

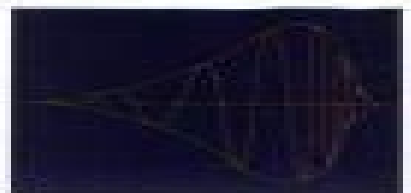
The Physics and Psychophysics of Music

An Introduction

Third Edition

Juan G. Roederer

Springer-Verlag



The Physics And Psychophysics Of Music An Introduction

Juan G. Roederer



The Physics And Psychophysics Of Music An Introduction:

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Introduction to the Physics and Psychophysics of Music Juan G. Roederer, 2012-12-06 VIII book we shall refer a great deal to the discipline of psycho physics which in a broad sense tries to establish in a quantitative form the causal relationship between the physical input from our senses and the psychological sensations and physiological reactions evoked in our mind and body respectively Actually we shall try to weave a rather close mesh between physics and psychophysics or more precisely psychoacoustics After all they appear naturally interwoven in music itself not only pitch loudness and timbre are a product of physical and psychoacoustical processes but so are the sensations related to consonance and dissonance tonic dominance trills and ornamentation vibrato phrasing beats tone attack duration and decay rhythm and so on Many books on physics of music or musical acoustics are readily available An up to date text is the treatise of John Backus 1969 No book on psychoacoustics is available at the elementary level though Several review articles on pertinent topics can be found in Tobias 1970 and in Plomp and Smoorenburg 1970 A comprehensive discussion is given in Flanagan's book on speech 1972 And of course there is the classical treatise of von Békésy 1960 A comprehensive up to date analysis of general brain processes can be found in Sommerhoff 1974 musical psychology is discussed in classical terms in Lundin 1967 **The Physics and Psychophysics of Music** Juan G. Roederer, 2001-11-14 This book deals with the physical systems and psychophysical processes that intervene in what we broadly call music We shall analyze what objective physical properties of sound patterns are associated with what subjective psychological sensations of music We shall describe how these sound patterns are

actually produced in musical instruments how they propagate through the environment and how they are detected by the ear and interpreted in the brain We shall do all this by using the physicist s language and his method of thought and analysis without however using complicated mathematics this of course will necessarily impose serious limitations on our presentation Although no previous knowledge of physics physiology and neurobiology is required it is assumed that the reader is familiar with music in particular with musical notation musical scales and intervals that he has at least some basic ideas about musical instruments and that he has experienced typical musical sensations Books are readily available on the fundamentals of physics of music e g Benade 1976 Pierce 1983 and music psychology e g Deutsch 1982 An excellent and up to date general text on musical acoustics is that of Sundberg 1991 The purpose of the present volume is not to duplicate but to synthesize and complement existing literature

Introduction to the Physics and Psychophysics of Music Juan G. Roederer, 1973-09-14 This book deals with the physical systems and psychophysical processes that intervene in what we broadly call music We shall analyze what objective physical properties of sound patterns are associated with what subjective psychological sensations of music We shall describe how these sound patterns are actually produced in musical instruments how they propagate through the environment and how they are detected by the ear and interpreted in the brain We shall do all this by using the physicist s language and his method of thought and analysis without however using complicated mathematics this of course will necessarily impose serious limitations on our presentation While no previous knowledge of physics is required it is assumed however that the reader is familiar with music in particular with musical notation musical scales and intervals that he has at least some basic ideas about musical instruments and that he has experienced typical musical sensations Until about 25 years ago little attention had been paid to the role of the brain i e the central nervous system in the actual perception identification and evaluation of musical sounds The highly mechanistic approach of 19th century researchers notably the great von Helmholtz 1863 persisted well into the first half of this century

Introduction to the Physics and Psychophysics of Music [By] Juan G. Roederer Juan G. Roederer, 1973 *The Physics of Music and Color* Leon Gunther, 2019-10-14 This undergraduate textbook aids readers in studying music and color which involve nearly the entire gamut of the fundamental laws of classical as well as atomic physics The objective bases for these two subjects are respectively sound and light Their corresponding underlying physical principles overlap greatly Both music and color are manifestations of wave phenomena As a result commonalities exist as to the production transmission and detection of sound and light Whereas traditional introductory physics textbooks are styled so that the basic principles are introduced first and are then applied this book is based on a motivational approach It introduces a subject with a set of related phenomena challenging readers by calling for a physical basis for what is observed A novel topic in the first edition and this second edition is a non mathematical study of electric and magnetic fields and how they provide the basis for the propagation of electromagnetic waves of light in particular The book provides details for the calculation of color coordinates and luminosity

from the spectral intensity of a beam of light as well as the relationship between these coordinates and the color coordinates of a color monitor The second edition contains corrections to the first edition the addition of more than ten new topics new color figures as well as more than forty new sample problems and end of chapter problems The most notable additional topics are the identification of two distinct spectral intensities and how they are related beats in the sound from a Tibetan bell AM and FM radio the spectrogram the short time Fourier transform and its relation to the perception of a changing pitch a detailed analysis of the transmittance of polarized light by a Polaroid sheet brightness and luminosity and the mysterious behavior of the photon The Physics of Music and Color is written at a level suitable for college students without any scientific background requiring only simple algebra and a passing familiarity with trigonometry The numerous problems at the end of each chapter help the reader to fully grasp the subject

Music in the Human Experience Donald A. Hodges, 2019-10-07

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

Composing Electronic Music Curtis Roads, 2015-06-17 Electronic music evokes new sensations feelings and thoughts in both composers and listeners Opening the door to an unlimited universe of sound it engages spatialization as an integral aspect of composition and focuses on sound transformation as a core structural strategy In this new domain pitch occurs as a flowing and ephemeral substance that can be bent modulated or dissolved into noise Similarly time occurs not merely as a fixed duration subdivided by ratios but as a plastic medium that can be generated modulated reversed warped scrambled and granulated Envelope and waveform undulations on all time scales interweave to generate form The power of algorithmic methods amplify the capabilities of music technology Taken together these constitute game changing possibilities This convergence of technical and aesthetic trends prompts the need for a new text focused on the opportunities of a sound oriented multiscale approach to composition of electronic music Sound oriented means a practice that takes place in the presence of sound Multiscale means an approach that takes into account the perceptual and physical reality of multiple interacting time scales each of which can be composed After more than a century of research and development now is an appropriate moment to step back and reevaluate all that has changed under the ground of artistic practice Composing

Electronic Music outlines a new theory of composition based on the toolkit of electronic music techniques The theory consists of a framework of concepts and a vocabulary of terms describing musical materials their transformation and their organization Central to this discourse is the notion of narrative structure in composition how sounds are born interact transform and die It presents a guidebook a tour of facts history commentary opinions and pointers to interesting ideas and new possibilities to consider and explore

Cognitive Foundations of Musical Pitch Carol L. Krumhansl, 2001-11-15 This book addresses the central problem of music cognition how listeners responses move beyond mere registration of auditory events to include the organization interpretation and remembrance of these events in terms of their function in a musical context of pitch and rhythm Equally important the work offers an analysis of the relationship between the psychological organization of music and its internal structure Combining over a decade of original research on music cognition with an overview of the available literature the work will be of interest to cognitive and physiological psychologists psychobiologists musicians music researchers and music educators The author provides the necessary background in experimental methodology and music theory so that no specialized knowledge is required for following her major arguments

Encyclopedia of Library and Information Science Allen Kent, 1997-05-08 Supplement 23 AIDS HIV Programs and Services in Libraries to User Interface Evaluation

Acoustics and Psychoacoustics David Martin Howard, James A. S. Angus, Jamie Angus, 2001 This book provides a comprehensive introduction to the subject of acoustics including the principles of human perception of sound sometimes called psychoacoustics Acoustics and Psychoacoustics is ideal for students of music technology sound recording traditional music and acoustics as well as engineers studying audio multimedia and communications systems Anyone who wants a practical understanding of how real musical sounds behave and are perceived in real spaces will find this an accessible and interesting read Subjects featured include Principles of sound Human hearing and psychoacoustics Musical timbre pitch and loudness perception Sound generation in musical instruments Sound in different environments architectural acoustics Processing sound electronically The book s second edition provides new material on wave motion brass and woodwind instruments forward and backward masking an introduction to coding and diffusion Additional references and marginal notes explaining basic terms are provided to aid understanding Supporting website <http://www.users.york.ac.uk/dmh8/AcPsych/acpsyc.htm> Visit the book s supporting website designed by author David Howard for additional resources Questions and exercises to test your knowledge Web links for further resources and research Audio clips Calculation facilities eg adding decibel values and converting between frequency ratio and cents semitones The website can also be reached via www.focalpress.com Professor David M Howard lectures on music technology at the University of York s Electronics Department His research interests include the analysis and synthesis of music speech and singing human hearing modelling and the use of computer displays in voice teaching He is an active organist choral singer and choral conductor Dr James Angus was an instigator of the music technology courses at York where he formerly

lectured He is now an independent consultant and researches in the area of acoustics in particular diffuser design and audio signal processing Acoustics and Psychoacoustics is part of the Focal Press Music Technology Series **Perception And Cognition Of Music** Irene Deliege, John A. Sloboda, 2004-08-02 This text comprises of papers relating to music and mind It presents a range of approaches from the psychological through the computational to the musicological *Exploring Music* Taylor Charles, 1992-01-01 Lavishly illustrated Exploring Music The Science and Technology of Tones and Tunes explains in a nonmathematical way the underlying science of music musical instruments tones and tunes The author explores the magical quality and science of music facilitating pleasure and the understanding in both young and older readers Based primarily on the highly successful series of Christmas lectures given by the author in 1989 1990 at the Royal Institution this book contains an expanded version of what he demonstrated to live audiences in excess of 2 000 as well as over 10 million television viewers *Catalog of Copyright Entries. Third Series* Library of Congress. Copyright Office, 1979 **Psychology of Music** Diana Deutsch, 2013-10-22 Approx 542 pages **Physics and Mathematics of the Nervous System** M. Conrad, W. Güttinger, M. Dal Cin, 2013-03-08 This volume is the record and product of the Summer School on the Physics and Mathematics of the Nervous System held at the International Centre for Theoretical Physics in Trieste from August 21 31 1973 and jointly organized by the Institute for Information Sciences University of Tübingen and by the Centre The school served to bring biologists physicists and mathematicians together to exchange ideas about the nervous system and brain and also to introduce young scientists to the field The program attended by more than a hundred scientists was interdisciplinary both in character and participation The primary support for the school was provided by the Volkswagen Foundation of West Germany We are particularly indebted to Drs G Gambke M L Zarnitz and H Penschuck of the Foundation for their interest in and help with the project The school also received major support from the International Centre for Theoretical Physics in Trieste and its sponsoring agencies including the use of its excellent facilities We are deeply indebted to Professor A Salam for his kind cooperation and also to Professor P Budini Dr A M Hamende and to the many members of the Centre staff whose hospitality and efficiency contributed so much to the success of the school We are pleased to acknowledge the generous aid and cooperation of the University of Tübingen and would like to thank its President A *Language, Quantum, Music* Maria Luisa Dalla Chiara, Roberto Giuntini, Federico Laudisa, 2013-04-17 A vivid and comprehensive picture of the current state of research in all directions of logic and philosophy of science The book presents a wide combination of papers containing relevant technical results in the foundations of science and papers devoted to conceptual analyses deeply rooted in advanced present day research Audience The volume is attractive both for specialists in foundational questions and scholars interested in general epistemology **The Psychology of Music** Diana Deutsch, 1999 On interpreting musical phenomena in terms of mental function **Music, Sound, and Technology** John M. Eargle, 2013-06-29 Since its publication in 1990 the first edition of Music Sound and Technology has enjoyed wide success and has become a popular text in musical acoustical studies at the

university level In preparing the new edition we have included recent developments in all aspects of music and sound technology and we have added data on acoustical characteristics of musical instruments The first edition has been cited for the scope and clarity of its graphics we have emphasized this to an even greater degree in the second edition

ME xi Preface to the First Edition This book is about music the instruments and players who produce it and the technologies that support it Although much modern music is produced by electronic means its underlying basis is still traditional acoustical sound production and that broad topic provides the basis for this book There are many fine books available that treat musical acoustics largely from the physical point of view The approach taken here is to present only the fundamentals of musical physics while giving special emphasis to the relation between instrument and player and stressing the characteristics of instruments that are of special concern to engineers and technicians involved in the fields of recording sound reinforcement and broadcasting In order to understand musical instruments in their normal performance environments

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