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Abstract. This book provides a concise, accessible, and up-to-date introduction to psychological research for musicians, performers, music educators, and studio teachers. Designed to address the needs and priorities of the performing musician rather than the research community, it reviews the relevant psychological research findings in relation to situations and issues faced by musicians, and draws out practical implications for the practice of teaching and performance.

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Virtually everyone likes music and has the capacity to be musical in some way (despite what some may say about themselves). Yet far fewer people come to be so involved with it that they identify themselves as musicians, and fewer still become musicians of international class. Psychology for Musicians provides the basis for answering this question. Examining the processes that underlie the acquisition of musical skills, Lehmann, Sloboda, and Woody provide a concise, accessible, and up-to-date ...

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reading psychology for musicians understanding and acquiring the skills this book provides a concise accessible and up to date introduction to psychological research for musicians performers music educators and studio teachers designed to address the needs and priorities of the performing musician

Psychology for Musicians: Understanding and Acquiring the ...

What is it that accounts for the differences between musical beginners, advanced music makers, and world class performers? Virtually everyone likes music and has the capacity to be musical in some way (despite what some may say about themselves). Yet far fewer people come to be so involved with it that they identify themselves as musicians, and fewer still become musicians of international class. Psychology for Musicians provides the basis for answering this question. Examining the processes that underlie the acquisition of musical skills, Lehmann, Sloboda, and Woody provide a concise, accessible, and up-to-date introduction to psychological research for musicians.

"Throughout time, human beings have been fascinated with music. Research in music psychology has revealed how musicians acquire the ability to convey emotional intentions as sounded music, how listeners perceive it as feelings and moods, and how this powerful process relates to social and cultural dynamics. Of course, people who identify as musicians have special interest in these matters. In recent years, a psychological perspective has gained increasing acceptance in the education provided to musicians: teachers, performers, and "creatives" alike. The first edition of Psychology for Musicians: Understanding and Acquiring the Skills (2007, Oxford University Press) was a well-cited volume over the years. This new edition draws on the greater insights provided by recent research in music psychology. It combines academic rigor with accessibility to offer readers research-supported ideas that they can readily apply in their musical activities"--

The application of psychological principles to music teaching, with some material on the psychology of performance.

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

What type of practice makes a musician perfect? What sort of child is most likely to succeed on a musical instrument? What practice strategies yield the fastest improvement in skills such as sight-reading, memorization, and intonation? Scientific and psychological research can offer answers to these and other questions that musicians face every day. In The Science and Psychology of Music Performance, Richard Parncutt and Gary McPherson assemble relevant current research findings and make them accessible to musicians and music educators. This book describes new approaches to teaching music, learning music, and making music at all educational and skill levels. Each chapter represents the collaboration between a music researcher (usually a music psychologist) and a performer or music educator. This combination of expertise results in excellent practical advice. Readers will learn, for example, that they are in the majority (57%) if they experience rapid heartbeat before performances; the chapter devoted to performance anxiety will help them decide whether beta-blocker medication, hypnotherapy, or the Alexander Technique of relaxation might alleviate their stage fright. Another chapter outlines a step-by-step method for introducing children to musical notation, firmly based on research in cognitive development. Altogether, the 21 chapters cover the personal, environmental, and acoustical influences that shape the learning and performance of music.

Why are some performers exhilarated and energized about performing in public, while others feel a crushing sense of fear and dread, and experience public performance as an overwhelming challenge that must be endured? These are the questions addressed in this book, the first rigorous exposition of this complex phenomenon.

This book is a tool for helping teachers and parents of musical kids work together to provide young people with music learning experiences that are meaningful and lasting.

A state-of-the-art overview of the latest theory and research in music psychology, written by leaders in the field. This authoritative, landmark volume offers a comprehensive state-of-the-art overview of the latest theory and research in music perception and cognition. Eminent scholars from a range of disciplines, employing a variety of methodologies, describe important findings from core areas of the field, including music cognition, the neuroscience of music, musical performance, and music therapy. The book can be used as a textbook for courses in music cognition, auditory perception, science of music, psychology of music, philosophy of music, and music therapy, and as a reference for researchers, teachers, and musicians. The book's sections cover music perception; music cognition; music, neurobiology, and evolution; musical training, ability, and performance; and musical experience in everyday life. Chapters treat such topics as pitch, rhythm, and timbre; musical expectancy, musicality, musical disorders, and absolute pitch; brain processes involved in music perception, cross-species studies of music cognition, and music across cultures; improvisation, the assessment of musical ability, and singing; and music and emotions, musical preferences, and music therapy. Contributors Fleur Bouwer, Peter Cariani, Laura K. Cirelli, Annabel J. Cohen, Lola L. Cuddy, Shannon de L'Etoile, Jessica A. Grahn, David M. Greenberg, Bruno Gingras, Henkjan Honing, Lorna S. Jakobson, Ji Chul Kim, Stefan Koelsch, Edward W. Large, Miriam Lenise, Daniel Levitin, Charles J. Limb, Psyche Loui, Stephen McAdams, Lucy M. McGarry, Malinda J. McPherson, Andrew J. Oxenham, Caroline Palmer, Anirudh Patel, Eve-Marie Quintin, Peter Jason Rentfrow, Edward Roth, Frank A. Russo, Rebecca Scheurich, Kai Siedenburg, Avital Sternin, Yanan Sun, William F. Thompson, Renee Timmers, Mark Jude Tramo, Sandra E. Trehub, Michael W. Weiss, Marcel Zentner

The field of Music Psychology has grown dramatically in the past 20 years, to emerge from being just a minor topic to one of mainstream interest within the brain sciences. However, until now, there has been no comprehensive reference text in the field. The Oxford Handbook of Music Psychology is a landmark text providing, for the first time ever, a comprehensive overview of the latest developments in this fast-growing area of research. With contributions from over fifty experts in the field, the range and depth of coverage is unequalled. All the chapters combine a solid review of the relevant literature with well-reasoned arguments and robust discussions of the major findings, as well as original insights and suggestions for future work. Written by leading experts, the 52 chapters are divided into 11 sections covering both experimental and theoretical perspectives, each edited by an internationally recognised authority Ten sections each 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 our everyday lives - music therapy and conceptual frameworks In each section, expert authors critically review the literature, highlight current issues, and explore possibilities for the future. The final section examines how in recent years the study of music psychology has broadened to include a range of other scientific disciplines. It considers the way that the research has developed in relation to technological advances, fostering links across the field and providing an overview of the areas where the field needs further development in the future. The Oxford Handbook of Music Psychology will be the essential reference text for students and researchers across psychology and neuroscience.

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 musicology.

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