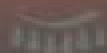


AMS Studies in Music



Conceptualizing Music

*Cognitive Structure,
Theory, and Analysis*



Lawrence M. Zbikowski

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Conceptualizing Music Lawrence Michael Zbikowski, 2002 The play of concepts and conceptual structures typical of music theory is thus not something remote from our appreciation of music but is instead basic to it Jacket

Conceptualizing Music Lawrence M. Zbikowski, 2002-11-14 This book shows how recent work in cognitive science especially that developed by cognitive linguists and cognitive psychologists can be used to explain how we understand music The book focuses on three cognitive processes categorization cross domain mapping and the use of conceptual models and explores the part these play in theories of musical organization The first part of the book provides a detailed overview of the relevant work in cognitive science framed around specific musical examples The second part brings this perspective to bear on a number of issues with which music scholarship has often been occupied including the emergence of musical syntax and its relationship to musical semiosis the problem of musical ontology the relationship between words and music in songs and conceptions of musical form and musical hierarchy The book will be of interest to music theorists musicologists and ethnomusicologists as well as those with a professional or avocational interest in the application of work in cognitive science to humanistic principles *Music Theory in Ethnomusicology* Stephen Blum, 2023-04-28 Music Theory in Ethnomusicology outlines a conception of music theory suited to cross cultural research on musical practices assessing the extent to which musical terminologies of diverse languages can be interpreted in relation to general concepts without imposing the assumptions and biases of one body of existing theory Grounding the Analysis of Cognitive Processes in Music Performance Linda Kaastra, 2020-10-25 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 **American**

Book Publishing Record ,2003 **Seeing Voices** Anabel Maler,2024 Seeing Voices explores the phenomenon of music created in a signed language and argues that music can exist beyond sound and the sense of hearing instead involving all of our senses including vision and touch Using a blend of tools from music theory cognitive science musicology and ethnography author Anabel Maler presents the history of music in Deaf culture from the early nineteenth century contextualizes contemporary Deaf music through ethnographic interviews with Deaf musicians and provides detailed analyses of a wide variety of genres of sign language music *Notes* Music Library Association,2005-06 **AMS Newsletter** American Musicological Society,2000 Forthcoming Books Rose Arny,2002 Music and Conceptualization Mark Andrew DeBellis,1995 *Theory, Analysis and Meaning in Music* Anthony Pople,1994-07-21 There have been far reaching changes in the way music theorists and analysts view the nature of their disciplines Encounters with structuralist and post structuralist critical theory and with linguistics and cognitive sciences have brought the theory and analysis of music into the orbit of important developments in intellectual history This book presents the work of a group of scholars who without seeking to impose an explicit redefinition of either theory or analysis explore the limits of both in this context Essays on the languages of analysis and theory and on practical issues such as decidability ambiguity and metaphor combine with studies of works by Debussy Schoenberg Birtwistle and Boulez together making a major contribution to an important debate in the growth of musicology **Repetition in Music** Adam Ockelford,2017-07-05 This monograph examines the place of repetition in perceived musical structure and in theories of music Following a preface and introduction there are four main chapters Theory Analysis Metatheory and Meta analysis and Cognition and Metacognition Chapter 2 Theory sets out the principles underlying the creation and cognition of musical structure developed by the author in earlier studies in the dual context of David Lewin s mathematically based theory of musical intervals and transformations and Gilles Fauconnier s concept of mental spaces which was formulated in the context of cognitive science Chapter 3 Analysis shows the theory in operation in relation to the first movement of Mozart s piano sonata K 333 It indicates how structural issues may be related to considerations of aesthetic response and musical worth through comparison with J C Bach s Sonata op 5 no 3 Chapter 4 Metatheory and Meta analysis uses the new theory to interrogate the propositions underpinning set theory and transformations offering a psychomusicological critique and potential development of for example the work of Forte Morris Isaacson and Straus This enables issues raised earlier in relation to the work of Lewin to be addressed In conclusion in Chapter 5 Cognition and Metacognition the matter of cognitive preferences and constraints is considered in relation to repetition in music which permits a final investigation of different approaches to musical analysis to be undertaken In summary by synthesising the findings of diverse earlier work in the context of the new theory it proves possible to move thinking forward on a number of fronts and to indicate potential directions for future empirical and analytical developments

Grounding the Analysis of Cognitive Processes in Music Performance Linda Kaastra,2020-10-25 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

Perception And Cognition Of Music Irene Deliege, John A. Sloboda, 2004-08-02 This text comprises of reviews of work relating to music and mind It presents a range of approaches from the psychological through the computational to the musicological The reviews were selected from papers submitted at the Third International Conference on Music Perception and Cognition Liege 1994 to illustrate the wide range of perspectives now being adopted in studying how humans make and respond to music The book is divided into five sections The first part illustrates the role of analysis and ethnomusicology in understanding cultural determinants of musical behaviour The second part charts what is known about acquisition of musical competence from pre birth through to the expert performer The evidence accumulated about specific areas of the brain which control musical thinking and behaviour is examined in Part Three The fourth part examines how neurological behavioural and artificial intelligence approaches are converging to shed light on processes in auditory perception Finally Part Five highlights the important developments in how we conceptualize the way in which musical structures are represented in the mind

Musical Cognition Henkjan Honing, 2014-02-10 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 Composition and Cognition Fred Lerdahl, 2019-11-05 In *Composition and Cognition* renowned composer and theorist Fred Lerdahl builds on his careerlong work of developing a comprehensive model of music cognition Bringing together his dual expertise in composition and music theory he reveals the way in which his research has served as a foundation for his compositional style and how his intuitions as a composer have guided his cognitively oriented theories At times personal and reflective this book offers an overall picture of the musical mind that has implications for central issues in contemporary composition including the recurrent gap between method and result and the tension between cognitive constraints and utopian aesthetic views of musical progress Lerdahl's succinct volume provides invaluable insights for students and instructors composers and music scholars and anyone engaged with contemporary music

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

A Theory of Music Analysis Dora A. Hanninen, 2012 This book introduces a theory of music analysis that one can use to explore aspects of segmentation and associative organization in a wide range of repertoire including Western classical music from the Baroque to the present with potential applications to jazz and popular music and some non

Western musics Rather than a methodology the theory provides analysts with precise language and a broad flexible conceptual framework through which they can formulate and investigate questions of interest and develop their own interpretations of individual pieces and passages The theory begins with a basic distinction among three domains of musical experience and discourse about it the sonic psychoacoustic the contextual or associative sparked by varying degrees of repetition and the structural guided by a specific theory of musical structure or syntax invoked by the analyst A comprehensive presentation of the theory with copious musical illustrations is balanced with close analyses of works by Beethoven Debussy Nancarrow Riley Feldman and Morris Dora A Hanninen is professor of music theory at the University of Maryland She received the 2010 Outstanding Publication Award from the Society for Music Theory

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

Music and Schema Theory Marc Leman, 2012-12-06 Music is an important domain of application for schema theory The perceptual structures for pitch and timbre have been mapped via schemata with results that have contributed to a better understanding of music perception Yet we still need to know how a schema comes into existence or how it functions in a particular perception task This book provides a foundation for the understanding of the emergence and functionality of schemata by means of computer based simulations of tone center perception It is about how memory structures self organize and how they use contextual information to guide perception

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Table of Contents Conceptualizing Music Cognitive Structure Theory And Analysis Ams Studies In Music Paperback

1. Understanding the eBook Conceptualizing Music Cognitive Structure Theory And Analysis Ams Studies In Music Paperback
 - The Rise of Digital Reading Conceptualizing Music Cognitive Structure Theory And Analysis Ams Studies In Music Paperback
 - Advantages of eBooks Over Traditional Books
2. Identifying Conceptualizing Music Cognitive Structure Theory And Analysis Ams Studies In Music Paperback
 - 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 Conceptualizing Music Cognitive Structure Theory And Analysis Ams Studies In Music Paperback
 - User-Friendly Interface
4. Exploring eBook Recommendations from Conceptualizing Music Cognitive Structure Theory And Analysis Ams Studies In Music Paperback
 - Personalized Recommendations
 - Conceptualizing Music Cognitive Structure Theory And Analysis Ams Studies In Music Paperback User Reviews and Ratings
 - Conceptualizing Music Cognitive Structure Theory And Analysis Ams Studies In Music Paperback and Bestseller Lists
5. Accessing Conceptualizing Music Cognitive Structure Theory And Analysis Ams Studies In Music Paperback Free and Paid eBooks
 - Conceptualizing Music Cognitive Structure Theory And Analysis Ams Studies In Music Paperback Public Domain eBooks
 - Conceptualizing Music Cognitive Structure Theory And Analysis Ams Studies In Music Paperback eBook

Subscription Services

- Conceptualizing Music Cognitive Structure Theory And Analysis Ams Studies In Music Paperback Budget-Friendly Options

6. Navigating Conceptualizing Music Cognitive Structure Theory And Analysis Ams Studies In Music Paperback eBook Formats

- ePub, PDF, MOBI, and More
- Conceptualizing Music Cognitive Structure Theory And Analysis Ams Studies In Music Paperback Compatibility with Devices
- Conceptualizing Music Cognitive Structure Theory And Analysis Ams Studies In Music Paperback Enhanced eBook Features

7. Enhancing Your Reading Experience

- Adjustable Fonts and Text Sizes of Conceptualizing Music Cognitive Structure Theory And Analysis Ams Studies In Music Paperback
- Highlighting and Note-Taking Conceptualizing Music Cognitive Structure Theory And Analysis Ams Studies In Music Paperback
- Interactive Elements Conceptualizing Music Cognitive Structure Theory And Analysis Ams Studies In Music Paperback

8. Staying Engaged with Conceptualizing Music Cognitive Structure Theory And Analysis Ams Studies In Music Paperback

- Joining Online Reading Communities
- Participating in Virtual Book Clubs
- Following Authors and Publishers Conceptualizing Music Cognitive Structure Theory And Analysis Ams Studies In Music Paperback

9. Balancing eBooks and Physical Books Conceptualizing Music Cognitive Structure Theory And Analysis Ams Studies In Music Paperback

- Benefits of a Digital Library
- Creating a Diverse Reading Collection Conceptualizing Music Cognitive Structure Theory And Analysis Ams Studies In Music Paperback

10. Overcoming Reading Challenges

- Dealing with Digital Eye Strain

- Minimizing Distractions
- Managing Screen Time
- 11. Cultivating a Reading Routine Conceptualizing Music Cognitive Structure Theory And Analysis Ams Studies In Music Paperback
 - Setting Reading Goals Conceptualizing Music Cognitive Structure Theory And Analysis Ams Studies In Music Paperback
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Conceptualizing Music Cognitive Structure Theory And Analysis Ams Studies In Music Paperback
 - Fact-Checking eBook Content of Conceptualizing Music Cognitive Structure Theory And Analysis Ams Studies In Music Paperback
 - 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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