

Music Psychology 1

General literature:

S. Hallam, I. Cross & M. Thaut (eds.) (2009). Oxford Handbook of Music Psychology. OUP. New York.

W. F. Thompson (2009). Music, thought, and feeling. Understanding the psychology of music. OUP: New York.

P. N Juslin & J. A. Sloboda (Eds.) (2001), Music and Emotion: Theory and Research, pp.71-104. New York: Oxford University Press.

North, A. C. & Hargreaves, D. J. (2008). Social and Applied Psychology of Music. Oxford: OUP

Specific literature:

1. Juslin, P. N. & Laukka, P. 2004. Expression, perception, and induction of musical emotions: A review and a questionnaire study of everyday listening. *Journal of New Music Research*, 33, 217-238.
2. a) Chapter 3.3 (pages 101-123) from North, A.C. & Hargreaves, D.J. (2008). *Social and Applied Psychology of Music*. Oxford: OUP.
b) Rentfrow, P.J. & Gosling, S.D. (2003). The do re mi's of everyday life: the structure and personality correlates of music preferences. *Journal of Personality and Social Psychology*, 84, 1236-1256.
3. Thompson, W. F. (2009). Music and other abilities. In *Music, Thought, and Feeling. Understanding the Psychology of Music*. OUP: New York. (pp. 233-257).
4. a) Saarikallio, S. & Erkkilä, J. (2007). The Role of Music in Adolescents' Mood Regulation. *Psychology of Music*, 35 (1), 88-109.
b) Laiho, S. (2004). The psychological functions of music in adolescence. *Nordic Journal of Music Therapy*, 13 (1), pp.49-65.
5. a) Caroline Palmer: *Music Performance* (1997). *Annual Review of Psychology* vol. 48 115-138
b) Juslin, P. N. and Timmers, R. (2010). Expression and communication of emotion in music performance. In Juslin, P. N. and Sloboda, J. A., editors, *Handbook of Music and Emotion: Theory, Research, Applications*, pages 453–489. Oxford University Press, New York, U.S.A.
6. a) Davidson, J. (1993). Visual perception of performance manner in the movements of solo musicians. *Psychology of Music*, 21(2):103–113.
b) Wanderley, M., Vines, B. W., Middleton, N., McKay, C., and Hatch, W. (2005). The musical significance of clarinetists' ancillary gestures: an exploration of the field. *Journal of New Music Research*, 34(1):97– 113.
c) Thompson, M. R. and Luck, G. (2012). Exploring relationships between pianists' body movements, their expressive intentions, and structural elements of the music. *Musicae Scientiae* 16(1), 19-40.
7. North, A. Hargreaves, D. & Hargreaves, J. (2004) Uses of Music in Everyday Life. *Music Perception*, Vol. 22, No.1, 41-77
8. Delsing, M., ter Bogt, T., Engels, R., & Meeus, W. (2008). Adolescents' music preferences and personality characteristics. *European Journal of Personality*, Vol. 22, No. 2, pp. 109-130.
9. Howe, Michael J. A. and Davidson, Jane W. and Sloboda, John A. (1998). Innate Talents: Reality or Myth? *Behavioral and brain sciences*, 21, 399-407.

10. W. F. Thompson (2009). Performing Music (Chapter 8). In Music, thought, and feeling. Understanding the psychology of music. OUP: New York. (pp. 183-208).