Discussion Point 1, Chapter 8

What is ii-V-I progression, and how is related to traditional music theory?

Discussion Point 2, Chapter 8

What encodings are considered for a network to solve the ii-V-I problem? Why is it important to consider different encodings for a problem?

Discussion Point 3, Chapter 8

What is the architecture for the network trained to learn the ii-V-I problem using pitch class encodings? What is the nature of the problem that this network learns to solve?

Discussion Point 4, Chapter 8

What is the relationship between the network trained to learn the ii-V-I problem and Krumhansl's tonal hierarchy?

Discussion Point 5, Chapter 8

What is the relationship between the network trained to learn the ii-V-I problem using pitch class encodings and musical tritones?

Discussion Point 6, Chapter 8

What are the Coltrane changes, and how are they related to the ii-V-I progression?

Discussion Point 7, Chapter 8

What is the effect of changing the encoding of the Coltrane changes on the complexity of the network trained on this jazz progression?

Discussion Point 8, Chapter 8

What is the structure of a value unit perceptron that learns the Coltrane changes when they are encoded in lead sheet notation? Why does this structure make sense in terms of the 'causal structure' of these changes?

Discussion Point 9, Chapter 8

What is the 'circle of thirds' algorithm for generating the Coltrane changes?

Discussion Point 10, Chapter 8

How does the 'circle of thirds' algorithm for generating Coltrane changes point to an even more elaborated version of this jazz progression?