

The Cognition of Basic Musical Structures

David Temperley

The Cognition Of Basic Musical Structures

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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 Cognition of Basic Musical Structures David Temperley, 2001 A computational framework based on preference rules for studying musical cognition Music and Probability David Temperley, 2007 Exploring the application of Bayesian probabilistic modeling techniques to musical issues including the perception of key and meter *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

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

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

Musical Structure and Cognition Peter Howell, Ian Cross, Robert West, 1985 This volume provides a wide ranging and up to date account of human perception and production of musical structures with a strong emphasis on empirical investigation and the cognitive psychological principles underlying the intuitively based theorizing prevalent within the fields of music study The first two thirds of the book focus mainly on music perception while the final third considers instrumental and vocal production Topics covered include models of musical structure recall of melodies the perception and production of rhythm the use of contour and internal information in melody recognition and many more The integration of state of the art research with relevant background information provides a volume that will be essential reading for graduates researchers and advanced undergraduates in music psychology and of great relevance to musicologists and music students

FROM THE PREFACE Music plays an important part in the lives of people of many cultures serving as a component of ritual and as a source of recreation The forms it may take vary from culture to culture and change over time One integral feature of music that remains constant is that it involves the patterning or structuring of sound Music theory provides ways of describing structure in music but to comprehend musical structure fully we must focus on the human activities and capacities that give rise to and respond to it The chapters in this volume describe recent advances in our understanding of musical structure as it exists in perception and performance The scope of the volume is intended to be broad The content

ranges from an analysis of systems of pitch organisation in music theory to an account of the constraints on musical structure that may be imposed by the human motor system The emphasis is on empirical investigation and the need to base theoretical accounts of musical structure on extramusical principles relating to human cognition Though the primary purpose of this volume is to convey the state of the art in the study of musical cognition many of the chapters should be accessible to undergraduate students of music and psychology and contain sufficient background material to provide an introduction to important topics within the field

Melody Beyond Notes Sven Ahlbäck,2004 *The Oxford Handbook of Music Psychology* Susan Hallam,Ian Cross,Michael Thaut,2009 The Oxford Handbook of Music 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

Journal of Music Theory Pedagogy ,2010 *The Perceptual Grouping of Musical Sequences* Kamil Hamaoui,2006 **Xenakis Studies** James Harley,2002 **Computing in Musicology** ,2007 **Science and Music** Wolfgang Auhagen,2005 *Notes* Music Library Association,2002 **Music Query** Walter B. Hewlett,Eleanor Selfridge-Field,2004 Recent studies from Europe and North America concerned with the query and analysis of musical data The field of music query has grown from tentative beginnings in bibliographical systems of earlier decades to a substantial area of interdisciplinary studies in little more than a decade This volume assembles recent studies from Europe and North America concerned with the query and analysis of musical data Among these methods for the synchronization of sound and symbolic data for automatic analysis through perceptual rules and for computing a transportation distance for thematic comparison are described The modeling of rhythmic motifs of melodic traits and of cognitive distance are discussed User studies report on human preferences in modes of query humming vs tapping etc and on the comparative success rates of more than two dozen proposed metrics for melodic comparison

Tonal Theory for the Digital Age Walter B. Hewlett,Eleanor Selfridge-Field,Edmund Correia,2007 **Current Musicology** Austin Clarkson,2005 [Bibliographic Guide to Music](#) New York Public Library. Music Division,2003 *Conflicting Analytical Approaches to Late Nineteenth- and Early Twentieth-century Tonal Music* Jonathan Robert Pieslak,2003 By examining conflicting analytical approaches to late nineteenth and early twentieth century tonal music in terms of their unspoken assumptions and philosophical commitments I hope to identify some of the criteria by which we might validate or invalidate competing theoretical accounts of the same music My dissertation develops a meta theoretical framework for evaluating methodologies and in doing so it provides insight into a body of late tonal music that seems resistant to any single approach A critical problem confronting people who study tonal music of the late nineteenth and early twentieth century is the lack of consensus concerning an analytical approach In the work that attempts to engage this music the Schenkerian Schoenbergian and neo Riemannian analytical methodologies represent the most widely used and criticized approaches Is there a common denominator among the Schenkerian Schoenbergian and neo Riemannian

methodologies that would allow us to critically compare them How do we resolve the differences that arise between theories that offer conflicting accounts of the same empirical domain As a possible solution to the questions of theoretical conflict I suggest we turn to the ideas of historical philosopher Michel Foucault I propose that a Foucauldian perspective might view the competing Schenkerian Schoenbergian and neo Riemannian methods as participating in a triangle of knowledge defined by hierarchy context and symmetry This triangle analogous to Foucault s quadrilateral of eighteenth century general grammar represents the discursive formation or the space in which the knowledge of the Schenkerian Schoenbergian and neo Riemannian methods is made possible As I believe each approach s epistemic commitments are based on its acceptance or rejection of these three philosophical presuppositions and my dissertation explores how aspects of knowledge in the three theoretical models can be linked to some positive or negative constellation of hierarchy context and symmetry One of the most important consequences of an archaeological evaluation is that it can uncover the deep underlying structures that order knowledge within these three theoretical models and show theorists who choose one approach over another how a methodology may in fact be connected to a seemingly opposed approach through common philosophical presuppositions

Reviewing **The Cognition Of Basic Musical Structures**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is really astonishing. Within the pages of "**The Cognition Of Basic Musical Structures**," an enthralling opus penned by a very acclaimed wordsmith, readers embark on an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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