

E R R A T A

• **Advisory Board:**

Instead of: Dra. Steafanella **B o a t o**.

Read: Dra. Stefanella **B o a t t o**.

R h y t h m a n d E n t r o p y : T h e E x i l e o f t h e M e t r i c i n t h e D a n c e o f P u l s a t i o n  
( A r t h u r K a m p e l a )

Figure 1: the last tempo marking is 640 in such a way that the sequence is: 40-80-160-320-640.

C o m p o s i t i o n a l S y s t e m s : O v e r v i e w a n d A p p l i c a t i o n s ( L i d u i n o P i t o m b e i r a )

• **Page 39:** Disregard the double questioning marks in the first paragraph of section II (A brief survey on systems theory).

• **Page 41**

**Instead of:** “Figure 2: Three situations in which pitch A4 appears: as an isolated pitch, as part of a B7 chord, and as part of **an F7 chord.**”

**Read:** “Three situations in which pitch A4 appears: as an isolated pitch, as part of a B7 chord, and as part of **an F chord.**”

• **Page 46:**

Instead of: “Figure 7: The same musical fragment of **Figure 3** understood now as chain of inter-related melodic contours.”

Read: “Figure 7: The same musical fragment of **Figure 6** understood now as chain of inter-related melodic contours.”

The corrected version of Figure 7 is shown below with operations corrected.

The text just below Figure 7 should read: Therefore, the second contour, <201> is the first rotation of the retrograde, <120>, and so on.

The figure shows a musical staff in 3/4 time with four measures of music. Below the staff is a table of transformations. The first measure is labeled <021> and C. The second is <201> and ROT<sub>1</sub>(R(C)). The third is <120> and R(C). The fourth is <102> and ROT<sub>2</sub>(C). The table below the staff shows the relationships between these contours and their transformations.

	$\langle 021 \rangle$	$\langle 201 \rangle$	$\langle 120 \rangle$
	C	ROT <sub>1</sub> (R(C))	R(C)
	ROT <sub>1</sub> (C)	$\langle 210 \rangle$	ROT <sub>1</sub> (R(C))
	ROT <sub>2</sub> (C)	$\langle 102 \rangle$	ROT <sub>2</sub> (R(C))