

PSYCHOLOGY OF MUSIC BY CARL EMIL SEASHORE



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Most helpful customer reviews

30 of 30 people found the following review helpful.

Yes, it's out of date, and yes, it is a great book

By Christopher Witmer

So far there are two reviews preceding mine. One gives the book five stars, the other gives it one. The one star reviewer complains that the book is out of date, and that is true. Unfortunately the author is not in a position to bring it up to date, since he was born in 1866 and is now continuing his research in a different realm. You would be foolish to take everything in this book as the gospel truth, but the quality of this man as a scientist and as a writer is head and shoulders above what we are capable of doing today. "They don't make 'em like this anymore." The field has advanced in the more than 100 years since the author commenced his research, and much of what we have achieved collectively today is the result of successive generations of people standing on Seashore's shoulders. I think this book is still of very great value today, at various levels. As I said above, I won't accept everything in this book at face value, but it is a book worth reading through more than once. In a world full of books that aren't even worth reading through one time, that's saying a lot, especially when you consider that it was published in 1937. The author was 70 years old at the time and you can see a lifetime of effort has gone into it.

10 of 11 people found the following review helpful.

Excellent book for physicist, psychologist, and musicians!!

By thavamuni@hotmail.com

The author is a physicist and has made lot of research publications himself. The thoughtful stylist presentation on all aspects of sound is an excellent introduction on the field of music. There is also enormous ideas pointers for researchers. Thava Alagu

1 of 1 people found the following review helpful.

For the Self-Producing Artist....

By el yucateco

who has already produced a few albums. This is not a book for newbies i.e. much technical talk in terms of Hertz, decibels, and partials. In 1938 the book was probably way ahead of its time = not understood. Even Seashore seems unsure of what's to be done with the data. Prophetically he declares Sound Wave is how

music will be interpreted in future. Anyone using recording software is accustomed to seeing sound wave; most media players provide visual of sound wave. Seashore's intended audience was musicians & professors; he could've never predicted recording technology would become so available to the masses. Meat of the book is in ch.1-17. Ch. 18 - 20 are all data. ch. 21-28 are interesting. Again, if you've been producing music for a few years, there's useful info in here backed by research. Some takeaways:

?EQ: lo cut @ 80Hz / hi cut @ 10K

?Live rooms emphasize bass frequencies

?Vibrato signifies intense emotion

?Rhythm gives listener sense of power & luxe

?EE, OO, AH are most powerful vowels to sing

"Thank God for illusions! Without them there could be no musical art!" (32)

"The moron may have as keen a sense of pitch as the philosopher." (75)

"All rhythm is projection of personality. The rhythm is what I am." (148)

"achievements in music are often gained at expense of sacrifice of other education" (173)

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