Diana Deutsch

List of Publications by Year
in descending order

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80	4,285	159585 30	138484 58
papers	citations	h-index	g-index

88	88	88	1221
all docs	docs citations	times ranked	citing authors

#	Article	IF	Citations
1	Absolute pitch is disrupted by a memory illusion. Journal of the Acoustical Society of America, 2021, 149, 2829-2835.	1.1	0
2	Absolute Pitch. , 2013, , 141-182.		55
3	Grouping Mechanisms in Music. , 2013, , 183-248.		39
4	The Processing of Pitch Combinations. , 2013, , 249-325.		17
5	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
6	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
7	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.	1.1	12
8	Speech versus Song: Multiple Pitch-Sensitive Areas Revealed by a Naturally Occurring Musical Illusion. Cerebral Cortex, 2013, 23, 249-254.	2.9	88
9	Illusory transformation from speech to song. Journal of the Acoustical Society of America, 2011, 129, 2245-2252.	1.1	108
10	Absolute pitch correlates with high performance on interval naming tasks. Journal of the Acoustical Society of America, 2011, 130, 4097-4104.	1.1	26
11	Hearing music in ensembles. Physics Today, 2010, 63, 40-45.	0.3	7
12	Speaking in Tones. Scientific American Mind, 2010, 21, 36-43.	0.0	9
13	The Paradox of Pitch Circularity. Acoustics Today, 2010, 6, 8-14.	1.0	13
14	Absolute pitch correlates with high performance on musical dictation. Journal of the Acoustical Society of America, 2010, 128, 890-893.	1.1	30
15	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
16	The pitch levels of female speech in two Chinese villages. Journal of the Acoustical Society of America, 2009, 125, EL208-EL213.	1.1	22
17	Pitch circularity from tones comprising full harmonic series. Journal of the Acoustical Society of America, 2008, 124, 589-597.	1.1	26
18	No disillusions in auditory extinction: perceiving a melody comprised of unperceived notes. Frontiers in Human Neuroscience, 2008, 1, 15.	2.0	9

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19	Music perception. Frontiers in Bioscience - Landmark, 2007, 12, 4473.	3.0	14
20	Ethnicity versus early environment: Comment on â€˜Early Childhood Music Education and Predisposition to Absolute Pitch: Teasing Apart Genes and Environmentâ€™ 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
21	The glissando illusion and handedness. Neuropsychologia, 2007, 45, 2981-2988.	1.6	11
22	The Enigma of Absolute Pitch. Acoustics Today, 2006, 2, 11.	1.0	20
23	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
24	The octave illusion revisited again.. Journal of Experimental Psychology: Human Perception and Performance, 2004, 30, 355-364.	0.9	24
25	Reply to â€œReconsidering evidence for the suppression model of the octave illusion,â€• by C. D. Chambers, J. B. Mattingley, and S. A. Moss. Psychonomic Bulletin and Review, 2004, 11, 667-676.	2.8	10
26	Absolute Pitch, Speech, and Tone Language: Some Experiments and a Proposed Framework. Music Perception, 2004, 21, 339-356.	1.1	148
27	Speech Patterns Heard Early in Life Influence Later Perception of the Tritone Paradox. Music Perception, 2004, 21, 357-372.	1.1	41
28	The Puzzle of Absolute Pitch. Current Directions in Psychological Science, 2002, 11, 200-204.	5.3	51
29	The Processing of Pitch Combinations. , 1999, , 349-411.		85
30	Grouping Mechanisms in Music. , 1999, , 299-348.		94
31	The Tritone Paradox. Current Directions in Psychological Science, 1997, 6, 174-180.	5.3	17
32	Chapter 8 The perception of auditory patterns. Handbook of Perception and Action, 1996, 1, 253-296.	0.1	3
33	A Regional Difference in Perception of the Tritone Paradox within the United States. Music Perception, 1994, 12, 213-225.	1.1	19
34	Paradoxes of Musical Pitch. Scientific American, 1992, 267, 88-95.	1.0	41
35	The Tritone Paradox: An Influence of Language on Music Perception. Music Perception, 1991, 8, 335-347.	1.1	91
36	Pitch Proximity in the Grouping of Simultaneous Tones. Music Perception, 1991, 9, 185-198.	1.1	9

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37	The Tritone Paradox: Correlate with the Listener's Vocal Range for Speech. Music Perception, 1990, 7, 371-384.	1.1	50
38	Priming effects and the Deutsch scale illusion: Comments on â€œThe effects of familiarity and previous training on perception of an ambiguous musical figure,â€•by Davidson, Power, and Michie. Perception & Psychophysics, 1988, 43, 599-600.	2.3	0
39	Lateralization and sequential relationships in the octave illusion. Journal of the Acoustical Society of America, 1988, 83, 365-369.	1.1	19
40	The Semitone Paradox. Music Perception, 1988, 6, 115-131.	1.1	29
41	The Tritone Paradox: Its Presence and Form of Distribution in a General Population. Music Perception, 1987, 5, 79-92.	1.1	55
42	The tritone paradox: Effects of spectral variables. Perception & Psychophysics, 1987, 41, 563-575.	2.3	68
43	Recognition of durations embedded in temporal patterns. Perception & Psychophysics, 1986, 39, 179-186.	2.3	18
44	A Musical Paradox. Music Perception, 1986, 3, 275-280.	1.1	80
45	The perceived height of octaveâ€related complexes. Journal of the Acoustical Society of America, 1986, 80, 1346-1353.	1.1	30
46	Dichotic Listening to Melodic Patterns and Its Relationship to Hemispheric Specialization of Function. Music Perception, 1985, 3, 127-154.	1.1	26
47	Octave Equivalence and the Immediate Recall of Pitch Sequences. Music Perception, 1984, 2, 40-51.	1.1	16
48	Musical Space. Advances in Psychology, 1984, 19, 253-287.	0.1	2
49	The generation of two isochronous sequences in parallel. Perception & Psychophysics, 1983, 34, 331-337.	2.3	136
50	The octave illusion in relation to handedness and familial handedness background. Neuropsychologia, 1983, 21, 289-293.	1.6	31
51	Reply to â€˜â€˜Comments on â€˜ear dominance and sequential interactionsâ€™â€‰â€™ by E. William Yund. Journal of the Acoustical Society of America, 1983, 73, 1865-1867.	1.1	1
52	The internal representation of information in the form of hierarchies. Perception & Psychophysics, 1982, 31, 596-598.	2.3	8
53	The influence of melodic context on pitch recognition judgment. Perception & Psychophysics, 1982, 31, 407-410.	2.3	13
54	Organizational Processes in Music. , 1982, , 119-136.		18

#	Article	IF	Citations
55	Grouping Mechanisms in Music. , 1982, , 99-134.		36
56	The Processing of Pitch Combinations. , 1982, , 271-316.		66
57	The internal representation of pitch sequences in tonal music.. Psychological Review, 1981, 88, 503-522.	3.8	218
58	The processing of structured and unstructured tonal sequences. Perception & Psychophysics, 1980, 28, 381-389.	2.3	193
59	Ear dominance and sequential interactions. Journal of the Acoustical Society of America, 1980, 67, 220-228.	1.1	25
60	Handedness and Memory for Tonal Pitch11This 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
61	Binaural integration of melodic patterns. Perception & Psychophysics, 1979, 25, 399-405.	2.3	58
62	Deutsch's octave illusion. Nature, 1978, 274, 721-721.	27.8	2
63	Interactive effects in memory for harmonic intervals. Perception & Psychophysics, 1978, 24, 7-10.	2.3	10
64	Delayed pitch comparisons and the principle of proximity. Perception & Psychophysics, 1978, 23, 227-230.	2.3	49
65	Octave generalization and melody identification. Perception & Psychophysics, 1978, 23, 91-92.	2.3	16
66	THE PSYCHOLOGY OF MUSIC. , 1978, , 191-224.		331
67	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
68	Memory and Attention in Music. , 1977, , 95-130.		22
69	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
70	Musical Illusions. Scientific American, 1975, 233, 92-104.	1.0	129
71	Twoâ€channel listening to musical scales. Journal of the Acoustical Society of America, 1975, 57, 1156-1160.	1.1	127
72	Facilitation by repetition in recognition memory for tonal pitch. Memory and Cognition, 1975, 3, 263-266.	1.6	40

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73	Generality of Interference by Tonal Stimuli in Recognition Memory for Pitch. The Quarterly Journal of Experimental Psychology, 1974, 26, 229-234.	1.2	32
74	An auditory illusion. Nature, 1974, 251, 307-309.	27.8	175
75	Error patterns in delayed pitch comparison as a function of relational context.. Journal of Experimental Psychology, 1974, 103, 1027-1034.	1.5	27
76	Octave generalization of specific interference effects in memory for tonal pitch. Perception & Psychophysics, 1973, 13, 271-275.	2.3	62
77	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
78	Octave generalization and tune recognition. Perception & Psychophysics, 1972, 11, 411-412.	2.3	127
79	Dislocation of Tones in a Musical Sequence: a Memory Illusion. Nature, 1970, 226, 286-286.	27.8	23
80	Music recognition.. Psychological Review, 1969, 76, 300-307.	3.8	125