Generalized Musical Intervals and Transformations
David Lewin

This book is recognized as the seminal work paving the way for current studies in mathematical and systematic approaches to music analysis. The author, one of the 20th century’s most prominent figures in music theory, pushes the boundaries of the study of pitch-structure beyond its conception as a static system for classifying and inter-relating chords and sets. Known by most music theorists as “GMIT”, the book is by far the most significant contribution to the field of systematic music theory in the last half-century, generating the framework for the “transformational theory” movement. Appearing almost twenty years after GMIT’s initial publication, this Oxford University Press edition features a previously unpublished preface by the author, as well as a foreword by Edward Gollin contextualizing the work’s significance for the current field of music theory.

Music cognition: theoretical and empirical generalizations
Carol L. Krumhansl

This chapter steps back from the empirical results to consider what they reveal about the psychological basis of musical pitch structures. Certain properties of pitch systems are identified that may be important for accurate encoding and memory. A number of traditional and novel pitch systems are analyzed for the presence or absence of these properties. The chapter concludes with a summary of the empirical findings, and a discussion of what they indicate about the nature of the perceptual and cognitive abilities underlying our musical experience.