

SUMMARY

The present work proposes an epistemological inquiry concerning the conceptual bases of the set of contemporary scientific researches that can be comprised in a generic field called “musical cognition”. It is presented a definition of the term, and also a more broad landscape in which lay the state-of-art of cognitive sciences — from which much of what can be considered as musical cognition is constituted today. An initial start can be presented in a specifically linguistic problem — the so-called *musical metaphor*, or the disseminated and ambiguous comparison between music and language, as defined by MORAES (1991) —, and that defines also a search for possible manifestations of a musical metaphor (of a spread comparison between music and language) in the scientific formulations of articles about the relations between music and human cognition.

Thereby, Linguistics, as an independent discipline of the human knowledge, is found first as an epistemological model to the leader paradigms in musical cognition. For each field of application of cognitive sciences principles in music, it could be possible indicate a musical metaphor, involving music and language.

At the same time, the implications of a specifically linguistic model to cognitive processes, for the most part of the times, may bring to antagonist conclusions about the proper notion of cognition, and its relations with verbal language. Thus, and apart “cognitive” (cognitivist) comparisons between music and language, Linguistics could also represents a paradigm of opposition to the methods and concepts used in musical cognition (and also to a dominant musical metaphor). Several notions about the contextual, intersubjective, enunciative and discursive characters from the linguistic process, which appear associated to a new paradigm such as that, can originate an interdependent relationship between language, brain and cognition, in the theoretical constitution of a pragmatic-discursive Neurolinguistics (COUDRY 1988; MORATO 1995; MORATO 1999).

To the end, a pragmatic-discursive perspective about language and cognition allows to glimpse conceptual, methodological and grammatical consequences, to the content of musical cognition’s studies as much as in the dimension of their implications theoretical, social, artistic and ethical, modifying again the possibilities of a relation with Linguistics — after all, as a tool of theoretical analysis (epistemological, or simply ideological) of scientific formulations.