

Chapter 1 : The Social and Applied Psychology of Music - free PDF, FB2, FB3, RTF

*Music is universal. As a successor to the book *The Social Psychology of Music*, this book aims to provide social psychological answers to the numerous questions concerning music.*

It considers the value of music in everyday life, answering some of the perennial questions about music. The book begins with a scene-setting chapter that describes the academic background to the book, before looking at composition and musicianship. It then goes on to look at musical preference. What aspects of music are crucial in determining whether or not you will like it? In chapter 4 the authors consider whether rap and rock are bad for young people, highlighting some of the major moral scandals that have rocked pop music, and asks whether these have become more extreme over time. The following chapter looks at music as a commercial product. How does the structure of the music industry affect the music that we hear on the radio and buy? The book closes with an examination of music education. How does musical ability develop in children, and how does this relate to more general theories of how intellectual skills develop? Do musical skills develop independently of other abilities? Exceptionally broad in scope, and written in a highly accessible style by the leading researchers in this field, *The Social and Applied Psychology of Music* will be required reading for anyone seeking an understanding of the role music plays in our lives. The book closes with a examination of music education. See more interesting books: This time is necessary for searching and sorting links. One button - 15 links for downloading the book "The Social and Applied Psychology of Music" in all e-book formats! May need free signup required to download or reading online book. A few words about book author Adrian North obtained his PhD on music psychology in He then took a lecturing position at the University of Leicester, before being appointed Professor of Psychology at Heriot Watt University in His research interests include musical preference, the effects of music on consumers, and the impact of pop music on adolescents. In his leisure time he enjoys watching football, playing guitar, and playing with his four cats.

Chapter 2 : Social and applied psychology of music - Oxford Scholarship

The Social and Applied Psychology of Music is the successor to the bestselling and influential Social Psychology of Music. It considers the value of music in everyday life, answering some of the perennial questions about music.

The field draws from the core disciplines of psychology, cognitive science, and music, and music-related work in the natural, life, and social sciences. The most prominent subdiscipline is music cognition, in which controlled experiments examine how listeners and performers perceive, interpret, and remember various aspects of music. The field traces its origins to experimentation with musical instruments in ancient Greece and China. Aristoxenus (c. 350 BCE) argued that one should study the mind of the listener, not merely the collection of sounds impinging on the ear. Descartes, Galileo, and the eighteenth-century French composer Jean-Philippe Rameau, among others, were interested in musical scales and questions of consonance and dissonance. In the late 1800s, the German physicists Hermann von Helmholtz and Gustav Fechner, and the German psychologist Wilhelm Wundt, applied modern scientific methods to study musical experience. The Gestalt psychologists. In the early twenty-first century, music psychology is experiencing a renaissance, with an exponential increase in scholarly activity over the preceding century papers were published in This surge of interest follows increasing communication across scholarly disciplines, the emergence of cognitive psychology in the 1950s, and new technologies that facilitate the preservation, presentation, and manipulation of sound. Prominent lines of research include: Scholars in the field have taken increased interest in musical emotion, music-language comparisons, and neural substrates of musical behaviors, the assessment of the latter in particular having been made possible by advances in neuroimaging. The media-promoted notion that passive exposure to classical music especially Mozart enhances intelligence is exaggerated. The original research suffered from inadequate controls, with the effect being attributed to arousal; and equal short-term benefits have been seen from listening to books on tape or performing any mentally stimulating task prior to taking cognitive tests. Modest long-term benefits on academic performance have been linked to systematic or formal music training, perhaps because such training incorporates components of school-based learning. Some studies—and some anesthesiologists—have noted that listening to music reduces pain and stress probably by distraction effects or by increasing endorphins and dopamine and increases feelings of well-being and social relatedness. Some cross-cultural similarities in the structure of music. A long-standing problem affecting public policy and the distribution of educational opportunities is how to identify musical aptitude, or the potential to acquire musical expertise. Some scholars contend that genetic variations primarily underlie musical ability or talent, whereas others dispute this, arguing instead that high levels of music achievement are primarily attributable to the combined effects of motivation and effort. Impediments to progress on this issue include difficulties defining musical talent, quantifying performance for component skills rhythm, pitch, melody, harmony, and their manifestations in complex domains such as performance, interpretation, and composition. Much of the neural basis for music perception and cognition remains obscure, particularly at the level of the cerebral cortex. The stability of pitch over large dynamic ranges, how multiple instruments and voices are separated, the creation and violation of musical expectancies, and how melodies are recognized under transposition, remain unsolved. Comparatively little work has been conducted outside of Western musical contexts. The relation between music and culture, and the evolutionary origins of music, remain relatively understudied. Prominent ongoing inquiries concern the social psychology of music—the influence of peer groups, music and ritual, trance states, and automatic machine recognition of music and style; and identifying the neural substrates of musical behaviors. *The Mind behind the Musical Ear: How Children Develop Musical Intelligence.* New York and Oxford: The Psychology of Music. San Diego, CA: Oxford and New York: Lerdahl, Fred, and Ray Jackendoff. *A Generative Theory of Tonal Music.* This Is Your Brain on Music: The Science of a Human Obsession. Psychological Aspects of Musical Meter. Peretz, Isabelle, and Robert J. The Cognitive Neuroscience of Music. The Developmental Origins of Musicality. *Nature Neuroscience* 6 7: Levitin Pick a style below, and copy the text for your bibliography.

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The Social and Applied Psychology of Music Adrian North and David Hargreaves A successor to "Social Psychology of Music," a bestselling and influential title, in print for over 10 years The only overview of the social and applied psychology of music, providing a unique source of reference Includes the first scientific review examining whether pop music is bad for adolescents from a psychological perspective The Social and Applied Psychology of Music Adrian North and David Hargreaves Description Music is so ubiquitous that it can be easy to overlook the powerful influence it exerts in so many areas of our lives - from birth, through childhood, to old age. It considers the value of music in everyday life, answering some of the perennial questions about music. The book begins with a scene-setting chapter that describes the academic background to the book, before looking at composition and musicianship. It then goes on to look at musical preference. What aspects of music are crucial in determining whether or not you will like it? In chapter 4 the authors consider whether rap and rock are bad for young people, highlighting some of the major moral scandals that have rocked pop music, and asks whether these have become more extreme over time. The following chapter looks at music as a commercial product. How does the structure of the music industry affect the music that we hear on the radio and buy? The book closes with an examination of music education. How does musical ability develop in children, and how does this relate to more general theories of how intellectual skills develop? Do musical skills develop independently of other abilities? Exceptionally broad in scope, and written in a highly accessible style by the leading researchers in this field, The Social and Applied Psychology of Music will be required reading for anyone seeking an understanding of the role music plays in our lives. The book closes with a examination of music education. The social and applied psychology of music 2. Composition and musicianship 3. Musical preference and taste 4. Music, business, work, and health 6. Musical development and education 7. He then took a lecturing position at the University of Leicester, before being appointed Professor of Psychology at Heriot Watt University in His research interests include musical preference, the effects of music on consumers, and the impact of pop music on adolescents. In his leisure time he enjoys watching football, playing guitar, and playing with his four cats. He has appeared on BBC TV and radio as a jazz pianist and composer, and is organist at his local village church. Posted on July 1,

Chapter 4 : theinnatdunvilla.com: Customer reviews: The Social and Applied Psychology of Music

The Social and Applied Psychology of Music is the successor to the bestselling and influential The Social Psychology of Music. It considers the value of music in everyday life, answering some of the perennial questions about music.

Paperback This is a useful work that both broadens the sphere of study of the relationship between the discipline of psychology and the study and performance of music and provides a ready reference to a large segment of that literature that future scholars will be able to access. The book examines the relationship between the production, creation and enjoyment of music and the social contexts in which that music is created and enjoyed. It brings together the literature of aspects of music production and enjoyment beyond the narrower precincts of the cognition and perception of music. The authors do a valuable service in reviewing much research and provide the start point for more work. They also expand the scope of study of the conditions under which music is experienced and appreciated, bringing the topic to the state of affairs in the 21st Century and the ubiquitous digitization of content. This is a valuable and quite salutary lesson. The problem with such a reference work is that it has to treat almost everything with a light touch. Descriptions of research work can sometimes be quite superficial and limiting and criticisms appear rather weak. For example, there is a large section on creativity, a topic of clear relevance to the theme. A number of theories and methods are reviewed, but there is insufficient depth of analysis to enable a beginner really to understand the issues and problems. The interested reader can readily access the material, but the book is the starting point, not the guide that it could be. Reviews of social psychological research that are relevant are also reviewed with insufficient depth. Studies on social conditions that can act to exacerbate or alleviate performance anxiety, for example, are not reviewed in most cases and those that are are secondary sources. To take this position, of course, can be seen to be unduly critical. To review all relevant material would be an impossible task and render any such monograph unreadable. At the same time, perhaps the authors could have been less adventurous and have limited the scope of their book and considered fewer issues in more detail. There is, however, much to be gained from this book and much to be savored. The authors have done a great deal to educate the person interested in psychology and in music about how the fields intersect. The authors are clearly enthusiastic about the field, have produced much empirical research in the area and are excellent proselytizers. But the book does, in the end, act more as a catalogue to the riches of inquiry into music rather than introduce the reader to the joys of understanding. One person found this helpful.

Chapter 5 : Music, Psychology of | theinnatdunvilla.com

Using social and applied psychology to understand some questions about music helps to safeguard it by allowing people to make effective arguments concerning 'music as a manifestation of the human.

Chapter 6 : Social and Applied Psychology of Music - Oxford Scholarship

The Social and Applied Psychology of Music is the successor to the bestselling and influential Social Psychology of Music. It considers the value of music in everyday life, answering some of the perennial questio Music is so ubiquitous that it can be easy to overlook the powerful influence it exerts in so many areas of our lives - from birth.

Chapter 7 : The Social and Applied Psychology of Music - Adrian North, David Hargreaves - Google Books

Their latest book goes even further in dispelling the seemingly false dichotomy between basic and applied research in music psychology and between music psychology and other related fields such as sociology, anthropology, education, economics, cultural, media and communication studies.

Chapter 8 : Music psychology - Wikipedia

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This is a useful work that both broadens the sphere of study of the relationship between the discipline of psychology and the study and performance of music and provides a ready reference to a large segment of that literature that future scholars will be able to access.

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