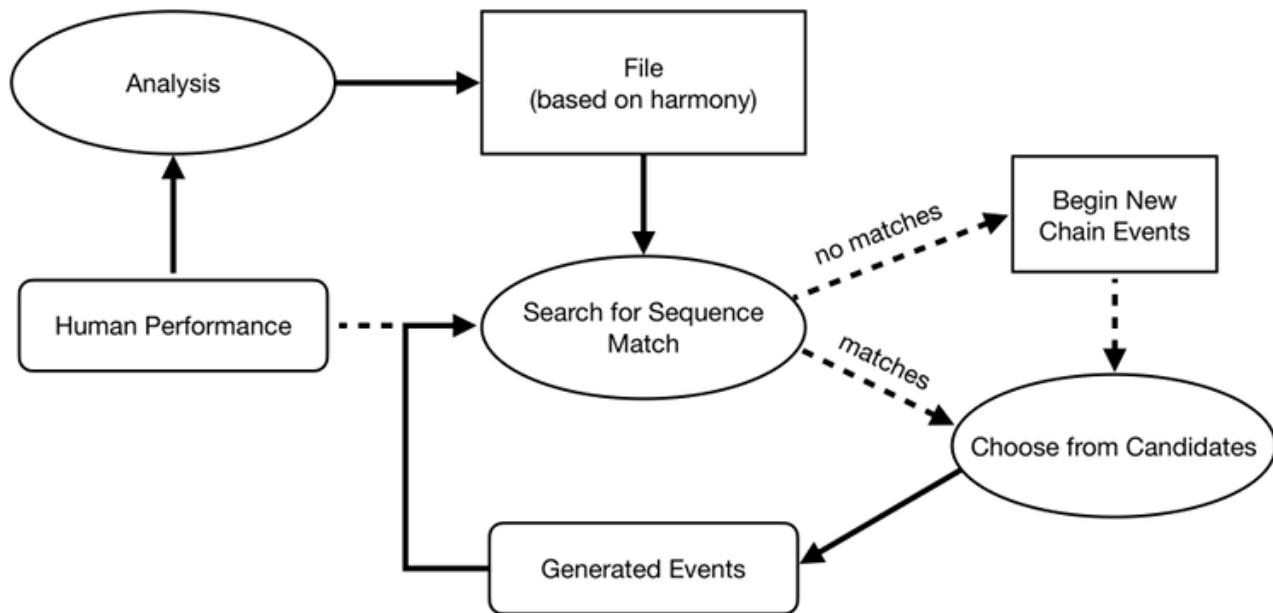


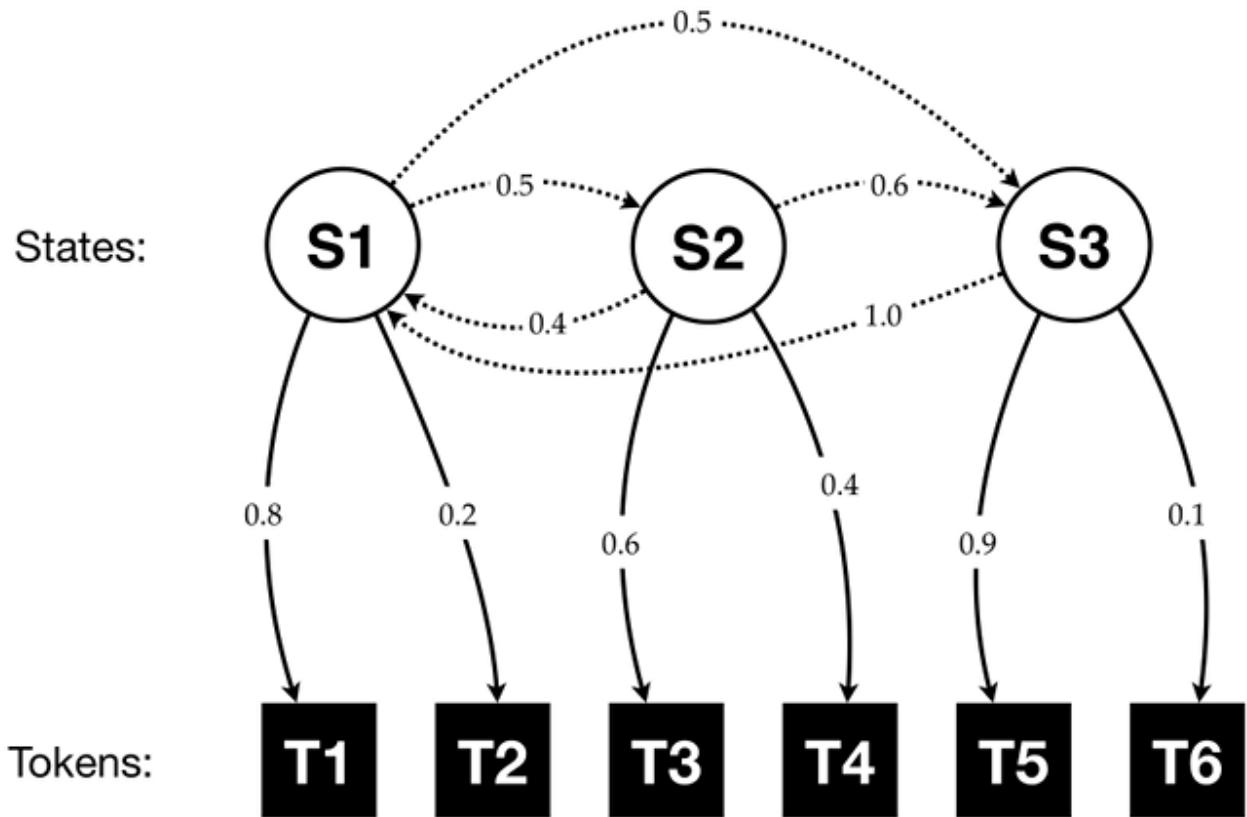
**MTO 26.3 Examples: Miller, “All of the Rules of Jazz”**

(Note: audio, video, and other interactive examples are only available online)  
<https://mtosmt.org/issues/mto.20.26.3/mto.20.26.3.miller.html>

**Example 1.** Shimon's control flow. Reproduced from Nikolaidis and Weinberg 2010, 714



**Example 2.** An abstract hidden Markov model



**Example 3.** A speculative representation of stylistic blending à la Shimon. Assuming Shimon has just played the notes F-A, what could the next note be given a blending of 70% Coltrane and 30% Monk? For example, the likelihood of playing C could be  $(0.7 * 0.3) + (0.3 * 0.22) = 0.276$ ; slightly lower than in Coltrane's model and slightly higher than in Monk's

Sequence: F–A	Following Note	Probability
Coltrane (0.7)	C	0.3
	D	0.28
	G	0.18
	B♭	0.2
	A♭	0.04
Monk (0.3)	F	0.26
	E	0.23
	C	0.22
	E♭	0.15
	B♭	0.14

**Example 4.** An abstract melody ( $\Delta$  -3 -4 C4 H8 H8 C4) repeated over two different harmonies.  
Adapted from Gillick, Tang, and Keller 2010, 58, Figure 2

**Example 5.** Three melodies that might be in the same cluster; note that they have similar contours but slightly different arrangements of chord tones and numbers of notes. Adapted from Gillick, Tang, and Keller 2010, 61, Figure 10

Gm7

Gm7

Gm7

Gm7

3

3

3