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In Psychology of Music: From Sound to Significance (2nd edition), the authors consider music on a broad scale, from its beginning as an acoustical signal to its Psychology of Music: From Sound to Significance - 2nd Edition - Siu-La

Psychology of Music: From Sound to Significance - 2nd ...

The Psychology of Music, Second Edition has been completely revised to bring the reader the most up-to-date information and additional subject matter, and new contributions examine all of these important developments. The book is intended as a comprehensive reference source for musicians, psychologists, and students interested in and studying this exciting psychological discipline.

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The Psychology of Music - Google Books

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Psychology of Music, Second Edition. Diana Deutsch. The aim of the psychology of music is to understand musical phenomena in terms of mental functions--to characterize the ways in which one perceives, remembers, creates, and performs music. Since the First Edition of The Psychology of Music was published the field has emerged from an interdisciplinary curiosity into a fully ramified subdiscipline of psychology due to several factors.

Psychology of Music, Second Edition | Diana Deutsch | download

The Psychology of Music, Second Edition has been completely revised to bring the reader the most up-to-date information, additional subject matter, and new contributors to incorporate all of these important variables. The book is intended as a comprehensive reference source for both musicians and psychologists.

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Psychology of Music - 2nd Edition

Abstract. The second edition of the Oxford Handbook of Music Psychology updates the original landmark text which provided a comprehensive review of the latest developments in this fast growing area of research. The second edition has 55 chapters (three more than the original edition) divided into 11 parts covering both experimental and theoretical perspectives each edited by an internationally recognized authority in the area.

Oxford Handbook of Music Psychology - Oxford Handbooks

The Psychology of Music, Second Edition has been completely revised to bring the reader the most up-to-date information, additional subject matter, and new contributors to incorporate all of these important variables. The book is intended as a comprehensive reference source for both musicians and psychologists.

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The Psychology of Music | Visual.ly

The Psychology of Music, Third Edition, is a comprehensive reference for understanding the perception, cognition, and performance of music. The first edition became the calling card for the establishment of the field, the second edition was extremely well-reviewed, and the third edition is now 80% revised, incorporating what are now standard areas of study on pitch, rhythm, scales, etc, with ...

The Psychology of Music (Cognition and Perception): Amazon ...

Music psychology in the second half of the 20th century has expanded to cover a wide array of theoretical and applied areas. From the 1960s the field grew along with cognitive science , including such research areas as music perception (particularly of pitch, rhythm, harmony, and melody), musical development and aptitude, music performance, and affective responses to music .

Music psychology - Wikipedia

The Psychology of Music, Second Edition has been completely revised to bring the reader the most up-to-date information, additional subject matter, and new contributors to incorporate all of these important variables. The book is intended as a comprehensive reference source for both musicians and psychologists.

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The Psychology of Music | ScienceDirect

Proceedings of the Second International Colloquium on the Psychology of Music, Ravello, Italy, (1992). Imitating and evaluating real and transformed musical performances. Music Perception, 10, (1993), 317-341. Generativity, mimesis and the human body in music performance.

Professor Eric Clarke Publications | Oxford University ...

The Psychology of Music draws together the diverse and scattered literature on the psychology of music. It explores the way music is processed by the listener and the performer and considers several issues that are of importance both to perceptual psychology and to contemporary music, such as the way the sound of an instrument is identified regardless of its pitch or loudness, or the types of ...

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Consistent with the tenets of positive psychology, the MUSIC model can be used to create conditions in which students can thrive by supporting their cognition (thoughts, beliefs, goals, values), affect (emotions, moods), needs, and desires.

Engaging Second Language Learners Using the MUSIC Model of ...

The Psychology of Music serves as an introduction to an interdisciplinary field in psychology, which focuses on the interpretation of music through mental function. This interpretation leads to the characterization of music through perceiving, remembering, creating, performing, and responding to music.

Amazon.com: The Psychology of Music (Cognition and ...

My Experience - MA Psychology of Music Verna Vazquez Diaz 2018-2019 Verna was offered a Latin American postgraduate award to study MA Psychology of Music at the University of Sheffield. Verna shares her experience as an

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international student in the Department of Music and how the course has helped her start a professional research career.

The Psychology of Music draws together the diverse and scattered literature on the psychology of music. It explores the way music is processed by the listener and the performer and considers several issues that are of importance both to perceptual psychology and to contemporary music, such as the way the sound of an instrument is identified regardless of its pitch or loudness, or the types of information that can be discarded in the synthetic replication of a sound without distorting perceived timbre. Comprised of 18 chapters, this book begins with a review of the classical psychoacoustical literature on tone perception, focusing on characteristics of particular relevance to music. The attributes of pitch, loudness, and timbre are examined, and a summary of research methods in psychoacoustics is presented. Subsequent chapters deal with timbre perception; the subjective effects of different sound fields; temporal aspects of music; abstract structures formed by pitch relationships in music; different tests of musical ability; and the importance of abstract structural representation in understanding how music is performed. The final chapter evaluates the

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relationship between new music and psychology. This monograph should be a valuable resource for psychologists and musicians.

The psychology of music aims to explain and understand musical behaviour and musical experience. A must read for all fans of music as a complete experience and science. Many of the earliest books, particularly those dating back to the 1900s and before, are now extremely scarce and increasingly expensive. We are republishing these classic works in affordable, high quality, modern editions, using the original text and artwork.

In *Psychology of Music: From Sound to Significance* (2nd edition), the authors consider music on a broad scale, from its beginning as an acoustical signal to its different manifestations across cultures. In their second edition, the authors apply the same richness of depth and scope that was a hallmark of the first edition of this text. In addition, having laid out the topography of the field in the original book, the second edition puts greater emphasis on linking academic learning to real-world contexts, and on including compelling topics that appeal to students' natural curiosity. Chapters have been updated with approximately 500 new citations to reflect advances in the field. The organization of the book remains the same as the first edition, while chapters have

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been updated and often expanded with new topics. 'Part I: Foundations' explores the acoustics of sound, the auditory system, and responses to music in the brain. 'Part II: The Perception and Cognition of Music' focuses on how we process pitch, melody, meter, rhythm, and musical structure. 'Part III: Development, Learning, and Performance' describes how musical capacities and skills unfold, beginning before birth and extending to the advanced and expert musician. And finally, 'Part IV: The Meaning and Significance of Music' explores social, emotional, philosophical and cultural dimensions of music and meaning. This book will be invaluable to undergraduates and postgraduate students in psychology and music, and will appeal to anyone who is interested in the vital and expanding field of psychology of music.

Examining the intersection of music, psychology, and neuroscience, *Music, Thought, and Feeling, Second Edition*, surveys the rapidly growing field of music cognition and explores its most interesting questions. Assuming minimal background in music or psychology, the book begins with an overview of the major theories on how and when music became a widespread aspect of human behavior. New to this Edition: Enhanced coverage of music therapy The most recent theory and research Improved pedagogy, including enhanced definitions of key terms

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and a reworked organization of topicsAn accompanying open-access website featuring audio samples created specifically for this text

Comprehensive introduction by noted musicologist covers physical and physiological bases of sound and hearing, elements of tone, pitch, musical ability, origins of music, psychology of music, much more.

Music in the Human Experience: An Introduction to Music Psychology, Second Edition, is geared toward music students yet incorporates other disciplines to provide an explanation for why and how we make sense of music and respond to it—cognitively, physically, and emotionally. All human societies in every corner of the globe engage in music. Taken collectively, these musical experiences are widely varied and hugely complex affairs. How did human beings come to be musical creatures? How and why do our bodies respond to music? Why do people have emotional responses to music? Music in the Human Experience seeks to understand and explain these phenomena at the core of what it means to be a human being. New to this edition: Expanded references and examples of non-Western musical styles Updated literature on philosophical and spiritual issues Brief sections on tuning systems and the acoustics of musical instruments A section on

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creativity and improvisation in the discussion of musical performance New studies in musical genetics Greatly increased usage of explanatory figures

The 2nd 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

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This book deals with the complex cognitive processes involved in understanding two "horizontal" aspects of music perception, melody and rhythm, both separately and together. Focusing on the tonal framework for pitch material in melodies, the first section provides evidence that mere exposure to music organized in a particular way is sufficient to induce the auditory system to prepare itself to receive further input conforming to the patterns already experienced. Its chapters also offer evidence concerning elaborations of those basic schemes that come about through specialized training in music. Continuing themes from the first section -- such as the hypothesis that melodies must be treated as integral wholes and not mere collections of elements -- the second section discusses the integration of melody and rhythm. In these chapters there is an underlying concern for clarifying the relation -- central to aesthetic questions -- between physical patterns of sound energy in the world and our psychological experience of them. The chapters in the third section provide excellent examples of the new, scientific literature that attempts to objectively study early musical abilities. Their data establish that infants and young children are far more perceptive and skilled appreciators of music than was thought a decade ago.

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This book provides a broad introduction to the scientific and psychological study of music, exploring how music is processed by our brains, affects us emotionally, shapes our personal and cultural identities, and can be used in therapeutic and educational contexts. Why are some people tone deaf and others musical savants? What do our musical preferences say about our personality and the culture in which we were raised? Why do certain songs remind us so strongly of particular people, places, or events? How can music be therapeutically used to help those with autism, Parkinson's, and other medical conditions? *The Science and Psychology of Music: From Beethoven at the Office to Beyoncé at the Gym* answers these and other questions. This book provides a broad and accessible introduction to the fascinating field of music psychology. Despite its name, music psychology includes a number of fields, including neuroscience, psychology, social psychology, sociology, and health. Through a collection of thematically organized chapters, readers will discover how our brains recognize elements of music, how music can affect us and shape our identities, and the many real-world applications for such information. Explores a topic that is of great interest to both psychology students and the general public through accessible and engaging content Provides a conceptual framework for readers and through a multi-

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part format allows them to focus their attention on their particular areas of interest. Furthers readers' understanding of how music can affect our wellbeing as it includes both our physical and psychological health. Reflects the subject knowledge of contributing experts in a wide variety of academic disciplines.

The psychological theory of expectation that David Huron proposes in *Sweet Anticipation* grew out of the author's experimental efforts to understand how music evokes emotions. These efforts evolved into a general theory of expectation that will prove informative to readers interested in cognitive science and evolutionary psychology as well as those interested in music. The book describes a set of psychological mechanisms and illustrates how these mechanisms work in the case of music. All examples of notated music can be heard on the Web. Huron proposes that emotions evoked by expectation involve five functionally distinct response systems: reaction responses (which engage defensive reflexes); tension responses (where uncertainty leads to stress); prediction responses (which reward accurate prediction); imagination responses (which facilitate deferred gratification); and appraisal responses (which occur after conscious thought is engaged). For real-world events, these five response systems typically produce a complex mixture of feelings. The book

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identifies some of the aesthetic possibilities afforded by expectation, and shows how common musical devices (such as syncopation, cadence, meter, tonality, and climax) exploit the psychological opportunities. The theory also provides new insights into the physiological psychology of awe, laughter, and spine-tingling chills. Huron traces the psychology of expectations from the patterns of the physical/cultural world through imperfectly learned heuristics used to predict that world to the phenomenal qualia we experienced as we apprehend the world.

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