***The dock in model of musical culture – universals and cultural specifics in musical communication***

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It has long been debated which aspects of music perception are universal and which are developed only after exposure to a specific musical culture. Here, I propose a model which is aimed at illustrating how different human musical cultures intersect and “dock in” to a set of musical features that are universally perceived, while also displaying culturally acquired specifics. This model is informed by my previous music-ethnological studies with individuals naïve to Western music from the Mafa ethnic group in the mandara mountain range in northern Cameroon, addressing the processing of different musical semiotical categories.