

CURRICULUM VITAE

Diana Deutsch

Date of birth: 15 February, 1938.
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Education:

B.A. (1959) First Class Honors in Psychology, Philosophy, and Physiology, Oxford University.

Ph.D. (1970) in Psychology, University of California, San Diego,

Positions:

1971 - 1988, Research Psychologist, University of California, San Diego

1988 - 2009. Professor of Psychology, University of California, San Diego

2009 - present. Professor Emerita of Psychology (Recalled), University of California, San Diego.

Honors and Awards

Gold Medal Award by the Audio Engineering Society for "lifelong contributions to the understanding of the human hearing mechanism and the science of psychoacoustics." 141th Convention of the Audio Engineering Society, Los Angeles, 2016.

Science Writing Award for Professional in Acoustics, from the Acoustical Society of America, November 2011.

Gustav Theodor Fechner Award for Outstanding Contributions to Empirical Aesthetics from the International Association of Empirical Aesthetics, 2008.

Interdisciplinary Research Award, University of California, San Diego, 2008-2009 (Inaugural Recipient).

Elected Fellow, *American Psychological Association, Division 1 (Society for General Psychology).*

Elected Fellow, *American Psychological Association, Division 3 (Experimental Psychology), 2007.*

Rudolf Arnheim Award for Outstanding Achievement in Psychology and the Arts, from the American Psychological Association, 2004.

Elected Fellow, *American Psychological Society (name changed to Association for Psychological Science), 2004.*

Elected President, Division 10, *American Psychological Association*, (Society for the Psychology of Aesthetics, Creativity, and the Arts), 2002-3; President, 2003-4; Past President, 2004-5.

Elected Fellow, Division 21 (*Applied Experimental and Engineering Psychology*) of the *American Psychological Association*, 2000.

Honorary Lifetime Membership Award, from the *Society for Music Perception and Cognition*, 1999.

Elected Fellow, *Acoustical Society of America*, 1996.

Elected Member-at-Large, Division 10 (Psychology and the Arts) of the *American Psychological Association*. 1991-1992; 1993-1994.

Elected Fellow, *American Psychological Association*, Division 10 (Psychology and the Arts) 1991.

Elected Governor, *Audio Engineering Society*, 1987-1989.

Elected Fellow, *Society of Experimental Psychologists*, 1986.

Elected Fellow, *Audio Engineering Society*, 1986.

Elected Fellow, *American Association for the Advancement of Science*, 1986.

Elected to *Society of Experimental Psychologists*, 1985.

First Class Honors B.A. in Psychology, Philosophy and Physiology, *Oxford University*, 1959.

Publications

Books

Deutsch, D. *Musical Illusions and Phantom Words: How Music and Speech Unlock Mysteries of the Brain*, 2019, Oxford University Press. [[Web Link](#)]

Deutsch, D. (Ed.). *The Psychology of Music, 3rd Edition*, 2013, San Diego: Elsevier. [[see review](#)] [[Web Link](#)]

Deutsch, D. (Ed.). *The Psychology of Music, 2nd Edition*, 1999, San Diego: Academic Press. [[Web Link](#)]

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Deutsch, D. (Ed.). *The Psychology of Music, 1st Edition*, 1982, New York: Academic Press.

Deutsch, D. & Deutsch, J. A. (Eds.). *Short Term Memory*, 1975, New York: Academic Press.

Deutsch, J. A., & Deutsch, D. *Physiological Psychology, 2nd Edition*, 1973, Illinois: Dorsey Press.

Deutsch, J. A. & Deutsch, D. *Physiological Psychology, 1st Edition*, 1966, Illinois: Dorsey Press.

Discography

Diana Deutsch, [Phantom Words and Other Curiosities](#). Philomel Records, Compact Disc and Booklet, 2003.

Diana Deutsch, [Musical Illusions and Paradoxes](#). Philomel Records, Compact Disc and Booklet, 1995.

Selected Articles and Book Chapters

Deutsch, D., Edelstein, M., Dooley, K., and Henthorn, T., and Lapidis, R. Absolute pitch is disrupted by a memory illusion. *JASA*, 2021, April, 149, 2829-2835. [[PDF Document](#)]

Deutsch, D. 2016 : What do you consider the most interesting recent [scientific] news? What makes it Important? In Brockman, J. (Ed.). *Know This: Today's Most Interesting and Important Scientific Ideas, Discoveries, and Developments (Edge Question)*, 2017. [[PDF Document](#)]

Deutsch, D., Henthorn, T., and Lapidis, R. Illusory transformation from speech to song (Chinese translation from *Journal of the Acoustical Society of America*, 2011, 129, 2245-2252). *Journal of Shanghai Conservatory of Music*, 2016, 4, 133-145. [[PDF Document](#)]

Deutsch, D., Li, X., and Shen, J. Absolute pitch among students at the Shanghai Conservatory of Music: A large-scale direct-test study. (*Chinese translation of Deutsch, D., Li, X., and Shen, J. Journal of the Acoustical Society of America*, 2013, 134, 3853-3859) *Journal of the Xinghai Conservatory of Music*, 2014. [[PDF Document](#)]

Deutsch, D. Grouping, In W.F. Thompson (Ed.). *Music in the Social and Behavioral Sciences*, 2014, Sage. [[PDF Document](#)]

- Deutsch, D, Jiang, C., Henthorn, T., and Zhou, S. The tritone paradox among Chinese children aged 12 and 13. *Proceedings of the International Conference on Music Perception and Cognition*, Aug. 2014. [[PDF Document](#)]
- Deutsch, D. "Music." In *Oxford Bibliographies in Music*. Edited by Dunn, D.S. New York: Oxford University Press. 2013, [[Web Link](#)]
- Tierney, A., Dick, F., Deutsch, D., and Sereno, M. Speech versus song: Multiple pitch-sensitive areas revealed by a naturally occurring musical illusion. . *Cerebral Cortex*, 2013, 23, 249-254 [[Web Link](#)]
- Deutsch, D. Absolute pitch. In D. Deutsch (Ed.). *The psychology of music, 3rd Edition*, 2013, 141-182, San Diego: Elsevier. [[PDF Document](#)] [[Web Link](#)]
- Deutsch, D. Grouping mechanisms in music. In D. Deutsch (Ed.). *The psychology of music, 3rd Edition*, 2013, 183-248, San Diego: Elsevier. [[PDF Document](#)] [[Web Link](#)] [[Web Link](#)]
- Deutsch, D. The processing of pitch combinations. In D. Deutsch (Ed.). *The psychology of music, 3rd Edition*, 2013, 249-325, San Diego: Elsevier. [[PDF Document](#)] [[Web Link](#)]
- Peng, G., Deutsch, D., Henthorn, T., Su, D., and Wang, W. S-Y. Language experience influences nonlinguistic pitch perception. *Journal of Chinese Linguistics*, 2013, 41, 447-467, [[PDF Document](#)]
- Deutsch, D. and Dooley, K. Absolute pitch is associated with a large auditory digit span: A clue to its genesis. *Journal of the Acoustical Society of America*, 2013, 133, 1859-1861, [[PDF Document](#)] [[Web Link](#)]
- Shen, J., Deutsch, D., and Rayner, K. On-line perception of Mandarin Tones 2 and 3: Evidence from eye movements. *Journal of the Acoustical Society of America*, 2013, 133, 3016-3029, [[PDF Document](#)]
- Deutsch, D. Commentary on "The octave illusion and handedness: A replication of Diana Deutsch's 1974 study". *Musicae Scientiae*, 2013, 17, 290-292, [[PDF Document](#)]
- Deutsch, D., Li, X., and Shen, J. Absolute pitch among students at the Shanghai Conservatory of Music: A large-scale direct-test study. *Journal of the Acoustical Society of America*, 2013, 134, 3853-3859, [[PDF Document](#)] [[Web Link](#)]
- Dooley, K. and Deutsch, D. Absolute pitch correlates with high performance on interval naming tasks. . *Journal of the Acoustical Society of America*, 2011, 130, 4097-4104, [[PDF Document](#)] [[Web Link](#)]
- Deutsch, D., Henthorn, T., and Lapidis, R. Illusory transformation from speech to song. *Journal of the Acoustical Society of America*, 2011, 129, 2245-2252, [[PDF Document](#)] [[Web Link](#)]
- Deutsch, D. Noi theo thanh dieu. Vietnamese translation of "Speaking in tones. Scientific American Mind, 2010, July/August, 36-43". 2011, September, [[PDF Document](#)]
- Deutsch, D. The paradox of pitch circularity. *Acoustics Today*, 2010, July, 8 - 15, [[PDF Document](#)] [[Web Link](#)]
- Dooley, K. & Deutsch, D. Absolute pitch correlates with high performance on musical dictation. *Journal of the Acoustical Society of America*, 2010, 128, 890-893, [[PDF Document](#)] [[Web Link](#)]
- Deutsch, D. Hearing music in ensembles. *Physics Today*, 2010, February, 40-45, [[PDF Document](#)] [[Web Link](#)]

Deutsch, D. Speaking in tones. *Scientific American Mind*, 2010, July/August, 36-43, [[PDF Document](#)]

Williamson, V., McDonald, C., Deutsch, D., Griffiths, T., and Stewart, L. Faster decline of pitch memory over time in congenital amusia. *Advances in Cognitive Psychology*, 2010, 6, 15-22, [[PDF Document](#)]

Hamaoui, K. and Deutsch D. The Perceptual Grouping of Musical Sequences: Pitch and Timing as Competing Cues. *Proceedings of the 11th International Conference on Music Perception and Cognition*, July, 2010, [[PDF Document](#)]

Deutsch, D. Parlare a tono . *Le Scienze, edizione italiana di Scientific American*, Nov. 2010. [[Web Link](#)]

Deutsch, D. Musical Illusions, In Larry R. Squire, Editor. *Encyclopedia of Neuroscience*, 2009, 5, 1159-1167, Oxford, Academic Press. [[PDF Document](#)]

Deutsch, D. Auditory illusions. In Goldstein, E. B. (Ed.) *Encyclopedia of Perception*, 2009, 1, 160-164, Sage. [[PDF Document](#)]

Deutsch, D., Dooley, K., Henthorn, T. and Head, B. Absolute pitch among students in an American music conservatory: Association with tone language fluency. *Journal of the Acoustical Society of America*, April, 2009, 125, 2398-2403. [[PDF Document](#)] [[Web Link](#)]

Deutsch, D., Le, J., Shen, J., and Henthorn, T. The pitch levels of female speech in two Chinese villages. *Journal of the Acoustical Society of America*, 2009, April 125, EL208. [[PDF Document](#)] [[Web Link](#)]

Deutsch, D., Le, J., Dooley, K., Henthorn, T., Shen, J. and Head, B. Absolute Pitch and Tone Language: Two New Studies. *Proceedings of the 7th Triennial Conference of European Society for the Cognitive Sciences of Music, Finland*, 2009, 69-73, [[PDF Document](#)] [[Web Link](#)]

Deutsch, D., Dooley, K., and Henthorn, T. Pitch circularity from tones comprising full harmonic series. *Journal of the Acoustical Society of America*, 2008, 124, 589-597, [[PDF Document](#)] [[Web Link](#)]

Deutsch, D. Review of Oliver Sacks: Musicophilia - Tales of Music and the Brain, *Scientific American Mind*, March, 2008, [[PDF Document](#)] [[Web Link](#)]

Deouell, L. Y., Deutsch, D., Scabini, D., Soroker, N., and Knight, R. T. No disillusion in Auditory Extinction: Perceiving a Melody Comprised of Unperceived Notes. *Frontiers in Human Neuroscience*, March, 2008. [[PDF Document](#)]

Deutsch, D. Invited Keynote Paper, The ICMPC series, and some current research on music perception and cognition. *Proceedings of the 10th International Conference on Music Perception and Cognition*, Sapporo, Japan, Aug. 2008. [[PDF Document](#)]

Wade, N., and Deutsch, D. Binaural hearing before and after the stethophone. *Acoustics Today*, 2008, 4, 16-27. [[PDF Document](#)]

Deutsch, D. Music Perception. In 'Listening in the world: Behavioral and neurobiological bases of complex-sound perception'. *Frontiers of Bioscience (special issue)*, 2007, 12, 4473-4482. [[PDF Document](#)]

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Deutsch, D., Hamaoui, K., and Henthorn, T. The Glissando Illusion and Handedness. *Neuropsychologia*, 2007, 45, 2981-2988. [[PDF Document](#)] [[Web Link](#)]

Deutsch, D. Mothers and their offspring perceive the tritone paradox in closely similar ways. *Archives of Acoustics*, 2007. [[PDF Document](#)]

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Deutsch, D., Henthorn, T., Marvin, E., & Xu H-S. Absolute pitch among American and Chinese conservatory students: Prevalence differences, and evidence for a speech-related critical period. *Journal of the Acoustical Society of America*, 2006. [[PDF Document](#)] [[Web Link](#)]

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Deutsch, D., & Hamaoui, K. Grouping mechanisms in music. In T.H. Stoffer and R. Oerter (Eds.). *Encyclopedia of Psychology, Vol 1.*, 2005, 1, 307-341. Gottingen: Hogrefe.

Deutsch, D., & Hamaoui, K. The processing of pitch combinations. In T.H. Stoffer and R. Oerter (Eds.). *Encyclopedia of Psychology, Vol 1.*, 2005, 1, 343-372, Gottingen: Hogrefe.

Deutsch, D., Henthorn T. and Dolson, M. Speech patterns heard early in life influence later perception of the tritone paradox. *Music Perception*, 2004, 21, 357-372. [[PDF Document](#)]

Deutsch, D., Henthorn T. and Dolson, M. Absolute pitch, speech, and tone language: Some experiments and a proposed framework. *Music Perception*, 2004, 21, 339-356. [[PDF Document](#)] [[Web Link](#)]

Deutsch, D. The Octave Illusion Revisited Again. *Journal of Experimental Psychology: Human Perception and Performance*, 2004, 30, 355-364. [[PDF Document](#)]

Deutsch, D. Reply to Reconsidering evidence for the suppression model of the octave illusion, by C.D. Chambers, J.B. Mattingley, and S.A. Moss. *Psychonomic Bulletin and Review*, 2004, 11, 667-676. [[PDF Document](#)]

Deutsch, D. In Chapter 9 of E. Punset (Ed.), *Lenguaje musical y humano. Cara a cara con la vida, la mente y el Universo*, 2004, 241-248, Barcelona: Destino.

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Deutsch, D. Absolute pitch - a connection between music and speech?. *Bulletin of Psychology and the Arts*, 2003, 4, 19-21.

Deutsch, D. The Puzzle of Absolute Pitch. *Current Directions in Psychological Science*, 2002, 11, 200-204.. [[PDF Document](#)]

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- Ragozzine, F. and Deutsch, D. A regional difference in perception of the tritone paradox within the United States. *Music Perception*, 1994, 12, 213-225. [[PDF Document](#)]
- Deutsch, D. The tritone paradox: Some further geographical correlates. *Music Perception*, 1994, 12, 125-136. [[PDF Document](#)]
- Deutsch, D. La perception des structures musicales. In A. Zenatti (Ed.). *Psychologie de la Musique*, 1994, 115-144, Presses Universitaires de France.
- Deutsch, D. Die Wahrnehmung auditiver Muster. In W. Prinz and B. Bridgeman (Eds.). *Wahrnehmung, Volume in Enzyklopadie de Psychologie*, 1994, 339-389, Verlag fur Psychologie.
- Deutsch, D. Illusions in sound and music. *Sound and Video Contractor*, 1994, 10-20.
- Deutsch, D. Musical Intelligence. In R. J. Sternberg (Ed.). *Encyclopedia of Human Intelligence*, New York: MacMillan, 1994.
- Deutsch, D. The Tritone Paradox and the Pitch Range of the Speaking Voice: Reply to Repp. *Music Perception*, 1994, 12, 257-263. [[PDF Document](#)]
- Deutsch, J. A., & Deutsch, D. Attention: Some theoretical considerations. In G. Underwood (Ed.), *The Psychology of Attention. Volume in. International Library of Critical Writings in Psychology*, 1993, Aldershot: Edward Elgar Publishing.
- Deutsch, J. A., & Deutsch, D. Comments on "Selective attention: perception or response?" In G. Underwood (Ed.), *The Psychology of Attention. Volume in. International Library of Critical Writings*

in *Psychology*, 1993, Aldershot: Edward Elgar Publishing. [[PDF Document](#)]

Deutsch, D. Paradoxes of musical pitch. *Scientific American*, 1992, 267, 88-95. [[PDF Document](#)] [[Web Link](#)]

Deutsch, D. Some new pitch paradoxes and their implications. In *Auditory Processing of Complex Sounds. Philosophical Transactions of the Royal Society, Series B*, 1992, 336, 391-397. [[PDF Document](#)] [[Web Link](#)]

Deutsch, D. The tritone paradox: Implications for the representation and communication of In M. R. Jones and S. Holleran (Eds.). *Cognitive bases of musical communication*, 1992, 115-138, American Psychological Association Monog.

Deutsch, D. & Pierce, J. R. The climate of auditory imagery and music. In D. Reisberg (Ed.). *Auditory Imagery*, 1992, 237-260. Hillsdale: Erlbaum. [[PDF Document](#)]

Deutsch, D. Some new pitch paradoxes and their implications. In R. P. Carlyon, C. J. Darwin, & I. J. Russell (Eds.). *Processing of Complex Sounds by the Auditory System*, 1992, 97-104, Oxford University Press, Oxford.

Deutsch, D. The tritone paradox: An influence of language on music perception. *Music Perception*, 1991, 8, 335-347. [[PDF Document](#)]

Deutsch, D. Pitch proximity in the grouping of simultaneous tones. *Music Perception*, 1991, 9, 185-198. [[PDF Document](#)]

Deutsch, D., North, T. and Ray, L. The tritone paradox: Correlate with the listener's vocal range for speech. *Music Perception*, 1990, 7, 371-384. [[PDF Document](#)]

Deutsch, D. Music for the Ear and Brain. *Ars Musica*, 1989.

Deutsch, D. Foreward to S. McAdams and I. Deliège (Eds.). *Music and the Cognitive Sciences, Contemporary Music Review*, Harwood Academic Publishers, London, 1989.

Deutsch, D. Foreward to S. MacAdams and I. Deliège (Eds.). *Musique et sciences cognitives*, Editions Pierre Mardaga, Brussels, 1989.

Deutsch, D. Some new musical paradoxes. In S. Nielzen and O. Olsson (Eds.). *Structure and perception of electroacoustic sound and music*, 1989, 61-812, Springer-Verlag.

Deutsch, D. Pitch class and octave similarity. *Proceedings of the First International Conference on Music Perception and Cognit*, 1989, 107-112, Kyoto, Japan.

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- Deutsch, D. A musical paradox. *Music Perception*, 1986, 3, 275-280. [[PDF Document](#)]
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Deutsch, D. Music perception. *The Musical Quarterly*, April, 1980, 66, 165-179, [[PDF Document](#)] [[Web Link](#)]

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Deutsch, D. Review of Radocy, R. E., and Boyle, J. D., *Psychological Foundations of Musical Behavior*. *Contemporary Psychology*, 1980

Deutsch, D. Octave Generalization and the Consolidation of Melodic Information. *Canadian Journal of Psychology*, 1979, 25, 399-405. [[PDF Document](#)] [[Web Link](#)]

Deutsch, D. Binaural integration of melodic patterns. *Perception & Psychophysics*, 1979, 25, 399-405. [[PDF Document](#)]

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Deutsch, D. Review of J. B. Davies, *The Psychology of Music*. *Journal of Aesthetics and Art Criticism*, 1979, 379-380.

Deutsch, D. Review of Coren, S., Porac, C., and Ward, C. M., *Sensation and Perception*. *Journal of the Acoustical Society of America*, 1979, 66, 1907. [[PDF Document](#)]

Deutsch, D. Pitch memory: An advantage for the lefthanded. *Science*, 1978, 199, 559-560. [[PDF Document](#)] [[Web Link](#)]

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- Deutsch, D. Auditory Memory. *Canadian Journal of Psychology*, 1975, 29, 87-105. [[PDF Document](#)]
- Deutsch, D. Musical Illusions. *Scientific American*, 1975, 233, 92-104. [[PDF Document](#)] [[Web Link](#)]
- Deutsch, D. Generality of interference by tonal stimuli in recognition memory for pitch. *Quarterly Journal of Experimental Psychology*, 1974, 26, 229-234. [[PDF Document](#)] [[Web Link](#)]
- Deutsch, J. A., & Deutsch, D. Attention: Some theoretical considerations. In D. G. Stein and Jeffrey J. Rosen (Eds.). *Basic Structure and Function in the Central Nervous System*, 1974, New York: MacMillan Co.
- Deutsch, D. An auditory illusion. *Nature*, 1974, 251, 307-309. [[PDF Document](#)] [[Web Link](#)]
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- Deutsch, D. Interference in memory between tones adjacent in the musical scale. *Journal of Experimental Psychology*, 1973, 100, 228-231. [[PDF Document](#)] [[Web Link](#)]
- Deutsch, D. Octave generalization of specific interference effects in memory for tonal pitch. *Perception and Psychophysics*, 1973, 13, 271-275. [[PDF Document](#)]
- Deutsch, D. Octave generalization and tune recognition. *Perception & Psychophysics*, 1972, 11, 411-412. [[PDF Document](#)]
- Deutsch, D. Mapping of Interactions in the Pitch Memory Store. *Science*, 1972, 175, 1020-1022. [[PDF Document](#)] [[Web Link](#)]
- Deutsch, D. Effect of Repetition of Standard and Comparison Tones on Recognition Memory for Pitch. *Journal of Experimental Psychology*, 1972, 93, 156-162. [[PDF Document](#)] [[Web Link](#)]
- Deutsch, D. Music and Memory. *Psychology Today*, 1972, 8552, 87-89, 119.
- Deutsch, D. Tones and numbers: Specificity of interference in immediate memory. *Science*, 1970, 168, 1604-1605. [[PDF Document](#)] [[Web Link](#)]
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- Deutsch, D. Music Recognition. *Psychological Review*, 1969, 76, 300-309. [[PDF Document](#)] [[Web Link](#)]
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- Deutsch, J. A., & Deutsch, D. Attention: Some theoretical considerations. In Paul Bakan (Ed.). *Attention*, D. Van Nostrand Co., Inc., 1966.

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David Kung, How Music and Mathematics Relate, [CD-ROM], Chantilly, VA: *The Teaching Company*, Chantilly. 2013

Deutsch, D. The paradox of pitch circularity. *Acoustics Today*, July, 2010

Deutsch, D. Hearing music in ensembles. *Physics Today*, Feb. 2010

E. Bruce Goldstein. *Sensation and Perception, 8th Edition, Virtual Lab*, CD-ROM, 2009.

Patrick Grim. Philosophy of Mind: Brains, Consciousness, and Thinking Machines, CD-ROM. *The Teaching Company*, Chantilly, VA, 2008.

Deutsch, D., Lapidis, R., and Henthorn, T. The speech-to-song illusion. Invited Lay language paper presented at the 156th meeting of the *Acoustical Society of America*, Nov. 2008

Deutsch, D., Hamaoui, K., and Henthorn, T. The Glissando Illusion: A spatial illusory contour in hearing. Invited Lay Language paper presented at the 149th Meeting of the *Acoustical Society of America*, May, 2005

Deutsch, D., Henthorn, T., Marvin, E. and Xu, H-S. Perfect pitch in tone language speakers carries over to music. Invited Lay language paper presented at the 148th meeting of the *Acoustical Society of America*, Nov. 2004

Deutsch, D. *Phantom Words, and Other Curiosities*, La Jolla: Philomel Records, 2003. [[Web Link](#)]

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Deutsch, D., Henthorn, M., and Dolson, M. Tone language speakers possess absolute pitch. Invited Lay language paper presented at the 138th meeting of the *Acoustical Society of America*, Columbus, 1999

Deutsch, D. *Musical Illusions and Paradoxes*, La Jolla: Philomel Records, 1995. [[Web Link](#)]

Butler, D. *The Musician's Guide to Music Perception and Cognition*. Schirmer, 1992.

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Deutsch, D (Ed.). *Auditory Illusions and Audio. Special Issue of the Journal of the Audio Engineering Society*, 1983.

Kubovy, M. and J. Pomeranz (Eds.). *Perceptual Organization*. 1981, Hillsdale: Erlbaum, 1981.

Selected Conference Presentations

- Richard C. Heyser Distinguished Memorial Lecture, 150th Convention of the *Audio Engineering Society*, May, 2021.
- Deutsch, D., Edelstein, M., and Henthorn, T. Absolute pitch is disrupted by an auditory illusion. *Journal of the Acoustical Society of America*, 2017, June, 141, [[Web Link](#)]
- Deutsch, D. The phenomenology of musical hallucinations. Paper presented at the. "*Inner Voices, Inner Music*", Durham, Sept. 2014, [[PDF Document](#)]
- Deutsch, D., and Dooley, K. Absolute pitch is associated with a large auditory digit span: A clue to its genesis. *Journal of the Acoustical Society of America*, 2012, 132, 1886, [[Web Link](#)]
- Deutsch, D., Le, J., Shen, J., and Li, X. Large-scale direct-test study reveals unexpected characteristics of absolute pitch. *Journal of the Acoustical Society of America*, 2011, 130, 2398, [[Web Link](#)]
- Shen, J., Deutsch, D., and Le, J. Overall pitch height as a cue for lexical tone perception. *Journal of the Acoustical Society of America*, 2011, 130, 2570. [[Web Link](#)]
- Dooley, K. and Deutsch, D. Absolute pitch is correlated with high performance on relative pitch tasks. *Journal of the Acoustical Society of America*, 2011, 129, 2582-2582, [[Web Link](#)]
- Deutsch, D. Musical illusions, absolute pitch, and other enigmas of sound perception. *Vern O. Knudsen Distinguished Lecture* presented at the *161th Meeting of the Acoustical Society of America*. Seattle, May, 2011. [[Web Link](#)]
- Shen, J., Deutsch, D., & Rayner, K. Processing of Endpoint Pitch in Mandarin Tone Perception: An Eye Movement Study. *20th International Congress on Acoustics*, 2010, August, Sydney, Australia.
- Deutsch, D., Dooley, K., Henthorn, T. and Head, B. Absolute pitch among students in an American music conservatory: Association with tone language fluency. *Journal of the Acoustical Society of America*, 2009, April, 125, 2683, Portland, [[Web Link](#)]
- Deutsch, D., Lapidis, R., and Henthorn, T. The Speech-to-Song Illusion. *Journal of the Acoustical Society of America*, 2008, Nov., 124, 2471, [[Web Link](#)] [[Web Link](#)]
- Griffiths, T. D., McDonald, C., Kumar, S., Deutsch, D., Chinnery, P., and Stewart, L. Could a congenital disorder of musical perception ever be explained by a single gene? *Neuromusic News*, May, 2007, [[PDF Document](#)]
- Deutsch, D., Dooley, K., and Henthorn, T. A new pitch circularity illusion. Paper presented at the meeting of the. *Society for Music Perception and Cognition, Montreal, Aug. 2007*.
- Deutsch, D., Dooley, K., and Henthorn, T. A new pitch circularity illusion. *Annual Auditory Perception, Cognition, and Action Meeting, Long Beach*, Nov. 2007, [[PDF Document](#)]
- Deutsch, D. & Henthorn, T. Two issues at the interface between speech and music. (invited presentation). *Journal of the Acoustical Society of America*, 2006, 120, 3167, [[Web Link](#)]
- Deutsch, D. Dooley, K. Dubnov S. Henthorn, T. & Wurden, A. Pitch circularity produced by varying the amplitudes of odd and even harmonics. *Journal of the Acoustical Society of America*, 2005, 118, 1949, [[Web Link](#)]
- Deutsch, D. Hamaoui, K. Henthorn, T. The Glissando Illusion: A spatial illusory contour in

hearing. *Journal of the Acoustical Society of America*, 2005, 117, 2476, [[Web Link](#)]

Deutsch, D., Henthorn, T., Marvin, E. and Xu H-S. Tone language and absolute pitch: Prevalence among American and Chinese conservatory students. *Journal of Acoustical Society of America*, 2004, 116, 2580, [[Web Link](#)]

Deutsch, D. Two curiosities relating music to speech. *Presented to the Society of Experimental Psychologists*, 2003

Deutsch, D., Henthorn, T. & Dolson, M. Bilingual speakers perceive a musical illusion in accordance with their first language. *Journal of the Acoustical Society of America*, 2000, 108, 2591, [[Web Link](#)]

Deutsch, D. Auditory illusions and the brain. *Symposium on: Perception, Illusion, and the Brain. AAAS Annual Meeting*, 1999, Anaheim.

Deutsch, D. Some musical illusions and their relationships to speech. *In Symposium on: Communication: Neurobiological and environmental approaches. AAAS Annual Meeting*, 1997, Seattle.

Deutsch, D. The tritone paradox: A link between music and speech. Invited paper. *Workshop on Language and Music Processing*, Marseilles, 1997.

Deutsch, D. Mothers and their children hear a musical illusion in strikingly similar ways. *Journal of the Acoustical Society of America*, 1996, 99, 2482, [[Web Link](#)]

Ragozzine, F., & Deutsch, D. A regional difference within the United States in perception of the tritone paradox. *Journal of the Acoustical Society of America*, 1993, 94, 1860, [[Web Link](#)]

Deutsch, D. Some new musical paradoxes: A link between music and speech. Invited Address. *American Psychological Association, Division 3*, 1991, San Francisco.

Deutsch, D. Some new sound paradoxes and their implications. *Royal Society Discussion Meeting on Auditory Processing of Complex Sounds*, 1991, Royal Society, London.

Deutsch, D., L. Ray, M. Dolson, S. Zisook, and F. R. Moore. Computer evaluation of musical performance from the acoustic signal: An exploratory study on performance anxiety. (invited presentation). *Journal of the Acoustical Society of America*, 1990, 88, [[Web Link](#)]

Deutsch, D. A link between music perception and speech production. (invited presentation). *Journal of the Acoustical Society of America*, 1990, 88, S139, [[Web Link](#)]

Deutsch, D., North, T. & Ray, L. Vocal range for speech determines perception of a musical pattern. *Journal of the Acoustical Society of America*, 1989, 86, S17, [[Web Link](#)]

Deutsch, D. A new pitch paradox. *Journal of the Acoustical Society of America*, 1988, 84, s144, [[Web Link](#)]

Deutsch, D. An auditory paradox. *Journal of the Acoustical Society of America*, 1986, 80, s93, [[Web Link](#)]

Deutsch, D. Some new musical illusions, Invited presentation. *Audio Engineering Society Convention*, Los Angeles, 1986.

Deutsch, D., F. R. Moore, & Dolson, M. Pitch classes differ with respect to height. *Journal of the Acoustical Society of America*, 1985, 77, s35, [[Web Link](#)]

Deutsch, D. Nontransposable music. *In American Psychological Association Symposium, Recent*

advances in the psychology of music, Los Angeles, 1985.

Deutsch, D. Musical illusions and paradoxes, Invited Address. *American Psychological Association Convention*, Los Angeles, 1985.

Deutsch, D. Stereo TV, Invited presentation. *Society for Motion Picture and Television Engineers Workshop*, Los Angeles, 1985.

Deutsch, D. Nontransposable music. *Society for Music Theory Meeting*, Vancouver, 1985.

Deutsch, D., F. R. Moore. A spectral contrast illusion. *Journal of the Acoustical Society of America*, 1984, 76, s77, [[Web Link](#)]

Deutsch, D. Duration discrimination and the processing of rhythmic patterns. *Psychonomic Society Meeting*, El Paso. 1984.

Deutsch, D. The processing of simultaneous musical streams. (invited presentation). *Workshop on Physical and Neuropsychological Foundations of Music*, Ossiach, Austria, 1983.

Deutsch, D. Musical space. (Plenary Session Address.). *International conference on Psychology and the Arts*, Cardiff, Wales, 1983.

Deutsch, D. The processing of simultaneous musical streams. *Society for Music Theory Meeting*, New Haven, 1983.

Deutsch, D. Octave equivalence in the processing of tonal sequences. *Journal of the Acoustical Society of America*, 1983, [[Web Link](#)]

Deutsch, D. Dichotic listening to musical sequences: Relationship to hemispheric specialization of function. (invited presentation). *Journal of the Acoustical Society of America*, 1983, [[Web Link](#)]

Deutsch, D. A left-right anisotropy in the perception of tonal sequences. *Psychonomic Society Meeting*, San Diego, 1983.

Deutsch, D. Psychoacoustical illusions, handedness, and the spatial environment. (Invited presentation). *72nd Audio Engineering Society Convention*, Anaheim, 1982.

Deutsch, D. Music and the sciences: the interface. *25th Annual Meeting of the College Music Society*, Boston, 1982.

Deutsch, D. The organization of musical information. *American Psychological Association Symposium: Of Musical Charms and Noisy Theories*, Los Angeles, 1981.

Deutsch, D. Recall of hierarchically structured melodic sequences. *Journal of the Acoustical Society of America*, 1980, 67, s7, [[Web Link](#)]

Deutsch, D. Music perception. (Invited tutorial presentation). *Journal of the Acoustical Society of America*, 1979, 65, s92, [[Web Link](#)]

Deutsch, D. Memory for pitch and pitch relationships. In *American Psychological Association Symposium: Individual and Sociocultural Determinants of Musical Perception and Production. Memory for pitch and pitch relationships.*, New York, 1979.

Deutsch, D. Ear dominance depends on sequential, frequency-specific interactions between tones at the two ears. *Journal of the Acoustical Society of America*, 1978, 63, s31, [[Web Link](#)]

Deutsch, D. Binaural integration of tonal patterns. *Journal of the Acoustical Society of America*,

1978, 64, s146, [[Web Link](#)]

Deutsch, D. Left handers outperform right handers on a pitch memory task. *Journal of the Acoustical Society of America*, 1977, 61, [[Web Link](#)]

Deutsch, D. Octave equivalence in the processing of tonal sequences. (Invited presentation). *Journal of the Acoustical Society of America*, 1976, 60, s94, [[Web Link](#)]

Deutsch, D. Influence of relational context on pitch recognition as a function of retention interval. *Journal of the Acoustical Society of America*, 1976, 59, s51, [[Web Link](#)]

Deutsch, D. Lateralization by frequency in dichotic tonal sequences as a function of interaural amplitude and time differences. *Journal of the Acoustical Society of America*, 1976, 60, s50, [[Web Link](#)]

Deutsch, D. An auditory illusion. *Journal of the Acoustical Society of America*, 1974, 55, s18-s19, [[Web Link](#)]

Deutsch, D. An illusion with musical scales. *Journal of the Acoustical Society of America*, 1974, 56, s25, [[Web Link](#)]

Editorial

Founding Editor:

Music Perception, 1983 - 1995.

Associate Editor:

Journal of the Acoustical Society of America, 2005 - 17.

Journal of the Acoustical Society of America Express Letters, 2005 - 17.

Guest Editor:

Special Issue on Music, Acoustics Today, Oct. 2010.

Special Anniversary Issue, *Music Perception*, Spring, 2004.

Special Issue on Music, *Bulletin of Psychology and the Arts*, Spring, 2003.

Music Perception, Special Issue, Spring, 1996.

Auditory Illusions and Audio. Special issue of *Journal of the Audio Engineering Society*, 1983.

Other:

ASA Press Editorial Board, 2013 - 2016.

Current Contents Citation Classic, 1981.

Behavioral and Brain Sciences Associate, 1980.

Invited Addresses and Lectures:

Richard C. Heyser Distinguished Memorial Lecture, 150th Convention of the Audio Engineering Society, May, 2021.

Invited Lecture, *'The Sound of Distance'*; Festival at the *Haus der Kulturen der Welt*, Berlin, Oct, 2021.

Invited Lecture, and Concert Presentations, *Strasbourg Festival of Art and Music*, Sept. 2021.

Keynote Address, Annual Convention of the *Society for Music Perception and Cognition*, La Jolla, July 2017.

Invited Presentation, Conference on *'Inner Voices, Inner Music'*, Durham, UK, Sept. 2014

Invited speaker, *Hearing Voices – The 2013 Music and the Brain Symposium*, Stanford University, April, 2013.

Invited Public and video lecture, *The Making of the Modern World: To be Musical*, UCSD TV, Feb., 2013.

Vern O. Knudsen Distinguished Lecture, 161th Meeting of the *Acoustical Society of America*, Seattle, Washington, May 2011.

Invited speaker, *UCI CHR Spring Symposium*, Irvine, April, 2009.

Keynote panelist, *West Coast Conference of Music Theory and Analysis*, Pomona, March, 2009.

Keynote presentation, *Sound and Science Symposium*, University of California, Los Angeles, March, 2009.

Invited speaker. *UCI CHR Spring Symposium*, Irvine, April, 2009.

Invited Address, *International Association of Empirical Aesthetics*, Chicago, Aug. 2008.

Keynote Address, *Proceedings of the 10th International Conference on Music Perception and Cognition*, Sapporo, Japan, Aug. 2008.

Invited lecturer, *University of Southern California*, April, 2007.

Invited Presentation, *Western Psychological Association Convention*, Palm Springs, April, 2006.

Invited Presentation, *Joint Meeting Acoustical Society of America and Acoustical Society of Japan*, Honolulu, Nov-Dec. 2006.

Keynote speaker, *CCRMA Open House*, Stanford University, May, 2005.

Invited public Lecture, *The Exploratorium*, San Francisco, May 2004.

Colloquium presentation, *Ear Club*, Department of Psychology, University of California, Berkeley, May 2004.

Invited presentation, *Gathering for Gardner 6 (g4g6)* Atlanta, March, 2004.

APS William James Distinguished Lecture, *Southeastern Psychological Association*, Atlanta, March, 2004.

Invited Lecture, *Skeptics Society*, California Institute of Technology, Oct. 2003.

Invited Lecture, the *Society of Amateur Scientists*, California Institute of Technology, July 2003.

Invited Lecturer and Colloquium Presenter, *The 2003 Presidential Colloquium in Cognitive Science*, Pomona College, April, 2003.

Featured Speaker, *National Hearing Conservation Association Annual Conference*, Dallas, Feb. 2003.

Keynote Speaker, *Auditory Perception, Cognition and Action Meeting*, Kansas City, Nov. 2002.

Public Lecture, *Reuben H. Fleet Science Center*, San Diego, Nov. 2001.

Invited Address, Annual Convention of the *American Psychological Society* (renamed the *Association for Psychological Science*), June, 2001, Toronto.

Invited Presentation, Annual meeting of the *National Association of Schools of Music*, San Diego, 2000.

Invited Presentation, Conference on *The Sciences for the Arts*, University of California, Irvine, 2000.

Robert and Winifred Smith Public Lecture, University of California Irvine, Nov. 1999.

Invited Speaker, Annual Meeting of the *American Association for the Advancement of Science*, Anaheim, Jan. 1999.

Perfect pitch and musical perception. Invited public lecture. *Mozart Festival, Kennedy Center for the Performing Arts*, Washington, D. C., 1998.

Musical illusions and paradoxes. Invited public lecture. *Mozart Festival, Kennedy Center for the Performing Arts*, Washington, D. C., 1998.

Invited Panelist, *Audio Engineering Society Convention*, San Francisco, Sept. 1998.

Invited Speaker, *Gathering for Gardener III*, Atlanta, 1998.

Invited Speaker, Annual Meeting of the *American Association for the Advancement of Science*, Seattle, Feb. 1997.

Invited Speaker, *Workshop on Language and Music Processing*, Marseilles, France, Sept. 1997.

Invited lecture, *Reuben Van Fleet Theater*, San Diego, sponsored by the *Society for Amateur Scientists*, 1996.

Distinguished Lecture, *University of California at Santa Barbara*, May 1996.

Invited Address, Division 10 (Psychology and the Arts), *American Psychological Association Convention*, San Francisco, 1994.

Fourth Attneave Memorial Lecture, University of Oregon, Eugene, Oregon, 1992.

Invited Address, Division 3, *American Psychological Association Convention*, San Francisco, 1991.

Invited Speaker, *Royal Society International Discussion Meeting on Auditory Processing of Complex Sounds*, Sussex, 1991.

Invited Speaker and Session Chairman, 120th Meeting of the *Acoustical Society of America*, 1990.

Symposium Co-Organizer, Round Table Chair, and Invited Speaker, *Vienna Music Festival*, 1990.

Invited Speaker, *Symposium on Cognitive Bases of Musical Communication*, Columbus, Ohio 1990.

Invited Speaker, *32nd Festival of the Two Worlds*, Spoleto, Italy, 1989

Consultant and Invited Lecturer, *The Exploratorium*, San Francisco, 1989.

Invited Speaker, *Symposium on Medical Problems of Musicians*, Snowmass, 1989.

Invited Speaker, *University of Liege*, sponsored by US Embassy, Brussels, 1989.

Invited Speaker, *Festival Ars Musica*, Brussels, 1989.

Invited Speaker, *Symposium on the Structure and Perception of Electroacoustic Sound and Music*, Lund, Sweden, 1988.

Invited Speaker, *The Biology of Music Making*, Denver, 1987.

Invited Speaker, *81st Audio Engineering Society Convention*, Los Angeles, 1986.

Invited Speaker, *Winter Conference on Brain Research*, Keystone, Colorado, 1986.

Invited Address, *American Psychological Association Convention*, Sponsored by Division 1 (General Psychology) cosponsored by Divisions 3 (Experimental Psychology), 6 (Physiological and Comparative Psychology), 10 (Psychology and the Arts), 21 (Applied Experimental Psychology) , and 40 (Clinical Neuropsychology), Los Angeles, 1985.

Invited Speaker, *Society of Motion Picture and Television Engineers Seminar on Stereo Television*, Los Angeles, 1985.

Invited speaker. *Recent Advances in the Psychology of Music*, *American Psychological Association Symposium*, Los Angeles, 1985.

Invited lecture. *Fifth Workshop on the Physical and Neuropsychological Foundations of Music*, Ossiach, Austria, 1985.

Invited Speaker, *The Biology of Music Making*, Denver, 1984.

Invited Speaker; *Fourth Workshop on the Physical and Neuropsychological Foundations of Music*, Ossiach, Austria, 1983.

Plenary Session Address, *International Conference on Psychology and the Arts*, Cardiff, Wales, 1983.

Invited Speaker, *Acoustical Society of America*, 1983.

Invited Speaker, Plenary Session, *72nd Audio Engineering Society Convention*, Anaheim, 1982.

Invited presentation, *MIT Learning Workshop*, Los Angeles, 1982.

Panel Discussant. *25th Annual Meeting of the College Music Society*, Boston, 1982.

MIT Learning Workshop. Los Angeles, 1982.

Invited Speaker: Plenary Session. *72nd Audio Engineering Society Convention*, Anaheim, 1982.

Invited Public Lecturer, *Institut de Recherche et Coordination Acoustique/Musique (IRCAM)*, Paris, France, 1981.

Invited Lecture. *Royal Swedish Academy of Music*, Stockholm, Sweden, 1981.

Invited Speaker: *Third Workshop on the Physical and Neuropsychological Foundations of Music*, Ossiach, Austria, 1980.

Invited tutorial presentation, *Journal of the Acoustical Society of America*, 1979.

Invited Presentation. *Attention and Performance VIII*, Princeton, 1978.

Invited Presentation, *Workshop on Drugs and Cognition*. Organized by the National Institute on Drug Abuse, Belmont, Sept., 1978; Asilomar, Dec. 1978.

Invited Presentation. *Ann Arbor Symposium on the Applications of Psychology to Music*, Ann Arbor, Nov. 1978.

Invited Speaker, *Acoustical Society of America*, 1976.

Organizational Activities

Advisory Board, *International Conference on Music Perception and Cognition*, 2013 - present.

Advisory Board, *Institute for Music and Neurologic Function*, 2010.

Board of Advisors, *Center for Brain and Cognition, University of California, San Diego*, 2010 - present

Special session organizer: Musical ability: Innate factors and environmental influences. 158th meeting of the *Acoustical Society of America*, San Antonio, Oct. 2009.

Standards Committee, *Acoustical Society of America*, 2008 - 2009.

Public Relations Committee, *Acoustical Society of America*, 2007 - 2017

Co-Chair of Special Session, Fourth Joint Meeting *Acoustical Society of America* and *Acoustical Society of Japan*, Honolulu, Nov-Dec, 2006.

Executive Committee, *Society of Experimental Psychologists*, 2005-7; Chair 2006-2006.

Review Committee, International Symposium: *Psychology and Music Education*, Padua, Italy, Nov 2004.

Scientific Committee, *8th International Conference on Music Perception and Cognition*, Northwestern University, Aug. 2004.

Program Committee, Division 10; *American Psychological Association*. Convention, Honolulu, Hawaii, July-Aug. 2004.

Nominations Committee, Division 10, *American Psychological Association*, 2003-4.

Symposium organizer, The Puzzle of Absolute Pitch, Annual Convention of the *American Psychological Association*, Toronto, Aug. 2003.

Program Chair, Division 10, *American Psychological Association* Annual Convention, Toronto, Aug., 2003.

Member, *National Institute of Mental Health* Special Emphasis Panel, July 2003.

Scientific Committee, *7th International Conference on Music Perception and Cognition*, Sydney, Australia, July, 2002.

Chair, Section J (Psychology), *American Association for the Advancement of Science*, Chair-Elect 1997-8; Chair, 1998-9; Retiring Chair, 1999-2000.

Board of Trustees, *International Foundation for Music Research*, 1998 -2000.

Member, Ad Hoc Task Force of Fellowships, *American Association for the Advancement of Science*, 1998.

Technical Consultant, *Sound and Video Contractor*, 1998

Symposium Chair, Annual Meeting of the *American Association for the Advancement of Science*, Seattle, Feb. 1997.

Workshop Chair, *Audio Engineering Society Convention*, Los Angeles, Nov. 1996.

Scientific Advisory Board, *Society for Amateur Scientists*, 1996.

Council Delegate of the Electorate of Section J (Psychology), *American Association for the Advancement of Science*, 1994-1997.

Acoustical Society of America Representative to the Section Committee of the AAAS Section on Psychology (J), 1994-1998, 1998-2001.

President, San Diego Chapter, *Acoustical Society of America*, 1993 - 6.

Presidential Board, *Third International Conference on Music Perception and Cognition*, Liege, July, 1994.

President, *Second International Conference on Music Perception and Cognition*, Los Angeles, 1992.

Electorate Nominating Committee of Section on Psychology (J) of the *American Association for the Advancement of Science*, 1991-1994; Chair 1993-1994.

Chair, Advisory Committee, *Center for Research in Computing and the Arts*, University of California at San Diego, 1991 - 1994.

Board of Directors, *Society for Music Perception and Cognition*, 1990-1993; 1993-1996.

Scientific Board, *Music and Science Information Computer Archive (MuSICA)* 1992.

Founder, *Society for Music Perception and Cognition*, 1990; Founding President, 1990-1992.

Session Chairman, 120th Meeting of the *Acoustical Society of America*, 1990.

Symposium Co-Organizer and Round Table Chair, *Vienna Music Festival*, 1990.

Member, Science and Technology Center Review Panel, *National Science Foundation*, 1989.

Co-chairman, Organizing Committee, *First International Conference on Music Perception and Cognition*, Kyoto, 1989.

Nominating Committee, *Audio Engineering Society*, 1988, 1989.

Advisory Committee Member and Session Chairman, Symposium on the *Structure and Perception of Electroacoustic Sound and Music*, Lund, Sweden, 1988.

Session Organizer and Chair, *81st Audio Engineering Society Convention*, Los Angeles, 1986.

Session Organizer, *Winter Conference on Brain Research*, Keystone, Colorado, 1986.

Symposium Chair, *American Psychological Association Convention*, Division 10 (Psychology and the Arts) Los Angeles, 1985.

Program Committee Member and Session Organizer, *Fifth Workshop on the Physical and Neuropsychological Foundations of Music*, Ossiach, Austria, 1985.

Program Committee Member and Session Chair; *Fourth Workshop on the Physical and Neuropsychological Foundations of Music*, Ossiach, Austria, 1983.

Advisory Group and Symposium Convener, *International Conference on Psychology and the Arts*, Cardiff, Wales, 1983.

Plenary Session Chairman, *72nd Audio Engineering Society Convention*, Anaheim, 1982.

Secretary-Treasurer, *San Diego Chapter of the Acoustical Society of America*, 1982-83.

Founder, *Music Perception* (Journal), 1983.

Member-at-large, San Diego Chapter of the *Acoustical Society of America*, 1981-82.

Session Convener, *NATO International Conference on the Acquisition of Symbolic Skills*, Keele, England, 1982.

Nominating Committee, *Acoustical Society of America*, 1981-2, 1993-4.

Program Committee Member and Session Organizer: *Third Workshop on the Physical and Neuropsychological Foundations of Music*, Ossiach, Austria, 1980.

Advisory Council of the *International Association for the Study of Attention and Performance*, 1978-1982, 1982-1986.

Committee on Education in Acoustics, *Acoustical Society of America*, 1977-1983.

Technical Committee on Musical Acoustics, *Acoustical Society of America*, 1976-1980, 1981-1990, 1999-2017 .

Technical Committee on Psychological and Physiological Acoustics, *Acoustical Society of America*, 1975-1978.

Media and Public Outreach

Multitrack Installation of *Phantom Words*, together with a lecture and continuous (looped) video presentation, during the Festival 'The Sound of Distance' at the *Haus der Kulturen der Welt*, Berlin, Oct 21-24, 2021.

Invited lecture, and concert presentations, *Strasbourg Festival of Art and Music*, Sept. 1-4, 2021.

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