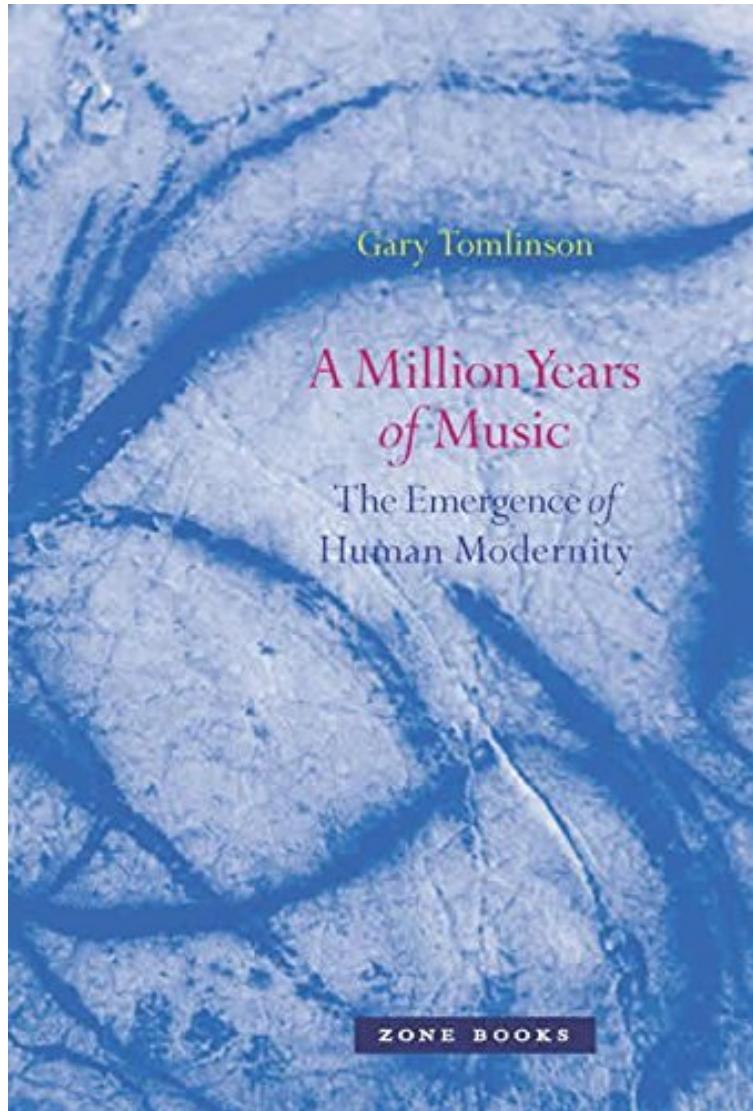


(Pdf free) A Million Years of Music

A Million Years of Music

Gary Tomlinson

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Gary Tomlinson : A Million Years of Music before purchasing it in order to gage whether or not it would be worth my time, and all praised A Million Years of Music:

0 of 5 people found the following review helpful. Five StarsBy Michael MeguidErudite discussion. Magnificent2 of 2 people found the following review helpful. Thought-provoking and worth your timeBy CustomerCrossposted from my review on Goodreads:This book's subtitle really should be the title. It's much less about music and much more about the general emergence of human modernity, which the author wishes to dive into in order to describe the emergence of music. As an undergraduate, the book was challenging but also quite clear and relatively understandable. He presents his ideas well, typically defines his terms in a clear manner, and does not assume a large amount of outside knowledge

for most of the book except when he gets a little excited when discussing other peoples' work. I personally felt like his model was a little too emergent-ist, though I did like the way he thinks. 0 of 0 people found the following review helpful. An evolutionary journey worth taking and reflecting upon

By Montague Whitsel

When I started reading this book, I was expecting an evolutionary history of music, and while it is that, it is also much more; a great overview of human evolution and the interplay between music, the human brain and 'mind' in our species. I think Tomlinson's book is a great follow up to Levitin's "This is Your Brain on Music" (2006) for anyone trying to understand the nature of music. While Levitin's book is set within an evolutionary framework, it focuses primarily on the ways in which our modern brain, our physical senses and our nervous system are affected by music, how they are shaped by musical experiences, from the womb to old age, and how the brain and music have 'co-evolved.' Tomlinson is much more focused on the evolutionary history of our species and how music has developed in concert with our physical evolution. In this book, you will read about our human and proto-human ancestors and the evidence to-date for how music may have evolved over the last million years. Levitin (2006) gives the reader a deep understanding of our psychological predisposition for music and explores why we like the music we like and how we come to understand and appreciate music, Tomlinson's book lends itself to a deep history of music in context with our species' evolution. The book is expertly multidisciplinary and makes for a fascinating read. I had a wonderful time on the journey that is "A Million Years of Music." Just don't expect to read about music on every page. *This Is Your Brain on Music: The Science of a Human Obsession* By Daniel J. Levitin

What is the origin of music? In the last few decades this centuries-old puzzle has been reinvigorated by new archaeological evidence and developments in the fields of cognitive science, linguistics, and evolutionary theory. In this path-breaking book, renowned musicologist Gary Tomlinson draws from these areas to construct a new narrative for the emergence of human music. Starting at a period of human prehistory long before *Homo sapiens* or music existed, Tomlinson describes the incremental attainments that, by changing the communication and society of prehuman species, laid the foundation for musical behaviors in more recent times. He traces in Neandertals and early *sapiens* the accumulation and development of these capacities, and he details their coalescence into modern musical behavior across the last hundred millennia. But *A Million Years of Music* is not about music alone. Tomlinson builds a model of human evolution that revises our understanding of the interaction of biology and culture across evolutionary time-scales, challenging and enriching current models of our deep history. As he tells his story, he draws in other emerging human traits: language, symbolism, a metaphysical imagination and the ritual it gives rise to, complex social structure, and the use of advanced technologies. Tomlinson's model of evolution allows him to account for much of what makes us a unique species in the world today and provides a new way of understanding the appearance of humanity in its modern form.

Music's role in the development of the human capacity for abstract thinking is persuasively traced through an original and virtuosic interdisciplinary narrative. (Ingrid Monson, Quincy Jones Professor of African American Music, Harvard University) To have modern philosophical conundrums about music traced back to their aboriginal origins is simply breathtaking, and Tomlinson crosses disciplines with such deep knowledge of so many, and such fearlessness, as to give new meaning to the idea of intellectual synergy (Carolyn Abbate, Paul and Catherine Buttenwieser University Professor, Harvard University) This brilliant book offers the most convincing argument I have seen for how music came to be. If the model of biocultural coevolution proposed here is right, the explanation for music lies not in a simple adaptationist logic -- that it was 'good' for us in some way. Instead, music arises from a beautiful spiraling dance between culture and biology extending across the deep history of humanity. In developing this complex and compelling argument, Tomlinson synthesizes a literature that spans both science and the humanities. *A Million Years of Music* is a model for how scholarship in the twenty-first century can be done. (Daniel Lord Smail, author of *On Deep History and the Brain*) About the Author Gary Tomlinson is John Hay Whitney Professor of Music and Humanities at Yale University, where he directs the Whitney Humanities Center. His books include *Music in Renaissance Magic: Toward a Historiography of Others*; *Metaphysical Song: An Essay on Opera*; and *The Singing of the New World: Indigenous Voice in the Era of European Contact*.