

Research Index

Notes on Sources | RESONANCE: Why Music Moves Us | Ron K. Miller

This guide is aligned to the current manuscript: three parts and Chapters 1-28. It is not a complete bibliography; it points reviewers toward the primary sources behind the book's most consequential factual and scientific claims. Where the manuscript treats findings as preliminary, contested, interpretive, or personal report, that qualification is retained here.

CHAPTER 1: WHAT WE CARRY

- Frisson and neural connectivity: Sachs, M.E. et al. (2016). *Social Cognitive and Affective Neuroscience*, 11(6), 884-891. The manuscript identifies this as influential but small and treats it as preliminary rather than definitive.
- Dopamine and musical anticipation: Salimpoor, V.N. et al. (2011). *Nature Neuroscience*, 14(2), 257-262.

CHAPTER 2: THE COMPULSION

- Infant consonance preference: Trainor, L.J. & Heinmiller, B.M. (1998). *Infant Behavior and Development*, 21(1), 77-88.
- Infant musical predispositions and lullaby regulation: Trehub, S.E. (2001). *Annals of the New York Academy of Sciences*, 930, 1-16; Loewy, J. et al. (2013). *Pediatrics*, 131(5), 902-918.
- Jazz improvisation and flow: Limb, C.J. & Braun, A.R. (2008). *PLOS ONE*, 3(2), e1679; Csikszentmihalyi, M. (1990). *Flow*.

CHAPTER 3: WHO YOU WERE WHEN THE MUSIC PLAYED

- Memory reconsolidation and emotional re-encoding: Nader, K., Schafe, G.E., & Le Doux, J.E. (2000). *Nature*, 406(6797), 722-726. The musical-memory application is presented as author interpretation.
- Musical identity across age: Bonneville-Roussy, A. et al. (2013). *Journal of Personality and Social Psychology*, 105(4), 703-717.

CHAPTER 4: WHAT REMAINS

- Music-evoked autobiographical memory: Janata, P. (2009). *Cerebral Cortex*, 19(11), 2579-2594.
- Clive Wearing: Wearing, D. (2005). *Forever Today*; BBC documentaries *Equinox: Prisoner of Consciousness* and *The Man with the 7-Second Memory*; Sacks, O. (2007). *Musophilia*.
- Melodic Intonation Therapy and personalized music in dementia care: Zumbansen, A. et al. (2014). *Frontiers in Neurology*, 5, 7; Sisti, A. et al. (2024). *American Journal of Geriatric Psychiatry*, 32(3), 300-311.
- Prenatal melody exposure: Partanen, E. et al. (2013). *PLoS ONE*, 8(10), e78946.

CHAPTER 5: THE SAME SONG

- Choir synchronization and heart-rate variability: Vickhoff, B. et al. (2013). *Frontiers in Psychology*, 4, 334.
- Entrainment and early instruments: Clayton, M. et al. (2005). *European Meetings in Ethnomusicology*, 11, 1-82; Conard, N.J. et al. (2009). *Nature*, 460(7256), 737-740.

CHAPTER 6: WALK-UP MUSIC

- Arkansas walk-up music: Razorbacks seasonal playlists and Dave Van Horn press comments/interviews.
- Ricky Vaughn, Mason Miller, and Mariano Rivera examples are sourced in the manuscript notes from Major League II, The Athletic/MLB.com/ESPN reporting, the National Baseball Hall of Fame, and Rivera's *The Closer*.

CHAPTER 7: THE INSTRUMENT YOU ARE

- Synesthesia and chromesthesia are documented under Chapter 17 sources; the author's color-to-sound mappings are personal report.
- Song and instrument examples are treated as interpretive cases: Howard Jones, John Mayer, the Beatles, Neutral Milk Hotel, and George Jones.

CHAPTER 8: THE GASP

- Musical anhedonia: Mas-Herrero, E. et al. (2013). *Music Perception*, 31(2), 118-138; Martinez-Molina, N. et al. (2016). *PNAS*, 113(46), E7337-E7345.
- Beat deafness: Phillips-Silver, J. et al. (2011). *Neuropsychologia*, 49(5), 961-969.

CHAPTER 9: THE ARCHITECTURE OF AWE

- Psychology of awe: Keltner, D. & Haidt, J. (2003). *Cognition and Emotion*, 17(2), 297-314.
- Acoustic architecture examples: Lubman on Chichen Itza; Declercq et al. on Epidaurus; Waller on cave acoustics, as identified in the manuscript notes.

CHAPTER 10: NOTES IN A LARGER SCORE

- Cross-cultural universals and cultural variation: Savage, P.E. et al. (2015). PNAS, 112(29), 8987-8992; McDermott, J.H. et al. (2016). Nature, 535(7613), 547-550.
- Missing fundamental and speech-harmonic intervals: Schouten (1940); Plack (2014); Gill, K.Z. & Purves, D. (2009). PLOS ONE, 4(12), e8144.

CHAPTER 11: CREATION AS PARTICIPATION

- Songwriting/conduit examples: Miles, B. (1997). Paul McCartney: Many Years from Now; Solomon, M. (1998). Beethoven; Richards, K. (2010). Life; The Beatles: Get Back (2021).
- Grateful Dead and Garcia sources include Jackson, B. (1999). Garcia: An American Life and published interviews identified in the manuscript notes.

CHAPTER 12: THE ART FORM THAT DIES

- The chapter develops its temporal-architecture argument through musical examples, memoir, and interpretive analysis rather than new controlled research claims.
- Chris Thile, Not All Who Wander Are Lost, and Beethoven's Ninth Symphony function as interpretive cases.

CHAPTER 13: GHOST NOTES

- Silence and musical structure: Cage, J. (1952). 4'33"; Japanese ma as aesthetic principle; Jeff Porcaro's Rosanna shuffle; Butch Vig interviews on Garbage's Supervixen.
- Biblical silence reference: 1 Kings 19:11-13, treated as literary and structural analogy rather than hidden music theory.

CHAPTER 14: WHO SINGS

- Congenital amusia prevalence: Peretz, I. & Vuvan, D.T. (2017). European Journal of Human Genetics, 25(5), 625-630.
- Music and distress in 1 Samuel: 1 Samuel 16:14-23; the clinical cross-reference to Hole et al. (2015) is the author's framing.

CHAPTER 15: THE HIGH LONESOME

- Dolly Parton sources include Dolly Parton's America, The Bobby Bones Show, and Parton, D. (2020). Songteller.
- Sturgill Simpson sources include Metamodern Sounds in Country Music coverage and his 2014 NPR Fresh Air interview with Terry Gross.
- Appalachian fiddle sources include Alburger (1983), Wells (2003), and Goertzen (2008).

CHAPTER 16: EVERYTHING VIBRATES

- Ronan the sea lion: Cook, P. et al. (2013). Journal of Comparative Psychology, 127(1), 1-16.
- Birdsong, goldfish discrimination, and whale-song transmission: Bolhuis & Moorman (2015); Shinozuka, Ono, & Watanabe (2013); Noad et al. (2000).

CHAPTER 17: SYNESTHESIA AND THE CROSSED WIRES

- Synesthesia overview: Ward, J. (2013). *Annual Review of Psychology*, 64, 49-75.
- Chromesthesia and prevalence: Cytowic & Eagleman (2009). *Wednesday Is Indigo Blue*; Simner, J. et al. (2006). *Perception*, 35(8), 1024-1033.
- The chapter's color-to-sound and spatial-time descriptions are explicitly personal report.

CHAPTER 18: MUSIC IN THE DARK

- Psilocybin-assisted therapy and music: Grob, C.S. et al. (2011). *Archives of General Psychiatry*, 68(1), 71-78; Richards, W.A. (2015). *Sacred Knowledge*.
- Johns Hopkins/NYU clinical context: Griffiths, R.R. et al. (2016). *Journal of Psychopharmacology*, 30(12), 1181-1197; Barrett, F.S. et al. (2017). *Psychopharmacology*, 234(6), 823-830.

CHAPTER 19: FREQUENCY AS MEDICINE

- Rhythmic auditory stimulation and Parkinson's disease: Thaut, M.H. et al. (1996). *Movement Disorders*, 11(2), 193-200.
- 40Hz stimulation and Alzheimer's pathology: Iaccarino, H.F. et al. (2016). *Nature*, 540(7632), 230-235; the manuscript states this is mouse data and that human benefit remains under study.
- Postoperative pain and opioid use: Hole, J. et al. (2015). *The Lancet*, 386(10004), 1659-1671.
- Histotripsy and focused ultrasound: Xu, Z. et al. (2021). *International Journal of Hyperthermia*, 38(1), 561-575; Rezai, A.R. et al. (2024). *NEJM*, 390(1), 55-62; Chang, J.W. et al. (2025). *Journal of Neurosurgery*.

CHAPTER 20: NATURE FREESTYLES

- Absolute pitch: Takeuchi & Hulse (1993). *Psychological Bulletin*, 113(2), 345-361; Saffran & Griepentrog (2001). *Developmental Psychology*, 37(1), 74-85.
- Plant bioacoustics and leaf-vibration response: Gagliano, M. et al. (2012). *Trends in Plant Science*, 17(6), 323-325; Appel & Cocroft (2014). *Oecologia*, 175(4), 1257-1266.
- Absolute pitch and tonal-language exposure: Deutsch, D. et al. (2006). *Journal of the Acoustical Society of America*, 119(2), 719-722.

CHAPTER 21: THE COST OF RECEPTION

- Brian Wilson: Wilson, B. (2016). *I Am Brian Wilson*; Carlin, P.A. (2006). *Catch a Wave*; Leaf, D. (1978). *The Beach Boys and the California Myth*.
- Myasthenia gravis background: Gilhus, N.E. (2016). *New England Journal of Medicine*, 375(26), 2570-2581.
- Daniel Johnston, Trent Reznor, and ADHD/music preference are sourced in the manuscript notes from published interviews, documentaries, and Kour & Basu (2023).

CHAPTER 22: A BOLT FROM THE BLUE

- Tony Cicoria and sudden musical obsession: Sacks, O. (2007). *Musicophilia*, Chapter 1.
- Ravel, Williams syndrome, and musical hallucinations draw on Musicophilia, Amaducci et al. (2002), Levitin & Bellugi (2006), and Davenport et al. (2022).

CHAPTER 23: THE ARCHITECTURE OF A HIT

- Repetition, preference, expectation, and commercial success: Margulis (2014); Huron (2006); Pereira et al. (2011); Nunes et al. (2015).
- Spotify/streaming figures and hit-song examples are attributed in the manuscript notes to platform metrics, Billboard/Chartmetric reporting, and official record-company releases.

CHAPTER 24: WHAT STAYS IN THE ROOM

- Sufjan Stevens, Illinois and Carrie & Lowell: sources include Ryan Dombal's 2015 Pitchfork interview and Robin Hilton's 2025 NPR All Songs Considered conversation.
- The harmonic and arrangement analysis is identified in the manuscript notes as the author's reading of the recordings.

CHAPTER 25: WHEN THE SONG LEAVES THE ROOM

- Pearl Jam, James Murphy, Trent Reznor, Phil Elverum, and Leonard Cohen examples are sourced in the manuscript notes from Pearl Jam Twenty, DFA/Capitol liner notes, published interviews, and Light (2012).
- Catharsis and expressive writing research: Bushman (1999, 2002); Pennebaker & Beall (1986); Pennebaker (2018).

CHAPTER 26: THE LAST SONG YOU HEAR

- Grief and physical pain: Eisenberger, N.I. (2012). Nature Reviews Neuroscience, 13(6), 421-434.
- Group singing, oxytocin, heartbeat synchronization, continuing bonds, and collective mourning: Keeler et al. (2015); Vickhoff et al. (2013); Klass, Silverman, & Nickman (1996); Ehrenreich (2006).
- Warren Zevon sources include The Wind, Crystal Zevon (2007), the October 30, 2002 Letterman episode, and VH1 documentary materials.

CHAPTER 27: THE SWEET SPOT

- 1/f structure in music: Voss & Clarke (1975); Levitin, Chordia, & Menon (2012).
- Self-organized criticality, cosmic microwave background sonification, Schumann resonance, and cultural variation in consonance: Bak (1996); Hu & White (2004); Schumann (1952); McDermott et al. (2016).

CHAPTER 28: ACROSS THE UNIVERSE

- NASA transmission of Across the Universe: NASA Jet Propulsion Laboratory press release, February 4, 2008.
- Teen Age Message and Cosmic Call: Zaitsev, A.L. (2006). Messaging to Extra-Terrestrial Intelligence.
- Kepler and data sonification in astronomy: Kepler (1619). Harmonices Mundi; Zanella, R. et al. (2022). Nature Astronomy, 6, 1241-1248.

Full chapter-by-chapter notes and source links: resonance-book.com/interact