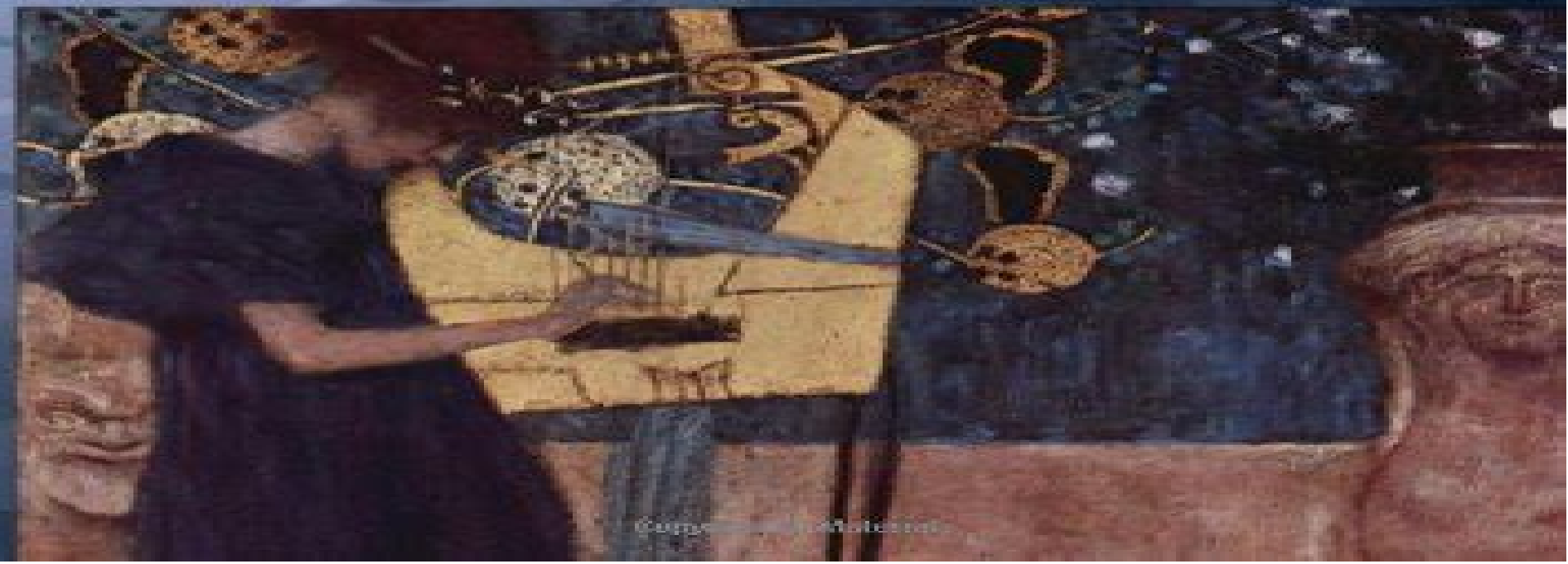


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fifth edition

PSYCHOLOGICAL FOUNDATIONS OF MUSICAL BEHAVIOR

Rudolf E. Radocy

J. David Boyle



Psychological Foundations Of Musical Behavior

Ernst Kurth



Psychological Foundations Of Musical Behavior:

PSYCHOLOGICAL FOUNDATIONS OF MUSICAL BEHAVIOR Rudolf E. Radocy, J. David Boyle, 2012-09-01 The fifth edition of *Psychological Foundations of Musical Behavior* appears at a time of continuing worldwide anxiety and turmoil We have learned a lot about human musical behavior and we have some understanding of how music can meet diverse human needs In this exceptional new 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 the text 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 Functional music and music as a therapeutic tool is discussed including descriptions and relationships involving psychoacoustical phenomena giving considerable attention to perception judgment measurement and physical and psychophysical events Rhythmic behaviors and what is involved in producing and responding to rhythms are explored The organization of horizontal and vertical pitch tonality scales and value judgments as well as related pedagogical issues are also considered The basic aspects of musical performance improvisation composition existing musical preferences and tastes approaches to studying the affective response to music with particular emphasis on developments in psychological aesthetics are examined The text closely relates the development and prediction of musical ability music learning as a form of human learning and music abnormalities concluding with speculation regarding future research directions The authors offer their latest review of aspects of human musical behavior with profound recognition of music's enduring values

Foundations in Music Psychology Peter Jason Rentfrow, Daniel J. Levitin, 2019-03-12 A state of the art overview of the latest theory and research in music psychology written by leaders in the field This authoritative landmark volume offers a comprehensive state of the art overview of the latest theory and research in music perception and cognition Eminent scholars from a range of disciplines employing a variety of methodologies describe important findings from core areas of the field including music cognition the neuroscience of music musical performance and music therapy The book can be used as a textbook for courses in music cognition auditory perception science of music psychology of music philosophy of music and music therapy and as a reference for researchers teachers and musicians The book's sections cover music perception music cognition music neurobiology and evolution musical training ability and performance and musical experience in everyday life Chapters treat such topics as pitch rhythm and timbre musical expectancy musicality musical disorders and absolute pitch brain processes involved in music perception cross species studies of music cognition and music across cultures improvisation the assessment of musical ability and singing and music and emotions musical preferences and music therapy

Contributors Fleur Bouwer Peter Cariani Laura K Cirelli Annabel J Cohen Lola L Cuddy Shannon de L Etoile Jessica A Grahm David M Greenberg Bruno Gingras Henkjan Honing Lorna S Jakobson Ji Chul Kim Stefan Koelsch Edward W Large Miriam Lense Daniel Levitin Charles J Limb Psyche Loui Stephen McAdams Lucy M McGarry Malinda J McPherson Andrew J Oxenham Caroline Palmer Aniruddh Patel Eve Marie Quintin Peter Jason Rentfrow Edward Roth Frank A Russo Rebecca Scheurich Kai Siedenburg Avital Sternin Yanan Sun William F Thompson Renee Timmers Mark Jude Tramo Sandra E Trehub Michael W Weiss Marcel Zentner Oxford Handbook of Music Psychology Susan Hallam,Ian Cross,Michael

Thaut,2011-05-26 The field of Music Psychology has grown dramatically in the past 20 years to emerge from being just a minor topic to one of mainstream interest within the brain sciences However until now there has been no comprehensive reference text in the field The Oxford Handbook of Music Psychology is a landmark text providing for the first time ever a comprehensive overview of the latest developments in this fast growing area of research With contributions from over fifty experts in the field the range and depth of coverage is unequalled All the chapters combine a solid review of the relevant literature with well reasoned arguments and robust discussions of the major findings as well as original insights and suggestions for future work Written by leading experts the 52 chapters are divided into 11 sections covering both experimental and theoretical perspectives each edited by an internationally recognised authority Ten sections each present chapters that focus on specific areas of music psychology the origins and functions of music music perception responses to music music and the brain musical development learning musical skills musical performance composition and improvisation the role of music in our everyday lives music therapy and conceptual frameworks In each section expert authors critically review the literature highlight current issues and explore possibilities for the future The final section examines how in recent years the study of music psychology has broadened to include a range of other scientific disciplines It considers the way that the research has developed in relation to technological advances fostering links across the field and providing an overview of the areas where the field needs further development in the future The Oxford Handbook of Music Psychology will be the essential reference text for students and researchers across psychology and neuroscience **The Oxford Handbook of**

Music Psychology Susan Hallam,Ian Cross,Michael Thaut,2016-01-14 The second edition of The Oxford Handbook of Music Psychology updates the original landmark text and provides a comprehensive review of the latest developments in this fast growing area of research Covering both experimental and theoretical perspectives each of the 11 sections is edited by an internationally recognised authority in the area The first ten parts present chapters that focus on specific areas of music psychology the origins and functions of music music perception responses to music music and the brain musical development learning musical skills musical performance composition and improvisation the role of music in everyday life and music therapy In each part authors critically review the literature highlight current issues and explore possibilities for the future The final part examines how in recent years the study of music psychology has broadened to include a range of other

disciplines It considers the way that research has developed in relation to technological advances and points the direction for further development in the field With contributions from internationally recognised experts across 55 chapters it is an essential resource for students and researchers in psychology and musicology *The Developmental Psychology of Music* David J. Hargreaves, 1986-12-18 This book sets out the psychological basis of musical development in children and adults The study has two major objectives to review the research findings theories and methodologies relevant to the developmental study of music and to offer a framework within which these can be organised so as to pave the way for future research It describes the relationship between thinking and music and discusses the relationship between thinking and music in pre schoolers and schoolchildren in areas such as singing aesthetic appreciation rhythmic and melodic development and the acquisition of harmony and tonality The book describes the development of musical taste and discusses the questions of musical creativity and of the social psychology of musical taste and fashion As a comprehensive study of the links between developmental psychology and music education Hargreaves work demonstrates the practical and theoretical importance of psychological research on the process underlying children s musical perception cognition and performance **Music in the Human Experience** Donald A. Hodges, 2019-10-07 *Music in the Human Experience* An Introduction to Music Psychology Second Edition is geared toward music students yet incorporates other disciplines to provide an explanation for why and how we make sense of music and respond to it cognitively physically and emotionally All human societies in every corner of the globe engage in music Taken collectively these musical experiences are widely varied and hugely complex affairs How did human beings come to be musical creatures How and why do our bodies respond to music Why do people have emotional responses to music *Music in the Human Experience* seeks to understand and explain these phenomena at the core of what it means to be a human being New to this edition Expanded references and examples of non Western musical styles Updated literature on philosophical and spiritual issues Brief sections on tuning systems and the acoustics of musical instruments A section on creativity and improvisation in the discussion of musical performance New studies in musical genetics Greatly increased usage of explanatory figures Musical Development and Learning David J. Hargreaves, Adrian North, 2002-09-01 How do children learn or learn about music How do national cultures and education systems affect children s musical learning Combining information analysis and evaluation from fifteen countries *Musical Development and Learning* answers these questions This unique survey written by an international team of experts not only provides a global perspective on musical education and development but also a comparative framework designed to enable teachers parents and researchers to learn from practice and policy in other countries **Routledge International Handbook of Music Psychology in Education and the Community** Andrea Creech, Donald A. Hodges, Susan Hallam, 2021-05-26 This handbook provides an evidence based account of psychological perspectives on issues in music education and music in the community through the life course exploring our understanding of music learning and participation across contexts The contributors draw on

multidisciplinary research from different cultures and contexts in order to set out the implications of music psychology for music education and music in the community Highlighting the intersecting issues across education and community contexts the book proposes new theories as well as offering important refinements to existing conceptual models Split into six parts it considers the role of music in society as well as for groups and individuals and explores topics such as processing and responding to music pedagogical and musical practices that support or pose challenges to the emotional cognitive social or physical wellbeing of learners and participants in a range of contexts and music in identity or identity in music With the final part on future directions and the implications for professional practice in music education and music in the community the book concludes by exploring how the two sectors might work more closely together within a post COVID 19 world Based on cutting edge research from an international team this is essential reading for anyone interested in music psychology education and community and it will be particularly helpful for undergraduate and graduate students in music psychology music education and community music

Music Psychology Ernst Kurth, 2022-03-14 The first edition of Ernst Kurth's *Musikpsychologie* appeared in 1931 and was regarded by contemporaneous psychologists as no less than the foundation for a new systematic approach to the perception and cognition of music Time has hardly diminished Kurth's standing as an original scholar with a distinctive point of view Music theorists both in Europe and North America regard him as an important figure in the history of music theory Daphne Tan and Christoph Neidhofer's first full translation provides English speaking theorists the opportunity to delve deeper into his ideas Indeed Kurth's concerns listening habits and habituation metaphorical language the limits of memory and the role of the body in music experience to name a few are shared by many in the field today especially scholars who work at the intersections of music theory psychology linguistics and related disciplines And while Kurth's approach lacks the scientific rigour of modern day empirical musicology *Musikpsychologie* nevertheless presents a source of testable hypotheses for those working in the area of music perception and cognition This translation of *Musikpsychologie* also has the potential to inspire a new generation of composers especially through the topics in the second section energy force space and matter and given the inherently interdisciplinary nature of this book and the number of philosophical and scientific sources Kurth incorporates it will appeal to those interested in the history of science and particularly in the emergence of psychology as an academic discipline in the early 20th century

Psychology and Music W. Jay Dowling, Thomas J. Tighe, 2014-02-24 This book deals with the complex cognitive processes involved in understanding two horizontal aspects of music perception melody and rhythm both separately and together Focusing on the tonal framework for pitch material in melodies the first section provides evidence that mere exposure to music organized in a particular way is sufficient to induce the auditory system to prepare itself to receive further input conforming to the patterns already experienced Its chapters also offer evidence concerning elaborations of those basic schemes that come about through specialized training in music Continuing themes from the first section such as the hypothesis that melodies must be treated

as integral wholes and not mere collections of elements the second section discusses the integration of melody and rhythm In these chapters there is an underlying concern for clarifying the relation central to aesthetic questions between physical patterns of sound energy in the world and our psychological experience of them The chapters in the third section provide excellent examples of the new scientific literature that attempts to objectively study early musical abilities Their data establish that infants and young children are far more perceptive and skilled appreciators of music than was thought a decade ago

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