



Seminar

TIMOTHY JUSTUS

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Associate Professor of Psychology and Cognitive Science, Pitzer College

*The Musical Mind:
From Mental Representation to
Embodied and Extended Cognition*

Tuesday, 1 June 2021, 2:15 p.m.

Due to the precautions imposed by the current Corona pandemic, the Thunberg Hall will be closed to the public until further notice.

You are therefore invited to join the seminar via Zoom instead:

<https://uu-se.zoom.us/j/61394575099>

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ABOUT TIMOTHY JUSTUS

With a background in music, psychology, and biology, Timothy Justus received a PhD in cognitive neuroscience from the University of California, Berkeley. Since 2012, Justus has taught psychology and cognitive science at Pitzer College, one of five undergraduate Claremont Colleges near Los Angeles. Justus has authored over thirty articles with central themes concerning the cognition of sound, music, and language and serves on the editorial boards of *Music Perception*, *Musicae Scientiae*, and *Auditory Perception & Cognition*.

Justus's recent scholarship has emphasized the cognition of music from an interdisciplinary perspective that combines musicology, experimental psychology, and cognitive neuroscience. Work grounded in this approach has concerned the aesthetics of musical harmony, the emotional connotations of modes and timbres, and the use of music to express meaning in film. Justus also brings a longstanding interest in psycholinguistics, having published on the mental lexicon, the brain regions that mediate language, and the cognitive/neural relationships between language and music.

At SCAS, Justus will leverage an interdisciplinary background in the humanities, behavioural sciences, and natural sciences to better understand visual art, music, literature, and film as products of human minds and cultures. This project, *Communicating Art*, takes as an additional object of study the act of theory building across the disciplines, using the arts as a microcosm.

ABSTRACT

Many theoretical shifts in the philosophy of cognitive science can be illuminated through the study of the arts. In this talk, I give an overview of the embodied, embedded, enacted, and extended mind with a focus on musical perception and performance. Such 4E perspectives claim that, at least under certain limited circumstances, mental representations and processes are dependent upon—or even constituted by—the body and/or the external world. These views stand in contrast to the standard, paradigmatic cognitive science of the mid to late twentieth century, which restricted cognitive activity to mental representations and processes entirely inside the brain. Consistent with the broader approach of my project, this talk examines concepts of embodiment and cognitive extension from an interdisciplinary perspective, drawing upon scholarship in philosophy, musicology, psychology, and neuroscience.