

CHAPTER 11

Music Perception and Cognition

TIMOTHY C. JUSTUS AND JAMSHED J. BHARUCHA

INTRODUCTION

Music perception and cognition is the area of cognitive psychology devoted to determining the mental mechanisms underlying our appreciation of music, and in this chapter we review the major findings. We begin with the perception and cognition of pitch, which is the most thoroughly researched area in the field. We then consider perceptual organization in music in the dimension of time, followed by research in musical performance. Next, we review the literature concerning the cognitive neuroscience of music. Finally, we conclude with a discussion of musical universals and origins.

The size of the literature in this field prevents an exhaustive review in the course of a single chapter. The reader is referred to specific reviews in each section, including various chapters appearing in the edited volumes of Deutsch (1982, 1999b), McAdams and Bigand (1993), and Deliège and Sloboda (1997). Additional broad reviews include those by Dowling and Harwood (1986), Krumhansl (1991, 2000a), and Sloboda (1985). For psychologically informed discussions of issues in musical aesthetics, a topic

that will not be discussed here, works by Meyer (1956, 1967, 1973, 2000) and Raffman (1993) are recommended.

PITCH

The Constructive Nature of Pitch Perception

Pitch perception is an excellent example of the pattern-recognition mechanisms used by the auditory system to parse the simultaneous and successive sounds that make up the auditory scene into distinct objects and streams (Bregman, 1990; Chap. 10, this volume). When people listen to music or speech in a naturalistic setting, several instruments or voices may be sounded simultaneously. The brain's task is to parse the frequencies into sound sources. We will focus on the puzzle of virtual pitch and the missing fundamental, which demonstrates this constructive aspect of auditory perception.

Most periodically vibrating objects to which we attribute pitch, including the human vocal folds and the strings of musical instruments, vibrate at several sinusoidal component frequencies simultaneously (Figure 11.1). Typically, these frequencies or partials are approximately integer multiples (*harmonics*) of the fundamental frequency, and the complex is called a *harmonic spectrum*.

Thanks to Oded Ben-Tal, Carol Krumhansl, Susan Landau, Bruno Repp, Barbara Tillmann, Laurel Trainor, Sandra Treubitz, and Steven Yantis for their helpful comments on this chapter.

Perception And Cognition Of Music

**Mari Riess Jones, Richard R. Fay, Arthur
N. Popper**



Perception And Cognition Of Music:

Perception And Cognition Of Music Irene Deliege, John A. Sloboda, 2004-08-02 This text comprises of papers relating to music and mind It presents a range of approaches from the psychological through the computational to the musicological

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 **Psychology of Music** Diana

Deutsch, 2013-10-22 Approx 542 pages **Selected Theories of Music Perception** Harold E. Fiske, 1996 This study is an historical and philosophical analysis of eight major theories that concern music perception cognition and meaning These theories developed in the 20th century are among those most often cited by the music psychology and philosophy research literature Included are Carl Seashore's theory of musical inheritance Information theory Mary Louise Serafine's theory of music as thought music cognition versus speech cognition neural network and Connectionist theory and the musical meaning and communication theories of Susanne Langer Leonard Meyer and Peter Kivy **Music Cognition** W. Jay Dowling, J. L.

Harwood, 2014-06-28 Academic Press Series in Cognition and Perception A Series of Monographs and Treatises Music Cognition focuses on the perception and cognition of music The book first elaborates on the sense and perception of sound and timbre consonance and dissonance Discussions focus on timbre consonance and dissonance sound waves loudness localization music materials music cognition and culture The text then takes a look at musical scales and melody including memory for melodic features scales in other cultures absolute pitch Western scales and equal temperament and alternative accounts The manuscript ponders on melodic organization rhythm and organization of time emotion and meaning and cultural contexts of musical experience Topics include function of music in society description from within cultures a cognitive theory of emotion temporal experience perception of rhythm and cross cultural studies The book is a dependable reference for music experts and researchers interested in music cognition **Music Cognition** W. Jay Dowling, J. L.

Harwood, 1986-01-11 Academic Press Series in Cognition and Perception A Series of Monographs and Treatises Music Cognition focuses on the perception and cognition of music The book first elaborates on the sense and perception of sound and timbre consonance and dissonance Discussions focus on timbre consonance and dissonance sound waves loudness localization music materials music cognition and culture The text then takes a look at musical scales and melody including memory for melodic features scales in other cultures absolute pitch Western scales and equal temperament and alternative accounts The manuscript ponders on melodic organization rhythm and organization of time emotion and meaning and cultural contexts of musical experience Topics include function of music in society description from within cultures a cognitive theory of emotion temporal experience perception of rhythm and cross cultural studies The book is a dependable reference for music experts and researchers interested in music cognition *Perception and Cognition of Music* Irene Deliege, John A. Sloboda, 1997 [Perception and Cognition of Music](#) Stephen McAdams, 2024-11-28 Perception and Cognition of Music The Sorbonne Lectures presents revised and updated materials delivered in four distinguished lectures at the Universit Paris Sorbonne and the Universit de Montr al originally published in French The book bridges the fields of music psychology music theory and music analysis by way of a consideration of several aspects of music listening through the lens of cognitive psychology Auditory grouping processes play a role in organizing the continuous incoming sensory information into events streams of events and segments of streams that form musical units Perceived properties of events and streams depend on how the incoming information is organized Special attention is given to timbre as an understudied musical parameter which can be a strong structuring force and form bearing element in music through orchestration practice The development of systems of abstract knowledge built on different musical parameters within a given culture focuses on the cognitive processing of pitch systems and structures and their role in the mental representation of hierarchical event structures in listeners minds Finally given that music is a temporal art par excellence the temporality of music listening is explored through a collaborative project involving a composer psychologists and musicologists around the conception and creation of a musical work and the perception and affective response it engenders in a live concert experiment Each chapter concludes with elements for reflection to expand the necessary transdisciplinary approach that music scholarship needs

Perception and Cognition of Music Stephen McAdams, 2024-10-31 Perception and Cognition of Music The Sorbonne Lectures presents revised and updated materials delivered in four distinguished lectures at the Universit Paris Sorbonne and the Universit de Montr al originally published in French The book bridges the fields of music psychology music theory and music analysis by way of a consideration of several aspects of music listening through the lens of cognitive psychology Auditory grouping processes play a role in organizing the continuous incoming sensory information into events streams of events and segments of streams that form musical units Perceived properties of events and streams depend on how the incoming information is organized Special attention is given to timbre as an understudied musical parameter which can be a

strong structuring force and form bearing element in music through orchestration practice The development of systems of abstract knowledge built on different musical parameters within a given culture focuses on the cognitive processing of pitch systems and structures and their role in the mental representation of hierarchical event structures in listeners minds Finally given that music is a temporal art par excellence the temporality of music listening is explored through a collaborative project involving a composer psychologists and musicologists around the conception and creation of a musical work and the perception and affective response it engenders in a live concert experiment Each chapter concludes with elements for reflection to expand the necessary transdisciplinary approach that music scholarship needs Musical Perceptions Annette Aiello, 1994 This introduction to the perception and cognition of music has been designed for both psychology and music students The chapters are prefaced by editorial comments that give readers a background to the research discussed by the contributors

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

Psychology of Music Siu-Lan Tan, Peter Pfordresher, Rom Harré, 2010-03-31 Why are some disturbances of air molecules heard as noise while others are perceived as music What happens at the level of the sound wave the ear and the brain when we perform or listen to music How do musical abilities emerge and develop and become refined as one acquires musical expertise And what gives music its deep emotional significance and its power to influence social behavior across vastly different cultural contexts These are some of the primary questions defining the field

called the psychology of music and driving the present volume This book provides an introduction to classic and current studies in the psychology of music combining a comprehensive summary with critical assessments of existing research The volume captures the interdisciplinary breadth of the field while covering central topics in depth Part One explores sound and music at an acoustic level explaining auditory events with respect to the workings of the ear and brain Part Two focuses on perception and cognition of melody rhythm and formal structure Part Three examines the emergence and development of musical skills and turns to the most practical aspects of psychology of music music practice and performance Finally Part Four broadens the discussion to the question of meaning in music with respect to its social emotional philosophical and cultural significance Throughout both behavioral and neuroscientific perspectives are developed This book will be invaluable to undergraduate and postgraduate students in the fields of psychology and music and will appeal to anyone else who is interested in the psychology of music *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 **Music,**

Thought, and Feeling William Forde Thompson, 2009 Examining the intersection of music psychology and neuroscience *Music Thought and Feeling* surveys the rapidly growing field of music cognition and explores its most interesting questions Written in clear engaging language that balances scientific and artistic perspectives this book provides an excellent introduction to and critical analysis of the major issues in music cognition making it ideal for courses in psychology of music Assuming minimal background in music or psychology the book begins with an overview of the major theories on how and when music became a widespread aspect of human behavior It also covers How humans perceive music Links between music and emotion Modern neuroimaging techniques and what they tell us about music's effect on the brain Psychological processes involved in imagining composing and performing music Potential cognitive benefits of musical engagement *Music Thought and Feeling* references numerous Sound Examples and is supplemented by a companion website www.oup.com/us/Thompson containing an extensive collection of music sample audio files most created specifically for this book In addition the website provides a link to iTunes where readers can access an iMix created to accompany the book *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 Musical Cognition

Henkjan Honing, 2014 Originally published in 2009 by Nieuw Amsterdam Uitgevers as Iedereen is muzikaal **Music, Language, and the Brain** Aniruddh D. Patel, 2008 TABLE OF CONTENTS Chapter 1 Introduction Chapter 2 Sound elements pitch and timbre Chapter 3 Rhythm Chapter 4 Melody Chapter 5 Syntax Chapter 6 Meaning Chapter 7 Evolution Afterword References **Timbre: Acoustics, Perception, and Cognition** Kai Siedenburg, Charalampos Saitis, Stephen

McAdams, Arthur N. Popper, Richard R. Fay, 2019-05-07 Roughly defined as any property other than pitch duration and loudness that allows two sounds to be distinguished timbre is a foundational aspect of hearing The remarkable ability of humans to recognize sound sources and events e g glass breaking a friend s voice a tone from a piano stems primarily from a capacity to perceive and process differences in the timbre of sounds Timbre raises many important issues in psychology and the cognitive sciences musical acoustics speech processing medical engineering and artificial intelligence Current research on timbre perception unfolds along three main fronts On the one hand researchers explore the principal perceptual processes that orchestrate timbre processing such as the structure of its perceptual representation sound categorization and recognition memory for timbre and its ability to elicit rich semantic associations as well as the underlying neural mechanisms On the other hand timbre is studied as part of specific scenarios including the perception of the human voice as a structuring force in music as perceived with cochlear implants and through its role in affecting sound quality and sound design Finally computational acoustic models are sought through prediction of psychophysical data physiologically inspired representations and audio analysis synthesis techniques Along these three scientific fronts significant breakthroughs have been achieved

during the last decade This volume will be the first book dedicated to a comprehensive and authoritative presentation of timbre perception and cognition research and the acoustic modeling of timbre The volume will serve as a natural complement to the SHAR volumes on the basic auditory parameters of Pitch edited by Plack Oxenham Popper and Fay and Loudness by Florentine Popper and Fay Moreover through the integration of complementary scientific methods ranging from signal processing to brain imaging the book has the potential to leverage new interdisciplinary synergies in hearing science For these reasons the volume will be exceptionally valuable to various subfields of hearing science including cognitive auditory neuroscience psychoacoustics music perception and cognition but may even exert significant influence on fields such as musical acoustics music information retrieval and acoustic signal processing It is expected that the volume will have broad appeal to psychologists neuroscientists and acousticians involved in research on auditory perception and cognition Specifically this book will have a strong impact on hearing researchers with interest in timbre and will serve as the key publication and up to date reference on timbre for graduate students postdoctoral researchers as well as established scholars

Abstracts International Conference on Music Perception and Cognition,2006 Proceedings of the 9th International Conference on Music Perception and Cognition held August 22 26 2006 in Bologna Italy including the abstracts and manuscripts Music and Memory Bob Snyder,2000 Divided into two parts this book shows how human memory influences the organization of music The first part presents ideas about memory and perception from cognitive psychology and the second part of the book shows how these concepts are exemplified in music

Perception And Cognition Of Music Book Review: Unveiling the Power of Words

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Table of Contents Perception And Cognition Of Music

1. Understanding the eBook Perception And Cognition Of Music
 - The Rise of Digital Reading Perception And Cognition Of Music
 - Advantages of eBooks Over Traditional Books
2. Identifying Perception And Cognition Of Music
 - 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 Perception And Cognition Of Music
 - User-Friendly Interface
4. Exploring eBook Recommendations from Perception And Cognition Of Music
 - Personalized Recommendations
 - Perception And Cognition Of Music User Reviews and Ratings
 - Perception And Cognition Of Music and Bestseller Lists
5. Accessing Perception And Cognition Of Music Free and Paid eBooks

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