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## **Book Review**

### **The Social Psychology of Music**

David J. Hargreaves and Adrian C. North. University Press: Oxford, 2003, 319 pp.  
ISBN: 0-19-852383-1

A book with this title had been published. First published was by Paul R. Farnsworth in 1954, and second edition appeared 15 years later. The Author of this book wanted to edit the book that has been published before and add some aspects of music psychology. This book wanted to show that music exists in a social context. The many and varied ways in which people create, perform, perceive, and react to music are dependent on the particular situations. Little attention has been paid to that aspect of music psychology, and this book attempts to redress the balance. The aim of this book is to identify and explore another tributary which might be called the social psychology of music.

The authors are academic, practitioners, and editors who specialize in music psychology. They come from two different education institutions (Roehampton University and University of Leicester). These two lectures tried to explain and give more information about psychology of music that had been published by Paul R. Farnsworth; because the development of music during the last 15 years had a direct impact on the creation, recording, and performance of music. Their authentic cases and examples about aspects in music psychology are relevant. These two authors often works together in research and writing about psychology of music. Many journals and book that related with psychology of music has been published by Hargreaves and North. Herewith are descriptions of the two authors.

The first author, David J. Hargreaves, is Professor of Education, Froebel Research Fellow, and Director of the Centre for International Research on Creativity and Learning in Education (CIRCLE) in the School of Education of Roehampton University, and has previously held posts in Schools of Psychology and Education at the Universities of Leicester, Durham and the Open University. His specialization is on education, but he was Editor of Psychology of Music 1989-96, Chair of the Research Commission of the International Society for Music Education (ISME) 1994-6, and is currently on the editorial boards of 8 journals in psychology, music and education. His main research and teaching interests are in developmental psychology and arts education, particularly music. Current projects include creativity and autonomy in early childhood; pupils' experiences of music in school; the role of music in social development in childhood and adolescence; teacher and pupil identities in secondary school music; creativity and jazz improvisation; the social context of music listening; European music teacher education.

Adrian C. North as the second authors is a lecturer in psychology, University of Leicester. His research interest is in social psychology of music, especially in experimental aesthetic, music and consume behavior, music in adolescent. He joined International Association of Empirical Aesthetics, Society for Research in Psychology of Music and Music Education (SEMPRE), European Society for the Cognitive Sciences of Music (ESCOM), and British Psychological Society.

The authors offered detail explanation and many example of research about aspects in music psychology. The availability of many empirical examples and many current researches make this book easier and give insight for students that want to have research in psychology of music. Each chapter is also complemented with a brief summary, discussion, and even reference.

The authors put in order the first chapter for readers who want to get overview of the entire book's content. This first chapter shows all perspectives of music, such as perspective of music psychology and social psychology. This chapter also shows many current research that related with social psychology of music. The first chapter ended with plan of the book.

After the introduction chapter, the authors start with the detail about the aspects of social psychology of music. This book was divided into 6 parts. Every part explain about social contexts of music psychology. First part tried to explain aspects individual in musical behavior, such as different personality, gender, and stereotype of every individual has different music preferences, music instruments, and education of music. Second part show how social group and situation can influence in music preference and music behavior. Music can influence mood and show social identity. Our style sometimes shows our music preferences. Music also gives aesthetic in everyday life, that's why we hear and use music in almost our everyday life (example: music for ice cream, music in the radio). Third part describe about social and cultural influences. This part give detail explanation about many roles of music in different cultural. The authors showed almost all culture in the world and the kind of music in every culture influence musical taste. This part also showed that society, social group, social class, and education influence different musical taste and preferences in every individual.

This book didn't only tell us about influence of social, individual, and cultural, but it also explain about developmental related with musical taste. Fourth part describes how environmental background developed musical taste in adolescent (as the biggest community of music fans) and development of musical skill across the life span. Musician life and performance are also criticized by the authors. This fifth part showed Jane Davidson's research about audience effects and the ways in which the presence of others affects the nature of performance in musical ensembles. Glen Wilson, in chapter 12, also explained about anxiety and how to deal or manage prevalence and symptomatology in different way by musician performers. The important thing from this book is from sixth part. In this part, the authors wanted to describe the application of music psychology. Music psychology could be use in different aspect of life. The authors called this part as the applied social psychology of music. Music can be use in clinical and therapy, such as medical model and many kind of psychotherapy. Music also can be use in industry and consumer behavior. The sixth part also explained how to apply social psychology of music in education. Many example of research can be useful for students or many practitioners that want to have research in social psychology of music.

This book really gives us many insight of research in music psychology. First time read this book, we will feel that the language and the explanation are very detail and difficult to understand. Yet, after read chapter by chapter, we will feel that this book is not too difficult to understand because many examples of research application in every aspect social psychology of music are described so. This book described application of music in almost every day life, and also the used of music in almost all cultural in the world. This book really appropriates for practitioner or students that want to have research in social or cultural,

especially in research that related with social psychology of music or music behavior. The example from the social psychology of music will be a resource for reference in many research of music psychology. The social psychology of music will be a valuable resource for psychologist and music educators, as well as containing material of interest to musicians, communications researchers, broadcasters, and commercial companies (Hargreaves and North, 2003).

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