

Color Figure 14.4

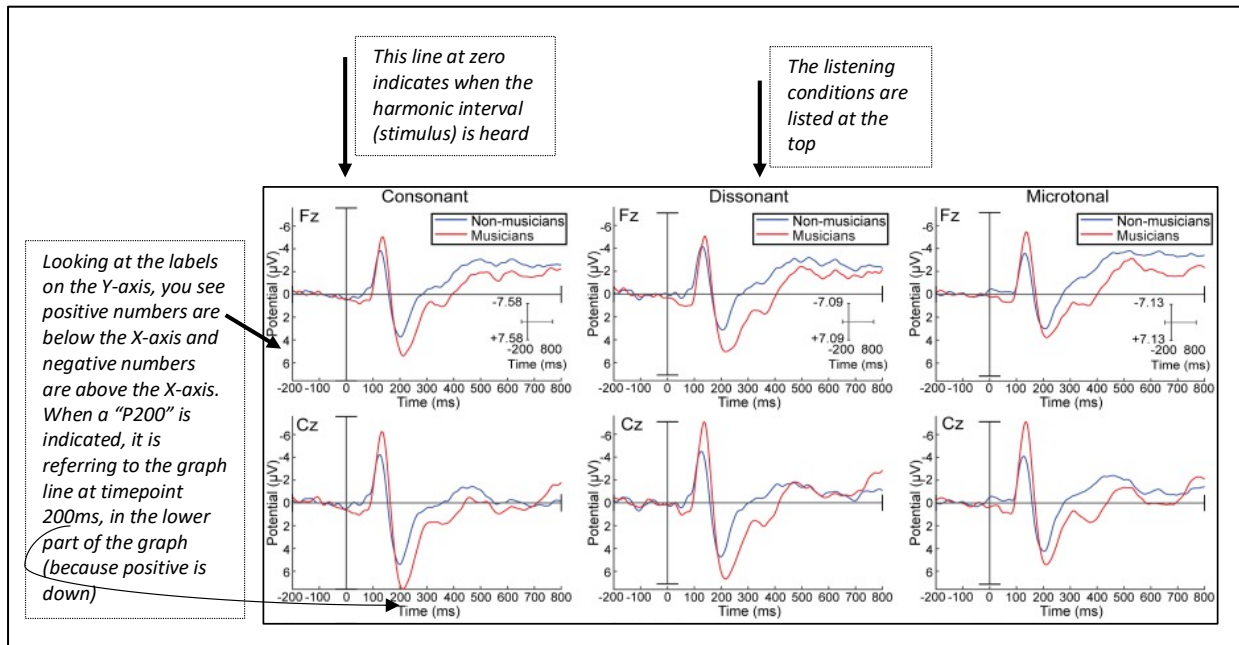


Figure 14.4. Averaged ERPs (event-related potentials) for Musicians and Nonmusicians Listening to Consonant, Dissonant, and Microtonal Intervals (Bailes et al., 2015, Fig.32, p.11). Adult musician and nonmusicians listened to piano timbre of consonant (octave, P4, P5), dissonant (m2, M2, 4+, m7, M7), and microtonal (quarter tones) intervals. Behavioral results indicated **nonmusicians (blue lines)** tended to rate dissonant and microtonal intervals similarly for liking and roughness, while **musicians (red lines)** preferred dissonant intervals to microtonal intervals. In neurological results, EEG data showed overall stronger neural activity for consonant intervals, and some differences by musicians and for dissonant and microtonal intervals.

Source

Bailes, F., Dean, R. T., & Broughton, M. C. (2015). How different are our perceptions of equal-tempered and microtonal intervals? A behavioural and EEG survey. *PLoS ONE*, 10(8).

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