Cognitive Bases Of Musical Communication

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Analyzing Media - James W. Chesebro 1998-10-01
For the past 25 years, critics of communication have focused on the content and form of verbal and nonverbal communication, while for the most part neglecting what traditionally has been considered a technical rather than a critical issue - the impact of how messages are produced or formatted in the various media. Topics such as the sexual and violent content of television and films, the meaning of pornography, and the persuasive efforts of advertisers largely have been examined with the use of social science methodologies that ignore the behavioral and message-generating implications of specific media systems themselves. Filling a significant void in the literature, this volume eschews the notion of communication technologies as neutral conduits, and instead depicts them as active and creative determinants of meaning. In doing so, it offers an illuminating examination of the dynamic relationships among communication, cognition, and social organization. Providing a framework for the chapters that follow, the first section of the book presents a history of human communication from a technological perspective, explores the integral role of communication technologies in everyday life, and isolates the ways in which criticism can function as an assessment system. Three specific technological cultures that define human communication are identified: the oral, the literate, and the electronic. The authors identify structural features and discuss the social implications of each. They also provide descriptions, interpretations, and evaluations of these technological cultures, and show how criticism changes when the media of transmission is taken into account. The book concludes with a cogentdiscussion of a range of topics surrounding media criticism, such as its pedagogical implications, how multiple selves can exist in a world of varied communication technologies, the integration of communication technologies, and how media studies should be incorporated into the disc
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.
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
MENC Handbook of Musical Cognition and Development - Richard Colwell Professor Emeritus of Music Education University of Illinois 2006-02-03
Answering fundamental questions about musical preference, ability, and communication, the field of Musical Cognition and Development is critical to the understanding of how music is processed, grasped, and learned. Drawn from the widely acclaimed New Handbook of Research on Music Teaching and Learning (Oxford, 2002), the MENC Handbook of Musical Cognition and Development covers the latest theoretical and practical techniques that explain meaning and understanding in music. A distinguished team of internationally recognized experts offers cogent and concise insights providing readers up-to-date information and references. The volume covers the most important topics in this field, including skill development in music performance, research on communicating music expressiveness, the neurobiology of music, the cognitive constraints in the listening process, and music and medicine as applied to neuroscience. Practical and affordable, this volume will prove essential for students and scholars of music education and the psychology of music. It is both an excellent starting point for those looking to gain an orientation to the field, and an up-to-date presentation of the most recent research findings for experienced researchers, instructors, and pedagogues.
Music, Gestalt, and Computing - Marc Leman 1997-09-10
This book presents a coherent state-of-the-art survey on the area of systematic and cognitive musicology which has enjoyed dynamic growth now for many years. It is devoted to exploring the relationships between acoustics, human information processing, and culture as well as to methodological issues raised by the widespread use of computers as a powerful tool for theory construction, theory testing, and the manipulation of musical information or any kind of data manipulation related to music.
The Oxford Handbook of Critical Improvisation Studies - George Lewis 2016
V. 1. Cognitions -- v. 2. Critical theories
Musical Sense-Making - Mark Reybrouck 2020-11-29
Musical Sense-Making: Enaction, Experience, and Computation broadens the scope of musical sense-making from a disembodied cognitivist approach to an experiential approach. Revolving around the definition of music as a temporal and sounding art, it argues for an interactional and experiential approach that brings together the richness of sensory experience and principles of cognitive economy. Starting from the major distinction between in-time and outside-of-time processing of the sounds, this volume provides a conceptual and operational framework for dealing with sounds in a real-time listening situation, relying heavily on the theoretical groundings of ecology, cybernetics, and systems theory, and stressing the role of epistemic interactions with the sounds. These interactions are considered from different perspectives, bringing together insights from previous theoretical groundings and more recent empirical research. The author’s findings are framed within the context of the broader field of enactive and embodied cognition,

recent action and perception studies, and the emerging field of neurophenomenology and dynamical systems theory. This volume will particularly appeal to scholars and researchers interested in the intersection between music, philosophy, and/or psychology.

The New Handbook of Research on Music Teaching and Learning - Richard Colwell 2002-04-18

Featuring chapters by the world's foremost scholars in music education and cognition, this handbook is a convenient collection of current research on music teaching and learning. This comprehensive work includes sections on arts advocacy, music and medicine, teacher education, and studio instruction, among other subjects, making it an essential reference for music education programs. The original Handbook of Research on Music Teaching and Learning, published in 1992 with the sponsorship of the Music Educators National Conference (MENC), was hailed as "a welcome addition to the literature on music education because it serves to provide definition and unity to a broad and complex field" (Choice). This new companion volume, again with the sponsorship of MENC, explores the significant changes in music and arts education that have taken place in the last decade. Notably, several chapters now incorporate insights from other fields to shed light on multi-cultural music education, gender issues in music education, and non-musical outcomes of music education. Other chapters offer practical information on maintaining musicians' health, training music teachers, and evaluating music education programs. Philosophical issues, such as musical cognition, the philosophy of research theory, curriculum, and educating musically, are also explored in relationship to policy issues. In addition to surveying the literature, each chapter considers the significance of the research and provides suggestions for future study. Covering a broad range of topics and addressing the issues of music education at all age levels, from early childhood to motivation and self-regulation, this handbook is an invaluable resource for music teachers, researchers, and scholars.

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.

Beethoven's Anvil - William Benzon 2002

¿7FWhy does the brain create music? This text argues that the key to music's function lies in the very complexity of musical experience. As well as being both personal and social, the creation of music taps into the whole spectrum of human skills, both physical and mental."

The Analysis and Cognition of Melodic Complexity - Eugene Narmour 1992-11

In this work, Eugene Narmour extends the unique theories of musical perception presented in The Analysis and Cognition of Basic Melodic Structures. The two books together constitute the first comprehensive theory of melody founded on psychological research. Narmour's earlier study dealt with cognitive relations between melodic tones at their most basic level. After summarizing the formalized methodology of the theory described in that work, Narmour develops an elaborate and original symbology to show how sixteen archetypes can combine to form some 200 complex structures that, in turn, can chain together in a theoretically infinite number of ways. He then explains and speculates on the cognitive operations by which listeners assimilate and ultimately encode these complex melodic structures. More than 250 musical examples from different historical periods and non-Western cultures demonstrate the panstylistic scope of Narmour's model. Of particular importance to music theorists and music historians is Narmour's argument that melodic analysis and formal analysis, though often treated separately, are in fact indissolubly linked. The Analysis and Cognition of Melodic Complexity will also appeal to ethnomusicologists, psychologists, and cognitive scientists.

Oxford Handbook of Music Psychology - Susan Hallam 2011-05-26

'The Oxford Handbook of Music Psychology' is the definitive, comprehensive, and authoritative text on this burgeoning field. With contributions from over 50 experts in the field, the range and depth of coverage is unequalled. It will be an essential resource for students and researchers in psychology.

Music and the Mind Machine - Reinhard Steinberg 2012-12-06

Research in music is a multidisciplinary matter. Experts from very different fields in science report the most recent data from their own research and thereby show today's knowledge concerning music and neuropsychological sciences. This includes the developing and adult brain, neurological and psychiatric diseases as well as the battery of the most recent development in brain imaging techniques. This book offers an excellent introduction to new scientific efforts in understanding both neuronal and psychic mechanisms when listening to or performing music.

Cognitive Bases of Musical Communication - Mari Riess Jones 1992-01

"Cognitive Bases of Musical Communication" systematically extends and deepens our knowledge of the mechanisms by which music is communicated among human beings. By providing insight into possible applications of musical patterns to cognitive theory in general, this volume breaks new ground in this fruitful, intriguing new psychological discipline. (PsycINFO Database Record (c) 2004 APA, all rights reserved)

PSYCHOLOGICAL FOUNDATIONS OF MUSICAL BEHAVIOR - Rudolf E. Radocy 2012-09-01

The fifth edition of Psychological Foundations of Musical Behavior appears at a time of continuing worldwide anxiety and turmoil. We have learned a lot about human musical behavior, and we have some understanding of how music can meet diverse human needs. In this exceptional new edition, the authors have elected to continue a “one volume” coverage of a broad array of topics, guided by three criteria: The text is comprehensive in its coverage of diverse areas comprising music psychology; it is comprehensible to the reader; and it is contemporary in its inclusion of information gathered in recent years. Chapter organization recognizes the traditional and more contemporary domains, with special emphases on psychoacoustics, musical preference, learning, and the psychological foundations of rhythm, melody, and harmony. Following the introductory preview chapter, the text examines diverse views of why people have music and considers music’s functions for individuals, its social values, and its importance as a cultural phenomenon. “Functional music” and music as a therapeutic tool is discussed, including descriptions and relationships involving psychoacoustical phenomena, giving considerable attention to perception, judgment, measurement, and physical and psychophysical events. Rhythmic behaviors and what is involved in producing and responding to rhythms are explored. The organization of horizontal and vertical pitch, tonality, scales, and value judgments, as well as related pedagogical issues are also considered. The basic aspects of musical performance, improvisation, composition, existing musical preferences and tastes, approaches to studying the affective response to music with particular emphasis on developments in psychological aesthetics are examined. The text closely relates the development and prediction of musical ability, music learning as a form of human learning, and music abnormalities, concluding with speculation regarding future research directions. The authors offer their latest review of aspects of human musical behavior with profound recognition of music’s enduring values.

The Impact of Music Therapy on Children in a Multicultural Elementary School - Sylvia Ingeborg Haering 2022-10-17

The OECD stated in 2018 that language barriers are among the greatest obstacles to the successful inclusion of students with an immigrant background. Providing adequate instruction in the language of instruction at school, and offering learning experiences independent of the level of language skills is, therefore, an essential task of the 21st-century school systems. This book explores how music therapy can contribute to solving this challenge. It investigates the multicultural learning environment of an Italian elementary school that is characterised by students with multiple native languages and different levels of

proficiency in the language of instruction. In some cases, students have difficulty following lessons and participating in social life. The children (5-8 years) receive music therapy in the experimental condition and regular school activity in the control condition according to a within-subject control group design, meaning that half the children started in the control condition and the other started in the experimental condition; they switched at the half-time point. Data on the children's language skills and general behaviour are collected and analysed.

The Oxford Handbook of Music Psychology - Susan Hallam 2016-01-14

The 2nd edition of the Oxford Handbook of Music Psychology updates the original landmark text and provides a comprehensive review of the latest developments in this fast growing area of research. Covering both experimental and theoretical perspectives, each of the 11 sections is edited by an internationally recognised authority in the area. The first ten parts present chapters that focus on specific areas of music psychology: the origins and functions of music; music perception, responses to music; music and the brain; musical development; learning musical skills; musical performance; composition and improvisation; the role of music in everyday life; and music therapy. In each part authors critically review the literature, highlight current issues and explore possibilities for the future. The final part examines how, in recent years, the study of music psychology has broadened to include a range of other disciplines. It considers the way that research has developed in relation to technological advances, and points the direction for further development in the field. With contributions from internationally recognised experts across 55 chapters, it is an essential resource for students and researchers in psychology and musicology.

The Psychology of Music - Diana Deutsch 1999

On interpreting musical phenomena in terms of mental function

Expression of emotion in music and vocal communication - Anjali Bhatara 2014-08-18

Two of the most important social skills in humans are the ability to determine the moods of those around us, and to use this to guide our behavior. To accomplish this, we make use of numerous cues. Among the most important are vocal cues from both speech and non-speech sounds. Music is also a reliable method for communicating emotion. It is often present in social situations and can serve to unify a group's mood for ceremonial purposes (funerals, weddings) or general social interactions. Scientists and philosophers have speculated on the origins of music and language, and the possible common bases of emotional expression through music, speech and other vocalizations. They have found increasing evidence of commonalities among them. However, the domains in which researchers investigate these topics do not always overlap or share a common language, so communication between disciplines has been limited. The aim of this Research Topic is to bring together research across multiple disciplines related to the production and perception of emotional cues in music, speech, and non-verbal vocalizations. This includes natural sounds produced by human and non-human primates as well as synthesized sounds. Research methodology includes survey, behavioral, and neuroimaging techniques investigating adults as well as developmental populations, including those with atypical development. Studies using laboratory tasks as well as studies in more naturalistic settings are included.

Tonal Pitch Space - Fred Lerdahl 2004-12-09

Building on the foundation of Lerdahl and Jackendoff's influential A Generative Theory of Tonal Music, this volume presents a multidimensional model of diatonic and chromatic spaces that quantifies listeners' intuitions of the relative distances of pitches, chords, and keys from a given tonic. The model is employed to assign prolongational structure, represent paths through the space, and compute patterns of tension and attraction as musical events unfold, thereby providing a partial basis for understanding musical narration, expectation, and expression. Conceived as both a music-theoretic treatise and a contribution to the cognitive science of music, this book will be of interest to music theorists, musicologists, composers, computer musicians, and cognitive psychologists.

The Psychology of Learning and Motivation - 2006-05-24

The Psychology of Learning and Motivation publishes empirical and theoretical contributions in cognitive and experimental psychology, ranging from classical and instrumental conditioning to complex learning and problem solving. Volume 46 contains chapters on category learning, prototypes, prospective memory, event memory, memory models, and musical prosody. Discusses the concepts of category learning, prototypes, prospective memory, event memory, memory models, and musical prosody Volume 46 of the highly regarded Psychology of Learning and Motivation series An essential reference for researchers and academics in cognitive science

Proceedings of the Sixteenth Annual Conference of the Cognitive Science Society - Ashwin Ram 2019-05-23

This volume features the complete text of all regular papers, posters, and summaries of symposia presented at the 16th annual meeting of the Cognitive Science Society.

The Oxford Handbook of Music and the Brain - Michael H. Thaut 2019-08-01

The study of music and the brain can be traced back to the work of Gall in the 18th century, continuing with John Hughlings Jackson, August Knoblauch, Richard Wallaschek, and others. These early researchers were interested in localizing musicality in the brain and learning more about how music is processed in both healthy individuals and those with dysfunctions of various kinds. Since then, the research literature has mushroomed, especially in the latter part of the 20th and early 21st centuries. The Oxford Handbook of Music and the Brain is a groundbreaking compendium of current research on music in the human brain. It brings together an international roster of 54 authors from 13 countries providing an essential guide to this rapidly growing field. The major themes include Music, the Brain, and Cultural Contexts; Music Processing in The Human Brain; Neural Responses to Music; Musicianship and Brain Function; Developmental Issues in Music and the Brain; Music, the Brain, and Health; and the Future. Each chapter offers a thorough review of the current status of research literature as well as an examination of limitations of knowledge and suggestions for future advancement and research efforts. The book is valuable for a broad readership including neuroscientists, musicians, clinicians, researchers and scholars from related fields but also readers with a general interest in the topic.

The Neurosciences and Music III - Simone Dalla Bella 2009-09

"This volume will be of particular interest to medical professionals, neuroscientists, neurologists, psychologists, educators, music therapists, musicologists, sound engineers, computer scientists. Manuscripts address how the tools of cognitive neuroscience have provided new insights into where and how rhythm is coded in the brain; production and perception abilities and the relationship between the two; the use of music as a tool for the investigation of human cognition and its underlying brain mechanisms; recent research investigating various aspects of musical memory and learning, and implications for medical rehabilitation for patients with memory disorders; advances in the fields of developmental auditory neuroscience, empirical music aesthetics, and music emotions in normal and disordered development such as autistic spectrum disorders; mutual interactions between music and language in children and adults with cochlear implants; and human communication of information, ideas, and emotional states, and the shared networks of speech and motor processing with musical processing"--NYAS Web site.

The Routledge Companion to Music Cognition - Richard Ashley 2017-06-26

This Companion addresses fundamental questions about the nature of music from a psychological perspective. Music cognition is presented as the field that investigates the psychological, physiological, and physical processes that allow music to take place, seeking to explain how and why music has such powerful and mysterious effects on us. This volume provides a comprehensive overview of research in music cognition, balancing accessibility with depth and sophistication. A diverse range of global scholars-music theorists, musicologists, pedagogues, neuroscientists, and psychologists-address the implications of music in everyday life while broadening the range of topics in music cognition research, deliberately seeking connections with the kinds of music and musical experiences that are meaningful to the population at large but are often overlooked in the study of music cognition. Consisting of over forty essays, the volume is organized by five primary themes. The first section, "Music from the Air to the Brain," provides a neuroscientific and theoretical basis for the book. The next three sections are based on musical actions: "Hearing and Listening to Music," "Making and Using Music," and "Developing Musicality." The closing section, "Musical Meanings," returns to fundamental questions related to music's meaning and significance, seen from historical and contemporary perspectives.

Handbook of Music and Emotion - Patrik N. Juslin 2011-03-17

A successor to the acclaimed 'Music and Emotion', The Handbook of Music and Emotion provides

comprehensive coverage of the field, in all its breadth and depth. As well as summarizing what is currently known about music and emotion, it will also stimulate further research in promising directions that have been little studied.

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

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.

Listening to Popular Music, Or, How I Learned to Stop Worrying and Love Led Zeppelin - Theodore Gracyk 2007

Publisher description

Language and Music as Cognitive Systems - Patrick Rebuschat 2012

The past 15 years have witnessed an increasing interest in the comparative study of language and music as cognitive systems. This book presents an interdisciplinary study of language and music, exploring the following core areas - structural comparisons, evolution, learning and processing, and neuroscience.

Music and Embodied Cognition - Arnie Cox 2016-09-06

Taking a cognitive approach to musical meaning, Arnie Cox explores embodied experiences of hearing music as those that move us both consciously and unconsciously. In this pioneering study that draws on neuroscience and music theory, phenomenology and cognitive science, Cox advances his theory of the "mimetic hypothesis," the notion that a large part of our experience and understanding of music involves an embodied imitation in the listener of bodily motions and exertions that are involved in producing music. Through an often unconscious imitation of action and sound, we feel the music as it moves and grows. With applications to tonal and post-tonal Western classical music, to Western vernacular music, and to non-Western music, Cox's work stands to expand the range of phenomena that can be explained by the role of sensory, motor, and affective aspects of human experience and cognition.

Handbook of Neurologic Music Therapy - Michael Thaut 2016

Neurologic Music Therapy (NMT) is a form of music therapy developed for people suffering from cognitive, sensory, or motor dysfunctions - arising from neurological diseases of the nervous system. People who can benefit from this therapy include sufferers from: stroke, traumatic brain injury, Parkinson's and Huntington's disease, cerebral palsy, Alzheimer's disease, autism, and other neurological diseases affecting cognition, movement, and communication (e.g., MS, Muscular Dystrophy, etc). The Handbook of Neurologic Music Therapy is a comprehensive landmark text presenting a new and revolutionary model of music in rehabilitation, therapy and medicine that is scientifically validated and clinically tested. Each of the 20 clinical techniques is described in detail with specific exercises, richly illustrated and with pertinent background information regarding research and clinical diagnoses. The book is a 'must have' for all neurologic music therapists and those who want to become one, clinicians, university faculty, and students alike. Physicians and therapists from other disciplines will find this tome an important guide to provide new insight how music can contribute significantly to brain rehabilitation and how Neurologic Music Therapists can be effective interdisciplinary providers in patient care.

The Child as Musician - Gary McPherson 2015

The new edition of 'The Child as Musician' celebrates the richness and diversity of the many different ways in which children can engage in and interact with music. It presents theory - both cutting edge and classic - in an accessible way for readers by surveying research concerned with the development and acquisition of musical skills.

Music and Memory - Bob Snyder 2000

Divided into two parts, this book shows how human memory influences the organization of music. The first part presents ideas about memory and perception from cognitive psychology and the second part of the book shows how these concepts are exemplified in music.

Musical Emotions Explained - Patrik N. Juslin 2019-03-21

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. He also 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.

The Cognitive Neuroscience of Music - Isabelle Peretz 2003-07-10

This title includes the following features: The first book to describe the neural bases of music; Edited and written by the leading researchers in this field; An important addition to OUP's acclaimed list in music psychology

Classical Music, Why Bother? - Joshua Fineberg 2013-10-28

First published in 2006. Routledge is an imprint of Taylor & Francis, an informa company.

The Oxford Handbook of Critical Improvisation Studies, Volume 1 - George E. Lewis 2016-08-22

Improvisation informs a vast array of human activity, from creative practices in art, dance, music, and literature to everyday conversation and the relationships to natural and built environments that surround and sustain us. The two volumes of the Oxford Handbook of Critical Improvisation Studies gather scholarship on improvisation from an immense range of perspectives, with contributions from more than sixty scholars working in architecture, anthropology, art history, computer science, cognitive science, cultural studies, dance, economics, education, ethnomusicology, film, gender studies, history, linguistics, literary theory, musicology, neuroscience, new media, organizational science, performance studies,

philosophy, popular music studies, psychology, science and technology studies, sociology, and sound art, among others.

Psychology and Music - W. Jay Dowling 2014-02-24

This book deals with the complex cognitive processes involved in understanding two "horizontal" aspects of music perception, melody and rhythm, both separately and together. Focusing on the tonal framework for pitch material in melodies, the first section provides evidence that mere exposure to music organized in a particular way is sufficient to induce the auditory system to prepare itself to receive further input conforming to the patterns already experienced. Its chapters also offer evidence concerning elaborations of those basic schemes that come about through specialized training in music. Continuing themes from the first section -- such as the hypothesis that melodies must be treated as integral wholes and not mere collections of elements -- the second section discusses the integration of melody and rhythm. In these chapters there is an underlying concern for clarifying the relation -- central to aesthetic questions -- between physical patterns of sound energy in the world and our psychological experience of them. The chapters in the third section provide excellent examples of the new, scientific literature that attempts to objectively study early musical abilities. Their data establish that infants and young children are far more perceptive and skilled appreciators of music than was thought a decade ago.

Music, Language, and the Brain - Aniruddh D. Patel 2007-12-07

In the first comprehensive study of the relationship between music and language from the standpoint of cognitive neuroscience, Aniruddh D. Patel challenges the widespread belief that music and language are processed independently. Since Plato's time, the relationship between music and language has attracted interest and debate from a wide range of thinkers. Recently, scientific research on this topic has been growing rapidly, as scholars from diverse disciplines, including linguistics, cognitive science, music cognition, and neuroscience are drawn to the music-language interface as one way to explore the extent to which different mental abilities are processed by separate brain mechanisms. Accordingly, the relevant data and theories have been spread across a range of disciplines. This volume provides the first synthesis, arguing that music and language share deep and critical connections, and that comparative research provides a powerful way to study the cognitive and neural mechanisms underlying these uniquely human abilities. Winner of the 2008 ASCAP Deems Taylor Award.