References

- Aarden, B. (2003). *Dynamic melodic expectancy* [Doctoral dissertation, Ohio State University].
- Agres, K. R., Abdallah, S. A., & Pearce, M. T. (2018). Information-theoretic properties of auditory sequences dynamically influence expectation and memory. *Cognitive Science*, 42, 43–76.
- Albrecht, J., & Shanahan, D. (2013). The use of large corpora to train a new type of key-finding algorithm: An improved treatment of the minor mode. *Music Perception*, 31, 59–67.
- Allopenna, P. D., Magnuson, J. S., & Tanenhaus, M. K. (1998). Tracking the time course of spoken word recognition using eye movements: Evidence for continuous mapping models. *Journal of Memory and Language*, 439, 419–439.
- Alluri, V., Toiviainen, P., Jääskeläinen, I. P., Glerean, E., Sams, M., & Brattico, E. (2012). Large-scale brain networks emerge from dynamic processing of musical timbre, key and rhythm. *NeuroImage*, 59, 3677–3689.
- Altmann, E. M., & Gray, W. D. (2002). Forgetting to remember: The functional relationship of decay and interference. *Psychological Science*, 13, 27–33.
- Altmann, E. M., & Schunn, C. D. (2012). Decay versus interference: A new look at an old interaction. *Psychological Science*, *23*, 1435–1437.
- Altmann, G. T. M., & Kamide, Y. (1999). Incremental interpretation at verbs: Restricting the domain of subsequent reference. *Cognition*, 73, 247–264.
- Anglada-Tort, M., Harrison, P. M. C., Lee, H., & Jacoby, N. (2023). Large-scale iterated singing experiments reveal oral transmission mechanisms underlying music evolution. *Current Biology*, 33, 1472–1486.
- Arai, M., & Keller, F. (2013). The use of verb-specific information for prediction in sentence processing. *Language and Cognitive Processes*, 28, 3–8.

- Aslin, R. N., Saffran, J. R., & Newport, E. L. (1998). Computation of conditional probability statistics by 8-month-old infants. *Psychological Science*, *9*, 321–324.
- Atkinson, R. C., & Shiffrin, R. M. (1971). The control of short-term memory. *Scientific American*, 225, 82–91.
- Aylett, M., & Turk, A. (2004). The smooth signal hypothesis: A functional explanation for relationships between redundancy, prosodic prominence, and duration in spontaneous speech. *Language and Speech*, 47, 31–56.
- Bach, J. S. (1875). 371 vierstimmige choralgesänge von Johann Sebastian Bach (A. Dörffel, Ed.; 4th ed.). Breitkopf & Härtel.
- Balkwill, L. L., & Thompson, W. F. (1999). A cross-cultural investigation of the perception of emotion in music: Psychophysical and cultural cues. *Music Perception*, 17, 43–64.
- Balkwill, L. L., Thompson, W. F., & Matsunaga, R. (2004). Recognition of emotion in Japanese, Western, and Hindustani music by Japanese listeners. *Japanese Psychological Research*, 46, 337–349.
- Bannister, S. (2020). A vigilance explanation of musical chills? Effects of loudness and brightness manipulations. *Music & Science*, 3, 1–17.
- Bannister, S., & Eerola, T. (2018). Suppressing the chills: Effects of musical manipulation on the chills response. *Frontiers in Psychology*, *9*, 2046.
- Barascud, N., Pearce, M. T., Griffiths, T. D., Friston, K. J., & Chait, M. (2016). Brain responses in humans reveal ideal observer-like sensitivity to complex acoustic patterns. *Proceedings of the National Academy of Sciences*, 113, E616–E625.
- Barlow, H. (2001). Redundancy reduction revisited. *Network: Computation in Neural Systems*, 12, 241–253.
- Bartlett, J. C., Halpern, A. R., & Dowling, W. J. (1995). Recognition of familiar and unfamiliar melodies in normal aging and Alzheimer's disease. *Memory & Cognition*, 23, 531–546.
- Begleiter, R., El-Yaniv, R., & Yona, G. (2004). On prediction using variable order Markov models. *Journal of Artificial Intelligence Research*, 22, 385–421.
- Bell, T. C., Cleary, J. G., & Witten, I. H. (1990). Text compression. Prentice Hall.
- Benetos, E., & Holzapfel, A. (2013). Automatic transcription of Turkish makam music. Proceedings of the 14th International Society for Music Information Retrieval Conference, 355–360.
- Berlyne, D. E. (1971). *Aesthetics and psychobiology*. Appleton-Century-Crofts.

- Berridge, K. C., & Kringelbach, M. L. (2015). Pleasure systems in the brain. *Neuron*, *86*, 646–664.
- Besson, M., & Faïta, F. (1995). An event-related potential (ERP) study of musical expectancy: Comparison of musicians with nonmusicians. *Journal of Experimental Psychology: Human Perception and Performance*, 21, 1278–1296.
- Besson, M., & Macar, F. (1987). An event-related potential analysis of incongruity in music and other non-linguistic contexts. *Psychophysiology*, 24, 14–25.
- Bharucha, J. J. (1987). Music cognition and perceptual facilitation: A connectionist framework. *Music Perception*, 5, 1–30.
- Bharucha, J. J. (1994). Tonality and expectation. In R. Aiello (Ed.), *Musical perceptions* (pp. 213–239). Oxford University Press.
- Bharucha, J. J., & Stoeckig, K. (1986). Reaction time and musical expectancy: Priming of chords. *Journal of Experimental Psychology: Human Perception and Performance*, 12, 403–410.
- Bianco, R., Hall, E. T. R., Pearce, M. T., & Chait, M. (2023). Implicit auditory memory in older listeners: From encoding to 6-month retention. *Current Research in Neurobiology*, 5, 100115.
- Bianco, R., Harrison, P. M. C., Hu, M., Bolger, C., Picken, S., Pearce, M. T., & Chait, M. (2020). Long-term implicit memory for sequential auditory patterns in humans. *Elife*, *9*, e56073.
- Biederman, I., & Vessel, E. (2006). Perceptual pleasure and the brain. *American Scientist*, 94, 247.
- Bigand, E., Delbé, C., Poulin-Charronnat, B., Leman, M., & Tillmann, B. (2014). Empirical evidence for musical syntax processing? Computer simulations reveal the contribution of auditory short-term memory. *Frontiers in Systems Neuroscience*, 8, 94.
- Bigand, E., & Parncutt, R. (1999). Perceiving musical tension in long chord sequences. *Psychological Research*, *62*, 237–254.
- Bigand, E., & Poulin-Charronnat, B. (2006). Are we "experienced listeners"? A review of the musical capacities that do not depend on formal musical training. *Cognition*, 100, 100–130.
- Bigand, E., Poulin-Charronnat, B., Tillmann, B., Madurell, F., & D'Adamo, D. A. (2003). Sensory versus cognitive components in harmonic priming. *Journal of Experimental Psychology: Human Perception and Performance*, 29, 159–171.
- Bigand, E., Tillmann, B., & Poulin, B. (2001). The effect of harmonic context on phoneme monitoring in vocal music. *Cognition*, *81*, 11–20.

- Bjare, M. R., Lattner, S., & Widmer, G. (2022). Differentiable short-term models for efficient online learning and prediction in monophonic music. *Transactions of the International Society for Music Information Retrieval*, 5, 190–207.
- Blakemore, S.-J., Wolpert, C. A. D., & Frith, C. (2000). Why can't you tickle yourself? *NeuroReport*, 11, 11–16.
- Blom, T., Feuerriegel, D., Johnson, P., Bode, S., & Hogendoorn, H. (2020). Predictions drive neural representations of visual events ahead of incoming sensory information. *Proceedings of the National Academy of Sciences*, 117, 7510–7515.
- Blood, A. J., & Zatorre, R. J. (2001). Intensely pleasurable responses to music correlate with activity in brain regions implicated in reward and emotion. *Proceedings of the National Academy of Sciences*, 98, 11818–11823.
- Boebinger, D., Evans, S., Rosen, S., Lima, C. F., Manly, T., & Scott, S. K. (2017). Musicians and non-musicians are equally adept at perceiving masked speech. *Journal of the Acoustical Society of America*, 378, 378–387.
- Boltz, M. G. (1999). The processing of melodic and temporal information: Independent or unified dimensions? *Journal of New Music Research*, 28, 67–79.
- Bouwer, F. L., Honing, H., & Slagter, H. A. (2020). Beat-based and memory-based temporal expectations in rhythm: Similar perceptual effects, different underlying mechanisms. *Journal of Cognitive Neuroscience*, 32, 1221–1241.
- Brattico, E., Tervaniemi, M., Näätänen, R., & Peretz, I. (2006). Musical scale properties are automatically processed in the human auditory cortex. *Brain Research*, 1117, 162–174.
- Bregman, A. S. (1990). Auditory scene analysis: The perceptual organization of sound. MIT Press.
- Bregman, A. S., & Campbell, J. (1971). Primary auditory stream segregation and perception of order in rapid sequences of tones. *Journal of Experimental Psychology*, 89, 244–249.
- Brent, M. R. (1999). An efficient, probabilistically sound algorithm for segmentation and word discovery. *Machine Learning*, *34*, 71–105.
- Brooks Jr., F. P., Hopkins, A. L., Neumann, P. G., & Wright, W. V. (1957). An experiment in musical composition. *IRE Transactions on Electronic Computers*, *EC-6*, 175–182.
- Brown, G. D. A., & Chater, N. (2007). A temporal ratio model of memory. *Psychological Review*, 114, 539–576.
- Budd, M. (1995). Values of art: Painting, poetry, and music. Penguin.
- Bunton, S. (1996). *On-line stochastic processes in data compression* [Doctoral dissertation, University of Washington].

- Burgoyne, J. A. (2011). *Stochastic processes & database-driven musicology* [Doctoral dissertation, McGill University].
- Burke, M. J., & Gridley, M. C. (1990). Musical preferences as a function of stimulus complexity and listeners' sophistication. *Perceptual and Motor Skills*, 7, 687–690.
- Burunat, I., Toiviainen, P., Alluri, V., Bogert, B., Ristaniemi, T., Sams, M., & Brattico, E. (2016). The reliability of continuous brain responses during naturalistic listening to music. *NeuroImage*, 124, 224–231.
- Cacioppo, J. T., & Petty, R. E. (1982). The need for cognition. *Journal of Personality and Social Psychology*, 42, 116–131.
- Cambouropoulos, E. (2001). The local boundary detection model (LBDM) and its application in the study of expressive timing. *Proceedings of the International Computer Music Conference*, 17–22.
- Cannon, J. J. (2021). Expectancy-based rhythmic entrainment as continuous Bayesian inference. *PLOS Computational Biology*, 17, e1009025.
- Cannon, J. J., & Patel, A. D. (2020). How beat perception co-opts motor neurophysiology. *Trends in Cognitive Sciences*, 25, 137–150.
- Cantor, G. N. (1968). Children's "like-dislike" ratings of familiarized and unfamiliarized visual stimuli. *Journal of Experimental Child Psychology*, 6, 651–657.
- Caplin, W. E. (2004). The classical cadence: Conceptions and misconceptions. *Journal of the American Musicological Society*, 57, 51–118.
- Carey, D., Rosen, S., Krishnan, S., Pearce, M. T., Shepherd, A., Aydelott, J., & Dick, F. (2015). Generality and specificity in the effects of musical expertise on perception and cognition. *Cognition*, 137, 81–105.
- Carlsen, J. C. (1981). Some factors which influence melodic expectancy. *Psychomusicology*, *1*, 12–29.
- Carlsen, J. C., Divenyi, P. I., & Taylor, J. A. (1970). A preliminary study of perceptual expectancy in melodic configurations. *Bulletin of the Council for Research in Music Education*, 22, 4–12.
- Carroll, N. (2000). Art and the domain of the aesthetic. *British Journal of Aesthetics*, 40, 191–208.
- Castellano, M. A., Bharucha, J. J., & Krumhansl, C. L. (1984). Tonal hierarchies in the music of North India. *Journal of Experimental Psychology: General*, 113, 394–412.
- Chang, H. W., & Trehub, S. E. (1977). Auditory processing of relational information by young infants. *Journal of Experimental Child Psychology*, 24, 324–331.

- Chater, N., & Vitányi, P. M. B. (2001). The generalized universal law of generalization. *Journal of Mathematical Psychology*, 47, 346–369.
- Chen, S. F., & Goodman, J. (1999). An empirical study of smoothing techniques for language modeling. *Computer Speech and Language*, 13, 359–394.
- Cherla, S. (2016). *Neural probabilistic models for melody prediction, sequence labelling and classification* [Doctoral dissertation, City University of London].
- Cherla, S., Tran, S. N., Weyde, T., & d'Avila Garcez, A. (2015). Hybrid long-and short-term models of folk melodies. *Proceedings of the 16th International Society for Music Information Retrieval Conference*, 584–590.
- Cheung, V. K. M., Harrison, P. M. C., Koelsch, S., Pearce, M. T., Friederici, A. D., & Meyer, L. (2023). Cognitive and sensory expectations independently shape musical expectancy and pleasure. *Philosophical Transactions of the Royal Society B*, 379, 20220420.
- Cheung, V. K. M., Harrison, P. M. C., Meyer, L., Pearce, M. T., Haynes, J.-D., & Koelsch, S. (2019). Uncertainty and surprise jointly predict musical pleasure and amygdala, hippocampus, and auditory cortex activity. *Current Biology*, *29*, 4084–4092.e4.
- Chmiel, A., & Schubert, E. (2017). Back to the inverted-U for music preference: A review of the literature. *Psychology of Music*, 45, 886–909.
- Chobert, J., François, C., Velay, J.-L., & Besson, M. (2014). Twelve months of active musical training in 8- to 10-year-old children enhances the preattentive processing of syllabic duration and voice onset time. *Cerebral Cortex*, 24, 956–967.
- Chobert, J., Marie, C., François, C., Schön, D., & Besson, M. (2011). Enhanced passive and active processing of syllables in musician children. *Journal of Cognitive Neuroscience*, 23, 3874–3887.
- Christensen, J. F., & Jola, C. (2015). Moving towards ecological validity in empirical aesthetics of dance. In J. P. Huston, M. Nadal, F. Mora, L. F. Agnati & C. J. Cela-Conde (Eds.), *Art, aesthetics, and the brain* (pp. 223–260). Oxford University Press.
- Christiansen, M. H. (2019). Implicit statistical learning: A tale of two literatures. *Topics in Cognitive Science*, 11, 468–481.
- Clark, A. (2013). Whatever next? Predictive brains, situated agents, and the future of cognitive science. *Behavioral and Brain Sciences*, *36*, 181–204.
- Clarke, E. F. (1999). Rhythm and timing in music. In D. Deutsch (Ed.), *The psychology of music* (2nd ed., pp. 473–500). Academic Press.
- Cleary, J. G., & Teahan, W. J. (1997). Unbounded length contexts for PPM. *The Computer Journal*, 40, 67–75.

- Cleary, J. G., & Witten, I. H. (1984). Data compression using adaptive coding and partial string matching. *IEEE Transactions on Communications*, 32, 396–402.
- Clemente, A., Board, F., Pearce, M. T., & Orgs, G. (2025). Complexity in audiovisual aesthetics: Liking for auditory, visual and audiovisual dynamic stimuli. *Psychology of Aesthetics, Creativity, and the Arts*.
- Clemente, A., Vila-Vidal, M., Pearce, M. T., Aguiló, G., Corradi, G., Nadal, M., & Clemente, A. (2020). A set of 200 musical stimuli varying in balance, contour, symmetry, and complexity: Behavioral and computational assessments. *Behavior Research Methods*, 52, 1491–1509.
- Coffey, E. B. J., Mogilever, N. B., & Zatorre, R. J. (2017). Speech-in-noise perception in musicians: A review. *Hearing Research*, 352, 49–69.
- Coggiola, J. C. (2004). The effect of conceptual advancement in jazz music selections and jazz experience on musicians' aesthetic response. *Journal of Research in Music Education*, 52, 29–42.
- Cohen, J. E. (1962). Information theory and music. *Behavioral Science*, 7, 137–163.
- Cohen, J. E. (2003). Human population: The next half century. *Science*, *302*, 1172–1176.
- Collins, T., Tillmann, B., Barrett, F. S., Delbé, C., & Janata, P. (2014). A combined model of sensory and cognitive representations underlying tonal expectations in music: From audio signals to behavior. *Psychological Review*, 121, 33–65.
- Conklin, D. (1990). *Prediction and entropy of music* [Doctoral dissertation, University of Calgary].
- Conklin, D., & Cleary, J. G. (1988). Modelling and generating music using multiple viewpoints. *Proceedings of the First Workshop on AI and Music*, 125–137.
- Conklin, D., & Witten, I. H. (1995). Multiple viewpoint systems for music prediction. *Journal* of New Music Research, 24, 51–73.
- Conway, A. R. A., Kane, M. J., Bunting, M. F., Hambrick, D. Z., Wilhelm, O., & Engle, R. W. (2005). Working memory span tasks: A methodological review and user's guide. *Psychonomic Bulletin & Review*, 12, 769–786.
- Cook, N. (1987). The perception of large-scale tonal closure. *Music Perception*, 5, 197–205.
- Coons, E., & Kraehenbuehl, D. (1958). Information as a measure of structure in music. *Journal of Music Theory*, 2, 127–161.
- Cooper, G., & Meyer, L. B. (1960). *The rhythmic structure of music*. University of Chicago Press.

- Corrigall, K. A., & Trainor, L. J. (2010). Musical enculturation in preschool children: Acquisition of key and harmonic knowledge. *Music Perception*, *28*, 195–200.
- Cover, T. M., & King, R. C. (1978). A convergent gambling estimate of the entropy of English. *IEEE Transactions on Information Theory*, 24, 413–421.
- Cowan, N. (1984). On short and long auditory stores. *Psychological Bulletin*, 96, 341-370.
- Cowan, N. (1988). Evolving conceptions of memory storage, selective attention, and their mutual constraints within the human information-processing system. *Psychological Bulletin*, 104, 163–191.
- Cowan, N. (2000). The magical number 4 in short-term memory: A reconsideration of mental storage capacity. *Behavioural and Brain Sciences*, 24, 87–185.
- Cowan, N. (2008). What are the differences between long-term, short-term, and working memory? In W. S. Sossin, J.-C. Lacaille, V. F. Castelluci & S. Belleville (Eds.), *Progress in brain research* (pp. 323–338, Vol. 169). Elsevier.
- Cowans, P. J. (2006). *Probabilistic document modelling* [Doctoral dissertation, University of Cambridge].
- Creighton, H. (1966). Songs and ballads from Nova Scotia. Dover.
- Crowder, R. G. (1993). Auditory memory. In S. McAdams & E. Bigand (Eds.), *Thinking in sound: The cognitive psychology of human audition* (pp. 111–145). Oxford University Press.
- Crozier, J. B. (1974). Verbal and exploratory responses to sound sequences varying in uncertainty level. In D. E. Berlyne (Ed.), *Studies in the New Experimental Aesthetics: Steps Towards an Objective Psychology of Aesthetic Appreciation* (pp. 27–90). Hemisphere Publishing Co.
- Cuddy, L. L., & Badertscher, B. (1987). Recovery of the tonal hierarchy: Some comparisons across age and levels of musical experience. *Perception & Psychophysics*, 41, 609–620.
- Cuddy, L. L., & Lunney, C. A. (1995). Expectancies generated by melodic intervals: Perceptual judgments of melodic continuity. *Perception & Psychophysics*, 57, 451–462.
- Darwin, C. J. (1997). Auditory grouping. *Trends in Cognitive Sciences*, 1, 327–333.
- de Fleurian, R., & Pearce, M. T. (2021). Chills in music: A systematic review. *Psychological Bulletin*, 147, 890–920.
- Deliège, I. (1987). Grouping conditions in listening to music: An approach to Lerdahl & Jackendoff's grouping preference rules. *Music perception*, 4, 325–359.
- Demany, L., Armand, F., & Demany, L. (1985). The perceptual reality of tone chroma in early infancy. *Journal of the Acoustical Society of America*, 57, 57–66.

- Dember, W. N., & Earl, R. W. (1957). Analysis of exploratory, manipulatory, and curiosity behaviors. *Psychological Review*, *64*, 91–96.
- Demorest, S. M., & Morrison, S. J. (2016). Quantifying culture: The cultural distance hypothesis of melodic expectancy. In J. Y. Chiao, S.-C. Li, R. Seligman & R. Turner (Eds.), *The Oxford handbook of cultural neuroscience* (pp. 183–194). Oxford University Press.
- Demorest, S. M., Morrison, S. J., Beken, M. N., & Jungbluth, D. (2008). Lost in translation: An enculturation effect in music memory performance. *Music Perception*, *25*, 213–233.
- Demorest, S. M., Morrison, S. J., Nguyen, V. Q., & Bodnar, E. N. (2016). The influence of contextual cues on cultural bias in music memory. *Music Perception*, *33*, 590–600.
- Dennett, D. (1991). Consciousness explained. Back Bay Books.
- Deouell, L. Y. (2007). The frontal generator of the mismatch negativity revisited. *Journal of Psychophysiology*, 21, 188–203.
- Derex, M., & Mesoudi, A. (2020). Cumulative cultural evolution within evolving population structures. *Trends in Cognitive Sciences*, 24, 654–667.
- Desain, P., Honing, H., van Thienen, H., & Windsor, L. (1998). Computational modelling of music cognition: Problem or solution. *Music Perception*, 16, 151–166.
- Devlin, J., Chang, M.-W., Lee, K., & Toutanova, K. (2018). BERT: Pre-training of deep bidirectional transformers for language understanding. *arXiv preprint*, arXiv:1810.04805v2.
- Dewey, J. (1894). The theory of emotion (I): Emotional attitudes. *The Psychological Review*, *I*, 553–569.
- Dewey, J. (1895). The theory of emotion (II): The significance of emotions. *Psychological Review*, 2, 13–32.
- Dewitt, L. A., & Robert, G. (1986). Recognition of novel melodies after brief delays. *Music Perception*, 3, 259–274.
- Di Liberto, G. M., Pelofi, C., Bianco, R., Patel, P., Shamma, S. A., Mehta, A. D., Herrero, J. L., & de Cheveigné, A. (2020). Cortical encoding of melodic expectations in human temporal cortex. *Elife*, *9*, e51784.
- Dibben, N. (1994). The cognitive reality of hierarchic structure in tonal and atonal music. *Music Perception*, 12, 1–25.
- Dickie, G. (1964). The myth of the aesthetic attitude. *American Philosophical Quarterly*, 1, 56–65.
- Dowling, W. J. (1973). The perception of interleaved melodies. *Cognitive Psychology*, 5, 322–337.

- Dowling, W. J. (1978). Scale and contour: Two components in a theory of memory for melodies. *Psychological Review*, 85, 341–354.
- Dowling, W. J. (1991). Tonal strength and melody recognition after long and short delays. *Perception & Psychophysics*, 50, 305–313.
- Dowling, W. J. (1994). Melodic contour in hearing and remembering melodies. In R. Aiello & J. Sloboda (Eds.), *Musical Perceptions* (pp. 173–190). Oxford University Press.
- Dowling, W. J., & Bartlett, J. C. (1981). The importance of interval information in long-term memory for melodies. *Psychomusicology*, *1*, 30–49.
- Dowling, W. J., & Harwood, D. L. (1986). Music cognition. Academic Press.
- Downie, J. S. (2008). The music information retrieval evaluation exchange (2005–2007). *Acoustical Science and Technology*, 29, 247–255.
- Downie, J. S., Ehmann, A. F., Bay, M., & Jones, M. C. (2010). The music information retrieval evaluation exchange: Some observations and insights. In Z. W. Raś & A. A. Wieczorkowska (Eds.), *Advances in music information retrieval* (pp. 93–115). Springer.
- Du, Y., & Zatorre, R. J. (2017). Musical training sharpens and bonds ears and tongue to hear speech better. *Proceedings of the National Academy of Sciences*, 114, 13579–13584.
- Ebcioğlu, K. (1988). An expert system for harmonizing four-part chorales. *Computer Music Journal*, 12, 43–51.
- Eerola, T. (2016). Expectancy-violation and information-theoretic models of melodic complexity. *Empirical Musicology Review*, 11, 2–17.
- Egermann, H., Fernando, N., Chuen, L., & McAdams, S. (2015). Music induces universal emotion-related psychophysiological responses: Comparing Canadian listeners to Congolese Pygmies. *Frontiers in Psychology*, *6*, 1341.
- Egermann, H., Pearce, M. T., Wiggins, G., & McAdams, S. (2013). Probabilistic models of expectation violation predict psychophysiological emotional responses to live concert music. *Cognitive, Affective & Behavioral Neuroscience*, 13, 533–553.
- Eichenbaum, H., Otto, T., & Cohen, N. J. (1994). Two functional components of the hippocampal memory system. *Behavioural and Brain Sciences*, 17, 449–518.
- Elhilali, M., & Shamma, S. A. (2008). A cocktail party with a cortical twist: How cortical mechanisms contribute to sound segregation. *Journal of the Acoustical Society of America*, 124, 3751–3771.
- Elman, J. L. (1990). Finding structure in time. Cognitive Science, 14, 179-211.
- Elman, J. L., Bates, E. A., Johnson, M. H., Karmiloff-Smith, A., Parisi, D., & Plunkett, K. (1996). *Rethinking innateness: A connectionist perspective on development*. MIT Press.

- Endress, A. D., & Mehler, J. (2009). The surprising power of statistical learning: When fragment knowledge leads to false memories of unheard words. *Journal of Memory and Language*, 60, 351–367.
- Enquist, M., Ghirlanda, S., Jarrick, A., & Wachtmeister, C. (2008). Why does human culture increase exponentially? *Theoretical Population Biology*, *74*, 46–55.
- Farach, M. (1997). Optimal suffix tree construction with large alphabets. *Proceedings of the* 38th Annual Symposium on Fundamentals of Computer Science, 137–143.
- Fehér, O., Ljubičić, I., Suzuki, K., Okanoya, K., & Tchernichovski, O. (2016). Statistical learning in songbirds: From self-tutoring to song culture. *Philosophical Transactions of the Royal Society B*, 372, 20160053.
- Feltovich, P. J., Prietula, M. J., & Ericsson, K. A. (2006). Studies of expertise from psychological perspectives. In *The Cambridge handbook of expertise and expert performance* (pp. 1–37, Vol. Cambridge). Cambridge University Press.
- Ferreri, L., Mas-Herrero, E., Zatorre, R. J., Ripollés, P., Gomez-Andres, A., & Alicart, H. (2019). Dopamine modulates the reward experiences elicited by music. *Proceedings of the National Academy of Sciences*, 116, 3793–3798.
- Fiser, J., & Aslin, R. N. (2002). Statistical learning of higher-order temporal structure from visual shape sequences. *Journal of Experimental Psychology: Learning, Memory, and Cognition*, 28, 458–467.
- Fitch, W. T. (2006). The biology and evolution of music: A comparative perspective. *Cognition*, 100, 173–215.
- Franco, A., & Destrebecqz, A. (2012). Chunking or not chunking? How do we find words in artificial language learning? *Advances in Cognitive Psychology*, 8, 144–154.
- Frank, S. L., Otten, L. J., Galli, G., & Vigliocco, G. (2015). The ERP response to the amount of information conveyed by words in sentences. *Brain and Language*, 140, 1–11.
- Frankland, B. W., & Cohen, A. J. (2004). Parsing of melody: Quantification and testing of the local grouping rules of Lerdahl and Jackendoff's A Generative Theory of Tonal Music. *Music Perception*, 21, 499–543.
- Franklin, M. S., Moore, K. S., Rattray, K., & Moher, J. (2008). The effects of musical training on verbal memory. *Psychology of Music*, *36*, 353–365.
- Friston, K. J. (2005). A theory of cortical responses. *Philosophical Transactions of the Royal Society B*, 360, 815–836.
- Fritz, T. (2013). The dock-in model of music culture and cross-cultural perception. *Music Perception*, 30, 511–516.

- Fritz, T., Jentschke, S., Gosselin, N., Sammler, D., Peretz, I., Turner, R., Friederici, A. D., & Koelsch, S. (2009). Universal recognition of three basic emotions in music. *Current Biology*, 19, 573–576.
- Frost, R., Armstrong, B. C., & Christiansen, M. H. (2019). Statistical learning research: A critical review and possible new directions. *Psychological Bulletin*, 145, 1128–1153.
- Frost, R., Armstrong, B. C., Siegelman, N., & Christiansen, M. H. (2015). Domain generality versus modality specificity: The paradox of statistical learning. *Trends in Cognitive Sciences*, 19, 117–125.
- Fung, C. V. (1996). Musicians' and nonmusicians' preferences for world musics: Relation to musical characteristics and familiarity. *Journal of Research in Music Education*, 44, 60–83.
- Gardner, H. (1987). The mind's new science: A history of the cognitive revolution. Basic Books.
- Gervain, J., Nespor, M., & Mazuka, R. (2008). Bootstrapping word order in prelexical infants: A Japanese-Italian cross-linguistic study. *Cognitive Psychology*, 57, 56–74.
- Giegerich, R., & Kurtz, S. (1997). From Ukkonen to McCreight and Weiner: A unifying view of linear-time suffix tree construction. *Algorithmica*, 19, 331–353.
- Gingras, B., Pearce, M. T., Goodchild, M., Dean, R. T., Wiggins, G., & McAdams, S. (2016). Linking melodic expectation to expressive performance timing and perceived musical tension. *Journal of Experimental Psychology: Human Perception and Performance*, 42, 594–609.
- Giroux, I., & Rey, A. (2009). Lexical and sublexical units in speech perception. *Cognitive Science*, 33, 260–272.
- Gold, B. P., Pearce, M. T., Mas-Herrero, E., Dagher, A., & Zatorre, R. J. (2019). Predictability and uncertainty in the pleasure of music: A reward for learning? *Journal of Neuroscience*, 39, 9397–9409.
- Goldman, A., Harrison, P. M. C., Jackson, T., & Pearce, M. T. (2021). Reassessing syntax-related ERP components using popular music chord sequences: A model-based approach. *Music Perception*, 39, 118–144.
- Goldwater, S., Griffiths, T. L., & Johnson, M. (2005). Interpolating between types and tokens by estimating power-law generators. *Proceedings of the 18th International Conference on Neural Information Processing Systems*, 459–466.
- Goodchild, M., Wild, J., & McAdams, S. (2019). Exploring emotional responses to orchestral gestures. *Musicae Scientiae*, 23, 25–49.
- Gordon, J., & Gridley, M. C. (2013). Musical preferences as a function of stimulus complexity of piano jazz. *Creativity Research Journal*, 25, 143–146.

- Gordon, P. C., & Holyoak, K. J. (1983). Implicit learning and generalization of the "mere exposure" effect. *Journal of Personality and Social Psychology*, 45, 492–500.
- Gottlieb, J., & Oudeyer, P.-Y. (2018). Towards a neuroscience of active sampling and curiosity. *Nature Reviews Neuroscience*, 19, 758–770.
- Grahn, J. A., & Brett, M. (2007). Rhythm and beat perception in motor areas of the brain. *Journal of Cognitive Neuroscience*, 19, 893–906.
- Gregory, R. L. (1980). Perceptions as hypotheses. *Philosophical Transactions of the Royal Society B*, 290, 181–97.
- Grewe, O., Nagel, F., Kopiez, R., & Altenmüller, E. (2007). Listening to music as a re-creative process: Physiological, psychological and psychoacoustical correlates of chills and strong emotions. *Music Perception*, 24, 297–314.
- Griffiths, T. D., & Warren, J. D. (2002). The planum temporale as a computational hub. *Trends in Neurosciences*, 25, 348–353.
- Guhn, M., Hamm, A., & Zentner, M. (2007). Physiological and musico-acoustic correlates of the chill response. *Music Perception*, 24, 473–484.
- Hale, J. (2006). Uncertainty about the rest of the sentence. Cognitive Science, 30, 643-672.
- Hall, E. T. R. (2023). *Modelling perception of large-scale thematic structure in music* [Doctoral dissertation, Queen Mary University of London].
- Hall, E. T. R., & Pearce, M. T. (2021). A model of large-scale thematic structure. *Journal of New Music Research*, 50, 220–241.
- Hall, E. T. R., & Pearce, M. T. (2025). Perception of thematic structure in music over short and long timescales. *Music Perception*.
- Halpern, A. R. (2020). Processing of musical pitch, time, and emotion in older adults. In L. L. Cuddy, S. Belleville & A. Moussard (Eds.), *Music and the aging brain* (pp. 43–67). Academic Press.
- Halpern, A. R., & Bartlett, J. C. (2010). Memory for melodies. In M. Riess Jones, R. R. Fay& A. N. Popper (Eds.), *Music perception* (pp. 233–258, Vol. 36). Springer New York.
- Halpern, A. R., Kwak, S., Bartlett, J. C., & Dowling, W. J. (1996). Effects of aging and musical experience on the representation of tonal hierarchies. *Psychology and Aging*, 11, 235–46.
- Halpern, A. R., & Zatorre, R. J. (1999). When that tune runs through your head: A PET investigation of auditory imagery for familiar melodies. *Cerebral Cortex*, *9*, 697–704.
- Halpern, A. R., Zioga, I., Shankleman, M., Lindsen, J., Pearce, M. T., & Bhattacharya, J. (2017). That note sounds wrong! Age-related effects in processing of musical expectation. *Brain and Cognition*, 113, 1–9.

- Hannon, E. E., Soley, G., & Ullal, S. (2012). Familiarity overrides complexity in rhythm perception: A cross-cultural comparison of American and Turkish listeners. *Journal of Experimental Psychology: Human Perception and Performance*, 38, 543–548.
- Hannon, E. E., & Trainor, L. J. (2007). Music acquisition: Effects of enculturation and formal training on development. *Trends in Cognitive Sciences*, 11, 466–472.
- Hannon, E. E., & Trehub, S. E. (2005a). Metrical categories in infancy and adulthood. *Psychological Science*, *16*, 48–55.
- Hannon, E. E., & Trehub, S. E. (2005b). Tuning in to musical rhythms: Infants learn more readily than adults. *Proceedings of the National Academy of Sciences*, 102, 12639–12643.
- Hansen, N. C. (2016). *Predictive coding of musical expertise* [Doctoral dissertation, Aarhus University].
- Hansen, N. C., Kragness, H. E., Vuust, P., Trainor, L. J., & Pearce, M. T. (2021). Predictive uncertainty underlies auditory boundary perception. *Psychological Science*, *32*, 1416–1425.
- Hansen, N. C., & Pearce, M. T. (2014). Predictive uncertainty in auditory sequence processing. *Frontiers in Psychology*, 5, 1052.
- Hansen, N. C., Vuust, P., & Pearce, M. T. (2016). "If you have to ask, you'll never know": Effects of specialised stylistic expertise on predictive processing of music. *PLOS ONE*, 11, e0163584.
- Hanslick, E. (1854). *On the musically beautiful* (G. Payzant, Ed.; Trans.). Hackett Publishing Company.
- Hard, B. M., Recchia, G., & Tversky, B. (2011). The shape of action. *Journal of Experimental Psychology: General*, 140, 586–604.
- Hardt, O., Nader, K., & Nadel, L. (2013). Decay happens: The role of active forgetting in memory. *Trends in Cognitive Sciences*, 17, 109–118.
- Harrison, P. M. C. (2019). *Modelling the perception and composition of Western musical harmony* [Doctoral dissertation, Queen Mary University of London].
- Harrison, P. M. C., Bianco, R., Chait, M., & Pearce, M. T. (2020). PPM-Decay: A computational model of auditory prediction with memory decay. *PLOS Computational Biology*, *16*, e1008304.
- Harrison, P. M. C., & Pearce, M. T. (2018). Dissociating sensory and cognitive theories of harmony perception through computational modeling. In R. Parncutt & S. Sattmann (Eds.), *Proceedings of the 15th International Conference on Music Perception and Cognition* (pp. 194–199). Centre for Systematic Musicology, University of Graz.

- Harrison, P. M. C., & Pearce, M. T. (2020). Simultaneous consonance in music perception and composition. *Psychological Review*, 127, 216–244.
- Harte, C. A., Sandler, M. B., Abdallah, S. A., & Gomez, E. (2005). Symbolic representation of musical chords: A proposed syntax for text annotations. *Proceedings of the 6th International Conference on Music Information Retrieval*, 66–71.
- Hawthorne, C., Jaegle, A., Cangea, C., Borgeaud, S., Nash, C., Malinowski, M., Dieleman, S., Vinyals, O., Botvinick, M., Simon, I., Sheahan, H., Zeghidour, N., Alayrac, J.-B., Carreira, J., & Engel, J. (2022). General-purpose, long-context autoregressive modeling with Perceiver AR. *Proceedings of the 39th International Conference on Machine Learning*, 8535–8558.
- Heilbron, M., Armeni, K., Schoffelen, J.-M., Hagoort, P., & Lange, F. P. D. (2022). A hierarchy of linguistic predictions during natural language comprehension. *Proceedings of the National Academy of Sciences*, 119, e2201968119.
- Hepper, P. G. (1991). An examination of fetal learning before and after birth. *The Irish Journal of Psychology*, 12, 95–107.
- Heyduk, R. G. (1975). Rated preference for musical compositions as it relates to complexity and exposure frequency. *Perception & Psychophysics*, 17, 84–90.
- Hickok, G., & Poeppel, D. (2007). The cortical organization of speech processing. *Nature Reviews Neuroscience*, 8, 393–402.
- Hiller, L., & Bean, C. (1966). Information theory analyses of four sonata expositions. *Journal of Music Theory*, 10, 96–137.
- Hiller, L., & Fuller, R. (1967). Structure and information in Webern's Symphonie, Op . 21. *Journal of Music Theory*, 11, 60–115.
- Hiller, L., & Isaacson, L. (1959). Experimental music. McGraw-Hill.
- Hinton, G. E. (2002). Training products of experts by minimizing contrastive divergence. *Neural Computation*, *1800*, 1771–1800.
- Hodges, D. A. (2017). A concise survey of music philosophy. Taylor & Francis.
- Holzapfel, A. (2015). Relation between surface rhythm and rhythmic modes in Turkish makam music. *Journal of New Music Research*, 44, 25–38.
- Honing, H. (2003). The final ritard: On music, motion, and kinematic models. *Computer Music Journal*, 27, 66–72.
- Honing, H. (2013). Structure and interpretation of rhythm in music. In D. Deutsch (Ed.), *The psychology of music* (3rd ed., pp. 369–404). Academic Press.

- Honing, H., Cate, C., Peretz, I., & Trehub, S. E. (2015). Without it no music: Cognition, biology and evolution of musicality. *Philosophical Transactions of the Royal Society B*, 370, 20140088.
- Honing, H., & Ploeger, A. (2012). Cognition and the evolution of music: Pitfalls and prospects. *Topics in Cognitive Science*, *4*, 513–524.
- Hopcroft, J. E., & Ullman, J. D. (1979). *Introduction to automata theory, languages and computation*. Addison-Wesley.
- Hosken, F., Bechtold, T. A., Hoesl, F., Kilchenmann, L., & Senn, O. (2021). Drum groove corpora. *Empirical Musicology Review*, 16, 114–123.
- Howard, P. G. (1993). *The design and analysis of efficient lossless data compression systems* [Doctoral dissertation, Brown University].
- Huang, C.-Z. A., Vaswani, A., Uszkoreit, J., Shazeer, N., Simon, I., Hawthorne, C., Dai, A. M., Hoffman, M. D., Dinculescu, M., & Eck, D. (2018). Music transformer: Generating music with long-term structure. *arXiv preprint*, arXiv:1809.04281v3.
- Huettel, S. A., Mack, P. B., & McCarthy, G. (2002). Perceiving patterns in random series: Dynamic processing of sequence in prefrontal cortex. *Nature Neuroscience*, 5, 485–490.
- Hunt, R. H., & Aslin, R. N. (2001). Statistical learning in a serial reaction time task: Access to seperable statistical cues by individual learners. *Journal of Experimental Psychology: General*, 130, 658–680.
- Huron, D. (2001). Tone and voice: A derivation of the rules of voice-leading from perceptual principles. *Music Perception*, 19, 1–64.
- Huron, D. (2006). Sweet anticipation: Music and the psychology of expectation. MIT Press.
- Huron, D. (2016). Voice leading: The science behind a musical art. MIT Press.
- Hutchinson, W., & Knopoff, L. (1978). The acoustic component of Western consonance. *Interface*, 7, 1–29.
- Iseminger, G. (2003). Aesthetic experience. In J. Levinson (Ed.), *The Oxford handbook of aesthetics* (pp. 99–116). Oxford University Press.
- Iversen, J. R., Patel, A. D., & Ohgushi, K. (2008). Perception of rhythmic grouping depends on auditory experience. *Journal of the Acoustical Society of America*, 124, 2263.
- Jackendoff, R. (1991). Musical parsing and musical affect. *Music Perception*, 9, 199–229.
- Jacoby, N., Polak, R., Grahn, J. A., Cameron, D. J., Lee, K. M., Godoy, R. A., Undurraga,
 E. A., Huanca, T., Thalwitzer, T., Doumbia, N., Goldberg, D., Margulis, E. H., Wong,
 P. C. M., Jure, L., Rocamora, M., Fujii, S., Savage, P. E., Ajimi, J., Konno, R., ... Mc-Dermott, J. H. (2024). Commonality and variation in mental representations of music

- revealed by a cross-cultural comparison of rhythm priors in 15 countries. *Nature Human Behaviour*, *8*, 846–877.
- Janata, P., Birk, J. L., Horn, J. D. V., Leman, M., Tillmann, B., & Bharucha, J. J. (2002). The cortical topography of tonal structures underlying Western music. *Science*, *298*, 2167–2171.
- Jentschke, S., & Koelsch, S. (2009). Musical training modulates the development of syntax processing in children. *NeuroImage*, 47, 735–744.
- Johnson-Laird, P. N. (1983). Mental models. Harvard University Press.
- Johnson-Laird, P. N. (1991). Jazz improvisation: A theory at the computational level. In P. Howell, R. West & I. Cross (Eds.), *Representing musical structure* (pp. 291–325). Academic Press.
- Jones, M. R., & Boltz, M. G. (1989). Dynamic attending and responses to time. *Psychological Review*, *96*, 459–491.
- Jones, M. R., Boltz, M. G., & Kidd, G. (1982). Controlled attending as a function of melodic and temporal context. *Perception & Psychophysics*, 32, 211–218.
- Jones, M. R., Moynihan, H., MacKenzie, N., & Puente, J. (2002). Temporal aspects of stimulus-driven attending in dynamic arrays. *Psychological Science*, *4*, 313–319.
- Joshi, A. K., & Weir, D. (1990). *The convergence of mildly context-sensitive grammar formalisms* (tech. rep.). University of Pennsylvania.
- Juslin, P. N. (2013). From everyday emotions to aesthetic emotions: Towards a unified theory of musical emotions. *Physics of Life Reviews*, 10, 235–266.
- Juslin, P. N. (2019). *Musical emotions explained: Unlocking the secrets of musical affect*. Oxford University Press.
- Juslin, P. N., Barradas, G., & Eerola, T. (2015). From sound to significance: Exploring the mechanisms underlying emotional reactions to music. *The American Journal of Psychology*, 128, 281–304.
- Juslin, P. N., Sakka, L. S., Barradas, G., & Lartillot, O. (2022). Emotions, mechanisms, and individual differences in music listening: A stratified random sampling approach. *Music Perception*, 40, 55–86.
- Juslin, P. N., & Västfjäll, D. (2008). Emotional responses to music: The need to consider underlying mechanisms. *Behavioral and Brain Sciences*, 31, 559–621.
- Justus, T. C., & Bharucha, J. J. (2001). Modularity in musical processing: The automaticity of harmonic priming. *Journal of Experimental Psychology: Human Perception and Performance*, 27, 1000–1011.

- Justus, T. C., & Hutsler, J. J. (2005). Fundamental issues in the evolutionary psychology of music: Assessing innateness and domain specificity. *Music Perception*, 23, 1–27.
- Kaplan, T. (2024). *Probabilistic models of rhythmic expectation and synchronisation* [Doctoral dissertation, Queen Mary University of London].
- Kaplan, T., Cannon, J. J., Jamone, L., & Pearce, M. T. (2022). Modeling enculturated bias in entrainment to rhythmic patterns. *PLOS Computational Biology*, *18*, e1010579.
- Kaplan, T., Jamone, L., & Pearce, M. T. (2023). Probabilistic modelling of microtiming perception. *Cognition*, 239, 105532.
- Karno, M., & Konečni, V. J. (1992). The effects of structural interventions in the first movement of Mozart's symphony in G minor K. 550 on aesthetic preference. *Music Perception*, 10, 63–72.
- Katz, S. M. (1987). Estimation of probabilities from sparse data for the language model component of a speech recognizer. *IEEE Transactions on Acoustics, Speech and Signal Processing*, 35, 400–401.
- Keller, G. B., & Mrsic-Flogel, T. D. (2018). Predictive processing: A canonical cortical computation. *Neuron*, 100, 424–435.
- Kemp, G. (1999). The aesthetic attitude. *British Journal of Aesthetics*, *39*, 392–399.
- Kern, P., Heilbron, M., Lange, F. P. D., & Spaak, E. (2022). Cortical activity during naturalistic music listening reflects short-range predictions based on long-term experience. *Elife*, 11, e80935.
- Kessler, E. J., Hansen, C., & Shepard, R. N. (1984). Tonal schemata in the perception of music in Bali and in the West. *Music Perception*, *2*, 131–165.
- Kidd, C., & Hayden, B. Y. (2015). The psychology and neuroscience of curiosity. *Neuron*, 88, 449–460.
- Kidd, C., Piantadosi, S. T., & Aslin, R. N. (2012). The Goldilocks effect: Human infants allocate attention to visual sequences that are neither too simple nor too complex. *PLOS ONE*, 7, e36399.
- Kim, S.-G., Kim, J. S., & Chung, C. K. (2011). The effect of conditional probability of chord progression on brain response: An MEG study. *PLOS ONE*, *6*, e17337.
- Kirby, S., Griffiths, T. L., & Smith, K. (2014). Iterated learning and the evolution of language. *Current Opinion in Neurobiology*, 28, 108–114.
- Kirby, S., Tamariz, M., Cornish, H., & Smith, K. (2015). Compression and communication in the cultural evolution of linguistic structure. *Cognition*, *141*, 87–102.
- Kivy, P. (2001). New essays on musical understanding. Oxford University Press.

- Kivy, P. (2017). On the recent remarriage of music to philosophy. *Journal of Aesthetics and Art Criticism*, 75, 429–438.
- Klarlund, M., Brattico, E., Pearce, M. T., Wu, Y., Vuust, P., Overgaard, M., & Du, Y. (2023). Worlds apart? Testing the cultural distance hypothesis in music perception of Chinese and Western listeners. *Cognition*, 235, 105405.
- Kneser, R., & Ney, H. (1995). Improved backing-off for m-gram language modelling. *Proceedings of the IEEE International Conference on Acoustics, Speech and Signal Processing*, 1, 181–184.
- Knill, D. C., & Pouget, A. (2004). The Bayesian brain: The role of uncertainty in neural coding and computation. *Trends in Neurosciences*, 27, 712–719.
- Knopoff, L., & Hutchinson, W. (1981). Information theory for musical continua. *Journal of Music Theory*, 25, 17–44.
- Knopoff, L., & Hutchinson, W. (1983). Entropy as a measure of style: The influence of sample length. *Journal of Music Theory*, 27, 75–97.
- Knutson, B., Adams, C. M., Fong, G. W., & Hommer, D. (2001). Anticipation of increasing monetary reward selectively recruits nucleus accumbens. *Journal of Neuroscience*, 21, RC159.
- Knutson, B., Fong, G. W., Bennett, S. M., Adams, C. M., & Hommer, D. (2003). A region of mesial prefrontal cortex tracks monetarily rewarding outcomes: Characterization with rapid event-related fMRI. *NeuroImage*, 18, 263–272.
- Koelsch, S. (2009). Music-syntactic processing and auditory memory: Similarities and differences between ERAN and MMN. *Psychophysiology*, *46*, 179–190.
- Koelsch, S., Fritz, T., & Schlaug, G. (2008a). Amygdala activity can be modulated by unexpected chord functions during music listening. *NeuroReport*, 19, 1815–1819.
- Koelsch, S., Fritz, T., von Cramon, D. Y., Müller, K., & Friederici, A. D. (2006). Investigating emotion with music: An fMRI study. *Human Brain Mapping*, *27*, 239–250.
- Koelsch, S., Gunter, T. T. C., Friederici, A. D., & Schröger, E. (2000). Brain indices of music processing: "Nonmusicians" are musical. *Journal of Cognitive Neuroscience*, 12, 520–541.
- Koelsch, S., & Jentschke, S. (2008). Short-term effects of processing musical syntax: An ERP study. *Brain Research*, 12, 1–8.
- Koelsch, S., & Jentschke, S. (2010). Differences in electric brain responses to melodies and chords. *Journal of Cognitive Neuroscience*, 22, 2251–62.
- Koelsch, S., Jentschke, S., Sammler, D., & Mietchen, D. (2007). Untangling syntactic and sensory processing: An ERP study of music perception. *Psychophysiology*, 44, 476–490.

- Koelsch, S., Kilches, S., Steinbeis, N., & Schelinski, S. (2008b). Effects of unexpected chords and of performer's expression on brain responses and electrodermal activity. *PLOS ONE*, *3*, e2631.
- Koelsch, S., Maess, B., Grossmann, T., & Friederici, A. D. (2003). Electric brain responses reveal gender differences in music processing. *Neuroreport*, 14, 709–713.
- Koelsch, S., Rohrmeier, M. A., Torrecuso, R., & Jentschke, S. (2013). Processing of hierarchical syntactic structure in music. *Proceedings of the National Academy of Sciences*, 110, 15443–8.
- Koelsch, S., & Sammler, D. (2008). Cognitive components of regularity processing in the auditory domain. *PLOS ONE*, *3*, e2650.
- Koelsch, S., Schmidt, B. H., & Kansok, J. (2002). Effects of musical expertise on the early right anterior negativity: An event-related brain potential study. *Psychophysiology*, *39*, 657–663.
- Kolinski, M. (1973). A cross-cultural approach to metro-rhythmic patterns. *Ethnomusicology*, 17, 494–506.
- Korzeniowski, F., Sears, D. R. W., Widmer, G., Chou, J., & Williams, R. (2018). A large-scale study of language models for chord prediction. *Proceedings of the IEEE International Conference on Acoustics, Speech and Signal Processing (ICASSP)*, 91–95.
- Kraehenbuehl, D., & Coons, E. (1959). Information as a measure of the experience of music. *Journal of Aesthetics and Art Criticism*, 17, 510–522.
- Kragness, H. E., Swaminathan, S., Cirelli, L. K., & Schellenberg, E. G. (2021). Individual differences in musical ability are stable over time in childhood. *Developmental Science*, 24, e13081.
- Kranenburg, P. V., Bruin, M. D., Grijp, L. P., & Wiering, F. (2014). *Meertens online reports: The Meertens tune collections* (tech. rep.). Meertens Instituut. Amsterdam.
- Kraus, N., & Chandrasekaran, B. (2010). Music training for the development of auditory skills. *Nature Reviews Neuroscience*, 11, 599–605.
- Krishnan, S., Carey, D., Dick, F., & Pearce, M. T. (2022). Effects of statistical learning in passive and active contexts on reproduction and recognition of auditory sequences. *Journal of Experimental Psychology: General*, 151, 555–577.
- Krumhansl, C. L. (1990). Cognitive foundations of musical pitch. Oxford University Press.
- Krumhansl, C. L. (1995a). Effects of musical context on similarity and expectancy. *Systematische Musikwissenschaft*, *3*, 211–250.

- Krumhansl, C. L. (1995b). Music psychology and music theory: Problems and prospects. *Music Theory Spectrum*, 17, 53–90.
- Krumhansl, C. L. (2000). Tonality induction: A statistical approach applied cross-culturally. *Music Perception*, 17, 461–479.
- Krumhansl, C. L. (2010). Plink: "Thin slices" of music. Music Perception, 27, 337-354.
- Krumhansl, C. L., & Cuddy, L. L. (2010). A theory of tonal hierarchies in music. In M. R. Jones, R. R. Fay & A. N. Popper (Eds.), *Music perception* (pp. 51–88). Springer.
- Krumhansl, C. L., & Keil, F. C. (1982). Acquisition of the hierarchy of tonal functions in music. *Memory & Cognition*, 10, 243–251.
- Krumhansl, C. L., & Kessler, E. J. (1982). Tracing the dynamic changes in perceived tonal organization in a spatial representation of musical keys. *Psychological Review*, 89, 334–368.
- Krumhansl, C. L., Louhivuori, J., Toiviainen, P., Järvinen, T., & Eerola, T. (1999). Melodic expectation in Finnish spiritual hymns: Convergence of statistical, behavioural and computational approaches. *Music Perception*, 17, 151–195.
- Krumhansl, C. L., & Shepard, R. N. (1979). Quantification of the hierarchy of tonal functions within a diatonic context. *Journal of Experimental Psychology: Human Perception and Performance*, 5, 579–594.
- Krumhansl, C. L., Toivanen, P., Eerola, T., Toiviainen, P., Järvinen, T., & Louhivuori, J. (2000). Cross-cultural music cognition: Cognitive methodology applied to North Sami yoiks. *Cognition*, *76*, 13–58.
- Kuhn, R., & De Mori, R. (1990). A cache-based natural language model for speech recognition. *IEEE Transactions on Pattern Analysis and Machine Intelligence*, 12, 570–583.
- Kumar, S., Joseph, S., Gander, P. E., Barascud, N., Halpern, A. R., & Griffiths, T. D. (2016). A brain system for auditory working memory. *Journal of Neuroscience*, *36*, 4492–4505.
- Kuperberg, G. R., & Jaeger, T. F. (2016). What do we mean by prediction in language comprehension? *Language, Cognition and Neuroscience*, 31, 32–59.
- Lahdelma, I., & Athanasopoulos, G. (2021). Sweetness is in the ear of the beholder: Chord preference across United Kingdom and Pakistani listeners. *Annals of the New York Academy of Sciences*, 1502, 72–84.
- Lamont, A., & Cross, I. (1994). Children's cognitive representations of musical pitch. *Music Perception*, 12, 27–55.
- Landy, L. (1994). Experimental music notebooks. Harwood Academic Publishers.

- Langhabel, J., Lieck, R., Toussaint, M., & Rohrmeier, M. A. (2017). Feature discovery for sequential prediction of monophonic music. *Proceedings of the 18th International Society for Music Information Retrieval Conference*, 649–656.
- Large, E. W., Herrera, J. A., & Velasco, M. J. (2015). Neural networks for beat perception in musical rhythm. *Frontiers in Systems Neuroscience*, *9*, 159.
- Large, E. W., & Kolen, J. F. (1994). Resonance and the perception of musical meter. *Connection Science*, *6*, 177–208.
- Larsson, N. J. (1996). Extended application of suffix trees to data compression. In J. A. Storer & M. Cohn (Eds.), *Proceedings of the IEEE Data Compression Conference* (pp. 190–199). IEEE Computer Society Press.
- Lattner, S., Grachten, M., & Widmer, G. (2018). A predictive model for music based on learned interval representations. *Proceedings of the 19th International Society for Music Information Retrieval Conference*, 26–33.
- Lee, C. S. (1991). The perception of metrical structure: Experimental evidence and a model. In P. Howell, R. West & I. Cross (Eds.), *Representing musical structure* (pp. 59–127). Academic Press.
- Lehmann, A. C., & Gruber, H. (2006). Music. In K. A. Ericsson, N. Charness, P. J. Feltovich & R. R. Hoffman (Eds.), *The Cambridge handbook of expertise and expert performance* (pp. 457–470). Cambridge University Press.
- Leman, M. (2000). An auditory model of the role of short-term memory in probe-tone ratings. *Music Perception*, 17, 481–509.
- Lerdahl, F., & Jackendoff, R. (1983). A generative theory of tonal music. MIT Press.
- Lerdahl, F., & Krumhansl, C. L. (2007). Modeling tonal tension. *Music Perception*, 24, 329–366.
- Levinson, J. (1997). Music in the moment. Cornell University Press.
- Levinson, J. (2006). Concatenationism, architectonicism, and the appreciation of music. *Association Revue Internationale de Philisophie*, 4, 505–514.
- Levinson, J. (2009). The aesthetic appreciation of music. *British Journal of Aesthetics*, 49, 415–425.
- Levy, R. (2008). Expectation-based syntactic comprehension. Cognition, 16, 1126-1177.
- Lewandowsky, S., Oberauer, K., & Brown, G. D. A. (2009). No temporal decay in verbal short-term memory. *Trends in Cognitive Sciences*, 13, 120–126.
- Lewin, D. (1987). Generalized musical intervals and transformations. Yale University Press.

- Lewontin, R. (1998). The evolution of cognition: Questions we will never answer. In D. Scarborough & S. Sternberg (Eds.), *An invitation to cognitive science, volume IV: Methods, models and conceptual issues* (2nd ed., pp. 107–132). MIT Press.
- Li, M., Chen, X., Li, X., Ma, B., & Vitányi, P. M. B. (2004). The similarity metric. *IEEE Transactions on Information Theory*, 50, 3250–3264.
- Loewenstein, G. (1994). The psychology of curiosity: A review and reinterpretation. *Psychological Bulletin*, 116, 75–98.
- London, J. M. (2012). Hearing in time (2nd ed.). Oxford University Press.
- London, J. M., Polak, R., & Jacoby, N. (2017). Rhythm histograms and musical meter: A corpus study of Malian percussion music. *Psychonomic Bulletin & Review*, 24, 474–480.
- Longuet-Higgins, H. C. (1979). The perception of music. *Proceedings of the Royal Society of London*, 205, 307–322.
- Longuet-Higgins, H. C. (1981). Artificial intelligence—a new theroretical psychology? *Cognition*, 10, 197–200.
- Longuet-Higgins, H. C., & Lee, C. S. (1984). The rhythmic interpretation of monophonic music. *Music Perception*, 1, 424–441.
- Longuet-Higgins, H. C., & Steedman, M. J. (1971). On interpreting Bach. In B. Meltzer & D. Michie (Eds.), *Machine intelligence 6* (pp. 221–241). Edinburgh University Press.
- Loui, P., Li, H. C., & Schlaug, G. (2011). White matter integrity in right hemisphere predicts pitch-related grammar learning. *NeuroImage*, 55, 500–507.
- Loui, P., Wessel, D. L., & Kam, C. L. H. (2010). Humans rapidly learn grammatical structure in a new musical scale. *Music Perception*, *27*, 377–388.
- Lumaca, M., & Baggio, G. (2017). Cultural transmission and evolution of melodic structures in multi-generational signaling games. *Artificial Life*, 23, 406–423.
- Lynch, M. P., Eilers, R. E., Oller, D. K., & Urbano, R. C. (1990). Innateness, experience, and music perception. *Psychological Science*, *1*, 272–276.
- Manzara, L. C., Witten, I. H., & James, M. (1992). On the entropy of music: An experiment with Bach chorale melodies. *Leonardo*, 2, 81–88.
- Marin, M. M. (2009). Effects of early musical training on musical and linguistic syntactic abilities. *Annals of the New York Academy of Sciences*, 1169, 187–190.
- Marmel, F., & Tillmann, B. (2009). Tonal priming beyond tonics. *Music Perception*, 26, 211–222.

- Marmel, F., Tillmann, B., & Delbé, C. (2010). Priming in melody perception: Tracking down the strength of cognitive expectations. *Journal of Experimental Psychology: Human Perception and Performance*, *36*, 1016–1028.
- Marmel, F., Tillmann, B., & Dowling, W. J. (2008). Tonal expectations influence pitch perception. *Perception & Psychophysics*, 70, 841–852.
- Marr, D. (1982). Vision. W. H. Freeman.
- Marvin, E. W., & Brinkman, A. (1999). The effect of modulation and formal manipulation on perception of tonic closure by expert listeners. *Music Perception*, *16*, 389–407.
- Masataka, N. (2006). Preference for consonance over dissonance by hearing newborns of deaf parents and of hearing parents. *Developmental Science*, *9*, 46–50.
- Mas-Herrero, E., Maini, L., Sescousse, G., & Zatorre, R. J. (2021). Common and distinct neural correlates of music and food-induced pleasure: A coordinate-based meta-analysis of neuroimaging studies. *Neuroscience and Biobehavioral Reviews*, 123, 61–71.
- Mas-Herrero, E., Marco-Pallares, J., Lorenzo-Seva, U., Zatorre, R. J., & Rodriguez-Fornells, A. (2013). Individual differences in music reward experiences. *Music Perception*, 31, 118–138.
- Mas-Herrero, E., Pla-Juncà, F., Ferreri, L., Cardona, G., Riba, J., Zatorre, R. J., Valle, M., Antonijoan, R. M., & Rodriguez-Fornells, A. (2023). The role of opioid transmission in music-induced pleasure. *Annals of the New York Academy of Sciences*, 1520, 105–114.
- Matchin, W., & Hickok, G. (2020). The cortical organization of syntax. *Cerebral Cortex*, *30*, 1481–1498.
- Matsunaga, R., Hartono, P., Yokosawa, K., & Abe, J.-I. (2020). The development of sensitivity to tonality structure of music: Evidence from Japanese children raised in a simultaneous and unbalanced bi-musical environment. *Music Perception*, *37*, 225–239.
- Matsunaga, R., Yasuda, T., Johnson-Motoyama, M., Hartono, P., Yokosawa, K., & Abe, J.-I. (2018). A cross-cultural comparison of tonality perception in Japanese, Chinese, Vietnamese, Indonesian, and American listeners. *Psychomusicology*, *28*, 178–188.
- Matthews, T. E., Witek, M. A. G., Lund, T., Vuust, P., & Penhune, V. B. (2020). The sensation of groove engages motor and reward networks. *NeuroImage*, 214, 116768.
- McAdams, S., & Cunible, J.-c. (1992). Perception of timbral analogies. *Philosophical Transactions of the Royal Society B*, 336, 383–389.
- McAuley, J. D. (1995). *Perception of time as phase: Toward an adaptive oscillator model of rhythmic pattern processing* [Doctoral dissertation, Indiana University].

- McAuley, J. D., Stevens, C. J., & Humphreys, M. S. (2004). Play it again: Did this melody occur more frequently or was it heard more recently? The role of stimulus familiarity in episodic recognition of music. *Acta Psychologica*, 116, 93–108.
- McCauley, S. M., & Christiansen, M. H. (2019). Language learning as language use: A cross-linguistic model of child language development. *Psychological Review*, 126, 1–51.
- McCrae, R. R. (2007). Aesthetic chills as a universal marker of openness to experience. *Motivation and Emotion*, 31, 5–11.
- McDermott, J. H., Schultz, A. F., Undurraga, E. A., & Godoy, R. A. (2016). Indifference to dissonance in native Amazonians reveals cultural variation in music perception. *Nature*, 25, 21–25.
- Mckay, C. M. (2021). No evidence that music training benefits speech perception in hearing-impaired listeners: A systematic review. *Trends in Hearing*, 25, 1–16.
- Mckone, E. (1995). Short-term implicit memory for words and nonwords. *Journal of Experimental Psychology: Learning, Memory, and Cognition*, 21, 1108–1126.
- Mesoudi, A. (2021). Cultural selection and biased transformation: Two dynamics of cultural evolution. *Philosophical Transactions of the Royal Society B*, 376, 20200053.
- Meyer, L. B. (1956). *Emotion and meaning in music*. University of Chicago Press.
- Meyer, L. B. (1957). Meaning in music and information theory. *Journal of Aesthetics and Art Criticism*, 15, 412–424.
- Meyer, L. B. (1961). On rehearing music. *Journal of the American Musicological Society*, 14, 257–267.
- Meyer, L. B. (1973). Explaining music: Essays and explorations. University of California Press.
- Meyer, L. B. (1989). *Style and music: History, theory and ideology*. University of Chicago Press.
- Mill, R. W., Bőhm, T. M., Bendixen, A., Winkler, I., & Denham, S. L. (2013). Modelling the emergence and dynamics of perceptual organisation in auditory streaming. *PLOS Computational Biology*, 9, e1002925.
- Miller, G. A. (1956). The magical number seven, plus or minus two: Some limits on our capacity for processing information. *Psychological Review*, *63*, 81–97.
- Miller, G. A. (1958). Free recall of redundant strings of letters. *Journal of Experimental Psychology*, 56, 485–491.
- Miller, G. A. (2003). The cognitive revolution: A historical perspective. *Trends in Cognitive Sciences*, 7, 141–144.
- Miller, G. A., & Buckhout, R. (1973). Psychology: The science of mental life. Harper & Rowe.

- Miller, G. A., & Heise, G. A. (1950). The trill threshold. *The Journal of the Acoustical Society of America*, 22, 637–638.
- Milne, A. J. (2013). *A computational model of the cognition of tonality* [Doctoral dissertation, The Open University].
- Milne, A. J., Laney, R., & Sharp, D. B. (2015). A spectral pitch class model of the probe tone data and scalic tonality. *Music Perception*, *32*, 364–393.
- Milne, A. J., Sethares, W. A., Laney, R., & Sharp, D. B. (2011). Modelling the similarity of pitch collections with expectation tensors. *Journal of Mathematics and Music*, 5, 1–20.
- Milne, A. J., Smit, E. A., Sarvasy, H. S., & Dean, R. T. (2023). Evidence for a universal association of auditory roughness with musical stability. *PLOS ONE*, 18, e0291642.
- Miranda, R. A., & Ullman, M. T. (2007). Double dissociation between rules and memory in music: An event-related potential study. *NeuroImage*, *38*, 331–345.
- Miton, H., Wolf, T., Vesper, C., Knoblich, G., & Sperber, D. (2020). Motor constraints influence cultural evolution of rhythm. *Proceedings of the Royal Society B*, 287, 20202001.
- Moffat, A. (1990). Implementing the PPM data compression scheme. *IEEE Transactions on Communications*, 38, 1917–1921.
- Moffat, A., Neal, R. M., & Witten, I. H. (1998). Arithmetic coding revisited. *ACM Transactions on Information Systems*, 16, 256–294.
- Morgan, E., Fogel, A., Nair, A., & Patel, A. D. (2019). Statistical learning and Gestalt-like principles predict melodic expectations. *Cognition*, 189, 23–34.
- Mori, K. (2022). Decoding peak emotional responses to music from computational acoustic and lyrical features. *Cognition*, 222, 105010.
- Morrison, S. J., Demorest, S. M., & Stambaugh, L. A. (2008). Enculturation effects in music cognition: The role of age and music complexity. *Journal of Research in Music Education*, 56, 118–129.
- Mosing, M. A., Madison, G., Pedersen, N. L., Kuja-Halkola, R., & Ullén, F. (2014). Practice does not make perfect: No causal effect of music practice on music ability. *Psychological Science*, *25*, 1795–1803.
- Müllensiefen, D., Gingras, B., Musil, J., & Stewart, L. (2014). The musicality of non-musicians: An index for assessing musical sophistication in the general population. *PLOS ONE*, *9*, e89642.
- Munsinger, H., & Kessen, W. (1964). Uncertainty, structure, and preference. *Psychological Monographs: General and Applied*, 78, 1–24.

- Näätänen, R., Paavilainen, P., Rinne, T., & Alho, K. (2007). The mismatch negativity (MMN) in basic research of central auditory processing: A review. *Clinical Neurophysiology*, 118, 2544–2590.
- Narmour, E. (1977). *Beyond Schenkerism: The need for alternatives in music analysis*. University of Chicago Press.
- Narmour, E. (1990). *The analysis and cognition of basic melodic structures: The implication-realization model*. University of Chicago Press.
- Narmour, E. (1992). The analysis and cognition of melodic complexity: The implication-realization model. University of Chicago Press.
- Neiworth, J. J., London, J. M., Flynn, M. J., Rupert, D. D., Alldritt, O., & Hyde, C. (2017). Artificial grammar learning in tamarins (Saguinus oedipus) in varying stimulus contexts. *Journal of Comparative Psychology*, 131, 128–138.
- Newell, A., & Simon, H. A. (1976). Computer science as empirical enquiry: Symbols and search. *Communications of the ACM*, 19, 113–126.
- North, A. C., & Hargreaves, D. J. (1995). Subjective complexity, familiarity and liking for popular music. *Psychomusicology*, 14, 77–93.
- Olsen, K. N., Dean, R. T., & Leung, Y. (2016). What constitutes a phrase in sound-based music? A mixed-methods investigation of perception and acoustics. *PLOS ONE*, 11, e0167643.
- Omigie, D., Pearce, M. T., & Stewart, L. (2012). Tracking of pitch probabilities in congenital amusia. *Neuropsychologia*, 50, 1483–1493.
- Omigie, D., Pearce, M. T., Williamson, V. J., & Stewart, L. (2013). Electrophysiological correlates of melodic processing in congenital amusia. *Neuropsychologia*, 51, 1749–1762.
- OpenAI. (2024). GPT-4 technical report. arXiv preprint, arXiv:2303.08774v6.
- Oram, N., & Cuddy, L. L. (1995). Responsiveness of Western adults to pitch-distributional information in melodic sequences. *Psychological Research*, 57, 103–118.
- Orlandi, A., Cross, E. S., & Orgs, G. (2020). Timing is everything: Dance aesthetics depend on the complexity of movement kinematics. *Cognition*, 205, 104446.
- Orr, M. G., & Ohlsson, S. (2001). The relationship between musical complexity and liking in jazz and bluegrass. *Psychology of Music*, 29, 108–127.
- Orr, M. G., & Ohlsson, S. (2005). Relationship between complexity and liking as a function of expertise. *Music Perception*, 22, 583–611.
- Oudeyer, P.-Y., Gottlieb, J., & Lopes, M. (2016). Intrinsic motivation, curiosity, and learning: Theory and applications in educational technologies. In B. Studer & S. Knecht (Eds.), *Motivation: Theory, neurobiology and applications* (pp. 257–284). Elsevier.

- Paller, K. A., McCarthy, G., & Wood, C. (1992). Event-related potentials elicited by deviant endings to melodies. *Psychophysiology*, *29*, 202–206.
- Palmer, C., & Krumhansl, C. L. (1987a). Independent temporal and pitch structures in determination of musical phrases. *Journal of Experimental Psychology: Human Perception and Performance*, 13, 116–126.
- Palmer, C., & Krumhansl, C. L. (1987b). Pitch and temporal contributions to musical phrase perception: Effects of harmony, performance timing and familiarity. *Perception & Psychophysics*, 41, 505–518.
- Palmer, C., & Krumhansl, C. L. (1990). Mental representations for musical meter. *Journal of Experimental Psychology: Human Perception and Performance*, 16, 728–741.
- Park, J. M., Chung, C. K., Kim, J. S., Lee, K. M., Seol, J., & Yi, S. W. (2018). Musical expectations enhance auditory cortical processing in musicians: A magnetoencephalography study. *Neuroscience*, *369*, 325–335.
- Parncutt, R. (1988). Revision of Terhardt's psychoacoustical model of the root (s) of a musical chord. *Music Perception*, 6, 65–94.
- Parncutt, R. (1994). A perceptual model of pulse salience and metrical accent in musical rhythms. *Music Perception*, 11, 409–464.
- Parras, G. G., Nieto-Diego, J., Carbajal, G. V., Escera, C., & Malmierca, M. S. (2017). Hierarchical organization of prediction error. *Nature Communications*, 8, 2148.
- Patel, A. D. (2008). Music, language and the brain. Oxford University Press.
- Patel, A. D. (2022). Human musicality and gene-culture coevolution: Ten concepts to guide productive exploration. In E. H. Margulis, D. Loughridge & P. Loui (Eds.), *The science-music borderlands: Reckoning with the past, imagining the future.* MIT Press.
- Patel, A. D., & Demorest, S. M. (2013). Comparative music cognition: Cross-species and cross-cultural studies. In D. Deutsch (Ed.), *The psychology of music* (3rd ed., pp. 647–681). Academic Press.
- Patel, A. D., Gibson, E., Ratner, J., Besson, M., & Holycomb, P. J. (1998). Processing syntactic relations in language and music: An event-related potential study. *Journal of Cognitive Neuroscience*, 10, 717–733.
- Patel, A. D., & Iversen, J. R. (2014). The evolutionary neuroscience of musical beat perception: The action simulation for auditory prediction (ASAP) hypothesis. *Frontiers in Systems Neuroscience*, 8, 1–14.
- Pearce, M. T. (2005). *The construction and evaluation of statistical models of melodic structure in music perception and composition* [Doctoral dissertation, City University of London].

- Pearce, M. T. (2023). Music perception. In I. S. Johnsrude (Ed.), *The Oxford research encyclopedia of psychology*. Oxford University Press.
- Pearce, M. T., Conklin, D., & Wiggins, G. (2005). Methods for combining statistical models of music. In U. K. Wiil (Ed.), *Computer music modelling and retrieval* (pp. 295–312). Springer.
- Pearce, M. T., & Müllensiefen, D. (2017). Compression-based modelling of musical similarity perception. *Journal of New Music Research*, 46, 135–155.
- Pearce, M. T., Müllensiefen, D., & Wiggins, G. (2010a). Melodic grouping in music information retrieval: New methods and applications. In Z. W. Raś & A. A. Wieczorkowska (Eds.), *Advances in music information retrieval* (pp. 364–388). Springer.
- Pearce, M. T., Müllensiefen, D., & Wiggins, G. (2010b). The role of expectation and probabilistic learning in auditory boundary perception: A model comparison. *Perception*, *39*, 1367–1391.
- Pearce, M. T., Ruiz, M. H., Kapasi, S., Wiggins, G., & Bhattacharya, J. (2010c). Unsupervised statistical learning underpins computational, behavioural, and neural manifestations of musical expectation. *NeuroImage*, 50, 302–313.
- Peretz, I. (1989). Clustering in music: An appraisal of task factors. *International Journal of Psychology*, 24, 157–178.
- Perruchet, P. (2019). What mechanisms underlie implicit statistical learning? Transitional probabilities versus chunks in language learning. *Topics in Cognitive Science*, 11, 520–535.
- Perruchet, P., & Poulin-Charronnat, B. (2012). Beyond transitional probability computations: Extracting word-like units when only statistical information is available. *Journal of Memory and Language*, 66, 807–818.
- Phuong, M., & Hutter, M. (2022). Formal algorithms for transformers. *arXiv preprint*, arXiv:2207.09238v1.
- Pickering, M. J., & Gambi, C. (2018). Predicting while comprehending language: A theory and review. *Psychological Bulletin*, 144, 1002–1044.
- Pinkerton, R. C. (1956). Information theory and melody. *Scientific American*, 194, 77–86.
- Plantinga, J., & Trainor, L. J. (2005). Memory for melody: Infants use a relative pitch code. *Cognition*, *98*, 1–11.
- Platt, J. R. (1961). Beauty: Pattern and change. In D. W. Fiske & S. R. Maddi (Eds.), *Functions of varied experience* (pp. 402–430). The Dorsey Press.
- Poli, F., Meyer, M., Mars, R. B., & Hunnius, S. (2022). Contributions of expected learning progress and perceptual novelty to curiosity-driven exploration. *Cognition*, 225, 105119.

- Polich, J. (2007). Updating P300: An integrative theory of P3a and P3b. *Clinical Neuro-physiology*, 118, 2128–2148.
- Politimou, N., Douglass-Kirk, P., Pearce, M. T., Stewart, L., & Franco, F. (2021). Melodic expectations in 5- and 6-year-old children. *Journal of Experimental Child Psychology*, 203, 105020.
- Poulin-Charronnat, B., Bigand, E., Madurell, F., & Peereman, R. (2005). Musical structure modulates semantic priming in vocal music. *Cognition*, *94*, B67–78.
- Povel, D.-J. J., & Essens, P. J. (1985). Perception of temporal patterns. *Perception*, 2, 411–440.
- Pressing, J. L. (2002). Black Atlantic rhythm: Its computational and transcultural foundations. *Music Perception*, 19, 285–310.
- Prince, J. B. (2011). The integration of stimulus dimensions in the perception of music. *Quarterly Journal of Experimental Psychology*, 64, 2125–2152.
- Prince, J. B., & Loo, L.-M. (2017). Surface and structural effects of pitch and time on global melodic expectancies. *Psychological Research*, 81, 255–270.
- Prince, J. B., Schmuckler, M. A., & Thompson, W. F. (2009a). The effect of task and pitch structure on pitch-time interactions in music. *Memory & Cognition*, 37, 368–381.
- Prince, J. B., Thompson, W. F., & Schmuckler, M. A. (2009b). Pitch and time, tonality and meter: How do musical dimensions combine? *Journal of Experimental Psychology: Human Perception and Performance*, 35, 1598–1617.
- Pylyshyn, Z. (1989). Computing in cognitive science. In M. I. Posner (Ed.), *Foundations of cognitive science* (pp. 51–91). MIT Press.
- Quinn, I., & White, C. W. (2017). Corpus-derived key profiles are not transpositionally equivalent. *Music Perception*, 34, 531–540.
- Quiroga-Martinez, D. R., Hansen, N. C., Højlund, A., Pearce, M. T., Brattico, E., & Vuust, P. (2019). Reduced prediction error responses in high-as compared to low-uncertainty musical contexts. *Cortex*, 120, 181–200.
- Rameau, J.-P. (1722). Traite de l'harmonie reduite a ses principes naturels. J.B.C. Ballard.
- Rammsayer, T., & Altenmüller, E. (2006). Temporal information processing in musicians and non-musicians. *Music Perception*, 24, 37–48.
- Rao, R. P. N., & Ballard, D. H. (1999). Predictive coding in the visual cortex: A functional interpretation of some extra-classical receptive-field effects. *Nature Neuroscience*, 2, 79–87.
- Rauschecker, J. P., & Scott, S. K. (2009). Maps and streams in the auditory cortex: Nonhuman primates illuminate human speech processing. *Nature Neuroscience*, 12, 718–725.

- Ravignani, A., Delgado, T., & Kirby, S. (2017). Musical evolution in the lab exhibits rhythmic universals. *Nature Human Behaviour*, 1, 0007.
- Raz, C. (2018). An eighteenth-century theory of musical cognition? *Journal of Music Theory*, 62, 205–248.
- Reber, A. S. (1967). Implicit learning of artificial grammars. *Journal of Verbal Learning and Verbal Behavior*, 6, 855–863.
- Reber, R., Schwarz, N., & Winkielman, P. (2004). Processing fluency and aesthetic pleasure: Is beauty in the perceiver's processing experience? *Personality and Social Psychology Review*, 8, 364–382.
- Regnault, P., Bigand, E., & Besson, M. (2001). Different brain mechanisms mediate sensitivity to sensory consonance and harmonic context: Evidence from auditory event-related brain potentials. *Journal of Cognitive Neuroscience*, 13, 241–255.
- Repp, B. H. (1991). Some cognitive and perceptual aspects of speech and music. In J. Sundberg, L. Nord & R. Carlsen (Eds.), *Music, Language, Speech and Brain* (pp. 257–258). Palgrave.
- Roads, C., & Wieneke, P. (1979). Grammars as representations for music. *Computer Music Journal*, *3*, 48–55.
- Rohrmeier, M. A. (2011). Towards a generative syntax of tonal harmony. *Journal of Mathematics and Music*, 5, 35–53.
- Rohrmeier, M. A., & Koelsch, S. (2012). Predictive information processing in music cognition. A critical review. *International Journal of Psychophysiology*, *83*, 164–175.
- Rohrmeier, M. A., Rebuschat, P., & Cross, I. (2011). Incidental and online learning of melodic structure. *Consciousness and Cognition*, 20, 214–22.
- Rubin-Rabson, G. (1940). The influence of age, intelligence, and training on reactions to classic and modern music. *The Journal of General Psychology*, 22, 413–429.
- Ruggles, D. R., Freyman, R. L., & Oxenham, A. J. (2014). Influence of musical training on understanding voiced and whispered speech in noise. *PLOS ONE*, *9*, e86980.
- Russo, F. A., & Cuddy, L. L. (1999). A common origin for vocal accuracy and melodic expectancy: Vocal constraints. *Journal of the Acoustical Society of America*, 105, 1217–1217.
- Saffran, J. R. (2003). Absolute pitch in infancy and adulthood: The role of tonal structure. *Developmental Science*, *6*, 35–43.
- Saffran, J. R., Aslin, R. N., & Newport, E. L. (1996). Statistical learning by 8-month-old infants. *Science*, 274, 1926–1928.

- Saffran, J. R., Johnson, E. K., Aslin, R. N., & Newport, E. L. (1999). Statistical learning of tone sequences by human infants and adults. *Cognition*, 70, 27–52.
- Saffran, J. R., & Kirkham, N. Z. (2018). Infant statistical learning. *Annual Review of Psychology*, 69, 181–203.
- Salamon, J., & Gomez, E. (2012). Melody extraction from polyphonic music signals using pitch contour characteristics. *IEEE Transactions on Acoustics, Speech and Signal Processing*, 20, 1759–1770.
- Salimpoor, V. N., Benovoy, M., Larcher, K., Dagher, A., & Zatorre, R. J. (2011). Anatomically distinct dopamine release during anticipation and experience of peak emotion to music. *Nature Neuroscience*, 14, 257–262.
- Salimpoor, V. N., Zald, D. H., Zatorre, R. J., Dagher, A., & Mcintosh, A. R. (2015). Predictions and the brain: How musical sounds become rewarding. *Trends in Cognitive Sciences*, 19, 86–91.
- Sandberg, E. H. (1999). Cognitive constraints on the development of hierarchical spatial organization skills. *Cognitive Development*, 14, 597–619.
- Santolin, C., & Saffran, J. R. (2018). Constraints on statistical learning across species. *Trends in Cognitive Sciences*, 22, 52–63.
- Sapp, C. S. (2011). *Computational methods for the analysis of musical structure* [Doctoral dissertation, Stanford University].
- Sauvé, S. (2018). *Prediction in polyphony: Modelling musical auditory scene analysis* [Doctoral dissertation, Queen Mary University of London].
- Sauvé, S., & Pearce, M. T. (2019). Information-theoretic modeling of perceived musical complexity. *Music Perception*, *37*, 165–178.
- Sauvé, S., Sayad, A., Dean, R. T., & Pearce, M. T. (2018). Effects of pitch and timing expectancy on musical emotion. *Psychomusicology*, 28, 17–39.
- Schaffrath, H. (1995). The Essen folksong collection. In D. Huron (Ed.), *Database containing* 6,255 folksong transcriptions in the Kern format and a 34-page research guide [computer database]. CCARH.
- Schellenberg, E. G. (1996). Expectancy in melody: Tests of the implication-realization model. *Cognition*, 58, 75–125.
- Schellenberg, E. G. (1997). Simplifying the implication-realization model of melodic expectancy. *Music Perception*, 14, 295–318.

- Schellenberg, E. G., Adachi, M., Purdy, K. T., & McKinnon, M. C. (2002). Expectancy in melody: Tests of children and adults. *Journal of Experimental Psychology: General*, 131, 511–537.
- Schellenberg, E. G., Bigand, E., Poulin-Charronnat, B., Garnier, C., & Stevens, C. J. (2005). Children's implicit knowledge of harmony in Western music. *Developmental Science*, 8, 551–566.
- Schellenberg, E. G., Iverson, P., & McKinnon, M. C. (1999). Name that tune: Identifying popular recordings from brief excerpts. *Psychonomic Bulletin & Review*, 6, 641–646.
- Schellenberg, E. G., & Trehub, S. E. (2003). Good pitch memory is widespread. *Psychological Science*, 14, 262–266.
- Schenker, H. (1935). *Free composition* (O. Jonas, Ed.; Trans.). Longman.
- Schmuckler, M. A. (1989). Expectation in music: Investigation of melodic and harmonic processes. *Music Perception*, *7*, 109–150.
- Schmuckler, M. A. (1990). The performance of global expectations. *Psychomusicology*, *9*, 122–147.
- Schönwiesner, M., Novitski, N., Pakarinen, S., Carlson, S., Tervaniemi, M., & Näätänen, R. (2007). Heschl's gyrus, posterior superior temporal gyrus, and mid-ventrolateral prefrontal cortex have different roles in the detection of acoustic changes. *Journal of Neurophysiology*, 97, 2075–2082.
- Schrimpf, M., Asher, I., Tuckute, G., Kauf, C., & Hosseini, E. A. (2021). The neural architecture of language: Integrative modeling converges on predictive processing. *Proceedings of the National Academy of Sciences*, 118, e2105646118.
- Schubert, E., & Pearce, M. T. (2016). A new look at musical expectancy: The veridical versus the general in the mental organisation of music. In R. Kronland-Martinet, M. Aramaki & S. Ystad (Eds.), *Music, mind and embodiment* (pp. 358–370, Vol. 9617). Springer.
- Schultz, W. (2016). Dopamine reward prediction-error signalling: A two-component response. *Nature Reviews Neuroscience*, 17, 183–195.
- Schultz, W., Dayan, P., & Montague, R. (1997). A neural substrate of prediction and reward. *Science*, 275, 1593–1599.
- Sears, D. R. W., Caplin, W. E., & McAdams, S. (2014). Perceiving the classical cadence. *Music Perception*, 31, 397–417.
- Sears, D. R. W., Korzeniowski, F., & Widmer, G. (2018). Evaluating language models of tonal harmony. *Proceedings of the 19th International Society for Music Information Retrieval Conference*, 211–217.

- Sears, D. R. W., Pearce, M. T., Spitzer, J., Caplin, W. E., & McAdams, S. (2019). Expectations for tonal cadences: Sensory and cognitive priming effects. *Quarterly Journal of Experimental Psychology*, 72, 1422–1438.
- Seashore, C. E. (1938). Psychology of music. McGraw-Hill.
- Senn, O., Hoesl, F., Jerjen, R., Bechtold, T. A., Kilchenmann, L., Rose, D., & Alessandri, E. (2023). A stimulus set of 40 popular music drum patterns with perceived complexity measures. *Music & Science*, 6, 1–17.
- Senn, O., Kilchenmann, L., Bechtold, T. A., & Hoesl, F. (2018). Groove in drum patterns as a function of both rhythmic properties and listeners' attitudes. *PLOS ONE*, 13, e0199604.
- Serafine, M. L., Glassman, N., & Overbeeke, C. (1989). The cognitive reality of hierarchic structure in music. *Music Perception*, *6*, 397–430.
- Sescousse, G., Caldú, X., Segura, B., & Dreher, J.-C. (2013). Processing of primary and secondary rewards: A quantitative meta-analysis and review of human functional neuroimaging studies. *Neuroscience and Biobehavioral Reviews*, 37, 681–696.
- Shanahan, D., & Shanahan, E. (2014). The Densmore collection of Native American songs: A new corpus for studies of effects of geography, language, and social function on folksong. *Proceedings of the 13th International Conference for Music Perception and Cognition*, 206–209.
- Shannon, C. E. (1948). A mathematical theory of communication. *Bell System Technical Journal*, 27, 379–656.
- Shannon, C. E. (1951). Prediction and entropy of printed English. *Bell System Technical Journal*, 30, 50–64.
- Shepard, R. N. (1982). Structural representations of musical pitch. In D. Deutsch (Ed.), *Psychology of music* (pp. 343–390). Academic Press.
- Shepard, R. N. (1986). Toward a universal law of generalization for psychological science. *Science*, 237, 1317–1323.
- Shusterman, R. (1997). The end of aesthetic experience. *Journal of Aesthetics and Art Criticism*, 55, 29–41.
- Siegelman, N., Bogaerts, L., Armstrong, B. C., & Frost, R. (2019). What exactly is learned in visual statistical learning? Insights from Bayesian modeling. *Cognition*, 192, 104002.
- Siegelman, N., Bogaerts, L., Christiansen, M. H., & Frost, R. (2017). Towards a theory of individual differences in statistical learning. *Philosophical Transactions of the Royal Society B*, *372*, 20160059.

- Siegelman, N., Bogaerts, L., Elazar, A., Arciuli, J., & Frost, R. (2018). Linguistic entrenchment: Prior knowledge impacts statistical learning performance. *Cognition*, 177, 198–213.
- Simon, C. R., & Wohlwill, J. F. (1968). An experimental study of the role of expectation and variation in music. *Journal of Research in Music Education*, 16, 227–238.
- Skerritt-Davis, B., & Elhilali, M. (2021). Computational framework for investigating predictive processing in auditory perception. *Journal of Neuroscience Methods*, 360, 109177.
- Sloboda, J. A. (1985). *The musical mind: The cognitive psychology of music.* Oxford Science Press.
- Sloboda, J. A. (1991). Musical structure and emotional response: Some empirical findings. *Psychology of Music*, 19, 110–120.
- Sloboda, J. A., Davidson, J. W., Howe, M. J. A., & Moore, D. G. (1996). The role of practice in the development of performing musicians. *British Journal of Psychology*, *87*, 287–309.
- Smit, E. A., & Rathcke, T. V. (2024). The role of native language and beat perception ability in the perception of speech rhythm. *Psychonomic Bulletin & Review*.
- Smith, J. D., & Melara, R. J. (1990). Aesthetic preference and syntactic prototypicality in music: 'Tis the gift to be simple. *Cognition*, *34*, 279–298.
- Smith, N. J., & Levy, R. (2013). The effect of word predictability on reading time is logarithmic. *Cognition*, 128, 302–319.
- Snyder, B. (2016). Memory for music. In S. Hallam, I. Cross & M. Thaut (Eds.), *The Oxford handbook of music psychology* (2nd ed., pp. 167–180). Oxford University Press.
- Solberg, R. T., & Dibben, N. (2019). Peak experiences with electronic dance music: Subjective experiences, physiological responses, and musical characteristics of the break routine. *Music Perception*, *36*, 371–389.
- Sowa, J. A. (1956). A machine to compose music. Oliver Garfeld Co.
- Speer, J. R., & Meeks, U. P. (1985). School children's perception of pitch in music. *Psychomusicology*, 5, 49–56.
- Stahl, A. E., & Feigenson, L. (2015). Observing the unexpected enhances infants' learning and exploration. *Science*, *348*, 91–94.
- Steedman, M. J. (1996). The blues and the abstract truth: Music and mental models. In A. Garnham & J. Oakhill (Eds.), *Mental models in cognitive science* (pp. 305–318). Erlbaum.
- Stein, T., & Peelen, M. V. (2015). Content-specific expectations enhance stimulus detectability by increasing perceptual sensitivity. *Journal of Experimental Psychology: General*, 144, 1089–1104.

- Steinbeis, N., Koelsch, S., & Sloboda, J. A. (2006). The role of harmonic expectancy violations in musical emotions: Evidence from subjective, physiological and neural responses. *Journal of Cognitive Neuroscience*, 18, 1380–1393.
- Steinruecken, C., Ghahramani, Z., & MacKay, D. J. C. (2015). Improving PPM with dynamic parameter updates. *Proceedings of the Data Compression Conference*, 193–202.
- Stobart, H., & Cross, I. (2000). The Andean anacrusis? Rhythmic structure and perception in Easter songs of Northern Potosí, Bolivia. *British Journal of Ethnomusicology*, *9*, 63–94.
- Summerfield, C., & Egner, T. (2016). Feature-based attention and expectation. *Trends in Cognitive Sciences*, 20, 401–404.
- Swaminathan, S., & Schellenberg, E. G. (2019). Music training and cognitive abilities: Associations, causes, and consequences. In M. H. Thaut & D. A. Hodges (Eds.), *The Oxford handbook of music and the brain* (pp. 645–670). Oxford University Press.
- Swaminathan, S., & Schellenberg, E. G. (2020). Musical ability, music training, and language ability in childhood. *Journal of Experimental Psychology: Learning, Memory, and Cognition*, 46, 2340–2348.
- Tan, S.-L., Spackman, M. P., & Peaslee, C. L. (2006). The effects of repeated exposure on liking and judgments of musical unity of intact and patchwork compositions. *Music Perception*, 23, 407–421.
- Tax, D. M. J., van Breukelen, M., Duin, R. P. W., & Kittler, J. (2000). Combining multiple classifiers by averaging or by multiplying? *Pattern Recognition*, *33*, 1475–1485.
- Teh, Y. W. (2006). A hierarchical Bayesian language model based on Pitman-Yor processes. Proceedings of the 21st International Conference on Computational Linguistics and the 44th annual meeting of the Association for Computational Linguistics, 985–992.
- Teki, S., Grube, M., Kumar, S., & Griffiths, T. D. (2011). Distinct neural substrates of duration-based and beat-based auditory timing. *Journal of Neuroscience*, *31*, 3805–3812.
- Temperley, D. (1999). What's key for key? The Krumhansl-Schmuckler key-finding algorithm reconsidered. *Music Perception*, 17, 65–100.
- Temperley, D. (2001). The cognition of basic musical structures. MIT Press.
- Temperley, D. (2007). Music and probability. MIT Press.
- Temperley, D. (2009). A unified probabilistic model for polyphonic music analysis. *Journal* of New Music Research, 38, 3–18.
- Temperley, D. (2019). Uniform information density in music. Music Theory Online, 25.
- Ten, A., Kaushik, P., Oudeyer, P.-Y., & Gottlieb, J. (2021). Humans monitor learning progress in curiosity-driven exploration. *Nature Communications*, 12, 5972.

- Thiessen, E. D. (2017). What's statistical about learning? Insights from modelling statistical learning as a set of memory processes. *Philosophical Transactions of the Royal Society B*, 372, 20160056.
- Thompson, W. F., Cuddy, L. L., & Plaus, C. (1997). Expectancies generated by melodic intervals: Evaluation of principles of melodic implication in a melody-completion task. *Perception & Psychophysics*, 59, 1069–1076.
- Thompson, W. F., Schellenberg, E. G., & Husain, G. (2004). Decoding speech prosody: Do music lessons help? *Emotion*, 4, 46–64.
- Thompson, W. F., & Stainton, M. (1998). Expectancy in Bohemian folk song melodies: Evaluation of implicative principles for implicative and closural intervals. *Music Perception*, 15, 231–252.
- Tierney, A. T., Russo, F. A., & Patel, A. D. (2011). The motor origins of human and avian song structure. *Proceedings of the National Academy of Sciences*, 108, 15510–15515.
- Tillmann, B., & Bigand, E. (1996). Does formal musical structure affect perception of musical expressiveness? *Psychology of Music*, 24, 3–17.
- Tillmann, B., & Bigand, E. (2010). Musical structure processing after repeated listening: Schematic expectations resist veridical expectations. *Musicae Scientiae*, SI, 33–47.
- Tillmann, B., Koelsch, S., Escoffier, N., Bigand, E., Lalitte, P., Friederici, A. D., & von Cramon, D. Y. (2006). Cognitive priming in sung and instrumental music: Activation of inferior frontal cortex. *NeuroImage*, *31*, 1771–1782.
- Tillmann, B., & McAdams, S. (2004). Implicit learning of musical timbre sequences: Statistical regularities confronted with acoustical (dis)similarities. *Journal of Experimental Psychology: Learning, Memory, and Cognition*, 30, 1131–42.
- Tillmann, B., & Poulin-Charronnat, B. (2010). Auditory expectations for newly acquired structures. *Quarterly Journal of Experimental Psychology*, *63*, 1646–1664.
- Tinbergen, N. (1963). On aims and methods of ethology. *Zeitschrift für Tierpsychologie*, 20, 410–433.
- Trainor, L. J., & Trehub, S. E. (1992). A comparison of infants' and adults' sensitivity to Western musical structure. *Journal of Experimental Psychology: Human Perception and Performance*, 18, 394–402.
- Trainor, L. J., & Trehub, S. E. (1994). Key membership and implied harmony in Western tonal music: Developmental perspectives. *Perception & Psychophysics*, 56, 125–132.

- Trehub, S. E., Cohen, A. J., Thorpe, L. A., & Morrongiello, B. A. (1986). Development of the perception of musical relations: Semitone and diatonic structure. *Journal of Experimental Psychology: Human Perception and Performance*, 12, 295–301.
- Tschantz, A., Seth, A. K., & Buckley, C. L. (2020). Learning action-oriented models through active inference. *PLOS Computational Biology*, *16*, e1007805.
- Turk-Browne, N. B., Junge, J. A., & Scholl, B. J. (2005). The automaticity of visual statistical learning. *Journal of Experimental Psychology: General*, 134, 552–564.
- Turner, R. E. (2024). An introduction to transformers. *arXiv preprint*, arXiv:2304.10557v5. Tversky, A., & Gati, I. (1982). Similarity, separability and the triangle inequality. *Psychological Review*, 89, 123–154.
- Tymoczko, D. (2006). The geometry of musical chords. Science, 313, 72-74.
- Typke, R., Wiering, F., & Veltkamp, R. C. (2005). Evaluating the earth mover's distance for measuring symbolic melodic similarity. *Paper presented at the Annual Music Information Retrieval Evaluation exchange (MIREX) as part of the 6th International Conference on Music Information Retrieval (ISMIR)*.
- Ukkonen, E. (1995). On-line construction of suffix trees. *Algorithmica*, 14, 249–260.
- van Noorden, L. (1975). *Temporal coherence in the perception of tone sequences* [Doctoral dissertation, Eindhoven University of Technology].
- van der Weij, B. (2020). Experienced listeners: Modeling the influence of long-term musical exposure on rhythm perception [Doctoral dissertation, University of Amsterdam].
- van der Weij, B., Pearce, M. T., & Honing, H. (2017). A probabilistic model of meter perception: Simulating enculturation. *Frontiers in Psychology*, *8*, 824.
- van der Weij, B., Pearce, M. T., & Honing, H. (2022). Computational modelling of rhythm perception and the role of enculturation. In D. Shanahan, J. A. Burgoyne & I. Quinn (Eds.), *The Oxford handbook of music and corpus studies*. Oxford University Press.
- Verhoef, T., Kirby, S., & Boer, B. D. (2014). Emergence of combinatorial structure and economy through iterated learning with continuous acoustic signals. *Journal of Phonetics*, 43, 57–68.
- Verleger, R. (1990). P3-evoking wrong notes: Unexpected, awaited or arousing? *International Journal of Neuroscience*, 55, 171–179.
- Verosky, N. J. (2019). Corpus-based learning of tonal expectations with expectation networks. *Journal of New Music Research*, 48, 145–158.
- Verosky, N. J., & Morgan, E. (2021). Pitches that wire together fire together: Scale degree associations across time predict melodic expectations. *Cognitive Science*, 45, e13037.

- Vieillard, S., Peretz, I., Gosselin, N., Khalfa, S., Gagnon, L., & Bouchard, B. (2008). Happy, sad, scary and peaceful musical excerpts for research on emotions. *Cognition and Emotion*, 22, 720–752.
- Vitz, P. C. (1966). Affect as a function of stimulus variation. *Journal of Experimental Psychology*, 71, 74–79.
- Vitz, P. C. (1972). Preference for tones as a function of frequency (hertz) and intensity (decibels). *Perception & Psychophysics*, 11, 84–88.
- von Helmholtz, H. (1863). *On the sensations of tone as a physiological basis for the theory of music* (E. Ellis, Ed.; Trans.). Dover.
- von Hippel, P. T., & Huron, D. (2000). Why do skips precede reversals? The effects of tessitura on melodic structure. *Music Perception*, 18, 59–85.
- Vuust, P., Ostergaard, L., Pallesen, K. J., Bailey, C., & Roepstorff, A. (2009). Predictive coding of music—Brain responses to rhythmic incongruity. *Cortex*, 45, 80–92.
- Warstadt, A., & Bowman, S. R. (2023). What artificial neural networks can tell us about human language acquisition. In S. Lappin & J.-P. Bernardy (Eds.), *Algebraic Structures in Natural Language* (pp. 17–59). Taylor & Francis.
- Webster, D. M., & Kruglanski, A. W. (1994). Individual differences in need for cognitive closure. *Journal of Personality and Social Psychology*, 67, 1049–1062.
- Whiteford, K. L., Baltzell, L. S., Chiu, M., Cooper, J. K., Faucher, S., Goh, P. Y., Hagedorn, A., Irsik, V. C., Irvine, A., Lim, S.-J., Mesik, J. L., Mesquita, B., Oakes, B., Rajappa, N., Roverud, E., Schrlau, A. E., Hedger, S. C. V., Bharadwaj, H. M., Johnsrude, I. S., ... Oxenham, A. J. (2024). Musical training does not enhance neural sound encoding at early stages of the auditory system: A large-scale multisite investigation. *bioRxiv preprint*, 2024.09.02.610856.
- Wickelgren, W. A. (1973). The long and the short of memory. *Psychological Bulletin*, 80, 425–438.
- Widdess, R. (2015). North India. In M. Church (Ed.), *The other classical musics: 15 great traditions* (pp. 139–161). Boydell Press.
- Willems, R. M., Frank, S. L., Nijhof, A. D., Hagoort, P., & Van Den Bosch, A. (2016). Prediction during natural language comprehension. *Cerebral Cortex*, 26, 2506–2516.
- Winkler, I., Háden, G. P., Ladinig, O., Sziller, I., & Honing, H. (2009). Newborn infants detect the beat in music. *Proceedings of the National Academy of Sciences*, 106, 2468–2471.
- Witek, M. A. G., Clarke, E. F., Wallentin, M., Kringelbach, M. L., & Vuust, P. (2014). Syncopation, body-movement and pleasure in groove music. *PLOS ONE*, *9*, e94446.

- Witten, I. H., & Bell, T. C. (1991). The zero-frequency problem: Estimating the probabilities of novel events in adaptive text compression. *IEEE Transactions on Information Theory*, 37, 1085–1094.
- Wittgenstein, L. (1966). *Lectures and conversations on aesthetics, psychology, and religious belief* (C. Barrett, Ed.). Blackwell.
- Wong, P. C. M., Roy, A., & Margulis, E. H. (2009). Bimusicalism: The implicit dual enculturation of cognitive and affective systems. *Music Perception*, 27, 81–88.
- Wundt, W. M. (1874). Grundzüge der physiologischen psychologie. Wilhelm Engelmann.
- Yoshida, K. A., Iversen, J. R., Patel, A. D., Mazuka, R., Nito, H., Gervain, J., & Werker, J. F. (2010). The development of perceptual grouping biases in infancy: A Japanese-English cross-linguistic study. *Cognition*, 115, 356–361.
- Youngblood, J. E. (1958). Style as information. *Journal of Music Theory*, 2, 24-35.
- Zajonc, R. B. (1968). Attitudinal effects of mere exposure. *Journal of Personality and Social Psychology*, 9, 1–27.
- Zatorre, R. J. (2024). From perception to pleasure: The neuroscience of music and why we love it. Oxford University Press.
- Zatorre, R. J., Chen, J. L., & Penhune, V. B. (2007). When the brain plays music: Auditorymotor interactions in music perception and production. *Nature Reviews Neuroscience*, 8, 547–558.
- Zioga, I., Harrison, P. M. C., Pearce, M. T., Bhattacharya, J., Di Bernardi Luft, C., & Luft, B. (2020). From learning to creativity: Identifying the behavioural and neural correlates of learning to predict human judgements of musical creativity. *NeuroImage*, 206, 116311.