

From: J <jeevacation@gmail.com>

To: MARK TRAMO <[REDACTED]>

Subject: Re: To JEE - Music Mind & Brain Syllabus

Date: Fri, 28 Sep 2018 17:00:10 +0000

Twins No not interesting to how they perceive i want to know of similarities in composing

On Fri, Sep 28, 2018 at 12:33 PM MARK TRAMO <[REDACTED]> wrote:

Hi Jeffrey - Fantastic! May I send you a proposal?

Your idea about reverse engineering echoes something Nobel Laureate David Hubel, my thesis advisor and a founding board member of The Institute for Music & Brain Science, once said to me:

"Music is what's interesting about the auditory system."

And, "Music teaches us about how the brain works"

I've said to my Harvard and UCLA students at the start of every course (including just last night!) ever since you and your colleagues built the Mind Brain & Behavior Interfaculty Initiative with President Neil Rudenstine and Provost Harvey Fineberg and made my Music Mind & Brain course possible 22 yrs ago

Some ideas I am developing in my book that relate to those in your email:

- the universality, innateness, and aesthetics of music reflect that the human brain operates as biology's most powerful pattern recognition machine
- the acoustic and perceptual features of music that is easily apprehended and globally preferred (time and rhythm, periodicities and harmony) reflect the human brain's natural, automatic, irresistible, effortless, and unconscious desire to make order out of chaos - i.e., to "de-entropize" and, a la Kant, organize and systematize what we experience with its own, biologically-programmed intuitions and categories which make sense of all the data that constantly floods in through our senses. Galileo's physiological account of why some combinations of tones sound consonant and others dissonant emphasizes the order and simplicity of harmonic motion and overlapping periodicities in eardrum vibrations
- something we've discussed over Skype several months back: we develop through experience an internal model of the external world - early in life, we try to fit that model to what we experience in the external world; later in life, we try to change the external world to fit our internal model. As we listen to music flow over time, we have an internal model, derived from implicit knowledge about statistical regularities in the music of our culture, that drives expectations about where the music is going and, ultimately, how well it fits our internal model and satisfies our expectations, such that we experience the limerence of a good fit many times in just a few minutes
- contrasts in music are amenable to and easily apprehended in terms of binary opposition
- music (whether a sonata or song) recapitulates the trajectory of our lives each and every day: the sun rises and we start out home in bed in repose, then we get out of bed to take on and conquer the challenges of the day that evoke tension minute-to-minute, second-to-second, then we return home to relax and, ultimately, return to our repose after the sun sets. This "tension-relaxation schema" applies to all types of art that unfold over time: novels, theater, movies, music (Richard Dreyfuss liked this concept in particular)

- music taps into the same neural system - the auditory nervous system - that is nature's gateway for communication in humans and all mammals

- also, there are data on melody perception by monozygotic twins that tap into genetics, and the relatively recent discovery of "Congenital Amusia" in a Canadian family has intensified interest in the genetics of music

■.
FYI - Several years back I and Institute board chairman Bob Freeman (former long-time director of the Eastman School of Music) were guests on Robert Kuhn's PBS TV show, "Closer To Truth." The topic was Creativity!

Yours,
Mark

On Fri, Sep 28, 2018 at 4:30 AM J <jeevacation@gmail.com> wrote:

id like to fund Reverse engineering of music. . . does its production give one a window on the creative mechanism. . . are rythms a reflection off underlying operatin system. are they genetic.? are complex harmonies an indicator of internal complexity etc.

On Thu, Sep 27, 2018 at 3:21 PM MARK TRAMO <[REDACTED]> wrote:

Hi Jeffrey -

Syllabus attached here for you - today is Day 1 of the new academic year here at UCLA. Hope you find it interesting - heartfelt thanks for making all this possible over the years. I hope the back is doing better and passing far beyond that red line near my old Cornell dorm room - please let me know how you're doing and if there's anything I can do to help with that.

Yours,
Mark

--

Mark Jude Tramo, MD PhD
Dept of Integrative Biology & Physiology, UCLA School of Letters & Science
Dept of Neurology, David Geffen School of Medicine at UCLA
Dept of Musicology, UCLA Herb Alpert School of Music

Director, The Institute for Music & Brain Science
Co-Director, University of California Multi-Campus Music Research Initiative (UC MERCI)
<http://www.BrainMusic.org>
<http://merci.ucsd.edu>

[REDACTED]

--

please note

The information contained in this communication is confidential, may be attorney-client privileged, may constitute inside information, and is intended only for the use of the addressee. It is the property of
JEE

Unauthorized use, disclosure or copying of this communication or any part thereof is strictly prohibited and may be unlawful. If you have received this communication in error, please notify us immediately by return e-mail or by e-mail to jeevacation@gmail.com, and destroy this communication and all copies thereof, including all attachments. copyright -all rights reserved

--

Mark Jude Tramo, MD PhD
Dept of Integrative Biology & Physiology, UCLA School of Letters & Science
Dept of Neurology, David Geffen School of Medicine at UCLA
Dept of Musicology, UCLA Herb Alpert School of Music

Director, The Institute for Music & Brain Science
Co-Director, University of California Multi-Campus Music Research Initiative (UC MERCI)
<http://www.BrainMusic.org>
<http://merci.ucsd.edu>



--

please note

The information contained in this communication is confidential, may be attorney-client privileged, may constitute inside information, and is intended only for the use of the addressee. It is the property of JEE

Unauthorized use, disclosure or copying of this communication or any part thereof is strictly prohibited and may be unlawful. If you have received this communication in error, please notify us immediately by return e-mail or by e-mail to jeevacation@gmail.com, and destroy this communication and all copies thereof, including all attachments. copyright -all rights reserved