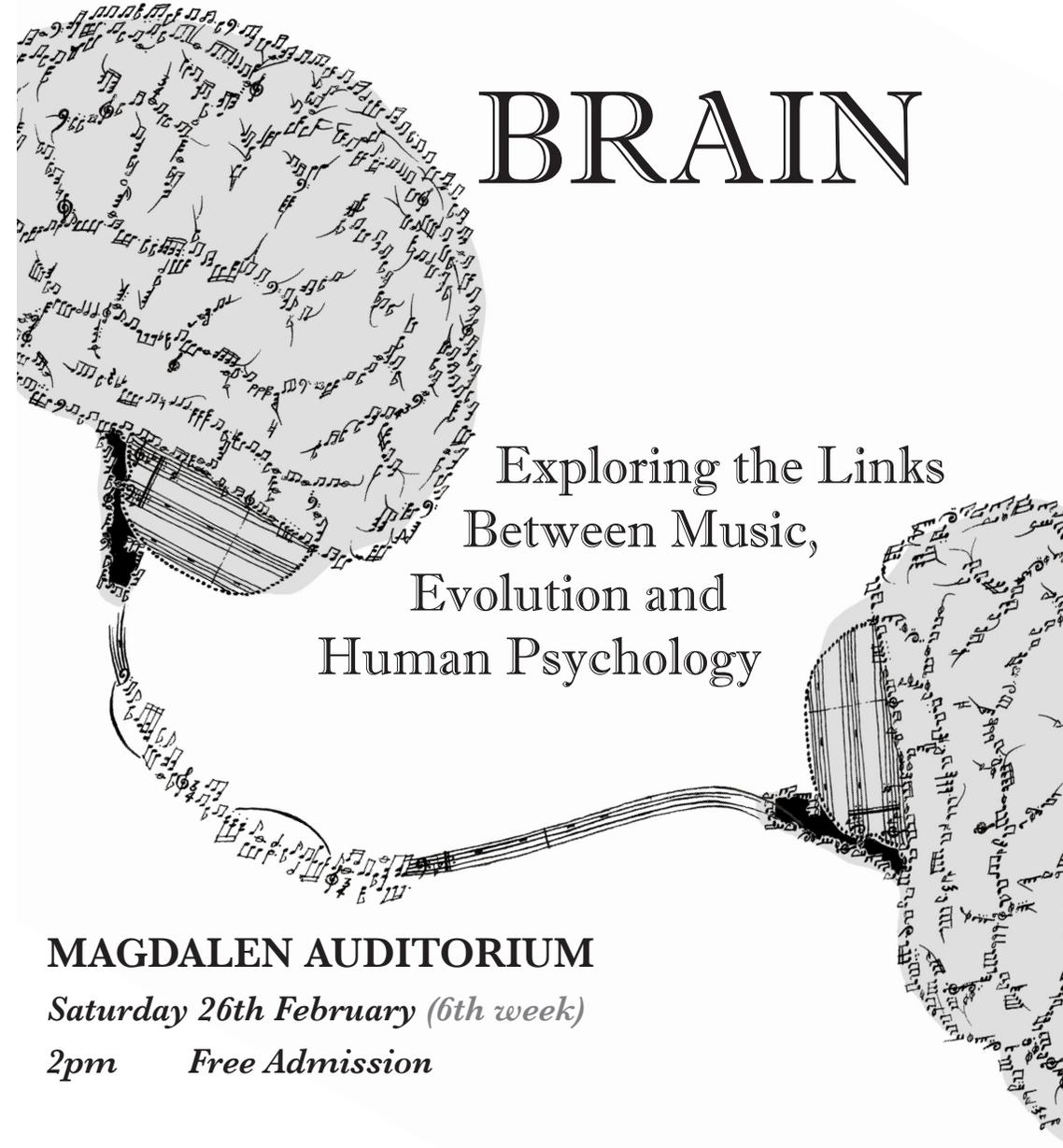


Human Sciences Symposium 2011



# THE MUSICAL BRAIN



Exploring the Links  
Between Music,  
Evolution and  
Human Psychology

**MAGDALEN AUDITORIUM**

*Saturday 26th February (6th week)*

*2pm Free Admission*

# SPEAKERS

*Thank you for coming to the  
2011 Human Sciences Symposium*

## ORDER OF EVENTS

*The event will be chaired by Human Sciences undergraduates:  
Matthew Ball and Elena Denaro*

- 2.10 Welcome and Introduction
- 2.15 **Presentation by Dr. Iain Morley**
- 2.40 Short question period
- 2.45 **Presentation by Dr. Ian Cross**
- 3.10 Short question period
- 3.15 Break for tea and biscuits
- 3.35 **Presentation by Professor Adam Ockelford**
- 4.00 Short question period
- 4.05 **Open discussion**
- 5.00 Finish

*All are welcome to join us for drinks afterwards in the reception, courtesy of the Human Sciences Society*

### **Dr. Iain Morley**

#### ***Music and its evolutionary context: a human scientist's approach***

Iain Morley is a lecturer in Paleoanthropology and Human Sciences at Oxford University. He was previously a research fellow at Darwin College, Cambridge, and was awarded a Wenner-Gren Foundation Hunt Post-Doctoral Fellowship. He has published widely on Palaeolithic archaeology and the evolutionary origins of musical, ritual and religious behaviours. As well as having published articles and contributed chapters in volumes of collected works, he is the co-editor of three books, and the author of a forthcoming book entitled *'The Prehistory of Music: The evolutionary origins and archaeology of human musical behaviours'*. As a field archaeologist, he has excavated at prehistoric and classical archaeology sites in Britain, Croatia, Czechia, Libya, Italy and Greece.

### **Dr. Ian Cross**

#### ***Music as part of the human communicative toolkit***

Ian Cross is the director of the Centre for Music and Science at Cambridge University. He studied classical guitar and earned diplomas in performance and teaching from the Royal Academy of Music and the Royal College of Music. Since 1980, he has been involved in experimental investigations of the perception of tonal structures as well as of the role of culture and formal education in shaping musical cognition. He has explored the general limits and constraints on scientific accounts of music and is particularly involved in research into the relation between music and evolutionary theory. He is the author of over a hundred papers and book chapters, and is co-editor of the forthcoming book, *'Language and Music as Cognitive Systems'*. He once received an offer to join the Bay City Rollers, though he politely declined.

### **Professor Adam Ockelford**

#### ***The impact of Exceptional Early Cognitive Environments (EECEs) on musical development: case studies of blind and autistic children***

Adam Ockelford is a Professor of Music at Rochampton University. A composer, performer, teacher and researcher, he originally trained as a musician at the Royal Academy in the 1970s. His research interests include music psychology, education, theory and aesthetics. In particular, his research has focused on 'musical savants' - children who develop exceptional abilities despite having special educational needs. He is the author of *'In the Key of Genius: The Extraordinary Life of Derek Paravicini'* and *'Music: Cracking the Code'*. He is also the chair of Soundabout, an Oxfordshire-based charity that supports music provision for children and young people with complex needs; and founder of The AMBER Trust, a charity that supports visually impaired children in their pursuit of music.