

Contents

Preface	vii
1 Introduction	1
1.1 Perception and culture	2
1.2 Statistical learning and probabilistic prediction	6
1.3 Music perception: A case study in the psychology of enculturation	9
1.4 A historical perspective	10
1.5 Scope, structure, and methodology	20
2 A Computational Model	25
2.1 An informal sketch	27
2.2 Modelling statistical learning and probabilistic prediction	36
2.3 Multiple viewpoint representations	55
2.4 Performance evaluation	59
2.5 Comparison with other models	60
2.6 Beyond the Markov assumption	62
2.7 Conclusion	65
3 Predictive Processing of Melody	67
3.1 Expectation, knowledge, and memory	67
3.2 Melodic pitch expectation	71
3.3 Uncertainty for pitch continuations	82
3.4 Neural measures of predictive processing in melody	84
3.5 Optimizing cognitive representations	86
3.6 Conclusion	87
4 Beyond Pitch Expectation: Rhythm and Harmony	89
4.1 Expectations for event timing	90
4.2 Expectations for harmonic movement	102
4.3 Inferring latent musical attributes: Metre and tonality	113
4.4 Conclusion	120

5	Emotional and Aesthetic Experience	121
5.1	Music as a communicative medium	122
5.2	How does music evoke emotions?	123
5.3	Aesthetic experience	125
5.4	Simulating listeners' emotional and aesthetic experience of music	132
5.5	Psychological and neural mechanisms	144
5.6	Aesthetic experience of familiar music	149
5.7	Conclusion	151
6	Beyond Expectation	153
6.1	Auditory memory	153
6.2	Grouping structure: Segmentation and segregation	166
6.3	Perceptual similarity	178
6.4	Conclusion	185
7	Musical Enculturation	187
7.1	Artificial grammar learning	188
7.2	Cross-cultural comparisons	192
7.3	Enculturation across the lifespan	209
7.4	Conclusion	218
8	Musical Training and Expertise	221
8.1	What is musical expertise?	222
8.2	Expertise-related effects on musical expectation	225
8.3	Expertise-related effects on aesthetic experience of music	235
8.4	Expertise-related effects on perception and cognition	241
8.5	Conclusion	245
9	Future Perspectives	247
9.1	Limits of statistical learning and probabilistic prediction	248
9.2	Computational modelling	251
9.3	Auditory representations	254
9.4	Neural mechanisms	258
9.5	Beyond music: Language, dance and other cultural domains	261
9.6	Creativity: Musical performance and composition	262
9.7	Conclusion	264
	References	265
	Author Index	305
	Subject Index	321