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Acoustics and Psychoacoustics is ideal for students of music technology, sound recording, traditional music and acoustics, as well as engineers studying audio. [Visit the book's supporting](#)

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website, designed by author David Howard, Acoustics and Psychoacoustics is part of the Focal Press Music Technology Series.

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The aim of this course is to offer students an understanding of the broad

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physical, physiological, and cognitive issues related to sound production and listening. This is a multidisciplinary course, examining sound from within acoustics, psychoacoustics, and cognitive psychology. The main approach is that of empirical science.

Introduction to Psychoacoustics and

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Sound Perception

ACOUSTICS AND PSYCHOACOUSTICS

Introduction The raw material that we are working with is sound. Our purpose is to develop effective ways to use sound to convey useful information. It is the relationships that we can construct using sound that enable its articulation.

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02. (Psycho)Acoustics

Today psychoacoustics is usually broadly described as auditory perception or just hearing, although the latter term also includes the biological aspects of hearing (physiological acoustics). Psychoacoustics includes research involving humans and nonhuman animals, but this review just covers

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human psychoacoustics.

Psychoacoustics: A Brief Historical Overview

Psychoacoustics is the branch of psychophysics involving the scientific study of sound perception and audiology—how humans perceive various sounds. More specifically, it is

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the branch of science studying the psychological responses associated with sound (including noise, speech, and music).

Psychoacoustics - Wikipedia

As its name suggests, psychoacoustics is the bridging of psychology (perception) and physical acoustics. Clearly, this area

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of research is needed if we wish to understand sound reproduction in an enjoyable or accurate way as a human activity.

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Understanding more the acoustics and psychoacoustics of music and music technology enables us all to gain deeper insights to be gained about this most fundamental form of human communication. David M Howard (York) and Jamie AS Angus (Salford) December

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Acoustics/Fundamentals of
Psychoacoustics ← Fundamentals of
Room Acoustics · Sound Speed → Due to

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the famous principle enounced by Gustav Theodor Fechner, the sensation of perception doesn't follow a linear law, but a logarithmic one. The perception of the intensity of light, or the sensation of weight, follow this law, as well.

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Acoustics and Psychoacoustics by David M. Howard

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So far in this book we have considered acoustics and psychoacoustics as separate topics. However, real applications often require the combination of the two because although the psychoacoustics tells us how we might perceive the sound, we need the acoustic description of sound to help create physical, or electronic,

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solutions to the problem.

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