

Diana Deutsch

List of Publications by Year in descending order

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Version: 2024-02-01

80
papers

4,285
citations

159585

30
h-index

138484

58
g-index

88
all docs

88
docs citations

88
times ranked

1221
citing authors

#	ARTICLE	IF	CITATIONS
1	THE PSYCHOLOGY OF MUSIC. , 1978, , 191-224.		331
2	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, 119, 719.	1.1	221
3	The internal representation of pitch sequences in tonal music.. Psychological Review, 1981, 88, 503-522.	3.8	218
4	The processing of structured and unstructured tonal sequences. Perception & Psychophysics, 1980, 28, 381-389.	2.3	193
5	An auditory illusion. Nature, 1974, 251, 307-309.	27.8	175
6	Absolute Pitch, Speech, and Tone Language: Some Experiments and a Proposed Framework. Music Perception, 2004, 21, 339-356.	1.1	148
7	The generation of two isochronous sequences in parallel. Perception & Psychophysics, 1983, 34, 331-337.	2.3	136
8	Musical Illusions. Scientific American, 1975, 233, 92-104.	1.0	129
9	Octave generalization and tune recognition. Perception & Psychophysics, 1972, 11, 411-412.	2.3	127
10	Two-channel listening to musical scales. Journal of the Acoustical Society of America, 1975, 57, 1156-1160.	1.1	127
11	Music recognition.. Psychological Review, 1969, 76, 300-307.	3.8	125
12	Illusory transformation from speech to song. Journal of the Acoustical Society of America, 2011, 129, 2245-2252.	1.1	108
13	Absolute pitch among students in an American music conservatory: Association with tone language fluency. Journal of the Acoustical Society of America, 2009, 125, 2398-2403.	1.1	102
14	Separate "what" and "where" decision mechanisms in processing a dichotic tonal sequence.. Journal of Experimental Psychology: Human Perception and Performance, 1976, 2, 23-29.	0.9	97
15	Grouping Mechanisms in Music. , 1999, , 299-348.		94
16	The Tritone Paradox: An Influence of Language on Music Perception. Music Perception, 1991, 8, 335-347.	1.1	91
17	Speech versus Song: Multiple Pitch-Sensitive Areas Revealed by a Naturally Occurring Musical Illusion. Cerebral Cortex, 2013, 23, 249-254.	2.9	88
18	The Processing of Pitch Combinations. , 1999, , 349-411.		85

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19	Effect of repetition of standard and of comparison tones on recognition memory for pitch.. Journal of Experimental Psychology, 1972, 93, 156-162.	1.5	80
20	A Musical Paradox. Music Perception, 1986, 3, 275-280.	1.1	80
21	The tritone paradox: Effects of spectral variables. Perception & Psychophysics, 1987, 41, 563-575.	2.3	68
22	The Processing of Pitch Combinations. , 1982, , 271-316.		66
23	Octave generalization of specific interference effects in memory for tonal pitch. Perception & Psychophysics, 1973, 13, 271-275.	2.3	62
24	Binaural integration of melodic patterns. Perception & Psychophysics, 1979, 25, 399-405.	2.3	58
25	The Tritone Paradox: Its Presence and Form of Distribution in a General Population. Music Perception, 1987, 5, 79-92.	1.1	55
26	Absolute Pitch. , 2013, , 141-182.		55
27	The Puzzle of Absolute Pitch. Current Directions in Psychological Science, 2002, 11, 200-204.	5.3	51
28	The Tritone Paradox: Correlate with the Listener's Vocal Range for Speech. Music Perception, 1990, 7, 371-384.	1.1	50
29	Delayed pitch comparisons and the principle of proximity. Perception & Psychophysics, 1978, 23, 227-230.	2.3	49
30	Paradoxes of Musical Pitch. Scientific American, 1992, 267, 88-95.	1.0	41
31	Speech Patterns Heard Early in Life Influence Later Perception of the Tritone Paradox. Music Perception, 2004, 21, 357-372.	1.1	41
32	Facilitation by repetition in recognition memory for tonal pitch. Memory and Cognition, 1975, 3, 263-266.	1.6	40
33	Grouping Mechanisms in Music. , 2013, , 183-248.		39
34	Grouping Mechanisms in Music. , 1982, , 99-134.		36
35	Generality of Interference by Tonal Stimuli in Recognition Memory for Pitch. The Quarterly Journal of Experimental Psychology, 1974, 26, 229-234.	1.2	32
36	The octave illusion in relation to handedness and familial handedness background. Neuropsychologia, 1983, 21, 289-293.	1.6	31

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37	Lateralization by frequency for repeating sequences of dichotic 400- and 800-Hz tones. Journal of the Acoustical Society of America, 1978, 63, 184.	1.1	30
38	The perceived height of octave-related complexes. Journal of the Acoustical Society of America, 1986, 80, 1346-1353.	1.1	30
39	Absolute pitch correlates with high performance on musical dictation. Journal of the Acoustical Society of America, 2010, 128, 890-893.	1.1	30
40	The Semitone Paradox. Music Perception, 1988, 6, 115-131.	1.1	29
41	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.	1.1	29
42	Error patterns in delayed pitch comparison as a function of relational context.. Journal of Experimental Psychology, 1974, 103, 1027-1034.	1.5	27
43	Dichotic Listening to Melodic Patterns and Its Relationship to Hemispheric Specialization of Function. Music Perception, 1985, 3, 127-154.	1.1	26
44	Pitch circularity from tones comprising full harmonic series. Journal of the Acoustical Society of America, 2008, 124, 589-597.	1.1	26
45	Absolute pitch correlates with high performance on interval naming tasks. Journal of the Acoustical Society of America, 2011, 130, 4097-4104.	1.1	26
46	Ear dominance and sequential interactions. Journal of the Acoustical Society of America, 1980, 67, 220-228.	1.1	25
47	The octave illusion revisited again.. Journal of Experimental Psychology: Human Perception and Performance, 2004, 30, 355-364.	0.9	24
48	Dislocation of Tones in a Musical Sequence: a Memory Illusion. Nature, 1970, 226, 286-286.	27.8	23
49	Memory and Attention in Music. , 1977, , 95-130.		22
50	Ethnicity versus early environment: Comment on "Early Childhood Music Education and Predisposition to Absolute Pitch: Teasing Apart Genes and Environment"™ by Peter K. Gregersen, Elena Kowalsky, Nina Kohn, and Elizabeth West Marvin [2000]. American Journal of Medical Genetics, Part A, 2007, 143A, 102-103.	1.2	22
51	The pitch levels of female speech in two Chinese villages. Journal of the Acoustical Society of America, 2009, 125, EL208-EL213.	1.1	22
52	On-line perception of Mandarin Tones 2 and 3: Evidence from eye movements. Journal of the Acoustical Society of America, 2013, 133, 3016-3029.	1.1	22
53	The Enigma of Absolute Pitch. Acoustics Today, 2006, 2, 11.	1.0	20
54	Lateralization and sequential relationships in the octave illusion. Journal of the Acoustical Society of America, 1988, 83, 365-369.	1.1	19

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55	A Regional Difference in Perception of the Tritone Paradox within the United States. <i>Music Perception</i> , 1994, 12, 213-225.	1.1	19
56	Recognition of durations embedded in temporal patterns. <i>Perception & Psychophysics</i> , 1986, 39, 179-186.	2.3	18
57	Organizational Processes in Music. , 1982, , 119-136.		18
58	The Tritone Paradox. <i>Current Directions in Psychological Science</i> , 1997, 6, 174-180.	5.3	17
59	The Processing of Pitch Combinations. , 2013, , 249-325.		17
60	Octave generalization and melody identification. <i>Perception & Psychophysics</i> , 1978, 23, 91-92.	2.3	16
61	Octave Equivalence and the Immediate Recall of Pitch Sequences. <i>Music Perception</i> , 1984, 2, 40-51.	1.1	16
62	Music perception. <i>Frontiers in Bioscience - Landmark</i> , 2007, 12, 4473.	3.0	14
63	The influence of melodic context on pitch recognition judgment. <i>Perception & Psychophysics</i> , 1982, 31, 407-410.	2.3	13
64	The Paradox of Pitch Circularity. <i>Acoustics Today</i> , 2010, 6, 8-14.	1.0	13
65	Absolute pitch among students at the Shanghai Conservatory of Music: A large-scale direct-test study. <i>Journal of the Acoustical Society of America</i> , 2013, 134, 3853-3859.	1.1	12
66	The glissando illusion and handedness. <i>Neuropsychologia</i> , 2007, 45, 2981-2988.	1.6	11
67	Interactive effects in memory for harmonic intervals. <i>Perception & Psychophysics</i> , 1978, 24, 7-10.	2.3	10
68	Reply to "Reconsidering evidence for the suppression model of the octave illusion," by C. D. Chambers, J. B. Mattingley, and S. A. Moss. <i>Psychonomic Bulletin and Review</i> , 2004, 11, 667-676.	2.8	10
69	Pitch Proximity in the Grouping of Simultaneous Tones. <i>Music Perception</i> , 1991, 9, 185-198.	1.1	9
70	No disillusion in auditory extinction: perceiving a melody comprised of unperceived notes. <i>Frontiers in Human Neuroscience</i> , 2008, 1, 15.	2.0	9
71	Speaking in Tones. <i>Scientific American Mind</i> , 2010, 21, 36-43.	0.0	9
72	Handedness and Memory for Tonal Pitch This work was supported by USPHS Grant No. MH-21001. Special thanks are due to Sam Hickey and George Wargo for their assistance in data collection; and to Jeff Miller, Nancy Walton, and Wayne Wickelgren for valuable discussions.. , 1980, , 263-271.		9

#	ARTICLE	IF	CITATIONS
73	The internal representation of information in the form of hierarchies. Perception & Psychophysics, 1982, 31, 596-598.	2.3	8
74	Hearing music in ensembles. Physics Today, 2010, 63, 40-45.	0.3	7
75	Chapter 8 The perception of auditory patterns. Handbook of Perception and Action, 1996, 1, 253-296.	0.1	3
76	Deutsch's octave illusion. Nature, 1978, 274, 721-721.	27.8	2
77	Musical Space. Advances in Psychology, 1984, 19, 253-287.	0.1	2
78	Reply to "Comments on ear dominance and sequential interactions" by E. William Yund. Journal of the Acoustical Society of America, 1983, 73, 1865-1867.	1.1	1
79	Priming effects and the Deutsch scale illusion: Comments on "The effects of familiarity and previous training on perception of an ambiguous musical figure," by Davidson, Power, and Michie. Perception & Psychophysics, 1988, 43, 599-600.	2.3	0
80	Absolute pitch is disrupted by a memory illusion. Journal of the Acoustical Society of America, 2021, 149, 2829-2835.	1.1	0