

JOHN A. SLOBODA

# **The Musical Mind**

The Cognitive Psychology  
of Music



OXFORD SCIENCE PUBLICATIONS

# The Musical Mind The Cognitive Psychology Of Music

**Simon Frith**



## **The Musical Mind The Cognitive Psychology Of Music:**

*The Musical Mind* John A. Sloboda, 1985 What are the mental processes involved in listening to performing and composing music What is involved in understanding a piece of music How are such skills acquired Questions such as these form the basis of the cognitive psychology of music The author addresses these questions by surveying the growing experimental literature on the subject The author does not simply review existing research but takes a critical look at what has been achieved in the subject introducing such topics as composition and musical skill in non literate cultures He draws freely on his own knowledge and experience as a practicing musician as well as a psychologist to provide an overview that is scholarly and also accessible to the general reader From publisher s description **Exploring the Musical Mind** John Sloboda, 2005 Brings together in one volume important material from various hard to locate sources giving the reader access to a body of work from one of the founders of music psychology Complements and updates Sloboda s *The musical mind*

**The Musical Mind** John A. Sloboda, 1987 **The Musical Mind** John A. Sloboda, 1989 Discovering the Musical Mind Jeanne Bamberger, 2013-04 Following her distinguished earlier career as a concert pianist and later as a music theorist Jeanne Bamberger conducted countless case studies analysing musical development and creativity within the classroom environment Discovering the musical mind draws together these classic studies and offers the chance to revisit and reconsider some of the conclusions she drew at the time **The Psychology of Music** Diana Deutsch, 1999 On interpreting musical phenomena in terms of mental function Reflections on the Musical Mind Jay Schulkin, 2013-07-28 What s so special about music We experience it internally yet at the same time it is highly social Music engages our cognitive affective and sensory systems We use music to communicate with one another and even with other species the things that we cannot express through language Music is both ancient and ever evolving Without music our world is missing something essential In Reflections on the Musical Mind Jay Schulkin offers a social and behavioral neuroscientific explanation of why music matters His aim is not to provide a grand unifying theory Instead the book guides the reader through the relevant scientific evidence that links neuroscience music and meaning Schulkin considers how music evolved in humans and birds how music is experienced in relation to aesthetics and mathematics the role of memory in musical expression the role of music in child and social development and the embodied experience of music through dance He concludes with reflections on music and well being Reflections on the Musical Mind is a unique and valuable tour through the current research on the neuroscience of music **Handbook of Emotions** Michael Lewis, Jeannette M. Haviland-Jones, Lisa Feldman Barrett, 2010-11-03 Widely regarded as the standard reference in the field this handbook comprehensively examines all aspects of emotion and its role in human behavior The editors and contributors are foremost authorities who describe major theories findings methods and applications The volume addresses the interface of emotional processes with biology child development social behavior personality cognition and physical and mental health Also presented are state of the science perspectives on fear anger

shame disgust positive emotions sadness and other distinct emotions Illustrations include seven color plates *The Oxford Handbook of Music Psychology* Susan Hallam, Ian Cross, Michael Thaut, 2016-01-14 The second edition of The Oxford Handbook of Music Psychology updates the original landmark text and provides a comprehensive review of the latest developments in this fast growing area of research Covering both experimental and theoretical perspectives each of the 11 sections is edited by an internationally recognised authority in the area The first ten parts present chapters that focus on specific areas of music psychology the origins and functions of music music perception responses to music music and the brain musical development learning musical skills musical performance composition and improvisation the role of music in everyday life and music therapy In each part authors critically review the literature highlight current issues and explore possibilities for the future The final part examines how in recent years the study of music psychology has broadened to include a range of other disciplines It considers the way that research has developed in relation to technological advances and points the direction for further development in the field With contributions from internationally recognised experts across 55 chapters it is an essential resource for students and researchers in psychology and musicology

**Discovering the Musical Mind** Jeanne Shapiro Bamberger, 2013 Throughout her long and distinguished career Jeanne Bamberger conducted countless case studies analysing musical development and creativity within the classroom environment

Discovering the Musical Mind draws together these classic studies and offers the chance to revisit and reconsider some of the conclusions she drew at the time Reflections on the Musical Mind Jay Schulkin, 2013-07-28 What is so special about music We experience it internally yet at the same time it is highly social Music engages our cognitive affective and sensory systems We use music to communicate with one another and even with other species the things that we cannot express through language Music is both ancient and ever evolving Without music our world is missing something essential In Reflections on the Musical Mind Jay Schulkin offers a social and behavioral neuroscientific explanation of why music matters His aim is not to provide a grand unifying theory Instead the book guides the reader through the relevant scientific evidence that links neuroscience music and meaning Schulkin considers how music evolved in humans and birds how music is experienced in relation to aesthetics and mathematics the role of memory in musical expression the role of music in child and social development and the embodied experience of music through dance He concludes with reflections on music and well being Reflections on the Musical Mind is a unique and valuable tour through the current research on the neuroscience of music

Musical Identities Raymond A. R. MacDonald, David J Hargreaves, Dorothy Miell, 2002-07-18 Music is a tremendously powerful channel through which people develop their personal and social identities Music is used to communicate emotions thoughts political statements social relationships and physical expressions But just as language can mediate the construction and negotiation of developing identities so music can also be a means of communication through which aspects of people's identities are constructed Music can have a profound influence on our developing sense of identity

our values and our beliefs whether from rock music classical music or jazz Different research studies in social and developmental psychology are beginning to chart the various ways in which these processes occur and this is the first book to examine the relationship between music and identity The first section focuses on Developing Musical Identities and deals with the ways in which individuals involved in musical participation develop personal identities that are intrinsically musical Chapters include The self identity of young musicians Musical identities and the school environment and Personal identity and music a family perspective The second section deals with Developing Identities Through Music and contains chapters on Gender identity and music National identity and music and Music as a catalyst for changing personal identity This is the first book to deal with musical identity from a psychological perspective and will be fascinating and important reading for postgraduate and research psychologists in social developmental and music psychology The book will also appeal to those within the applied fields of health and educational psychology music education and music therapy

**PSYCHOLOGICAL FOUNDATIONS OF MUSICAL BEHAVIOR** Rudolf E. Radocy, J. David Boyle, 2012-09-01 The fifth edition of Psychological Foundations of Musical Behavior appears at a time of continuing worldwide anxiety and turmoil We have learned a lot about human musical behavior and we have some understanding of how music can meet diverse human needs In this exceptional new edition the authors have elected to continue a one volume coverage of a broad array of topics guided by three criteria The text is comprehensive in its coverage of diverse areas comprising music psychology it is comprehensible to the reader and it is contemporary in its inclusion of information gathered in recent years Chapter organization recognizes the traditional and more contemporary domains with special emphases on psychoacoustics musical preference learning and the psychological foundations of rhythm melody and harmony Following the introductory preview chapter the text examines diverse views of why people have music and considers music's functions for individuals its social values and its importance as a cultural phenomenon Functional music and music as a therapeutic tool is discussed including descriptions and relationships involving psychoacoustical phenomena giving considerable attention to perception judgment measurement and physical and psychophysical events Rhythmic behaviors and what is involved in producing and responding to rhythms are explored The organization of horizontal and vertical pitch tonality scales and value judgments as well as related pedagogical issues are also considered The basic aspects of musical performance improvisation composition existing musical preferences and tastes approaches to studying the affective response to music with particular emphasis on developments in psychological aesthetics are examined The text closely relates the development and prediction of musical ability music learning as a form of human learning and music abnormalities concluding with speculation regarding future research directions The authors offer their latest review of aspects of human musical behavior with profound recognition of music's enduring values

**On Repeat** Elizabeth Hellmuth Margulis, 2014 On Repeat offers an in depth inquiry into music's repetitive nature Drawing on a diverse array of fields it sheds light on a range of issues from repetition's use as a compositional tool to its role in

characterizing our behavior as listeners and considers related implications for repetition in language learning and communication

**Oxford Handbook of Music Psychology** Susan Hallam, Ian Cross, Michael Thaut, 2009 The Oxford Handbook of Music Psychology is the definitive comprehensive and authoritative text on this burgeoning field With contributions from over 50 experts in the field the range and depth of coverage is unequalled It will be an essential resource for students and researchers in psychology

**Learning in a Musical Key** Lisa M. Hess, 2011-09-15 Learning in a Musical Key examines the multidimensional problem of the relationship between music and theological education Lisa Hess argues that in a delightful and baffling way musical learning has the potential to significantly alter and inform our conception of the nature and process of theological learning In exploring this exciting intersection of musical learning and theological training Hess asks two probing questions First What does learning from music in a performative mode require Classical modes of theological education often founder on a dichotomy between theologically musical and educational discourses It is extremely difficult for many to see how the perceived nonmusical learn from music Is musicality a universally human potential In exploring this question Hess turns to the music learning theory of Edwin Gordon which explores music's unique mode of teaching learning its primarily aural/oral mode This challenge leads to the study's second question How does a theologian in the disciplinary sense integrate a performative mode into critical discourse Tracking the critical movements of this problem Hess provides an inherited transformational logic as a feasible path for integrating a performative mode into multidimensional learning This approach emerges as a distinctly relational embodied multidimensional and non-correlational performative mode theology that breaks new ground in the contemporary theological landscape As an implicitly trinitarian method rooted in the relationality of God this non-correlational method offers a practical theological contribution to the discipline of Christian spirituality newly claimed here as a discipline of transformative teaching learning through the highly contextualized and self-implicated scholar into relationally formed communities and ultimately into the world

**A Developing Discourse in Music Education** Keith Swanwick, 2015-08-14 In the World Library of Educationalists series international experts compile career-long collections of what they judge to be their finest pieces extracts from books key articles salient research findings major theoretical and practical contributions so the world can read them in a single manageable volume Readers will be able to follow the themes and strands and see how their work contributes to the development of the field Since the publication of *A Basis for Music Education* in 1979 Keith Swanwick has continued to be a major influence on the theory and practice of music education The international appeal of his insights into the fundamentals of music and music education is recognised in invitations from more than twenty countries to give Key Note presentations conduct workshops and advise as a consultant These include such diverse places as Kazakhstan Colombia Iceland and Papua New Guinea During 1998 he was Visiting Professor University of Washington In this collection Swanwick brings together 12 of his key writings to present an overview of the development of his own work and of the field of music education The text

allows the reader to consider Swanwick's approach to music education and how it is characterised by a concern for musical and to some extent wider artistic processes shaped by his experience as a teacher and performing musician in a variety of settings and also by the influences of philosophers psychologists and sociologists **Taking Popular Music Seriously** Simon Frith, 2017-07-05 As a sociologist Simon Frith takes the starting point that music is the result of the play of social forces whether as an idea an experience or an activity The essays in this important collection address these forces recognising that music is an effect of a continuous process of negotiation dispute and agreement between the individual actors who make up a music world The emphasis is always on discourse on the way in which people talk and write about music and the part this plays in the social construction of musical meaning and value The collection includes nineteen essays some of which have had a major impact on the field along with an autobiographical introduction **The Musical Playground** Kathryn

Marsh, 2009-01-21 The Musical Playground is a new and fascinating account of the musical play of school aged children Based on fifteen years of ethnomusicological field research in urban and rural school playgrounds around the globe Kathryn Marsh provides unique insights into children's musical playground activities across a comprehensive scope of social cultural and national contexts With a sophisticated synthesis of ethnomusicological and music education approaches Marsh examines sung and chanted games singing and dance routines associated with popular music and sports chants and more improvised and spontaneous chants taunts and rhythmic movements The book's index of more than 300 game genres is a valuable reference to readers in the field of children's folklore providing a unique map of game distribution across an array of cultures and geographical locations On the companion website readers will be able to view on streamed video field recordings of children's musical play throughout the wide range of locations and cultures that form the core of Marsh's study allowing them to better understand the music movement and textual characteristics of musical games and interactions Copious notated musical examples throughout the book and the website demonstrate characteristics of game genres children's generative practices and reflections of cultural influences on game practice and valuable practical recommendations are made for developing pedagogies which reflect more child centred and less Eurocentric views of children's play musical learning and musical creativity Marsh brings readers to playgrounds in Australia Norway the USA the United Kingdom and Korea offering them an important and innovative study of how children transmit maintain and transform the games of the playground The Musical Playground will appeal to practitioners and researchers in music education ethnomusicology and folklore **The Power of Music** Susan Hallam, Evangelos Himonides, 2022-07-11 Building on her earlier work The Power of Music A Research Synthesis of the Impact of Actively Making Music on the Intellectual Social and Personal Development of Children and Young People this volume by Susan Hallam and Evangelos Himonides is an important new resource in the field of music education practice and psychology A well signposted text with helpful subheadings The Power of Music An

Exploration of the Evidence gathers and synthesises research in neuroscience psychology and education to develop our

understanding of the effects of listening to and actively making music Its chapters address music s relationship with literacy and numeracy transferable skills its impact on social cohesion and personal wellbeing as well as the roles that music plays in our everyday lives Considering evidence from large population samples to individual case studies and across age groups the authors also pose important methodological questions to the research community The Power of Music defends qualitative research against a requirement for randomised control trials that can obscure the diverse and often fraught contexts in which people of all ages and backgrounds are exposed to and engage with music This magnificent and comprehensive volume allows the evidence about the power of music to speak for itself thus providing an essential directory for those researching music education and its social personal and cognitive impact across human ages and experiences



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