u>	notes	composition	heard	m	slow	early	motives	begins	division	ballet	emotion	indivi
that	may	<u>melody</u>	same	<u>song</u>	before	ii	kind	especially	place	man	once	solo	english	down	era	purpo
<u>music</u>	their	been	those	tone	four	thus	find	variation	various	said	period	changes	far	singing	liszt	serie:
by	there	you	major	another	harmony	bass	movemen	number	years	chapter	types	characteristi	power	day	she	throu
for	s	part	our	very	words	third	general	point	phrases	classic	whose	composed	say	half	trio	air
with	so	each	measure	rhythm	expressio	being	simple	could	love	italian	dances	produced	within	interesting	figures	chopi
are	two	art	after	between	last	about	string	less	coda	single	effects	v	attention	gives	popular	clear
his	other	b	j	then	where	sound	scale	study	examples	during	quartet	high	harmonic	men	fifth	midd
this	these		3	4 how	figure	tones	way	hand	play	good	fact	take	follow	something	five	action
or		1 time	section	would	now	voices	since	again	known	idea	repetition	tonic	case	minuet	poem	basec
be	<u>musical</u>	many	great	without	f	<u>songs</u>	too	few	melodies	wrote	come	vocal	chord	perhaps	program	becar
he	when	<u>symphony</u>	instruments	d	used	violin	every	repeated	shall	compositio	quality	against	just	principal	result	empl
from	such	<u>piano</u>	any	e	pieces	op	sometime	short	original	sense	tempo	introduction	rondo	word	story	langu
an	<u>measures</u>	had	key	often		5 <u>dance</u>	modern	himself	your	emotional	variety	performance	nothing	<u>drama</u>	greater	fast
but	<u>form</u>	subject	out	use	whole	character	give	<u>overture</u>	r	passages	until		8 brahms	lines	listening	follow
was	only	example	three	voice	does	beginning	given	others	ideas	operas	concerto	tune	know	main	rhythms	hand
not	will	<u>composer</u>	composers	well	mozart	own	order	played	never	sections	present	contrast	TRUE	necessary	divisions	huma
its	<u>movement</u>	can	made	long	both	under	yet	line	romantic	concert		7 people	cannot	seems	free	instar
on	were	some	called	however	different	little	sounds	later	wagner	although	cf	already	climax	makes	length	let
at	them	him	style	instrument	effect	means	haydn	mind	nature	mood		latter	pitch	dominant	manner	o

Most Frequent Word List

3.

Data Mining

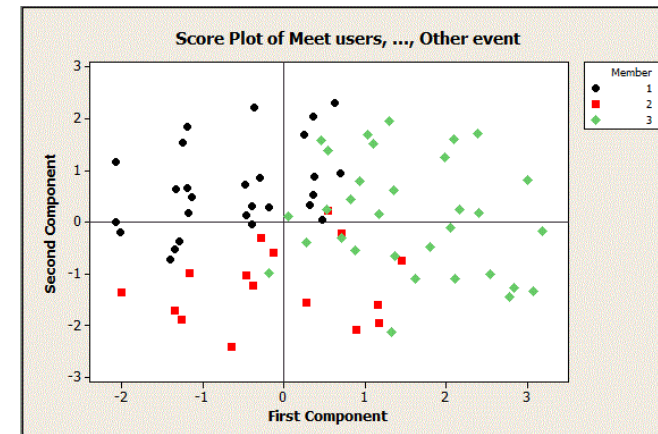
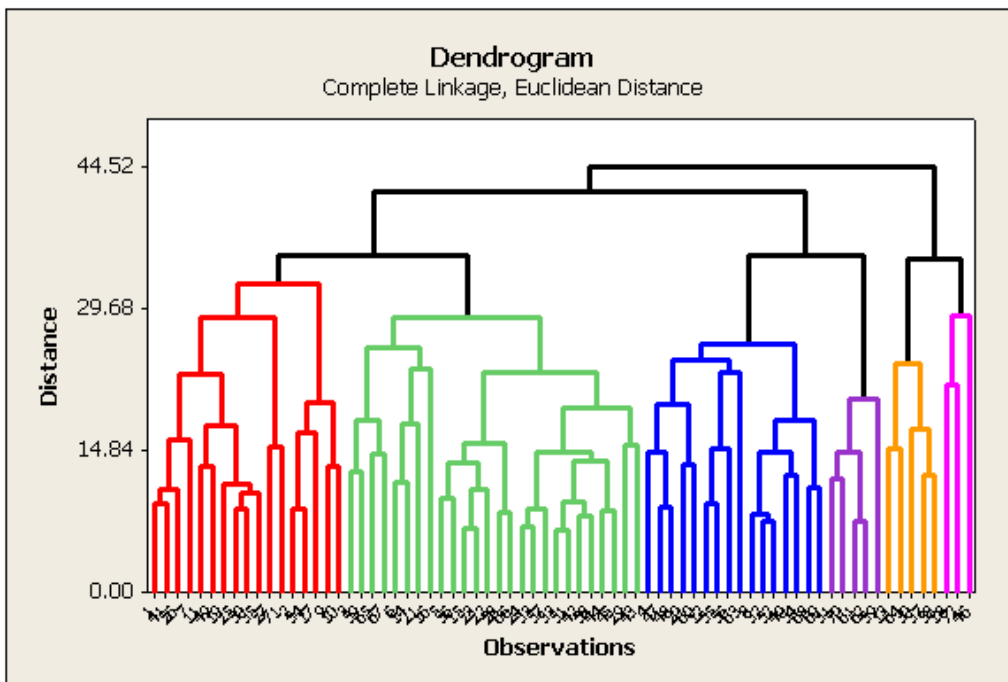
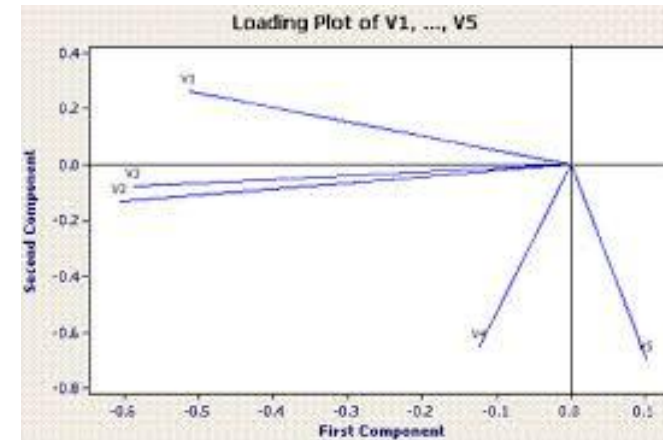
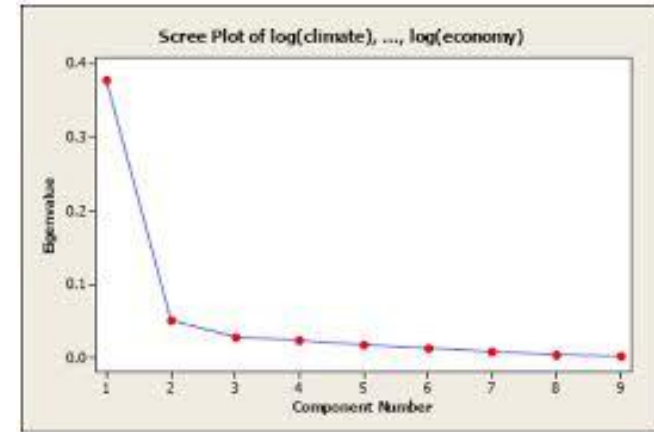
Generating visualizations

Cluster

Principal component

Interpreting results

Presenting research findings



WHAT DOES THIS DATA MEAN
FOR RECEPTION STUDIES AND
THE QUESTION OF CZECH
MUSIC RECEPTION IN THE
UNITED STATES?

Smetana, Bedřich, 1824-1884

From [Library of Congress Name Authority File](#)

Details


Visualization

Smetana, Bedřich, 1824-1884

URI(s)

- > <http://id.loc.gov/authorities/names/n50053339>

Instance Of

- > [MADS/RDF PersonalName](#)
- > [MADS/RDF Authority](#)
- > [SKOS Concept](#) 

Scheme Membership(s)

- > [Library of Congress Name Authority File](#)


Collection Membership(s)

- > [Names Collection - Authorized Headings](#)
- > [LC Names Collection - General Collection](#)

Variants

- >  Smetana, Friedrich, 1824-1884
- >  Smitáně, Fridrik, 1824-1884
- >  Smetana, Frederick, 1824-1884
- >  Smetana, B., 1824-1884
- >  Smetana, Frédéric, 1824-1884

Exact Matching Concepts from Other Schemes

- > <http://viaf.org/viaf/sourceID/LC%7Cn+50053339#skos:Concept> 

Sources

- > found: Nejedly, Z. Bedřich Smetana.
- > found: His The bartered bride, c1956: t.p. (Bedřich (Frederick) Smetana)
- > found: Baker, 8th ed. (Smetana, Bedřich; b. 3-2-1824, Leitomischl, d. 5-12-1884, Prague; composer)
- > found: Kogan, L. Leonid Kogan, skripka [SR] 1991: label (B. Smetana)
- > found: Nejedly, Z. Frédéric Smetana, 1924.

LC Classification

- > ML410.S63

Change Notes

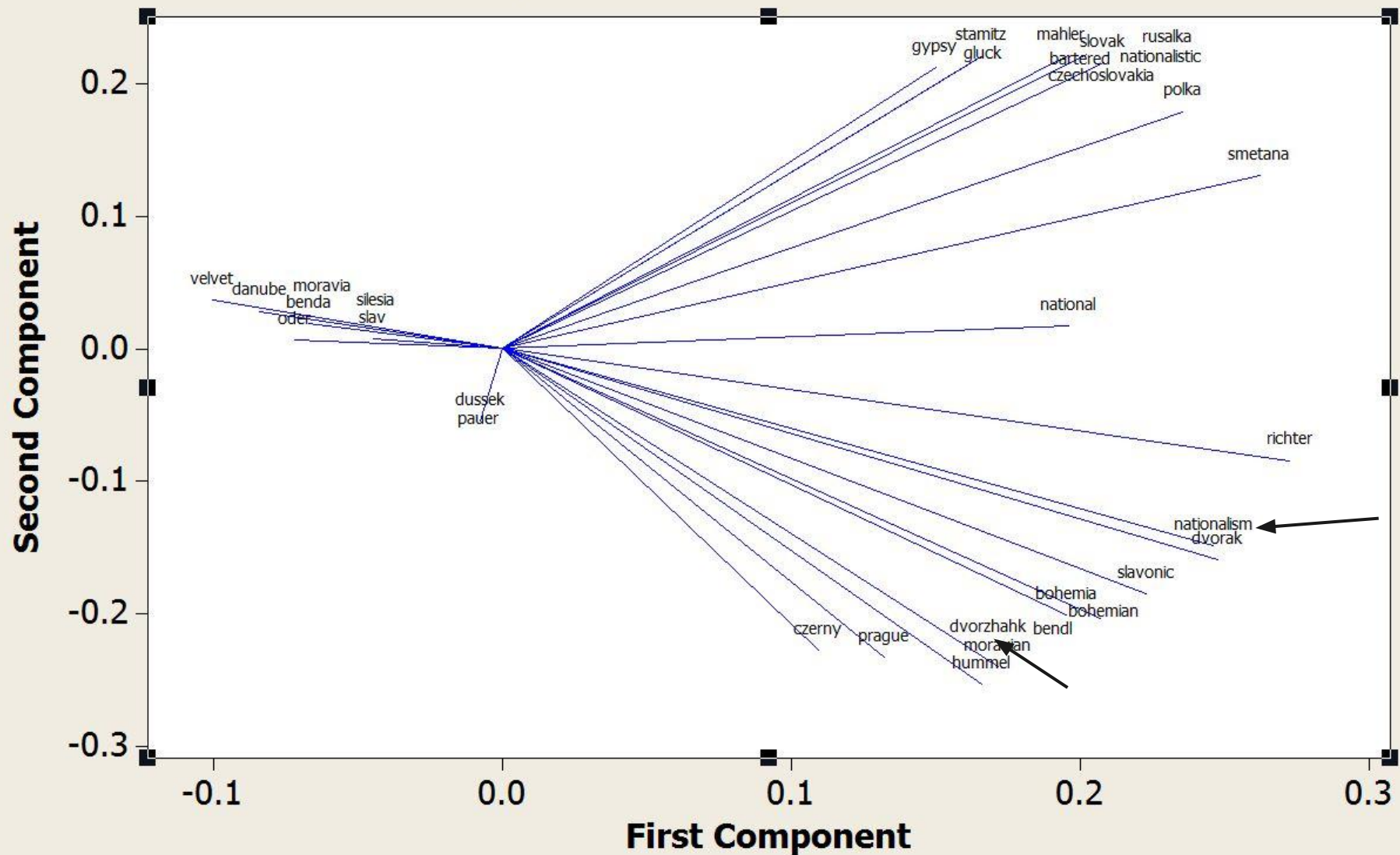
- > 1980-09-30: new
- > 2013-08-23: revised

dvorak	velvet	beneš	drejsl	hapsburg	jiracek	lachian	novák	seidel	tučapský	weinberger
national	benda	bezdružic	družecký	hapsburgs	jistebnický	linek	osud	slapeto	tůma	wenceslas
gluck	danube	biber	dušek	hirsch	kabeláč	liška	pastorkyna	slavický	ullmann	world"
mahler	nationalistic	blahoslav	dvorak^s	hlobil	kalabis	lobkowicz	petrová	slovakia	valachia	zdeněk
smetana	bendl	blodek	dvorzhak	hudec	kaprál	loudová	pichl	slovakian	vaňhal	zelenka
bohemian	dussek	bodorová	dvorřk	hukvaldy	kaprálova	lukáš	pocatek	smetana^s	vejvanovský	čelanský
polka	dvorzahak	bohuslav	dvořák	hurník	kladsko	madelka	poděšť	smolka	vixen	černohorský
gypsy	moravia	bořkovec	eben	husa	klusák	makropoulos	pohadka	smřtānā	vlast	škroup
prague	moravian	brentner	fiala	hussite	koniggratz	martinu	pokorný	srnka	vlasta	"new
bohemia	oder	brixi	fibich	hába	kopelent	martinů	rejcha	stamic	vlatava	
bartered	rusalka	brno	fidler	iřtvan	kočvara	massaryk	romanu	stamitz;	vodňanský	
czerny	silesia	brož	fiřer	ianachek	koželuh	matiegka	rosetti	suk	vojta	
nationalism	slav	bulba	foerster	janacek^s	krejčí	mazák	rovenský	svoboda	vorlová	
richter	slovak	bárta	fučík	janáček	krommer	mašek	ryba	taras	votoček	
slavonic	alois	chodsko	gassmann	janáček,	krček	michna	rychnovský	templ	voříšek	
stamitz	amarus	cimbalom	gemrot	jenufa	kubelik	montanus	rössler	theresienstadt	vranický	
czechoslovakia	armida	domoslav	glagolitic	jeral	kuhe	mysliveček	schaefer	tomášek	vycpálek	
hummel	bartoš	doubravský	haas	jeremiáš	kvěch	miča	schulhoff	trojan	vítězslav	
pauer	bedřich	drdla	hanuš	ježek	křížkovský	neruda	schwanda	turnovský	wanhal	

Word	dvorak	national	gluck	mahler	smetana	bohemian	polka	gypsy	prague	bohemia
Dickinson1916 (2	3	1	1	0	0	0	0	0	
Finney1941 (1)	6	2	0	3	1	0	0	0	0	
Hamilton1920 (1	13	22	2	0	1	1	0	0	4	
Krehbiel1897 (1)	2	8	7	0	0	0	0	3	0	
Mason1916 (1)	43	13	1	0	4	10	2	0	5	
Pollitt1921 (1)	2	1	0	1	1	2	1	0	0	
Surette1908 (1)	0	1	0	0	0	0	0	0	0	
Tischler1955 (1)	19	20	25	16	11	2	12	6	0	
kaufmann1940 (1	11	12	0	1	0	0	3	1	
Fetis1842 (1)	0	2	5	0	0	0	0	0	0	

Entire Czech Wordlist and MFW List

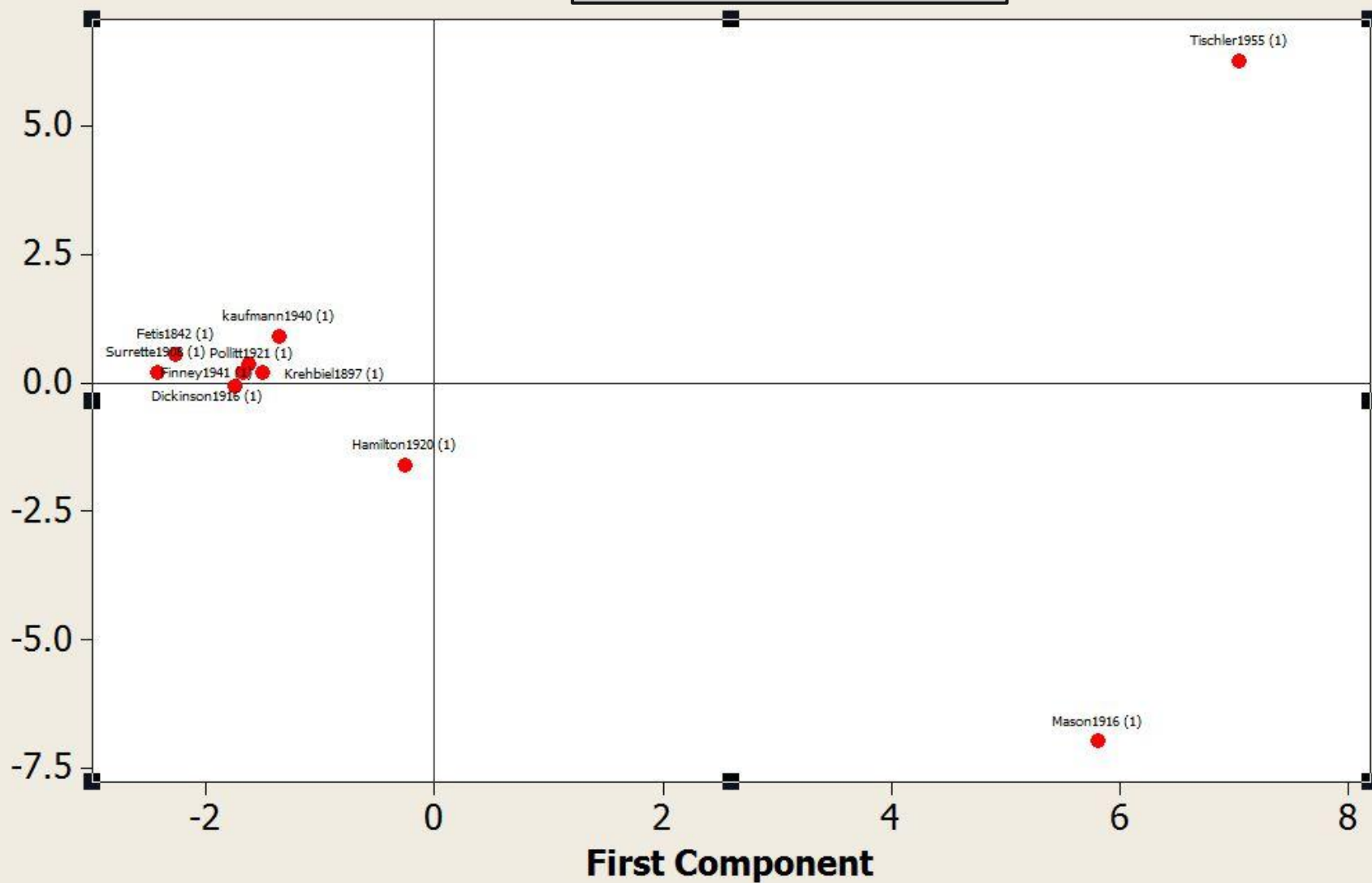
Loading Plot of dvorak, ..., slovak



Loading Plot (PCA) of Czech Wordlist

Score Plot

Second Component



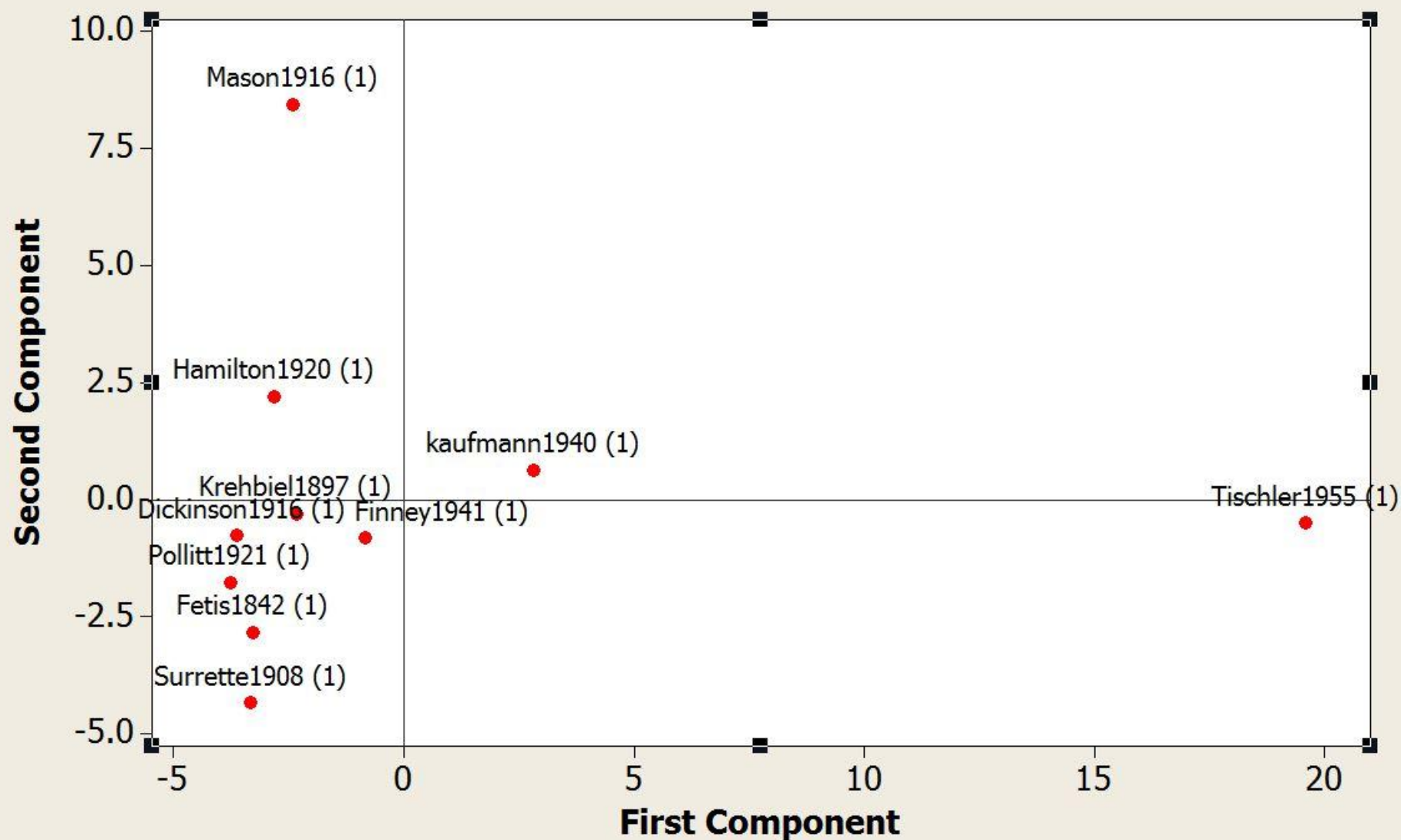
Score Plot (PCA) for Czech composers

beethoven	franz	<i>copland</i>	prokofiev	<i>hanson</i>	isaac	rheinberger	mascagni	gabrieli
bach	verdi	<i>gershwin</i>	tartini	honegger	loeffler	spohr	menotti	gibbons
mozart	franck	<i>macdowell</i>	bliss	<i>ives</i>	monk	stanford	paisiello	hartmann
haydn	tchaikovsky	mahler	blow	moszkowski	britten	<i>thompson</i>	respighi	ibert
still	gluck	sibelius	indy	pergolesi	carpenter	viotti	schuman	kreisler
wagner	palestrina	<i>rubinstein</i>	vivaldi	raff	delius	balakirev	sessions	leoncavallo
schumann	rossini	smetana	arnold	rimsky	<i>goldmark</i>	<i>beach</i>	sweelinck	martini
schubert	weber	elgar	bruckner	adam	griffes	buxtehude	toch	moore
brahms	stravinsky	wolf	chaminade	adams	josquin	caccini	walton	reinecke
liszt	scarlatti	bloch	<i>piston</i>	albeniz	loewe	chabrier	webern	salieri
chopin	field	<i>harris</i>	poulenc	czerny	massenet	chausson	weill	sarasate
handel	ravel	<i>herbert</i>	berg	lasso	nicolai	cui	wieniawski	sinding
mendelssohn	couperin	monteverdi	byrd	martin	stamitz	delibes	anderson	spontini
la	rameau	schoenberg	milhaud	offenbach	arensky	<i>diamond</i>	auber	tallis
fine	purcell	cherubini	puccini	scriabin	busoni	dohnanyi	boccherini	vaughan
strauss	lully	hindemith	shostakovich	telemann	carissimi	duparc	bowles	victoria
berlioz	parry	bizet	<i>sullivan</i>	bellini	dukas	gade	charpentier	walker
grieg	barber	borodin	<i>chadwick</i>	bull	glinka	gould	<i>davies</i>	willaert
debussy	corelli	donizetti	clementi	cimarosa	hummel	hasse	dittersdorf	
dvorak	paganini	meyerbeer	<i>glass</i>	coleridge-taylor	kabalevsky	kuhlau	foote	
bridge	thomas	paderewski	gounod	falla	<i>reger</i>	locatelli	frescobaldi	

↓	C1-T	C2	C3	C4	C5	C6	C7	C8	C9	C10	C11	C12	C13	C14	C15	C16	C17	C18
	Word	beethoven	bach	mozart	haydn	still	wagner	schumann	schubert	brahms	liszt	chopin	handel	mendelssohn	la	fine	strauss	berlioz
1	Dickinson1916 (1)	33	8	7	2	25	23	11	15	6	8	11	5	6	2	22	11	3
2	Finney1941 (1)	44	67	34	13	5	58	5	41	35	12	6	7	6	12	1	19	6
3	Hamilton1920 (1)	80	62	48	46	15	22	33	33	13	16	31	29	30	5	9	2	0
4	Krehbiel1897 (1)	66	25	18	17	32	27	19	1	2	13	8	19	17	13	7	0	18
5	Mason1916 (1)	44	22	16	6	33	18	69	41	42	40	39	3	33	13	7	45	38
6	Pollitt1921 (1)	24	16	12	19	8	2	10	4	4	4	1	8	9	3	6	2	2
7	Surette1908 (1)	109	83	92	100	33	2	5	3	3	1	2	21	1	2	15	0	1
8	Tischler1955 (1)	56	87	75	39	47	37	47	38	42	36	22	33	18	36	25	26	20
9	kaufmann1940 (1)	65	38	55	30	41	37	22	33	24	21	23	6	13	25	10	11	15
10	Fetis1842 (1)	10	3	13	10	34	0	0	0	0	0	0	9	0	21	20	0	0

Composer Wordlist and Most-Frequent Word List

Score Plot of beethoven, ..., scriabin



Score Plot (PCA) for all composers

Computational stylistics are “at best, a powerful new line of evidence; at worst, an elaborate display of meaningless patterning, and an awkward mismatch between words and numbers and the aesthetic and the statistical.”

(Craig, 2004)

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THANK YOU!

MERCI!

DANKE!