

CompMusic: Computational models for the discovery of the World's Music

Xavier Serra

Music Technology Group

Universitat Pompeu Fabra, Barcelona

HOME

DESCRIPTION

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HOME

CompMusic is a research project funded by the European Research Council from 2011 to 2017 and coordinated by Xavier Serra from the Music Technology Group of the Universitat Pompeu Fabra in Barcelona (Spain). It aims to advance in the automatic description of music by emphasizing cultural specificity, carrying research within the field of music information processing with a domain knowledge approach. The project focuses on five music traditions of the world: Hindustani (North India), Carnatic (South India), Turkish-makam (Turkey), Arab-Andalusian (Maghreb), and Beijing Opera (China).

dunya.compmusic.upf.edu



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Dunya comprises the music corpora and related software tools that have been developed as part of the CompMusic project. These corpora have been created with the aim of studying particular music traditions and they include audio recordings plus complementary information that describes the recordings. Each corpus has specific characteristics and the developed software tools allow to process the available information in order to study and explore the characteristics of each musical repertoire.

Explore our collections



English 

LATEST BLOGS

[Interviews published in a Chinese Wechat Official Account](#) 04/09/2017

WeChat Official Accounts can be understood as the WeChat equivalent of a Facebook page. They are drawing a lot of interest these days, as WeChat has risen to dominate the Chinese social media space (Chinese users spend 1/3 of their smartphone time...

[Final Report](#) 24/08/2017

CompMusic has finished, and our funding agency, ERC, asked us to write a brief report. Here is it. Achievements along the main objectives/activities The CompMusic project has been a big and long project with many achievements...

[Technology and Multiculturality](#) 17/04/2016

[Article published in the daily newspaper La Vanguardia on Sunday 17th 2016. English translation of the original text written in catalan.] The violin, typewriter or mobile are examples of technological devices that were born in certain contexts...

LATEST NEWS

[MOOC on North Indian Classical Music by the MTG on the Kadenze platform](#)

16/03/2018 - 15:36

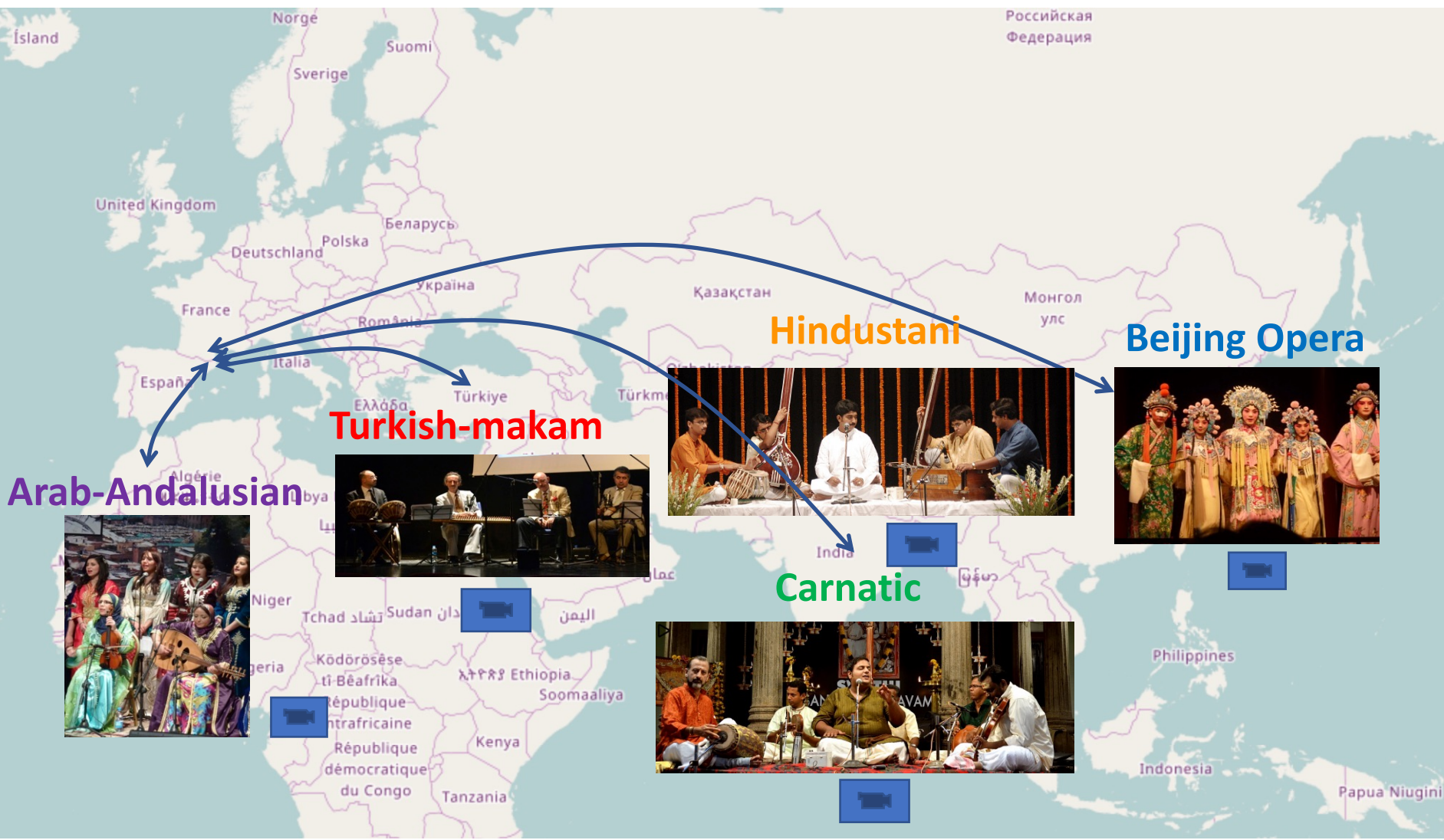
The MTG, in collaboration with Ragasphere and on the Kadenze on-line...

[Xavier Serra invited to talk at the University of Rochester in New York](#)

01/03/2018 - 00:24

Xavier Serra gives two seminars at the

Music traditions studied

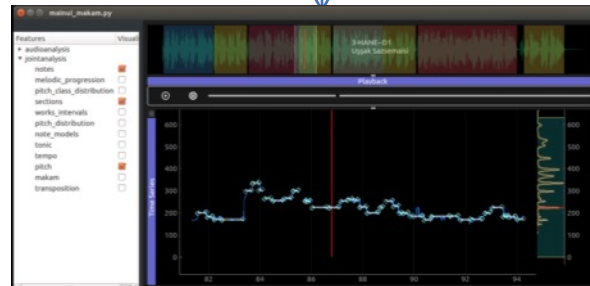
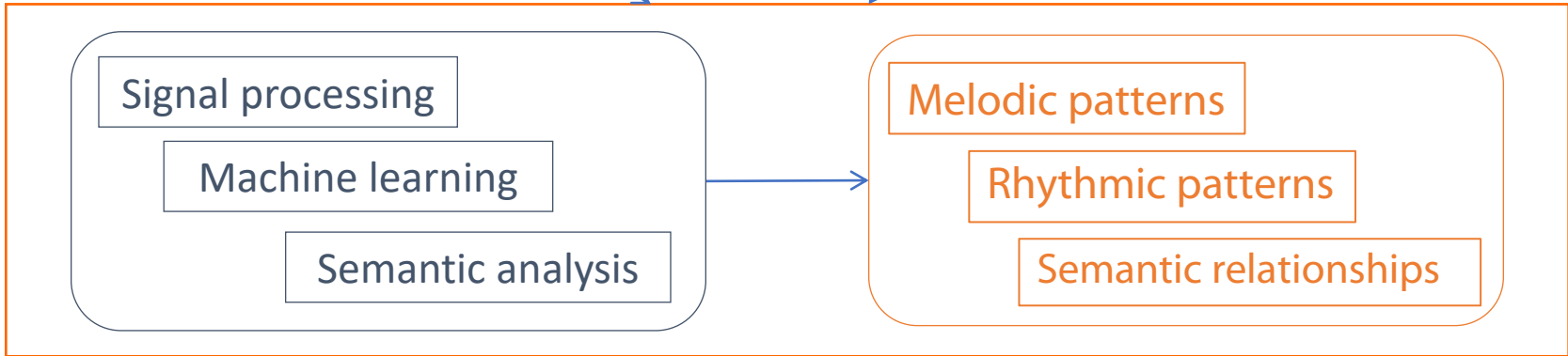


CompMusic team





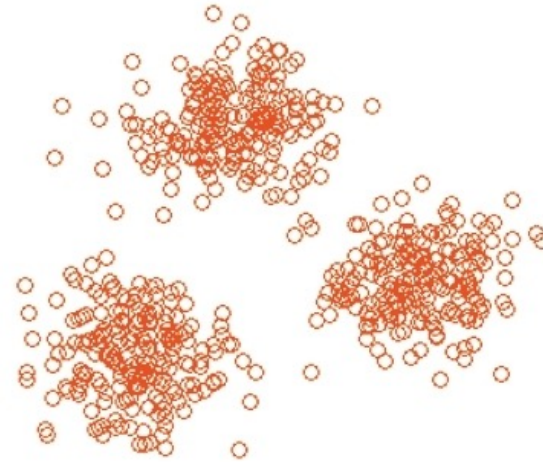
Release	Artist	Format	Tracks	Date	Country	Label	Catalog#
All India Radio Archival Release Vol. 3	Vilayat Hussain Khan	CD	2	1960	IN	T-Series	SVCCD 126
Echoes of a Golden Voice	Jasraj	CD	4	1982	IN	Swarashree Enterprises	P3001
A Life in Music	Amir Khan	CD	2	1984	IN	Saregama	CDNF150641A00
An Undying Parampara Vol. 1	Thakur	CD	3	1987	IN	Rhythm House	CD 240361
The Sanctity of Parampara	Hanik Bhide	CD	2	1987	IN	Rhythm House	CD 240367
Tribute To Miyan	Veena	CD	2	1987	IN	Rhythm House	CD 240 369
Tribute To Miyan	Saharabudhe	CD	2	1987	IN	Rhythm House	CD 240 370
Tansen Vol-2	Veena	CD	2	1987	IN	Rhythm House	CD 240 374
An Undying Parampara Vol. 2	Thakur	CD	3	1988	IN	Rhythm House	CD 240374
An Undying Parampara Vol. 3	Thakur	CD	3	1989	IN	Rhythm House	CD 240381



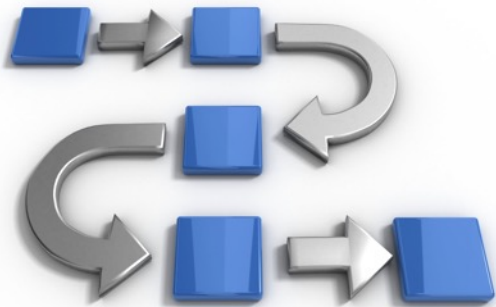
X. Serra, "A Multicultural Approach in Music Information Research." ISMIR 2011.



Problem



Data



Methodology



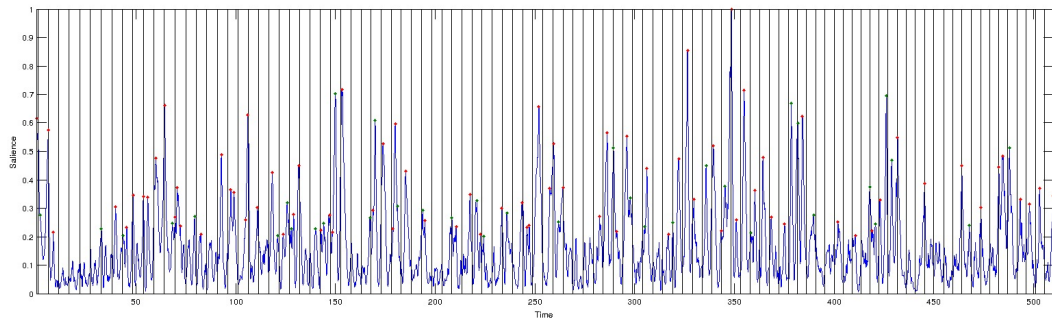
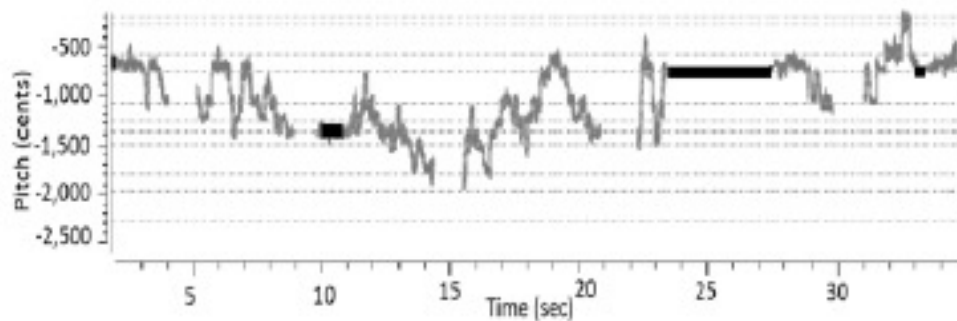
Evaluation



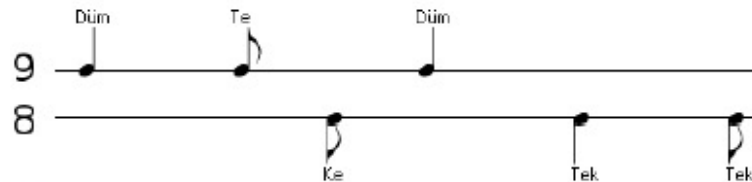
Problem

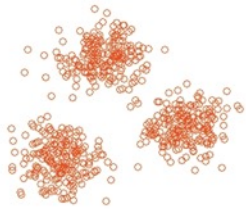


Melody



Rhythm

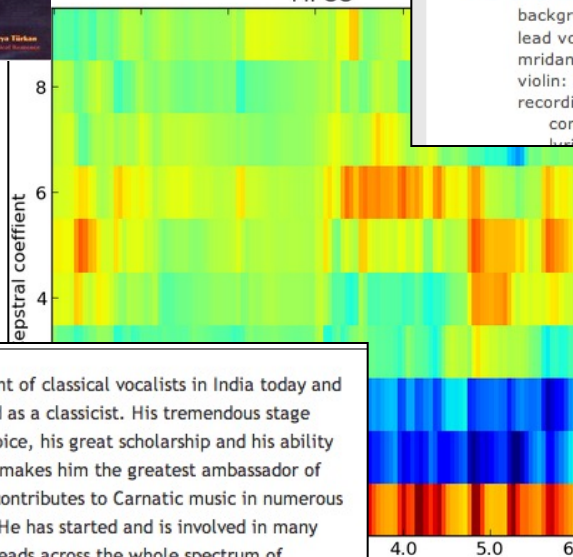




Data



MFCC



CD 1

1 Tharunam Eedamma - D.K.Jayaraman

background vocals: Sukanya Sankararaman, Balaji Shankar
 lead vocals: D. K. Jayaraman
 mridangam: J Vaidyanathan
 violin: R. K. Shriramkumar
 recording of: Tarunam Edamma
 composer: Syama Sastri
 lyricist: Syama Sastri

2 Parvathi Pathim

background vocals: Sukanya Sankararaman, Balaji Shankar
 lead vocals: D. K. Jayaraman
 mridangam: J Vaidyanathan
 violin: R. K. Shriramkumar
 recording of: Parvathi Pathim
 composer: Muthuswamy Dikshitar
 lyricist: Muthuswamy Dikshitar

3 Chanithodi Theve

background vocals: Sukanya Sankararaman, Balaji Shankar
 lead vocals: D. K. Jayaraman
 mridangam: J Vaidyanathan
 violin: R. K. Shriramkumar

قدام الأصبهان

توشية الميزان 32

الصنعة 1 . شغل - اصبهان . زجل
 يا كوكب الأخلاك قلبى هواك
 "توشية"
 هواك يا فتان
 قد حيز الأذهان
 بالله يا سلطان
 رفقا بمن هواك ودع جفاك

الصنعة 2²⁴⁹ . اصبهان . توشيح
 سنط الدُموع جاري سنط
 كالدُر في انحطاط من مُقلتي سنط
 يا نائر اللذالي من نَمعي
 يا مُشبه الغزال الفريد
 يا كعبنة الجمال بمُقلّة وجيل
 يا جنتي وناري يا غيد كل غيد
 مُدبّ بالنفاري كلفنتي شطط
 مني على شطط



T.M. Krishna

Vocal

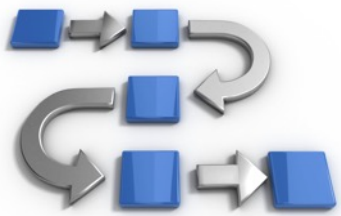
ARTIST'S WEBSITE

ARTIST'S FACEBOOK

ARTIST'S TWITTER

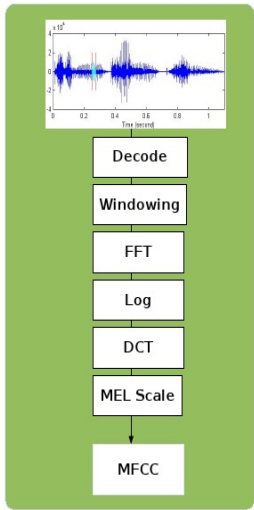
ARTIST'S YOUTUBE

T.M. Krishna is at the forefront of classical vocalists in India today and is known in the musical world as a classicist. His tremendous stage presence, his awe inspiring voice, his great scholarship and his ability to transcend cultural borders makes him the greatest ambassador of Carnatic classical music. He contributes to Carnatic music in numerous ways other than performing. He has started and is involved in many organisations whose work spreads across the whole spectrum of Carnatic music including research, archival and documentations, taking Carnatic music to various parts of society and to smaller towns and villages, conducting festivals focused at the youth, supporting artists from rural south India who need opportunities to widen their horizons and spotting youth talent and giving them opportunities. He conducts creativity workshops for corporates and has lectured in various organisations like IIM Bangalore, IIT Madras, CII, and Harvard university. He is an author who has co authored 'Voices within' a book dedicated to some of the greats of Carnatic music and contributes regularly to various journals and newspapers. He has also always been in the forefront to raise very many sensitive issues that affects Carnatic music over many years. A multifaceted personality.

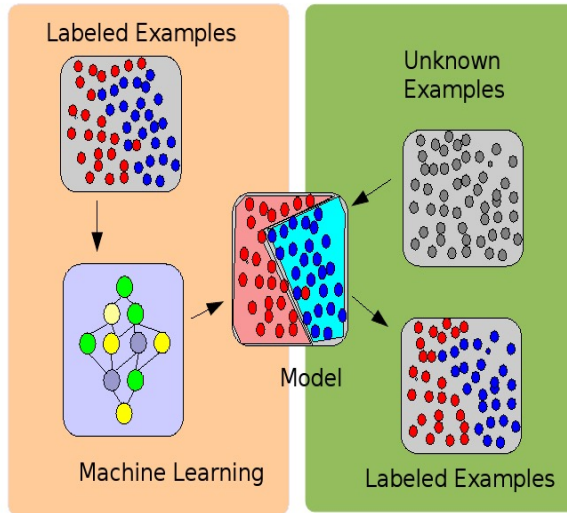


Methodology

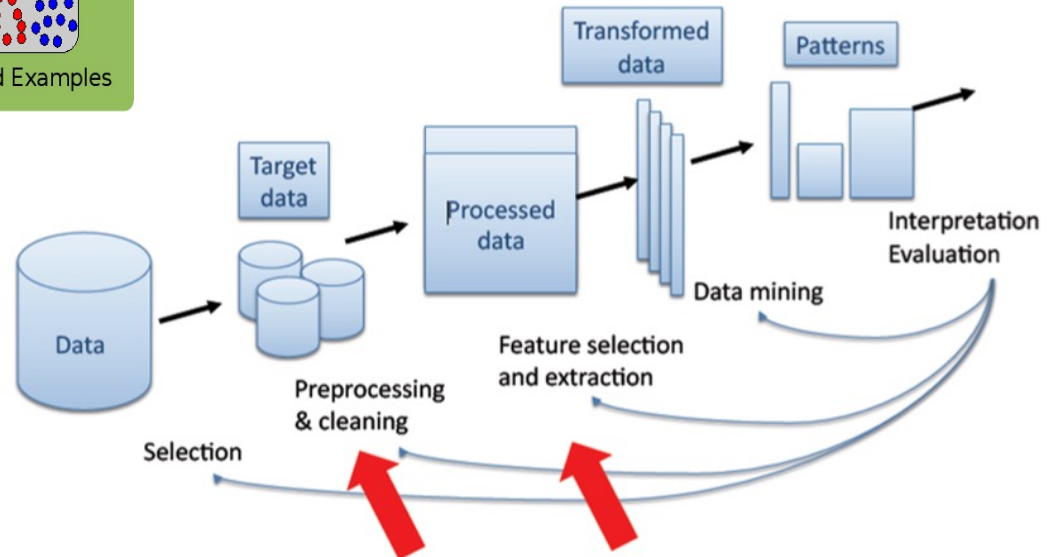
Feature Extraction



Training



Classifying





Evaluation

	Algo.	f_b	$AML_{t,b}$	\mathfrak{J}_b Bits	f_s	Tempo		Tāla %
						CML	AML	
CMR	HMM ₀	0.718	0.722	1.44	0.440	0.718	0.938	64
	AMPF ₀	0.825	0.906	2.17	0.574	0.802	1.000	68
HMR _s	HMM ₀	0.759	0.698	1.21	0.551	0.533	0.721	60
	AMPF ₀	0.828	0.834	1.54	0.569	0.714	0.946	63
HMR _t	HMM ₀	0.338	0.225	0.77	0.280	0.119	0.350	37
	AMPF ₀	0.390	0.427	1.35	0.268	0.350	0.740	27
Blrm.	HMM ₀	0.853	0.910	2.52	0.666	0.755	0.988	91
	AMPF ₀	0.813	0.850	2.15	0.529	0.709	0.957	89

quantitative (algorithms)

qualitative (systems)


Results: data processing methods

- Prominent pitch detection (Atlı et al. 2015)
- Tonic detection and pitch representations (Gulati et al. 2014)
- Structural analysis (Sarala and Murthy 2013)
- Melodic/rhythm pattern detection (Gulati, 2016; Srinivasamurthy 2016)
- Lyrics to audio alignment (Dzhambazov et al. 2016)
- Score to audio alignment (Şentürk 2016)



Results: musicology

- Hindustani and Carnatic
 - Comparison of intonation characteristics (Serrà et al. 2011)
 - Raga grammar in improvisations (Ganguli et al., 2016)
 - Raga identification through the characteristic motives (Gulati et al., 2016)
- Turkish-makam
 - Metrical contradiction in *usuls* (Holzapfel and Bozkurt, 2012)
 - *Makam* characterization through their *seyir* (Bozkurt, 2015)
- Jingju
 - Linguistic tones and pitch contours relationships (Zhang et al., 2015)
 - Characterization of schools of *dan* role-types (Caro Repetto et al., 2015)



Publications



Computational models for the discovery of the World's Music



- HOME
- DESCRIPTION
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- PUBLICATIONS
- CORPORA
- SOFTWARE
- EVENTS
- BLOG
- NEWS
- RESOURCES
- GET INVOLVED

English  

PUBLICATIONS

- S. Şentürk. **Computational Analysis of Audio Recordings and Music Scores for the Description and Discovery of Ottoman-Turkish Makam Music**. PhD Thesis, Universitat Pompeu Fabra, Barcelona (Spain). 2016.
- G. K. Koduri. **Towards a multimodal knowledge base for Indian art music: A case study with melodic intonation**. PhD Thesis, Universitat Pompeu Fabra, Barcelona (Spain). 2016.
- A. Srinivasamurthy. **A Data-driven Bayesian Approach to Automatic Rhythm Analysis of Indian Art Music**. PhD Thesis, Universitat Pompeu Fabra, Barcelona (Spain). 2016.
- S. Gulati. **Computational Approaches for Melodic Description in Indian Art Music Corpora**. PhD Thesis, Universitat Pompeu Fabra, Barcelona (Spain). 2016.
- K. K. Ganguli and P. Rao. **"Perceptual Anchor or attractor: How do Musicians perceive Raga Phrases?"**. 22nd Frontiers of Research on Speech and Music (FRSM 2016), November 11-12, 2016, Baripada (India).
- A. Lele, S. Pinjani, K. K. Ganguli, and P. Rao. **"Improved Melodic Sequence Matching for Query Based Searching in Indian Classical Music"**. 22nd Frontiers of Research on Speech and Music (FRSM 2016), November 11-12, 2016, Baripada (India).
- Y. Yang. **Structure Analysis of Beijing Opera Arias**. Master Thesis, Universitat Pompeu Fabra, Barcelona (Spain). 2016.
- R. Caro Repetto and X. Serra. **"NACTA: construyendo el futuro de la tradición del jingju"**. XIV congreso de la Sociedad de Etnomusicología, IX congreso de IASPM España. October 20th-22nd 2016, Madrid (Spain).
- B. Uyar. **Türk Makam Müziği Usulleri İçin İnteraktif Eğitim Aracı**. Master Thesis, Bahçeşehir University, Istanbul (Turkey). 2016
- B. M. Atıcı. **Makam Müzikleri İçin Etkileşimli Eğitim Sistemi**. Master Thesis, Bahçeşehir University, Istanbul (Turkey). 2016
- H. S. Atlı. **Türk Makam Müziği'nin Ezgisel Boyutuna Yönelik İnteraktif Eğitim Programı**. Master Thesis, Bahçeşehir University, Istanbul (Turkey). 2016
- S. Şentürk and X. Serra. **"Composition Identification in Ottoman-Turkish Makam Music Using Transposition-Invariant Partial Audio-Score Alignment"**. 13th

LATEST BLOGS

Technology and Multiculturality
17/04/2016

[Article published in the daily newspaper La Vanguardia on Sunday 17th 2016. English translation of the original text written in catalan.] The violin, typewriter or mobile are examples of technological devices that were born in certain contexts...

Two evenings of Chinese traditional music 27/01/2016

Last December (2015), Barcelona's Conservatori Municipal de Música hosted two sessions of Chinese traditional music, the first one devoted to the silk and bamboo music genre and the second one to jingju (Beijing opera). For this...

Nīla Saṅgīta - An evening of Indian Classical Music and Dance
30/06/2015

Saṅgītarasikā, with the support of CompMusic organized a concert titled "Nīla Saṅgīta": An evening of Indian Classical Music and Dance, at Arts Santa Mònica, La Rambla 7, Barcelona on the 25th June, 2015. The ensemble included N...

LATEST NEWS

Presentation of CompMusic at IMS 2007
16/03/2017 - 12:10

Xavier Serra will present the CompMusic project at the International...

Gopala K. Koduri and Sertan Şentürk defend their PhD thesis
06/02/2017 - 12:10

On February 22nd 2017, Gopala K. Koduri and Sertan Şentürk defend their...

CompMusic Seminar
01/02/2017 - 12:35

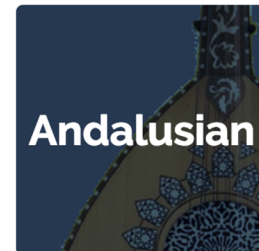
Tools: data + software



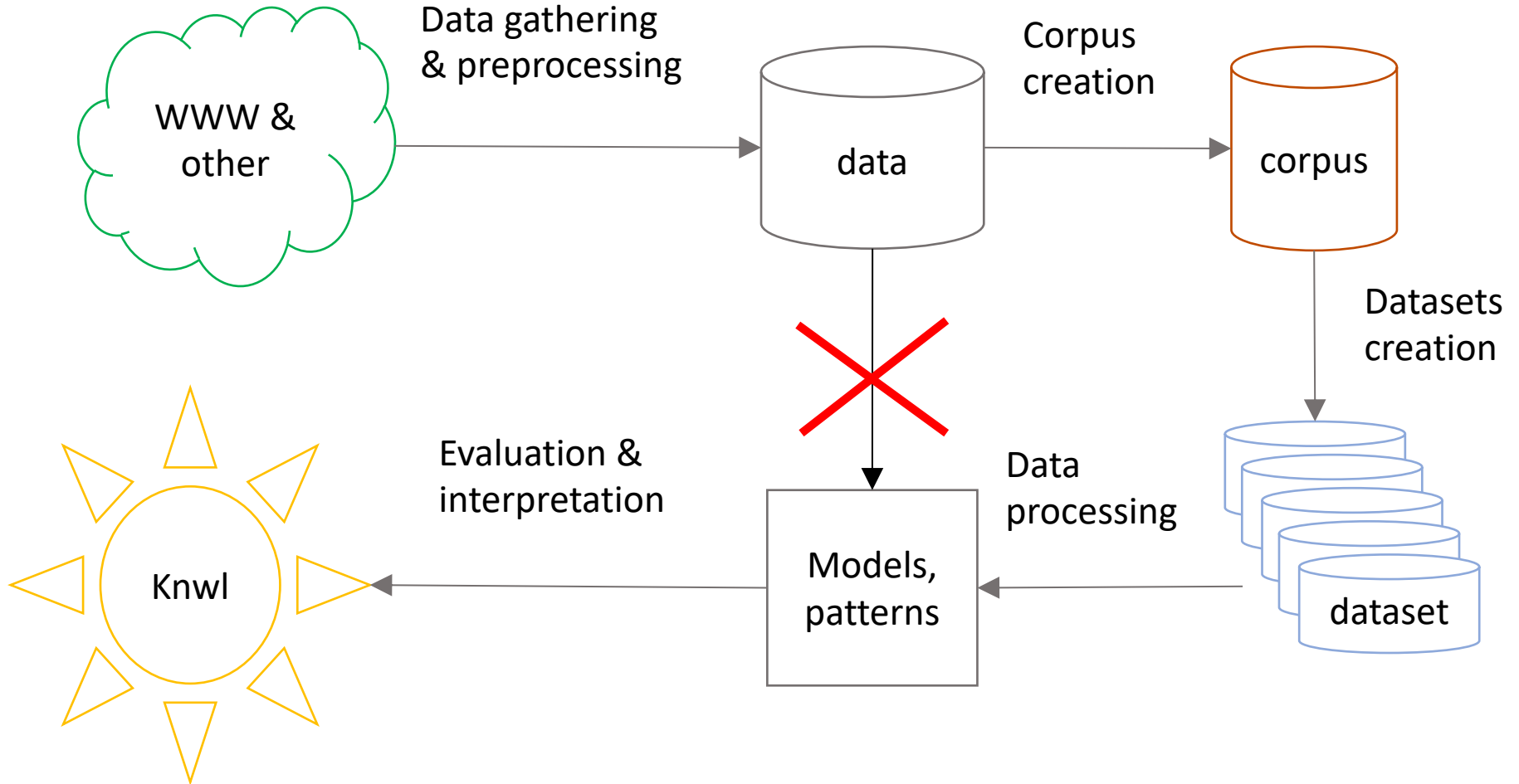
[Contact](#) [About](#) [Register](#) [Developers](#)

Dunya comprises the music corpora and related software tools that have been developed as part of the CompMusic project. These corpora have been created with the aim of studying particular music traditions and they include audio recordings plus complementary information that describes the recordings. Each corpus has specific characteristics and the developed software tools allow to process the available information in order to study and explore the characteristics of each musical repertoire.

Explore our collections

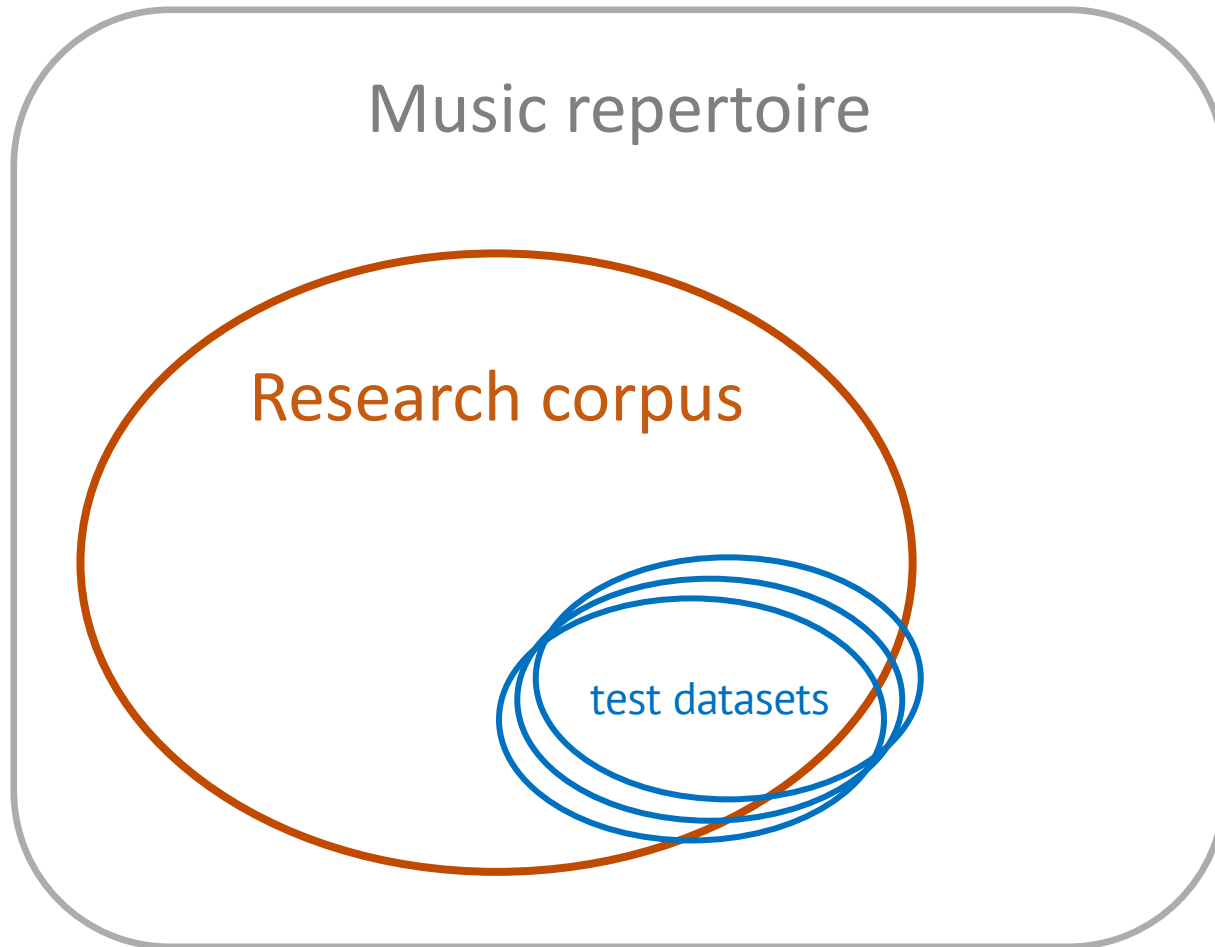


Corpus-based research



X. Serra. "The computational study of a musical culture through its digital traces." Acta Musicologica 2017.

Corpora and datasets



- Purpose
- Coverage
- Completeness
- Quality
- Reusability

X. Serra. 2014. "Creating Research Corpora for the Computational Study of Music: the case of the CompMusic Project." AES.

freesound 15 years of Creative Commons sounds

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search sounds

Sounds Forums People Help

Random sound of the day

Jumps from reason.3.Rev.wav ★★★★★ **martian**
 processed cartoony bubble appear or bounce
 -00:00
 appear bounce bubble cartoon
 May 26th, 2006
 1769 downloads
 5 comments

Fre sound Blog

15 years of Freesound!
 April 4th, 2020 frederic.font

Today, 5th of April 2020, is the 15th anniversary of Freesound. Incredible, isn't it? we couldn't have imagined, when it all started back in 2005, that Freesound would become such a reference website for sharing Creative Commons sounds, worldwide. Freesound ... Continue reading → [Read Full Entry](#)

Sustainability Report 2019
 March 31st, 2020 frederic.font

Dear Freesounders, Last year we started the tradition of publishing a sustainability report to give you an update about how things are going in the Freesound world sustainability-wise, and to give you more insight about how we work and ... Continue reading → [Read Full Entry](#)

Recording Foley for Beginners on a Budget
 March 20th, 2020 Joao_Janz

[Guest Blog post by Joao Janz] Before we Start... With this post I'm aiming to try and help anyone who wants to start recording foley sounds and doesn't have a huge budget. It'll be a simple list of do's and ... Continue reading → [Read Full Entry](#)

Welcome to Freesound
 Freesound is a collaborative database of Creative Commons Licensed sounds. Browse, download and share sounds.

Support Us. Get your Freesound T-Shirt!
 Select your store:
 Europe
 US Canada and Asia

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 Donate Now

Active Forum Threads

Site is operating slowly
 in Bug Reports, Errors and Feature Requests by frederic.font, 5 hours, 5 minutes ago

drum pad practicing or rehearsing beats and breaks

muscore Search for Sheet music All Browse Community Start Free Trial Upload Log In

00:00 / 05:28 Off - 100% + #g F, d

Bent Bladi
 Tetouan Orchestra

Download **Print**
Share **Favorite**

PLEASE RATE THIS SCORE
 ☆☆☆☆☆ 1 more vote to show rating

UPLOADED ON MAY 26, 2017

This is a Tetouan Popular music recording (based on Arab-Andalusian Music) of the Tetouan Orchestra (Tetouan, Morocco) which was recorded at a private studio in Morocco in the 1960s. The recording is specifically from mizan "Quddam" (cadence "insiraf") of the tab "Nahawand".

Audio:
https://archive.org/details/TetouanOrchestra_Studio1960s_BentBladi

MusicBrainz:
<http://musicbrainz.org/recording/be5245ab-7384-4a93-a566-e73ced9d09da>

MusicBrainz Log In Create Account

About Us Products Search Documentation

Dunya Carnatic
 -- Public collection by compmusic (See all of compmusic's public collections)

Overview

Description
 Carnatic releases for use in our Dunya application

Releases

Previous 1 2 3 Next

Release	Artist	Format	Tracks	Country	Date	Label
Carnatic Instrumental - Violin	T.N. Krishnan	CD	7	IN	1987	HMV (record store promos)
Live Concert Of Madras Music Festival	Namagiripettai Krishnan	CD	5	IN	1989	Geethanjali
Pancha Nadai Pallavi	Shankar	CD	2	US	1990	ECM Records (Edition of Contemporary Music)
Carnatic - Vocal (Classical Live Concert)	Madurai Mani Iyer	CD	10	IN	1994	INRECO
Carnatic Vocal	Sudha Ragnathan	CD	8	IN	1994	INRECO
Carnatic Vocal (1910 - 1965)	G. N. Balasubramaniam	CD	4	IN	1994	INRECO
Vocal	Semmagundi Srinivasa Iyer	CD	3	IN	1994	Saregama
Classical Vocal	Bombay Jayashri	CD	9	IN	1997	AVM audio
December Season 1999	T. M. Krishna	CD	9	IN	1999	Charsur Digital Workstation
December Season 1999	S. Sowmya	Digital Media	16	IN	1999	Charsur Digital Workstation
December Season 1999	Sangeetha Swaminathan	Digital Media	7	IN	1999	Charsur Digital Workstation
December Season 2000	T. N. Seshagopalan	Digital Media	15	IN	2000	Charsur Digital Workstation
December Season 2000	Aruna Sairam	Digital Media	12	IN	2000	Charsur Digital Workstation

AcousticBrainz About Downloads API/Data Datasets Sign In

Welcome to AcousticBrainz!

The AcousticBrainz project aims to crowd source acoustic information for all music in the world and to make it available to the public. This acoustic information describes the acoustic characteristics of music and includes low-level spectral information and information for genres, moods, keys, scales and much more. The goal of AcousticBrainz is to provide music technology researchers and open source hackers with a massive database of information about music. We hope that this database will spur the development of new music technology research and allow music hackers to create new and interesting recommendation engines.

AcousticBrainz is a joint effort between **Music Technology Group** at **Universitat Pompeu Fabra** in Barcelona and the **MusicBrainz** project. AcousticBrainz was originally envisioned by Xavier Serra, the founder and head of the MTG. At the heart of this project lies the **Essentia** toolkit from the MTG – this open source toolkit enables the automatic analysis of music. The output from Essentia is collected by the AcousticBrainz project and made available to the public.

AcousticBrainz organizes the data on a recording basis, indexed by the **MusicBrainz ID** for recordings. If you know the MBID for a recording, you can easily fetch from AcousticBrainz. For details on how to do this, visit our **API documentation**.

All of the data contained in AcousticBrainz is licensed under the **CC0 license** (public domain).

Examples

If you're wondering what this collected data actually looks like, have a look at the last 5 recordings that have been submitted:

- Grouplove / Good Morning
- Grateful Dead / Gangster of Love
- Habibi / Sweetest Talk
- Grand Funk Railroad / Carry Me Through
- Gov't Mule / When the World Gets Small

Data Statistics

	Lossy	Lossless	Total
Unique	4,398,025	2,329,610	5,592,168
All	14,585,390	9,060,048	23,645,438

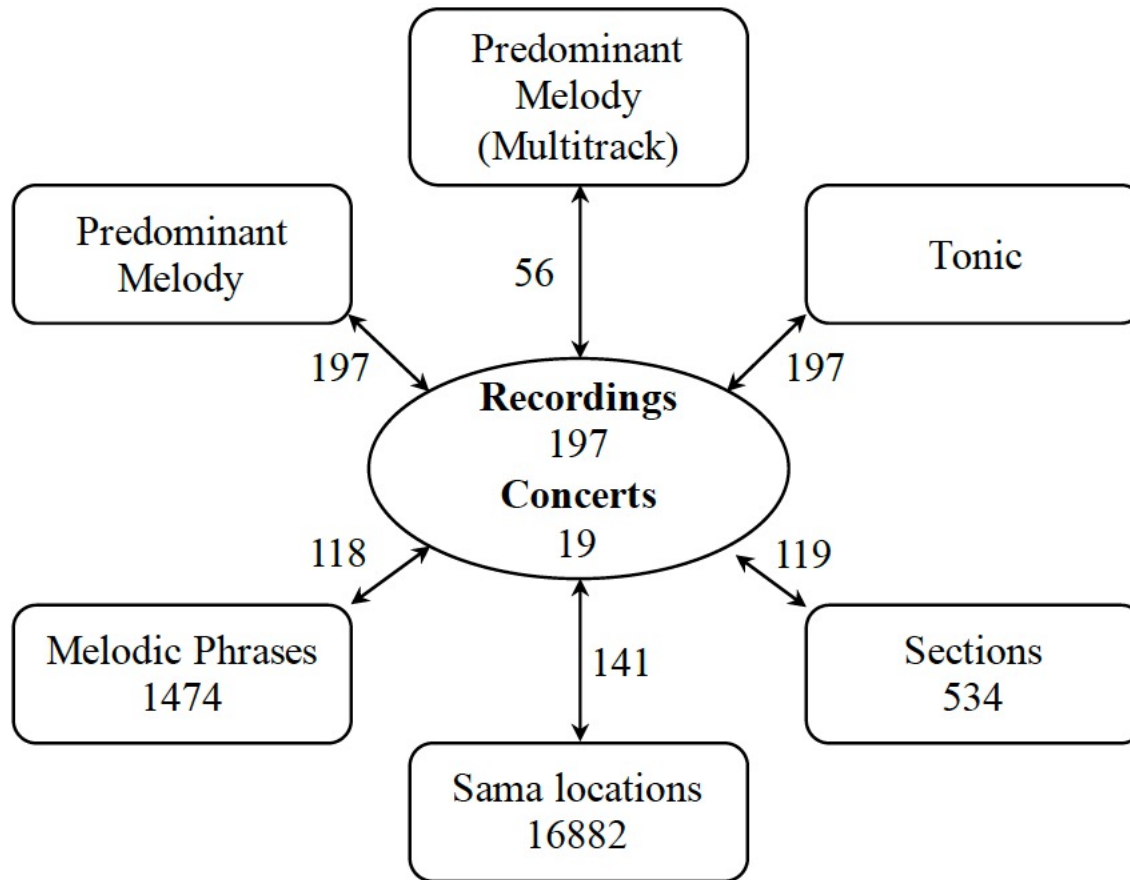
updated every hour
 last updated: 2021-06-09 10:10
[more on the detailed statistics page](#)

Tweets by @AcousticBrainz

AcousticBrainz Retweeted
MetaBrainz @MetaBrainz
 MetaBrainz and our projects have moved our IRC presence off of #freesound and onto @LiberaChat. See more in our blog post: blog.metabrainz.org/2021/05/26/met... — F

MetaBrainz IRC migration
 Due to recent changes in the ad...
blog.metabrainz.org

Saraga Carnatic dataset



master 24 branches 16 tags

Go to file Add file Code

rabitt and Rachel Bittner speed up deduplication in NoteData (#513) 3fab998 on May 10 277 commits		
.circleci	Add mypy (not strict) (#423)	5 months ago
.github	Move datasets custom tests to subfolder (#475)	3 months ago
docs	to_matrix converter for NoteData and F0Data (#506)	last month
mirdata	speed up deduplication in NoteData (#513)	last month
scripts	Add note annotations for medleydb_pitch and ikala (#507)	last month
tests	speed up deduplication in NoteData (#513)	last month
.codecov.yml	fix codecov.yml with 5% threshold (#66)	2 years ago
.gitignore	Add acoustic_brainz test to gitignore (#386)	6 months ago
.readthedocs.yaml	add readthedocs config file (#479)	3 months ago
LICENSE	Update LICENSE	14 months ago
README.md	Update links to documentation (#422)	5 months ago
setup.py	to_matrix converter for NoteData and F0Data (#506)	last month
tox.ini	Add Haydn op20 loader (#447)	2 months ago

About Python library for working with Music Information Retrieval datasets

mirdata.readthedocs.io/en/latest/

audio python music dataset mir mirdata

Readme BSD-3-Clause License

Releases 16

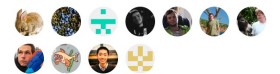
0.3.3 Latest on Apr 17

+ 15 releases

Packages

No packages published

Contributors 18



master mirdata-notebooks / mridangam_stroke / mridangam_stroke

genisplaja Update Mridangam notebook Latest commit cdc443e on Jan 12 History

1 contributor

2353 lines (2353 sloc) 455 KB Raw Blame

Mridangam stroke type classification task using Essentia Music Extractor.

```
In [2]: #If not installed, install Essentia.
# This cell is for running the notebook in Colab
import importlib.util
if importlib.util.find_spec('essentia') is None:
    !pip install essentia

!pip install git+https://github.com/mir-dataset-loaders/mirdata.git

Collecting essentia
  Downloading https://files.pythonhosted.org/packages/d6/cf/3c776d02b63fed7b0958bef2ce57b900870e2ac3f1fd8ffbb63f22d0e69e/essentia-2.1b6.dev234-cp36-cp36m-manylinux1_x86_64.whl (11.7MB)
    |#####| 11.7MB 3.7MB/s
Requirement already satisfied: pyyaml in /usr/local/lib/python3.6/dist-packages (from essentia) (3.13)
Requirement already satisfied: numpy>=1.8.2 in /usr/local/lib/python3.6/dist-packages (from essentia) (1.19.5)
Requirement already satisfied: six in /usr/local/lib/python3.6/dist-packages (from essentia) (1.15.0)
Installing collected packages: essentia
Successfully installed essentia-2.1b6.dev234
```

Applications: Dunya Desktop

Dunya Desktop

Ottoman-Turkish Makam Music Corpus

COLLECTIONS

MainCollection

ussak

Audio Collection

FILTERING

Acem

Composer

Performer

Type here to filter the results...

Status	Title	Composer	Performer
<input type="checkbox"/>	Bir Şeh ki Tac-daran Olmakta Hak-i Rahi	[unknown]	Bekir Sıdkı
<input type="checkbox"/>	Bir Şeh ki Tac-daran Olmakta Hak-i Rahi	[unknown]	Bekir Sıdkı
<input type="checkbox"/>	Bir Şeh ki Tac Daran Olmakta Hak-i Rahi	[unknown]	Bekir Sıdkı Sezgin
<input checked="" type="checkbox"/>	Acem Peşrev (Mansur Ney)	Salih Bilgin	
<input type="checkbox"/>	Acem Peşrev (Kız Ney)	Salih Bilgin	
<input type="checkbox"/>	Ruhlerin Seyredelim Berk-i Gül-i Ter Yerine	[unknown]	Bekir Sıdkı Sezgin
<input checked="" type="checkbox"/>	Kudümün Rahmet Ü Zevk U Safadır Ya Rasulallah	Ahmet Şahin, Bekir Reha Sağbaş, Mehmet Kemiksiz, Derya Türkani, Fatih Zülfişkar, Özer Özel, Sadrettin Özçimi, Ferruh Yarkın	
<input checked="" type="checkbox"/>	Acem Peşrev	Hamdi Demirci, Dilek Zertunç, Erol Deran, Bosphorus, Gürsel Koçak, Gülşes, Hürşit Ungay, Firuz Han, Fatih...at, Türkelman, Hakan Alvanı	
<input type="checkbox"/>	Acem Peşrev	Murat Aydemir	
<input type="checkbox"/>	Acem Ağırsemai / Efendimsin Cihanda İtibarım Varsa Sendendir	Murat Salim Tokaç, Murat İrkilata	
<input type="checkbox"/>	Efendimsin Cihanda İtibarım Varsa Sendendir	Serkan Mesut Halili, Gül Yazıcı, İlhan Yazıcı, Enver Mete Aslan, Cigdem Kemal Karaoz, Veysel Dalsaldı, Sercan ...İstanbul, Özgür Özgüler, Feri	
<input checked="" type="checkbox"/>	Efendimsin Cihanda İtibarım Varsa Sendendir	[unknown]	Bekir Sıdkı Sezgin
<input type="checkbox"/>	Saba ki Dest ura Ol Zülfe Muskinab Kokar	[unknown]	Bekir Sıdkı Sezgin
<input type="checkbox"/>	Sabaki Dest-ura Ol Zülfe Müşki Nab Kokar	[unknown]	Bekir Sıdkı Sezgin
<input checked="" type="checkbox"/>	Saba ki Dest ura Ol Zülfe Müşkinab Kokar	[unknown]	Bekir Sıdkı Sezgin
<input type="checkbox"/>	Ya İlahi. Senden Uddet	Mehmet Kemiksiz, Ersin Çelik, Bezmârâ, Kamil Bilgin, Adem Tosuno Karakaya, Didem Dermen, Bekir Baloğlu...ay Başar, Kemal Caba, Fil	

mainu_makam.py

Features

- audioanalysis
- jointanalysis
 - notes
 - melodic_progression
 - pitch_class_distribution
 - sections
 - works_intervals
 - pitch_distribution
 - note_models
 - tonic
 - tempo
 - pitch
 - makam
 - transposition

Visual

3-HANE-D1
Uşşak Sazsemâisi

Playback

mainu_makam.py

1. HANE

3

5

MÜLÂZİME

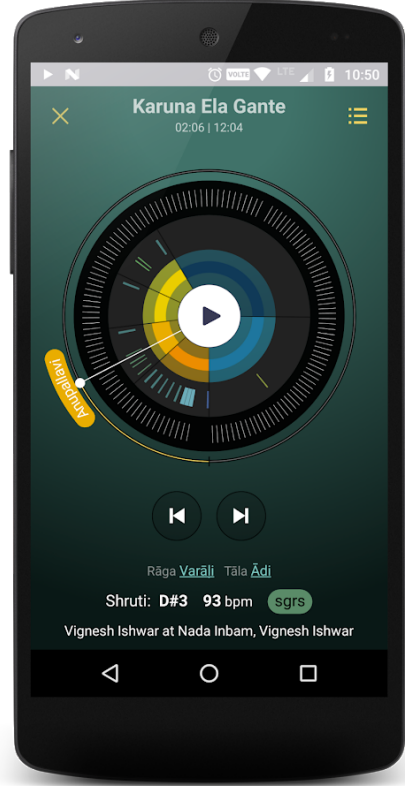
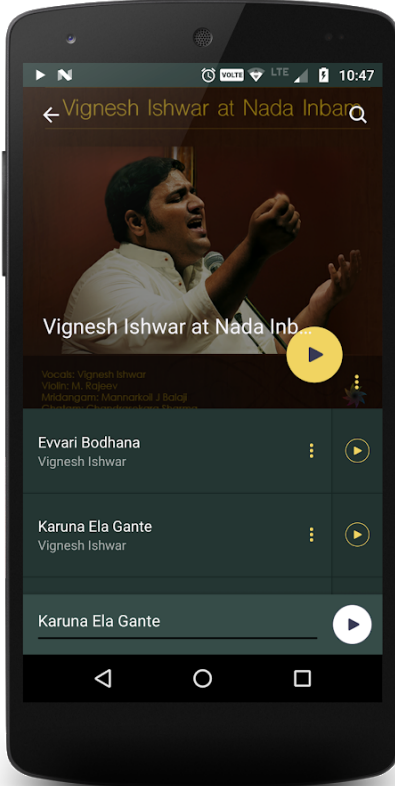
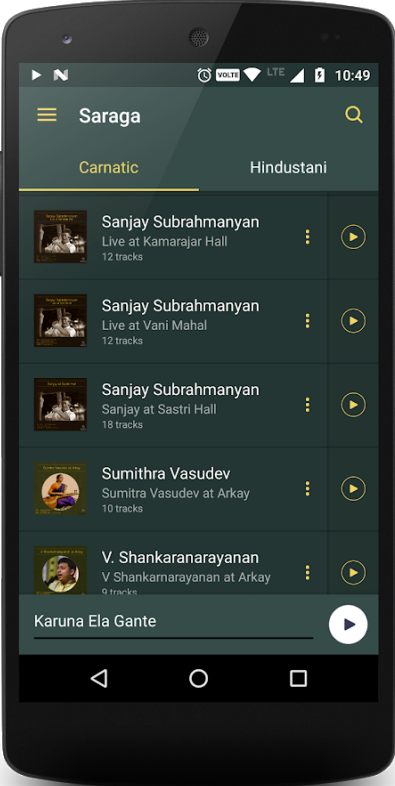
7

9

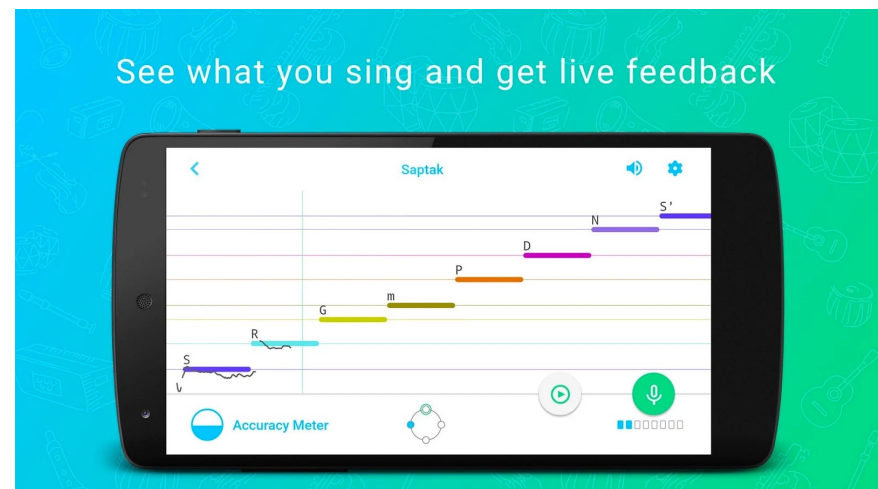
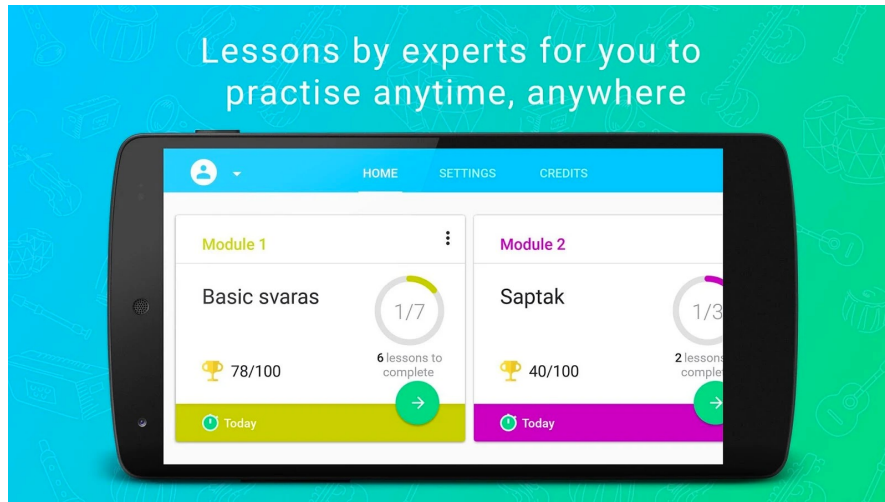
MÜLÂZİME

11

Applications: Saraga



Applications: Riyaz



Applications: Music Critic

The screenshot shows the Kadenze website interface. At the top, there is a navigation bar with 'kadenze' logo, 'Courses', 'Programs', 'Membership', and 'Gallery'. A search bar contains 'Courses, Sessions', and there are 'SIGN UP' and 'LOG IN' buttons. Below the navigation, the course title 'North Indian Classical Music I: Fundamental Elements' is displayed. A video player shows a hand playing a mridangam. To the right, a sidebar provides course details: 'Open For Enrollment (In Development)', 'This course is also part of the program: North Indian Classical Music', 'ENROLL' button, 'Length: 3 Sessions', 'Price: Audit (Free), Certificate (Incl. w/ Premium Program) (\$300 USD)', 'Institution: Universitat Pompeu Fabra', 'Subject: Music Performance', 'Skill Level: Beginner', 'Video Transcripts: English, Afrikaans', and 'Topics: Hindustani Classical Music, Raga, Rhythm, Tala'. At the bottom, there are three circular profile pictures of instructors.

The screenshot shows the Kadenze website interface for an external assignment. The top navigation bar includes 'kadenze', 'My Courses', 'Browse Courses', 'Gallery', a search bar with 'Courses, Sessions', and user icons. The main content area is titled 'External Assignment: Session 1 Assignment 3' for 'Fundamental Elements of North Indian Classical Music'. A sidebar on the left contains navigation options: 'Switch Course', 'Dashboard', 'Syllabus', 'Sessions', 'Coursework', 'Gradebook', 'Announcements', 'Resources', and 'Connect'. The main content area features a 'Record exercise' section with a 'Music Critic' logo. It includes a 'Listen to Reference' button, a 'Recording' status indicator, and two 'Take' buttons (Take 2 and Take 3), both showing 'No recordings'. Below these buttons, instructions state: 'Click on "Start Exercise" to listen to the reference. Then click on each take to record. Remember to use headphones while recording!'. A 'Submit' button is located at the bottom right.

Related current work

- Improving Corpora/datasets (MIR-data)
- Music appreciation tools (MusicalBridges)
- Assessment of musical performances (MusicCritic)
- F0-detection for solo voice in Indian music
- Melodic pattern analysis in Arab-Andalusian scores
- Pattern analysis on Indian music pitch tracks

References

- MTG: <https://www.upf.edu/web/mtg/>
- CompMusic: <http://compmusic.upf.edu>



India and China through their music

An approach to the culture and society of India and China through the understanding and appreciation of khayāl and jingju

[To the course page >](#)

News



Talk and Concert of Hindustani Classical Bansurī



Interview with Musical Bridges researcher Rafael Caro in Catalunya Música



Nitin Amin featured by Revista Musical Catalana

Tāl laboratory

This "laboratory" allows to dissect, explore and interact with some of the most representative tāls used in Hindustani classical music. Read the [instructions](#) below.

ektāl (12) Start!

- ṭhekā
- cursor
- tāl

te
ki
ra

ge

ra
ki
te

50 mpm

Tāl visualizer

This visualizer allows to observe how the tāls studied in the [laboratory](#) are used in the real performance of a *khayāl*. Read the [instructions](#) below.

Raag Bhairav - ▾

Raag Bhairav

Kumar Gandharva +info

- thekā
- cursor
- tāl

झपताल
jhaptāl

55.9 mpm 02:46 / 24:17 Play

jhaptāl ektāl

Rāg and tāl visualizer

The melody in any *khayāl* performance is determined by the rāg, whose correct and moving expression is the main goal of the singer in this genre. This visualizer allows to follow the melodic progression through a rāg in real performances of *khayāl*, as well as the progression of the tāl cycles. Read the [instructions](#) below.

Rāg Toḍī - Ajoy Ch

Play

रग तोड़ी Rag Toḍī

Ajoy Chakrabarty [+info](#)

झूमरा ताल
jhūmrā tāl

✓ thekā
✓ tāl
✓ cursor

32.6 mpm 01:30 / 09:00

jhūmrā tāl tīntal

Ga_c
Re_x
Ni_j
Dha_h
Pa_g
Ma_f
Ga_d
Re_s
Ni_e
Sa_a
Dha_w
Pa_q