Cognitive Bases Of Musical Communication

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Cognitive Bases Of Musical Communication ***2024-06-07***

BARKER AIYANA

The Psychology of Music GRIN Verlag
How is it that humans are able to organize seemingly random sounds into the captivating sonic structures we call music? In this volume, Lawrence M. Zbikowski argues that humans' unique ability to correlate sounds with dynamic processes provides the basis for the construction of meaningful musical utterances - that is, a foundation for musical grammar. Building on a framework for grammar developed by cognitive linguists over the past three decades and the pathbreaking research set out in his earlier book, Conceptualizing Music (OUP 2002), Zbikowski explains how the ability to draw analogies between widely differing domains allowing humans to connect sequences of musical sounds with emotion processes, physical gestures, and the steps of dance. He shows how these connections underpin an evocative movement from a cantata by J.S. Bach, guide our understanding of gestural choreographies by Fred Astaire and Charlie Chaplin, and frame connections between movement and music in French courtly dance and the Viennese waltz. Through thorough surveys of research in cognitive science and careful analyses of works by composers ranging from Bach, Brahms, and Schubert to Jerome Kern, Zbikowski explores the unique resources for communication offered by music and examines how these differ from those of language. Foundations of Musical Grammar is sure to be an instant - and enticingly controversial - classic within the evolving literature addressing the many complex intersections of music and language. -- from dust jacket.
Handbook of Music and Emotion Oxford University Press
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.
Psychology for Musicians GRIN Verlag
"Bringing together leading researchers from a variety of academic and applied backgrounds, this book examines how music can be used to communicate, as well as the biological, cognitive, social, and cultural processes which underlie such communication."--BOOK JACKET.
Music and the Mind Machine Oxford University Press
For most of the history of film-making, music has played an integral role serving many functions - such as conveying emotion, heightening tension, and influencing interpretation and inferences about events and characters. More recently, with the enormous growth of the gaming industry and the Internet, a new role for music has emerged. However, all of these applications of music depend on complex mental processes which are being identified through research on human participants in multimedia contexts. The Psychology of Music in Multimedia is the first book dedicated to this fascinating topic. The Psychology of Music in Multimedia presents a wide range of scientific research on the psychological processes involved in the integration of sound and image when engaging with film, television, video, interactive games, and computer interfaces. Collectively, the rich chapters in this edited volume represent a comprehensive treatment of the existing research on the multimedia experience, with the aim of disseminating the current knowledge base and inspiring future scholarship. The focus on empirical research and the strong psychological framework make this book an exceptional and distinctive contribution to the field. The international collection of contributors represents eight countries and a broad range of disciplines including psychology, musicology, neuroscience, media studies, film, and communications. Each chapter includes a comprehensive review of the topic and, where appropriate, identifies models that can be empirically tested. Part One presents contrasting theoretical approaches from cognitive psychology, philosophy, semiotics, communication, musicology, and neuroscience. Part Two reviews research on the structural aspects of music and multimedia, while Part Three focuses on research examining the influence of music on perceived meaning in the multimedia experience. Part Four explores empirical findings in a variety of real-world applications of music in multimedia including entertainment and educational media for children, video and computer games, television and online advertising, and auditory displays of information. Finally, the closing chapter in Part Five identifies emerging themes and points to the value of broadening the scope of research to encompass multisensory, multidisciplinary, and cross-cultural perspectives to advance our understanding of the role of music in multimedia. This is a valuable book for those in the fields of music psychology and musicology, as well as film and media studies.
Music, Language, and the Brain Oxford University Press
On interpreting musical phenomena in terms of mental function
MENC Handbook of Musical Cognition and Development Oxford University Press
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.
The Illiterate Listener MIT Press
An enactive account of musicality that proposes new ways of thinking about musical experience, musical development in infancy, music and evolution, and more. Musical Bodies, Musical Minds offers an innovative account of human musicality that draws on recent developments in embodied cognitive science. The authors explore musical cognition as a form of sense-making that unfolds across the embodied, environmentally embedded, and sociomaterially extended dimensions that compose the enactment of human worlds of meaning. This perspective enables new ways of understanding musical experience, the development of musicality in infancy and childhood, music’s emergence in human evolution, and the nature of musical emotions, empathy, and creativity. Developing their account, the authors link a diverse array of ideas from fields including neuroscience, theoretical biology, psychology, developmental studies, social cognition, and education. Drawing on these insights, they show how dynamic processes of adaptive body-brain-environment interactivity drive musical cognition across a range of contexts, extending it beyond the personal (inner) domain of musical agents and out into the material and social worlds they inhabit and influence. An enactive approach to musicality, they argue, can reveal important aspects of human being and knowing that are often lost or obscured in the modern technologically driven world.
This Is Your Brain on Music Oxford University Press
What are the mental processes involved in listening to, performing, and composing music? What is involved in "understanding" a piece of music? How are such skills acquired? Questions such as these form the basis of the cognitive psychology of music. The author addresses these questions by surveying the growing experimental literature on the subject. The author does not simply review existing research, but takes a critical look at what has been achieved in the subject, introducing such topics as composition and musical skill in non-literate cultures. He draws freely on his own knowledge and experience as a practicing musician as well as a psychologist to provide an overview that is scholarly and also accessible to the general reader. -- From publisher's description.
Tonal Pitch Space Oxford University Press
What is it that accounts for the differences between musical beginners, advanced music makers, and world class performers? Virtually everyone likes music and has the capacity to be musical in some way (despite what some may say about themselves). Yet far fewer people come to be so involved with it that they identify themselves as musicians, and fewer still become musicians of international class. Psychology for Musicians provides the basis for answering this question. Examining the processes that underlie the acquisition of musical skills, Lehmann, Sloboda, and Woody provide a concise, accessible, and up-to-date introduction to psychological research for musicians.
The psychology of music in multimedia OUP Oxford
Human speech and music share a number of similarities and differences. One of the closest similarities is their temporal nature as both (i) develop over time, (ii) form sequences of temporal intervals, possibly differing in duration and acoustical marking by different spectral properties, which are perceived as a rhythm, and (iii) generate metrical expectations. Human brains are particularly efficient in perceiving, producing, and processing fine rhythmic information in music and speech. However a number of critical questions remain to be answered: Where does this human sensitivity for rhythm arise? How did rhythm cognition develop in human evolution? How did environmental rhythms affect the evolution of brain rhythms? Which rhythm-specific neural circuits are shared between speech and music, or even with other domains? Evolutionary processes’ long time scales often prevent direct observation: understanding the psychology of rhythm and its evolution requires a close-fitting integration of different perspectives. First, empirical observations of music and speech in the field are contrasted and generate testable hypotheses. Experiments exploring linguistic and musical rhythm are performed across sensory modalities, ages, and animal species to address questions about domain-specificity, development, and an evolutionary path of rhythm. Finally, experimental insights are integrated via synthetic modeling, generating testable predictions about brain oscillations underlying rhythm cognition and its evolution. Our understanding of the cognitive, neurobiological, and evolutionary bases of rhythm is rapidly increasing. However, researchers in different fields often work on parallel, potentially converging strands with little mutual awareness. This research topic builds a bridge across several disciplines, focusing on the cognitive neuroscience of rhythm as an evolutionary process. It includes contributions encompassing, although not limited to: (1) developmental and comparative studies of rhythm (e.g. critical acquisition periods, innateness); (2) evidence of rhythmic behavior in other species, both spontaneous and in controlled experiments; (3) comparisons of rhythm processing in music and speech (e.g. behavioral experiments, systems neuroscience perspectives on music-speech networks); (4) evidence on rhythm processing across modalities and domains; (5) studies on rhythm in interaction and context (social, affective, etc.); (6) mathematical and computational (e.g. connectionist, symbolic) models of “rhythmicity” as an evolved behavior.
Grounding the Analysis of Cognitive Processes in Music Performance Penguin
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.
Rhythm, Music, and the Brain Taylor & Francis
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 Musical Mind MIT Press

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.

Foundations in Music Psychology Elsevier

Through the systematic analysis of data from music rehearsals, lessons, and performances, this book develops a new conceptual framework for studying cognitive processes in musical activity. Grounding the Analysis of Cognitive Processes in Music Performance draws uniquely on dominant paradigms from the fields of cognitive science, ethnography, anthropology, psychology, and psycholinguistics to develop an ecologically valid framework for the analysis of cognitive processes during musical activity. By presenting a close analysis of activities including instrumental performance on the bassoon, lessons on the guitar, and a group rehearsal, chapters provide new insights into the person/instrument system, the musician’s use of informational resources, and the organization of perceptual experience during musical performance. Engaging in musical activity is shown to be a highly dynamic and collaborative process invoking tacit knowledge and coordination as musicians identify targets of focal awareness for themselves, their colleagues, and their students. Written by a cognitive scientist and classically trained bassoonist, this specialist text builds on two decades of music performance research; and will be of interest to researchers, academics, and postgraduate students in the fields of cognitive psychology and music psychology, as well as musicology, ethnomusicology, music theory, and performance science. Linda T. Kaastra has taught courses in cognitive science, music, and discourse studies at the University of British Columbia (UBC) and Simon Fraser University. She earned a PhD from UBC’s Individual Interdisciplinary Graduate Studies Program.

Music and Familiarity OUP Oxford

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

The Music Practitioner Charles C Thomas Publisher

Seminar paper from the year 2011 in the subject American Studies - Linguistics, grade: 2,0, Humboldt-University of Berlin (Institut für Anglistik und Amerikanistik), course: Language vs. Culture? A Comparison between Language and Music, language: English, abstract: Language and music—-both can be found in every human society—-are the most basic socio-cognitive domains of the human species. At first glance, they share fundamental similarities, such as being based on acoustic modalities and involving complex sound sequences. Language, as well as music, functions as a means of communication and a form of expression. Both systems are organized into hierarchically structured sequences, and a written system was developed for language and for music. The interest in music-language relations has a long history, of course, and does not originate with modern cognitive science: "The topic has long drawn interest from a wide range of thinkers, including philosophers, biologists, poets, composers, linguists, and musicologists. Over 2,000 years ago, Plato claimed that the power of certain musical modes to uplift the spirit stemmed from their resemblance to the sounds of noble speech (Neubauer, 1986). Much later, Darwin (1871) considered how a form of communication intermediate between modern language and music may have been the origin of our species’ communicative abilities. Many other historical figures have contemplated music-language relations, including Vincenzo Galilei (father of Galileo), Jean-Jacques Rousseau, and Ludwig Wittgenstein. This long line of speculative thinking has continued down to the modern era (e.g., Bernstein, 1976). In the era of cognitive science, however, research into this topic is undergoing a dramatic shift, using new concepts and tools to advance from suggestions and analogies to empirical research." (Cp. PATEL (2008): Music, Language, and the Brain) The production of music and language is a prime example of the human brain’s capacities. But does the brain process music as it processes language? Are language and music processed in the same hemisphere(s)? Are linguistic and musical irregularities processed by the same brain area(s)? What are the cognitive differences and similarities? And how can brain activity be measured? These and other very complex questions are to be approached in this seminar paper. The central interest is to explore and compare some of the structural and cognitive properties of language and music (and the links between them) in order to find out whether music is language-like in certain regards. The central questions are: Does music have something like a grammar or syntax? Is music able to transfer meaningful information? Chapter 2.1 examines the structural units (...)

Musical Cognition Routledge

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.

PSYCHOLOGICAL FOUNDATIONS OF MUSICAL BEHAVIOR Academic Press

"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)

Handbook of Neurologic Music Therapy Oxford University Press

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.

Communicative Musicality Routledge

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.