



# [PDF] Sweet Anticipation: Music And The Psychology Of Expectation (A Bradford Book)

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**Sweet Anticipation**-David Brian Huron 2008 A theory of expectations is used to explain how music evokes various emotions; for readers interested in cognitive science and evolutionary psychology as well as music.

**Voice Leading**-David Huron 2016-08-26 An accessible scientific explanation for the traditional rules of voice leading, including an account of why listeners find some musical textures more pleasing than others. Voice leading is the musical art of combining sounds over time. In this book, David Huron offers an accessible account of the cognitive and perceptual foundations for this practice. Drawing on decades of scientific research, including his own award-winning work, Huron offers explanations for many practices and phenomena, including the perceptual dominance of the highest voice, chordal-tone doubling, direct octaves, embellishing tones, and the musical feeling of sounds "leading" somewhere. Huron shows how traditional rules of voice leading align almost perfectly with modern scientific accounts of auditory perception. He also reviews pertinent research establishing the role of learning and enculturation in auditory and musical perception. Voice leading has long been taught with reference to Baroque chorale-style part-writing, yet there exist many more musical styles and practices. The traditional emphasis on Baroque part-writing understandably leaves many musicians wondering why they are taught such an archaic and narrow practice in an age of stylistic diversity. Huron explains how and why Baroque voice leading continues to warrant its

central pedagogical status. Expanding beyond choral-style writing, Huron shows how established perceptual principles can be used to compose, analyze, and critically understand any kind of acoustical texture from tune-and-accompaniment songs and symphonic orchestration to jazz combo arranging and abstract electroacoustic music. Finally, he offers a psychological explanation for why certain kinds of musical textures are more likely to be experienced by listeners as pleasing.

**Emotion and Meaning in Music**-Leonard B. Meyer 1956 "Altogether it is a book that should be required reading for any student of music, be he composer, performer, or theorist. It clears the air of many confused notions . . . and lays the groundwork for exhaustive study of the basic problem of music theory and aesthetics, the relationship between pattern and meaning."—David Kraehenbuehl, *Journal of Music Theory* "This is the best study of its kind to have come to the attention of this reviewer."—Jules Wolfers, *The Christian Science Monitor* "It is not too much to say that his approach provides a basis for the meaningful discussion of emotion and meaning in all art."—David P. McAllester, *American Anthropologist* "A book which should be read by all who want deeper insights into music listening, performing, and composing."—Marcus G. Raskin, *Chicago Review*

**Handbook of Music and Emotion**-Patrik N. Juslin 2011-03-17 Music's ability to express and arouse emotions is a mystery that has fascinated both experts and laymen at least since ancient Greece. The predecessor to this book 'Music and

Emotion' (OUP, 2001) was critically and commercially successful and stimulated much further work in this area. In the years since publication of that book, empirical research in this area has blossomed, and the successor to 'Music and Emotion' reflects the considerable activity in this area. The Handbook of Music and Emotion offers an 'up-to-date' account of this vibrant domain. It provides comprehensive coverage of the many approaches that may be said to define the field of music and emotion, in all its breadth and depth. The first section offers multi-disciplinary perspectives on musical emotions from philosophy, musicology, psychology, neurobiology, anthropology, and sociology. The second section features methodologically-oriented chapters on the measurement of emotions via different channels (e.g., self report, psychophysiology, neuroimaging). Sections three and four address how emotion enters into different aspects of musical behavior, both the making of music and its consumption. Section five covers developmental, personality, and social factors. Section six describes the most important applications involving the relationship between music and emotion. In a final commentary, the editors comment on the history of the field, summarize the current state of affairs, as well as propose future directions for the field. The only book of its kind, The Handbook of Music and Emotion will fascinate music psychologists, musicologists, music educators, philosophers, and others with an interest in music and emotion (e.g., in marketing, health, engineering, film, and the game industry). It will be a valuable resource for established researchers in the field, a developmental aid for early-career researchers and postgraduate research students, and a compendium to assist students at various levels. In addition, as with its predecessor, it will also attract interest from practising musicians and lay readers fascinated by music and emotion.

**The Rhythmic Structure of Music**-Grosvenor W. Cooper 1963-04-15 In this book, the authors develop a theoretical framework based on a Gestalt approach, viewing rhythmic experience in terms of pattern perception or groupings. Musical examples of increasing complexity are used to provide training in the analysis, performance, and writing of rhythm.

**The Cognitive Neuroscience of Music**-Isabelle

Peretz 2003-07-10 This title includes the following features: The first book to describe the neural bases of music; Edited and written by the leading researchers in this field; An important addition to OUP's acclaimed list in music psychology

**Foundations in Music Psychology**-Peter Jason Rentfrow 2019-03-12 A state-of-the-art overview of the latest theory and research in music psychology, written by leaders in the field. This authoritative, landmark volume offers a comprehensive state-of-the-art overview of the latest theory and research in music perception and cognition. Eminent scholars from a range of disciplines, employing a variety of methodologies, describe important findings from core areas of the field, including music cognition, the neuroscience of music, musical performance, and music therapy. The book can be used as a textbook for courses in music cognition, auditory perception, science of music, psychology of music, philosophy of music, and music therapy, and as a reference for researchers, teachers, and musicians. The book's sections cover music perception; music cognition; music, neurobiology, and evolution; musical training, ability, and performance; and musical experience in everyday life. Chapters treat such topics as pitch, rhythm, and timbre; musical expectancy, musicality, musical disorders, and absolute pitch; brain processes involved in music perception, cross-species studies of music cognition, and music across cultures; improvisation, the assessment of musical ability, and singing; and music and emotions, musical preferences, and music therapy. Contributors Fleur Bouwer, Peter Cariani, Laura K. Cirelli, Annabel J. Cohen, Lola L. Cuddy, Shannon de L'Etoile, Jessica A. Grahm, David M. Greenberg, Bruno Gingras, Henkjan Honing, Lorna S. Jakobson, Ji Chul Kim, Stefan Koelsch, Edward W. Large, Miriam Lense, Daniel Levitin, Charles J. Limb, Psyche Loui, Stephen McAdams, Lucy M. McGarry, Malinda J. McPherson, Andrew J. Oxenham, Caroline Palmer, Aniruddh Patel, Eve-Marie Quintin, Peter Jason Rentfrow, Edward Roth, Frank A. Russo, Rebecca Scheurich, Kai Siedenburg, Avital Sternin, Yanan Sun, William F. Thompson, Renee Timmers, Mark Jude Tramo, Sandra E. Trehub, Michael W. Weiss, Marcel Zentner

**On Repeat**-Elizabeth Hellmuth Margulis 2014-01 On Repeat offers an in-depth inquiry

into music's repetitive nature. Drawing on a diverse array of fields, it sheds light on a range of issues from repetition's use as a compositional tool to its role in characterizing our behavior as listeners, and considers related implications for repetition in language, learning, and communication.

**Hearing in Time**-Justin London 2012-05-24  
When we hear music we don't just listen; we move along with it. *Hearing in Time* explores our innate propensity for rhythmic synchronization, drawing on research in music psychology, neurobiology, music theory, and mathematics. It looks at music from a wide range of musical styles and cultures.

**The Origins of Musicality**-Henkjan Honing 2018-04-20  
Interdisciplinary perspectives on the capacity to perceive, appreciate, and make music. Research shows that all humans have a predisposition for music, just as they do for language. All of us can perceive and enjoy music, even if we can't carry a tune and consider ourselves "unmusical." This volume offers interdisciplinary perspectives on the capacity to perceive, appreciate, and make music. Scholars from biology, musicology, neurology, genetics, computer science, anthropology, psychology, and other fields consider what music is for and why every human culture has it; whether musicality is a uniquely human capacity; and what biological and cognitive mechanisms underlie it. Contributors outline a research program in musicality, and discuss issues in studying the evolution of music; consider principles, constraints, and theories of origins; review musicality from cross-cultural, cross-species, and cross-domain perspectives; discuss the computational modeling of animal song and creativity; and offer a historical context for the study of musicality. The volume aims to identify the basic neurocognitive mechanisms that constitute musicality (and effective ways to study these in human and nonhuman animals) and to develop a method for analyzing musical phenotypes that point to the biological basis of musicality. Contributors Jorge L. Armony, Judith Becker, Simon E. Fisher, W. Tecumseh Fitch, Bruno Gingras, Jessica Grahn, Yuko Hattori, Marisa Hoeschele, Henkjan Honing, David Huron, Dieuwke Hupkes, Yukiko Kikuchi, Julia Kursell, Marie-Élaine Lagrois, Hugo Merchant, Björn Merker, Iain Morley, Aniruddh D. Patel,

Isabelle Peretz, Martin Rohrmeier, Constance Scharff, Carel ten Cate, Laurel J. Trainor, Sandra E. Trehub, Peter Tyack, Dominique Vuvan, Geraint Wiggins, Willem Zuidema

**Composition and Cognition**-Fred Lerdahl 2019-11-05  
In *Composition and Cognition*, renowned composer and theorist Fred Lerdahl builds on his careerlong work of developing a comprehensive model of music cognition. Bringing together his dual expertise in composition and music theory, he reveals the way in which his research has served as a foundation for his compositional style and how his intuitions as a composer have guided his cognitively oriented theories. At times personal and reflective, this book offers an overall picture of the musical mind that has implications for central issues in contemporary composition, including the recurrent gap between method and result, and the tension between cognitive constraints and utopian aesthetic views of musical progress. Lerdahl's succinct volume provides invaluable insights for students and instructors, composers and music scholars, and anyone engaged with contemporary music.

**Embodied Music Cognition and Mediation Technology**-Marc Leman 2008  
A proposal that an embodied cognition approach to music research--drawing on work in computer science, psychology, brain science, and musicology--offers a promising framework for thinking about music mediation technology. Digital media handles music as encoded physical energy, but humans consider music in terms of beliefs, intentions, interpretations, experiences, evaluations, and significations. In this book, drawing on work in computer science, psychology, brain science, and musicology, Marc Leman proposes an embodied cognition approach to music research that will help bridge this gap. Assuming that the body plays a central role in all musical activities, and basing his approach on a hypothesis about the relationship between musical experience (mind) and sound energy (matter), Leman argues that the human body is a biologically designed mediator that transfers physical energy to a mental level--engaging experiences, values, and intentions--and, reversing the process, transfers mental representation into material form. He suggests that this idea of the body as mediator offers a promising framework for thinking about music mediation technology. Leman proposes

that, under certain conditions, the natural mediator (the body) can be extended with artificial technology-based mediators. He explores the necessary conditions and analyzes ways in which they can be studied. Leman outlines his theory of embodied music cognition, introducing a model that describes the relationship between a human subject and its environment, analyzing the coupling of action and perception, and exploring different degrees of the body's engagement with music. He then examines possible applications in two core areas: interaction with music instruments and music search and retrieval in a database or digital library. The embodied music cognition approach, Leman argues, can help us develop tools that integrate artistic expression and contemporary technology.

**Empirical Musicology**-Eric Clarke 2004-09-02  
Rather than advocating a new kind of musicology, 'Empirical Musicology' aims to provide a practical guide to empirical approaches that are ready for incorporation into the contemporary musicologist's toolkit.

**Comparing Notes: How We Make Sense of Music**-Adam Ockelford 2018-05-01  
How does music work? Indeed, what is (or isn't) music? We are all instinctively musical, but why? Adam Ockelford has the answers. A tap of the foot, a rush of emotion, the urge to hum a tune; without instruction or training we all respond intuitively to music. Comparing Notes explores what music is, why all of us are musical, and how abstract patterns of sound that might not appear to mean anything can, in fact, be so meaningful. Taking the reader on a clear and compelling tour of major twentieth century musical theories, Professor Adam Ockelford arrives at his own important psychologically grounded theory of how music works. From pitch and rhythm to dynamics and timbre, he shows how all the elements of music cohere through the principle of imitation to create an abstract narrative in sound that we instinctively grasp, whether listening to Bach or the Beatles. Authoritative, engaging, and full of wonderful examples from across the musical spectrum, Comparing Notes is essential reading for anyone who's ever loved a song, sonata, or symphony, and wondered why.

**Music and Probability**-David Temperley 2007

Exploring the application of Bayesian probabilistic modeling techniques to musical issues, including the perception of key and meter.

**The Cognition of Basic Musical Structures**-David Temperley 2004  
A computational framework, based on preference rules, for studying musical cognition.

**The Turk and My Mother: A Novel**-Mary Helen Stefaniak 2005-06-17  
In a multi-generational family saga spanning the twentieth century, prudish Agnes's past comes into question when she faints during an Omar Sharif movie, Uncle Marko's World War I imprisonment is brought to light, a blind gypsy violinist from the past visits the family matriarch, and the truth is learned about Georgie's first love. Reader's Guide included. Reprint. 15,000 first printing.

**The Musical Ear**-Anne Dhu McLucas 2010  
The Musical Ear: Oral Tradition in the USA provides a wide-ranging look at the role played by music that is passed on orally without the use of notation, in the folk, popular and art musics of North America. In order to study the process and to find the common elements, McLucas provides an overview of recent research on the brain and memory in order to help the reader understand the inner workings of oral tradition.

**Military Waste**-Joshua O. Reno 2020-02-04  
World War III has yet to happen, and yet material evidence of this conflict is strewn everywhere: resting at the bottom of the ocean, rusting in deserts, and floating in near-Earth orbit. In Military Waste, Joshua O. Reno offers a unique analysis of the costs of American war preparation through an examination of the lives and stories of American civilians confronted with what is left over and cast aside when a society is permanently ready for war. Using ethnographic and archival research, Reno demonstrates how obsolete military junk in its various incarnations affects people and places far from the battlegrounds that are ordinarily associated with warfare. Using a broad swath of examples—from excess planes, ships, and space debris that fall into civilian hands, to the dispossessed and polluted island territories once occupied by military bases, to the militarized masculinities of

mass shooters—Military Waste reveals the unexpected and open-ended relationships that non-combatants on the home front form with a nation permanently ready for war.

**The Music Instinct**-Philip Ball 2010-09-02 From Bach fugues to Indonesian gamelan, from nursery rhymes to rock, music has cast its light into every corner of human culture. But why music excites such deep passions, and how we make sense of musical sound at all, are questions that have until recently remained unanswered. Now in *The Music Instinct*, award-winning writer Philip Ball provides the first comprehensive, accessible survey of what is known--and still unknown--about how music works its magic, and why, as much as eating and sleeping, it seems indispensable to humanity. Deftly weaving together the latest findings in brain science with history, mathematics, and philosophy, *The Music Instinct* not only deepens our appreciation of the music we love, but shows that we would not be ourselves without it. The *Sunday Times* hailed it as "a wonderful account of why music matters," with Ball's "passion for music evident on every page."

**Music, Language, and the Brain**-Aniruddh D. Patel 2010-06-01 In the first comprehensive study of the relationship between music and language from the standpoint of cognitive neuroscience, Aniruddh D. Patel challenges the widespread belief that music and language are processed independently. Since Plato's time, the relationship between music and language has attracted interest and debate from a wide range of thinkers. Recently, scientific research on this topic has been growing rapidly, as scholars from diverse disciplines, including linguistics, cognitive science, music cognition, and neuroscience are drawn to the music-language interface as one way to explore the extent to which different mental abilities are processed by separate brain mechanisms. Accordingly, the relevant data and theories have been spread across a range of disciplines. This volume provides the first synthesis, arguing that music and language share deep and critical connections, and that comparative research provides a powerful way to study the cognitive and neural mechanisms underlying these uniquely human abilities. Winner of the 2008 ASCAP Deems Taylor Award.

**Fire Road**-Kim Phuc Phan Thi 2017-10-03 Get out! Run! We must leave this place! They are going to destroy this whole place! Go, children, run first! Go now! These were the final shouts nine year-old Kim Phuc heard before her world dissolved into flames—before napalm bombs fell from the sky, burning away her clothing and searing deep into her skin. It's a moment forever captured, an iconic image that has come to define the horror and violence of the Vietnam War. Kim was left for dead in a morgue; no one expected her to survive the attack. Napalm meant fire, and fire meant death. Against all odds, Kim lived—but her journey toward healing was only beginning. When the napalm bombs dropped, everything Kim knew and relied on exploded along with them: her home, her country's freedom, her childhood innocence and happiness. The coming years would be marked by excruciating treatments for her burns and unrelenting physical pain throughout her body, which were constant reminders of that terrible day. Kim survived the pain of her body ablaze, but how could she possibly survive the pain of her devastated soul? *Fire Road* is the true story of how she found the answer in a God who suffered Himself; a Savior who truly understood and cared about the depths of her pain. *Fire Road* is a story of horror and hope, a harrowing tale of a life changed in an instant—and the power and resilience that can only be found in the power of God's mercy and love.

**How Music Really Works!**-Wayne Chase 2006

**Forms of Vitality**-Daniel N. Stern 2010-05-06 In his new book, eminent psychologist - Daniel Stern, explores the hitherto neglected topic of 'vitality'. Truly a tour de force from a brilliant clinician and scientist, *Forms of Vitality* is a profound and absorbing book - one that will be essential reading for psychologists, psychotherapists, and those in the creative arts.

**The Analysis and Cognition of Basic Melodic Structures**-Eugene Narmour 1990-01 Eugene Narmour formulates a comprehensive theory of melodic syntax to explain cognitive relations between melodic tones at their most basic level. Expanding on the theories of Leonard B. Meyer, the author develops one parsimonious, scaled set of rules modeling implication and realization in

all the primary parameters of music. Through an elaborate and original analytic symbology, he shows that a kind of "genetic code" governs the perception and cognition of melody. One is an automatic, "brute" system operating on stylistic primitives from the bottom up. The other constitutes a learned system of schemata impinging on style structures from the top down. The theoretical constants Narmour uses are context-free and, therefore, applicable to all styles of melody. He places considerable emphasis on the listener's cognitive performance (that is, fundamental melodic perception as opposed to acquired musical competence). He concentrates almost exclusively on low-level, note-to-note relations. The result is a highly generalized theory useful in researching all manner of psychological and music-theoretic problems concerned with the analysis and cognition of melody. "In this innovative, landmark book, a distinguished music theorist draws extensively from a variety of disciplines, in particular from cognitive psychology and music theory, to develop an elegant and persuasive framework for the understanding of melody. This book should be read by all scholars with a serious interest in music."—Diana Deutsch, Editor, *Music Perception*

**The Sweet Potato Queens' Book of Love**-Jill Conner Browne 2004-11-30 To know the Sweet Potato Queens is to love them, and if you haven't heard about them yet, you will. Since the early 1980s, this group of belles gone bad has been the toast of Jackson, Mississippi, with their glorious annual appearance in the St. Patrick's Day parade. In *The Sweet Potato Queens' Book of Love*, their royal ringleader, Jill Conner Browne, introduces the Queens to the world with this sly, hilarious manifesto about love, life, men, and the importance of being prepared. Chapters include:

- The True Magic Words Guaranteed to Get Any Man to Do Your Bidding
- The Five Men You Must Have in Your Life at All Times
- Men Who May Need Killing, Quite Frankly
- What to Eat When Tragedy Strikes, or Just for Entertainment
- The Best Advice Ever Given in the Entire History of the World From tales of the infamous Sweet Potato Queens' Promise to the joys of Chocolate Stuff and Fat Mama's Knock You Naked Margaritas, this irreverent, shamelessly funny book is the gen-u-wine article.

**Sweet Music in Harlem**-Debbie A. Taylor 2004

An African-American boy unintentionally brings together all the neighbourhood's jazz musicians for a magazine photograph.

**Psychology of Music**-Elizabeth Hellmuth Margulis 2018-11 Music has been examined from multiple perspectives: as a product of human history, for example, or a product of human culture. But there is also a long tradition, intensified in recent decades, of thinking about music as a product of the human mind. Whether considering composition, performance, listening, or appreciation, the constraints and capabilities of the human mind play a formative role. The field that has emerged around this approach is known as the psychology of music. Written in a lively and accessible manner, this volume connects the science to larger questions about music that are of interest to practicing musicians, music therapists, musicologists, and the general public alike. For example: Why can one musical performance move an audience to tears, and another compel them to dance, clap, or snap along? How does a "hype" playlist motivate someone at the gym? And why is that top-40 song stuck in everyone's head? ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

**Neurobiology of Sensation and Reward**-Jay A. Gottfried 2011-03-28 Synthesizing coverage of sensation and reward into a comprehensive systems overview, *Neurobiology of Sensation and Reward* presents a cutting-edge and multidisciplinary approach to the interplay of sensory and reward processing in the brain. While over the past 70 years these areas have drifted apart, this book makes a case for reuniting sensation and reward by highlighting the important links and interface between the two. Emphasizing the role of reward in reinforcing behaviors, the book begins with an exploration of the history, ecology, and evolution of sensation and reward. Progressing through the five senses, contributors explore how the brain extracts information from sensory cues. The chapter authors examine how different animal species predict rewards, thereby integrating

sensation and reward in learning, focusing on effects in anatomy, physiology, and behavior. Drawing on empirical research, contributors build on the themes of the book to present insights into the human sensory rewards of perfume, art, and music, setting the scene for further cross-disciplinary collaborations that bridge the neurobiological interface between sensation and reward.

**Driving Miss Norma**-Tim Bauerschmidt  
2017-05-02 When Miss Norma was diagnosed with uterine cancer, she was advised to undergo surgery, radiation, and chemotherapy. But instead of confining herself to a hospital bed for what could be her last stay, Miss Norma—newly widowed after nearly seven decades of marriage—rose to her full height of five feet and told the doctor, “I’m ninety years old. I’m hitting the road.” And so Miss Norma took off on an unforgettable around-the-country journey in a thirty-six-foot motor home with her retired son Tim, his wife Ramie, and their dog Ringo. As this once timid woman says “yes” to living in the face of death, she tries regional foods for the first time, reaches for the clouds in a hot air balloon, and mounts up for a horseback ride. With each passing mile (and one educational visit to a cannabis dispensary), Miss Norma’s health improves and conversations that had once been taboo begin to unfold. Norma, Tim, and Ramie bond in ways they had never done before, and their definitions of home, family, and friendship expand. Stop by stop, state by state, they meet countless people from all walks of life—strangers who become fast friends and welcome them with kindness and open hearts. Infused with this irrepressible nonagenarian’s wisdom, courage, and generous spirit, *Driving Miss Norma* is the charming, infectiously joyous chronicle of their experiences on the road. It portrays a transformative journey of living life on your own terms that shows us it is never too late to begin an adventure, inspire hope, or become a trailblazer.

**Sounds of Crossing**-Alex E. Chávez 2017-11-16  
In *Sounds of Crossing* Alex E. Chávez explores the contemporary politics of Mexican migrant cultural expression manifest in the sounds and poetics of huapango arribeño, a musical genre originating from north-central Mexico. Following the resonance of huapango’s improvisational performance within the lives of audiences,

musicians, and himself—from New Year’s festivities in the highlands of Guanajuato, Mexico, to backyard get-togethers along the back roads of central Texas—Chávez shows how Mexicans living on both sides of the border use expressive culture to construct meaningful communities amid the United States’ often vitriolic immigration politics. Through Chávez’s writing, we gain an intimate look at the experience of migration and how huapango carries the voices of those in Mexico, those undertaking the dangerous trek across the border, and those living in the United States. Illuminating how huapango arribeño’s performance refigures the sociopolitical and economic terms of migration through aesthetic means, Chávez adds fresh and compelling insights into the ways transnational music-making is at the center of everyday Mexican migrant life.

**Understanding Musical Understanding**-Harold E. Fiske 2008  
Demonstrates that explanations of musical understanding are not found in analyzing musical activities per se but rather in examining underlying cognitive activities - principles of melodic and rhythmic construction, sensory awareness and quality assessment, and the effects of cultures on neural network formation.

**The Sweet By and By**-Todd Johnson 2009-02-17  
“Gentle, sensitive...sometimes funny, occasionally sad, and ultimately life-affirming.”  
—Winston-Salem Journal  
*The Sweet By and By* is the story of five southern women of different ages and from very different backgrounds whose lives come together in a journey of courage, hope, and humor. First-time author Todd Johnson—who was a co-producer with Oprah Winfrey of Broadway’s *The Color Purple*—makes an indelible literary mark with a debut novel that bestselling author Adriana Trigiani (*Very Valentine*) calls, “heartfelt and stunning.” *People* magazine chose *The Sweet By and By* as one of its “Great Reads for Your Book Club,” saying, “Steel Magnolias fans will love this one.”

**The Emotional Power of Music**-Tom Cochrane  
2013-07-18  
How can an abstract sequence of sounds so intensely express emotional states? How does music elicit or arouse our emotions? What happens at the physiological and neural

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

**Structures in the Mind**-Ray Jackendoff  
2015-10-23 The introduction includes appreciations of Ray Jackendoff by various authors.

**Presence and Pleasure**-Anne Danielsen  
2006-11-14 What does it mean to be in the groove?

**Musical Composition**-Alan Belkin 2018-06-19  
An invaluable introduction to the art and craft of musical composition from a distinguished teacher and composer This essential introduction to the art and craft of musical composition is designed to familiarize beginning composers with principles and techniques applicable to a broad range of musical styles, from concert pieces to film scores and video game music. The first of its kind to utilize a style-neutral approach, in addition to presenting the commonly known classical forms, this book offers invaluable general guidance on developing and connecting

musical ideas, building to a climax, and other fundamental formal principles. It is designed for both classroom use and independent study.

**The Greek's Unknown Bride**-Abby Green  
2020-05-01 She doesn't recognize her husband But her body does... Sasha's life changes beyond recognition after a shocking accident—her amnesia has made sure of that. She can't even remember marrying Apollo, her devastatingly handsome Greek husband! Although she does remember their intimate, searing passion... Then Sasha discovers the truth behind their less-than-perfect marriage and is left with more questions than ever. Why can she remember only one night with Apollo? Why does their undeniable connection trouble him so? And is their tempestuous marriage strong enough to withstand revelations from her past...?

**Expecting Baby**-Judy Ford 2001-08-01 Readers are provided with expert advice on emotional aspects of pregnancy in this guide that covers everything from surviving morning sickness to getting support from family and friends.

**The Beautiful Ones**-Prince 2019-10-29 #1 NEW YORK TIMES BESTSELLER • The brilliant coming-of-age-and-into-superstardom story of one of the greatest artists of all time, in his own words—featuring never-before-seen photos, original scrapbooks and lyric sheets, and the exquisite memoir he began writing before his tragic death NAMED ONE OF THE BEST MUSIC BOOKS OF THE YEAR BY THE NEW YORK TIMES BOOK REVIEW AND ONE OF THE BEST BOOKS OF THE YEAR BY THE WASHINGTON POST AND THE GUARDIAN • NOMINATED FOR THE NAACP IMAGE AWARD Prince was a musical genius, one of the most beloved, accomplished, and acclaimed musicians of our time. He was a startlingly original visionary with an imagination deep enough to whip up whole worlds, from the sexy, gritty funk paradise of “Uptown” to the mythical landscape of Purple Rain to the psychedelia of “Paisley Park.” But his most ambitious creative act was turning Prince Rogers Nelson, born in Minnesota, into Prince, one of the greatest pop stars of any era. The *Beautiful Ones* is the story of how Prince became Prince—a first-person account of a kid absorbing the world around him and then creating a persona, an artistic vision, and a life, before the

hits and fame that would come to define him. The book is told in four parts. The first is the memoir Prince was writing before his tragic death, pages that bring us into his childhood world through his own lyrical prose. The second part takes us through Prince's early years as a musician, before his first album was released, via an evocative scrapbook of writing and photos. The third section shows us Prince's evolution through candid images that go up to the cusp of his greatest achievement, which we see in the book's fourth section: his original handwritten treatment for *Purple Rain*—the final stage in Prince's self-creation, where he retells the autobiography of the first three parts as a heroic journey. The book is framed by editor Dan

Piepenbring's riveting and moving introduction about his profound collaboration with Prince in his final months—a time when Prince was thinking deeply about how to reveal more of himself and his ideas to the world, while retaining the mystery and mystique he'd so carefully cultivated—and annotations that provide context to the book's images. This work is not just a tribute to an icon, but an original and energizing literary work in its own right, full of Prince's ideas and vision, his voice and image—his undying gift to the world.