Sweet Anticipation Music And The Psychology Of Exp

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Music, Math, and Mind David Sulzer 2021-03-23 This book offers a lively exploration of the mathematics, physics, and neuroscience that underlie music. Written for musicians and music lovers with any level of science and math proficiency, including none, Music, Math, and Mind demystifies how music works while testifying to its beauty and wonder.

Music and the Mind Irène Deliège 2011-02-17 Music and the Mind brings together an outstanding, international team of authorities from the fields of music and psychology, to celebrate the life and work of John Sloboda. In addition the book reviews and takes stock of where the field of music psychology stands 25 years after Sloboda's classic work 'The Musical Mind' first appeared.

Music, Cognition, and Computerized Sound Perry R. Cook 2001-01-26 The first book to provide comprehensive introductory coverage of the multiple topics encompassed under psychoacoustics. How hearing works and how the brain processes sounds entering the ear to provide the listener with useful information are of great interest to psychologists, cognitive scientists, and musicians. However, while a number of books have concentrated on individual aspects of this field, known as psychoacoustics, there has been no comprehensive introductory coverage of the multiple topics encompassed under the term. Music, Cognition, and Computerized Sound is the first book to provide that coverage, and it does so via a unique and useful approach. The book begins with introductory chapters on the basic physiology and functions of the ear and auditory sections of the brain, then proceeds to discuss numerous topics associated with the study of psychoacoustics, including cognitive psychology and the physics of sound. The book has a particular emphasis on music and computerized sound. An accompanying download includes many sound examples to help explicate the text and is available with the code included in the book at http://mitpress.mit.edu/mccs. To download sound samples, you can obtain a unique access code by emailing digitalproducts-cs@mit.edu or calling 617-253-2889 or 800-207-8354 (toll-free in the U.S. and Canada).The contributing authors include John Chowning, Perry R. Cook, Brent Gillespie, Daniel J. Levitin, Max Mathews, John Pierce, and Roger Shepard.

Psychology of Music Diana Deutsch 2013-10-22 The Psychology of Music draws together the diverse and scattered literature on the psychology of music. It explores the way music is processed by the listener and the performer and considers several issues that are of importance both to perceptual psychology

and to contemporary music, such as the way the sound of an instrument is identified regardless of its pitch or loudness, or the types of information that can be discarded in the synthetic replication of a sound without distorting perceived timbre. Comprised of 18 chapters, this book begins with a review of the classical psychoacoustical literature on tone perception, focusing on characteristics of particular relevance to music. The attributes of pitch, loudness, and timbre are examined, and a summary of research methods in psychoacoustics is presented. Subsequent chapters deal with timbre perception; the subjective effects of different sound fields; temporal aspects of music; abstract structures formed by pitch relationships in music; different tests of musical ability; and the importance of abstract structural representation in understanding how music is performed. The final chapter evaluates the relationship between new music and psychology. This monograph should be a valuable resource for psychologists and musicians.

Musical Emotions Explained Patrik N. Juslin 2019-04-02 Can music really arouse emotions? If so, what emotions, and how? Why do listeners respond with different emotions to the same piece of music? Are emotions to music different from other emotions? Why do we respond to fictional events in art as if they were real, even though we know they're not? What is it that makes a performance of music emotionally expressive? Based on ground-breaking research, Musical Emotions Explained explores how music expresses and arouses emotions, and how it becomes an object of aesthetic judgments. Within the book, Juslin demonstrates how psychological mechanisms from our ancient past engage with meanings in music at multiple levels of the brain to evoke a broad variety of affective states - from startle responses to profound aesthetic emotions, and explores why these mechanisms respond to music? Written by one of the leading researchers in the field, the book is richly illustrated with music examples from everyday life, and explains with clarity and rigour the manifold ways in which music may engage our emotions, in a style sufficiently engaging for lay readers, yet comprehensive and novel enough for specialists.

Repeating Ourselves Robert Fink 2005-09-13 Where did musical minimalism come from—and what does it mean? In this significant revisionist account of minimalist music, Robert Fink connects repetitive music to the postwar evolution of an American mass consumer society. Abandoning the ingrained formalism of minimalist aesthetics, Repeating Ourselves considers the cultural significance of American repetitive music exemplified by composers such as Terry Riley, Steve Reich, and Philip Glass. Fink juxtaposes repetitive minimal music with 1970s disco; assesses it in relation to the selling structure of mass-media advertising campaigns; traces it back to the innovations in hi-fi technology that turned baroque concertos into ambient "easy listening"; and appraises its meditative kinship to the spiritual path of musical mastery offered by Japan's Suzuki Method of Talent Education.

Language and Music as Cognitive Systems Patrick Rebuschat 2011-11-03 The past 15 years have witnessed an increasing interest in the comparative study of language and music as cognitive systems. Language and music are uniquely human traits, so it is not surprising that this interest spans practically all branches of cognitive science, including psychology, computer science, linguistics, cognitive neuroscience, and education. Underlying the study of language and music is the assumption that the comparison of these two domains can shed light on the structural and functional properties of each, while also serving as a test case for theories of how the mind and, ultimately, the brain work. This book presents an interdisciplinary study of language and music,

bringing together a team of leading specialists across these fields. The volume is structured around four core areas in which the study of music and language has been particularly fruitful: (i) structural comparisons, (ii) evolution, (iii) learning and processing, and (iv) neuroscience. As such it provides a snapshot of the different research strands that have focused on language and music, identifying current trends and methodologies that have been (or could be) applied to the study of both domains, and outlining future research directions. This volume is valuable in promoting the investigation of language and music by fostering interdisciplinary discussion and collaboration. With an ever increasing interest in both music cognition and language, this book will be valuable for students and researchers of psychology, linguistics, neuroscience, and musicology.

The Rhythmic Structure of Music Grosvenor W. Cooper 1963-04-15 In this book, the authors develop a theoretical framework based on a Gestalt approach, viewing rhythmic experience in terms of pattern perception or groupings. Musical examples of increasing complexity are used to provide training in the analysis, performance, and writing of rhythm.

The Emotional Power of Music Tom Cochrane 2013-07-18 How can an abstract sequence of sounds so intensely express emotional states? How does music elicit or arouse our emotions? What happens at the physiological and neural level when we listen to music? How do composers and performers practically manage the expressive powers of music? How have societies sought to harness the powers of music for social or therapeutic purposes? In the past ten years, research into the topic of music and emotion has flourished. In addition, the relationship between the two has become of interest to a broad range of disciplines in both the sciences and humanities. The Emotional Power of Music is a multidisciplinary volume exploring the relationship between music and emotion. Bringing together contributions from psychologists, neuroscientists, musicologists, musicians, and philosophers, the volume presents both theoretical perspectives and in-depth explorations of particular musical works, as well as first-hand reports from music performers and composers. In the first section of the book, the authors consider the expression of emotion within music, through both performance and composing. The second section explores how music can stimulate the emotions, considering the psychological and neurological mechanisms that underlie music listening. The third section explores how different societes have sought to manage and manipulate the power of music. The book is valuable for those in the fields of music psychology and music education, as well as philosophy and musicology

Sounds of Crossing Alex E. Chávez 2017-11-16 In Sounds of Crossing Alex E. Chávez explores the contemporary politics of Mexican migrant cultural expression manifest in the sounds and poetics of huapango arribeño, a musical genre originating from north-central Mexico. Following the resonance of huapango's improvisational performance within the lives of audiences, musicians, and himself—from New Year's festivities in the highlands of Guanajuato, Mexico, to backyard get-togethers along the back roads of central Texas—Chávez shows how Mexicans living on both sides of the border use expressive culture to construct meaningful communities amid the United States' often vitriolic immigration politics. Through Chávez's writing, we gain an intimate look at the experience of migration and how huapango carries the voices of those in Mexico, those undertaking the dangerous trek across the border, and those living in the United States. Illuminating how huapango arribeño's performance refigures the sociopolitical and economic terms of

migration through aesthetic means, Chávez adds fresh and compelling insights into the ways transnational music-making is at the center of everyday Mexican migrant life.

MUSIC AND THE MIND Anthony Storr 2015-05-19 Why does music have such a powerful effect on our minds and bodies? It is the most mysterious and most tangible of all forms of art. Yet, Anthony Storr believes, music today is a deeply significant experience for a greater number of people than ever before. In this book, he explores why this should be so. Drawing on a wide variety of opinions, Storr argues that the patterns of music make sense of our inner experience, giving both structure and coherence to our feelings and emotions. It is because music possesses this capacity to restore our sense of personal wholeness in a culture which requires us to separate rational thought from feelings that many people find it so life-enhancing that it justifies existence.

Exploring the Musical Mind John Sloboda 2005 Brings together in one volume important material from various hard-to-locate sources, giving the reader access to a body of work from one of the founders of music psychology Complements and updates Sloboda's 'The musical mind'

A Theory of Musical Narrative Byron Almén 2017-09-04 Byron Almén proposes an original synthesis of approaches to musical narrative from literary criticism, semiotics, historiography, musicology, and music theory, resulting in a significant critical reorientation of the field. This volume includes an extensive survey of traditional approaches to musical narrative illustrated by a wide variety of musical examples that highlight the range and applicability of the theoretical apparatus. Almén provides a careful delineation of the essential elements and preconditions of musical narrative organization, an eclectic analytical model applicable to a wide range of musical styles and repertoires, a classification scheme of narrative types and subtypes reflecting conceptually distinct narrative strategies, a wide array of interpretive categories, and a sensitivity to the dependence of narrative interpretation on the cultural milieu of the work, its various audiences, and the analyst. A Theory of Musical Narrative provides both an excellent introduction to an increasingly important conceptual domain and a complex reassessment of its possibilities and characteristics.

Emotion and Meaning in Music Leonard B. Meyer 1956 "Altogether it is a book that should be required reading for any student of music, be he composer, performer, or theorist. It clears the air of many confused notions . . . and lays the groundwork for exhaustive study of the basic problem of music theory and aesthetics, the relationship between pattern and meaning."—David Kraehenbuehl, Journal of Music Theory "This is the best study of its kind to have come to the attention of this reviewer."—Jules Wolffers, The Christian Science Monitor "It is not too much to say that his approach provides a basis for the meaningful discussion of emotion and meaning in all art."—David P. McAllester, American Anthropologist "A book which should be read by all who want deeper insights into music listening, performing, and composing."—Marcus G. Raskin, Chicago Review

Forms of Vitality Daniel N. Stern 2010-05-06 In his new book, eminent psychologist - Daniel Stern, explores the hitherto neglected topic of 'vitality'. Truly a tour de force from a brilliant clinician and scientist, Forms of Vitality is a profound and absorbing book - one that will be essential reading for psychologists, psychotherapists, and those in the creative arts.

Sweet Anticipation David Huron 2008-01-25 The psychological theory of expectation that David Huron proposes in Sweet Anticipation grew out of the author's experimental efforts to understand how music evokes emotions. These efforts evolved into a general theory of expectation that will prove informative to readers interested in cognitive science and evolutionary psychology as well as those interested in music. The book describes a set of psychological mechanisms and illustrates how these mechanisms work in the case of music. All examples of notated music can be heard on the Web. Huron proposes that emotions evoked by expectation involve five functionally distinct response systems: reaction responses (which engage defensive reflexes); tension responses (where uncertainty leads to stress); prediction responses (which reward accurate prediction); imagination responses (which facilitate deferred gratification); and appraisal responses (which occur after conscious thought is engaged). For real-world events, these five response systems typically produce a complex mixture of feelings. The book identifies some of the aesthetic possibilities afforded by expectation, and shows how common musical devices (such as syncopation, cadence, meter, tonality, and climax) exploit the psychological opportunities. The theory also provides new insights into the physiological psychology of awe, laughter, and spine-tingling chills. Huron traces the psychology of expectations from the patterns of the physical/cultural world through imperfectly learned heuristics used to predict that world to the phenomenal qualia we experienced as we apprehend the world.

Psychology of Music Elizabeth Hellmuth Margulis 2018-11 Music has been examined from multiple perspectives: as a product of human history, for example, or a product of human culture. But there is also a long tradition, intensified in recent decades, of thinking about music as a product of the human mind. Whether considering composition, performance, listening, or appreciation, the constraints and capabilities of the human mind play a formative role. The field that has emerged around this approach is known as the psychology of music. Written in a lively and accessible manner, this volume connects the science to larger questions about music that are of interest to practicing musicians, music therapists, musicologists, and the general public alike. For example: Why can one musical performance move an audience to tears, and another compel them to dance, clap, or snap along? How does a "hype" playlist motivate someone at the gym? And why is that top-40 song stuck in everyone's head? ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

Music and Probability David Temperley 2007 Exploring the application of Bayesian probabilistic modeling techniques to musical issues, including the perception of key and meter.

Hollywood Harmony Frank Lehman 2018-06 Film music often tells us how to feel, but it also guides us how to hear. Filmgoing is an intensely musical experience, one in which the soundtrack structures our interpretations and steers our emotions. Hollywood Harmony explores the inner workings of film music, bringing together tools from music theory, musicology, and music psychology in this first ever book-length analytical study of this culturally central repertoire. Harmony, and especially chromaticism, is emblematic of the "film music sound," and it is often used to evoke that most cinematic of feelings-wonder. To help parse this familiar but complex musical style,

Hollywood Harmony offers a first-of-its kind introduction to neo-Riemannian theory, a recently developed and versatile method of understanding music as a dynamic and transformational process, rather than a series of inert notes on a page. This application of neo-Riemannian theory to film music is perfect way in for curious newcomers, while also constituting significant scholarly contribution to the larger discipline of music theory. Author Frank Lehman draws from his extensive knowledge of cinematic history with case-studies that range from classics of Golden Age Hollywood to massive contemporary franchises to obscure cult-films. Special emphasis is placed on scores for major blockbusters such as Lord of the Rings, Star Wars, and Inception. With over a hundred meticulously transcribed music examples and more than two hundred individual movies discussed, Hollywood Harmony will fascinate any fan of film and music.

On Repeat Elizabeth Hellmuth Margulis 2014 On Repeat offers an in-depth inquiry into music's repetitive nature. Drawing on a diverse array of fields, it sheds light on a range of issues from repetition's use as a compositional tool to its role in characterizing our behavior as listeners, and considers related implications for repetition in language, learning, and communication.

The Oxford Handbook of Critical Concepts in Music Theory Alexander Rehding 2019 Music Theory operates with a number of fundamental terms that are rarely explored in detail. This book offers in-depth reflections on key concepts from a range of philosophical and critical approaches that reflect the diversity of the contemporary music theory landscape.

Teaching Music Theory Jennifer Snodgrass 2020 "Many innovative approaches to teaching are being used around the country, and there is an exciting energy about the scholarship of teaching and learning. But what is happening in the most effective music theory and aural skills classrooms? Based on three years of field study spanning seventeen states, coupled with reflections from the author on her own teaching strategies, Teaching Music Theory: New Voices and Approaches highlights teaching approaches with substantial real-life examples from instructors across the country. The main premise of the text focuses on the question of why. Why do we assess in a particular way? Why are our curriculums designed in a certain manner? Why should students master aural skills for their career as a performer, music educator, or music therapist? It is through the experiences shared in the text that many of these questions of "why" are answered. Along with answering some of the important questions of "why," topics such as classroom environment, undergraduate research and mentoring, assessment, and approaches to curriculum development are emphasized. Teaching Music Theory: New Voices and Approaches is written in a conversational tone in order to provide a starting point of dialogue for students, new faculty members, and seasoned educators on any level. It is through the pedagogical trends presented and the continued conversation encouraged by the author that one can begin to have a greater appreciation of outstanding teaching and thus an understanding of our own approaches in the classroom"--

Auditory Scene Analysis Albert S. Bregman 1994-09-29 Auditory Scene Analysis addresses the problem of hearing complex auditory environments, using a series of creative analogies to describe the process required of the human auditory system as it analyzes mixtures of sounds to recover descriptions of individual sounds. In a unified and comprehensive way, Bregman establishes a theoretical framework that integrates his findings with an unusually wide range of previous research in psychoacoustics, speech perception, music theory and composition,

and computer modeling.

Foundations of Musical Grammar Lawrence M. Zbikowski 2017 In recent years, music theorists have been increasingly eager to incorporate findings from the science of human cognition and linguistics into their methodology. In the culmination of a vast body of research undertaken since his influential and award-winning Conceptualizing Music (OUP 2002), Lawrence M. Zbikowski puts forward Foundations of Musical Grammar, an ambitious and broadly encompassing account on the foundations of musical grammar based on our current understanding of human cognitive capacities. Musical grammar is conceived of as a species of construction grammar, in which grammatical elements are form-function pairs. Zbikowski proposes that the basic function of music is to provide sonic analogs for dynamic processes that are important in human cultural interactions. He focuses on three such processes: those concerned with the emotions, the spontaneous gestures that accompany speech, and the patterned movement of dance. Throughout the book, Zbikowski connects cognitive research with music theory for an interdisciplinary audience, presenting detailed musical analyses and summaries of the basic elements of musical grammar.

Psychology of Music Siu-Lan Tan 2017-11-02 In Psychology of Music: From Sound to Significance (2nd edition), the authors consider music on a broad scale, from its beginning as an acoustical signal to its different manifestations across cultures. In their second edition, the authors apply the same richness of depth and scope that was a hallmark of the first edition of this text. In addition, having laid out the topography of the field in the original book, the second edition puts greater emphasis on linking academic learning to real-world contexts, and on including compelling topics that appeal to students' natural curiosity. Chapters have been updated with approximately 500 new citations to reflect advances in the field. The organization of the book remains the same as the first edition, while chapters have been updated and often expanded with new topics. 'Part I: Foundations' explores the acoustics of sound, the auditory system, and responses to music in the brain. 'Part II: The Perception and Cognition of Music' focuses on how we process pitch, melody, meter, rhythm, and musical structure. 'Part III: Development, Learning, and Performance' describes how musical capacities and skills unfold, beginning before birth and extending to the advanced and expert musician. And finally, 'Part IV: The Meaning and Significance of Music' explores social, emotional, philosophical and cultural dimensions of music and meaning. This book will be invaluable to undergraduates and postgraduate students in psychology and music, and will appeal to anyone who is interested in the vital and expanding field of psychology of music.

Aesthetic Science Arthur P. Shimamura 2012-01-02 What do we do when we view a work of art? What does it mean to have an 'aesthetic' experience? Are such experiences purely in the eye of the beholder? This book addresses the nature of aesthetic experience from the perspectives of philosophy psychology and neuroscience.

Zum Luther-Jubiläum 1883

Understanding Musical Understanding Harold E. Fiske 2008 Demonstrates that explanations of musical understanding are not found in analyzing musical activities per se but rather in examining underlying cognitive activities - principles of melodic and rhythmic construction, sensory awareness and quality assessment, and the effects of cultures on neural network formation.

The Cognition of Basic Musical Structures David Temperley 2004-08-20 In this book, David Temperley addresses a fundamental question about music cognition: how do we extract basic kinds of musical information, such as meter, phrase structure, counterpoint, pitch spelling, harmony, and key from music as we hear it? Taking a computational approach, Temperley develops models for generating these aspects of musical structure. The models he proposes are based on preference rules, which are criteria for evaluating a possible structural analysis of a piece of music. A preference rule system evaluates many possible interpretations and chooses the one that best satisfies the rules. After an introductory chapter, Temperley presents preference rule systems for generating six basic kinds of musical structure: meter, phrase structure, contrapuntal structure, harmony, and key, as well as pitch spelling (the labeling of pitch events with spellings such as A flat or G sharp). He suggests that preference rule systems not only show how musical structures are inferred, but also shed light on other aspects of music. He substantiates this claim with discussions of musical ambiguity, retrospective revision, expectation, and music outside the Western canon (rock and traditional African music). He proposes a framework for the description of musical styles based on preference rule systems and explores the relevance of preference rule systems to higher-level aspects of music, such as musical schemata, narrative and drama, and musical tension.

Foundations in Music Psychology Peter Jason Rentfrow 2019-03-12 A state-of-the-art overview of the latest theory and research in music psychology, written by leaders in the field. This authoritative, landmark volume offers a comprehensive state-of-the-art overview of the latest theory and research in music perception and cognition. Eminent scholars from a range of disciplines, employing a variety of methodologies, describe important findings from core areas of the field, including music cognition, the neuroscience of music, musical performance, and music therapy. The book can be used as a textbook for courses in music cognition, auditory perception, science of music, psychology of music, philosophy of music, and music therapy, and as a reference for researchers, teachers, and musicians. The book's sections cover music perception; music cognition; music, neurobiology, and evolution; musical training, ability, and performance; and musical experience in everyday life. Chapters treat such topics as pitch, rhythm, and timbre; musical expectancy, musicality, musical disorders, and absolute pitch; brain processes involved in music perception, cross-species studies of music cognition, and music across cultures; improvisation, the assessment of musical ability, and singing; and music and emotions, musical preferences, and music therapy. Contributors Fleur Bouwer, Peter Cariani, Laura K. Cirelli, Annabel J. Cohen, Lola L. Cuddy, Shannon de L'Etoile, Jessica A. Grahn, David M. Greenberg, Bruno Gingras, Henkjan Honing, Lorna S. Jakobson, Ji Chul Kim, Stefan Koelsch, Edward W. Large, Miriam Lense, Daniel Levitin, Charles J. Limb, Psyche Loui, Stephen McAdams, Lucy M. McGarry, Malinda J. McPherson, Andrew J. Oxenham, Caroline Palmer, Aniruddh Patel, Eve-Marie Quintin, Peter Jason Rentfrow, Edward Roth, Frank A. Russo, Rebecca Scheurich, Kai Siedenburg, Avital Sternin, Yanan Sun, William F. Thompson, Renee Timmers, Mark Jude Tramo, Sandra E. Trehub, Michael W. Weiss, Marcel Zentner

Why You Love Music John Powell 2016-06-14 A delightful journey through the psychology and science of music, WHY YOU LOVE MUSIC is the perfect book for anyone who loves a tune. Music plays a hugely important role in our emotional, intellectual, and even physical lives. It impacts the ways we work, relax, behave, and feel. It can make us smile or cry, it helps us bond with the people around us, and it even has the power to alleviate a range of medical

conditions. The songs you love (and hate, and even the ones you feel pretty neutral about) don't just make up the soundtrack to your life--they actually help to shape it. In WHY YOU LOVE MUSIC, scientist and musician John Powell dives deep into decades of psychological and sociological studies in order to answer the question "Why does music affect us so profoundly?" With his relaxed, conversational style, Powell explores all aspects of music psychology, from how music helps babies bond with their mothers to the ways in which music can change the taste of wine or persuade you to spend more in restaurants. WHY YOU LOVE MUSIC will open your eyes (and ears) to the astounding variety of ways that music impacts the human experience.

Hearing in Time Justin London 2012-05-24 When we hear music we don't just listen; we move along with it. Hearing in Time explores our innate propensity for rhythmic synchronization, drawing on research in music psychology, neurobiology, music theory, and mathematics. It looks at music from a wide range of musical styles and cultures.

Music and the Myth of Wholeness Tim Hodgkinson 2016-02-12 A new theory of aesthetics and music, grounded in the collision between language and the body. In this book, Tim Hodgkinson proposes a theory of aesthetics and music grounded in the boundary between nature and culture within the human being. His analysis discards the conventional idea of the human being as an integrated whole in favor of a rich and complex field in which incompatible kinds of information—biological and cultural—collide. It is only when we acknowledge the clash of body and language within human identity that we can understand how art brings forth the special form of subjectivity potentially present in aesthetic experiences. As a young musician, Hodgkinson realized that music was, in some mysterious way, “of itself”—not isolated from life, but not entirely continuous with it, either. Drawing on his experiences as a musician, composer, and anthropologist, Hodgkinson shows how when we listen to music a new subjectivity comes to life in ourselves. The normal mode of agency is suspended, and the subjectivity inscribed in the music comes toward us as a formative “other” to engage with. But this is not our reproduction of the composer's own subjectivation; when we perform our listening of the music, we are sharing the formative risks taken by its maker. To examine this in practice, Hodgkinson looks at the work of three composers who have each claimed to stimulate a new way of listening: Pierre Schaeffer, John Cage, and Helmut Lachenmann.

Music, Health, and Wellbeing Raymond MacDonald 2013-05-02 Music has a universal and timeless potential to influence how we feel, yet, only recently, have researchers begun to explore and understand the positive effects that music can have on our wellbeing.This book brings together research from a number of disciplines to explore the relationship between music, health and wellbeing.

The Origins of Musicality Henkjan Honing 2019-08-20 Interdisciplinary perspectives on the capacity to perceive, appreciate, and make music. Research shows that all humans have a predisposition for music, just as they do for language. All of us can perceive and enjoy music, even if we can't carry a tune and consider ourselves “unmusical.” This volume offers interdisciplinary perspectives on the capacity to perceive, appreciate, and make music. Scholars from biology, musicology, neurology, genetics, computer science, anthropology, psychology, and other fields consider what music is for and why every human culture has it; whether musicality is a uniquely human capacity; and what biological and cognitive mechanisms underlie it. Contributors outline a research program in musicality, and discuss issues in studying the evolution of

music; consider principles, constraints, and theories of origins; review musicality from cross-cultural, cross-species, and cross-domain perspectives; discuss the computational modeling of animal song and creativity; and offer a historical context for the study of musicality. The volume aims to identify the basic neurocognitive mechanisms that constitute musicality (and effective ways to study these in human and nonhuman animals) and to develop a method for analyzing musical phenotypes that point to the biological basis of musicality. Contributors Jorge L. Armony, Judith Becker, Simon E. Fisher, W. Tecumseh Fitch, Bruno Gingras, Jessica Grahn, Yuko Hattori, Marisa Hoeschele, Henkjan Honing, David Huron, Dieuwke Hupkes, Yukiko Kikuchi, Julia Kursell, Marie-Élaine Lagrois, Hugo Merchant, Björn Merker, Iain Morley, Aniruddh D. Patel, Isabelle Peretz, Martin Rohrmeier, Constance Scharff, Carel ten Cate, Laurel J. Trainor, Sandra E. Trehub, Peter Tyack, Dominique Vuvan, Geraint Wiggins, Willem Zuidema

Culture, Mind, and Brain Laurence J. Kirmayer 2020-09-24 Recent neuroscience research makes it clear that human biology is cultural biology - we develop and live our lives in socially constructed worlds that vary widely in their structure values, and institutions. This integrative volume brings together interdisciplinary perspectives from the human, social, and biological sciences to explore culture, mind, and brain interactions and their impact on personal and societal issues. Contributors provide a fresh look at emerging concepts, models, and applications of the co-constitution of culture, mind, and brain. Chapters survey the latest theoretical and methodological insights alongside the challenges in this area, and describe how these new ideas are being applied in the sciences, humanities, arts, mental health, and everyday life. Readers will gain new appreciation of the ways in which our unique biology and cultural diversity shape behavior and experience, and our ongoing adaptation to a constantly changing world.

Neurobiology of Sensation and Reward Jay A. Gottfried 2011-03-28 Synthesizing coverage of sensation and reward into a comprehensive systems overview, Neurobiology of Sensation and Reward presents a cutting-edge and multidisciplinary approach to the interplay of sensory and reward processing in the brain. While over the past 70 years these areas have drifted apart, this book makes a case for reuniting sensation and reward by highlighting the important links and interface between the two. Emphasizing the role of reward in reinforcing behaviors, the book begins with an exploration of the history, ecology, and evolution of sensation and reward. Progressing through the five senses, contributors explore how the brain extracts information from sensory cues. The chapter authors examine how different animal species predict rewards, thereby integrating sensation and reward in learning, focusing on effects in anatomy, physiology, and behavior. Drawing on empirical research, contributors build on the themes of the book to present insights into the human sensory rewards of perfume, art, and music, setting the scene for further cross-disciplinary collaborations that bridge the neurobiological interface between sensation and reward.

Musical Illusions and Phantom Words Diana Deutsch 2019-05-16 In this ground-breaking synthesis of art and science, Diana Deutsch, one of the world's leading experts on the psychology of music, shows how illusions of music and speech--many of which she herself discovered--have fundamentally altered thinking about the brain. These astonishing illusions show that people can differ strikingly in how they hear musical patterns--differences that reflect variations in brain organization as well as influences of language on music

perception. Drawing on a wide variety of fields, including psychology, music theory, linguistics, and neuroscience, Deutsch examines questions such as: When an orchestra performs a symphony, what is the "real" music? Is it in the mind of the composer, or the conductor, or different members of the audience? Deutsch also explores extremes of musical ability, and other surprising responses to music and speech. Why is perfect pitch so rare? Why do some people hallucinate music or speech? Why do we hear phantom words and phrases? Why are we subject to stuck tunes, or "earworms"? Why do we hear a spoken phrase as sung just because it is presented repeatedly? In evaluating these questions, she also shows how music and speech are intertwined, and argues that they stem from an early form of communication that had elements of both. Many of the illusions described in the book are so striking and paradoxical that you need to hear them to believe them. The book enables you to listen to the sounds that are described while reading about them.

The Music Instinct Philip Ball 2010-09-02 From Bach fugues to Indonesian gamelan, from nursery rhymes to rock, music has cast its light into every corner of human culture. But why music excites such deep passions, and how we make sense of musical sound at all, are questions that have until recently remained unanswered. Now in The Music Instinct, award-winning writer Philip Ball provides the first comprehensive, accessible survey of what is known--and still unknown--about how music works its magic, and why, as much as eating and sleeping, it seems indispensable to humanity. Deftly weaving together the latest findings in brain science with history, mathematics, and philosophy, The Music Instinct not only deepens our appreciation of the music we love, but shows that we would not be ourselves without it. The Sunday Times hailed it as "a wonderful account of why music matters," with Ball's "passion for music evident on every page."

Voice Leading David Huron 2016-08-26 An accessible scientific explanation for the traditional rules of voice leading, including an account of why listeners find some musical textures more pleasing than others. Voice leading is the musical art of combining sounds over time. In this book, David Huron offers an accessible account of the cognitive and perceptual foundations for this practice. Drawing on decades of scientific research, including his own award-winning work, Huron offers explanations for many practices and phenomena, including the perceptual dominance of the highest voice, chordal-tone doubling, direct octaves, embellishing tones, and the musical feeling of sounds “leading” somewhere. Huron shows how traditional rules of voice leading align almost perfectly with modern scientific accounts of auditory perception. He also reviews pertinent research establishing the role of learning and enculturation in auditory and musical perception. Voice leading has long been taught with reference to Baroque chorale-style part-writing, yet there exist many more musical styles and practices. The traditional emphasis on Baroque part-writing understandably leaves many musicians wondering why they are taught such an archaic and narrow practice in an age of stylistic diversity. Huron explains how and why Baroque voice leading continues to warrant its central pedagogical status. Expanding beyond choral-style writing, Huron shows how established perceptual principles can be used to compose, analyze, and critically understand any kind of acoustical texture from tune-and-accompaniment songs and symphonic orchestration to jazz combo arranging and abstract electroacoustic music. Finally, he offers a psychological explanation for why certain kinds of musical textures are more likely to be experienced by listeners as pleasing.