



The Cognition of Basic Musical Structures

David Temperley

The Cognition Of Basic Musical Structures

Mark Spicer



The Cognition Of Basic Musical Structures:

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

The Memetics of Music Steven Jan, 2017-07-05 Richard Dawkins's formulation of the meme concept in his 1976 classic *The Selfish Gene* has inspired three decades of work in what many see as the burgeoning science of memetics Its underpinning theory proposes that human culture is composed of a multitude of particulate units memes which are analogous to the genes of biological transmission These cultural replicators are transmitted by imitation between members of a community and are subject to mutational evolutionary pressures over time Despite Dawkins and several others using music in their exemplifications of what might constitute a meme these formulations have generally been quite rudimentary even now This study is the first musicologically orientated attempt systematically to apply the theory of memetics to music In contrast to the two points of view normally adopted in music theory and analysis namely those of the listener and the composer the purpose of this book is to argue for a distinct and illuminating third perspective This point of view is metaphorical and anthropomorphic and the metaphor is challenging and controversial but the way of thinking adopted has its basis in well founded scientific principles and it is capable of generating insights not available from the first two standpoints The perspective is that of the selfish replicated musical pattern itself and adopting it is central to memetics The approach taken is both theoretical and analytical Starting with a discussion of evolutionary thinking within musicology Jan goes on to cover the theoretical aspects of the memetics of music ranging from quite abstract philosophical speculation to detailed consideration of what actually constitutes a meme in music In doing so Jan draws upon several approaches current in music theory including Schenkerism and Narmour's implication realization model To demonstrate the practical utility of the memetic perspective Chapter 6 applies it analytically tracing the

transmission of

Musical Communication Dorothy Miell, Raymond MacDonald, David J. Hargreaves, 2005-07-14 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

Oxford Handbook of Evolutionary Psychology Robin Ian MacDonald Dunbar, Louise Barrett, 2007 The Oxford Handbook of Evolutionary Psychology is the definitive comprehensive and authoritative text on this burgeoning field With contributions from over fifty 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 Perception Mari Riess Jones, Richard R. Fay, Arthur N. Popper, 2010-08-17 The Springer Handbook of Auditory Research presents a series of comprehensive and synthetic reviews of the fundamental topics in modern auditory research The volumes are aimed at all individuals with interests in hearing research including advanced graduate students post doctoral researchers and clinical investigators The volumes are intended to introduce new investigators to important aspects of hearing science and to help established investigators to better understand the fundamental theories and data in fields of hearing that they may not normally follow closely Each volume presents a particular topic comprehensively and each serves as a synthetic overview and guide to the literature As such the chapters present neither exhaustive data reviews nor original research that has not yet appeared in peer reviewed journals The volumes focus on topics that have developed a solid data and conceptual foundation rather than on those for which a literature is only beginning to develop New research areas will be covered on a timely basis in the series as they begin to mature

Statistical Learning and Language Acquisition Patrick Rebuschat, John N. Williams, 2012-10-01 Open publication This volume brings together contributors from cognitive psychology theoretical and applied linguistics as well as computer science in order to assess the progress made in statistical learning research and to determine future directions An important objective is to critically examine the role of statistical learning in language acquisition While most contributors agree that statistical learning plays a central role in language acquisition they have differing views This book will promote the development of the field by fostering discussion and collaborations across disciplinary boundaries

Computational Methods for the Analysis of Musical Structure Craig Stuart Sapp, 2011 Music is an art form which is realized in time This dissertation presents computational methods for examining the temporality of music at multiple time scales so that both short term surface features and deeper long term structures can be studied and related to each other The methods are applied in particular to musical key analysis Chapters 2 4 and also adapted for use in performance analysis Chapters 5 6 The essential methodology is to examine all sequential time scales within a piece using some analytic process and then arrange a summary of the analytic results into a maximally overlapped arrangement Chapter 2 defines a two dimensional plotting domain for displaying musical features at all possible time scales which forms a basis for further analysis methods The resulting structures in the plots can be examined subjectively as a navigational aid in the music as illustrated in Chapters 3

and 5 They can also be used to extract musically relevant information as discussed in Chapters 4 and 6

Rock Music Mark Spicer, 2017-07-05 This volume gathers together twenty articles from among the best scholarly writing on rock music published in academic journals over the past two decades These diverse essays reflect the wide range of approaches that scholars in various disciplines have applied to the study of rock from those that address mainly the historical sociological cultural and technological factors that gave rise to this music to those that focus primarily on analysis of the music itself This collection of articles some of which are now out of print or otherwise difficult to access provides an overview of the current state of research in the field of rock music and includes an introduction which contributes to the ongoing debate over the distinction or lack thereof between rock and pop

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

Analytical and Cross-Cultural Studies in World Music Michael Tenzer, John Roeder, 2011-10-06 This collection presents intriguing explanations of extraordinary musical creations from across the world concentrating on how the music works as sound in process It suggests analytical approaches that apply across cultures proposes a new way of classifying music and treats provocative questions about the juxtaposition of music from different cultures

Connectionist Representations of Tonal Music Michael R. W. Dawson, 2018-03-13 Previously artificial neural networks have been used to capture only the informal properties of music However cognitive scientist Michael Dawson found that by training artificial neural networks to make basic judgments concerning tonal music such as identifying the tonic of a scale or the quality of a musical chord the networks revealed formal musical properties that differ dramatically from those typically presented in music theory For example where Western music theory identifies twelve distinct notes or pitch classes trained artificial neural networks treat notes as if they belong to only three or four pitch classes a wildly different interpretation of the components of tonal music Intended to introduce readers to the use of artificial neural networks in the study of music this volume contains numerous case studies and research findings that address problems related to identifying scales keys classifying musical chords and learning jazz chord progressions A detailed analysis of the internal structure of trained networks could yield important contributions to the field of music cognition

Music in the Social and Behavioral Sciences William Forde Thompson, 2014-07-18 This first definitive reference resource to take a broad interdisciplinary approach to the nexus between music and the social and behavioral sciences examines how music affects human beings and their interactions in and with the world The interdisciplinary nature of the work provides a starting place for students to situate the status of music within the social sciences in fields such as anthropology communications psychology linguistics sociology sports political science and economics as well as biology and the health sciences Features Approximately 450 articles arranged in A to Z fashion and richly illustrated with photographs provide the social and behavioral context for examining the importance of music in society Entries are authored and signed by experts in the field and conclude with references and further readings

as well as cross references to related entries A Reader's Guide groups related entries by broad topic areas and themes making it easy for readers to quickly identify related entries A Chronology of Music places material into historical context a Glossary defines key terms from the field and a Resource Guide provides lists of books academic journals websites and cross references The multimedia digital edition is enhanced with video and audio clips and features strong search and browse capabilities through the electronic Reader's Guide detailed index and cross references Music in the Social and Behavioral Sciences available in both multimedia digital and print formats is a must have reference for music and social science library collections

What Is a Cadence? Markus Neuwirth, Pieter Bergé, 2015-04-23 The variety and complexity of cadence The concept of closure is crucial to understanding music from the classical style This volume focuses on the primary means of achieving closure in tonal music the cadence Written by leading North American and European scholars the nine essays assembled in this volume seek to account for the great variety and complexity inherent in the cadence by approaching it from different sub disciplinary angles including music analytical theoretical historical psychological experimental as well as linguistic Each of these essays challenges in one way or another our common notion of cadence Controversial viewpoints between the essays are highlighted by numerous cross references Given the ubiquity of cadences in tonal music in general this volume is aimed not only at a broad portion of the academic community scholars and students alike but also at music performers Contributors Pieter Berg KU Leuven Poundie Burstein City University of New York Vasili Byros Northwestern University William Caplin McGill University Felix Diergarten Schola Cantorum Basiliensis Nathan John Martin Yale University KU Leuven Danuta Mirka University of Southampton Markus Neuwirth KU Leuven Julie Pedneault Deslauriers University of Ottawa Martin Rohrmeier Massachusetts Institute of Technology and David Sears McGill University

Musical Agency and the Social Listener Cora S. Palfy, 2021-10-21 Music as a narrative drama is an intriguing idea which has captured explicit music theoretical attention since the nineteenth century Investigations into narrative characters or personae has evolved into a sub field musical agency In this book Palfy contends that music has the potential to engage us in social processes and that those processes can be experienced as a social interaction with a musical agent She explores the overlap between the psychological processes in which we participate in order to understand and engage with people and those we engage in when we listen to music Thinking of musical agency as a form of social process is quite different from existing theoretical frameworks for agency It implies that we come to musical analysis by way of intuition that our ideas are already partially formed based on our experience of the piece and what it makes us feel or how it makes us sense it as any other when we choose to analyze and interpret it Palfy's focus on social processes is a very effective way to pinpoint when and why it is that our attention is captured and engaged by musical agents

The Musical Language of Italian Opera, 1813-1859 William Nathan Rothstein, 2023 The Musical Language of Italian Opera 1813 1859 examines operatic music by five Italian composers Rossini Bellini Mercadante Donizetti and Verdi and one non Italian Meyerbeer showing how certain

recurring principles define a distinctively Italian practice that left its mark on the German repertoire more familiar to music theorists

Music as an Art Roger Scruton, 2018-08-23 In the latest of his books exploring a lifetime's passion for music bestselling author and philosopher Roger Scruton brings his immense critical faculties to bear on a panoply of different musical genres both contemporary and classical Music as an Art begins by examining music through a philosophical lens engaging in discussions about tonality music and the moral life music and cognitive science and German idealism as well as recalling the author's struggle to encourage his students to distinguish the qualities of good music Scruton then explains via erudite chapters on Schubert Britten Rameau opera and film how we can develop greater judgement in music recognising both good taste and bad establishing musical values as well as musical pleasures As Scruton argues in this book in earlier times our musical culture had secure foundations in the church the concert hall and the home in the ceremonies and celebrations of ordinary life religion and manners Yet we no longer live in that world Fewer people now play instruments and music is for many a form of largely solitary enjoyment As he shows in Music as an Art we live at a critical time for classical music and this book is an important contribution to the debate of which we stand in need concerning the place of music in Western civilization

The Psychology of Music Diana Deutsch, 2012-10-29 The Psychology of Music serves as an introduction to an interdisciplinary field in psychology which focuses on the interpretation of music through mental function This interpretation leads to the characterization of music through perceiving remembering creating performing and responding to music In particular the book provides an overview of the perception of musical tones by discussing different sound characteristics like loudness pitch and timbre together with interaction between these attributes It also discusses the effect of computer resources on the psychological study of music through computational modeling In this way models of pitch perception grouping and voice separation and harmonic analysis were developed The book further discusses musical development in social and emotional contexts and it presents ways that music training can enhance the singing ability of an individual The book can be used as a reference source for perceptual and cognitive psychologists neuroscientists and musicians It can also serve as a textbook for advanced courses in the psychological study of music Encompasses the way the brain perceives remembers creates and performs music Contributions from the top international researchers in perception and cognition of music Designed for use as a textbook for advanced courses in psychology of music

The Oxford Handbook of Music and the Body Dr. Youn Kim, Dr. Sander L. Gilman, 2019-08-01 The presence of the phenomenological body is central to music in all of its varieties and contradictions With the explosion of scholarly works on the body in virtually every field in the humanities the social as well as the biomedical sciences the question of how such a complex understanding of the body is related to music with its own complexity has been investigated within specific disciplinary perspectives The Oxford Handbook of Music and the Body brings together scholars from across these fields providing a platform for the discussion of the multidimensional interfaces of music and the body The book is organized into six sections each discussing a topic that

defines the field the moving and performing body the musical brain and psyche embodied mind embodied rhythm the disabled and sexual body music as medicine and the multimodal body Connecting a wide array of diverse perspectives and presenting a survey of research and practice the Handbook provides an introduction into the rich world of music and the body

The Oxford Handbook of Critical Concepts in Music Theory Alexander Rehding, Steven Rings, 2019-11-19

Music Theory has a lot of ground to cover Especially in introductory classes a whole range of fundamental concepts are introduced at fast pace that can never be explored in depth or detail as other new topics become more pressing The short time we spend with them in the classroom belies the complexity and in many cases the contradictions underlying these concepts This book takes the time to tarry over these complexities probe the philosophical assumptions on which these concepts rest and shine a light on all their iridescent facets This book presents music theoretical concepts as a register of key terms progressing outwards from smallest detail to discussions of the music theoretical project on the largest scale The approaches individual authors take range from philosophical historical or analytical to systematic cognitive and critical theoretical covering the whole diverse spectrum of contemporary music theory In some cases authors explore concepts that have not yet been widely added to the theorist s toolkit but deserve to be included in other cases concepts are expanded beyond their core repertory of application This collection does not shy away from controversy Taken in their entirety the essays underline that music theory is on the move exploring new questions new repertories and new approaches This collection is an invitation to take stock of music theory in the early twenty first century to look back and to encourage discussion about its future directions Its chapters open up a panoramic view of the contemporary music theoretical landscape with its expanding repertories and changing guiding questions and offers suggestions as to where music theory is headed in years to come

Applications of Evolutionary Computing Mario Giacobini, 2007

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Table of Contents The Cognition Of Basic Musical Structures

1. Understanding the eBook The Cognition Of Basic Musical Structures
 - The Rise of Digital Reading The Cognition Of Basic Musical Structures
 - Advantages of eBooks Over Traditional Books
2. Identifying The Cognition Of Basic Musical Structures
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an The Cognition Of Basic Musical Structures
 - User-Friendly Interface
4. Exploring eBook Recommendations from The Cognition Of Basic Musical Structures
 - Personalized Recommendations
 - The Cognition Of Basic Musical Structures User Reviews and Ratings
 - The Cognition Of Basic Musical Structures and Bestseller Lists
5. Accessing The Cognition Of Basic Musical Structures Free and Paid eBooks

- The Cognition Of Basic Musical Structures Public Domain eBooks
- The Cognition Of Basic Musical Structures eBook Subscription Services
- The Cognition Of Basic Musical Structures Budget-Friendly Options
- 6. Navigating The Cognition Of Basic Musical Structures eBook Formats
 - ePub, PDF, MOBI, and More
 - The Cognition Of Basic Musical Structures Compatibility with Devices
 - The Cognition Of Basic Musical Structures Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of The Cognition Of Basic Musical Structures
 - Highlighting and Note-Taking The Cognition Of Basic Musical Structures
 - Interactive Elements The Cognition Of Basic Musical Structures
- 8. Staying Engaged with The Cognition Of Basic Musical Structures
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers The Cognition Of Basic Musical Structures
- 9. Balancing eBooks and Physical Books The Cognition Of Basic Musical Structures
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection The Cognition Of Basic Musical Structures
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine The Cognition Of Basic Musical Structures
 - Setting Reading Goals The Cognition Of Basic Musical Structures
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of The Cognition Of Basic Musical Structures
 - Fact-Checking eBook Content of The Cognition Of Basic Musical Structures
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development

- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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