Emotional Effects Of Music Production Rules

This Is Your Brain on Music

The Oxford Handbook of Music and the Brain

Foundations in Music Psychology

Music and the Mind

The Oxford Handbook of Philosophy of Emotion

Affect and Emotion in Human-Computer Interaction

The Psychology of Music in Multimedia

Expression of emotion in music and vocal communication

Handbook of Affective Sciences

Music and Emotion

The Music between Us

Sporting Sounds

Psychology for Musicians

The Oxford Handbook of Music and Advertising

Emotions and Personality in Personalized Services

Handbook of Research on Synthetic Emotions and Sociable Robotics: New Applications in Affective Computing and Artificial Intelligence

A History of Emotion in Western Music

Repetition in Music

Music Interventions for Neurodevelopmental Disorders

The Oxford Handbook of Music Psychology

Musical Acoustics, Neurocognition and Psychology of Music

Advances in Advertising Research (Vol. 1)

The Tangible in Music

The Psychology of Music

Critique of Pure Music

Affective Computing and Intelligent Interaction

The Social and Applied Psychology of Music

Handbook of Music and Emotion

Oxford Handbook of Music Psychology

Applying Music in Exercise and Sport

Music and Empathy

Deeper than Reason

The Emotional Power of Music

From Sounds to Music and Emotions

Music in the Social and Behavioral Sciences

Foundations of Musical Grammar

Music, Technology, and Education

Music, Wellness, and Aging

Emotion-Oriented Systems

How can an abstract sequence of sounds so intensely express emotional states? How does music elicit or arouse our emotions? What happens at the physiological and neural level when we listen to music? How do composers and performers practically manage the expressive powers of music? How have societies sought to harness the powers of music for social or therapeutic purposes? In the past ten years, research into the topic of music and emotion has flourished. In addition, the relationship between the two has become of interest to a broad range of disciplines in both the sciences and humanities. The Emotional Power of Music is a multidisciplinary volume exploring the relationship between music and emotion. Bringing together contributions from psychologists, neuroscientists, musicologists, musicians, and philosophers, the volume presents both theoretical perspectives and in-depth explorations of particular musical works, as well as first-hand reports from music performers and composers. In the first section of the book, the authors consider the expression of emotion within music, through both performance and composing. The second section explores how music can stimulate the emotions, considering the psychological and neurological mechanisms that underlie music listening. The third section explores how different societies have sought to manage and manipulate the power of music. The book is valuable for those in the fields of music psychology and music education, as well as philosophy and musicology.

The Oxford Handbook of Music and the Brain

When asked to describe what music means to them, most people talk about its power to express or elicit emotions. As a melody can produce a tear, tingle the spine, or energize athletes, music has a deep impact on how we experience and encounter the world. Because of the elusiveness of these musical emotions, however, little has been written about how music creates emotions and how musical emotion has changed its meaning for listeners across the last millennium. In this sweeping landmark study, author Michael Spitzer provides the first history of musical emotion in the Western world, from Gregorian chant to Beyoncé. Combining intellectual history, music studies, philosophy, and cognitive psychology, A History of Emotion in Western Music introduces current
approaches to the study of emotion and formulates an original theory of how musical emotion works. Diverging from psychological approaches that center listeners' self-reports or artificial experiments, Spitzer argues that musical emotions can be uncovered in the techniques and materials of composers and performers. Together with its extensive chronicle of the historical evolution of musical style and emotion, this book offers a rich union of theory and history.

**Foundations in Music Psychology**

One hundred stereotype maps glazed with the most exquisite human prejudice, especially collected for you by Yanko Tsvetkov, author of the viral Mapping Stereotypes project. Satire and cartography rarely come in a single package but in the Atlas of Prejudice they successfully blend in a work of art that is both funny and thought-provoking. The book is based on Mapping Stereotypes, Yanko Tsvetkov's critically acclaimed project that became a viral Internet sensation in 2009. A reliable weapon against bigots of all kinds, it serves as an inexhaustible source of much needed argumentation and occasionally as a nice slab of paper that can be used to smack them across the face whenever reasoning becomes utterly impossible. The Complete Collection version of the Atlas contains all maps from the previously published two volumes and adds twenty five new ones, wrapping the best-selling series in a single extended edition.

**Music and the Mind**

The Affective Computing domain, term coined by Rosalind Picard in 1997, gathers several scientific areas such as computer science, cognitive science, psychology, design and art. The human-machine interaction systems are no longer solely fast and efficient. They aim to offer to users affective experiences: user's affective state is detected and considered within the interaction; the system displays affective state; it can reason about their implication to achieve a task or resolve a problem. In this book, we have chosen to cover various domains of research in emotion-oriented systems. Our aim is also to highlight the importance to base the computational model on theoretical foundations and on natural data.

**The Oxford Handbook of Philosophy of Emotion**

The study of music and the brain can be traced back to the work of Gall in the 18th century, continuing with John Hughlings Jackson, August Knoblauch, Richard Wallaschek, and others. These early researchers were interested in localizing musicality in the brain and learning more about how music is processed in both healthy individuals and those with dysfunctions of various kinds. Since then, the research literature has mushroomed, especially in the latter part of the 20th and early 21st centuries. The Oxford Handbook of Music and the Brain is a groundbreaking compendium of current research on music in the human brain. It brings together an international roster of 54 authors from 13 countries providing an essential guide to this rapidly growing field. The major themes include Music, the Brain, and Cultural Contexts; Music Processing in The Human Brain; Neural Responses to Music; Musicianship and Brain Function; Developmental Issues in Music and the Brain; Music, the Brain, and Health; and the Future. Each chapter offers a thorough review of the current status of research literature as well as an examination of limitations of knowledge and suggestions for future advancement and research efforts. The book is valuable for a broad readership including neuroscientists, musicians, clinicians, researchers and scholars from related fields but also readers with a general interest in the topic.

**Affect and Emotion in Human-Computer Interaction**

Music and the Mind brings together an outstanding, international team of authorities from the fields of music and psychology, to celebrate the life and work of John Sloboda. In addition the book reviews and takes stock of where the field of music psychology stands 25 years after Sloboda's classic work 'The Musical Mind' first appeared.

**The Psychology of Music in Multimedia**

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
Expression of emotion in music and vocal communication

In the age of digital music it seems striking that so many of us still want to produce music concretely with our bodies, through the movement of our limbs, lungs and fingers, in contact with those materials and objects which are capable of producing sounds. The huge sales figures of musical instruments in the global market, and the amount of time and effort people of all ages invest in mastering the tools of music, make it clear that playing musical instruments is an important phenomenon in human life. By combining the findings made in music psychology and performative ethnomusicology, Marko Aho shows how playing a musical instrument, and the pleasure musicians get from it, emerges from an intimate dialogue between the personally felt body and the sounding instrument. An introduction to the general aspects of the tactile resources of musical instruments, musical style and the musician is followed by an analysis of the learning process of the regional kantele style of the Perho river valley in Finnish Central Ostrobothnia.

Handbook of Affective Sciences

This book explores how music can improve skills that are impaired in some neurodevelopmental disorders, including ADHD (attention deficit hyperactivity disorder), autism, and Rett syndrome. Rehabilitation interventions based on the use of music, termed “music therapy”, are relatively widespread, but not all are supported by empirical evidence. This book offers readers an updated and scientifically grounded perspective on this theory and argues that music can be effective in promoting the acquisition of some basic mental abilities. Chapters present some of the latest research and data on how musical activities can lead children affected by neurodevelopmental disorders to improve those skills, including examples of training programs and exercises. The book will be a valuable resource for therapists, rehabilitators, psychologists, educators, musicians, researchers, as well as anyone interested in exploring the potential in music for human growth.

Music and Emotion

This Handbook presents thirty-one state-of-the-art contributions from the most notable writers on philosophy of emotion today. Anyone working on the nature of emotion, its history, or its relation to reason, self, value, or art, whether at the level of research or advanced study, will find the book an unrivalled resource and a fascinating read.

The Music between Us

Two of the most important social skills in humans are the ability to determine the moods of those around us, and to use this to guide our behavior. To accomplish this, we make use of numerous cues. Among the most important are vocal cues from both speech and non-speech sounds. Music is also a reliable method for communicating emotion. It is often present in social situations and can serve to unify a group's mood for ceremonial purposes (funerals, weddings) or general social interactions. Scientists and philosophers have speculated on the origins of music and language, and the possible common bases of emotional expression through music, speech and other vocalizations. They have found increasing evidence of commonalities among them. However, the domains in which researchers investigate these topics do not always overlap or share a common language, so communication between disciplines has been limited. The aim of this Research Topic is to bring together research across multiple disciplines related to the production and perception of emotional cues in music, speech, and non-verbal vocalizations. This includes natural sounds produced by human and non-human primates as well as synthesized sounds. Research methodology includes survey, behavioral, and neuroimaging techniques investigating adults as well as developmental populations, including those with atypical development. Studies using laboratory tasks as well as studies in more naturalistic settings are included.
**Sporting Sounds**

Personalization is ubiquitous from search engines to online-shopping websites helping us find content more efficiently and this book focuses on the key developments that are shaping our daily online experiences. With advances in the detection of end users’ emotions, personality, sentiment and social signals, researchers and practitioners now have the tools to build a new generation of personalized systems that will really understand the user’s state and deliver the right content. With leading experts from a vast array of domains from user modeling, mobile sensing and information retrieval to artificial intelligence, human-computer interaction (HCI) social computing and psychology, a broad spectrum of topics are covered. From discussing psychological theoretical models and exploring state-of-the-art methods for acquiring emotions and personality in an unobtrusive way, as well as describing how these concepts can be used to improve various aspects of the personalization process and chapters that discuss evaluation and privacy issues. Emotions and Personality in Personalized Systems will help aid researchers and practitioners develop and evaluate user-centric personalization systems that take into account the factors that have a tremendous impact on our decision-making – emotions and personality.

**Psychology for Musicians**

The Handbook of Music and Emotion offers an 'up-to-date' account of this vibrant topic. It provides comprehensive coverage of the many approaches that may be said to define the field of music and emotion, in all its breadth and depth. The first section offers multi-disciplinary perspectives on musical emotions from philosophy, musicology, psychology, neurobiology, anthroplogy, and sociology. The second section features methodologically-oriented chapters on the measurement of emotions via different channels (e.g., self report, psychophysiology, neuroimaging). Sections three and four address how emotion enters into different aspects of musical behavior, both the making of music and its consumption. Section five covers developmental, personality, and social factors. Section six describes the most important applications involving the relationship between music and emotion. In a final commentary, the editors comment on the history of the field, summarize the current state of affairs, as well as propose future directions for the field.

**The Oxford Handbook of Music and Advertising**

Music has been intertwined with exercise and sport for many decades, and recent advancements in digital technology and personal listening devices have significantly strengthened that bond. Applying Music in Exercise and Sport combines contemporary research, evidence-based practice, and specific recommendations to help exercise and sport professionals, coaches, students, researchers, and enthusiasts use music to enhance enjoyment, motivation, and performance of physical activity. Readers will explore the psychological and physiological effects of music and learn how to apply scientific principles to personal workouts, group exercise classes, and both individual and team sport settings. Globally known authority and author Costas I. Karageorghis draws from contemporary research in an emerging field of academic study, exploring the application of music in the domain of exercise and sport. Respected psychologist and consultant for major organizations such as British Athletics, England Rugby, Nike, Red Bull, Spotify, IMG, Sony, and Universal Music, Karageorghis incorporates his unique experiences as a performer, researcher, and practitioner in music to create a groundbreaking text that provides readers with an understanding of how music can play an important role in enhancing the experience of exercisers and athletes. Though Applying Music in Exercise and Sport is grounded in scientific research, content is presented in a way that is easy to comprehend and apply. Readers benefit from tools such as these: • Recommended playlists for a variety of exercise- and sport-specific settings that provide a guide to selecting and segueing music tracks • Tip boxes that help readers determine which track to play to promote or suppress certain emotions • Case studies that illustrate the process of identifying a goal, selecting an appropriate music program, and evaluating outcomes. Applying Music in Exercise and Sport presents an interdisciplinary approach to selecting, integrating, and studying music in physical activity settings. Part I introduces the science of how music can help in exercise and sport and how it can be used to influence specific behaviors and emotions. Legal considerations regarding the use of music in exercise and sport environments are also covered. A range of assessment methods are provided for exercise and sport professionals that will enable them to select music and measure its effectiveness when used in individual, group, or team settings. Part II focuses on using music to enhance the exercise experience in both individual and group settings. Individual exercise types that are examined include flexibility, aerobic, and strength workouts, while group exercise activities include popular fitness classes such as Spinning, yoga, and circuit training. Part III focuses on how music can enhance sport training and performance, providing rich insight for coaches and competitive athletes participating in individual sports such as cycling, golf, gymnastics, martial arts, and tennis and in team sports such as basketball, soccer, baseball, and American football. Applying Music in Exercise and Sport facilitates creation of effective playlists, empowers music-related interventions, and enables assessment of the effects of music in the field. Collectively, these music-related skills promote purposeful selection of tracks, optimize psychological responses, and enhance performance.
Emotions and Personality in Personalized Services

Can music really arouse emotions? If so, what emotions, and how? Why do listeners respond with different emotions to the same piece of music? Are emotions to music different from other emotions? Why do we respond to fictional events in art as if they were real, even though we know they're not? What is it that makes a performance of music emotionally expressive? Based on groundbreaking research, Musical Emotions Explored explains how music expresses and arouses emotions, and how it becomes an object of aesthetic judgments. Within the book, Juslin demonstrates how psychological mechanisms from our ancient past engage with meanings in music at multiple levels of the brain to evoke a broad variety of affective states—from startling responses to profound aesthetic emotions. He also explores why these mechanisms respond to music. Written by one of the leading researchers in the field, the book is richly illustrated with music examples from everyday life, and explains with clarity and rigor the manifold ways in which music may engage our emotions.

Handbook of Research on Synthetic Emotions and Sociable Robotics: New Applications in Affective Computing and Artificial Intelligence

This new volume in the Series in Affective Science is the first book in over 40 years to tackle the complex and powerful relationship between music and emotion. The book brings together leading researchers in both areas to present the first integrative review of this powerful relationship. This is a book long overdue, and one that will fascinate psychologists, musicologists, music educators, and philosophers.

A History of Emotion in Western Music

"Higgins' love of music and cultural variety is evident throughout. She writes in a relaxed, accessible, sophisticated style…Highly recommended."—Choice From our first social bonding as infants to the funeral rites that mark our passing, music plays an important role in our lives, bringing us closer to one another. In this book, philosopher Kathleen Marie Higgins investigates this role, examining the features of human perception that enable music's uncanny ability to provoke—despite its myriad forms across continents and throughout centuries—the sense of a shared human experience. Drawing on disciplines such as philosophy, psychology, musicology, linguistics, and anthropology, Higgins's richly researched study showcases the ways music is used in rituals, education, work, and healing, and as a source of security and—perhaps most importantly—joy. By participating so integrally in such meaningful facets of society, Higgins argues, music situates itself as one of the most fundamental bridges between people, a truly cross-cultural form of communication that can create solidarity across political divides. Moving beyond the well-worn takes on music's universality, The Music between Us provides a new understanding of what it means to be musical and, in turn, human. "Those who, like Higgins, deeply love music, actually know something about it, have open minds and ears, and are willing to look beyond the confines of Western aesthetics…will find much to learn in The Music between Us."—Journal of Aesthetics and Art Criticism

Repetition in Music

This book constitutes the thoroughly refereed post-conference proceedings of the 9th International Symposium on Computer Music Modeling and Retrieval, CMMR 2012, held in London, UK, in June 2012. The 28 revised full papers presented were carefully reviewed and selected for inclusion in this volume. The papers have been organized in the following topical sections: music emotion analysis; 3D audio and sound synthesis; computer models of music perception and cognition; music emotion recognition; music information retrieval; film soundtrack and music recommendation; and computational musicology and music education. The volume also includes selected papers from the Cross-Disciplinary Perspectives on Expressive Performance Workshop held within the framework of CMMR 2012.

Music Interventions for Neurodevelopmental Disorders

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 Psychology**

The Oxford Handbook of Music and Advertising is an essential guide to the crucial role that music plays in relation to the audio or audiovisual advertising message, from the perspectives of its creation, interpretation, and reception. The book's unique three-part organization reflects this life cycle of an advertisement, from industry inception to mass-mediated text to consumer behaviour. Experts well versed in the practice, analysis, and empirical studies of the commercial message have contributed to the collection's forty-two chapters, which collectively represent the most ambitious and comprehensive attempt to date to address the important intersections of music and advertising. Handbook chapters are self-contained yet share borders with other contributions within a given section and across the major sections of the book, so readers can either study one topic of particular interest or read through to gain an understanding of the broader issues at stake. Within the book's Introduction, each editor has provided an overview of the unifying themes for the section for which they were responsible, with brief summaries of individual contributions at the beginnings of the sections. The lists of recommended readings at the end of chapters are intended to assist readers in finding further literature about the topic. An overview of industry practices by a music insider is provided in the Appendix, giving context for the three parts of the book.

**Musical Acoustics, Neurocognition and Psychology of Music**

The field of Music Psychology has grown dramatically in the past 20 years, to emerge from being just a minor topic to one of mainstream interest within the brain sciences. However, until now, there has been no comprehensive reference text in the field. The Oxford Handbook of Music Psychology is a landmark text providing, for the first time ever, a comprehensive overview of the latest developments in this fast-growing area of research. With contributions from over fifty experts in the field, the range and depth of coverage is unequalled. All the chapters combine a solid review of the relevant literature with well-reasoned arguments and robust discussions of the major findings, as well as original insights and suggestions for future work. Written by leading experts, the 52 chapters are divided into 11 sections covering both experimental and theoretical perspectives, each edited by an internationally recognised authority. Ten sections each present chapters that focus on specific areas of music psychology: - the origins and functions of music - music perception - responses to music - music and the brain - musical development - learning musical skills - musical performance - composition and improvisation - the role of music in our everyday lives - music therapy and conceptual frameworks In each section, expert authors critically review the literature, highlight current issues, and explore possibilities for the future. The final section examines how in recent years the study of music psychology has broadened to include a range of other scientific disciplines. It considers the way that the research has developed in relation to technological advances, fostering links across the field and providing an overview of the areas where the field needs further development in the future. The Oxford Handbook of Music Psychology will be the essential reference text for students and researchers across psychology and neuroscience.

**Advances in Advertising Research (Vol. 1)**

The goal of the book is to advance more systematic research in the fields of advertising and communication from an international perspective. Renowned communication researchers from around the globe have contributed to the making of this book.

**The Tangible in Music**

"This book focuses on the integration of emotions into artificial environments such as computers and robotics"—Provided by publisher.
The Psychology of Music

Why do we value music? Many people report that listening to music is one of life's most rewarding activities. In Critique of Pure Music, James O. Young seeks to explain why this is so. Formalists tell us that music is appreciated as pure, contentless form. On this view, listeners receive pleasure, or a pleasurable 'musical' emotion, when they explore the abstract patterns found in music. Music, formalists believe, does not arouse ordinary emotions such as joy, melancholy or fear, nor can it represent emotion or provide psychological insight. Young holds that formalists are wrong on all counts. Drawing upon the latest psychological research, he argues that music is expressive of emotion by resembling human expressive behaviour. By resembling human expressive behaviour, music is able to arouse ordinary emotions in listeners. This, in turn, makes possible the representation of emotion by music. The representation of emotion in music gives the capacity to provide psychological insight into the emotional lives of composers, and the emotional lives of individuals from a variety of times and places. And it is this capacity of music to provide psychological insight which explains a good deal of the value of music, both vocal and purely instrumental. Without it, music could not be experienced as profound. Philosophers, psychologists, musicians, musicologists, and music lovers will all find something of interest in this book.

Critique of Pure Music

In recent years, empathy has received considerable research attention as a means of understanding a range of psychological phenomena, and it is fast drawing attention within the fields of music psychology and music education. This volume seeks to promote and stimulate further research in music and empathy, with contributions from many of the leading scholars in the fields of music psychology, neuroscience, music philosophy and education. It exposes current developmental, cognitive, social and philosophical perspectives on research in music and empathy, and considers the notion in relation to our engagement with different types of music and media. Following a Prologue, the volume presents twelve chapters organised into two main areas of enquiry. The first section, entitled 'Empathy and Musical Engagement', explores empathy in music education and therapy settings, and provides social, cognitive and philosophical perspectives about empathy in relation to our interaction with music. The second section, entitled 'Empathy in Performing Together', provides insights into the role of empathy across non-Western, classical, jazz and popular performance domains. This book will be of interest to music educators, musicologists, performers and practitioners, as well as scholars from other disciplines with an interest in empathy research.

Affective Computing and Intelligent Interaction

This book constitutes the refereed proceedings of the Second International Conference on Affective Computing and Intelligent Interaction, ACII 2007, held in Lisbon, Portugal, in September 2007. The 57 revised full papers and 4 revised short papers presented together with the extended abstracts of 33 poster papers were carefully reviewed and selected from 151 submissions. The papers are organized in topical sections on affective facial expression and recognition, affective body expression and recognition, affective speech processing, affective text and dialogue processing, recognising affect using physiological measures, computational models of emotion and theoretical foundations, affective databases, annotations, tools and languages, affective sound and music processing, affective interactions: systems and applications, as well as evaluating affective systems.

The Social and Applied Psychology of Music

Affect and emotion play an important role in our everyday lives: They are present whatever we do, wherever we are, and wherever we go, without us being aware of them for much of the time. When it comes to interaction, be it with humans, technology, or humans via technology, we suddenly become more aware of emotion, either by seeing the other's emotional expression, or by not getting an emotional response while anticipating one. Given this, it seems only sensible to explore affect and emotion in human-computer interaction, to investigate the underlying principles, to study the role they play, to develop methods to quantify them, and to finally build applications that make use of them. This is the research field for which, over ten years ago, Rosalind Picard coined the phrase "affective computing". The present book provides an account of the latest work on a variety of aspects related to affect and emotion in human-technology interaction. It covers theoretical issues, user experience and design aspects as well as sensing issues, and reports on a number of affective applications that have been developed in recent years.
Handbook of Music and Emotion

Music is so ubiquitous that it can be easy to overlook the powerful influence it exerts in so many areas of our lives - from birth, through childhood, to old age. The Social and Applied Psychology of Music is the successor to the bestselling and influential The Social Psychology of Music. It considers the value of music in everyday life, answering some of the perennial questions about music. The book begins with a scene-setting chapter that describes the academic background to the book, before looking at composition and musicianship. It then goes on to look at musical preference. What aspects of music are crucial in determining whether or not you will like it? In chapter 4 the authors consider whether rap and rock are bad for young people, highlighting some of the major moral scandals that have rocked pop music, and asking whether these have become more extreme over time. The following chapter looks at music as a commercial product. How does the structure of the music industry influence CD purchasing, and how does music affect customers in retail and leisure settings like shops and restaurants? The book closes with an examination of music education. How does musical ability develop in children, and how does this relate to more general theories of how intellectual skills develop? Do musical skills develop independently of other abilities? Exceptionally broad in scope, and written in a highly accessible style by the leading researchers in this field, The Social and Applied Psychology of Music will be required reading for anyone seeking an understanding of the role music plays in our lives.

Oxford Handbook of Music Psychology

In recent years, music theorists have been increasingly eager to incorporate findings from the science of human cognition and linguistics into their methodology. In the culmination of a vast body of research undertaken since his influential and award-winning Conceptualizing Music (OUP 2002), Lawrence M. Zbikowski puts forward Foundations of Musical Grammar, an ambitious and broadly encompassing account on the foundations of musical grammar based on our current understanding of human cognitive capacities. Musical grammar is conceived of as a species of construction grammar, in which grammatical elements are form-function pairs. Zbikowski proposes that the basic function of music is to provide sonic analogs for dynamic processes that are important in human cultural interactions. He focuses on three such processes: those concerned with the emotions, the spontaneous gestures that accompany speech, and the patterned movement of dance. Throughout the book, Zbikowski connects cognitive research with music theory for an interdisciplinary audience, presenting detailed musical analyses and summaries of the basic elements of musical grammar.

Applying Music in Exercise and Sport

In this groundbreaking union of art and science, rocker-turned-neuroscientist Daniel J. Levitin explores the connection between music—its performance, its composition, how we listen to it, why we enjoy it—and the human brain. Taking on prominent thinkers who argue that music is nothing more than an evolutionary accident, Levitin poses that music is fundamental to our species, perhaps even more so than language. Drawing on the latest research and on musical examples ranging from Mozart to Duke Ellington to Van Halen, he reveals: • How composers produce some of the most pleasurable effects of listening to music by exploiting the way our brains make sense of the world • Why we are so emotionally attached to the music we listened to as teenagers, whether it was Fleetwood Mac, U2, or Dr. Dre • That practice, rather than talent, is the driving force behind musical expertise • How those insidious little jingles (called earworms) get stuck in our head A Los Angeles Times Book Award finalist, This Is Your Brain on Music will attract readers of Oliver Sacks and David Byrne, as it is an unprecedented, eye-opening investigation into an obsession at the heart of human nature.

Musical Emotions Explained

The use of technology in music and education can no longer be described as a recent development. Music learners actively engage with technology in their music making, regardless of the opportunities afforded to them in formal settings. This volume draws together critical perspectives in three overarching areas in which technology is used to support music education: music production; game technology; musical creation, experience and understanding. The fourteen chapters reflect the emerging field of the study of technology in music from a pedagogical perspective. Contributions come not only from music pedagogues but also from musicologists, composers and performers working at the forefront of the domain. The authors examine pedagogical practice in the recording studio, how game technology relates to musical creation and expression, the use of technology to create and assess musical compositions, and how technology can foster learning within the field of Special Educational Needs (SEN). In addition, the use of technology in musical performance is examined, with a particular focus on the current trends and
the ways it might be reshaped for use within performance practice. This book will be of value to educators, practitioners, musicologists, composers and performers, as well as to scholars with an interest in the critical study of how technology is used effectively in music and music education.

**Music and Empathy**

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 Levián, 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 Schuurich, Kai Siedenburg, Avital Sternin, Yanan Sun, William F. Thompson, Renee Timmers, Mark Jude Tramo, Sandra E. Trehub, Michael W. Weiss, Marcel Zentner

**Deeper than Reason**

What is it that accounts for the differences between musical beginners, advanced music makers, and world class performers? Virtually everyone likes music and has the capacity to be musical in some way (despite what some may say about themselves). Yet far fewer people come to be so involved with it that they identify themselves as musicians, and fewer still become musicians of international class. Psychology for Musicians provides the basis for answering this question. Examining the processes that underlie the acquisition of musical skills, Lehnmann, Sloboda, and Woody provide a concise, accessible, and up-to-date introduction to psychological research for musicians.

**The Emotional Power of Music**

The 2nd edition of the Oxford Handbook of Music Psychology updates the original landmark text and provides a comprehensive review of the latest developments in this fast growing area of research. Covering both experimental and theoretical perspectives, each of the 11 sections is edited by an internationally recognised authority in the area. The first ten parts present chapters that focus on specific areas of music psychology: the origins and functions of music; music perception, responses to music; music and the brain; musical development; learning musical skills; musical performance; composition and improvisation; the role of music in everyday life; and music therapy. In each part authors critically review the literature, highlight current issues and explore possibilities for the future. The final part examines how, in recent years, the study of music psychology has broadened to include a range of other disciplines. It considers the way that research has developed in relation to technological advances, and points the direction for further development in the field. With contributions from internationally recognised experts across 55 chapters, it is an essential resource for students and researchers in psychology and musicology.

**From Sounds to Music and Emotions**

Music and sport are both highly significant cultural forms, yet the substantial and longstanding connections between the two have largely been overlooked. Sporting Sounds addresses this oversight in an intriguing and innovative collection of essays. With contributions from leading international psychologists, sociologists, historians, musicologists and specialists in sports and cultural studies, the book illuminates our understanding of the vital part music has played in the performance, reception and commodification of sport. It explores a fascinating range of topics and case studies, including: The use of music to enhance sporting performance Professional applications of music in sport Sporting anthems as historical commemorations Music at the Olympics
Supporter rock music in Swedish sport Caribbean cricket and calypso music From local fan cultures to international mega-events, music and sport are inextricably entwined. Sporting Sounds is a stimulating and illuminating read for anybody with an interest in either of these cultural forms.

**Music in the Social and Behavioral Sciences**

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.

**Foundations of Musical Grammar**

The Psychology of Music in Multimedia is the first book dedicated to the scientific research on how we integrate sound and image when engaging with film, television, video, interactive games, and computer interfaces. The focus on empirical research and strong psychological framework make a unique and distinct contribution to the field. The international roster of contributors present rich and diverse perspectives from a wide range of disciplines including psychology, musicology, neuroscience, media studies, film, and communication. Collectively, the rich chapters in this edited volume present a comprehensive treatment of research on the multimedia experience, with the aim of disseminating this knowledge base and inspiring future scholarship.

**Music, Technology, and Education**

This definitive account of the intersection between music, wellness, and aging explores deeper aspects of human nature and later life.

**Music, Wellness, and Aging**

Deeper than Reason takes the insights of modern psychological and neuroscientific research on the emotions and brings them to bear on questions about our emotional involvement with the arts. Robinson begins by laying out a theory of emotion, one that is supported by the best evidence from current empirical work on emotions, and then in the light of this theory examines some of the ways in which the emotions function in the arts. Written in a clear and engaging style, her book will make fascinating reading for anyone who is interested in the emotions and how they work, as well as anyone engaged with the arts and aesthetics, especially with questions about emotional expression in the arts, emotional experience of art forms, and, more generally, artistic interpretation. Part One develops a theory of emotions as processes, having at their core non-cognitive 'instinctive' appraisals, 'deeper than reason', which automatically induce physiological changes and action tendencies, and which then give way to cognitive monitoring of the situation. Part Two examines the role of the emotions in understanding literature, especially the great realistic novels of the nineteenth century. Robinson argues that such works need to be experienced emotionally if they are to be properly understood. A detailed reading of Edith Wharton's novel The Reef demonstrates how a great novel can educate us emotionally by first evoking instinctive emotional responses and then getting us to cognitively monitor and reflect upon them. Part Three puts forward a new Romantic theory of emotional expression in the arts. Part Four deals with music, both the emotional expression of emotion in music, whether vocal or instrumental, and the arousal of emotion by music. The way music arouses emotion lends indirect support to the theory of emotion outlined in Part One. While grounded in the science of emotion, Deeper than Reason demonstrates the continuing importance of the arts and humanities to our lives.