

MUSIC PSYCHOLOGY AND ME**A PSICOLOGIA DA MÚSICA E EU****David J. Hargreaves⁽¹⁾***(1)Roehampton University (United Kingdom)***Email:** d.j.hargreaves@icloud.com**ID. ORCID:** 0000-0002-2726-7229**Received:** 09/10/2018**Accepted:** 17/11/2018**Published:** 13/03/2019

I was very honoured to receive a Lifetime Achievement Award from the Society for Education, Music and Psychology Research (SEMPRE) in 2017, and this has given me a chance to reflect on the 40 years or so during which I have been working in these fields. Many changes have taken place over that time - nearly all for the better. I hope it will be of interest to readers to hear my personal story, in which I will chart - in a completely rambling and intuitive but loosely chronological fashion - some of the twists and turns in my career. Some of these have been influenced by changes in music psychology itself; some by career moves; and some because I ran into significant others at different points on the journey.

1. Psychometrics, creativity, and music

I had specialized in physics, chemistry and maths at school, and decided to go on to a degree in chemistry at Durham University along with physics as a subsidiary subject. The first week of the physics course made it very clear to me that this was not a subject I wanted to pursue at university level, and so I looked around for an alternative. Psychology seemed to be an attractive possibility, although I had no idea at the time about what it was. In my first week I walked over to Kieper Terrace in Durham for an interview with Professor Frederick V. Smith, Head of the Psychology Department, who conducted it in the northern accent that he always subsequently used with me, and said I could be accepted for first year psychology. At the end of the first year (1967) I had a choice between

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specialising in either chemistry or psychology, and it was very obvious that the latter was what I wanted to do.

One powerful influence during my first year came from my good fortune in being assigned, in my first tutorial group, to John Booth Davies - who became my first psychology tutor as well as my first jazz bandleader. The Durham University Jazz group, which he led, had no pianist, and I was the best of a bad lot - and so John's job was to teach me in both areas. The first assignment he set me was either to write an essay on 'Is psychology a science?', or to learn to play a 12 bar blues in F sharp minor! John was undoubtedly a powerful influence on my thinking at that time, and his death earlier this year leaves a unique gap that will be impossible to fill. His own PhD, on which he was working at that time, involved devising tests of musical ability which were culture-fair - he attempted to do so by using statistically derived musical materials constructed from sine waves. He ingeniously set up musical analogies to Miller and Selfridge's (1950) 'statistical approximations to language' by asking participants (including myself) in different sized groups to generate the next notes in a series of sequences, thereby producing musical material with different approximations to randomness. I was able to use some of this material in some later studies of the effects of musical complexity on the development of musical likes and dislikes.

I was influenced at that time not only by John's work on constructing musical tests, but also inspired by lectures from Neil Bolton on the psychology of creativity: as a result, for my undergraduate project, I tried to devise some of my own 'measures of musical divergent thinking', which are similar in many ways to Peter Webster's later (1994) *Measures of Creative Thinking in Music*: these tests include generating melodies and rhythms from musical starting points which varied in complexity. Within the psychology of music more generally, the psychometric approach was one of the most dominant influences at that time, with the work of Rosamund Shuter-Dyson and Clive Gabriel (1981) being influential in the UK, and paralleling various American psychometric tests of musical ability, including Gordon's (1965) *Musical Ability Profile*. This psychometric dominance certainly does not continue today, although musical ability tests are still used in certain contexts, and the main changes in music psychology are documented elsewhere (eg. Hargreaves & Lamont, 2017).

Nevertheless, the psychometric approach was a powerful starting point for my own PhD (1969–1973), which was supervised by Neil Bolton, and was in three parts. The first was a large-scale factor analytic study of numerous so-called ‘creativity tests’ along with two IQ reference measures (Hargreaves & Bolton, 1972); the second was a study which looked at the effects of the testing conditions (‘game-like’ or ‘test-like’) on children’s performances (Hargreaves, 1974), and the third involved observational studies of children’s play. Overall, Neil Bolton’s supervision was important in its emphasis on the importance of theory: and this influence has stayed with me ever since.

2. Developmental psychology, cognitive psychology, social psychology, music and music education

In 1972 I was appointed to a Lectureship in adult education at the University of Leicester, and my wife Linda and I moved to the region in that year. I was very fortunate that Arthur Jones, the head of the Department of Adult Education at that time, was happy to give me less teaching and administrative work so as to allow me to finish writing my PhD, which was awarded in 1973. For the next three years I taught classes on various aspects of psychology to very varied groups of students, including daytime classes in child psychology for interested mothers, one prisoner in the maximum security wing in Leicester prison, who has subsequently become a well-known journalist, and a formidable group of 48 new students who were studying for the newly-created Certificate in Social Studies at Vaughan College, which included a large contingent of newly-recruited policemen who sat at the back. This took place in a three-hour session between 6.00 and 9:30pm on Friday evenings, and I dread to think what this experienced and varied group made of their 24-year-old tutor straight out of university! Nevertheless, my feeling was that having taught that class for a whole year as an inexperienced ‘rookie’, I was prepared for more or less anything as far as teaching was concerned. Although I learnt a lot about teaching during my three years in adult education, I realized that a career in adult education was not for me, and so I applied for and was

appointed to a Lectureship in the Psychology Department at Leicester in 1975.

When I arrived in the Psychology Department, which by then was headed by Wladyslaw Sluckin, I was given the job of teaching developmental psychology to all three undergraduate years, which meant that I was able to design an integrated course across them all. My first year course was called 'Basic issues', and dealt with the main theoretical approaches to the discipline, as well as with issues such as gender differences, language, social class and IQ, and attachment and separation. The second year course, 'Socialization', dealt with infant socialization, play and creativity, moral development, and parenting practices. In the third year, perhaps still under the influence of Neil Bolton, I focused on Piaget's theory and its numerous critics. At that time, in the mid-1970s, Piaget's stage theory and its theoretical basis were under considerable empirical investigation by various British psychologists including Tom Bower (studies of object permanence in infancy), Margaret Donaldson, and Peter Bryant, both of whose well-known books on the transition from the preoperational to the concrete operational stage appeared round about that time (Bryant, 1974; Donaldson, 1978).

My own research shifted from its psychometric emphasis towards more developmental topics, and I looked in particular at gender roles, and at children's art and drawings. Another very important influence on my developmental thinking was the birth of my two sons Jon and Tom in 1978 and 1980 respectively, from whom I collected a wealth of experience and material (with their permission) which I was able to incorporate into my lectures and writing. It was round about this time that I came to the simple and straightforward realisation that my powerful practical interest in music – I was playing in various local jazz groups at the time - and my academic interests in child development could be brought together by studying children's musical development: and this started me on the road to writing my first authored book *The developmental psychology of music*, which was published in 1986 (Hargreaves, 1986a).

My activities as a jazz musician and composer were probably at their peak during this time, and our group *Inner Ear* appeared on BBC TV, as well as backing guest soloists including Harry Beckett, Dick Heckstall-Smith, Henry Lowther, Art Themen, Alan Skidmore

and Don Rendell. I also began to bring some music and jazz into my teaching, giving several workshops and recitals on jazz improvisation. My other main musical interest at the time was playing the organ for church services, which I continue to this day.

Experimental aesthetics, likes and dislikes

At that time I was also invited by Wladyslaw Sluckin and Andrew Colman to join them in the work of the Leicester Aesthetics Research Group, whose focus was on the relationship between familiarity and liking for numerous different objects. It took me a while to realise that this interest essentially stemmed from Wladyslaw's own famous research on imprinting and animal learning - what was the relationship between exposure and attraction, and how might it originate?

As a result of this welcome nudge I started to develop some research on liking for music as part of the work of the group, as well as developing my interest in experimental aesthetics, and in particular Berlyne's psychobiological theory. An important part of this was the inverted-U hypothesis of the relationship between liking and arousal, such that people are seen as having maximum liking for stimuli of intermediate arousal potential, and lower levels of liking for those with very low or high levels. Our own research sought to translate 'arousal potential' into measurable variables including familiarity, orderliness, and cultural significance, and the Aesthetics Research Group received financial support from the Economic and Social Research Council (ESRC) between 1983-5. This led to a series of studies on development and change in everyday likes and dislikes, which looked at words, names, clothing styles, and other everyday objects, as well as music.

Developmental psychology and music education in an international context

All of these strands began to come together in my book, which represents quite well my current view of the field at the time, in my late 30s. Looking back at the contents of the book, I see that the main theoretical approaches on which I focused were based on cognitive and cognitive-developmental (i.e. Piagetian) psychology, learning theories, experimental aesthetics, psychometrics, and social psychology. I reviewed the fairly underdeveloped field of musical

development in two of the book's chapters, and included one chapter on studies of liking and preference, one on personality and creativity, and another on social psychology and musical development. I was also strongly influenced at this time by John Sloboda's book *The musical mind* (Sloboda, 1985), which appeared one year before my own was published. His book contained a chapter on musical development, which I read with great trepidation before continuing my own work - and I'm glad to say that it reinforced rather than redirected my own approach. John's continuing work on applying this cognitive approach to performance, musical memory, composition and other quintessentially musical topics has remained a continuing source of inspiration and reference for my own writing and research.

The final chapter of my book, 'Developmental psychology and music education', was partly stimulated by discussions which were taking part at that time in the Society for Research in Psychology of Music and Music Education (SRPMME, which later became SEMPRE), about the fractious relationship between music education and music psychology. There was a clear gulf between the research psychologists who attended the meetings of the society, with their interests in experimental design, and relatively atomistic studies of musical elements such as tones and chords, and the music education fraternity, who were much more interested in holistic musical materials and their use in real-life classrooms. An article I wrote at the time (Hargreaves, 1986b) summarised the main elements of this debate, and was widely cited. Some years later I also charted the history of this relationship in an article with Nigel Marshall and Adrian North (Hargreaves, Marshall & North, 2003), concluding that some reconciliation was taking place: 'whilst it may still be too soon to say that the relationship between music psychology and music education has come of age, there are undoubted signs of a blossoming teenage romance!' (p.161).

My own contribution to this debate was simply to point out that the developmental psychology of music ought to be able to provide a theoretical foundation for music education practice, and I hoped that the contents of my book might provide a guide as to how this might be achieved. Three decades later it appears that the gulf between the two disciplines is indeed much narrower than it was in 1986: empirical psychologists now can and do take on real-life educational topics and work in the classroom, and music teachers

are much more likely to take account of psychological and educational theories than hitherto. In the late 1970s the activities of the International Society for Music Education (ISME)'s Research Commission had come to my notice, and I first presented a paper at one of its international conferences in 1982 (as it happens, at what was then Roehampton Institute London). This gave me a much broader perspective on what constituted music psychology and music education in other countries, especially in the USA, and made me realise that the work of music psychology - for example, in describing the course of musical development and in providing research techniques that could tackle it - had a great deal to offer, and that my own work was of equal interest in music education as in music psychology.

The ISME connection also led to a very welcome collaboration with some Swedish researchers in music education, based at the University of Gothenburg. I met Bengt Olsson at the 1990 ISME research commission meeting in Stockholm, at which he invited me to present some seminars at his University, and which ultimately led to my appointment as visiting professor there. For the first two years (1993-5) I was employed to teach in Gothenburg for two months per year, which allowed me to visit Sweden in 4 two-week periods, to teach a small, dedicated group of about ten postgraduate research students rather than my huge groups of undergraduate psychology students back in Leicester. After these first two years I maintained my connection with Gothenburg, and these links lasted for 20 years or so in all. I have gained a great deal from this, since I was able to visit different centres of research in Scandinavia, and I made some very good friends as a result. Bengt Olsson was my main contact, but I am also very pleased to have developed friendships and academic links with colleagues including Göran Folkestad, Ambjörn Hugardt, Alf Gabriëlsson, Patrik Juslin, Harald Jørgenson, and the late Bertil Sundin. This Scandinavian connection undoubtedly broadened my outlook in many ways, and I was also delighted and honoured to receive an Honorary doctorate from the University in 2004.

I continued to attend the meetings of the ISME research commission, becoming its chair in 1994-6, and have subsequently seen my work as falling somewhere in between the disciplines of psychology, education, and music, and have given many talks and

seminars around the world in all three disciplines and on all five continents. Two funded empirical projects dealt with specific applications to education. The first was a study with Maurice Galton of the School of Education at Leicester University, which investigated 'Teaching and learning in the creative arts: The assessment of aesthetic development' between 1987-1989. The establishment of the national curriculum in England in 1988, and the corresponding growth in regular assessment and testing made it clear that the the difficult question of the assessment of creative subjects was likely to be important in the future, and so our project looked at primary teachers' assessments of children's work in drawing, creative writing, and in music. This was deliberately devised as a bottom-up project rather than as a top-down project in the sense that all of the project materials came from the teachers themselves rather than from educational or psychological theory. The project enabled us to establish the main conceptual frameworks which primary teachers used to assess children's work, and to list some of the main constructs for each of the three art forms (see Hargreaves, Galton & Robinson, 1996). It is worth pointing out that this approach is very different in many ways from the psychometric approach to the assessment of creativity, from which I started out.

The second educational project arose from a Leverhulme Trust grant on 'Gender differences in educational computing in the humanities', which I directed with Ann Colley between 1991-3, and which was concerned with the question of gender and the introduction of music technology into the music classroom. Along with researcher Chris Comber, we investigated the effects of introducing computing, seen as a strongly masculine domain, into school music education, which had and still has a feminine bias. Broadly speaking, the results of that project seemed to show that technological developments had the effect of bringing more boys into school music rather than of creating greater technical and expressive opportunities for girls.

The social psychology of music

One other very significant development occurred during my final years in the Leicester University Psychology Department, which combines the personal and the theoretical. I received an application from a student who had just graduated in psychology from

Manchester University, and I could tell even from his initial phone call that this was someone special. His name was Adrian North, and he wanted to conduct some research on musical preferences, having read my book. I had no idea at the time how much impact Adrian's arrival would have on my own future work, although a key to this was the theoretical direction in which his proposed research would lead him. Broadly speaking, he was interested in pursuing a theme which had already struck me as important: to investigate the specific social and interpersonal situations in which responses to music take place. The research begun in his thesis, which was extended in subsequent decades as he became a colleague and collaborator, has looked at the effects of music on consumers and participants in many different real-life situations such as in shops, restaurants, banks, exercise classes, at work, sporting events, computer driving games, and on-hold phone lines.

From the theoretical point of view this idea of a new emphasis on the social had been neglected in music psychology, and some of Adrian's doctoral work was incorporated into the book which we jointly edited for Oxford University Press in 1997, *The social psychology of music* (Hargreaves & North, 1997). In the opening chapter of this book we used Doise's (1986) four different levels of the explanation of social influence, which might be summarised as the individual, the interpersonal, the institutional and the cultural. This gave me a new perspective with widespread implications, leading on to the concept of identity (which operated at the individual level) as being important, as well as conceiving different social-cultural situations as representing aspects of what might be called applied music psychology, a field which has subsequently developed considerably. Another research student who took part in this exploration of the social psychology of music was Mark Tarrant, who worked alongside us in developing the approach of social identity theory in this field.

Adrian's research led to numerous publications in highly prestigious journals including the *British Journal of Psychology*, *Nature*, the *Journal of Applied Social Psychology*, the *American Journal of Psychology* and many others. Apart from his prodigious energy, one of his great skills was and still is his ability to design elegant experiments which are simple in conception and yet which provide real tests of often complex theoretical ideas, and he has

gone on to a highly successful career in Western Australia as Professor and Head of the School of Psychology at Curtin University.

The Research Assessment Exercise and its effects

One problem which we both had at the time, however, was the typical view of music psychology which was held in psychology departments: when it came to competition for student grants or other resources, our domain was seen as much less important than areas such as biological psychology or neuroscience: and that was partly driven by the new emphasis in British higher education on the Research Assessment Exercise (RAE), which subsequently became the Research Excellence Framework (REF). In this exercise, each member of staff deemed to be 'research active' submitted four publications for peer appraisal, and the resulting profile across all Departments was used to determine the research component of each University's funding. The strong emphasis in psychology was on fundamental empirical research in highly prestigious scientific journals, which were perceived to be those at the 'hard' end of the spectrum in the biological sciences. Similarly, in Education, research outputs which scored highly in the RAE tended to be those from empirical psychology which was quantitative rather than qualitative in nature, as this was also perceived, rightly or wrongly, to be more scientific and influential.

The effects of the RAE upon the research directions of different universities, and the stress and impact that it had and still has on individual academics, have been the subject of a great deal of debate: there is no doubt that its effects have been significant. In my own case, since my work seemed to have as much if not more impact in the field of music education, I made the decision to move to a Department of Education in 1998. This turned out to have its cons as well as its pros! My first move to the School of Education at Durham University turned out to be a big mistake, and this led to a series of career zigzags involving Roehampton University and the Open University as well as Durham, which only eventually resolved themselves in 2005, when my career stabilised at the University of Roehampton.

3. Applied music psychology and education

Three educational projects

My research direction was undoubtedly shaped by its new grounding in departments of Education, however, and three projects in particular emerged at this time. Two of these, which ran in parallel, were underpinned by the concept of identity. The first arose from my membership of the Qualification and Curriculum Authority (QCA)'s Music Development group along with Alexandra Lamont of Keele University, who sponsored us to carry out some research on children's music in school in relation to that out of school. We carried out a questionnaire survey of approximately 1500 primary and secondary school pupils, carried out interviews with the heads and principal arts or music teachers in those schools, and in-depth focus groups with 134 of the same pupils. This generated a wealth of data, the main thrust of which was to paint a much more optimistic picture of secondary school music than was generally thought to be the case at that time (see Lamont, Hargreaves, Marshall, & Tarrant, 2003).

The questionnaire study, for example, showed that approximately 2/3 of all children (comprising children aged between 9 and 14 years) reported enjoying class music lessons. There was also a very interesting gender effect: whereas the girls' enjoyment ratings declined steadily with age, those for boys showed a slight increase between the ages of 11 and 14. Looking in more detail at why pupils reported enjoying class music lessons showed that 'playing musical instruments' and 'singing' were the most popular activities: these are skills which enabled them to perform and compose under their own steam. Asking the pupils about their musical activities outside school supported this interpretation: what pupils seemed to like most about music in or out of school was develop the skills and confidence to 'do it for themselves': to gain ownership of and autonomy in their own music-making. My links with the QCA turned out to produce two 'special invitations': one from the Queen and Prince Philip to attend a reception to celebrate British music at Buckingham Palace, and another to a meeting chaired by the then Education secretary, David Miliband, which was hosted in Abbey Road studios - an equally iconic location for a member of the Beatles generation like me!

The second project was concerned with the identity of

trainee music teachers either as musicians or as teachers, and how this might change over their year of training: we called it the Teacher Identities in Music Education (TIME) project, which was funded by ESRC. Graham Welch, Ross Purves, Nigel Marshall and I tracked the progress of approximately 150 music teaching students from their University and conservatory courses and through into their first teaching posts, investigating the changes in their self-identities as musicians and/or teachers using questionnaire measures of musical interest and of their self-efficacy as musicians or teachers. Although the students' views of their own general effectiveness as teachers and as musicians changed very little over the period of the study, their attitudes towards music teaching and perceptions of the skills required did show some changes (see Hargreaves, Purves, Welch, & Marshall, 2007).

The third project arose from my appointment as Froebel Research Fellow at the University of Roehampton in 2002, which ultimately received financial support from what is now the Froebel Trust, over the period 2002-16. My task was to direct and encourage members of the Early Years Department to undertake a programme of research: we chose the theme of 'Ownership and autonomy in children's early learning' to reflect the contrast between Froebel's approach and that which was being adopted in the English National Curriculum at the time.

The research took place over a 12-year period and in six distinct phases. In Phases 1-3 we investigated the practices and attitudes of practitioners to the development of children's personal, social and cognitive skills in the Foundation Stage curriculum (from birth to age 5) using interviews, observations and questionnaires. Our focus narrowed in Phase 4 to the study of children's creative thinking, and to the effects of social relationships upon it: children's, parents', and practitioners' views were investigated, followed in Phase 5 by an investigation of the differences between play and learning at home and at school on these views, and in Phase 6 we investigated children's well-being. Numerous publications and other outputs emerged from this project (see eg. Fumoto et al., 2012; Hargreaves et al., 2014) and some of the researchers involved, including Hiroko Fumoto, Sue Greenfield, Jessica Pitt, Sue Robson, Vicki Rowe, and Alison Street have become prominent figures in the field of early years research.

Socio-cultural studies in music psychology

In parallel with these three research projects I was also invited by Raymond MacDonald and Dorothy Miell to organize some seminars with them which were sponsored by the British Psychological Society, the idea of which was to produce edited books, and over a ten-year period we published three of these: *Musical identities* (MacDonald, Hargreaves, & Miell 2002), *Musical communication* (Miell, MacDonald, & Hargreaves, 2005) and *Musical imaginations* (Hargreaves, Miell, & MacDonald, 2012). Following the success of the first of these in particular, we went on to co-edit *The handbook of musical identities* (MacDonald, Hargreaves, and Miell, 2017), which charted the progress that had been made in this field over the previous 15 years. All of these books represented the general move towards sociocultural psychology and towards applied topics, and this same approach was followed explicitly in *The social and the applied psychology of music* (North and Hargreaves, 2008), which arose from my continuing partnership with Adrian North, and was a completely rethought follow-up to *The social psychology of music*, which we had published a decade earlier.

(4) Multidisciplinary conclusions and the way ahead

During my last few years at Roehampton I moved on to a part-time contract, continuing to work on some of the books mentioned above, on the Froebel Research Fellowship Project, and also to further develop some of my earlier interests in the more psychological aspects of musical aesthetics. I was involved in some research with Adrian North and with Emery Schubert from the University of New South Wales, and we produced some papers investigating the role of familiarity on musical likes and dislikes. This gave rise to a theoretical approach called the affect space framework: this draws on the distinctions between emotion valence and affect valence, both of which can be either positive or negative, and that between internal and external locus of control (see Schubert, Hargreaves and North, 2014).

Another revival of an earlier interest was my research on the development of musical likes and dislikes, some of which (Hargreaves, 1982) came up with the concept of 'open-earedness', which subsequently caught on in the German research literature.

This included an empirical critique of my version of the concept by Christoph Louven (Louven, 2016), which led to some further research along with my new Roehampton colleague Arielle Bonneville-Roussy. We suggested several different theoretical explanations of 'open-earedness', and challenged Louven's interpretation (Hargreaves and Bonneville-Roussy, 2018).

By this time I had (and still have) been drawing on many of my early interests in psychology, education, and music itself in adopting a truly multidisciplinary approach. One way of drawing this together came from Alexandra Lamont's suggestion that we should jointly follow up my 1986 book *The developmental psychology of music*; this turned out to be a major task which took four years or so to accomplish, culminating in *The psychology of musical development* (Hargreaves and Lamont, 2017). This field of study was fairly underdeveloped in 1986, and the changes that had occurred in the intervening three decades meant that we needed to completely rethink the structure of the book: the content and structure of the 2017 volume is quite different from the original.

By now we have been able to identify ten distinct theoretical approaches to musical development, as compared with the three or four that appeared in the 1986 book: these include two 'developmental/stage models', those of Swanwick and Tillman (1986) and Hargreaves and Galton (1992); two 'cognitive models', namely Serafine's (1988) model of 'music as cognition' and Gordon's (2007) 'music learning theory'; the 'symbol system' approach, formulated by Harvard Project Zero (eg. Gardner, 1973); Ockelford's (2006) 'sounds of intent' model, which is based on principles derived from music theory; three approaches identifying different 'social' influences on musical development, which together put forward a far more sophisticated view of these influences than hitherto (sociocultural approaches; ecological and transactional approaches; and social cognitive approaches, based on the self); and approaches derived from the neuroscientific approach, which have emerged only in the last two decades or so.

This presents a far more detailed, complex, and multidisciplinary view of musical development than that described in the 1986 book, and provides an indication of the robust state of health of music psychology today: we argue that 'the status of music psychology in the 2010s resembles that of psycholinguistics in the

1960s.... the sophistication of the discipline has reached a new level' (p. 11). Looking ahead, Alexandra Lamont and I identified five key themes which we thought characterised the current state of the study of musical development, namely (a) the expansion and understanding of the nature of social influences; (b) the massive impact of digital technology, which has already changed the nature of people's experience of music; (c) the adoption of a truly lifespan perspective, which takes far more account of adolescence, adulthood, and old age than was possible in 1986; (d) the significance of the concepts of self and identity, which are bound up with the importance of social influences; and finally (e) the development of the many practical applications of music psychology in areas including education, healthcare, broadcasting, consumer behaviour, transport and many others. We also made three predictions for the future of the field: the first extends (b), namely that further developments in digital technology are likely to continue to transform musical experience; the second is a likely expansion of (e), ie. the further broadening of the range of applications of music psychology; and the third is the further expansion of interdisciplinary and multidisciplinary approaches, in particular those involving the neurosciences and music theory.

I finally retired in August 2017: I have continued to contribute towards and edit papers and chapters with colleagues and with my remaining and ex-research students, and am involved in a project with Antonia Zachariou and Arielle Bonneville-Roussy on the function of musical play in the development of the self. These two early career researchers represent the vitality and methodological sophistication that has developed in music psychology, and I have no doubt that they will both go on to achieve much greater things. I am fortunate to have been part of the early development of music psychology in the UK, and also to have worked with over 45 doctoral students in the course of my career, from whose varied approaches, attitudes and strengths I have benefited greatly. This work has resulted altogether in 16 books with numerous collaborators which have been translated into 16 languages. I would like to thank all of them, as well as my Roehampton colleagues, and many other friends and collaborators in the field of music, psychology and education worldwide.

Above all I would like to thank my family, all of whom have kept me going in many different ways. My two grandchildren Samuel and Rowan have kept me in touch with musical development and much else in the noughties; my son Tom has given me the benefit of his sophisticated strategic thinking on various matters, and Jon has contributed deep understanding and critical thinking about music in its many forms, as well as collaborating on some pieces of work. Finally, I am indebted to my wife Linda for her expertise on educational systems and issues world-wide, as well as for her forbearance and tolerance in numerous ways. She has always been strong and supportive in difficult times, and has acted as a willing sounding board for innumerable drafts, questions, and plans. My sincere thanks to you all.

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To know more about the author...

David J. Hargreaves

The PHD is Emeritus Professor at the University of Roehampton, London. Her has also been Visiting Professor at the University of Gothenburg, Sweden, and Adjunct Professor in the School of Psychology and Speech Pathology at Curtin University, Western Australia.

He has been Editor of *Psychology of Music*, Chair of the Research Commission of the *International Society for Music Education* (ISME), and is a Fellow of the British Psychological Society. His books, in psychology, education, the arts, and music have been translated into 16 languages, and include the *Handbook of Musical Identities* (co-edited with Raymond MacDonald and Dorothy Miell, Oxford UP, 2017), and *The Psychology of Musical Development*, co-authored with Alexandra Lamont (Cambridge UP, 2017).

David has appeared on BBC TV and radio as a jazz pianist and composer, and is organist on his local church circuit in Cambridgeshire. He has been awarded an honorary D.Phil. by the University of Gothenburg, Sweden, as well as a Lifetime Achievement Award by the Society for Education, Music and Psychology Research (SEMPRE).

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