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Nota di contenuto	Contents; 1. OBJECTIVES AND METHODS; The approach of cognitive psychology; The plan of the research; Outline of the following chapters; 2. QUANTIFYING TONAL HIERARCHIES AND KEY DISTANCES; The tonal hierarchy; The first probe tone study: individual differences with a major-key context; Replication and extension to minor-key contexts; A derived measure of interkey distance; A spatial representation of interkey distance; Theoretical maps of key relationships; 3. MUSICAL CORRELATES OF PERCEIVED TONAL HIERARCHIES; Tonal consonance; Tonal consonance and tonal hierarchies Statistical analyses of tonal compositions Tonal distributions and tonal hierarchies; Tonal hierarchies, tonal consonance, and tonal distributions; 4. A KEY-FINDING ALGORITHM BASED ON TONAL HIERARCHIES; The key-finding algorithm; Application I: initial segments of preludes of J. S. Bach, Shostakovich, and Chopin; Application II: fugue subjects of J. S. Bach and Shostakovich; Application III: J. S. Bach's C Minor Prelude, Book II; Limitations and possible extensions of the

algorithm; 5. PERCEIVED RELATIONS BETWEEN MUSICAL TONES; Geometric representations of musical pitch
Limitations of geometric models Experimental measures of tonal relations; Correlations with tonal consonance and tonal distributions; 6. PERCEPTUAL ORGANIZATION AND PITCH MEMORY; Gestalt theory; Three principles of tonal stability; Perceptual organization in music: Segmentation and melodic similarity; 7. QUANTIFYING HARMONIC HIERARCHIES AND KEY DISTANCES; Music-theoretical descriptions of harmony; Quantifying the harmonic hierarchy; Harmonic hierarchy of diatonic triads I-VII; Deriving key distances from harmonic hierarchies; 8. PERCEIVED HARMONIC RELATIONS
Perceived harmonic relations and key structure Perceived harmonic relations of diatonic triads I-VII; Key context effects on perceived harmonic relations; Key structure and memory for chord sequences; Key context effects on memory for chord sequences; Relational effects on memory for chord sequences; Parallels between perceived tonal and harmonic structures; 9. PERCEIVING MULTIPLE KEYS: MODULATION AND POLYTONALITY; Tracing the developing and changing sense of key; Tonal hierarchies and polytonality; 10. TONAL HIERARCHIES IN ATONAL AND NON-WESTERN TONAL MUSIC
Tonal hierarchies in 12-tone serial music Tonal hierarchies in North Indian music; Tonal hierarchies in Balinese music; Tonal hierarchies: some generalizations; 11. MUSIC COGNITION: THEORETICAL AND EMPIRICAL GENERALIZATIONS; Properties of the diatonic-harmonic system; Properties of pentatonic, octatonic, and North Indian scales; Properties emerging from the empirical studies; References; Author index; Subject index;

Sommario/riassunto

This book addresses the central problem of music cognition: how listeners' responses move beyond mere registration of auditory events to include the organization, interpretation, and remembrance of these events in terms of their function in a musical context of pitch and rhythm. Equally important, the work offers an analysis of the relationship between the psychological organization of music and its internal structure. Combining over a decade of original research on music cognition with an overview of the available literature, the work will be of interest to cognitive and physiological psychol
