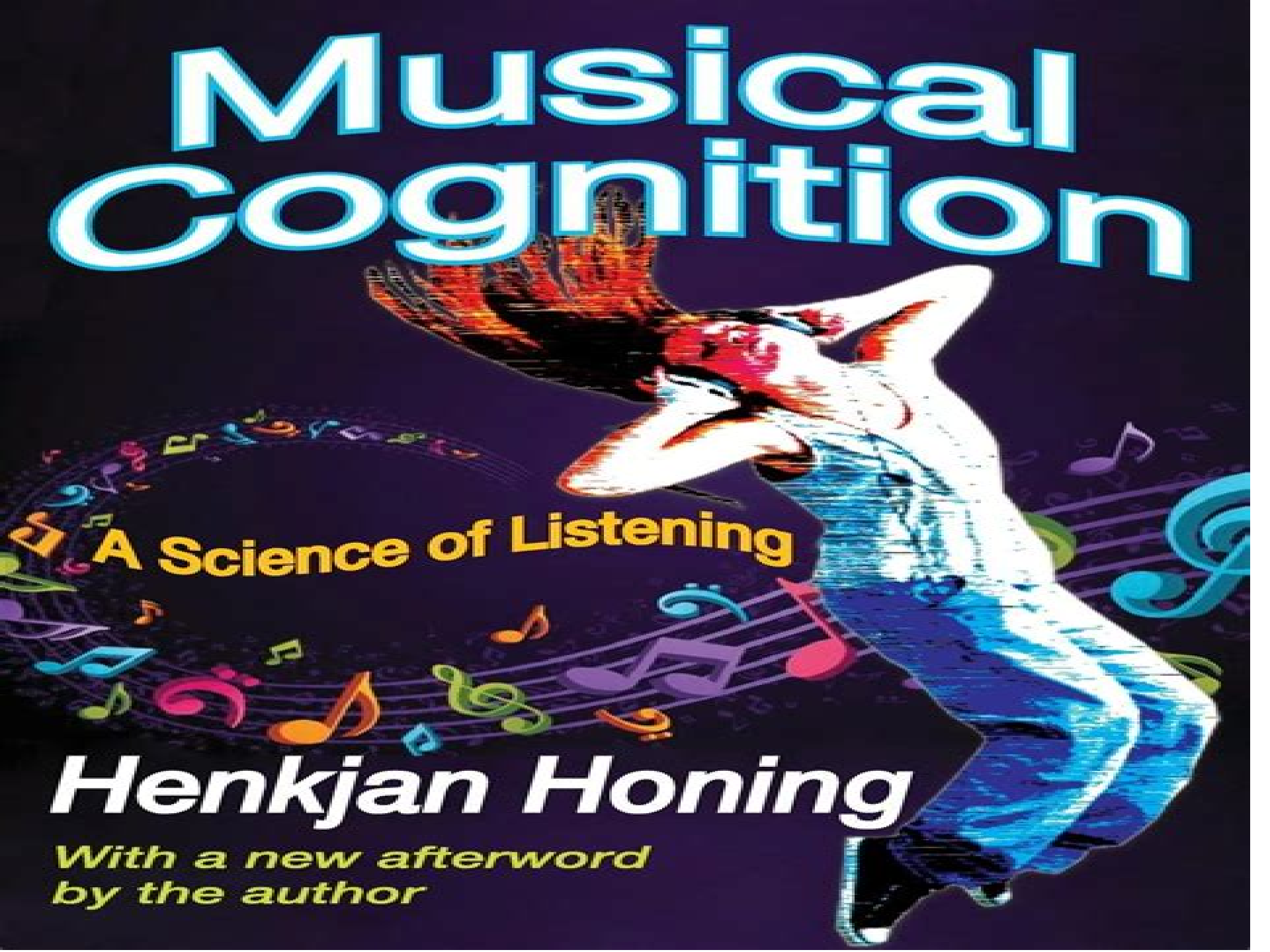


Musical Cognition



A Science of Listening

Henkjan Honing

*With a new afterword
by the author*

Musical Cognition A Science Of Listening

Arnie Cox



Musical Cognition A Science Of Listening:

Musical Cognition Henkjan Honing, 2014 Originally published in 2009 by Nieuw Amsterdam Uitgevers as Iedereen is muzikaal **Musical Cognition** Henkjan Honing, 2017-07-28 Why do people attach importance to the wordless language we call music Musical Cognition suggests that music is a game In music our cognitive functions such as perception memory attention and expectation are challenged yet as listeners we often do not realize that the listener plays an active role in reaching the awareness that makes music so exhilarating soothing and inspiring In reality the author contends listening does not happen in the outer world of audible sound but in the inner world of our minds and brains Recent research in the areas of psychology and neuro cognition allows Henkjan Honing to be explicit in a way that many of his predecessors could not His lucid evocative writing style guides the reader through what is known about listening to music while avoiding jargon and technical diagrams With clear examples the book concentrates on underappreciated musical skills sense of rhythm and relative pitch skills that make people musical creatures Research on how living creatures respond to music supports the conviction that all humans have a unique instinctive attraction to music Everyone is musical Musical Cognition includes a selection of intriguing examples from recent literature exploring the role that an implicit or explicit knowledge of music plays when one listens to it The scope of the topics discussed ranges from the ability of newborns to perceive a beat to the unexpected musical expertise of ordinary listeners The evidence shows that music is second nature to most human beings biologically and socially This paperback edition contains a new afterword that details cutting edge research on musicality and language **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 *Music and the Cognitive Sciences* Stephen McAdams, 1989 **Foundations in Music Psychology** Peter Jason Rentfrow, Daniel J. Levitin, 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

Music in the Human Experience Donald A. Hodges, Gary E. McPherson, 2025-06-16 Music in the Human Experience An Introduction to Music Psychology Third Edition explores the ways in which we make sense of music and how we respond to it cognitively physically and emotionally Written by musicians for musicians while incorporating findings from biology anthropology sociology physics philosophy and education the text presents musical experiences as widely varied and hugely complex affairs How did human beings come to be musical creatures Why do people have emotional responses to music In Music in the Human Experience the authors seek to understand and explain these musical phenomena that lie at the core of what it means to be human New to the Third Edition New co author Gary E McPherson Fresh discussions on in demand topics social justice in music fitness for musicians constructivism and more Increased recognition of non Western music and musical experiences A digital overhaul of the accompanying multimedia tutorials now available via www.musicinthehumanexperience.com Refined and updated content throughout

Springer Handbook of Systematic Musicology Rolf Bader, 2018-03-21 This unique reference book offers a holistic description of the multifaceted field of systematic musicology which is the study of music its production and perception and its cultural historical and philosophical background The seven sections reflect the main topics in this interdisciplinary subject The first two parts discuss musical acoustics and signal processing comprehensively describing the mathematical and physical fundamentals of musical sound generation and propagation The complex interplay of physiology and psychology involved in sound and music perception is covered in the following sections with a particular focus on psychoacoustics and the recently evolved research on embodied music cognition In addition a huge variety of technical applications for professional training music composition and consumer electronics are presented A section on music ethnology completes this comprehensive handbook Music theory and philosophy of music are imbedded throughout Carefully edited and written by internationally respected experts it is an invaluable reference resource for professionals and graduate students alike

Music Cognition: The Basics Henkjan Honing, 2021-09-30 Why do people attach importance to the wordless language we call music Music Cognition The Basics considers the role of our cognitive functions such as perception memory attention and expectation in perceiving making and appreciating music In this volume Henkjan Honing explores the active role these functions play in how music makes us feel exhilarated soothed or inspired Grounded in the latest research in areas of psychology biology and cognitive neuroscience and with clear examples throughout this book

concentrates on underappreciated musical skills such as sense of rhythm beat induction and relative pitch that make people intrinsically musical creatures supporting the conviction that all humans have a unique instinctive attraction to music The scope of the topics discussed ranges from the ability of newborns to perceive a beat to the unexpected musical expertise of ordinary listeners It is a must read for anyone studying the psychology of music auditory perception or simply interested in why we enjoy music the way we do

The Origins of Musicality Henkjan Honing, 2019-08-20 Interdisciplinary perspectives on the capacity to perceive appreciate and make music Research shows that all humans have a predisposition for music just as they do for language All of us can perceive and enjoy music even if we can't carry a tune and consider ourselves unmusical This volume offers interdisciplinary perspectives on the capacity to perceive appreciate and make music Scholars from biology musicology neurology genetics computer science anthropology psychology and other fields consider what music is for and why every human culture has it whether musicality is a uniquely human capacity and what biological and cognitive mechanisms underlie it Contributors outline a research program in musicality and discuss issues in studying the evolution of music consider principles constraints and theories of origins review musicality from cross cultural cross species and cross domain perspectives discuss the computational modeling of animal song and creativity and offer a historical context for the study of musicality The volume aims to identify the basic neurocognitive mechanisms that constitute musicality and effective ways to study these in human and nonhuman animals and to develop a method for analyzing musical phenotypes that point to the biological basis of musicality Contributors Jorge L Armony Judith Becker Simon E Fisher W Tecumseh Fitch Bruno Gingras Jessica Grahn Yuko Hattori Marisa Hoeschele Henkjan Honing David Huron Dieuwke Hupkes Yukiko Kikuchi Julia Kursell Marie Laine Lagrois Hugo Merchant Björn Merker Iain Morley Aniruddh D Patel Isabelle Peretz Martin Rohrmeier Constance Scharff Carel ten Cate Laurel J Trainor Sandra E Trehub Peter Tyack Dominique Vuvan Geraint Wiggins Willem Zuidema

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 illiterate listener* Henkjan Honing, 2014-06-18 Al sinds onze babytijd hebben wij mensen een grote perceptuele gevoeligheid voor zowel de melodische ritmische als dynamische aspecten van spraak en muziek Het gaat voor zover we nu weten om een uniek menselijke aanleg voor het waarnemen interpreteren en waarderen van muziek nog voordat er een woord gesproken of zelfs maar bedacht is Het is het preverbale en preletter stadium waar het muzikale luisteren vol van is Muziek speelt op een intrigerende manier met ons gehoor ons geheugen onze emoties en onze verwachtingen Als luisteraar zijn we ons er vaak niet van bewust maar we spelen een actieve rol bij wat muziek spannend troostend of opwindend maakt omdat luisteren zich niet afspeelt in de buitenwereld van de klinkende muziek maar in de stille binnenwereld van ons hoofd en onze hersenen Henkjan Honing is als KNAW Muller hoogleraar muziekcognitie verbonden aan de capaciteitsgroep muzikwetenschap het Institute for Logic Language and Computation ILLC en het Cognitive Science Center Amsterdam CSCA van de Universiteit van Amsterdam Honing doet onderzoek naar de temporele aspecten van muziek zoals ritme timing en tempo de rol van waarneming aandacht verwachting en geheugen in het proces van het luisteren naar muziek en bestudeert de cognitieve mechanismen die ten grondslag liggen aan muzikaliteit Music, Science, and the Rhythmic Brain Jonathan Berger, Gabe Turow, 2012-03-22 This book studies the effects of repetitive musical rhythm on the brain and nervous system and in doing so integrates diverse fields including ethnomusicology psychology neuroscience anthropology religious studies music therapy and human health It presents aspects of musical rhythm and biological rhythms and in particular rhythmic entrainment in a way that considers cultural context alongside theoretical research and discussions of potential clinical and therapeutic implications Considering the effects of drumming and other rhythmic music on mental and bodily functioning the volume hypothesizes that rhythmic music can have a dramatic impact on mental states sometimes catalyzing profound changes in arousal mood and emotional states via the stimulation of changes in physiological functions like the electrical activity in the brain The experiments presented here make use of electroencephalography EEG galvanic skin response GSR and subjective measures to gain insight into how these mental states are evoked what their relationship is to the music and context of the experience and demonstrate that they are happening in a consistent and reproducible fashion suggesting clinical applications This comprehensive volume will appeal to scholars in cognition ethnomusicology and music perception who are interested in the therapeutic potential of music **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

Musikpsychologie - Musik und Bewegung Wolfgang Auhagen, Claudia Bullerjahn, Christoph Louven, 2019 Musizieren und Singen gehen immer mit körperlicher Bewegung einher und selbst das Hören von Musik kann unbewusste Mitbewegungen auslösen oder zum bewussten Tanzen animieren Band 28 des Jahrbuchs Musikpsychologie enthält neben freien Beiträgen vor allem aktuelle Forschungsberichte zum Thema Musik und Bewegung und greift dabei auch neuere Analysemethoden wie Eyetracking und Motion Capture Verfahren auf

The SAGE International Encyclopedia of Music and Culture Janet Sturman, 2019-02-26 The SAGE Encyclopedia of Music and Culture presents key concepts in the study of music in its cultural context and provides an introduction to the discipline of ethnomusicology its methods concerns and its contributions to knowledge and understanding of the world's musical cultures styles and practices The diverse voices of contributors to this encyclopedia confirm ethnomusicology's fundamental ethos of inclusion and respect for diversity Combined the multiplicity of topics and approaches are presented in an easy to search A-Z format and offer a fresh perspective on the field and the subject of music in culture Key features include Approximately 730 signed articles authored by prominent scholars are arranged A to Z and published in a choice of print or electronic editions Pedagogical elements include Further Readings and Cross References to conclude each article and a Reader's Guide in the front matter organizing entries by broad topical or thematic areas Back matter includes an annotated Resource Guide to further research journals books and associations an appendix listing notable archives libraries and museums and a detailed Index The Index Reader's Guide themes and Cross References combine for thorough search and browse capabilities in the electronic edition

The Evolving Animal Orchestra Henkjan Honing, 2019-03-05 A music researcher's quest to discover other musical species Even those of us who can't play a musical instrument or lack a sense of rhythm can perceive and enjoy music Research shows that all humans possess the trait of musicality We are a musical species but are we the only musical species Is our musical predisposition unique like our linguistic ability In *The Evolving Animal Orchestra* Henkjan Honing embarks upon a quest to discover if humans share the trait of musicality with other animals Charles Darwin believed that musicality was a capacity of all animals human and nonhuman with a clear biological basis Taking this as his starting point Honing a music cognition researcher visits a series of biological research centers to observe the ways that animals respond to music He has studied scientists' accounts of Snowball

the cockatoo who could dance to a musical beat and of Ronan the sea lion who was trained to move her head to a beat Now Honing will be able to make his own observations Honing tests a rhesus monkey for beat perception via an EEG performs a listening experiment with zebra finches considers why birds sing and if they intend their songs to be musical explains why many animals have perfect pitch and watches marine mammals respond to sounds He reports on the unforeseen twists and turns doubts and oversights that are a part of any scientific research and which point to as many questions as answers But as he shows us science is closing in on the biological and evolutionary source of our musicality **Hearing with the Mind**

Carmel Raz,2025 Hearing with the Mind synthesizes two approaches to music cognitive psychology and social history by focusing on the work of John Holden 1729 72 one of the first musical thinkers to propose a detailed account of how the human mind perceives music Carmel Raz investigates Holden s proto cognitive music theory and its afterlife in the writings of the Scottish siblings Walter 1745 1814 and Anne Young 1756 c 1813 within the context of the Scottish Enlightenment Raz shows how the contributions of marginalized figures in the history of music theory reflect Britain s social transformations and global entanglements in the rising age of empire **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

The Science-Music Borderlands Elizabeth H. Margulis,Psyche Loui,Deirdre Loughridge,2023-05-02 Interdisciplinary

essays on music psychology that integrate scientific humanistic and artistic ways of knowing in transformative ways Researchers using scientific methods and approaches to advance our understanding of music and musicality have not yet grappled with some of the perils that humanistic fields concentrating on music have long articulated In this edited volume established and emerging researchers neuroscientists and cognitive scientists musicians historical musicologists and ethnomusicologists build bridges between humanistic and scientific approaches to music studies particularly music psychology Deftly edited by Elizabeth H Margulis Psyche Loui and Deirdre Loughridge *The Science Music Borderlands* embodies how sustained interaction among disciplines can lead to a richer understanding of musical life The essays in this volume provide the scientific study of music with its first major reckoning exploring the intellectual history of the field and its central debates while charting a path forward *The Science Music Borderlands* is essential reading for music scholars from any disciplinary background It will also interest those working at the intersection of music and science such as music teachers performers composers and music therapists Contributors Manuel Anglada Tort Salwa El Sawan Castelo Branco Hu Chuan Peng Laura K Cirelli Alexander W Cowan Jonathan De Souza Diana Deutsch Diandra Duengen Sarah Faber Steven Feld Shinya Fujii Assal Habibi Erin E Hannon Shantala Hegde Beatriz Ilari Jason Jabbour Nori Jacoby Haley E Kragness Grace Leslie Casey Lew Williams Deirdre Loughridge Psyche Loui Diana Mangalagiu Elizabeth H Margulis Randy McIntosh Rita McNamara Eduardo Reck Miranda Daniel M llensiefen Rachel Mundy Florence Ewomazino Nweke Patricia Opondo Aniruddh D Patel Andrea Ravignani Carmel Raz Matthew Sachs Marianne Sarfati Patrick E Savage Huib Schippers Jim Sykes Gary Tomlinson Jamal Williams Maria A G Witek Pamela Z

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

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