



## Psychological Foundations of Musical Behavior

*Rudolf E. Radocy, J. David Boyle*

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## **Psychological Foundations of Musical Behavior** Rudolf E. Radocy, J. David Boyle

In this exceptional new fourth edition, the authors have elected to continue a "one volume" coverage of a broad array of topics, guided by three criteria: The text is comprehensive in its coverage of diverse areas comprising music psychology; it is comprehensible to the reader; and it is contemporary in its inclusion of information gathered in recent years. Chapter organization recognizes the traditional and more contemporary domains, with special emphases on psychoacoustics, musical preference, learning, and the psychological foundations of rhythm, melody, and harmony. Following the introductory preview chapter, Chapter 2 examines diverse views of why people have music and considers music's functions for individuals, its social values, and its importance as a cultural phenomenon. Chapter 3 discusses "functional music" and music as a therapeutic tool. Chapter 4 discusses descriptions and relationships involving psychoacoustical phenomena and gives considerable attention to perception, judgment, measurement, and physical and psychophysical events. Chapter 5 examines rhythmic behaviors and what is involved in producing and responding to rhythms. Chapter 6 considers horizontal and vertical pitch organization, tonality, scales, and value judgments, as well as related pedagogical issues. Chapter 7 examines basic aspects of musical performance, improvisation, and composition. Chapter 8 discusses approaches to studying the affective response to music with particular emphasis on developments in psychological aesthetics. Chapter 9 examines existing musical preferences and tastes. Chapter 10 closely relates the development and prediction of musical ability, music learning as a form of human learning, and music abnormalities. Finally, in the tradition of prior editions, Chapter 11 speculates regarding future research directions. This unique book is intended especially for undergraduate and graduate students in music education, music therapy, psychology, and related fields, but it will also be of interest to musicians, educators, therapists, business people, and anyone with a serious interest in music's power.



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