

The Psychology of Music in Multimedia

By Siu-Lan Tan, Annabel J. Cohen, Scott D. Lipscomb, Roger A. Kendall

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For most of the history of film-making, music has played an integral role serving many functions - such as conveying emotion, heightening tension, and influencing interpretation and inferences about events and characters. More recently, with the enormous growth of the gaming industry and the Internet, a new role for music has emerged. However, all of these applications of music depend on complex mental processes which are being identified through research on human participants in multimedia contexts. *The Psychology of Music in Multimedia* is the first book dedicated to this fascinating topic.

The Psychology of Music in Multimedia presents a wide range of scientific research on the psychological processes involved in the integration of sound and image when engaging with film, television, video, interactive games, and computer interfaces. Collectively, the rich chapters in this edited volume represent a comprehensive treatment of the existing research on the multimedia experience, with the aim of disseminating the current knowledge base and inspiring future scholarship. The focus on empirical research and the strong psychological framework makes a unique and distinct contribution to the field. The international collection of contributors represents eight countries and a broad range of disciplines including psychology, musicology, neuroscience, media studies, film, and communications. Each chapter includes a comprehensive review of the topic and, where appropriate, identifies models that can be empirically tested.

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- Sales Rank: #2242028 in Books
- Published on: 2013-08-16
- Released on: 2013-08-16
- Original language: English
- Number of items: 1
- Dimensions: 6.10" h x .90" w x 9.10" l, 1.70 pounds
- Binding: Paperback
- 456 pages

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Editorial Review

Review

"*The Psychology of Music in Multimedia* marks a critical turning point in re-envisioning the established methods for analyzing music and moving image within multimedia. Grounded in the burgeoning empirical research of leading scholars in psychology and music perception, scientific approaches are merged with analytical modalities of musicology, music technology, and film studies. Consequently, the synergy between these comprehensive, analytical approaches leads to more inclusive and corroborative results. The authors provide an exemplary blueprint for critical inquiry, gearing the concerted efforts of diverse scholars toward interdisciplinary and broad-based analytical strategies. In essence, a collaborative approach for a collaborative medium." -- Ronald Sadoff, Associate Professor and Director, Scoring for Film and Multimedia, NYU Steinhardt, USA . Composer for acclaimed films, including 2006 Academy Award-winning 'The Moon and The Son: An Imagined Conversation.'

"This well-edited, laid out, and contextualized collection of essays provides a much needed resource on a topic whose rigorous examination has, until now, been limited to scholarly articles scattered amongst a variety of academic journals. Its appearance could not be more timely, given the steadily increasing interest in cross modal perception, and, specifically, perception of audio-visual composites... The book's contributors and editors represent a 'who's who' in the area and their work provides rigorous substance to the ever-growing realization that the presence of an image changes what we 'hear' and the presence of a sound changes what we 'see.' A must-have resource for experts, students, and practitioners of the topic alike!" -- Pantelis Vassilakis, Associate Professor and Chair, Audio Arts and Acoustics Department, Columbia College Chicago, USA

"This cutting-edge collection of essays highlights new perspectives, research, and ideas about how music impacts many different kinds of media-from film to video games to television advertisements. Any serious media scholar will want this volume as part of their library." -- James C. Kaufman Professor of Psychology University of Connecticut, USA Founding Editor, Psychology of Popular Media Culture

"*The Psychology of Music in Multimedia* presents a fascinating introduction to the many psychology-based approaches towards understanding our relationship to media. The authors tackle diverse areas relating to sound in TV, software, film and games to show the impact that sound and music has on multimedia, suggesting that sound is an overlooked and influential force for emotional and engaging experiences. By juxtaposing chapters from different areas of media and psychological research, the editors draw parallels between different media forms that will enlighten and delight the reader, as we find similarities and distinctions that help to elucidate the role that sound plays in our everyday lives. This book is sure to become essential reading to anyone working on media music." - Karen Collins, Canada Research Chair in Interactive Audio at the University of Waterloo, Canada

"This book's research fills a gap in knowledge of how music impacts reception of media." -S. Lenig, Columbia State Community College, *CHOICE*

About the Author

Siu-Lan Tan, *Department of Psychology Kalamazoo College, USA*, Annabel J. Cohen, *Department of Psychology University of Prince, USA*, Scott D. Lipscomb, *School of Music, University of Minnesota, USA*, Roger A. Kendall, *University of California, Los Angeles, USA*

Siu-Lan Tan is Associate Professor of Psychology at Kalamazoo College in Michigan USA. Born in Indonesia and raised in Hong Kong, she holds diplomas from the Associated Board of the Royal Schools of Music (England) and degrees in Music and Piano Pedagogy, and taught music in Hong Kong and California for many years before completing a PhD in Psychology at Georgetown University USA and a term on scholarship at Oxford University in England. Tan's research on video games and virtual reality games has been published in the Journal of Applied Developmental Psychology, International Journal of Gaming and Computer-Mediated Simulations, Interacting with Video (Praeger 1996), and Interdisciplinary Advancements in Gaming, Simulations and Virtual Environments (IGI 2012). Her research on film music and other topics has appeared in Music Perception, Psychology of Music, Psychomusicology: Music, Mind, & Brain, and College Music Symposium.

Annabel J. Cohen is Professor of Psychology at the University of Prince Edward Island in Canada. Her doctorate is from Queen's University, B.A from McGill, and Associate diploma (ARCT) from the Royal Conservatory of Music, Toronto. She has dedicated her career to the study of music perception and cognition, with extensions to multimedia. She has published on the topics as tonality, music transposition, the acquisition of music grammar, and film music, from a cognitive perspective. She has led multi-institutional research projects focusing on harnessing multimedia for education in the context of culture and cognition. On that foundation, she currently directs a major international collaborative research initiative (AIRS - Advancing Interdisciplinary Research in Singing). Cohen is the Editor of Psychomusicology: Music, Mind, & Brain and serves on the consulting boards of several journals (e.g., Music and the Moving Image, Musicae Scientiae, Music Perception, Psychology of Music, The Soundtrack).

Scott D. Lipscomb is Associate Professor and Division Head of Music Education and Music Therapy and Associate Director for the School of Music at the University of Minnesota - Twin Cities, USA. In addition to his primary research interest in "sound for multimedia," he is currently pursuing investigations related to surround sound presentation of cinema and musical sound, the effect of music in video game contexts, the impact of visual performance information on listener preference for "complex" music, integration of music across the K-12 curriculum, and the development of interactive instructional media to enhance the music learning experience. Lipscomb served two three-year terms as Treasurer for the Society for Music Perception and Cognition, four two-year terms as President of the Association for Technology in Music Instruction (ATMI), and serves as a member of the Executive Board and as Chair of the Research Committee for TI:ME (Technology Institute for Music Educators).

Roger A. Kendall is a Professor in the Department of Ethnomusicology at the University of California, Los Angeles, USA in the specialization of Systematic Musicology. He co-authored an invited chapter on music perception and cognition for the Ecological Psychology volume of the Handbook on Perception, as well as a chapter on comparative music psychology for Psychology of Music (D. Deutsch, Ed. 2nd edition). His current research interests include comparative perceptual and acoustical analyses of natural versus synthetic

and sampled orchestral timbres and spectra, tuning models and perception of the slendro mode in the Gamelan, expressive music performance modelled in terms of communication theory, and perception of meaning in film music. Kendall co-edited Perspectives in Systematic Musicology in Selected Reports in Ethnomusicology, Volume 12 and contributed a chapter outlining connections of experimental empirical research in meaning to visual and musical elements.

Users Review

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