

From: Lesley Groff <lesley.jee@gmail.com>

To: Jeffrey Epstein <jeevacation@gmail.com>

Subject: Fwd: Melody Group Presentation

Date: Thu, 01 Nov 2018 18:30:07 +0000

Attachments: 01.Tramo2001AnnNYAS.pdf; 04.Plomp1965JASA.pdf; 05.McDermott2016Nature.pdf; 06.Sugimoto2010Primates.pdf; 08.Koelsch2000JCogN.pdf; Tramo1993.TimbreSplitBrain.pdf; Miller1956PsycholReview.pdf; DowlingFujitani1971JASA.pdf; HomeworkDueNov1.docx

Begin forwarded message:

From: MARK TRAMO <[REDACTED]>

Subject: Re: Melody Group Presentation

Date: November 1, 2018 at 2:27:44 PM EDT

To: ROBERT W Fink <[REDACTED]>

Cc: bau pham <[REDACTED]>, Julia Schorn <[REDACTED]>

Re: Harmony, Timbre & Melody Seminar tonight -

Fantastic!

A revised sequence of events for tonight's seminar might be:

ACT I: Vertical Harmony

Scene 1. Prelude to presentation of McDermott et al cross-cultural study consonance paper: I have a nice slide of line amplitude spectra of harmonic intervals (dyads) comprised of pure-tones vs. harmonic complex-tones (stimuli I used for neural coding experiments/single-neuron recordings in cat auditory-nerve) to explain the concepts of beating partials and spectral overlap. You demonstrate roughness using Supercollider.

Scene 2. Students present McDermott's cross-cultural study on consonance of isolated intervals (their results lend support to my 2001 objection to Helmholtz, Plomp & Levelt, and many 20th century psychoacousticians that consonance is a negative percept that depends on the absence of roughness - plz see attached Homework assignment for this week and relevant PFDs).

Scene 3. Students present the Sugimoto chimp/consonance paper. (A light paper - I let them choose what they preferred rather than assigning one - maybe I shouldn't have! But it's a fun paper anyway.

ACT II: Horizontal Harmony

Scene 1. Prelude to Koelsch et al ERP paper: You teach everyone about Keys, Scales, and Set Theory.

Scene 2. If you think it would help, we then demonstrate what we are thinking when we jam as rock guitarists. I'm happy to play some I-IV-V rhythm guitar while you play lead, then we tell them how we do it. And teach them about phrase closure - and why Leonard Meyer invoked the Gestalt principles - Law of Continuation and Law of Good Closure - in his classic "Emotion & Meaning in Music" book. (Next week is the Emotion & Meaning Seminar.)

Scene 3. Students present Koelsch et al paper

ACT III: Timbre

Scene 1. Your talk on Timbre

Scene 2. Students present my split-bran paper on timbre discrimination and recognition.

Act IV: Melody (if time)

Scene 1. Student's present Miller's Magical Number Seven Plus or Minus Two

Scene 2. Students present Dowling & Fujitani psychology expts on melody

What do you think?

Really looking forward to tonight!!!

Mark

On Wed, Oct 31, 2018 at 8:17 PM, ROBERT W Fink <[REDACTED]> wrote:

I have the Vox AS30 in my office. We'll need a pedal to crank that thing, or I can bring my Pigtronix amp and do it like the Kinks did, running the little amp into the big one. That will give them the feeling. I also use SuperCollider on my laptop, which lets me pile up any sine tones I want (or the students want) to demonstrate the sound of various ratios. We can just plug it into the sound system in the room.

I'll work up a little presentation on timbre, and that can come wherever it needs to in the class. I'll make a PowerPoint to show some images...

rwf

Robert Fink
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[REDACTED]

On October 29, 2018 at 12:47:43 AM, MARK TRAMO ([REDACTED]) wrote:

Yes, please give the 20 mins on Set Theory, Bob! - how fortuitous for us that the Harmony Seminar got pushed back a bit into the Timbre seminar - How cool is that? Would you like to bring a guitar? I usually bring a mini-Marshall amp and guitar to demonstrate fifths in power chords ("Smoke On The Water") and the tritone in famous rock riffs (e.g., "God" by Jethro Tull, the "Purple Haze" intro).

I'm with you on the methodological problem of stimulus choice. The same concern holds re: selecting music in clinical settings. For example, a former colleague at Massachusetts General Hospital did a nice study with Surgical ICU patients, but he is a European classicist and, of course, prescribed Mozart as the stimulus. In our Emotion & Meaning Seminar, we present a combined fMRI-PET-psychophysiology paper by Salimpoor et al - they asked listeners to identify pieces of music (segments therein) that predictably

evoked "frisson." Because of the stringent selection criterion (who gets chills up the back of the neck every time they hear a given piece of music?), the yscreened over 200 volunteers and ended up with 8! I use that paper in part because the brain and autonomic measures are so good and in part because the methods re: stimuli and subject selection are open to criticism.

Looking forward to Thursday night!

Cheers,
Mark

On Sun, Oct 28, 2018 at 11:35 PM, ROBERT W Fink <[REDACTED]> wrote:

Hey, Mark -- maybe "I" should give the 20' on set theory; that was what my MA degree was all about. :) I'll be very interested in how you present the tonal and atonal theory; that's my old home turf!

I can present some material from the new collection I co-edited -- but it will be as much about the social realities of "tone" as the perceptual realities of "timbre." I can also touch on some of Zach's work and Cornelia Fales's work -- both brain-related -- which appears in the volume.

On the other hand, I gave a conference talk about 2 months ago which made a pretty tough critique of recent work on music and emotion from the methodological standpoint of stimulus choice. (Too narrow, too casual, too classical.) That is not as relevant to the issues of the day in your class, but gives an interesting (I hope) perspective on the general question of music perception research from the POV of a musicologist/theorist who worries about the politics of canonicity in music.

Whatever works best...

rwf

Robert Fink
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On October 28, 2018 at 8:54:57 PM, MARK TRAMO ([REDACTED]) wrote:

Sorry - Please discard my previous email and substitute this one.

Hi everyone - please add Mari to your email list and please connect with her ASAP -

[REDACTED]

Ideally all of you in the Melody Study Group would meet once or twice all together to discuss the papers and help each other with your presentations. Please see my Announcement from last week about how to run a Study Group. For example, the student(s) doing the Miller paper could be the critics/reviewers (like us editors and reviewers in the real world) of the student(s) doing the Timbre paper, and vice versa.

Although all of you in this week's Study Group should be ready to give presentations this Thurs, it is possible that only the Timbre paper and 1 or 2 Melody papers will be presented because of time constraints.

The order of "acts" in this week's show is:

Block #1 = Prof Fink gives a talk on Timbre

break

Block #2 = Christina & Guillermo present the split-brain expts on timbre perception -> Q&A w/ Prof Fink -> I introduce the Harmony Seminar -> McDermott cross-cultural paper -> Sugimoto chimp paper -> I give a 20' talk on Set Theory and the basics (incl math) of Western tonal harmony

break

Block #3 = Koelsch et al. ERP paper on chord progressions, phrase closure, and expectancy violations -> I introduce the Melody Seminar -> Miller paper -> if time the Dowling & Fujitani paper.

The other Melody papers I suggested are Samson & Zatorre's human lesion effect experiments and Brosch & Scheich's macaque microelectrode experiments, but feel free to pursue your interests in other methods and hypotheses by searching The Institute's eLibrary under Melody (PDFs there for download) or doing your own pubmed.org search via our UCLA library using "melody" and "brain" as key words and the Library's e-Journal link.

Please share the above with your colleagues in the Melody Study Group.

MJT

On Sun, Oct 28, 2018 at 8:43 PM, MARK TRAMO <[REDACTED]> wrote:

Hi everyone - please add Mari to your email list and please connect with her ASAP -

[REDACTED]

Ideally all of tyou in the Melody Study Group would meet once or twice to discuss the papers and help each other with your presentations. Please see my Announcement from last week about how to run a Study Group. For example, the student(s) doing the Miller paper could be the critics/reviewers (like us editors and reviewers in the real world) of the student(s) doing the Dowling & Fujitani paper, and vice versa.

Although all of you in this week's Study Group should be ready to give presentations this Thurs, it is possible that only the Timbre paper and 1 or 2 Melody papers will be presented because of time constraints.

The order of "acts" in this week's show is:

Block #1 = Prof Fink gives a talk on Timbre;

Block #2 = I introduce the Harmony Seminar -> McDermott paper -> I give about a 15' talk on the basics of Western tonal harmony -> the Sugimoto chimp paper is presented;

Block #3 = I introduce the Melody Seminar -> Miller paper -> if time the Dowling & Fujitani paper.

The other papers I suggested are Samson & Zatorre's human lesion effect experiments and Brosch & Scheich's macaque microelectrode experiments, but feel free to search The Institute's eLibrary under Melody (PDFs there for download) or do your own pubmed.org search via our UCLA library using "melody" and "brain" as key words and the Library's e-Journal link.

Please share the above with your colleagues in the Melody Study Group.

MJT

On Sun, Oct 28, 2018 at 8:22 PM, MARK TRAMO <[REDACTED]> wrote:

Hi Claire - and Guillermo and Christina - The seminar assignments with your and your Group's names (Seminar 3) are posted in the Announcement Julia posted a few wks ago. Here's the list for Melody. Your three email addresses are in the header above. May I ask the three of you to post an Announcement ASAP telling everyone who is presenting what paper for this week's Timbre/Melody Seminar? Thanks - MJT

- Lucienne Bolser
- Jean-Emmanuel Casséus
- Guillermo Vega Jr
- Christina Salas
- Claire Li
- Mari De Napoli
- Waruguru Ndirangu
- Nazar Flome

On Sun, Oct 28, 2018 at 6:36 PM, Claire Li <clairemli@yahoo.com> wrote:

Hi Professor Tramo,

Unfortunately, I do not have the contact information of the people in my Study Group who are going to present the paper on timbre perception. We did not get the chance to share our contact information within our group. Should I post about my paper presentation preference on the CCLE page?

Thanks,

Claire

On Oct 28, 2018, at 12:20 PM, MARK TRAMO <[REDACTED]> wrote:

Hi Claire - May I ask you to please email me ASAP the name(s) of the student(s) in your Study Group who is going to present the split-brain paper on timbre perception to Prof Fink this Thurs after his talk? And please ask her/him/them to email me pronto so I can send them some additional figures and help them prep for Prof Fink this Thursday.

Also, whether you all decide to present one paper each or team up on paper presentations is up to you. If you need more Timbre or Melody papers so everyone has a chance to present, please let me know.

Thank you,
MJT

On Sun, Oct 28, 2018 at 10:48 AM, Claire Li <clairemli@yahoo.com> wrote:

Hi Professor Tramo,

I am in the Melody group and I was wondering if I could put my name down to present the Miller paper. I am a CogSci minor, so as you mentioned in your announcement, I thought this

one would be interesting.

Thanks!

Claire Li

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