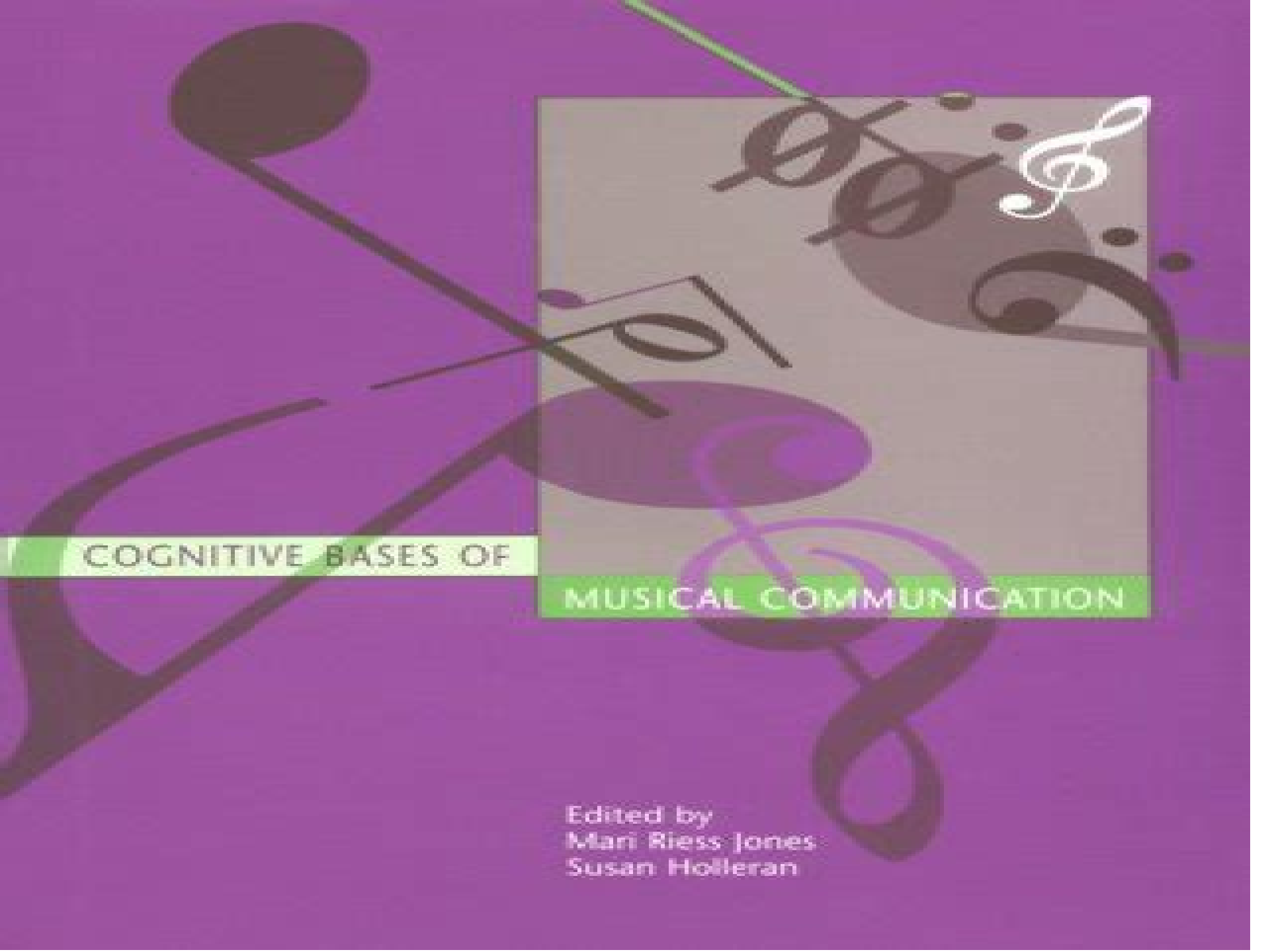


The background is a solid purple color. Overlaid on this are several abstract, stylized musical notations in dark purple and black. A large, thick, curved line resembling a bass clef or a large note stem is on the left. In the upper right, there are several smaller, more complex shapes that look like musical notes or symbols. A thin, light green line runs diagonally from the top left towards the center. The title text is centered horizontally across the middle of the image, with 'COGNITIVE BASES OF' on one line and 'MUSICAL COMMUNICATION' on the line below it, both in white capital letters. The editors' names are at the bottom right in white text.

COGNITIVE BASES OF

MUSICAL COMMUNICATION

Edited by
Mari Riess Jones
Susan Holleran

Cognitive Bases Of Musical Communication

Harold E. Fiske



Cognitive Bases Of Musical Communication:

Cognitive Bases of Musical Communication Mari Riess Jones, Susan Holleran, American Psychological Association, Ohio State University, 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 **MENC Handbook of Musical Cognition and Development** Richard Colwell, 2006-02-23 This text provides the theoretical and practical techniques that explain meaning and understanding in music It gives coverage of such topics as the development of skills in music performance research on communicating music expressiveness and more Machine Musicianship Robert Rowe, 2004-01-30 Musicians begin formal training by acquiring a body of musical concepts commonly known as musicianship These concepts underlie the musical skills of listening performance and composition Like humans computer music programs can benefit from a systematic foundation of musical knowledge This book explores the technology of implementing musical processes such as segmentation pattern processing and interactive improvisation in computer programs It shows how the resulting applications can be used to accomplish tasks ranging from the solution of simple musical problems to the live performance of interactive compositions and the design of musically responsive installations and Web sites Machine Musicianship is both a programming tutorial and an exploration of the foundational concepts of musical analysis performance and composition The theoretical foundations are derived from the fields of music theory computer music music cognition and artificial intelligence The book will be of interest to practitioners of those fields as well as to performers and composers The concepts are programmed using C and Max The accompanying CD ROM includes working versions of the examples as well as source code and a hypertext document showing how the code leads to the program s musical functionality *Beethoven's Anvil* William Benzon, 2002 7F Why 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 PSYCHOLOGICAL FOUNDATIONS OF MUSICAL BEHAVIOR Rudolf E. Radocy, J. David Boyle, 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

Learning in a Musical Key

Lisa M. Hess, 2011-09-15 Learning in a Musical Key examines the multidimensional problem of the relationship between music and theological education Lisa Hess argues that in a delightful and baffling way musical learning has the potential to significantly alter and inform our conception of the nature and process of theological learning In exploring this exciting intersection of musical learning and theological training Hess asks two probing questions First What does learning from music in a performative mode require Classical modes of theological education often founder on a dichotomy between theologically musical and educational discourses It is extremely difficult for many to see how the perceived nonmusical learn from music Is musicality a universally human potential In exploring this question Hess turns to the music learning theory of Edwin Gordon which explores music's unique mode of teaching learning its primarily aural oral mode This challenge leads to the study's second question How does a theologian in the disciplinary sense integrate a performative mode into critical discourse Tracking the critical movements of this problem Hess provides an inherited transformational logic as a feasible path for integrating a performative mode into multidimensional learning This approach emerges as a distinctly relational embodied multidimensional and non correlational performative mode theology that breaks new ground in the contemporary theological landscape As an implicitly trinitarian method rooted in the relationality of God this non correlational method offers a practical theological contribution to the discipline of Christian spirituality newly claimed here as a discipline of transformative teaching learning through the highly contextualized and self implicated scholar into relationally formed communities and ultimately into the world

The Music Practitioner Jane W. Davidson, 2017-07-05 Useful work has been done in recent years in the areas of music psychology philosophy and education yet this is the first book to provide a wide assessment of what practical benefits this research can bring to the music practitioner With 25 chapters by writers representing a broad range of perspectives this volume is able to highlight many of the potential links between music

research and practice The chapters are divided into five main sections Section one examines practitioners use of research to assist their practice and the ways in which they might train to become systematic researchers Section two explores research centred on perception and cognition while section three looks at how practitioners have explored their everyday work and what this reveals about the creative process Section four focuses on how being a musician affects an individual's sense of self and the how others perceive him or her The essays in section five outline the new types of data that creative researchers can provide for analysis and interpretation The concluding chapter discusses that key question what makes music affect us in the way it does The research findings in each chapter provide useful sources of data and raise questions that are applicable across the spectrum of music related disciplines Moreover the research methodologies applied to a specific question may have broader application for readers wishing to take on research themselves

The Routledge Companion to Music Cognition Richard Ashley, Renee Timmers, 2017-06-26 WINNER OF THE SOCIETY OF MUSIC THEORY'S 2019 CITATION OF SPECIAL MERIT FOR MULTI AUTHORED VOLUMES The Routledge Companion to Music Cognition 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 Such topics include Music's impact on physical and emotional health Music cognition in various genres Music cognition in diverse populations including people with amusia and hearing impairment The relationship of music to learning and accomplishment in academics sport and recreation The broader sociological and anthropological uses of music 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 The Routledge Companion to Music Cognition seeks to encourage readers to understand connections between the laboratory and the everyday in their musical lives

Musical Emotions Explained Patrik N. Juslin, 2019 Can music really arouse emotions If so what emotions and how Based on ground breaking research *Musical Emotions Explained* explores how music expresses and arouses emotions and how it becomes an object of aesthetic judgments The book is accessibly written by one of the leading researchers in the field worldwide

Music and the Mind Irène Deliège, Jane Davidson, John A. Sloboda, 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 Handbook of Music and Emotion Patrik N. Juslin, John Sloboda, 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 Oxford Handbook of Music Psychology Susan Hallam, Ian Cross, Michael Thaut, 2016-01-14 The second 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 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

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

Music Interventions for Neurodevelopmental Disorders Alessandro Antonietti, Barbara Colombo, Braelyn R. DeRocher, 2018-08-10 This book explores how music can improve skills that are impaired in some neurodevelopmental disorders including ADHD attention deficit hyperactivity disorder autism and Rett syndrome Rehabilitation interventions based on the use of music termed music therapy are relatively widespread but not all are supported by empirical evidence This book offers readers an updated and scientifically grounded perspective on this theory and argues that music can be effective in promoting the acquisition of some basic mental abilities Chapters present some of the latest research and data on how musical activities can lead children affected by neurodevelopmental disorders to improve those skills including examples of training programs and exercises The book will be a valuable resource for therapists rehabilitators psychologists educators musicians researchers as well as anyone interested in exploring the potential in music for human growth

Audionarratology Jarmila Mildorf, Till Kinzel, 2016-04-25 Audionarratology is a new postclassical narratology that explores interfaces of sound voice music and narrative in different media and across disciplinary boundaries Drawing on sound studies and transmedial narratology audionarratology combines concepts from both while also offering fresh insights Sound studies investigate sound in its various manifestations from disciplinary angles as varied as anthropology history sociology acoustics articulatory phonetics musicology or sound psychology Still a specifically narrative focus is often missing Narratology has broadened its scope to look at narratives from transdisciplinary and transmedial perspectives However there is a bias towards visual or audio visual media such as comics and graphic novels film TV hyperfiction and pictorial art The aim of this book is to foreground the oral and aural sides of storytelling asking how sound voice and music support narrative structure or even assume narrative functions in their own right It brings together cutting edge research on forms of sound narration hitherto neglected in narratology radio plays audiobooks audio guides mobile phone theatre performance poetry concept albums digital stories computer games songs

Oxford Handbook of Music Psychology Susan Hallam, Ian Cross, Michael Thaut, 2011-05-26 The field of Music Psychology has grown dramatically in the past 20 years to emerge from being just a minor topic to one of mainstream interest within the brain sciences However until now there has been no comprehensive reference text in the field The Oxford Handbook of Music Psychology is a landmark text providing for the first time ever a comprehensive overview of the latest developments in this fast growing area of research With contributions from over fifty experts in the field the range and depth of coverage is unequalled All the chapters combine a solid review of the relevant literature with well reasoned arguments and robust discussions of the major findings as well as original insights and suggestions for future work Written by leading experts the 52 chapters are divided into 11 sections covering both experimental and theoretical perspectives each edited by an internationally recognised authority Ten sections each 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 our everyday lives music therapy and conceptual frameworks In each section expert authors critically review the literature highlight current issues and explore possibilities for the future The final section examines how in recent years the study of music psychology has broadened to include a range of other scientific disciplines It considers the way that the research has developed in relation to technological advances fostering links across the field and providing an overview of the areas where the field needs further development in the future The Oxford Handbook of Music Psychology will be the essential reference text for students and researchers across psychology and neuroscience

The Oxford Handbook of Philosophy in Music Education Wayne Bowman, Ana Lucia Frega, 2012-06-01 Music education thrives on philosophical inquiry the systematic and critical examination of beliefs and assumptions Yet philosophy often considered abstract and irrelevant is often absent from the daily life of music instructors In The Oxford Handbook of Philosophy in Music Education editors Wayne D Bowman and Ana Lucia Frega have drawn together a variety of philosophical perspectives from the profession's most exciting scholars Rather than relegating philosophical inquiry to moot questions and abstract situations the contributors to this volume address everyday concerns faced by music educators everywhere demonstrating that philosophy offers a way of navigating the daily professional life of music education and proving that critical inquiry improves enriches and transforms instructional practice for the better Questioning every musical practice instructional aim assumption and conviction in music education The Oxford Handbook of Philosophy in Music Education presents new and provocative approaches to the practice of teaching music Bowman and Frega go deeper than mere advocacy or a single point of view but rather conceive of philosophy as a dynamic process of debate and reflection that must constantly evolve to meet the shifting landscapes of music education In place of the definitive answers often associated with philosophical work Bowman and Frega offer a fascinating cross section of often contradictory approaches and viewpoints By bringing together essays by both established and up and coming scholars from six continents Bowman and Frega go beyond the Western monopoly of philosophical practice and acknowledge the diversity of cultures instructors and students who take part in music education This range of perspectives invites broader participation in music instruction and presents alternative answers to many of the field's most pressing questions and issues By acknowledging the inherent plurality of music educational practices the Handbook opens up the field in new and important ways Emphasizing clarity fairness rigor and utility above all The Oxford Handbook of Philosophy in Music Education challenges music educators around the world to make their own decisions and ultimately contribute to the conversation themselves

Music in Everyday Life Tia DeNora, 2000-06-08 The power of music to influence mood create scenes routines and occasions is widely recognised and this is reflected in a strand of social theory from Plato to Adorno that portrays music as an influence on character social structure and action There have however been few attempts to specify this power empirically and to provide

theoretically grounded accounts of music's structuring properties in everyday experience *Music in Everyday Life* uses a series of ethnographic studies an aerobics class karaoke evenings music therapy sessions and the use of background music in the retail sector as well as in depth interviews to show how music is a constitutive feature of human agency Drawing together concepts from psychology sociology and socio linguistics it develops a theory of music's active role in the construction of personal and social life and highlights the aesthetic dimension of social order and organisation in late modern societies

Applied Musicology Adam Ockelford, 2013 *Applied Musicology* explores and demonstrates how musicology can influence and inform the psychological study of music Including chapters on a range of topics including perfect pitch music and autistic savants and anticipatory processes in music the book establishes and lays the foundations for a new field of enquiry

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