

BIBLIOGRAFIA

- ABAURRE M.B.M. (1996). "O estruturalista Jakobson: fonólogo e humanista". Texto apresentado em mesa redonda em homenagem ao centenário de nascimento de Jakobson; documento para publicação.
- AGAWU K. (1991). *Playing with signs: a semiotic interpretation of classic music*. Princeton: Princeton University Press. Apud Hatten (1992).
- AGAWU K. (1995A). "The Invention of 'African Rhythm'". *Journal of the American Musicological Society* 48(3):380-395. Apud DeWitts (s.d.a).
- AGAWU K. (1995B). *African Rhythm: A Northern Ewe Perspective*. Cambridge UK: Cambridge University Press. Apud DeWitts (s.d.a).
- AKSNES H. (s.d.). "Meaning generation in Music listening". *Online Metaphor Center*; online <http://www.uoregon.edu/~uophil/metaphor/aksnes.htm> (citado em 09/12/02).
- ALBANO E. (1986). "Modulado contra modular: contribuição ao debate do inatismo". *ABRALIN - Boletim da Associação Brasileira de Linguística* (Faculdade de Filosofia, Ciências e Letras - USP) 08:36-62.
- ALBANO E.C. (1990). *Da fala à linguagem tocando de ouvido*. São Paulo: Martins Fontes. Apud Morato (1996).
- ALLEN J., SEIDENBERG M. (1999). "The emergence of grammaticality in connectionist networks". IN MACWHINNEY B. (ORG.); *Emergentist Approaches to Language: proceedings of the 28th Carnegie symposium on cognition*; Erlbaum.
- ALTHUSSER L. (1970). *Ideologia e aparelhos ideológicos do Estado*. Lisboa: Presença Martins Fontes; (1974).
- ANDERSON J. (1980). *Cognitive psychology and its implications*. São Francisco: W.H Freeman. Apud Raffman (1993).
- ARCANJO S. (1917). *Lições elementares de teoria musical*. São Paulo: Ricordi.
- ARENDETT R.J.J. (2000). "O desenvolvimento cognitivo do ponto de vista da enação". *Psicologia: Reflexão e Crítica* 13(2): 223-231; online http://www.scielo.br/scielo.php?script=sci_arttext&pid=S0102-79722000000200003&lng=en&nrm=iso (citado em 24/01/2003).
- ARROYO M. (2001). "Música popular em um Conservatório de Música". *Revista da ABEM - Associação Brasileira de Educação Musical* 6: pp 59-67.

- ASHBY R.W. (1962). **Principles of the Self-Organizing System**. IN VON FOESTER, ZOPF (ORGS.); **Principles of Self-Organising systems**; Pergamon; pp 255-78, 1962). Apud Ribeiro (s.d.).
- ASHIDA S. (2001). "Three Studies of Culture and Emotion". *Music Cognition at the Ohio State University*; online <http://dactyl.som.ohio-state.edu/Music829D/Notes/Culture.html> (citado em 24/01/2003).
- ASSAYAG G. (2001). "Computability: From Logical Structures to Musical Implementation". *12th Meeting of the FWO Research Society "Foundations of Music Research"*; Internet (abstract) <http://www.ipem.rug.ac.be/nfwo/nfwo.html>.
- AUROUX S. (1994). **Filosofia da linguagem**. Campinas: Editora da Unicamp.
- AUSTIN J.L. (1962). **How to do things with words**. Oxford: Oxford University Press; (1986). Apud Gabbi Jr (1994); Rajagopalan (1996).
- AUSTIN J.L. (1983). **Sentido e percepção**. São Paulo: Martins Fontes.
- AUTHIER-REVUZ. (1984). "Heterogeneidade(s) enunciativa(s)". *Cadernos de Estudos Lingüísticos (IEL - UNICAMP)* 19:025-042; (1990). Apud Possenti (1996); Mussalim (2000); Morato (1999); Brandão (1996).
- AYERZA J. (1999). "Lacan - to resume again". *Lacanian Ink* 2; online <http://www.lacan.com/lacinkIII0.htm> (citado em 24/01/2003).
- BABBITT M. (1972). "Past and present concepts of the nature and limits of music". IN Boretz B., Cone E. (orgs.); **Perspectives on conetemporary music theory**; New York: Norton. Apud Lerdahl, Jackendoff (1983b); Brown, Dempster (1989).
- BAGHEMIL B. (1988). "The Morphology and Phonology of Katajjait (Inuit Throat Games)". *Canadian Journal of Linguistics / Revue Canadienne de Linguistique* 33(1):01-58. Apud DeWitts (s.d.a).
- BAILY J. (1985). "Music Structure and Human Movement". IN HOWELL P., CROSS I., WEST R. (ORGS.); **Musical Structure and Cognition**; Londres: Academic Press. Apud Baily (1995); Baily, Driver (1992); DeWitts (s.d.a); Moisala (1995).
- BAILY J. (1995). "Music and the Body". *World of Music* 37(2):11-30.
- BAILY J., DRIVER P. (1992). "Spatio-motor thinking in Playing Folk Blues Guitar". *World of Music* 34(3):057-071.
- BAIRD B. (1997). "A Cortical Model of Cognitive 40 hz Attentional Streams, Rhythmic Expectation, and Auditory Stream Segregation". IN SHAFTO M. (ORG.); **Proceedings of the Nineteenth Annual Conference of the Cognitive Science Society**; Mahwah NJ: Lawrence Erlbaum Associates; pp 365-371; online <http://www2.psy.ug.edu.au/~devin/cogsci96/baird.html> (citado em 15/01/2003).
- BAIRD B. (2000). "Research overview". Documento online <http://math.berkeley.edu/~baird/> (citado em 24/01/2003).
- BAKHTIN M. (1984). **Esthétique de la creation verbale**. Paris: Gallimard. Apud Dalhe (1997).
- BAKHTIN M. (1997). **Problemas da poética de Dostoievsky**. Rio de Janeiro: Forense Universitária.

- BAKHTIN M., VOLOSHINOV V.N. (1930). **Marxismo e Filosofia da Linguagem: problemas fundamentais do método sociológico na ciência da linguagem**. São Paulo: Hucitec; (1986).
- BALZANO G. (1980). "The group-theoretic representation of 12-fold and microtonal pitch systems". *Computer Music Journal* 4:66-84. Apud Cross (1999a).
- BAMBERG M. (s.d.b). "Language, concepts and emotions`- the role of language in the construction of emotions". documento online <http://www.massey.ac.nz/~alock/virtual/welcome.htm> (citado em 05/01/2003).
- BAMBERGER J. (1990). "As estruturações cognitivas da apreensão e notação de ritmos simples". IN HERMINE S. (ORG); **A produção de notações na criança - Linguagem, número, ritmos e melodias**; São Paulo: Cortez. Apud Fernandes (1998).
- BARA B.G., TISSARA M., ZETTIN M. (1997). "Neuropragmatics: neuropsychological constraints on formal theories of dialogue". *Brain and Language* 59:07-49.
- BARBOSA P.A. (2001). "Generating Duration from a Cognitively Plausible Model of Rhythm Production". *Proceedings of the Seventh European Conference on Speech Communication and Technology (Eurospeech 2001), Aalborg, Denmark, September 3-7, vol 2*; pp 967-970; online <http://www.lafape.iel.unicamp.br/> (citado em 15/01/2003).
- BARROS D.L.P. (1997). "Bakhtin e as contribuições para a teoria da linguagem". IN BRAIT B. (ORG.); **Bakhtin, dialogismo e construção de sentido**; Campinas: Editora da Unicamp.
- BARTHES R. (1990). **O óbvio e o obtuso - ensaios críticos III**. Rio de Janeiro: Nova Fronteira.
- BATES E. (1994). "Modularity, Domain Specificity And The Development Of Language". IN HARNAD S.; **Course program: Explaining The Mind (Py104)**; (1996); online <http://cogsci.soton.ac.uk/~harnad/Papers/Py104/bates-1994.html> (citado em 09/12/02).
- BECKER H.S. (1989). "Ethnomusicology and Sociology: A Letter to Charles Seeger". *Ethnomusicology* 33:275-285; (online <http://www.soc.ucsb.edu/faculty/hbecker/seeger.html>; citado em 24/01/2003).
- BECKER J. (1994). "Music and Trance". *Leonardo Music Journal* 04:41-52.
- BECKER J., BECKER A. (1979). "A Grammar of the Musical Genre srepegan". *Journal of Music Theory* 23(1):01-44. Apud DeWitts (s.d.a).
- BÉHAGUE G. (1995). "Conferência: Discurso Musical e Discurso sobre Música: Sistemas de Comunicação Incompatíveis?". *VIII Encontro Anual da Associação Nacional de Pesquisa e Pós Graduação em Música (ANPPOM), João Pessoa* ; online <http://www.musica.ufmg.br/anppom/anais/anais8/muscofnmesa3.htm> (citado em 09/12/02).
- BEHRENS R.R. (1998). **Art, Design and Gestalt Theory**. Documento online <http://mitpress2.mit.edu/e-journals/Leonardo/isast/articles/behrens.html> (citado em 09/12/02).

- BELIN P., VAN EECKHOUT P.H., ZILBOVICIUS M., ET AL. (1996). "Recovery from nonfluent aphasia after melodic intonation therapy". *Neurology* 47:1504-1511.
- BELIN P., ZATORRE R.J., LAFAILLE P., AHAD P., PIKE B. (2000). "Voice-selective areas in human auditory cortex". *Nature* 403:309-312 (online http://www.zlab.mcgill.ca/docs/Belin_et_al_2000.pdf; citado em 24/01/2003).
- BENGTSSON I. (1973). "Verstehen - Prolegomena zu einem semiotisch-hermeneutischen Ansatz". IN FALTIN P., REINECKE H-P. (ORGS.); *Musik und Verstehen: Aufsätze zur semiotischen Theorie, Ästhetik und Soziologie der musikalischen Rezeption*; Köln: Arno Volk-Verlag, Hans Gerig KG. Apud *Leman* (1999b).
- BENVENISTE E. (1966A). "A semiologia da língua". IN *Problemas de Linguística Geral II*; Campinas: Pontes; pp 43-67; (1974).
- BENVENISTE E. (1966B). "O aparelho formal da enunciação". IN *Problemas de Linguística Geral II*; Campinas: Pontes; pp 081-090; (1974).
- BERGSON. (1912). *Introduction to metaphysics*. New York: GP Putan's Sons. Apud *Langer* (1953).
- BERNARDELLI U. (1999). "Roboser: intro". *Ciborg Frictions*; online http://zig.ini.unizh.ch/~ulysses/CF_Site/ (citado em 13/01/2003).
- BERNSTEIN L. (1976). *The unanswered question: six talks at Harvard*. Cambridge MASS: Harvard University Press. Apud *Lerdahl, Jackendoff* (1981); *Lerdahl, Jackendoff* (1983b); *Leman* (1999b); *Leman* (1985); *Pribam* (1983); *Raffman* (1993); reviewed IN *Jackendoff* (1977).
- BERRENDONER A. (1981). *Éléments de linguistique pragmatique*. Minuit, Paris; ALSO IN Buenos Aires: Gedisa; (1987).
- BESSON M. (1999). "The Musical Brain: Neural Substrates of Music Perception". *Journal of New Music Research* 28(3):246-256.
- BESSON M., KUTAS M. (1997). "Manifestations életriques de l'activité de langage dans le cerveau". IN FUCHS C., ROBERT S. (ORGS.); *Diversité des langues et représentations cognitives*; Paris: Ophyr; pp 251-271.
- BEUTKE A.A. (2001). "CLAS Term Lecturer: interview with Philosopher Jerry Fodor". *The University of Florida College of Liberal Arts & Sciences Notes* 15(10) (outubro); online <http://web.clas.ufl.edu/CLASnotes/0110/fodor.html> (citado em 13/01/2003).
- BEVER T.G., CHIARELLO R.J. (1974). "Cerebral dominance in musicians and non-musicians". *Science* 185:537-539. Apud *Gil* (1993); *Henson* (1985); *Nepomuceno* (1983); *Peretz, Moraes* (1980); *Reybrouck* (1989); *Weinberger* (1995); *Weinberger* (1997).
- BEVER T.G., FODOR J.A., WEKSEL W. (1965). "On the acquisition of syntax". *Psychological Review* 072. Apud *Scarpa* (1999).
- BHARUCHA J.J. (1984). "Event hierarchies, tonal hierarchies and assimilation: a reply to Deutsch and Dowling". *Journal of Experimental Psychology* 113:421-425. Apud *Raffman* (1993).

- BHARUCHA J.J., KRUMHANSL C.L. (1983). "The representation of harmonic structure in music: hierarchies of stability as a function of context". *Cognition* 13:63-102. Apud Bharucha, Todd (1989); Raffman (1993).
- BHARUCHA J.J., TODD P.M. (1989). "Modeling the perception of tonal structure with neural nets". *Computer Music Journal* 13(4):44-53; also IN TODD P.M., LOY G.; (1990); **Music and Connectionism**; Cambridge MASS: MIT Press; pp 128-137.
- BHATTACHARYA J., PETSCHKE H., PEREDA E. (2001). "Long-range synchrony in the gamma band: role in music perception". *The Journal of Neuroscience* 21(16):6329-6337; online (abstract) <http://www.jneurosci.org/cgi/content/abstract/21/16/6329> (citado em 24/01/2003).
- BILLIG M. (1987). **Arguing and Thinking: a Rhetorical Approach to Social Psychology**. Cambridge UK: Cambridge University Press.
- BIRMAN J. (1993). "A Linguagem na Constituição da Psicanálise". IN **Ensaio de Teoria Psicanalítica - Vol I**; Rio de Janeiro: Zahar.
- BLACKING J. (1973). **How Musical Is Man?**. Seattle: University of Washington Press. Apud DeWitts (s.d.a); Moaisala (1995); Vaneechoutte, Skoyles (1998); Béhague (1995); Hodges (2000); Cross (1999b).
- BLACKING J. (1992). "The Biology of Music Making". IN MYERS H. (ORG.); **Ethnomusicology: an introduction**; Londres: MacMillan; pp 301-326. Apud Baily (1995); Arroyo (2001).
- BLANCHARD M. (1999). "IQR421" . Documento online <http://www.ini.unizh.ch/~jmb/iqr421.html> (citado em 13/01/2003)
- BLOCK N. (1993). "The computer model of mind". IN ORSHERON D.N., SMITH E.E. (ORGS.); **Thinking: an invitation to cognitive science**; Cambridge MASS: MIT Press; Also IN GOLDMAN A.I. (ORG.); **Readings in Philosophy and Cognitive Science**; Cambridge MASS: MIT Press/Bradford Books.
- BLOOD A.J., ZATORRE R.J., BERMUDEZ P., EVANS A.C. (1999). "Emotional responses to pleasant and unpleasant music correlate with activity in paralimbic brain regions". *Nature Neuroscience* 02: 382-387 (online http://www.zlab.mcgill.ca/docs/Blood_et_al_1999.pdf; citado em 24/01/2003).
- BONAKDARPOUR B., EFTEKHARZADEH A., ASHAYER H. (2000). "Preliminary Report On The Effects Of Melodic Intonation Therapy In The Rehabilitation Of Persian Aphasic Patients". *Iranian Journal of Medicine Sciences* 25(3/4):156-160.
- BORCHGREVINSK H.M. (1983). "Prosody And Musical Rhythm Are Controlled By The Speech Hemisphere". IN CLYNES M. (ORG.); **Music, Mind and Brain: The Neuropsychology of Music**; New York: Plenum; pp 151-159.
- BORCHGREVINSK H.M. (1991). "Prosody, musical, rhythm, tone pitch and response initiation during amygdala hemisphere anaesthesia". IN SUNDBERG J., CARLSON R., NORD L. (ORGS.); **Music, language, speech and brain - Symposium at the Wenner-Gren Center, Stockholm, 5-8 September 1990**; Londres: MacMillan Publishers.
- BORETZ. (1969). "Meta-variations: studies in the foundation of musical thought". *Perspectives of New Music* 08-11. Apud Slawson (1991); Brown, Dempster (1989).

- BOTEZ M. (ORG.). (1987). **Neuropsychologie et neurologie du comportement**. Montréal: Presses de l'Université de Montréal.
- BRADDOCK G. (s.d.). "Perception and Judgment in Dennett and Merleau-Ponty". Londres: Anglophone and European Philosophy of Mind Papers; (online <http://www.philosophy-forum.org/lectures/Dennett%20and%20Merleau-Ponty.html>; citado em 09/12/02).
- BRANDÃO H.N. (1996). **Introdução à análise do discurso**. Campinas: Educ.
- BREGMAN A.S. (1990). **Auditory scene analysis: the perceptual organisation of sound**. Cambridge MASS: MIT Press. Apud Cross (1999b).
- BROADBENT G. (1964). "Accuracy of recognition for speech presented to the right and left ears". *Quarterly Journal of Experimental Psychology* 16:359. Apud Nepomuceno(1983); Gordon, Bellamy (1991).
- BROCA P. (1861). "Remarques Sur le siège de la faculté du langage articulé, suivies d'une observation d'aphémie". *Bulletin de la Société d'Anatomie* 6:330-357. Apud Françoço (1986); Morato (2000a); Morato (1995); Auroux (1994); Coudry (1988).
- BROECKX J. (1975). **Contemporary values on musical style and aesthetics**. Antwerp: Metropolis. Apud Leman (1999b).
- BROWER C. (2002). "A cognitive theory of musical meaning". *Journal of Music Theory* 46.
- BROWMAN C., GOLDSTEIN L. (1986). "Towards an Articulatory Phonology". *Phonology Yearbook* 3:219-252. Apud Barbora (2001).
- BROWN G., YULE G. (1983). **Discourse analysis**. Cambridge UK: Cambridge University Press.
- BROWN G.J. (RESP.). (1997). "1996 NIPS Workshop on Connectionist Modelling of Auditory Scene Analysis homepage". Documento online <http://www.dcs.shef.ac.uk/~guy/NIPS/> (citado em 24/01/2003).
- BROWN M., DEMPSTER D. (1989). "The scientific image of music theory". *Journal of Music Theory* 33(1):65-105. Apud Seifert (1992).
- BROWNE R. (1981). "Tonal implications of the diatonic set". *In Theory Only* 5:3-21. Apud Cross (1999a).
- CAMILLERI L., CARRERAS F., DURANTI C. (1990). "An expert system prototype for the study of musical segmentation". *Interface ; Journal Of New Music Research* 19:147-154.
- CARAMAZZA A. (1984). "The logic of neuro psychological research and the problem of patient classification in aphasia". *Brain and Language* 21:09-20.
- CARMELO L. (s.d.). "A música dos signos: Da lógica de John Deely à semiose de António Damásio". Documento online <http://bocc.ubi.pt/pag/carmelo-luis-musica-signos.html> (citado em 09/12/02).
- 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. Apud DeWitts (s.d.a); Baharucha, Todd (1990); Cross (1997); Cross (1998a); Moisala (1995); Huron (2002).

- CAVELL S. (1967). "**Music discomposed**". IN CAPITAN W.H., MERRILL D.D. (ORGS.); **Art, Mind and Religion**; Pittsburgh: University of Pittsburgh Press. Apud Raffman (1993).
- CHAVES E.C. (s.d.). "**A Filosofia Moderna e Descartes**". Documento online <http://www.cfh.ufsc.br/~wfil/moderna.htm> (citado em 09/12/02).
- CHOI I. (1996). "**Compositional and semiotic practice as compositional process**". *Computer Mathematic Applications* **32(1)**:17-35.
- CHOMSKY N. (1959). **Book Review: SKINNER B.F.; Verbal Behavior**. *Language* **35(1)**: 26-58 (online <http://cogprints.ecs.soton.ac.uk/archive/00001148/00/chomsky.htm>; citado em 24/01/2003).
- CHOMSKY N. (1962). "**Modelos explanatórios em Linguística**". IN DASCAL M. (ORG.); **Fundamentos metodológicos da Linguística Vol 1 – Concepções gerais da Teoria Linguística**; São Paulo: Global; (1978).
- CHOMSKY N. (1965). **Aspects of the theory of syntax**. Cambridge MASS: MIT Press. Apud Allen, Seidenberg (1999); Besson (1999); Dell (1986); Elman (1991); Lerdahl, Jackendoff (1981); Pereira de Castro (1997); Raffman (1993); Reybrouck (1989); Smoliar (1980); Albano (1986); Kaye (1998); Eco (1974).
- CHOMSKY N. (1968). "**Linguistic Contributions to the Study of Mind**". IN *Language and mind*; Harcourt Brace Jovanovich; online <http://www.marxists.org/reference/subject/philosophy/works/us/chomsky.htm> (citado em 09/12/02).
- CHOMSKY N., HALLE M. (1968). **The Sound Pattern of English**. Cambridge MASS: MIT Press.
- CHOMSKY N., MILLER G.A. (1963). "**Introduction to the formal analysis of natural languages**". IN LUCE R.D., BUSH R.R., GALANTER E. (ORGS.); **Handbook of Mathematical Psychology vol II**; New York & Londres: John Wiley and Sons; pp 269-321. Apud Lerdahl, Jackendoff (1983b).
- CHOUVEL J-M. (1993). "**Musical form: from a model of hearing to an analytic procedure**". *Interface ; Journal Of New Music Research* **22**:099-117.
- CHURCHLAND P., GRUSH R. (1999). "**Computation and the brain**". IN HEIL F., WILSON R. (ORGS.); **The MIT Encyclopedia of Cognitive Sciences**; Cambridge, MA: MIT Press; pp 155-158; online <http://cognet.mit.edu/MITECS/Entry/churchland.html> (citado em 24/01/2003).
- CHURCHLAND P.M. (1981). "**Eliminative Materialism and the Propositional Attitudes**". *Journal of Philosophy* **53(2)**:67-90; also IN GOLDMAN A.I. (ORG.); **Readings in Philosophy and Cognitive Science**; Cambridge MASS: MIT Press/Bradford Books; (1993).
- CHURCHLAND P.S. (1986). **Neurophilosophy: toward a unified science of the mind-brain**. *Computation Models of Language and Cognition*; Cambridge MASS: MIT Press. Apud Cross (1998a); Damasio (1994); Velmans (1996).
- CLYNES M. (1969). "**Toward a Theory Of Man: precision of essentic form in living communication**". IN LEIBOVIC K., ECCLES J. (ORGS.); **Information processing in the nervous system**; New York: Springer. Apud Clynes (1986); Clynes (1995).

- CLYNES M. (1977). **Sentics: the touch of emotions**. New York: Anchor. Apud Clynes (1986); Clynes (1988); Clynes (1992); Clynes (1994); Clynes (1995); Clynes (s.d.); Clynes, Nettheim (1983); Clynes, Walker (1983); Huron (s.d.b); Juslin (1995); Lidov (1987); Leman (1999b).
- CLYNES M. (1986). "Generative Principles of Musical Thought: Integration of Microstructure with Structure". *Journal for the Integrated Study of Artificial Intelligence, Cognitive Science and Applied Epistemology* **03(3)**:185-223 (online <http://www.microsoundmusic.com/clynes.htm>; citado em 24/01/2003).
- CLYNES M. (1992). "Time Forms, Nature's Generators and Communicators of Emotions". *IEEE International Workshop on Robot and Human Communication, Tokyo*; online <http://www.microsoundmusic.com/clynes.htm> (citado em 24/01/2003).
- CLYNES M. (1994). "Entities and brain organization: logogenesis of meaningful time-forms". IN PRIBAM K. (ORG.); **Brain and self-organization**; Erlbaum Press; pp 604-632 (online <http://www.microsoundmusic.com/clynes.htm>; citado em 24/01/2003).
- CLYNES M. (1995). "Microstructural Musical Linguistics: composer's pulses are liked best by the best musicians". *Cognition* **55**:269-310; (online <http://www.microsoundmusic.com/clynes.htm>; citado em 24/01/2003).
- CLYNES M. (s.d.). "The future Compassionate Computer: will it grow to be the everrepresent Superfriend and Supershrink?". Documento online <http://www.microsoundmusic.com/clynes.htm> (citado em 24/01/2003).
- CLYNES M., NETTHEIM N. (1983). "The Living Quality Of Music: neurobiologic patterns of communicating feeling". IN CLYNES M. (ORG.); **Music, Mind and Brain: The Neuropsychology of Music**; New York: Plenum; pp 047-082.
- CLYNES M., WALKER J. (1983). "Neurobiologic Functions Of Rhythm, Time And Pulse In Music". IN CLYNES M. (ORG.); **Music, Mind and Brain: The Neuropsychology of Music**; New York: Plenum; pp 171-193.
- COCHRANE R. (2000). "Playing by the rules: a pragmatic characterization of musical performances". *Journal of Aesthetics and Art Criticism* **58(2)**:135-142.
- COELHO NETTO J.T. (1983). **Semiótica, informação e comunicação**. São Paulo: Perspectiva. Apud Sekeff (1996).
- COHEN D.E. (1993). "Metaphysics, ideology, discipline: Consonance, dissonance, and the foundations of Western polyphony". *Theoria* **07**:1-85. Apud Huron (s.d.a).
- COLI J. (1995). "A forma e a impureza". VIII Encontro Anual da Associação Nacional de Pesquisa e Pós Graduação em Música (ANPPOM), João Pessoa ; online <http://www.musica.ufmg.br/anppom/anais/anais8/muscognmesa4.htm> (citado em 24/01/2003).
- COOK N. (1987). **A Guide to Musical Analysis**. Londres: J.M.Dent & Sons. Apud Cross (1998a); Zampronha (1995).
- COOK N. (1990). **Music, imagination and culture**. Oxford: Oxford University Press.

- COONS E., KRAEHEBUEHL D. (1958). "Information as a measure of structure in music". *Journal of Music Theory* 2:127-161. Apud Huron (2002).
- COPELAND J. (2000). "What is Artificial Intelligence?". Documento online <http://www.alanturing.net/> (citado em 15/01/2003).
- COUDRY M.I.H. (1988). *Diário de Narciso: discurso e afasia*. São Paulo: Martins Fontes.
- COUDRY M.I.H., MORATO E.M., POSSENTI S. (1992). *Mesa redonda: processos de significação - a visão da neurolingüística*. ABRALIN - Boletim da Associação Brasileira de Lingüística (Faculdade de Filosofia, Ciências e Letras - USP) 13:59.
- COULSON S., KING J.W., KUTAS M. (1998). "ERPs and Domain Specificity: Beating a Straw Horse". *Language And Cognitive Processes* 13(6):653-672.
- COULSON S., OAKLEY T. (s.d.). "Metonymy and Conceptual Blending". Online <http://cogsci.ucsd.edu/~coulson/metonymy-new.htm> (citado em 24/01/2003).
- COULTER J. (1983). *Rethinking Cognitive Theory*. New York: Saint Martin. Apud Hatten (1989).
- COURTINE J-J. (1981). *Alguns problemas teóricos e metodológicos em Análise Do Discurso, a propósito do discurso comunista dirigido aos cristãos (tradução Possenti S.)*. *Langages* 62.
- CROSS I. (1993). "The Chinese Music Box". *Interface ; Journal Of New Music Research* 22:165-172.
- CROSS I. (1997). "Pitch schemata". IN DELIÈGE I., SLOBODA J. (ORGS.); *Perception and cognition of music*; Hove: Psychology Press.
- CROSS I. (1998A). "Music Analysis and Music Perception". *Music Analysis* 17(1); online <http://www.mus.cam.ac.uk/~ic108/MusicAnalysis/index.html> (citado em 09/12/02).
- CROSS I. (1998B). "Music & science: three views". *Revue Belge de Musicologie* LII:207-214 (online <http://www-ext.mus.cam.ac.uk/~ic108/RBM/>; citado em 09/12/02).
- CROSS I. (1999A). "AI and music perception". *AISB Quarterly* (online <http://www-ext.mus.cam.ac.uk/~ic108/AISB99/index.html>; citado em 09/12/02).
- CROSS I. (1999B). "Is music the most important thing we ever did? Music, development and evolution". IN SUK W.Y. (ORG.); *Music, mind and science*; Seoul: Seoul National University Press; pp 10-39 (online <http://www-ext.mus.cam.ac.uk/~ic108/MMS/index.html>; citado em 09/12/02).
- CROSS I., ZUBROW E., COWAN F. (2002). "Musical behaviours and the archaeological record: a preliminary study". *British Archaeological Reports International Series* 1035:25-34; ALSO IN MATHIEU J. (ORG.); *Experimental Archaeology*; (preprint); (online <http://www-ext.mus.cam.ac.uk/~ic108/lithoacoustics/BAR2002/BARpreprint.pdf>; citado em 24/01/2003).
- CRUZ F.M. (2003). *O metadiscurso clínico sobre a memória e o discurso da memória: implicações para a Neurolingüística*. Dissertação (mestrado); Campinas: Instituto de Estudos da Linguagem, Universidade Estadual de Campinas (trabaho em andamento).

- CUPCHIK G.C., PHILLIPS K., HILL D.S. (2001). "Shared Processes in Spatial Rotation and Musical Permutation". *Brain and Cognition* 46:373-382; online <http://www.elsevier.com/locate/issn/02782626> (citado em 24/01/2003).
- DAHLE P. (1997). "Dialogização enunciativa e paisagens do sujeito". IN BRAIT B. (ORG.); *Bakhtin, dialogismo e construção de sentido*; Campinas: Editora da Unicamp.
- DALLA BELLA S., PERETZ I. (1999). "Music Agnosias: Selective Impairments of Music Recognition After Brain Damage". *Journal of New Music Research* 28(3):209-216.
- DALLA BELLA S., PERETZ I., ROUSSEAU L., GOSSELIN N. (2001). "A developmental study of the affective value of tempo and mode in music". *Cognition* 80:B01-B10; online <http://www.elsevier.com/locate/cognit> (citado em 24/01/2003).
- DAMASIO A. (1994). *O erro de Descartes: razão, emoção e o cérebro humano*. São Paulo: Companhia das Letras.
- DAMASIO A. (2000). *O Sentimento de Si- O corpo, a emoção e a neurobiologia da consciência*. Lisboa: Publicações Europa-América. Apud Carmelo (s.d.).
- DAMASIO A., GESCHWIND N. (1985). "Anatomical localization in clinical neuropsychology". IN FREDERIKS J.A.M. (ORG.); *Handbook of Clinical Neurology Vol 46 - Neurobehavioral Disorders*; Amsterdam: Elsevier; pp 07-27.
- DAMASIO A.R., DAMASIO H. (1978). "Musical faculty and cerebral dominance". IN CRITCHLEY M., HENSON R.A. (ORGS.); *Music and the Brain: studies in the Neurology of Music*; Londres: Heinemann; pp 141-155. Apud Tervaniemi, Ilvonen, Karma, Alho, Näätänen (1997).
- DANCY J. (1995). "Epistemology, problems of". IN *The Oxford Companion to Philosophy*; Oxford University Press; online <http://www.xrefer.com/entry/551938> (citado em 09/12/02).
- DASCAL M. (1983). *Pragmatics and the Philosophy of Mind*. Amsterdam: John Benjamins. Apud Morato (1996); Morato (1998); Morato (2000a); Françaço (1986).
- DAVIDSON D. (1983). "A Coherence Theory of Truth and Knowledge". IN HENRICH D. (ORG.); *Kant oder Hegel?*; Stuttgart: Klett-Cotta, 1983; ALSO IN LEPORÉ E. (ORG.); *Truth and Interpretation*; Oxford: Blackwell; pp 307-320; (1986). Apud Sosa (1997).
- DAVIDSON L., TORFF B. (1992). "Situated Cognition in Music". *World of Music* 34(3):120-139. Apud DeWitts (s.d.a).
- DE BOER B. (1997). "A Second Report on Emergent Phonology". AI-MEMO 97-04; Bruxelas: Vrije Universiteit Brussel, AI-Lab. Apud Miranda (2000).
- DE BOYSSON-BARDIES B., HALLE P., SAGART L., DURAND C.J. (1989). "A crosslinguistic investigation of vowel formants in babbling". *Child Language* 16:1-17. Apud Vanechoutte, Skoyles (1998).
- DEAHENE-LAMBERTZ G. (1999). "Bases cerebrais da percepção de fonemas no bebê". (online http://www.gomestranslation.com/translated_articles/deahene_lambertz.html; citado em 15/01/2003).
- DELEUZE. (1997). *Péricles e Verdi-A filosofia de François Châtelet*. Estratégias Criativas, Vila Nova de Gaia. Apud Carmelo (s.d.).

- DELIO T. (1991). "**contrecoup...Nonlinearity and Computer Aided Composition**". *Interface ; Journal Of New Music Research* **20**(3/4).
- DELL G.S. (1986). "**A spreading-activation theory of retrieval in sentence production**". *Psychological Review* **093**(3): pp 283-321.
- DENNETT D. (1990). "**Memes and the exploitation of imagination**". *Journal of Aesthetics and Art Criticism* **48**:127-135. Apud Edmonds (1997).
- DENNETT D. (1991). **Consciousness Explained**. Boston: Little, Brown. Apud Sperber, Hirschfeld (1999); Gallagher (1997); Damasio (1994); Braddock (s.d.); Varela (1996); Green (1996).
- DENNETT D. (1995). **Book Review: DAMASIO A.R.; Descartes' Error: Emotion, Reason, and the Human Brain; (1994)**. *Times Literary Supplement* August 25, 1995; pp 3-4.
- DERRIDA J. (1967). **A Escritura e a Diferença**. Coleção Debates **49**; São Paulo: Perspectiva; (1971). Apud Zamprona (1995); Snarrenberg (1987); Samuels (1989); Auroux (1994).
- DESAIN P., HONING H. (1989). "**The quantization of musical time: A connectionist approach**". *Computer Music Journal* **13**(3):56-66; also IN TODD P.M., LOY G.; (1990); **Music and Connectionism**; Cambridge MASS: MIT Press; pp 150-160.
- DESAIN P., HONING H. (1999). "**Computational Models of Beat Induction: The Rule-Based Approach**". *Journal of New Music Research* **28**(1).
- DEWITTS M. (RESP.). (S.D.A). **Bibliografia: Research on Cognition in Ethnomusicology**. Documento online <http://dactyl.som.ohio-state.edu/Music950/bibCogEthno.html> (citado em 09/12/02).
- DIAS J.L. (1998). "**Linguagem, Linguística e Filosofia**". *Revista Múltipla* **03**(4); (online http://www.upis.br/revista_multipla/revista_multipla.htm; citado em 05/01/2003).
- DIBBEN N. (1994). "**A Generative Theory of Tonal Music**". IN DIBBEN; **Review of the Third International Coinference for Music**; ESCOM Newletters **07**; online <http://musicweb.hmt-hannover.de/escom/english/Newsletter/N17e/3ICMPCE.htm> (citado em 09/12/02).
- DOLSON M. (1989). "**Machine Tongues XII: Neural networks**". *Computer Music Journal* **13**(3):28-40; also IN TODD P.M., LOY G.; (1990); **Music and Connectionism**; Cambridge MASS: MIT Press; pp 03-15.
- DONAHOE J.W., PALMER D.C. (1993). **Learning and Complex Behavior**. Allyn and Bacon. Apud Marr (2000).
- DONATO J. (1994). "**Entrevista a Almir Chediak**". IN CHEDIAK A. (ORG.); **Songbook Bossa Nova Vol 3**; Rio de Janeiro: Lumiar.
- DREYFUS H.L. (1992). **What computers still can't do: a critique of artificial reason**. Cambridge MASS: MIT Press. Apud Mingers (2001).
- DREYFUS H.L. (2002). "**Heidegger and Foucault: on the Subject, Agency and Practices**". Documento online http://socrates.berkeley.edu/~hdreyfus/html/paper_heidandfoucault.html (citado em 15/01/2003).

- DUCROT O. (1972). **O dizer e o dito**. Campinas: Pontes; (1984).
- DUPUY J-P. (1996). **Nas origens das Ciências Cognitivas**. São Paulo: Editora da Unesp.
- DYDO S. (1983). "Surface relations between music and language as compositional aids". *Interface ; Journal Of New Music Research* 12:541-556.
- ECHARD W. (1995). **Book review: TARASTI E.; A Theory of Musical Semiotics**. *Semiotic Review of Books* 6(3); online <http://www.chass.utoronto.ca/epc/srb/srb/music.html> (citado em 23/01/2003).
- ECO U. (1974). **As formas do conteúdo**. São Paulo: Perspectiva.
- EDELMAN G. (1992). **Bright air, brilliant fire: On the matter of the mind**. Basic Books. Apud Edmonds (1997); Raffman (1993); Damasio (1994); Aksnes (s.d.).
- EDGREN J.G. (1895). "Amusie (musikalische Aphasie)". *Dtsch Z Nervenheilkd* 6:1-30. Apud Poeck (1985).
- EDMONDS B. (1997). "A Brief Overview and History of Memetics". *Journal of Memetics - Evolutionary Models of Information Transmission*; online <http://jom-emit.cfpm.org/overview.html> (citado em 13/01/2003).
- EGGEBRECHT H.H. (1973). "Über begriffliches und begriffsloses verstehen von musik". IN FALTIN P., REINECKE H-P. (ORGS.); **Musik und Verstehen: Aufsätze zur semiotischen Theorie, Ästhetik und Soziologie der musikalischen Rezeption**; Köln: Arno Volk-Verlag, Hans Gerig KG. Apud Leman (1999b).
- ELIADE M. (1963). **Mito e realidade**. São Paulo: Perspectiva; (1972).
- ELMAN J.L. (1990). "Finding structure in time". *Cognitive Science* 14:179-211.
- ELMAN J.L. (1991). "Language as a dynamical system". IN PORT R., VAN GELDER T. (ORGS.); **Mind as Motion: explorations in the Dynamics of Cognition**; Cambridge MASS: MIT Press.
- ELMAN J.L. (1993). "Learning and development in neural networks: The importance of starting small". *Cognition* 48:71-99; (online <ftp://ftp.crl.ucsd.edu/pub/neuralnets/cognition.pdf>; citado em 09/12/02).
- ERHAN H., BOROD J.C., TENKE C.E., BRUDER G.E. (1998). "Identification of emotion in a dichotic listening task: event-related brain potential and behavioral findings". *Brain and Cognition* 37:286-307. Apud Blood, Zatorre, Bermudez, Evans (1999).
- ERVIN F.R., MARTIN J. (1986). "Neurophysiological bases of the primary emotions". IN PLUTCHIK R., KELLERMAN H. (ORGS.); **Emotion: Theory, Research, and Experience Vol 3**; New York: Academic Press, pp 145-170. Apud Fellous (1995).
- FAIR C.M. (1992). **Cortical memory functions**. Berlin: Berkhauser Press. Apud Pocock (s.d.).
- FARAH M.J. (1995). "The neural bases of mental imagery". IN GAZZANIGA M.S. (ORG.); **The cognitive neurosciences**; Cambridge MASS: MIT Press; pp 963-975. Apud Halpern, Zatorre (1999).

- FARIAS P.L. (1999). "Semiótica e Cognição: Os conceitos de hábito e mudança de hábito em C.S.Peirce". *Revista Eletrônica Informação e Cognição* 1(1); online <http://www.marilia.unesp.br/atividades/extensao/revista/v1/index.html> (citado em 15/01/2002).
- FELD S. (1984A). "Communication, Music and Speech about Music". *Yearbook for Traditional Music* 16:1-18. Apud Lybarger (2000).
- FELD S. (1984B). "Sound Structure as Social Structure". *Ethnomusicology* 28(3):383-409. Apud Béhague (1995).
- FELLOUS J-M. (1995). "Emotion research in neuroscience: Region Level". *The emotion Home Page*; online <http://emotion.salk.edu/emotion.html> (citado em 24/01/2003).
- FERNALD A., SIMON T. (1984). "Expanded intonation contours in mothers' speech to newborns". *Developmental Psychology* 20:104-113. Apud Vaneechoutte, Skoyles (1998).
- FERNANDES J.N. (1998). "Paralelismo Entre História E Psicogênese Da Escrita Do Ritmo Musical". *Psicologia USP* 9(2); online <http://www.scielo.br> (citado em 24/01/2003).
- FERREIRO E. (1984). "La práctica del dictado em el primer año escolar". IN *Cuadernos de Investigación* 15; México: DIE. Apud Coudry (1988).
- FIGUEIRA R.A. (2001). "Dados anedóticos: quando a fala da criança povoca o riso...humor e aquisição da linguagem". Texto para publicação; 31 pp.
- FISCHER K.V. (1984). "Guilds". IN SADIE S. (ORG.); *The New Grove Dictionary of Music and Musicians*; Londres: McMillan Press.
- FODOR J.A. (1975). *The language of thought*. New York: Crowel.
- FODOR J.A. (1982). *Representations: philosophical essays on the foundations of cognitive science*. Cambridge MASS: MIT Press.
- FODOR J.A. (1983). *The Modularity of Mind*. Cambridge MASS: MIT Press/Bradford Books. Apud Raffman (1993); Reybrouck (1989); Sperber, Hirschfeld (1999); Cross (1997); Albano (1990); Franchi (1986); Françaço (1986); Sperber (2000); Auroux (1994); Rockwell (1998); Albano (1986).
- FODOR J.A. (1987). *Psychosemantics: the problem of meaning in the Philosophy of Mind*. Cambridge MASS: MIT Press / Bradford Books.
- FODOR J.A. (1991). "Replies". IN LOEWER B., REY G. (ORGS.); *Meaning in mind: Fodor and his critics*; Cambridge MASS: Blackwell. Apud Green (1996).
- FODOR J.A. (1994). *The elm and the expert: mentalese and its semantics*. Cambridge MASS: MIT Press.
- FODOR J.A. (1998). "The Trouble with Psychological Darwinism". *London Review of Books On Line* 20(2); online <http://humanities.uchicago.edu/faculty/goldsmith/CogSciCourse/Fodor.htm> (citado em 09/12/02).

- FODOR J.A. (1999). "Let your brain alone: why does everyone go on so about the brain?". *London Review of Books online* 21(19) (30/09/1999); online http://www.lrb.co.uk/v21/n19/fodo01_.html (citado em 15/01/2003).
- FOLEY J. (1977). *Foundations of theoretical phonology*. Cambridge UK: Cambridge University Press.
- FOLHA DE SÃO PAULO. (2002). "Ciência Nova". São Paulo: *Folha de São Paulo*; Edição 26.898; Caderno MAIS! pp 4-8; 24/11/2002.
- FOUCAULT M. (1969). *A Arqueologia do Saber*. Rio de Janeiro: Forense Universitária; (1987). *Apud Morato (1999); Mussalim (2000); Brandão (1996)*.
- FOUCAULT M. (1971). *A ordem do discurso*. São Paulo: Loyola; (1996).
- FOUCAULT M. (1977). *O nascimento da clínica*. Rio de Janeiro: Forense Universitária.
- FOUCAULT M. (1978). *The history or sexuality*. New York: Pantheon. *Apud Brandão (1996)*.
- FRANÇA C.C. (2001). "Engajando-se na conversação: considerações sobre a técnica e a compreensão musical". *Revista da ABEM - Associação Brasileira de Educação Musical* 6:35-47.
- FRANCÉS R. (1958). *La perception de la musique*. Paris: Vrin. *Apud Piana (2001)*.
- FRANCHI C. (1977). "Linguagem - Atividade Constitutiva". *Almanaque - Cadernos De Literatura E Ensaio* 05:9-27. *Apud Coudry, Morato, Possenti (1992); Morato (1996); Morato (1998)*.
- FRANCHI C. (1986). "Reflexões sobre a hipótese da modularidade da mente". *ABRALIN - Boletim da Associação Brasileira de Linguística (Faculdade de Filosofia, Ciências e Letras - USP)* 08:17-35.
- FRANÇOZO E. (1986). "Afasia e modularidade da mente". *ABRALIN - Boletim da Associação Brasileira de Linguística (Faculdade de Filosofia, Ciências e Letras - USP)* 08:63-76.
- FRANÇOZO E. (1987). *Linguagem interna e afasia*. Tese (Doutorado); Campinas: Instituto de Estudos da Linguagem, Universidade Estadual de Campinas.
- FREGE G. (1972). *Conceptografia, os fundamentos da aritmética e outros estudos*. México: Universidade Estadual Autônoma de México; pp 10. *Apud Dias (1998)*.
- FREITAS M.T.A. (1997). "Nos textos de Bakhtin e Vygotsky: um encontro possível". IN BRAIT B. (ORG.); *Bakhtin, dialogismo e construção de sentido*; Campinas: Editora da Unicamp.
- FREUD S. (1891). *A Interpretação das Afasias*. Lisboa: Edições 70; (1977).
- FRIBERG A. (1997). *A Quantitative Rule System for Musical Performance*. Tese (doutorado); Estocolmo: Royal Institute of Technology; online <http://www.speech.kth.se/music/publications/thesisaf/sammfa2nd.htm> (citado em 24/01/2003).
- GABBI JR O.F. (1994). *Freud: racionalidade, sentido e referência*. Coleção CLE vol 13; Campinas: Editora da UNICAMP.

- GABRIELSSON A. (2000). "**Expressive performance in Music, Dance, Speech, and Body Language (project description)**". Documento online <http://www.psyk.uu.se/hemsidor/alf.gabrielsson/index.htm> (citado em 24/01/2003).
- GAGNON L., PERETZ I. (2000). "**Jugements émotionnels pour la musique dans la démence de type Alzheimer**". 68e Congrès de l'Acfas; online (abstract) <http://www.acfas.ca/congres/congres68/C2460.htm> (citado em 15/01/2003).
- GALLAGHER S. (1997). "**Mutual Enlightenment: Recent Phenomenology in Cognitive Science**". *Journal of Consciousness Studies* 4(3):195-214; online http://www.imprint.co.uk/jcs_4_3.html (citado em 05/01/2003).
- GARDNER H. (1983). **Frames of Mind: the theory of multiple intelligences**. New York: Basic Books. Apud Raffman (1993); Cross (1999a).
- GARFINKEL H., SACKS H. (1970). "**On formal structures of practical action**". IN MCKINNEY J.C., TIRYAKIAN E. (ORGS.); **Theoretical Sociology: Perspectives and Developments**; New York: AppleCentury -Crofts; pp 160-193. Apud Morato (2001).
- GASSER M., ECK D., PORT R. (1997). "**Meter as mechanism: A neural network that learns metrical patterns**". IN LYNCH M. (ORG.); **The Cognitive Science of Prosody**; North-Holland/Elsevier (online <http://www.cs.indiana.edu/~gasser/Research/pubs.html>; citado em 24/01/2003).
- GATES A., BRADSHAW J.L. (1977A). "**The role of cerebral hemispheres in music**". *Brain and Language* 04:403-431. Apud Botez (1987).
- GIBSON J.J. (1979). **The Ecological Approach to Visual Perception**. Boston Houghton Mifflin; ALSO IN Hillsdale NJ: Lawrence Erlbaum.
- GIEGERICH H. (1985). **Metrical phonology and phonological structure: German and English**. Cambridge UK: Cambridge University Press.
- GIL R. (1993). "**Les surdités corticales et les agnosies auditives**". IN **Neuropsychologie**; Paris: Masson.
- GILBERT C. (1999). "**Neural Plasticity**". IN HEIL F., WILSON R. (ORGS.); **The MIT Encyclopedia of Cognitive Sciences**; Cambridge, MA: MIT Press; online <http://cognet.mit.edu/MITECS/Entry/gilbert-c.html> (citado em 09/12/02).
- GJERDINGEN R.O. (1989). "**Using connectionist models to explore complex musical patterns**". *Computer Music Journal* 13(3):67-75; also IN TODD P.M., LOY G.; (1990); **Music and Connectionism**; Cambridge MASS: MIT Press; pp 138-146.
- GOLDSMITH J.A. (1976A). "**An overview of autosegmental phonology**". *Linguistic Analysis* 02:23-68.
- GOLDSTEIN K. (1951). "**La attitude abstracta y el lenguaje**". IN **La naturaleza humana a la luz de la psicopatología**; Buenos Aires: Paidós; (1967).
- GOODMAN N. (1976). **Languages of art: an approach to theory of symbols**. Indianapolis: Hackett. Apud Raffman (1993); Lidov (1987); Chomsky (1968).

- GOPNIK A. (1993). "How we know our minds: The illusion of first-person knowledge of intentionality". IN GOLDMAN A.I. (ORG.); *Readings in Philosophy and Cognitive Science*; Cambridge MASS: MIT Press/Bradford Books; ALSO IN *Brain and Behavioral Sciences* 16:1-14.
- GORDON H.W., BELLAMY K. (1991). "Neurophysiology of brain function: an overview". IN SUNDBERG J., CARLSON R., NORD L. (ORGS.); *Music, language, speech and brain – Symposium at the Wenner-Gren Center, Stockholm, 5-8 September 1990*; Londres: MacMillan Publishers.
- GOTTSELIG J.M. (2000). *Human neuroanatomical systems for perceiving emotion in music*. Dissertation (PhD); University of Iowa; (UMI ProQuest Information and Learning; online <http://www.lib.umi.com/dissertations/preview/9985561>; citado em 30/09/2001).
- GOVINDARAJAN K.K., GROSSBERG S., WYSE L.L., COHEN M.A. (1994). "A Neural Network Model of Auditory Scene Analysis and Source Segregation". Boston University, Dept of Cognitive and Neural Systems: *Technical Report CAS/CNS-TR-94-039*.
- GREEN C.D. (1996). "Fodor, functions, physics, and fantasyland: is Artificial Intelligence a Mickey Mouse discipline?". *Journal of Experimental and Theoretical Artificial Intelligence* 8:95-106.
- GREIMAS A.J. (1976). *Semiótica do discurso científico*. São Paulo: Difel.
- GRICE H. (1967). "Lógica e conversação". IN DASCAL M. (ORG.); *Fundamentos metodológicos da lingüística Vol 4 – Pragmática*; Campinas: edição do autor; pp 081-103.
- GRIFFITH N.J.L. (s.d.). "Connectionist Models of Music" (bibliografia). Documento online http://www.csis.ul.ie/staff/NiallGriffith/mnpdpp_bib.htm (citado em 09/12/02).
- GRIFFITHS P. (1986). "Sound-Code-Image". In *Eye Music: The Graphic Art of New Musical Notation*; Londres: Arts Council; pp 5-11. Apud Zampronha (1995).
- GROSSBERG S. (1982). "Competitive learning: from interactive activation to adaptive resonance". *Cognitive Science* 11:23-63. Apud Gjerdingen (1989); Laden, Keefe (1989); Scarborough, Miller, Jones (1989).
- GRUND C. (2001). "Music, Logic and Intentionality". 12th Meeting of the FWO Research Society "Foundations of Music Research"; online (abstract) <http://www.ipem.rug.ac.be/nfwo/nfwo.html> (citado em 09/12/02).
- GUIMARÃES R.C. (2001). "Código Genético e Auto-Organização". *Colóquios Michel Debrun*; Marília: Faculdade de Filosofia - UNESP.
- HABERMAS J. (1978). "Conhecimento e interesse". IN *Textos escolhidos / Benjamin, Habermas, Horkheimer, Adorno (Série Os Pensadores)*; São Paulo: Abril Cultural; (1983).
- HALLAM S. (1996). *Book Review: DELIÈGE, SLOBODA (EDS.); Musical beginnings: origins and development of Musical Competence*. ESCOM Newsletter 09; online <http://musicweb.hmt-hannover.de/escom/english/Newsletter/NL9e/HallamE.htm> (citado em 24/01/2003).

- 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* 09:697-704 (online http://www.zlab.mcgill.ca/docs/Halpern_Zatorre_1999.pdf; citado em 24/01/2003).
- HAMLYN D.W. (1995). "Epistemology, history of". IN *The Oxford Companion to Philosophy*; Oxford University Press; online <http://www.xrefer.com/entry/551937> (citado em 09/12/02).
- HARNAD S. (1989). "Minds, Machines and Searle". *Journal of Theoretical and Experimental Artificial Intelligence* 1:5-25; (online <http://www.cogsci.soton.ac.uk/~harnad/Papers/Harnad/harnad89.searle.html>; citado em 09/12/02).
- HARRIS Z.S. (1952). "Discourse analysis". *Language* 28:01-30; ALSO IN KATZ J.J., FODOR J.A. (ORGS.); *Readings in the Philosophy of Language*; Englewood Cliffs NJ: Prentice-Hall; (1964).
- HATTEN R. (1989). "Semiotic perspectives on issues in music cognition". In *Theory Only* 11(3):01-11.
- HATTEN R. (1992). *Book review: AGAWU; Playin with signs; NATTIEZ; Music and discourse.* *Music Theory Spectrum* 11(3):88-99. .
- HATTEN R. (1997). *Musical gesture.* Cyber Semiotic Institute Home Page; Documento online <http://www.chass.utoronto.ca/epc/srb/cyber/cyber.html> (citado em 23/01/2003).
- HAYES B. (1984). "The phonology of rhythm in English". *Linguistic Inquiry* 15:33-74.
- HEAD H. (1929). *Aphasia and kindred disorders of speech vol I.* New York. Apud Jakobson (1954).
- HEIDEGGER M. (1962). *Being and time.* Oxford: Blackwell. Apud Mingers (2001).
- HELMHOLTZ H.L.F. (1863). *On the sensations of tone as a physiological basis for the theory of music (tradução ELLIS A.J.).* New York: Dover; (1954). Apud Krumhansl (1995); Leman (1999b); Leman (1999a); McAdams (1983); Terhardt (2000).
- HENRY P. (1990). "Os fundamentos teóricos da 'Análise Automática do Discurso' de MICHEL PÊCHEUX (1969)". IN GADET F., HAK T. (ORGS.); *Por uma Análise Automática do Discurso - uma introdução à obra de Michel Pêcheux*; Campinas: Editora da UNICAMP; pp 13-38; (1990).
- HENSON R.A. (1985). "Amusia". IN FREDERIKS J.A.M. (ORG.); *Handbook of Clinical Neurology Vol 46 - Neurobehavioral Disorders*; Amsterdam: Elsevier; pp 483-491.
- HIRSCHKOP K. (2001). "Staff research interests: Ken HIRSCHKOP". Documento online; Department of English and American Studies, University of Manchester; online <http://www.art.man.ac.uk/ENGLISH/staff/KH/HOME.HTM> (citado em 09/12/02).
- HIRSCHKOP K. (s.d.). "Linguistic Turns in the Human Sciences". Documento online <http://www.art.man.ac.uk/ENGLISH/staff/KH/HOME.HTM> (citado em 09/12/02).
- HODGES D.A. (2000). "Implications of music and brain research". *Music Educators Journal* 87(2).

- HOEN M., DOMINEY P.F. (2000). "ERP analysis of cognitive sequencing: a left anterior negativity related to structural transformation processing". *NeuroReport* 11:1-5; (online http://cogprints.ecs.soton.ac.uk/archive/00002177/00/Hoen_et_Dominey_Neuroreport_LAN_2000.pdf; citado em 15/02/2003).
- HOLE G. (2000). "Lectures in Neuropsychology". Documento online <http://www.cogs.susx.ac.uk/users/grahamh/ATPNeuro1-4.pdf> (citado em 09/12/02).
- HOLLANDA A.B. (1986). *Novo Dicionário da Língua Portuguesa*. Rio de Janeiro: Nova Fronteira.
- HOPKINS P. (1982). "Aural Thinking". IN FALCK R., RICE T. (ORGS.); *Cross-Cultural Perspectives on Music*; Toronto, Ontario: University of Toronto Press; pp 143-161. Apud DeWitts (s.d.a).
- HÖRNEL D., ET ALL. (s.d.). "Bibliography on 'Music and Computer Science'". Documento online <http://illwww.ira.uka.de/~musik/literatur.en.html> (citado em 09/12/02).
- HUEN K. (s.d.). "A review of Chomsky's criticism of Kripke's Wittgenstein". *Chomsky for philosophers*; online <http://www.personal.kent.edu/~pbohanbr/Webpage/New/newintro.html> (citado em 24/01/2003).
- HUMBOLDT W. (1871). *Linguistic Variability & Intellectual Development*. Philadelphia: University of Pennsylvania Press; (1972). Apud Morato (1996); Morato (2000a); Morato (1997a); Morato (1998); Chomsky (1968).
- HURON D. (1991). *Book Review: PARCUTT R.; Harmony: a psychoacoustical approach. Psychology of Music* 19(2):219-222; (online <http://dactyl.som.ohio-state.edu/Huron/Publications/huron.Parcutt.review.html>; citado em 24/01/2003).
- HURON D. (2002). "Musical Expectation". Documento online <http://dactyl.som.ohio-state.edu/Music829D/Notes/Expectation.html> (citado em 24/01/2003).
- HURON D. (s.d.A). "Music and Emotion: A Selected Bibliography". Documento online <http://www.musicog.ohio-state.edu/Music829D/music829D.bibliography.html> (citado em 09/12/02).
- HURON D. (s.d.B). "Leonard Meyer". Documento online <http://dactyl.som.ohio-state.edu/Music829D/Notes/Meyer1.html> (citado em 24/01/2003).
- HURON D., VON HIPPEL P. (2000). "Tonal and Contra-tonal structure of Viennese twelve-tone rows". Paper presented at the *Society for Music Theory Conference*, Toronto, Canada. Apud Huron (2002).
- HUSSERL E. (1964). *The idea of phenomenology*. The Hague: Martinus Nijhoff. Apud Mingers (2001); Varela (1996).
- HUSSERL E. (1972). *Ideas: General Introduction to Pure Phenomenology*. Londres (translation Boyce Gibson W.R.). Apud Aksnes (s.d.); Arnoux (1994).

- JACKENDOFF R. (1977). **Book review: BERNSTEIN; The Unanswered question**. *Language* **53**:883-894. Apud Lerdahl, Jackendoff (1981); Raffman (1993).
- JACKENDOFF R. (1983). **Semantics and Cognition**. Cambridge MASS: MIT Press.
- JACKENDOFF R. (1987). **Consciousness and the computational mind**. Cambridge MASS: MIT Press.
- JACKSON J.H. (1871). "On affections of speech from diseases of the brain". IN ELING P. (ORG.); **Reader in the history of aphasia**; Amsterdam: John Benjamins; (1994).
- JAKOBSON R. (1954). "Dois aspectos da linguagem e dois tipos de afasia". IN **Linguística e Comunicação (tradução BLIKSTEIN I., PAES J.P.)**; São Paulo: Cultrix; (1971).
- JAN S. (2000). "Replicating Sonorities: Towards a Memetics of Music". *Journal of Memetics - Evolutionary Models of Information Transmission* **04**; online http://jom-emit.cfpm.org/2000/vol4/jan_s.html (citado em 13/01/2003).
- JANATA P. (1995). "ERP measures assay the degree of expectancy violation of harmonic context in music". *Journal of Cognitive Neuroscience* **07**:153-164. Apud Besson (1999); Leman (1999a); reviewed IN Weinberger N. (org.) 3(1) (1996).
- JEANNEROD M. (1994). "The representing brain: neural correlates of motor intention and imagery". *Behavioral and Brain Sciences* **17**:187-245 (online <http://www.bbsonline.org/documents/a/00/00/05/35/bbs00000535-00/bbs.jeannerod.html> (citado em 09/12/02)).
- JOHNSON M. (1987). **The Body in the Mind: The Bodily Basis of Meaning, Imagination, and Reason**. Chicago: Chicago University Press. Apud Aksnes (s.d.); DeWitts (s.d.b); Varela (1996); Zbikowski (1998).
- JOHNSON-LAIRD P.N. (1988). **The computer and the mind**. Cambridge MASS: Harvard University Press. Apud Searle (1993).
- JONES M.R. (1990). "Musical events and models of musical time". IN BLOCK R. (ORG.); **Cognitive Models of Time**; Hillsdale NJ: Erlbaum; pp 207-240. Apud Raffman (1993); Cross (1997).
- JORDAN M.I. (1986). "Serial order: a parallel distributed processing approach". *Institute for Cognitive Science Report 8604*, San Diego: University of California. Apud Dolson (1989); Todd (1991); Elman (1990).
- JUSLIN N.P. (1995). "A Functionalistic perspective on Emotional Communication in Music". *ESCOM Newsletter* **08**; online <http://musicweb.hmt-hannover.de/escom/english/Newsletter/Nl8e/JuslinE.htm> (citado em 24/01/2003.)
- KARMILOFF-SMITH A. (1992). **Beyond modularity**. Cambridge MASS: MIT Press. Apud Cross (1999a); Albano (1990); Pereira e Castro (2000).
- KARMILOFF-SMITH A. (1999). "Modularity of mind". IN HEIL F., WILSON R. (ORGS.); **The MIT Encyclopedia of Cognitive Sciences**; Cambridge, MA: MIT Press; online <http://cognet.mit.edu/MITECS/Entry/karmiloff-smith.html> (citado em 24/01/2003).

- KATZ J.J., FODOR J.A. (1964). "The structure of a semantic theory". *Language* 39; also IN KATZ, FODOR (ORGS.); *The structure of language*; Prentice Hall. Apud Slawson (1991); Pereira de Castro (2000); Eco (1974); Albano (1986).
- KAYE L.J. (1998). "Language of Thought". IN MARRAFFA M., NANI M.; *A field Guide to Philosophy of mind*; (2002); online <http://host.uniroma3.it/progetti/kant/field/lot.html> (citado em 09/12/02).
- KENT R.D., TJJADEN K. (1997). "Brain Functions underlying speech". IN HARDCASTLE W.J., LAVER J. (ORGS.); *The Handbook Of Phonetic Sciences*; Oxford: Blackwell.
- KIMURA D. (1964). "Left-right differences in the perception of melodies". *Quarterly Journal Of Experimental Psychology* 16:355-358. Apud Botez (1987); Henson (1985); Poeck (1985); Nepomuceno (1983); Peretz, Moraes (1980); Samson (1999); Ostrosky-Solís, Ardilla (1986).
- KIPPEN J. (1989). "Computers, Fieldwork, And The Analysis Of Cultural Systems". *Bulletin of Information on Computing and Anthropology* 07: online http://lucy.ukc.ac.uk/bicaweb/b7/bica7_toc.html (citado em 13/01/2003).
- KIPPEN J. (1992). "Music and the computer: some anthropological considerations". *Interface ; Journal Of New Music Research* 21:257-262.
- KIPPEN J., BEL B. (1994). "Computers, Composition and the Challenge of 'New Music' in Modern India". *Leonardo Music Journal* 04:79-84.
- KOFFKA. (1935). *Princípios de Psicologia da Gestalt*. São Paulo: Cultrix; (1975).
- KÖHLER W. (1929). *Gestalt Psychology*. New York: Liveright. Apud Lerdahl, Jackendoff (1981); Tenney, Polansky (1980); Leman (1999a).
- KOHNEN T. (1984). *Self-organization and associative memory*. Berlin: Springer Verlag. Apud Rohde, Plaut (1999); Parncutt (1998); Dolson (1989); Gjerdingen (1989); Leman (1989); Parncutt (1998).
- KOHNEN T. (1989). "A self-learning musical grammar, or 'Associative memory of the second kind'". *Proceedings of the International Joint Conference on Neural Networks*; New York: IEEE; pp 1-5. Apud Hörnel, et all (s.d.); Griffith (s.d.); reviewed IN Todd (1989b).
- KOOKER M. (2001). "Psychoneuroimmunology: An Overview". *Wellness Support Programme Home Page*; Documento online <http://www.wellness.org.za/html/pni.html> (citado em 09/12/02).
- KOSSLYN S.M., ALPERT N.M., THOMPSON W.L., MALJKOVIC V, WEISW S.B., CHABRIS C.E., HAMILTON S.E., RAUCH S.L., BUONANNO F.S. (1993). "Visual mental imagery activates topographically organized visual cortex: PET investigations". *Journal of Cognitive Neurosciences* 05:263-287. Apud Halpern, Zatorre (1999).
- KÖVECSES Z. (1990). *Emotion concepts*. New York: Springer-Verlag. Apud Zbikowski (1998).
- KRAEHNENBUEHL D., COONS E. (1959). "Information as a measure of the experience of music". *Journal of Aesthetics & Art Criticism* 17:510-522. Apud Huron (2002).
- KRAUSE C.M. (1999). "Event-Related desynchronization (ERD) and Synchronization (ERS) During Auditory Information Processing". *Journal of New Music Research* 28(3):257-265.

- KRISTEVA J. (1980). ***Desire in language***. New York: Columbia University Press. Apud Choi (1996).
- KRISTEVA J. (1984). ***Revolution in poetic language***. New York: Columbia University Press. Apud Choi (1996).
- KRUMHANSL C.L. (1990). ***Cognitive foundations of musical pitch***. Oxford: Oxford University Press. Apud Leman (1999a); Repp (1991); Blood, Zatorre, Evans, Bermudez (1999); Cross (1999b); Cross (1997); Huron (2002).
- KRUMHANSL C.L. (1995). "Music Psychology and music theory: problems and prospects". *Music Theory Spectrum* 17(1):53-80; also IN NORD.
- KRUMHANSL C.L., TOIVANEN P., EEROLA T., TOIVAINEN P., JARVINEN T., LOUHIVUORI J. (2000). "Cross-cultural music cognition: cognitive methodology applied to North Sami yoiks". *Cognition* 76(1):13-58; online <http://www.elsevier.com/locate/cognit> (citado em 24/01/2003).
- KUNST JOS. (1978). ***Making sense of music***. Ghent BEL: Communication & Cognition; online <http://www.joskunst.net/proefschrift/> (citado em 24/01/2003). Apud Reybrouck (1989); Laske (1980); Laske (1991); Leman (1985).
- LACLAU E., MOUFFE C. (1985). ***Hegemony and socialist strategy***. Londres: Verso. Apud Hirshkop (s.d.); Montgomery (s.d.)
- LADEN B., KEEFE B.H. (1989). "The representation of pitch in a neural net model of pitch classification". *Computer Music Journal* 13(4):12-26; also IN TODD P.M., LOY G.; (1990); ***Music and Connectionism***; Cambridge MASS: MIT Press; pp 64-78.
- LAHUD M. (1977). "Alguns mistérios da linguística". *Almanaque - Cadernos De Literatura E Ensaio* 05:28-37. Apud Pereira de Castro (2000).
- LAKOFF G. (1971). "Semântica gerativa (tradução: Fiad R.)". IN STEIBERG D.D., JACOBOVITS (ORGS.); ***Semantics - na interdisciplinary reader in philosophy, linguistics and psychology***; Cambridge UK: Cambridge University Press; pp 232-296; ALSO IN DASCAL M. (ORG.); ***Fundamentos metodológicos da Linguística Vol 1 - Conceções gerais da Teoria Linguística***; São Paulo: Global; (1978).
- LAKOFF G. (1997). "Les universaux de la pensée métaphorique: variations dans l'expression linguistique". IN FUCHS C., ROBERT S. (ORGS.); ***Diversité des langues et représentations cognitives***; Paris: Ophrys; pp 165-181.
- LAKOFF G., JOHNSON M. (1980). ***Metaphors we live by***. Chicago: Chicago University Press. Apud Oliveira (2000); Lakoff (1997); Zbikowski (1998).
- LAKOFF G., JOHNSON M. (1999). ***Philosophy in the Flesh: The Embodied Mind and Its Challenge to Western Thought***. Basic Books. Apud Marr (2000).
- LANE R.D., KIVLEY L.S., DU BOIS M.A., SHAMASUNDARA P., SCHWARTZ G.E. (1995). "Levels of emotional awareness and the degree of right hemispheric dominance in the perception of facial emotion". *Neuropsychologia* 33:25-38. Apud Blood, Zatorre, Bermudez, Evans (1999).
- LANGER S. (1953). ***Feeling and Form: a theory of art developed from Philosophy in a New Key***. Londres: Routledge & Kegan.

- LASKE O. (1977). **Music, memory and Thought**. University Microfilms International. Apud *Leman (1985); Reybrouck (1989); Seifert (1992); Laske (1991); Leman (1999b)*.
- LASKE O. (1980). "Towards an explicit and formal theory of listening". *Computer Music Journal* **04(2)**:73-86.
- LASKE O. (1991). "Toward an epistemology of composition". *Interface ; Journal Of New Music Research* **20**:235-269.
- LASS R. (1983). **English phonology and phonological theory: synchronic and diachronic studies**. Cambridge UK: Cambridge University Press.
- LAUGHLIN C.D. (s.d.). "Phenomenological Anthropology". Documento online <http://www.carleton.ca/~claughli/phenanth.htm> (citado em 09/12/02).
- LEBRUN Y. (1983). **Tratado da afasia**. São Paulo: Paramed Editorial. Apud *Coudry (1988)*.
- LEMAN M. (1985). "Dynamical-Hierarchical Networks as Perceptual Memory Representations of Music". *Interface ; Journal Of New Music Research* **14(3,4)**:125-164.
- LEMAN M. (1989). "Symbolic and Subsymbolic Information processing in models of musical communication and cognition". *Interface ; Journal Of New Music Research* **18**:148.
- LEMAN M. (1995). **Music and schema theory: cognitive foundations of systematic musicology**. Berlim: Springer Verlag. Apud *Griffith (s.d.); Leman (1999a); Revised IN Parncutt (1998); Petroni (1996); Leman (1999b)*.
- LEMAN M. (1999A). "Relevance of Neuromusicology for Music Research". *Journal of New Music Research* **28(3)**.
- LEMAN M. (1999B). "Naturalistic approaches to musical semiotics and the study of causal musical signification". IN *ZANNOS I. (ORG.); Music and Signs - Semiotic and Cognitive Studies in Music*; Bratislava: ASCO Art and Science; pp 11-38; (online: <http://www.ipem.rug.ac.be/staff/marc/marc.html>; citado em 09/12/02).
- LEMAN M. (ORG.). (1997). **Music, Gestalt, and computing - studies in cognitive and systematic musicology**. Berlin: Springer-Verlag. Apud *Leman (1999b)*.
- LEMONS C.T.G. (1982A). "Sobre a aquisição da linguagem e seu dilema (pecado) original". *ABRALIN - Boletim da Associação Brasileira de Lingüística (Faculdade de Filosofia, Ciências e Letras - USP)* **03**:97-126.
- LEMONS C.T.G. (1992B). "Los procesos metafóricos y metonímicos como mecanismos de cambio". *Substratum* **1(1)**:121-186.
- LEMONS C.T.G. (1995). "Processos metafóricos e metonímicos: seu estatuto descritivo e explicativo na aquisição da língua materna". Texto apresentado em *The Trento Lectures and Workshop on Metaphor and Analogy*; 18pp - documento para publicação.
- LERDAHL F. (1989). "Atonal prolongational structure". *Contemporary Music Review* **04**:65-87. Apud *Cross (1999b)*.

- LERDAHL F., JACKENDOFF R. (1981). **"Generative Music theory and its relation to psychology"**. *Journal of Music Theory* 25:45-90.
- LERDAHL F., JACKENDOFF R. (1983A). **A Generative Theory of Tonal Music**. Cambridge MASS: MIT Press. Apud Besson (1999); Clynes (1986); Cross (1998a); Gasser, Port, Eck (1997); Hörnel, et all (s.d.); Huron (s.d.b); Laske (1991); Leman (1985); Lerdahl, Jackendoff (1983b); Raffman (1993); Reybrouck (1989); Scarborough, Miller, Jones (1989); Seifert (1992); Yako (1997); Leman (1999b); Cross (1999b).
- LERDAHL F., JACKENDOFF R. (1983B). **"A grammar parallel between music and language"**. IN CLYNES M. (ORG.); **Music, Mind and Brain: The Neuropsychology of Music**; New York: Plenum; pp 083-102.
- LERDAHL F., JACKENDOFF R. (1983c). **"An overview of hierarchical structure in music"**. *Music Perception* 02; also IN SCHWANAUER S.M., LEVITT D.A. (ORGS.); **Machine models of music**; Cambridge MASS: MIT Press; (1993).
- LEUTWYLER K. (2001). **"Exploring the Musical Brain"**. *Scientific American - Explore*: 22 de janeiro; online http://www.sciam.com/print_version.cfm?articleID=0006255F-8BAA-1C75-9B81809EC588EF21 (citado em 24/01/2003).
- LEVITIN D.J. (1999A). **"Memory for Musical Attributes"**. IN COOK P.R. (ORG.); **Music, Cognition and Computerized Sound : An Introduction to Psychoacoustics**; Cambridge MASS: MIT Press; (online <http://ww2.mcgill.ca/psychology/levitin/>; citado em 15/01/2003).
- LEVITIN D.J. (1999B). **"Absolute pitch: self-reference and human memory"**. *International Journal of Computing Anticipatory Systems*. Reviewed IN *MuSICA - Music & Science Information Computer Archive* 06(3); online <http://www.musica.uci.edu/index.html> (citado em 13/01/2003).
- LIBERMAN A.M., MATTINGLY I.G. (1985). **"The motor theory of perception and speech revisited."** *Cognition* 21:01-36. Apud Jeannerod (1994); Albano (1986).
- LIBERMAN M., PRINCE A. (1977). **"On Stress and Linguistic Rhythm"**. *Linguistic Inquiry* 08:249-336.
- LIBET B. (1985). **"Unconscious cerebral initiative and the role of conscious will in voluntary action"**. *Behavioral and Brain Sciences* 8:529-566. Apud Varela (1996).
- LIDOV D. (1987). **"Mind and body in music"**. *Semiotica* 66(1,3):69-97.
- LIEBERMAN P., HARRIS K.S., WOLFF P., RUSSELL L.H. (1972). **"Newborn infant cry and nonhumane-primate vocalizations"**. IN LIEBERMAN P. (ORG.); **The speech of primates**; The Hague: Mouton; also IN *Journal of Acoustic Society of América* 365(a).
- LINGRAM P. (2001). **"Subject: Re: Codes, Formalists, Bakhtin and suchlike"**. *Dmitri Shostakovich and other Russian Composers Discussion List DSCH-L@LISTSERV.UH.EDU* (3/03/2001 12:02 pm); online <http://listserv.uh.edu/archives/dsch-l.html> (citado em 23/01/2003).

- LOCK A. (s.d.). "Against cognitivism: the discursive construction of cognitive mechanisms". documento online
<http://www.massey.ac.nz/~alock/virtual/welcome.htm> (citado em 05/01/2003).
- LONGUET-HIGGINS H.C. (1978). "The perception of music". *Interdisciplinary Science Reviews* **03**:148-156. Apud Marsden, Popple (1989).
- LONGUET-HIGGINS H.C. (1983). "All in theory - the analysis of music: review of LERDAHL, JACKENDOFF; A generative theory of tonal music; Mit Press 1983. *Nature* **304**:93. Apud Seifert (1992).
- LONGUET-HIGGINS H.C. (1987). "The perception of melodies". IN SCHWANAUER S.M., LEVITT D.A. (ORGS.); *Machine models of music*; Cambridge MASS: MIT Press; (1993).
- LOY D.G. (1989). "Prefaces to the First and Second Special Issues on Parallel Distributed Processing and Neural Networks". *Computer Music Journal* **13**(3):24-27; *Computer Music Journal* **13**(4):10-11.
- LURIA A.R. (1976). *Basic problems of Neurolinguistics*. New York: Mouton. Apud Coudry, Morato, Possenti (1992); Morato (1996); Morato (2000a).
- LURIA A.R. (1981). *Fundamentos da Neuropsicologia*. São Paulo: Livros Técnicos e Científicos Editora / USP.
- LYBARGER L. (2000). "On Musicians' Speech About Music: Musico-Linguistic Discourse of *Tabla* Players". *Discourses in Music* **2**(2); online
<http://discourses.ca/v2n2a1.html> (citado em 09/12/02).
- LYNCH J. (s.d.). "Structuralism". IN *The Guide to Literary Terms*; online
<http://dept.english.upenn.edu/~jlynch/Terms/Temp/structuralism.html> (citado em 09/12/02).
- MAIA JR A., VALLE R., MANZOLLI J. (1998). "Estruturas Matemáticas como Ferramenta Algorítmica para Composição". XI Encontro Anual da Associação Nacional de Pesquisa e Pós-Graduação em Música (ANPPOM), Campinas: UNICAMP; (online
<http://www.nics.unicamp.br/first.htm>; citado em 13/01/2003).
- MAINGUENEAU D. (1984). *Gênese do discurso (tradução Possenti S.)*. Bruxelles: Pierre Mardaga.
- MAINGUENEAU D. (1989). *Novas Tendências em Análise do Discurso*. Campinas: Pontes. Apud Coudry, Morato (1992); Morato (1996); Morato (1997a); Mussalim (2000).
- MANZOLLI A., MAIA JR A. (1995). "Interactive composition using markov chain and boundary functions". *NICS Home Page*; documento online (abstract)
<http://www.nics.unicamp.br/first.htm> (citado em 13/01/2003).
- MANZOLLI J. (1995). "Auto-organização: um paradigma Composicional". *Anais do VIII Encontro Anual da Associação Nacional de Pesquisa e Pós-graduação em Música, João Pessoa PB*; (online <http://www.nics.unicamp.br/first.htm> (citado em 13/01/2003); also IN DEBRUN M., GONZALES M.E.Q., PESSOA JÚNIOR O.; *Auto-organização: Estudos Interdisciplinares*; Coleção CLE **18**, Campinas; pp 417-435.
- MANZOLLI J. (2001b). "Apresentação - A Noção de Contexto Musical no Projeto Roboser". *Colóquios Michel Debrun*; Marília: Faculdade de Filosofia - UNESP.

- MANZOLLI J. (RESP.). (2001a). **"NICS - projetos"**. *NICS Home Page*; documento online <http://www.nics.unicamp.br/first.htm> (citado em 13/01/2003).
- MARABLE K. (1995). **"Fodor and Pylyshyn Refuted: Compositionality, Systematicity, and the Power of Distributed Representation"**. Tese (bachelor); The Michigan University; online <http://www.msu.edu/user/marablek/fp.htm> (citado em 24/01/2003).
- MARR J. (2000). **"Flow, Intrinsic Motivation, and 2nd Generation Cognitive Science"**. *Athletic Insight: The Online Journal Of Sport Psychology*; online http://www.athleticinsight.com/Vol2Iss3/Commentary_2.htm (citado em 09/12/02).
- MARSDEN A. (1998). **Book review: BALABAN M., EBICIOGLU K., LASKE O. (ORGS.); Understanding Music with AI: perspectives on Music Cognition**; Cambridge MASS: Mit Press. *Journal of New Music Research* **27(4)**:411-415.
- MARSDEN A., POPLA A. (1989). **"Towards a Connected Distributed Model of Musical Listening"**. *Interface ; Journal Of New Music Research* **18**:061-072.
- MARTIN H. (1977). **"Modes of analytical discourse"**. *Perspectives of New Music* **15(2)**. Apud Brown, Dempster (1989).
- MARTIN J.G. (1972). **"Rhythmic (Hierarchical) versus Serial structure in Speech and Other Behavior"**. *Psychological Review* **079**:487-509.
- MARTINEZ J.L. (1998). **"A Semiotic Theory Of Music: According To A Peircean Rationale"**. *The Sixth International Conference on Musical Signification*; Aix-en-Provence (online <http://www.pucsp.br/~cos-puc/rism/jlm6ICMS.htm>; citado em 09/12/02).
- MARX K., ENGELS F. (1965). **A ideologia alemã (tradução Dutra W., Fernandes F.)**. Rio de Janeiro: Zahar. Apud Althusser (1970); Brandão (1996).
- MATTE A.C. (2001). **"Ler/escrever ritmos: a análise psicolinguística de uma experiência com crianças"**. *Revista da ABEM - Associação Brasileira de Educação Musical* **6**:07-16.
- MAYER J. (1997). **"Bibliography: Clinical Linguistics/Neurolinguistics"**. Internet <http://www.ims.uni-stuttgart.de/phonetik/joerg/sgtutorial/literatur.html> .
- MCADAMS S. (1983). **"Spectral Fusion And The Creation Of Auditory Images"**. IN CLYNES M. (ED.); **Music, Mind and Brain: The Neuropsychology of Music**; New York: Plenum; pp 279-296.
- MCCAWLEY J. (1986). **"Today the world, tomorrow phonology"**. *Phonology Yearbook* **03**: 27-43.
- MCCULLOCH W. (1948). **"Why the mind is in the head"**. *Proceedings to the Hixon Symposium*; Also IN MCCULLOCH W.; **Embodiments of Mind**; Cambridge MASS: MIT Press; (1965). Apud Dupuy (1996).
- MCNALLY O. (S.D.A). **"Current Research in Phenomenology"**. Documento online <http://ccwf.cc.utexas.edu/~ifrr425/currentnp.html> (citado em 09/12/02).
- MEDLER D.A. (1998). **"A brief history of Connectionism"**. *Neural Computing Surveys*; online <http://www.soe.ucsc.edu/NCS/voll.html> (citado em 09/12/02).

- MELTZOFF A.N., MOORE M.K. (1999). "Resolving the Debate about Early Imitation". IN SLATER A., MUIR D. (ORGS.); **Reader in Developmental Psychology**; Oxford: Blackwell; pp 151-155.
- MERLEAU-PONTY M. (1942). "Introduction: The problem of the relations of consciousness and nature". IN **The Strucutre of Behaviour**; online <http://www.marxists.org/reference/subject/philosophy/works/fr/merleau.htm> (citado em 09/12/02).
- MERLEAU-PONTY M. (1945). **La Phénoménologie de la Perception**. Paris: Gallimard; also IN Londres: Routledge and Kegan Paul; (1962). Apud Varela (1996); Braddock (s.d.); Mingers (2001).
- MERRIAM A. (1990). "African Music Rhythm and Concepts of Time-reckoning". IN KAUFMAN K. (ORG.); **Ethnomusicological Theory and Method**; The Garland Library of Readings in Ethnomusicology Vol 2, New York NY: Garland Publishing; pp 293-311. Apud DeWitts (s.d.a).
- MERSENNE M. (1636). "Traitez de la voix et des chants". IN **Harmonie universelle**; Paris: Editions du Centre National de la Recherche Scientifique; (1963). Apud Thomas (1995).
- MEYER J. (2001). "Structutralism". IN MURPHY M.D. (ORG.); **Anthropological Theories: A Guide Prepared By Students For Students**; online <http://www.as.ua.edu/ant/Faculty/murphy/struct.htm> (citado em 09/12/02).
- MEYER L.B. (1956). **Emotion and Meaning in Music**. Chicago: University of Chicago Press. Apud Bharucha, Todd (1989); Clynes (1986); Gjerdingen (1989); Huron (s.d.a); Huron (s.d.b); Juslin (1995); Nepomuceno (1983); Parncutt (1998); Pribam (1983); Raffman (1993); Yako (1996); Béhague (1995); Aksnes (s.d.).
- MIGUENS S. (s.d.). "Dennet e a IA". Documento online <http://www.cfh.ufsc.br/~wfil/dennett3.htm> (citado em 09/12/02).
- MILLER G.A. (1981). "Trends and debates in cognitive psychology". *Cognition* 10:215-225. Apud Seifert (1992).
- MILNER B. (1962). "Laterality effects in audition". IN MOUNTCASTLE V.B. (ORG.); **Interhemispheric relations and cerebral dominance**; Baltimore: John Hopkins Press; pp 177. Apud Poeck (1985); Ostrosky-Solis, Ardilla (1986); Peretz, Morais (1980); Penhune, Zatorre, Evans (1998); Samson (1999); Popper, Eccles (1980); Henson (1985); Botez (1987).
- MINGERS J. (2001). "Embodying information systems: the contribution of phenomenology". *Information and Organization* 11(2):103-128; online <http://www.elsevier.com/inca/publications/store/6/2/1/4/2/3/index.htm> (citado em 09/12/02).
- MINSKY M. (1983). "Music, mind and meaning". IN CLYNES M. (ORG.); **Music, Mind and Brain: The Neuropsychology of Music**; New York: Plenum; pp 001-019.
- MINSKY M. (1986). **The society of mind**. New York: Simon and Schuster. Apud Smoliar (1992).

- MINSKY M. (1990). "**Logical vs Analogical or Symbolic vs Connectionist or Neat vs Scruffy**". IN WINSTON P.H. (ORG.); **Artificial Intelligence at MIT: Expanding Frontiers**; Cambridge MASS: MIT Press; Also in AI Magazine, 1991.
- MINSKY M., PAPERT S.A. (1969). **Perceptrons**. Cambridge MASS: MIT Press. Apud Medler (1998); Dupuy (1996).
- MIRANDA E.R. (1993). "**Cellular automata music: an interdisciplinary project**". *Interface ; Journal Of New Music Research* **22(1)**:03-21.
- MIRANDA E.R. (2000). "**Sobre as origens e a evolução da música**". *Revista Eletrônica de Musicologia* **05(2)**; online <http://www.cce.ufpr.br/~rem/rem.html> (citado em 16/05/2001).
- MOISALA P. (1993). "**Cognitive Study of Music as Culture - Basic Premises for 'Cognitive Ethnomusicology'**". IN LAAKSAMO J., LOUHVUORI J. (ORGS.); **Proceedings of the First International Conference on Cognitive Musicology**; Finlândia: University Jyväskylä; pp 186-198; also IN *Journal of New Music Research* **24**:008-020; (1995).
- MOLAVI D.W. (1997). "**Auditory and vestibular pathways**". *The WUSM Neuroscience Tutorial*; online <http://thalamus.wustl.edu/course/> (citado em 15/01/2003).
- MONTGOMERY M. (s.d.). "**Ideology, Discourse, and Cultural Studies: The Contribution of Michel Pêcheux**". *Canadian Journal of Communication* **17(2)**; online <http://www.cjc-online.ca/~cjc/BackIssues/17.2/montgome.html> (citado em 24/01/2003).
- MOONEY K. (1996). "**The Table of Relations and Music Psychology in Hugo Riemann's Harmonic Theory**". *Music Theory online* **2(1)**; online (abstract) <http://boethius.music.ucsb.edu/mto/issues/mto.96.2.1/mto.96.2.1.dis> (citado em 24/01/2003).
- MORAES M.R. (1991). **Por uma teoria do ritmo : o caso da metáfora musical em lingüística**. Tese (Doutorado); Campinas: Instituto de Estudos da Linguagem, Universidade Estadual de Campinas.
- MORAES M.R.S. (1999). **Materna / estrangeira: o que Freud fez da língua**. Tese (doutorado); Campinas: Instituto de Estudos da Linguagem, Universidade Estadual de Campinas.
- MORATO E.M. (1995). **Um estudo da confabulação no contexto neuropsicológico: o discurso a deriva ou as sem-razões do discurso**. Tese (Doutorado); Campinas: Instituto de Estudos da Linguagem, Universidade Estadual de Campinas.
- MORATO E.M. (1996). **Linguagem e cognição : as reflexões de L.S Vygotsky sobre a ação reguladora da linguagem**. São Paulo: Plexus.
- MORATO E.M. (1997). "**Discurso e Neurolingüística: problemas e perspectivas**". *Cadernos da Faculdade de Filosofia Ciências e Letras de Marília* **06(2)**:115-129.
- MORATO E.M. (1998). "**A contribuição de Vygotsky para a pesquisa hoje: As relações entre Linguagem e Cognição e sua repercussão para a pesquisa lingüística**". Mesa redonda: *Centenário de nascimento de Piaget, Freinet, Vygotsky e Jakobson*; FE/UNICAMP; pp 77-94.

- MORATO E.M. (1999). "**Afasia e heterogeneidade discursiva**". IN CABRAL L.G., MORAIS J.; **Investigando a linguagem**; Florianópolis: Editora Mulheres; pp 287-296.
- MORATO E.M. (2000A). "**Neurolingüística**". IN MUSSALIM F., BENTES A.C. (ORGS.); **Introdução à Linguística: domínios e fronteira Vol 2**; São Paulo: Cortez.
- MORATO E.M. (2000B). "**As afasias entre o normal e o patológico: da questão (neuro)lingüística à questão social**". IN **Direito à fala: a questão do preconceito lingüístico**; Florianópolis: Insular.
- MORATO E.M. (2001). "**Comentários**". Mensagem online: <edwigesmorato@hotmail.com> para marcelosfmello@yahoo.com.br; 31/12/2001 15:14:05.
- MORATO E.M., COUDRY M.I.H. (1991). "**Processos enunciativo-discursivos e patologia da linguagem: algumas questões lingüístico-cognitivas**". *Cadernos CEDAE* 24:67-78.
- MORATO E.M., FREITAS M.S. (1993). "**Algumas questões sobre prosódia no contexto neurolingüístico**". *Cadernos de Estudos Lingüísticos* (IEL - UNICAMP) 25:161-173.
- MORATO E.M., NOVAES-PINTO R.C. (1997). "**A relação entre neologismo e jargonafasia: implicações neurolinguísticas**". *Anais do II Celsul*.
- MUSSALIM F. (2000). "**Análise do Discurso**". IN MUSSALIM F., BENTES A.C. (EDS.); **Introdução à Linguística: domínios e fronteira Vol 2**; São Paulo: Cortez.
- NÄÄTÄNEN R. (1992). **Attention and brain function**. Hillsdale NJ: Lawrence Erlbaum Associates. Apud Deahene-Lambertz (1999).
- NANTAIS K.M., SCHELLENBERG E.G. (1999). "**The Mozart effect: An artifact of preference**". *Psychological Science* 10; (online <http://www.uvm.edu/~dhowell/lies4thedition/Classfolder/MozartEffect/Nantais.html/>; citado em 24/01/2003).
- NARMOUR E. (1977). **Beyond Schenkerianism**. Chicago: University of Chicago Press. Apud Brown, Dempster (1989); Laske (1980).
- NARMOUR E. (1990). **The analysis and cognition of basic melodic structures: the implication - realization model**. Chicago: University of Chicago Press. Apud Cross (1999b); Reviewed IN Smoliar (1991); Roedrer (1993).
- NARMOUR E. (1991). "**The melodic structures of music and speech: applications and dimensions of the implication-realization model**". IN SUNDBERG J., CARLSON R., NORD L. (ORGS.); **Music, language, speech and brain - Symposium at the Wenner-Gren Center, Stockholm, 5-8 September 1990**; Londres: MacMillan Publishers.
- NATTIEZ J-J. (1975). **Fondements d'une semiologie de la musique**. Paris: Union Générale d'Editions. Apud Leman (1999b); Hatten (1992).
- NATTIEZ J-J. (1990). **Music and Discourse: Toward a Semiology of Music**. Princeton NJ: Princeton University Press. Apud DeWiits (s.d.a); Sekeff (1996); Leman (1999b); Lidov (1987); Piana (2001); Lybarger (2000); reviewed in Hatten (1992).
- NEHER A. (1961). "**Auditory driving observed with scalp electrodes in normal subjects**". *Electroencephalography and Clinical Neurophysiology* 13:449-451. Apud Becker (1994); Rouget (1985).

- NEHER A. (1962). **"A physiological explanation of unusual behavior in ceremonies involving drums"**. *Human Biology* 34:151-160. Apud Becker (1994); Rouget (1985).
- NEPOMUCENO L.A. (1983). **Considerações neurolingüísticas e processamento musical**. Dissertação (mestrado); Campinas: PUCCamp.
- NOGUCHI M.S. (1997). **"A linguagem na doença de Alzheimer: considerações sobre a função cognitiva da linguagem"**. *Cadernos de Estudos Lingüísticos* 32:095-107.
- NOVAES-PINTO R.C. (1997). **"Agramatismo e processamento normal da linguagem"**. *Cadernos de Estudos Lingüísticos* 32:75-88.
- OKRENT M. (1996). **"Why the mind isn't a program (But some digital computer might have a mind)"**. *The Electronic Journal of Analytic Philosophy* 4; online <http://www.ulib.iupui.edu/subjectareas/psychology/eljournals.html> (citado em 13/01/2003). Apud Gallagher (1997).
- OLIVEIRA A.M.S. (2001). **Movimento de sentido: questões de linguagem na introdução de atividades teatrais no Centro de Convivência de Afásicos/UNICAMP**. Dissertação (mestrado); Campinas: Instituto de Artes, Universidade Estadual de Campinas.
- OLIVEIRA J.M., AMARAL J.R. (2001). **"O Pensamento Abstrato"**. *Cérebro e Mente* 12; online <http://www.epub.org.br/cm/n12/opiniao/pensamento.html> (citado em 24/01/2003).
- OLIVEIRA R.P. (2000). **"Semântica"**. IN MUSSALIM F., BENTES A.C. (EDS.); **Introdução à Lingüística: domínios e fronteira Vol 2**; São Paulo: Cortez.
- OLIVEIRA W.C. (1979). **Beethoven proprietário de um cérebro**. São Paulo: Perspectiva.
- OSTERHOUT L. (RESP.). (2001). **"Research Archive - Syntax and semantics"**. *Cognitive Neuroscience and Psycholinguistics Lab*; University of Washington: Department of Psychology and Program in Neurobiology and Behavior; online <http://faculty.washington.edu/losterho/synsem.htm> (citado em 15/01/2003).
- OSTROSKY-SOLÍS F., ARDILA A. (1986). **Hemisferio derecho y conduta: un enfoque neuropsicológico**. México: Trilhas.
- PALMER C., KRUMHANSL C. (1990). **"Mental representations for musical meter"**. *Journal of Experimental Psychology* 16(4):728-741. Apud Yako (1990).
- PAPCUN G., ET ALL. (1974). **"Is the left hemisphere specialized for speech, language or something else?"**. *Journal of Acoustical Society of America* 055:0319-0327. Apud Peretz, Moraes (1980).
- PAPE H. (1989). **"Artificial intelligence, Leibniz and Peirce: The phenomenological concept of a person"**. *Études Phenomenologiques* V(9/10):113-146.
- PAPOUSEK M. (1996). **"Intuitive parenting: a hidden source of musical stimulation in infancy"**. IN DELIÈGE I., SLOBODA J.A. (ORGS.); **Musical beginnings : origins and development of musical competence**; Oxford: Oxford University Press. Apud Cross(1999b); Cross(1998b); Reviwed IN Hallam (1996).
- PARNCUTT R. (1989). **Harmony: a psychoacoustical approach**. Berlim: Springer-Verlag. Apud Cross (1999b); reviewed in Huron (1991).

- PARNCUTT R. (1998). "Listening to Music in the real World? A Critical Discussion of **LEMAN M.; (1995); Music and Schema Theory: Cognitive Foundations Of Systematic Musicology**". *Journal of New Music Research* 27(4):380-408.
- PARRET H. (1988). **Enunciação e pragmática**. Campinas: Editora da UNICAMP.
- PARRET H. (1997). **A estética da comunicação: além da pragmática**. Campinas: Editora da UNICAMP.
- PATEL A.D., GIBSON E., RATNER J., BESSON M., HOLCOMB P.J. (1998). "Processing Syntactic Relations in Language and Music: An Event-Related Potential Study". *Journal of Cognitive Neuroscience* 10:717-733; online (Abstract) <http://www-mitpress.mit.edu/> (citado em 15/01/2003).
- PATEL A.D., PERETZ I. (1997). "Is music autonomous to language? A neuropsychological appraisal". IN DELIÈGE I., SLOBODA J. (ORGS.); **Perception and cognition of music**; Hove UK: Psychology Press; pp 191-215. Apud Steinke, Cuddy, Jakobson (2001).
- PAUS T., PERRY D.W., ZATORRE R.J., WORSLEY K.J., EVANS A.C. (1996). "Modulation of cerebral blood flow in the human auditory cortex during speech: role of motor-to-sensory discharges". *European Journal of Neurosciences* 8:2236-2246. Apud Blood, Zatorre, Bermudez, Evans (1999).
- PÊCHEUX M. (1975). **Semântica e discurso: a afirmação do óbvio**. Campinas: Editora da UNICAMP; (1988).
- PÊCHEUX M. (1983). "A Análise de Discurso: três épocas". IN GADET F., HAK T. (EDS.); **Por uma Análise Automática do Discurso - uma introdução à obra de Michel Pêcheux**; Campinas: Editora da Unicamp; (1990).
- PEEL J., SLAWSON W. (1984). **Book review: LERDAHL, JACKENDOFF; A Generative Theory of Tonal Music**. *Journal of Music Theory* 28(2):271-294. Apud Cross (1998a).
- PEIRCE C.S. (1974). **Collected papers of Charles Sanders Peirce (Hartshorne, Weiss orgs.)**. Cambridge MASS: Belknap Press. Apud Pyle (1997); Hatten (1989); Sekeff (1996).
- PENHUNE V.B., ZATORRE R.J., EVANS A.C. (1998). "Cerebellar Contributions to Motor Timing: A PET Study of Auditory and Visual Rhythm Reproduction". *Journal of Cognitive Neuroscience* 10(6):752-765 (online http://www.zlab.mcgill.ca/docs/Penhune_et_al_1998.pdf; citado em 24/01/2003).
- PENROSE R. (1988). "On the physics of mathematics and thought". IN HERKEN R. (ORG.); **The universal Turing machine: a half century survey**; Hamburgo/Berlim: Kämmerer & Univerzagt; pp 491-521. Apud Seifert (1992).
- PEREIRA DE CASTRO M.F. (1997). "A fala do outro e a heterogeneidade da fala da criança". *Letras (UFMS - RS)* 14:125-138.
- PEREIRA DE CASTRO M.F. (2000). "Argumentação na aquisição de linguagem: interrogando hipóteses cognitivistas". *Painel Error as an empirical challenge to cognitivist approaches to language use*; Budapest: 7th International Pragmatics Conference.

- PEREIRA J.A.T.R. (2003). **A arte do ator e o ato do afásico**. Dissertação (mestrado); Campinas: Faculdade de Educação, Universidade Estadual de Campinas (trabalho em andamento).
- PERETZ I. (1990). "Processing of local and global musical information in unilateral brain damaged patients". *Brain ; a Journal of Neurology* **113**:1185-1205.
- PERETZ I., GAGNON L. (1999). "Dissociation between recognition and emotional judgment for Melodies". *Neurocase* **5**:21-30.
- PERETZ I., GAGNON L., BOUCHARD B. (1998). "Music and emotion: perceptual determinants, immediacy and isolation after brain damage". *Cognition* **68**:111-141; online <http://www.elsevier.com/locate/cognit> (citado em 24/01/2003).
- PERETZ I., HÉBERT S. (2000). "Toward a Biological Account of Music Experience". *Brain and Cognition* **42(1)**:131-134; online <http://www.elsevier.com/locate/issn/02782626> (citado em 24/01/2003).
- PERETZ I., MORAES J. (1980). "Modes of processing melodies and ear asymmetry in non-musicians". *Neuropsychologia* **18**:477-489.
- PERRY D.W., ZATORRE R.J., PETRIDES M., ALIVISATOS B., MEYER E., EVANS A.C. (1999). "Localization of cerebral activity during simple singing". *NeuroReport* **10**:3979-3984 (online http://www.zlab.mcgill.ca/docs/Perry_et_al_1999.pdf; citado em 24/01/2003).
- PETRONI N.C. (1996). **Book review: LEMAN; Music and schema theory: cognitive foundations of systematic musicology**. *ESCOM Newsletter* **09**; online <http://musicweb.hmt-hannover.de/escom/english/Newsletter/NL9e/PetroniE.htm> (citado em 05/01/2003).
- PIAGET J. (1973). **Psicologia e epistemologia: Por uma teoria do conhecimento**. Rio de Janeiro: Forense; pp 7-16; (online <http://www.ufrgs.br/faced/slomp/edu01136/piaget-epistemo.htm>; citado em 24/01/2003).
- PIAGET J. (1978). **A epistemologia genética: Textos escolhidos**. São Paulo: Abril Cultural. Apud Arendt (2000).
- PIANA G. (2001). **A Filosofia da Música**. Bauru: Editora da Universidade do Sagrado Coração.
- PINKER S. (1997). **How the mind works**. Londres: Allen Lane. Apud Cross (1999a); Fodor (1998a); Sperber (2000).
- PITTS W., McCULLOCH. (1947). "How we know universals: the perception of auditory and visual forms". *Bulletin of Mathematical Biophysics* **09**:127-147. Apud Laden, Keefe (1989).
- PLASTINO C.E. (1999). "Relativismo Cognitivo". IN **Enciclopédia de Filosofia da Educação**; Universidade de São Paulo (online <http://www.cfh.ufsc.br/~wfil/textos.htm>; citado em 05/01/2003).
- PLENGER P.M., ET ALL. (1996). "Lateralization of memory for music: evidence from the intracarotid sodium amobarbital procedure". *Neuropsychologia* **34(10)**:1015-1018.

- PLUTCHICK R. (1980). ***Emotion: A Psychoevolutionary synthesis***. New York: Harper & Row. Apud Fellous (1995).
- POCOCK P.R. (s.d.). "Methodological Solipsism - Fodor". Documento online <http://users.cyberone.com.au/access/index.html>.
- POECK K. (1985). "Temporal lobe syndromes". IN FREDERIKS J.A.M. (ORG.); ***Handbook of Clinical Neurology Vol 46 - Neurobehavioral Disorders***; Amsterdam: Elsevier; pp 07-27.
- POLK M., KERTESZ A. (1993). "Music And Language In Degenerative Diseases Of The Brain". *Brain and Cognition* 22:98-117.
- POPPER K.R. (1974). ***The poverty of historicism***. Londres: Routledge & Kegan Paul. Apud Leman (1999b); Brown, Dempster (1989).
- POPPER K.R., ECCLES J.C. (1980). ***O eu e seu cérebro***. Campinas: Papirus.
- PORT R., ANDERSON S. (1989). "Recognition of melody fragments in continuously performed music". *Proceedings of the Eleventh Annual Conference of the Cognitive Science Society*; Hillsdale, NJ: Erlbaum Associates; pp 820-827. Apud Griffith (s.d.).
- PORT R., CUMMINS F., GASSER M. (1996). "A Dynamic Approach to Rhythm in Language: Toward a Temporal Phonology". IN LUKA B., NEED B. (ORGS.); ***Proceedings of the Chicago Linguistics Society***; Department of Linguistics, University of Chicago (online <http://www.cs.indiana.edu/~gasser/Research/pubs.html>; citado em 24/01/2003).
- PORTER R. (1993). " 'Expressando sua enfermidade': a linguagem da doença na Inglaterra georgiana". IN BURKE P., PORTER R. (ORGS.); ***Linguagem, Indivíduo e Sociedade***; São Paulo: Editora da UNESP. Apud Morato (2000b).
- POSSENTI S. (1996). "O dado dado e o dado dado (o dado em Análise do Discurso)". IN PEREIRA DE CASTRO M.F. (ED.); ***O método e o dado no estudo da linguagem***; Campinas: Editora da UNICAMP. Apud Figueira (2001); Mussalim (2000).
- POSSENTI S. (1996). "Pragmática na Análise do Discurso". *Cadernos de Estudos Lingüísticos (IEL - UNICAMP)* 30: pp 071-84.
- POTTER J. (1996). "Discourse Analysis and Constructionist Approaches: Theoretical Background". IN RICHARDSON J.T.E. (ORG.); ***Handbook of qualitative research methods for psychology and the social sciences***; Leicester: BPS Books; (online <http://www.massey.ac.nz/~alock/virtual/welcome.htm>; citado em 05/01/2003).
- POTTER J. (1999). "Post-cognitive psychology". *Virtual Faculty*; documento online <http://www.massey.ac.nz/~alock/virtual/welcome.htm> (citado em 05/01/2003).
- POVEL D.J., ESSENS P. (1985). "Perception of temporal patterns". *Music Perception* 02(4). Apud Yako (1997).
- POWERS H. (1980). "Language Models and Musical Analysis". *Ethnomusicology* 24(1):01-60. Apud DeWitts (s.d.a); Slawson (1991).
- PREMACK D., WOODRUFF G. (1978). "Does the chimpanzee have a theory of mind?". *Behavioral and Brain Sciences* 01:516 - 526. Apud Sperber, Hirschfeld (1999).

- PRIBAM K. (1983). "Brain Mechanisms In Music: prolegomena for a theory of the meaning of meaning". IN CLYNES M. (ORG.); *Music, Mind and Brain: The Neuropsychology of Music*; New York: Plenum; pp 021-036.
- PRIBAM K.H., MELGES F.T. (1969). "Psychophysiological basis of emotion". IN VINKEN P.J., BRUYN G.W. (ORGS.); *Handbook of clinical neurology*; Amsterdam: Noth-Holland Publishing.
- PRINCE A. (1983). "Relating to the grid". *Linguistic Inquiry* 14:019-100. Apud Giegerich (1985); Hayes (1984).
- PYLE C. (1997). *Lacan's theory of language*. Documento online <http://www.modempool.com/pyle/lacan.html> (citado em 05/01/2003); (2001).
- RACETTE A., HÉBERT S., GAGNON L., PERETZ I. (2000). "La mélodie aide-t-elle à récupérer la parole chez l'aphasique adulte?". 68e Congrès de l'Acfas; online (abstract) <http://www.acfas.ca/congres/congres68/C824.htm> (citado em 15/01/2003).
- RAFFMAN D. (1993). *Language, music and mind*. Cambridge MASS: MIT Press.
- RAHN J. (1979A). "Aspects of musical explanation". *Perspectives of New Music* 17:204-224. Apud Brown, Dempster (1989).
- RAHN J. (1979B). "Logic, set theory, music theory". *College Music Symposium*; pp 114-127. Apud Brown, Dempster (1989).
- RAJAGOPALAN K. (1996). "O Austin do qual a Lingüística não tomou conhecimento e a Lingüística com a qual Austin sonhou". *Cadernos de Estudos Lingüísticos (IEL - UNICAMP)* 30:105-116.
- RAMOGNINO N. (1999). "Linguistique et sociologie, un point de vue méthodologique". *Sociologie et Sociétés* 31(1):35-50. Apud Morato (2001).
- RAUSHER F., SHAWN G., KY K. (1994). "Music and spacial task performance". *American Psychological Association 102nd Annual Convention, Los Angeles*; ALSO IN *Nature* 365:611; (1993); (online <http://www.twinblues.com/data.html>; citado em 24/01/2003).
- REPP B.H. (1991). "Some cognitive and perceptual aspects of speech and music". IN SUNDBERG J., CARLSON R., NORD L. (ORGS.); *Music, language, speech and brain - Symposium at the Wenner-Gren Center, Stockholm, 5-8 September 1990*; Londres: MacMillan Publishers.
- RESTLE F. (1970). "Theory of serial pattern learning: structural trees". *Psychological Review* 77(6):481-495. Apud Brown, Dempster (1989).
- REYBROUCK M. (1989). "Music and the higher functions of the brain". *Interface ; Journal Of New Music Research* 18:073-088.
- RIBEIRO H.M. (2000). "On the Philosophy of Cognitive Science". Documento online <http://www.bu.edu/wcp/Papers/Cogn/CognRibe.htm> (citado em 05/01/2003).
- RISCHEL J. (1991). "Invariance in the linguistic expression, with digressions into music". IN SUNDBERG J., CARLSON R., NORD L. (ORGS.); *Music, language, speech and brain - Symposium at the Wenner-Gren Center, Stockholm, 5-8 September 1990*; Londres: MacMillan Publishers.

- ROCKWELL T. (1998). **"The Modularity of Dynamic Systems"**. *Colloquia Manilana* 6; (online <http://www.california.com/~mcmf/mod.html>; citado em 05/01/2003).
- RODRIGUEZ E., GEORGE N., LACHAUX J-P., MARTINERIE J., RENAULT B., VARELA F.J. (1999). **"Perception's shadow: long-distance synchronization of human brain activity"**. *Nature* 397(4):430-433; (online http://www.ccr.jussieu.fr/varela/neuronal_integration/articles.html; citado em 05/01/2003).
- ROEDRER J.G. (1993). **Book review: NARMOUR; The analysis and cognition of basic melodic structures: the implication - realization model**. In *Music Theory Spectrum* 15(2).
- ROHDE D.L.T., PLAUT D.C. (1999). **"Language acquisition in the absence of explicit negativ evidence: how important is starting small?"**. *Cognition* 72:67-109; documento online <http://www.elsevier.com/locate/cognit> (citado em 24/01/2003).
- ROSS E.D., ROBIN D., THOMPSON R.D., YENKOSKY J. (1997). **"Lateralization of Affective Prosody in Brain and the Callosal Integration of Hemispheric Language Functions"**. *Brain and Language* 56(1):27-54.
- ROUGET G. (1985). **Music and trance : a theory of the relations between music and possession**. Chicago :The University of Chicago Press.
- ROWE R. (1993). **Interactive music systems**. Cambridge MASS: MIT Press.
- RUMELHART D.E., MCCLELLAND J.L.(ORGS.). (1986). **Parallel Distributed Processing, Explorations in the Microstructure of Cognition**. Cambridge MASS: MIT Press.
- SACKS O. (1985). **O homem que confundiu sua mulher com um chapéu e outras histórias clínicas**. São Paulo: Companhia das Letras.
- 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. Apud *Huron (2002)*.
- SAIWAKI N., KATO K., INOKUCHI S. (1997). **"An Approach to Analysis of EEGs Recorded During Music Listening"**. *Journal of New Music Research* 26(3).
- SALZER F. (1962). **Structural Hearing: tonal coherence in music**. New York: Dover.
- SAMSON S. (1999). **"Musical Function and Temporal Lobe Structures: A Review of Brain Lesion Studies"**. *Journal of New Music Research* 28(3):217-228.
- SAMUELS. (1989). **"Derrida and Snarrenberg"**. In *Theory Only* 11(1/2).
- SANO H., JENKINS K.B. (1989). **"A neural network model for pitch perception"**. *Computer Music Journal* 13(3):41-48; also IN TODD P.M., LOY G.; (1990); **Music and Connectionism**; Cambridge MASS: MIT Press; pp 42-49.
- SASLAW J.K. (1996). **"Forces, Containers, and Paths: The Role of Body-Derived Image Schemas in the Conceptualization of Music"**. *Journal of Music Theory* 40(2):217-43. Apud *Zbikowski (1998)*.
- SAUSSURE F. (1916). **Curso de Lingüística Geral**. São Paulo: Cultrix; (1971).

- SCARBOROUGH D.L., MILLER B.O., JONES J.A. (1989). "**Connectionist models for tonal analysis**". *Computer Music Journal* 13(3):49-55; also IN TODD P.M., LOY G.; (1990); **Music and Connectionism**; Cambridge MASS: MIT Press; pp 54-60.
- SCARPA E. (1991). "**Sobre a aquisição da prosódia**". *Anais do II Encontro Nacional sobre Aquisição da Linguagem*; Porto Alegre: PUCRS; pp 103-116.
- SCARPA E. (1999). "**Sons preenchedores e guardadores de lugar: relações entre fatos sintáticos e prosódicos na aquisição da linguagem**". IN SCARPA E. (ORG.); **Estudos de Prosodia**; Campinas: Editora da Unicamp; pp 253-284.
- SCARPA E. (2000). "**Aquisição da linguagem**". IN MUSSALIM F., BENTES A.C. (ORGS.); **Introdução à Linguística: domínios e fronteiras Vol 2**; São Paulo: Cortez.
- SCHAEFFER P. (1966). **Traitée des objets musicaux: Essai interdisciplines**. Paris: Editions du Seuil. Apud Leman (1999b).
- SCHATZ C. (1997). "**Mozart and the 'author function'**". Documento online <http://www.lawrence.edu/dept/english/courses/60A/handouts/chrismain.html> (citado em 24/01/2003).
- SCHATZ C. (1999). **Book review: Lerdahl, Jackendoff; A Generative Theory of Tonal Music**. Documento online <http://userpages.chorus.net/schatz/theorist/lerdahl.html>.
- SCHURMANN E. (1989). **A música como linguagem - uma abordagem histórica**. São Paulo: Brasiliense.
- SCHWANAUER S.M., LEVITT D.A. (ORGS.). (1993). **Machine models of music**. Cambridge MASS: MIT Press.
- SCRUTON R. (1982). "**Introdução ao pensamento de Wittgenstein**". IN **Introdução à Filosofia Moderna**; Rio de Janeiro: Zahar; pp 268-28 (online <http://www.cfh.ufsc.br/~maf/fil/scruton.htm>; citado em 05/01/2003).
- SCRUTON R. (1983). "**Understanding Music**". *Ratio* 25(2):106. Apud Zbikowski (1998).
- SEARLE J.R. (1969). **Os actos da fala: um ensaio de filosofia da linguagem**. Coimbra: Almedina; (1981); ALSO IN Cambridge UK: Cambridge University Press. Apud Mingers (2001); Mussalim (2000); Rajagopalan (1996); Albano (1986).
- SEARLE J.R. (1980). "**Minds, brains, and programs**". *Behavioral and Brain Sciences* 03:417-424; also IN ROSENTHAL D.M. (ORG.); **The Nature of Mind**; NeW York: Oxford University Press; (1991). Apud Green (1996); Pocock (s.d.); Harnad (1989); Cross (1993); Searle (1993).
- SEARLE J.R. (1987). **Mente, Cérebro E Ciência**. Lisboa: Fragmentos; also IN Cambridge MASS: Harvard University Press.
- SEARLE J.R. (1990). "**Is the brain's mind a computer program?**". *Scientific American* 262(1):26-31; (online <http://cogsci.soton.ac.uk/~harnad/Papers/Py104/searle.comp.html>; citado em 05/01/2003). Apud Mingers (2001).
- SEARLE J.R. (1993). "**The critique of cognitive reason**". IN GOLDMAN A.I. (ORG.); **Readings in Philosophy and Cognitive Science**; Cambridge MASS: MIT Press/Bradford Books.

- SEARLE J.R. (1998). **O mistério da consciência**. São Paulo: Paz e Terra. Apud *Farias (1999)*.
- SEARLE J.R. (s.d.). "The problem of consciousness". Documento online <http://cogsci.soton.ac.uk/~harnad/Papers/Py104/searle.prob.html> (citado em 05/01/2003).
- SEASHORE C. (1938). **Psychology of music**. New York: Dover; (1967). Apud *DeWitts (s.d.a)*.
- SEEGER C. (1977A). **Studies in Musicology (1935)-(1975)**. Berkeley: University of California Press. Apud *DeWitts (s.d.a)*; *Béhague (1995)*.
- SEEGER C. (1977B). "Introduction: Systematic (Synchronic) and Historical (Diachronic) Orientations in Musicology". IN **Studies in Musicology (1935)-(1975)**; Berkeley CA: University of California Press; pp 01-15.
- SEEGER C. (1977c). "Speech, Music, and Speech About Music". IN **Studies in Musicology (1935)-(1975)**; Berkeley CA: University of California Press; pp 16-30. Apud *DeWitts (s.d.a)*; *Béhague (1995)*.
- SEIFERT U. (1992). "Cognitive science: a new research program for musicology". *Interface ; Journal Of New Music Research* **21**:219-238.
- SEKEFF M.L. (1996). **Curso e dis-curso do sistema musical (tonal)**. São Paulo: Anna Breume.
- SHALIZI C.R. (2001). "Self-organization". Documento online <http://www.santafe.edu/~shalizi/notebooks.html> (citado em 05/01/2003).
- SHANNON C.E. (1948). "A mathematical theory of communication". *Bell System Technical Journal* **27**:379-423, 623-656. Apud *Huron (2002)*.
- SHEPARD R.N. (1982). "Geometrical approximations to the structure of musical pitch". *Psychological Review* **089**:305-333. Apud *Hörnel, et all (s.d.)*; *Raffman (1993)*.
- SHEPARD R.N., JORDAN D. (1984). "Auditory illusions demonstrating that tones are assimilated to an internalised musical scale". *Science* **226**:1333-1334. Apud *Raffman (1993)*.
- SHEPHERDSON C. (1995). "History and the Real: Foucault with Lacan" . *Postmodern Culture* **5(2)**; online <http://www.iath.virginia.edu/pmc/text-only/issue.195/shepherd.195> (citado em 05/01/2003).
- SHOTTER J. (1996). "Vico, Wittgenstein, and Bakhtin: 'Practical trust' in dialogical communities". *Virtual Faculty*; documento online <http://www.massey.ac.nz/~alock/virtual/welcome.htm> (citado em 05/01/2003).
- SHOTTER J. (s.d.). "Instead Of Theory Critique And Debate: Voloshinov's Unending, Dialogically-Structured Participatory Mode Of Inquiry". *Virtual Faculty*; documento online <http://www.massey.ac.nz/~alock/virtual/welcome.htm> (citado em 05/01/2003).
- SITNIKOVA T., KUPERBERG G., HOLCOMB P.J. (s.d.). "Semantic integration in videos of real-world events: an electrophysiological investigation". Documento online <http://neurocog.psy.tufts.edu/papers/PDFs/MoviePaperFormat.pdf> (citado em 15/02/2003).

- SKINNER B.F. (1989). "The Origins of Cognitive Thought". IN *Recent Issues in the Analysis of Behavior*; Merrill Publishing Company; (online <http://marxists.org/reference/subject/philosophy/works/us/skinner.htm>; citado em 24/01/2003).
- SLAWSON W. (1991). "Structure and association in description of music". IN *SUNDBERG J., CARLSON R., NORD L. (ORGS.); Music, language, speech and brain – Symposium at the Wenner-Gren Center, Stockholm, 5-8 September 1990*; Londres: MacMillan Publishers.
- SLOBODA J.A. (1991). "Music structure and emotional response: Some empirical findings". *Psychology of Music* 19(2):110-120. Apud *Huron (2002); Blood, Zatorre, Bermudez, Evans (1999)*.
- SLOBODA J.A. (ORG.). (1985). *The Musical Mind: The Cognitive Psychology of Music*. Oxford: Oxford University Press. Apud *Dalla Bella, Peretz (1999); Moisala (1995); Raffman (1993); Reybrouck (1989); França (2001)*.
- SMITH L. (S.D.). "References relating to neural networks, music perception and composition". Documento online <http://www.leighsmith.com/Research/> (citado em 13/01/2003).
- SMOLENSKY P. (1988). "On the proper treatment of connectionism". *Behavioral and Brain Sciences* 11. Apud *Elman (1990); Raffman (1993); van Gelder (1999)*.
- SMOLIAR S. (1974). "Process structuring and music theory". *Journal of Music Theory*; also IN *SCHWANAUER S.M., LEVITT D.A. (ORGS.); Machine models of music*; Cambridge MASS: MIT Press; (1993).
- SMOLIAR S. (1980). "Music programs: an approach to music through computational linguistics". *Journal of Music Theory* 20(1).
- SMOLIAR S. (1991). *Book review: NARMOUR; The analysis and cognition of basic melodic structures: the implication – realization model*. In *Theory Only* 12(1,2).
- SMOLIAR S. (1992). "Elements of a neuronal model of listening to music". In *Theory Only* 12(3,4):29-46.
- SNARRENBERG. (1987). "The play of différence: Brahms' Intermezzo op 118 n 2". In *Theory Only* 10.
- SOSA E. (1997). "The Mythology of the Given". *The History of Philosophy Quarterly* 14:275-86 (online <http://www.stir.ac.uk/departments/arts/philosophy/cnw/webpapers/sosa2.htm>; citado em 24/01/2003).
- SOUZA F.F. (2001). *O corpo dança – um estudo das com(tradições) e possibilidades de sujeitos afásicos no CCA/IEL/UNICAMP*. Dissertação (mestrado); Campinas: Faculdade de Educação, Universidade Estadual de Campinas.
- SPERBER D. (2000). "In Defense Of Massive Modularity". Documento online <http://www.dan.sperber.com/modularity.htm> (citado em 24/01/2003).
- SPERBER D., HIRSCHFELD L. (1999). "Culture, Cognition, and Evolution". IN *WILSON R., KEIL F. (ORGS.); MIT Encyclopedia of the Cognitive Sciences*; Cambridge MASS.: MIT Press; pp 111-132.

- SPERBER D., WILSON D. (1986). **Relevance: communication and cognition**. Oxford: Blackwell. Apud Pereira de Castro (2000); Cross (1999a); Sperber (2000).
- STEINKE W.R., CUDDY L.L., JAKOBSON L.S. (2001). "Dissociations among functional subsystems governing melody recognition after right-hemisphere damage". *Cognitive neuropsychology* 18(5):411-437.
- STICH S. (1983). **From Folk Psychology to Cognitive Science: The Case Against Belief**. Cambridge MASS: MIT Press. Apud Kaye (1998); Cross (1998b); Raffman (1993).
- STRAVINSKY I. (1956). **Poetics of Music**. New York: Vintage.
- SUGA N. (1995). "Processing of auditory information carried by species-specific complex sounds". IN GAZZANIGA M.S. (ORG.); **The cognitive neurosciences**; Cambridge (MASS): MIT Press; pp 295-314.
- SUNDBERG J. (1983). "Speech, Song And Emotions: How Different Emotions Manifest Themselves In Speech And In Music?". IN CLYNES M. (ORG.); **Music, Mind and Brain: The Neuropsychology of Music**; New York: Plenum; pp 137-147.
- SUNDBERG J. (2000). "Four years of research on music and motion". *Journal of New Music Research* 29(3):183-185.
- SUNDBERG J. (RESP.). (2001). "Publications Relating to Music Performance" (Bibliografia). Documento online http://www.speech.kth.se/music/performance/performance_publications.html (citado em 24/01/2003).
- SUNDBERG J., ASKENFELT A., FRYDÉN L. (1983). "Musical performance: A synthesis-by-rule approach". *Computer Music Journal* 07:37-43. Apud Sundberg (2001).
- SUNDBERG J., LINDBLOM B. (1976). "Generative theories in language and music description". *Cognition* 04:99-122; also IN SCHWANAUER S.M., LEVITT D.A. (ORGS.); **Machine models of music**; Cambridge MASS: MIT Press; (1993).
- TAN S. (1999). "A history of neurolinguistic programation". Documento online <http://nlp-platform.com/temp/resources/Introductions/Articles.asp> (citado em 24/01/2002).
- TARASTI E. (1994). **A Theory of Musical Semiotics**. Indiana: Indiana University Press. Apud Echard (1995).
- TENNEY J., POLANSKY L. (1980). "Temporal Gestalt Perception In Music". *Journal of Music Theory* 24:205-241.
- TERHARDT E. (1974). "Pitch, consonance, and harmony". *Journal of Acoustical Society of America* 055:1061-1069 (online abstract <http://www.mmk.e-technik.tu-muenchen.de/persons/ter/ab/022.html>).
- TERHARDT E. (1982). "Pitch of Complex signals According to Virtual-Pitch Theory: Tests, Examples, and Predictions". *Journal of Acoustical Society of America* 071:671-678 (online abstract <http://www.mmk.e-technik.tu-muenchen.de/persons/ter/ab/056.html>; citado em 05/01/2003). Apud Laden, Keefe (1989).

- TERHARDT E. (1987). "Gestalt principles and music perception". IN YOST W.A., WATSON C.S. (ORGS.); *Perception of Complex Auditory Stimuli*; Hillsdale NJ: Erlbaum; pp 157-166 (Internet abstract <http://www.mmk.e-technik.tu-muenchen.de/persons/ter/ab/076.html>).
- TERHARDT E. (2000A). "Virtual pitch". Documento online <http://www.mmk.e-technik.tu-muenchen.de/persons/ter/top/virtualp.html> (citado em 05/01/2003).
- TERHARDT E. (2000B). "Harmony". Documento online <http://www.mmk.e-technik.tu-muenchen.de/persons/ter/top/harmony.html> (citado em 05/01/2003).
- TERRA E. (1996). *Minigramática*. São Paulo: Scipione.
- TERVANIEMI M. (1999). "Pre-Attentive Processing of Musical Information in the Human Brain". *Journal of New Music Research* 28(3):237-245.
- TERVANIEMI M., ILVONEN T., KARMA K., ALHO K., NÄÄTÄNEN R. (1997). "The musical brain: brain waves reveal the neurophysiological basis of musicality in human subjects". *Neuroscience Letters* 226:01-04.
- TERVANIEMI M., VAN ZUIJEN T.L. (1999). "Methodologies of Brain Research in Cognitive Musicology". *Journal of New Music Research* 28(3):200-208.
- THACH W. (1996). "On the specific role of the cerebellum in motor learning and cognition: Clues from PET activation and lesion studies in man". *Behavioral and Brain Sciences* 19:411-431. Apud Penhume, Zatorre, Evans (1998).
- THACH W., GOODKIN H., KEATING J. (1992). "The cerebellum and the adaptive coordination of movement". *Annual Review of Neuroscience* 15:403-442. Apud Penhume, Zatorre, Evans (1998).
- THAGARD P. (1996). "Cognitive Science". *Stanford Encyclopedia of Philosophy*; online <http://plato.stanford.edu/entries/cognitive-science/> (citado em 05/01/2003).
- THOMAS D.A. (1995). *Music and the Origins of Language*. Cambridge UK: Cambridge University Press.
- THURLIN L. (s.d.). "Reader's Guide in Cognitive Science". IN *Cognitive Science Archive*; documento online <http://www.helsinki.fi/hum/kognitiotiede/archive.html>.
- TODD N.P.A., O'BOYLE D.J., LEE C.S. (1999). "A Sensory-Motor Theory of Rhythm, Time Perception and Beat Induction". *Journal of New Music Research* 28(1):05-28.
- TODD P.M. (1989A). "A connectionist approach to algorithmic composition". *Computer Music Journal* 13(4):27-43; also IN TODD P.M., LOY G.; (1990); *Music and Connectionism*; Cambridge MASS: MIT Press; pp 173-189.
- TODD P.M. (1989B). "Review: KOHONEN, A self-learning musical grammar, or 'Associative memory of the second kind'". *Neural Network Review* 03:114-116. Apud Griffith (s.d.).
- TODD P.M., LOY D.G. (ORGS.). (1990). *Music and Connectionism*. Cambridge MASS: MIT Press; ALSO IN *Computer Music Journal* 13(3,4).
- TOLBERT E. (1992). "Theories of Meaning and Music Cognition: An Ethnomusicological Approach". *World of Music* 34(3):007-021. Apud DeWitts (s.d.a); Moisala (1995).

- TOLSTOI L.N. (1950). **Sonata a Kreutzer**. Pôlnoie sobráine sotchiniênii. Apud Vygotsky (1999).
- TOOP R. (1983). "New music and neuropsychological research: can they meet?". IN CLYNES M. (ORG.); **Music, Mind and Brain: The Neuropsychology of Music**; New York: Plenum; pp 388-395.
- TREHUB S.E. (1991). "The listening skills of infants and young children". IN TIGHE T.J., DOWLING W.J. (ORGS.); **Psychology and Music: the understanding of Melody and Rhythm**; London: Lawrence Erlbaum. Apud Cross (1999a).
- TREHUB S.E. (1997). "The origins of music perception and cognition: a developmental perspective". IN DELIÈGE I., SLOBODA J.A. (ORGS.); **Perception and cognition of music**; Hove: Psychology Pres; pp 103-128. Apud Dalla Bella, Peretz, Rousseau, Gosselin (2001).
- TREVARTHEN C. (1980). "The foundations of intersubjectivity: development of interpersonal and cooperative understanding in infants". IN OLSON D. (ORG.); **The social foundation of language and thought**; New York: Norton. Apud Cross (1999a).
- TURING A. (1936). "On Computable Numbers, with an Application to the Entscheidungsproblem". *Proceedings of the London Mathematical Society* 42:230-265. Apud Dupuy (1996); Searle (1990); Seifert (1992).
- TURING A. (1950). "Computing Machinery and Intelligence". *Mind* 59:433-460. Apud Dupuy (1996); Searle (1990); Seifert (1992).
- TURNER M., FAUCONNIER G. (1999). "A Mechanism of Creativity". *Poetics Today* 20(3): 397-418; ALSO AS "Life on Mars: Language and the Instruments of Invention"; IN WHEELER R. (ORG.); **The Workings of Language**; Westport CONN: Praeger; pp 181-200; (online <http://www.wam.umd.edu/~mturn/>; citado em 24/01/2003).
- ULRICH W. (1977). "The analysis and synthesis of jazz by computer". IN KAUFMANN W. (ORG.); **Proceedings of the Fifth International Joint Conference on Artificial Intelligence vol 2**; Los Altos CA: William. Apud Hörnel (s.d.).
- UNYK A.M., TREHUB S.E., TRAINOR L.J., SCHELLEUBERG E.G. (1992). "Lullabies and simplicity: a cross-cultural perspective". *Psychology of Music* 20. Apud DeWitts (s.d.b); Weinberger (1995).
- VALLACHER R., NOWAK A. (ORGS.). (1993). **Dynamical Systems in Social Psychology**. New York: Academic Press. Apud van Gelder (1999).
- VAN GELDER T.J. (1996). "Wooden iron? Husserlian phenomenology meets cognitive science". *The Electronic Journal of Analytic Philosophy* 4; online <http://www.ulib.iupui.edu/subjectareas/psychology/eljournals.html> (citado em 13/01/2003).
- VAN GELDER T.J. (1999). "Dynamic approaches to cognition". IN WILSON R., KEIL F. (ORGS.); **The MIT Encyclopedia of Cognitive Sciences**; Cambridge MASS: MIT Press; pp 244-246; (online <http://www.arts.unimelb.edu.au/~tgelder/Publications.html>; citado em 13/01/2003).

- VAN GELDER T.J. (2001). **"Beyond the mind-body problem"**. IN JOHNSON D., ERNELING C. (EDS); **Mind as a Scientific Object: Between Brain and Culture**; New York: Oxford University Press; (online <http://www.arts.unimelb.edu.au/~tgelder/Publications.html>; citado em 13/01/2003).
- VAN LANCKER D., FROMKIN V. (1973). **"Hemispheric specialization for pitch and tone: eviodence from Thai"**. *Journal of Phonetics* 1:101-109. Apud Zatorre (1993).
- VANECHOUTTE M., SKOYLES J.R. (1998). **"The memetic origin of language: modern human as musical primates"**. *Journal of Memetics - Evolutionary Models of Information Transmission* 02; online http://jom-emit.cfpm.org/1998/vol2/vanechoutte_m&skoyles_jr.html (citado em 13/01/2003).
- VARELA F.J. (1996). **"Neurophenomenology: A methodological remedy for the hard problem"**. *Journal of Consciousness Studies* 3(4):330-349 (online <http://www.geocities.com/complexidade/enativa.html>; citado em 13/01/2003).
- VARELA F.J., SHEAR J. (S.D.). **"First-person Methodologies: What, Why, How?"**. Documento online http://www.ccr.jussieu.fr/varela/human_consciousness/JCSCHAP.htm (citado em 13/01/2003).
- VAUGHN K. (1992). **"Experimental Ethnomusicology: A Perceptual Basis for Jairazbhoy's Circle of that"**. *World of Music* 34(3):099-119.
- VELMANS M. (1996). **"Goodbye to Reductionism"**. IN HAMEROFF S., KASZNIAC A., SCOTT A. (EDS); **Toward a Science of Consciousness: The Second Tucson Discussions and Debates**; Cambridge MASS: MIT Press; pp 45-52; (1998); (online <http://cogprints.soton.ac.uk/documents/disk0/00/00/02/44/cog00000244-00/velmans7.html>; citado em 13/01/2003).
- VYGOTSKY L.S. (1934). **Pensamento e linguagem**. São Paulo: Martins Fontes; (1987).
- VYGOTSKY L.S. (1978). **Mind in Society: The Development of Higher Psychological Processes**. Cambridge MASS: Harvard University Press. Apud Murphy (1997); Albano (1986).
- VYGOTSKY L.S. (1999). **Psicologia da Arte**. São Paulo: Martins Fontes; also IN Cambridge MASS: MIT Press; (1978).
- WASSERMAN K. (RESP.). (2001). **Roboser web site**. Documento online <http://www.roboser.com> (citado em 24/01/2003).
- WEBER M. (1911). **Os Fundamentos Racionais e Sociológicos da Música**. São Paulo; (1995). Apud Zampronha (1995).
- WEGNER U. (1993). **"Cognitive Aspects of amadinda Xylophone Music From Buganda: Inherent Patterns Reconsidered"**. *Ethnomusicology* 37(2):201-241. Apud DeWitts (s.d.a); Leman (1999b).
- WEINBERG I.R., VAN WYK C.P. (S.D.). **"An Integrative Neurological Model Of Consciousness: the case for quantum-determinism"**. Documento online <http://www.wellness.org.za/html1/articles/a-conc.html> (citado em 13/01/2003)

- WEINBERGER N.M. (1998). "Brain, behavior, biology and Music: some research findings and their implications for educational policy". *Arts Education Policy Review* 99(3):28-36 (online <http://www.encyclopedia.com/html/r1/rhythm-b.asp>; citado em 24/01/2003).
- WEINBERGER N.M. (1999). "Music Research at the Turn of the Millenium". *MuSICA* 6(3); online <http://www.musica.uci.edu/index.html> (citado em 13/01/2003).
- WEINBERGER N.M. (2000A). "What the brain tell us about music". *MuSICA* 7(3); online <http://www.musica.uci.edu/index.html> (citado em 13/01/2003).
- WEINBERGER N.M. (2000B). "Musical brain - special area discovered for reading music scores". *MuSICA - Music & Science Information Computer Archive* 07(1); online <http://www.musica.uci.edu/index.html> (citado em 13/01/2003).
- WEINBERGER N.M. (ORG.). (S.D.). *MuSICA - Music & Science Information Computer Archive*. Documento online <http://www.musica.uci.edu/index.html> (citado em 13/01/2003).
- WERNICKE C. (1874). *Der Aphasische Symptomen-komplex*. Breslau POL: Cohen & Weigert. Apud Françoço (1986); Morato (2000a); Morato (1995); Auroux (1994); Coudry (1988).
- WERTHEIMER M. (1923). "Laws of Organization in Perceptual Forms". Translation IN ELLIS W.; *A source book of Gestalt Psychology*; Londres: Routledge & Kegan Paul; pp 71-88; also IN GREEN D. (ORG.); *Classics in the History of Psychology*; online <http://psychclassics.asu.edu/Wertheimer/Forms/forms.htm> (citado em 13/01/2003).
- WIERZBICKA A. (1994). "Emotion, language, and cultural scripts". IN KITAYAMA S., MARKUS H.R. (ORGS.); *Emotion and Culture: Empirical Studies of Mutual Influence*; Washington: American Psychological Association; pp 133-196. Apud Bamberg (s.d.); Reviewed in Ashida (2001).
- WIERZBICKA A. (1995). "Emotion and facial expression: A semantic perspective". *Culture and Psychology* 1:227-258. Apud Bamberg (s.d.).
- WILDGEN W. (S.D.). "From Lullus to Cognitive Semantics: The Evolution of a Theory of Semantic Fields". *Paidea - Philosophy and Cognitive Science*; online <http://www.bu.edu/wcp/Papers/Cogn/CognWild.htm> (citado em 13/01/2003).
- WINOGRAD T. (1968). "Linguistics and the computer analysis of tonal harmony". *Journal of Music Theory* 12(1):02-49; also IN SCHWANAUER S.M., LEVITT D.A. (ORGS.); *Machine models of music*; Cambridge MASS: MIT Press; (1993).
- WITTGENSTEIN L. (1921). *Tratado lógico-filosófico*. Lisboa: Fundação Calouste Gulbenkian; (1987). Apud Dias (1998); Carmelo (s.d.); Scruton (1982).
- WITTGENSTEIN L. (1953). *Investigações filosóficas*. Lisboa: Fundação Calouste Gulbenkian; (1987).
- WRIGHT J.J., LILEY D.T.J. (1996). "Dynamics of the brain at global and microscopic scales: Neural networks and the EEG". *Behavioral and Brain Sciences* 19. Apud van Gelder (1999).
- WUNDT W. (1896). *Outlines of Psychology*. Chicago: The University of Chicago Press / Thoemmes Press; (1998). Apud Leman (1999a); McNally (s.d.).

- YAKO M. (1997). "The Hierarchical Structure Of Time And Meter". *Computer Music Journal* 21(1):47-57.
- YOUNG J. (1999). "The cognitive value of music". *Journal of Aesthetics and Art Criticism* 57(1):42-54.
- ZAMPRONHA E. (1995). "Representação Musical como um Processo de Co-determinação". VIII Encontro Anual da Associação Nacional de Pesquisa e Pós Graduação em Música (ANPPOM), João Pessoa ; online <http://www.musica.ufmg.br/anppom/anais/anais8/muscompairel4.htm> (citado em 13/01/2003).
- ZAMPRONHA E. (s.d.). "Non-Linear Timbers And Perceptual Instability". Documento online <http://www.itaucultural.org.br/invencao/papers/zampronha.htm> (citado em 13/01/2003).
- ZATORRE R.J. (1988). "Pitch perception of complex tones and human temporal-lobe function". *Journal of Acoustical Society of America* 084:566-572. Apud Parncutt (1998); Samson (1999); Weinberger (1994b); Zatorre (1999); Blood, Zatorre, Evans, Bermudez (1999).
- ZATORRE R.J. (1993). "On the representation of multiple languages in the brain: old problems and new directions". *Brain And Language* 36(1):127-148.
- ZATORRE R.J. (1999). "Brain Imaging Studies of Musical Perception and Musical Imagery". *Journal of New Music Research* 28(3):229-236.
- ZATORRE R.J., EVANS A., MEYER E., HALPERN A., PERRY D. (1996). "Hearing in the mind's ear: a PET investigation of musical imagery and perception". *Journal of Cognitive Neuroscience* 08:29-46. Apud Leman (1999a); Zatorre(1999).
- ZAWIDZKI T. (2002). "Fodor, Jerry A.". IN *Dictionary of Philosophy of Mind*; online <http://ascc.artsci.wustl.edu/~philos/MindDict/fodor.html> (citado em 13/01/2003)
- ZBIKOWSKI L.M. (1998). "Metaphor and Music Theory: Reflections from Cognitive Science". *Music Theory online* 4(1); online <http://www.societymusictheory.org/mto/issues/mto.98.4.1/mto.98.4.1.zbikowski.html> (citado em 24/01/2003).
- ZOPPI FONTANA M.M. (1991). "Signo ideológico versus interação comunicativa: o social e o ideológico nas teorias da linguagem". *Cadernos CEDAE* 24:44-50.
- ZURCHER P. (1996). "The Path of the Ant". *ESCOM Newsletter* 09; online <http://musicweb.hmt-hannover.de/escom/english/Newsletter/NL9e/ZurcherE.html> (citado em 24/01/2003).

Marcelo Mello



REFLEXÕES
LINGÜÍSTICAS
SOBRE

COGNIÇÃO MUSICAL