

CONTENTS

| | |
|--|----------------|
| <i>Preface</i> | <i>page ix</i> |
| 1 The developmental psychology of music | 1 |
| Introduction | 1 |
| The perspective of music psychology | 3 |
| The perspective of developmental psychology | 4 |
| The musical perspective | 6 |
| Psychological approaches to musical development | 10 |
| <i>The nature and scope of developmental theories</i> | 11 |
| <i>Cognitive psychology</i> | 15 |
| <i>Learning theories</i> | 18 |
| <i>Experimental aesthetics</i> | 22 |
| <i>Psychometric approaches</i> | 23 |
| <i>Social psychology</i> | 27 |
| Plan of the book | 28 |
| 2 Children's thinking and musical development | 31 |
| Piaget's theory | 32 |
| <i>Genetic epistemology</i> | 32 |
| <i>Symbolic development in the pre-operational stage</i> | 34 |
| <i>The acquisition of conservation</i> | 39 |
| <i>Evaluation of Piaget's theory</i> | 48 |
| Gardner's theory | 50 |
| The development of aesthetic appreciation | 52 |
| <i>Children's sensitivity to artistic styles</i> | 55 |

| | | |
|----------|---|------------|
| 3 | Musical development in the preschooler | 60 |
| | Early responses to sound and music | 61 |
| | <i>Responses to non-musical sounds</i> | 61 |
| | <i>Responses to musical sounds</i> | 62 |
| | The development of song | 66 |
| | <i>Infant vocalisations and early outlines of song</i> | 68 |
| | <i>Development of 'first draft' songs</i> | 75 |
| | <i>Cognitive schemes and the development of song</i> | 78 |
| | Development of rhythmic skills | 80 |
| 4 | Musical development in the schoolchild | 83 |
| | Development of melodic skills | 84 |
| | <i>Pitch discrimination</i> | 84 |
| | <i>Absolute pitch</i> | 85 |
| | <i>Acquisition of tonality</i> | 89 |
| | Development of harmonic skills | 92 |
| | Children's representation of music | 94 |
| | Environmental influences on musical development | 100 |
| | <i>Effects of practice and training</i> | 100 |
| | <i>The home and cultural environment</i> | 102 |
| 5 | Development of responses to music | 105 |
| | Scope of the field: definitions | 106 |
| | Methodological approaches | 108 |
| | Experimental aesthetics and responses to music | 110 |
| | <i>Subjective complexity and liking</i> | 116 |
| | <i>Repetition and liking</i> | 118 |
| | Dimensional studies of responses to music | 123 |
| | Archival/historical approaches | 128 |
| | Behavioural studies | 132 |
| | Psychometric studies | 135 |
| | <i>Tests of musical preference</i> | 135 |
| | <i>Individual differences in responses to music</i> | 138 |
| 6 | Creativity, personality, and musical development | 143 |
| | The concept of creativity | 144 |
| | The creative process | 146 |
| | Cognitive processes in composition and improvisation | 150 |
| | Theories of creativity | 152 |
| | <i>The behaviouristic approach</i> | 152 |
| | <i>The psychoanalytic approach</i> | 154 |
| | <i>Associative theories</i> | 155 |
| | <i>Cognitive theories</i> | 158 |

| | |
|--|-----|
| The creative person | 160 |
| <i>Musical prodigies</i> | 161 |
| <i>Personality, cognitive style, and creativity</i> | 162 |
| <i>The personalities of musicians</i> | 165 |
| The psychometric approach | 167 |
| <i>Creativity, intelligence, and educational attainment</i> | 168 |
| <i>Age and creativity</i> | 170 |
| <i>Tests of musical creativity</i> | 176 |
| 7 Social psychology and musical development | 179 |
| Theories of social influence | 180 |
| <i>The sociological perspective</i> | 180 |
| <i>Processes of social influence</i> | 182 |
| Popular culture and the development of musical taste | 184 |
| <i>The mass culture debate</i> | 184 |
| <i>School influences</i> | 188 |
| <i>Social class influences</i> | 192 |
| Experimental studies of social influence | 194 |
| <i>Prestige and propaganda</i> | 194 |
| <i>Social interaction</i> | 198 |
| Musical fashions | 203 |
| <i>Fashions in 'classical' music</i> | 203 |
| <i>Fashions in 'popular' music</i> | 207 |
| <i>Musical fashions and the preference-feedback hypothesis</i> | 209 |
| 8 Developmental psychology and music education | 213 |
| The scope of music education | 214 |
| The curriculum | 216 |
| Methods of instruction | 219 |
| <i>Behavioural approaches</i> | 219 |
| <i>Pedagogical approaches: Orff, Kodaly, and Suzuki</i> | 221 |
| <i>Programmed approaches</i> | 223 |
| Assessment and evaluation | 224 |
| Conclusion | 226 |
| <i>References</i> | 228 |
| <i>Author Index</i> | 252 |
| <i>Subject Index</i> | 258 |