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## Psychologist of Music, Rock Band Record Producer Daniel Levitin Joins McGill University Psychology Department

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MONTREAL, April 7 (AScribe News) -- Former record producer and music industry consultant Dr. **Daniel Levitin** has joined McGill's Department of Psychology as Assistant Professor. Dr. Levitin earned his B.A. in Cognitive Psychology and Cognitive Science at Stanford University, and went on to earn his Ph.D. in Psychology from the University of Oregon, researching absolute pitch in expert and non-expert populations. He has consulted on audio sound source separation for the U.S. Navy, and completed a two-year post-doctoral research position at Interval Research Corporation, followed by a two-year post-doctoral position at Stanford's Center for Computer Research in Music and Acoustics.

In addition to working as a print media journalist and magazine editor, Levitin has published more than 300 articles on music and music technology; he has also produced records and/or consulted for nearly every major record company, including A&M, BMG, CBS/Sony,DGC, EMI Fantasy, Geffen, Hollywood, Imago, JEM, and others.

Dr. Levitin is an internationally recognized scholar and one of the world's leading cognitive psychologists studying music cognition, perception, and expertise. His publications on absolute pitch have had a far-reaching influence on theories of memory, the stability of internal representations of time and tempo, theories of motor control, gait, and models of coordination dynamics. Probably the only cognitive psychologist in the world with extensive professional training in audio production and engineering, Levitin is "uniquely suited to study core issues at the interface of psychoacoustics, auditory perception, music cognition, and expert performance," says Dr. Anthony J.J. Marley, chair of McGill's Psychology Department.

Why has Dr. Levitin left the warm climes of California for Montreal? His response is enthusiastic. "The Psychology Department at McGill is regarded as one of the top in the world, and being here will give me an opportunity to learn from the faculty and graduate students and thus enrich my research program," he says. Levitin was hired to succeed Professor Albert S. Bregman, one of the world leaders in auditory cognition, whose work he hopes to extend into new areas. "Robert Zatorre (of the Montreal Neurological Institute), and the Faculty of Music's Wieslaw Woszczyk, Bruce Pennycook, and Eugenia Costa-Giomi are all internationally renowned as well - I couldn't pass up the chance to collaborate with them and their graduate students!"

Dr. Levitin taught at Stanford University for the past several years in the Department of Computer Science, the Program in Human-Computer Interaction, and the Departments of Psychology, Anthropology, Computer Music, and History of Science. This past January the book *Music, Cognition, and Computerized Sound: An Introduction to Psychoacoustics*, which he co-authored, earned high praise from reviewers. At McGill University, where he will also be allied with the Faculty of Music, he intends to continue his teaching and scientific research in the areas of psychoacoustics and music perception.

A self-described "long-time pursuer of interesting guitar tones," Dr. Levitin has custom modified guitar amplifiers to provide sounds for albums by Blue Oyster cult, Joe Satriani, and Chris Isaak. For ten years he worked as a session musician, commercial recording engineer, live sound engineer and record producer for countless rock groups. A regular contributor to *Billboard Magazine* (and associate editor of the *Billboard Encyclopedia of Record Producers*), **Daniel Levitin** is considered an expert on The Beatles, Fleetwood Mac, Joni Mitchell, Neil Young, Steely Dan, Aimee Mann and Stevie Wonder. He recently wrote the liner notes and selected the songs for Stevie Wonder's Song Review.

Topics on which Professor Levitin can comment include:

- Absolute pitch - Creativity - History of popular music/rock music - Human-computer interaction - Memory for music - Music recording and recording technology

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