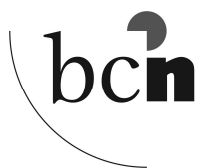


Prosodic Processes in Language and Music

Maartje Schreuder

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Promotor: Prof. dr. J. Koster

Copromotor: Dr. D.G. Gilbers

Beoordelingscommissie: Prof. dr. J. Hoeksema
Prof. dr. C. Gussenhoven
Prof. dr. P. Hagoort

Preface

Many people have helped me to finish this thesis. First of all I am indebted to my supervisor Dicky Gilbers. Throughout this dissertation, I speak of 'we'. That is not because I have some double personality which allows me to do all the work in collaboration, but because Dicky was so enthusiastic about the project that we did all the experiments together. The main chapters are based on papers we wrote together for conference proceedings, books, and journals. This collaboration with Dicky always was very motivating and pleasant. I will never forget the conferences we visited together, especially the fun we had trying to find our way in Vienna, and through the subterranean corridors in the castle in Imatra, Finland. Music has always been the central theme in our conversations, though we rarely agreed about the question what real music is. Well, we learnt to appreciate each others musical choices. I persuaded him to open his ears to classical music with real cellos, and he, for his part, convinced me that the 60s and 70s produced many beautiful songs. The differences in our musical appreciation have found their way into the various musical examples in this dissertation. For all that, and for the time he invested in supervising me, I owe him a lot. So Dicky: thank you!

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