

JOHN A. SLOBODA

The Musical Mind

**The Cognitive Psychology
of Music**



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Musical Mind The Cognitive Psychology Of Music

John A. Sloboda



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 *The Musical Mind* John A. Sloboda, 1987

The Musical Mind John A. Sloboda, 1989 *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* **Discovering the musical mind** Jeanne Bamberger, 2013-10-10 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 the results of which were published in important scientific journals *Discovering musical mind* draws together in one source these classic studies offering the chance to revisit and reconsider some of her conclusions Reviewing the data in light of current theories of cognitive development she discusses how some of the conclusions she drew stand up to scrutiny whilst in other cases anomalies turn out to have greater significance than expected The book is a collection of Bamberger s papers from 1975 to 2011 It includes her first study of Beethoven s original fingerings her beginning work with children s invented notations close observations and analysis of children in the Laboratory for Making Things studies of musically gifted children and the emergent musical development of students in elementary secondary school and university undergraduate and graduate studies The observations and research lead to the development of an interactive computer based music environment that uses her pragmatic theory of musical development as the basis for a project oriented program for teaching and learning Unlike other collections the book is both interdisciplinary and strongly practical It brings together and integrates Bamberger s background in music theory research in music perception and music education performance cognitive development artificial intelligence and procedural music composition Her multi faceted approach to music theory and music pedagogy is guided throughout by her commitment to an understanding and respect for an individual s natural creative musical intelligence This natural competence becomes the formative ground on which to help people of all ages build an ever growing understanding and engagement with the evolving structures of the world s music Bringing together a body of research currently scattered across a range of journals or simply no longer available the book will make fascinating reading for those in the fields of musical developmental and educational psychology **The Psychology of Music** Diana

Deutsch,1999 On interpreting musical phenomena in terms of mental function **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 **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 **Music and the Mind** Irène Deliège,Jane Davidson,John A.

Sloboda,2011-02-17 Music and the Mind brings together an outstanding international team of authorities from the fields of music and psychology to celebrate the life and work of John Sloboda In addition the book reviews and takes stock of where the field of music psychology stands 25 years after Sloboda s classic work The Musical Mind first appeared **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 *Actualité Des Universaux Musicaux* Jean-Luc Leroy,2013

Musical Imaginations David Hargreaves,Dorothy Miell,Raymond MacDonald,2012 Musical imagination and creativity are amongst the most abstract and complex aspects of musical behaviour though until recently they have been difficult to subject to empirical enquiry However music psychology and some allied disciplines have now developed both theoretically and methodologically to the point where some of these topics are now firmly within our grasp The study of creativity and imagination is growing rapidly in disciplines including psychology sociology neuroscience and education The inter and multidisciplinary study of music and developments in music psychology in particular mean that studies of musical imagination and creativity in action are now distinctly possible *Musical Imaginations* is a wide ranging multidisciplinary review of the latest theory and research on musical creativity performance and perception by some of the most eminent scholars in their respective disciplines The topics addressed in this book include the investigation of creativity and imagination in music and emotion composition and improvisation performance and performance traditions listening strategies different musical genres and cultural belief systems socialcollaboration identity formation and the development of psychologically based strategies and interventions for the enhancement of performing musicians With creativity now a topic of significant interest this book will be valuable to all those in the fields of psychology sociology neuroscience education as well as to musicians themselves dealing with practical as well as theoretical issues in music therapy performance and education The study of creativity and imagination is growing rapidly in disciplines including psychology sociology neuroscience and education The inter and multidisciplinary study of music and developments in music psychology in particular mean that studies of musical imagination and creativity in action are now distinctly possible This book undertakes a multidisciplinary review of these developments It contains a wide range of contributions by some of the most eminent scholars in theirrespective disciplines representing a comprehensive account of the state of the art of theory and research on musical creativity performance and perception *Music and Familiarity* Elaine King,Helen M. Prior,2016-04-29 Familiarity underpins our engagement with music This book highlights theoretical and empirical considerations about familiarity from three perspectives listening musicology and performance Part I Listening addresses familiarity as it relates to listeners behaviour and responses to music specifically in regulating our choice and exposure to music on a daily basis how we get to know music through regular listening how comfortable we feel in a Western concert environment and music s efficacy as a pain reliever Part II Musicology exposes the notion of familiarity from varied stances including appreciation of music in our own and other cultures through ethnomusicology exploration of the perception of

sounds via music analysis philosophical reflection on the efficiency of communication in musicology evaluation of the impact of researchers musical experiences on their work and the influence of familiarity in music education Part III Performance focuses on the effects of familiarity in relation to different aspects of Western art and popular performance including learning and memorizing music examination of groove in popular performance exploration of the role of familiarity in shaping socio emotional behaviour between members of an ensemble and consideration about the effects of the unique type of familiarity gained by musicians through the act of performance itself

Repetition in Music Adam Ockelford,2017-07-05 This

monograph examines the place of repetition in perceived musical structure and in theories of music Following a preface and introduction there are four main chapters Theory Analysis Metatheory and Meta analysis and Cognition and Metacognition Chapter 2 Theory sets out the principles underlying the creation and cognition of musical structure developed by the author in earlier studies in the dual context of David Lewin s mathematically based theory of musical intervals and transformations and Gilles Fauconnier s concept of mental spaces which was formulated in the context of cognitive science Chapter 3 Analysis shows the theory in operation in relation to the first movement of Mozart s piano sonata K 333 It indicates how structural issues may be related to considerations of aesthetic response and musical worth through comparison with J C Bach s Sonata op 5 no 3 Chapter 4 Metatheory and Meta analysis uses the new theory to interrogate the propositions underpinning set theory and transformations offering a psychomusicological critique and potential development of for example the work of Forte Morris Isaacson and Straus This enables issues raised earlier in relation to the work of Lewin to be addressed In conclusion in Chapter 5 Cognition and Metacognition the matter of cognitive preferences and constraints is considered in relation to repetition in music which permits a final investigation of different approaches to musical analysis to be undertaken In summary by synthesising the findings of diverse earlier work in the context of the new theory it proves possible to move thinking forward on a number of fronts and to indicate potential directions for future empirical and analytical developments

The Routledge Companion to Philosophy and Music Theodore Gracyk,Andrew Kania,2011-02-14

The Routledge Companion to Philosophy and Music is an outstanding guide and reference source to the key topics subjects thinkers and debates in philosophy and music Essential reading for anyone interested in philosophy music and musicology

Kindling the Spark Joanne Haroutounian,2002-03-28 Gathering perspectives of musical talent from the psychological musical and educational fields Kindling the Spark is the only single sourcebook that defines musical talent and provides practical strategies for identifying and nurturing it Joanne Haroutounian uses her experience as teacher researcher and parent to clarify central issues concerning talent recognition and development in a way that will easily appeal to a wide audience The book describes the different stages of development in musical training including guidelines for finding a suitable teacher at different levels social and psychological aspects that impact musical training and research on talent development by ages and stages from infancy and preschool years through the teen years An important feature of the book

are sparkler exercises designed to provoke observable talent behavior in home school and studio settings The book also includes an Appendix of Resources which lists books media organizations and specialized schools that offer additional information on musical talent identification and development For music educators in both public school and private studio settings as well as for parents and their musically inclined children *Kindling the Spark* provides an invaluable summary of the research on talent and a wealth of resources for developing it

Teaching General Music Carlos R. Abril, Brent M. Gault, 2016 General music is informed by a variety of teaching approaches and methods These pedagogical frameworks guide teachers in planning and implementing instruction Established approaches to teaching general music must be understood critically examined and possibly re imagined for their potential in school and community music education programs *Teaching General Music* brings together the top scholars and practitioners in general music education to create a panoramic view of general music pedagogy and to provide critical lenses through which to view these frameworks The collection includes an examination of the most prevalent approaches to teaching general music including Dalcroze Informal Learning Interdisciplinary Kod ly Music Learning Theory Orff Schulwerk Social Constructivism and World Music Pedagogy In addition it provides critical analyses of general music and teaching systems in light of the ways children around the world experience music in their lives Rather than promoting or advocating for any single approach to teaching music this book presents the various approaches in conversation with one another Highlighting the perceived and documented benefits limits challenges and potentials of each *Teaching General Music* offers myriad lenses through which to re read re think and re practice these approaches

The Music Instinct Philip Ball, 2010-09-02 From Bach fugues to Indonesian gamelan from nursery rhymes to rock music has cast its light into every corner of human culture But why music excites such deep passions and how we make sense of musical sound at all are questions that have until recently remained unanswered Now in *The Music Instinct* award winning writer Philip Ball provides the first comprehensive accessible survey of what is known and still unknown about how music works its magic and why as much as eating and sleeping it seems indispensable to humanity Deftly weaving together the latest findings in brain science with history mathematics and philosophy *The Music Instinct* not only deepens our appreciation of the music we love but shows that we would not be ourselves without it *The Sunday Times* hailed it as a wonderful account of why music matters with Ball s passion for music evident on every page

The Evolution of Music Leonid Perlovsky, Aleksey Nikolsky, 2020-12-28 This eBook is a collection of articles from a *Frontiers Research Topic* *Frontiers Research Topics* are very popular trademarks of the *Frontiers Journals Series* they are collections of at least ten articles all centered on a particular subject With their unique mix of varied contributions from Original Research to Review Articles *Frontiers Research Topics* unify the most influential researchers the latest key findings and historical advances in a hot research area Find out more on how to host your own *Frontiers Research Topic* or contribute to one as an author by contacting the *Frontiers Editorial Office* frontiersin.org about contact

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