Course information:
Copy and paste current course information from Class Search/Course Catalog.

<table>
<thead>
<tr>
<th>Academic Unit</th>
<th>SHARCS</th>
<th>Department</th>
<th>Interdisciplinary Arts &amp; Performance</th>
</tr>
</thead>
</table>

Subject: IAP  
Number: 294  
Title: Music, Mind, and Culture  
Units: 3

Is this a cross-listed course?  
No

Is this a shared course?  
Yes  
If so, list all academic units offering this course: See below

Course description:  
We will request to combine with HON 294

Requested designation: Humanities, Fine Arts and Design-HU

Note: a separate proposal is required for each designation requested

Eligibility:
Permanent numbered courses must have completed the university’s review and approval process.  
For the rules governing approval of omnibus courses, contact the General Studies Program Office at (480) 965-0739.

Area(s) proposed course will serve:
A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations
Complete and attach the appropriate checklist
- Literacy and Critical Inquiry core courses (L)
- Mathematics core courses (MA)
- Computer/statistics/quantitative applications core courses (CS)
- Humanities, Fine Arts and Design core courses (HU)
- Social and Behavioral Sciences core courses (SB)
- Natural Sciences core courses (SO/SG)
- Global Awareness courses (G)
- Historical Awareness courses (H)
- Cultural Diversity in the United States courses (C)

A complete proposal should include:
- Signed General Studies Program Course Proposal Cover Form
- Criteria Checklist for the area
- Course Syllabus
- Table of Contents from the textbook, and/or lists of course materials

Contact information:
Name: Dr. Barry Moon  
Phone: (602) 543-6167

Mail code: 2151  
E-mail: barry.moon@asu.edu

Department Chair/Director approval: (Required)
Chair/Director name (Typed): Daniel Bivona  
Date: 9/5/13

Chair/Director (Signature): [Signature]

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08, 11/11, 12/11, 7/12
HUMANITIES, FINE ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student’s awareness of the diversity of human societies and cultures. The fine arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the fine arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student’s ability to perceive aesthetic qualities of art work and design.

The Humanities, Fine Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008
ASU - [HU] CRITERIA

HUMANITIES, FINE ARTS AND DESIGN [HU] courses must meet either 1, 2, or 3 and at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria a CENTRAL AND SUBSTANTIAL PORTION of the course content.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.

2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.

3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.

4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:
   a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.
   b. Concerns aesthetic systems and values, literary and visual arts.
   c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.
   d. Deepen awareness of the analysis of literature and the development of literary traditions.

THE FOLLOWING ARE NOT ACCEPTABLE:

- Courses devoted primarily to developing a skill in the creative or performing arts, including courses that are primarily studio classes in the Herberger College of the Arts and in the College of Design.

- Courses devoted primarily to developing skill in the use of a language – However, language courses that emphasize cultural study and the study of literature can be allowed.

- Courses which emphasize the acquisition of quantitative or experimental methods.

- Courses devoted primarily to teaching skills.
<table>
<thead>
<tr>
<th>Course Prefix</th>
<th>Number</th>
<th>Title</th>
<th>Designation</th>
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<tbody>
<tr>
<td>IAP</td>
<td>294</td>
<td>Music, Mind, and Culture</td>
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</table>

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>The primary concern of this course is the interdisciplinary study of music via texts and listening from historical and contemporary viewpoints. For the sake of this application, and according to our course, music is considered both a textual and aural tradition.</td>
<td>The entire syllabus points towards these concerns.</td>
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<tr>
<td>4a</td>
<td>Almost every aspect of the course involves the study of human thought, especially in the realms of philosophies of sound and music. In addition, there is a strong emphasis on the perception of sound and music from a variety of disciplinary studies.</td>
<td>Weeks 7 and 8 are involved with various studies in the psychologies and philosophies of sound. Weeks 9 and 10 involve the study of philosophies of music creation. Weeks 11 and 12 involve the study of philosophies of musics in reference to the various cultures from which they originate.</td>
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<tr>
<td>4c</td>
<td>In addition to discussions of aesthetics of sound and music in texts, audio and video examples of soundscape, musical performances, and interviews of musicians gives insight into a broad range of aesthetics involved in the production of music and sound art throughout the world.</td>
<td>Week 3 introduces concepts of musicology, which involves itself with the reasons people make music the way they do. The entire course involves listening to a wide variety of sounds from the environment and music from diverse cultures, informed by a broad range of aesthetic concerns.</td>
</tr>
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</table>
ASU West - School of Humanities, Arts and Cultural Studies  
(INTERDISCIPLINARY ARTS & PERFORMANCE)  
ARTHUR J. SABATINI, Associate Professor of Performance Studies  
and Barry Moon, Associate Professor of Music  
Office: S241 B - FAB    Phone: (602) 543-6029    Arthur.Sabatini@asu.edu  

IAP 294     Spring, 2014     Syllabus: Music, Mind and Culture  

A. COURSE DESCRIPTION  
Music, Mind and Culture is an interdisciplinary live and on-line course for undergraduates. It explores how music and the general subjects of sound, noise, silence, hearing/listening are approached interdisciplinarily through the arts, humanities, social and natural sciences. As the course will show, in contemporary scholarship, study of music crosses different academic fields and disciplines, including: musicology and music history, sociology and anthropology, cultural studies, religion, psychology, biology, ecology, neuroscience, mathematics, physics, technology and engineering, business and economics, philosophy, and aesthetics. Throughout the course, students will be introduced to how music/sound/noise/silence has been the object of scholarly research, analysis and interpretation. Lectures, readings, assignments and guest speakers from SHARCS, SBS and MNS faculty will accentuate interdisciplinary approaches and methods and prepare students for New College, upper division courses. 

Thematically, the course presents an interdisciplinary inquiry that explores the interrelationships among: 1) disciplinary and interdisciplinary classifications and the study of sound, music, environments and human perception, thought and experience; 2) individual, social transcultural and intercultural aspects of the creation, performance, uses, functions and reception of music and sound/noise/sonic art in the contexts of human psychology/biology/evolution; 3) varied historical, humanistic, sociological, anthropological, scientific/technological considerations of ‘mind, music, culture issues.’

Students will read, listen and respond to selected texts and musical and video samples in Power Point format on Blackboard. Topics presented in lectures, etc. will be monitored and graded through discussion board entries, quizzes, exams and essays.

B. GOALS and OBJECTIVES  
1) To understand the concepts, methods and applications of interdisciplinary studies;  
2) To identify the use of an interdisciplinary studies to approach the topic of ‘music, mind and culture’;  
3) To become aware of key texts, concepts, thinkers, materials and methods that explore ‘music, mind and culture’ from an interdisciplinary perspective;  
4) To develop a critical lexicon for considering issues of music, mind and culture;  
5) To write effectively about ‘music, mind and culture’ from an interdisciplinary perspective;  
6) To develop critical listening abilities informed by interdisciplinary approaches  
7) To become aware of interdisciplinary studies at ASU’s New College of Interdisciplinary Arts and Sciences.  
8) Develop academic skills including, the use of library and on-line reference sources,
and essay writing techniques

C. REQUIRED TEXTS


And selected readings in course packets, books and on-line books from ASU Library.

There will also be a weekly listening, video, or online requirement with examples available through ASU iTunes Radio or posted on Blackboard.

D. COURSE REQUIREMENTS

1. Three Papers - 3 pages (minimum): Critical analysis of readings, concepts, arguments, assignments etc. based on course texts, lectures, discussions and listening samples. Prompts.
2. Final Paper - 8 pages (minimum). Research paper with at least four sources that critically represents and assesses an interdisciplinary music, mind, culture issue.
3. Short papers, In-Class Presentations: Students will be expected to write 1-2 page papers and deliver brief presentations on readings, lectures, listening samples. Includes personal response and musical history statement.
4. Participation: includes preparation for classes and contribution to class discussions and activities.
5. Quizzes, Exams on readings. Grades are part of participation and attendance record.
6. Attendance: Full attendance required. Students are responsible for all assignments on due date, except by arrangement with instructor. Up to one letter grade deducted for missing three classes.

E. GRADING: The following percentages will be assigned
Three 3 page Papers (avg. total 15% each) 45%
Final Paper 25%
Short papers; In-class Presentations 20%
Quizzes/Exams/Participation/Attendance 10%
F. WEEK/DATA TOPICS, READINGS, ASSIGNMENT
NOTE: LOOK AHEAD. Look for on-line readings and listening assignments. READ
ALL OF THE ASSIGNED MATERIAL FOR EACH CLASS. Class format:
lecture/discussion with assigned presentations, guest lectures.

Week 1  Part 1: Disciplines, Interdisciplinarity, New College
1/14  Introduction/Syllabus/Overview/Course Requirements
1/16  Interdisciplinarity and “Music, Mind and Culture”/Basic concepts
Discipline histories, sub-disciplines, methods, research

Week 2  On interdisciplinarity
1/21  What is interdisciplinarity? Some definitions, examples
1/23  Overview of Interdisciplinary Studies at ASU (SHARCS, MNS, SBS)
READ: “A Taxonomy of Interdisciplinarity,” Julie Thompson Klein
and “Interdisciplinary Cases and Disciplinary Knowledge,” Wolfgang Krohn
from The Oxford Handbook of Interdisciplinarity, ed, Robert Frodeman, et al.,

Week 3  Music and Interdisciplinary Studies (1)
1/28  Musicology and Interdisciplinarity sub-fields
READ: Cook, Nicholas. “What is Musicology?” (article)
1/30  Overview with selections from www.musicstudies.org
journal of interdisciplinary music studies
Musical Example: Approaching “the blues”: musical form: 12
12-bar structure, chords; socio-historical: slavery, African-American
experience; blues, emotion, performance, response (READ: Levitan,
TYYBOM, Chapt 6—“Music, Emotion, Reptilian Brain” 169-192)

Week 4  Mind, Music and Interdisciplinary Studies (2)
2/4  READ: Levitan, TYYBOM, Intro and Chaps 1,2,3, to p. 110
2/6  con’t. Levitan. “Musicianship: How and where in the brain” in
Hargeaves, pp. 285-296...
Musical Examples from Levitan references

Week 5  Culture, Music and Interdisciplinary Studies (3)
of Culture and the Evolution of Mind” from The Interpretation of Cultures;
Feld, Steven. Sound and Sentiment: Birds, Weeping, Poetics, and Song in
An electronic book accessible through the World Wide Web; click to view
Musical Examples: tribal, ethnic, folk, ritual/religious traditional music (Asian,
Native American, etc. (Smithsonian Folk Music Collection: ASU Smithsonian
Global Sound for Libraries)
**Critical Analysis Paper Due:** readings, concepts, arguments, listening

**Week 6**  THE MUSICAL INSTRUMENT MUSEUM
2/18 Musical Instruments as representative interdisciplinary subject
Class Visit and Class
2/20 Presentations ...1 – 2 page Musical Instrument Paper

**WEEKS 7 – 8** February 25 & 27 March 4 & 6: Nature, Sound Soundscapes

| Lecture Topics | 1. SOUND is before Music: physics to biology & life sciences, acoustic ecology; animal & human anatomy and evolution;
| | 2. Approaching the variety of sound in nature and in the human experience via quantification, measurement, pre-technology;
| | 3. Natural sound to industrial/modern soundscapes;
| | 4. Hearing, Music and Human Brain (Levitran) |

<table>
<thead>
<tr>
<th>New College Faculty</th>
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<tbody>
<tr>
<td>Lara Ferry, Associate Professor “The Science of Human Hearing”; Chad Johnson, MNS ecology/evolution; Richard Lerman, IAP</td>
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<tr>
<th>Interdisciplinarity Foci</th>
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<tr>
<td>Sciences and physics of sound/nature, including geography/landscapes/seascapes - birds, animals, undersea, acoustics; musicological and acoustic analysis and significance.</td>
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<tr>
<th>Primary Readings</th>
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<tbody>
<tr>
<td>Levitan, This is Your Brain...as assigned</td>
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<tr>
<td>Howard, David M. and Jamie Angus. Acoustics and psychoacoustics [electronic resource]. BF251 Online</td>
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<tr>
<th>Secondary Readings</th>
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<tr>
<th>Audio/Video/Powerpoint I-tunes: online sources</th>
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<tr>
<td>Listening: simple tones, noise to more complex systems (city, ocean–insects, icebergs, Lerman ants, etc; musicological vs. physical analysis. Levitan chart p.23. Demonstration of psychoacoustic and sonic phenomena - range of hearing, critical band, noise vs. tone, etc. Recordings and discussion of various acoustic environments.</td>
</tr>
<tr>
<td>Sonic illustrations of concepts from “Acoustics and psychoacoustics” text.</td>
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(Week 9  3/11 3/13 Spring Break)

**WEEKS 9 – 10** March 18 & 20 March 25 & 27 Humans Making Music

<table>
<thead>
<tr>
<th>Lecture Topics</th>
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<tr>
<td>1. Organizing sound to music interculturally (environment &amp; natural sounds (birds) - playing, performing, tuning systems, instruments)</td>
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<td>2. Music/sound from speech - song &amp; the body (dance), rhythm, drums</td>
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<td><strong>New College Faculty</strong></td>
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<td><strong>Interdisciplinary Foci</strong></td>
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<td><strong>Audio/Video/Powerpoint/I-tunes; online sources</strong></td>
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<td><strong>Assignment</strong></td>
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**WEEKS 11 – 12**  
**April 1 & 3 April 8 & 10  What is Music For?**

**Lecture Topics**

1. Theories of Music from Around the World; From Various Disciplines  
2. Music and extra-musical contexts: healing, worship, dance, theater, myth, ritual, etc. music is not only itself; music always in cultural contexts –  
3. Modern and Contemporary socio-economics, industries of music  
   Music, Communications, technology  
4. Music – nationalism, cultural identity

**New College Faculty**

SBS ‘Music & Communications,’ Greg Wise

**Interdisciplinary Foci**


**Primary Readings**

85 2003. Selected readings

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<tr>
<td>Audio/Video/Powerpoint</td>
<td>Videos of rituals, worship, dance, theater, etc. where music plays a key role. <strong>Critical Analysis Paper Due:</strong> readings, concepts, arguments, listening</td>
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<td>I-tunes; online sources</td>
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| WEEKS 13 – 14 April 15 & 17 April 22 & 24 Sound, Music, Noise, Acoustics, Technology |
|---------------------------------|---------------------------------|
| **Lecture Topics** | 1. 20th/21st century music making – early technology: magnetic tape, recording technology, broadcast, radio, etc.  
2. Electronic and computer sound technology; sound engineering  
3. Sound, music and film, architecture, urban cultures.  
4. Making Popular music today and the Future of Music; Internationalization |
| **New College Faculty** | Barry Moon, |
| **Interdisciplinary Foci** | Acoustics, economics, music, technology and computers, architecture, |
| **Primary Readings** | Russolo, Luigi. *The Art of Noises*, (selection)  
Selected articles.  
| **Audio/Video/Powerpoint I-tunes and online sources** | Intonarumori recording. Live Performance.  
Samples of early recording technologies to the present. Famous Studios. Moog.  
Tom Dowd & the Language of Music: http://www.thelanguageofmusic.com/  
Excerpt: http://www.youtube.com/watch?v=iKPoc-ImiM |
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<tr>
<td>1. Creativity as interdisciplinary topic</td>
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<td>2. Musical training and musicianship; listing</td>
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<td>3. Intercultural Approaches to Musical Creativity</td>
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<tr>
<td>4. “Communicative Musicality”</td>
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<tbody>
<tr>
<td>Psychology, communications, cognitive sciences, music history, biographical/autobiography “Mozart” &amp; the musical genius</td>
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<tr>
<th>Primary Readings</th>
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<tr>
<td>Levitan, <em>This is Your Brain...”The Music Instinct”</em></td>
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<tr>
<td>Coleman, Ornette You-Tube: <a href="http://www.youtube.com/watch?v=8CoPGDfMWFc">http://www.youtube.com/watch?v=8CoPGDfMWFc</a> and <a href="http://www.youtube.com/watch?v=WdqRtfHdbnXE">http://www.youtube.com/watch?v=WdqRtfHdbnXE</a></td>
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**Week 16**
5/1 Final remarks
Tables of Contents of Textbooks used in IAP294 Music, Mind and Culture


Introduction Music Studies and the Idea of Culture RICHARD MIDDLETON

PART I Music and Culture 1 Music and Biocultural Evolution 19

IAN CROSS

2 Musicology, Anthropology, History 31 GARY TOMLINSON

• 3 Music and Culture: Historiographies of Disjuncture 45 PHILIP V. BOHLMAN

• 4 Comparing Music, Comparing Musicology MARTIN CLAYTON

• 5 Music and Social Categories 69 JOHN SHEPHERD

• 6 Music and Mediation: Toward a New Sociology of Music 80 ANTOINE HENNION

• 7 Music and Everyday Life 92 SIMON FRITH

• 8 Music, Culture, and Creativity 102 JASON TOYNBEE

Contents

• 9 Music and Psychology 113 ERIC F. CLARKE

• 10 Subjectivity Rampant! Music, Hermeneutics, and History 124 LAWRENCE KRAMER

• 11 Historical Musicology: Is It Still Possible? 136 ROB C. WEGMAN

• 12 Social History and Music History 146 TREVOR HERBERT

PART II Issues and Debates

• 13 Musical Autonomy Revisited 159 DAVID CLARKE

• 14 Textual Analysis or Thick Description? LII JEFF TODD TITON

• 15 Music, Experience, and the Anthropology of Emotion 181 RUTH FINNEGAN

• 16 Musical Materials, Perception, and Listening 193 NICOLA DIBBEN

• 17 Music as Performance 204 NICHOLAS COOK

This Is Your Brain On Music

*I Love Music and I Love Science—Why Would I Want to Mix the Two?*

1. What Is Music?
   *From Pitch to Timbre*

2. Foot Tapping
   *Discerning Rhythm, Loudness, and Harmony*

3. Behind the Curtain
   *Music and the Mind Machine*

4. Anticipation
   *What We Expect From Liszt (and Ludacris)*

5. You Know My Name, Look Up the Number
   *How We Categorize Music*

6. After Dessert, Crick Was Still Four Seats Away from Me
   *Music, Emotion, and the Reptilian Brain*

7. What Makes a Musician?
   *Expertise Dissected*

8. My Favorite Things
   *Why Do We Like the Music We Like?*
9. The Music Instinct

Evolution's #1 Hit

Appendices

Bibliographic Notes

Acknowledgments

Index


1. Explaining musical imaginations: Creativity, performance and perception, David Hargreaves, Raymond MacDonald & Dorothy Miell

Perspectives from musicology, sociology, and ethnomusicology

2. Creativity in performance, Eric Clarke

3. Imagination feeds memory: Exploring evidence from a musical savant using zygonic theory, Adam Ockelford

4. Creativity as a social fact, Simon Frith

5. Musical creativity as social agency: Composer Paul Hindemith, Ian Sutherland with Tia De Nora

6. Imagining creativity: An ethnomusicological perspective on how belief systems encourage or inhibit creative activities in music, Juniper Hill

Perspectives from cognitive, social, and developmental psychology


8. Spreading activation and dissociation: A cognitive mechanism for creative processing in music, Emery Schubert

9. Life-events, emotion, and reason in the creative process in art music, Vladimir Kone?ni

10. Imagination and creativity in music listening, David Hargreaves, Jonathan James Hargreaves & Adrian North

11. Creativity in singing: Universality and sensitive developmental periods?, Annabel Cohen

Perspectives from socio-cultural psychology

12. Digital tools and discourse in music: The ecology of composition, Goran Folkestad

13. Troubling the creative imaginary: Some possibilities of ecological thinking for music and learning, Margaret Barrett


16. Improvisation as a creative process within contemporary music, Raymond MacDonald, Graeme Wilson & Dorothy Miell

Perspectives from neuroscience

17. Communicative musicality: The human impulse to create and share music, Colwyn Trevarthen

18. Musicianship - how and where in the brain?, Mari Tervaniemi

19. Recreating speech through singing for stroke patients with non-fluent aphasia, Bradley Vines

20. Shared affective motion experience (SAME) and creative, interactive music therapy, Istvan Molnar-Szakacs, Vanya Green Assuied & Katie Overy

21. Enhancing imaginative expression in the performing arts with EEG-neurofeedback, John Gruzelier

22. Musical imagery and imagination: The function, measurement and application of imagery skills for performance, Terry Clark, Aaron Williamson & Aleksandar Aksentijevic

Perspectives from education, psychiatry, and therapy

23. The call to create: Flow experience in music learning and teaching, Lori A. Custodero
24. Musical creativity, biography, genre and learning, Graham Welch
25. Music, music therapy, and schizophrenia, Denise Grocke & David Castle
26. Creativity in improvisational, psychodynamic music therapy, Jaakko Erkkila
27. Developing creative improvisation skills in music therapy: The tools for imaginative music making, Tony Wigram
28. Beyond creativity?, Nicholas Cook


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