"The mind is a fire to be kindled, not a vessel to be filled."
— Plutarch

MuEd 5669: Music Psychology

University of Minnesota—Fall, 2010
Thursdays 4:00-6:30 p.m., Ferguson Hall 149

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COURSE SYLLABUS

Course description:
A study of the physiological, sensory, and organizational processes involved in the perception & cognition of musical sound and the manner in which music learning occurs. Topics to be covered will include basic musical acoustics, physiology of the hearing mechanism, transformation into mental representation, sound localization, and auditory stream segregation. In addition, significant attention will be devoted to a study of the primary aspects of the musical experience (pitch, duration, timbre, and loudness) and the mental synthesis of these elements that results in meaningful musical sound, (usually) involving melody, rhythm, harmony, texture, and musical form. The role of music within culture and its many uses and functions will be addressed. Finally, the method for answering musical questions will be delineated and each student will be expected to carry out a small project as a means of answering one of their own musical curiosities.

Incoming competency of students expected by instructor:
Students are expected to arrive with varying levels of musical training and/or familiarity with the fields of psychology and cognitive science. Therefore, vocabulary and other necessary keys to understanding will be built from the ground up, so all participants are able to communicate intellectually about the subject matter.

<u>**Statement of Course Objectives**</u>:

This course will provide the student an opportunity to …
- ✓ develop a vocabulary for intellectual discussion about the musical experience;
- ✓ improve understanding regarding the listener's perspective when experiencing musical sound and the aesthetics involved;
- ✓ learn about the sensory mechanisms, perceptual processes, and cognitive organization required in order for an audience to be moved by an aesthetic auditory experience;
- ✓ develop a systematic method of thinking about music, including social, psychological, and other aspects; develop an understanding about research and the scientific method;
- ✓ become familiar with a basic core of experimental research investigating the perceptual processing of musical sounds and to discover research directly related to a specific student-selected topic of primary interest;
- ✓ identify important contemporary issues, empirical methods, and primary literature in the field;
- ✓ learn to read and understand articles about music, written from the cognitive science and psychology frames of reference;
- ✓ know the primary journals, texts, and online resources in which one is likely to find reliable materials relevant to the field of music psychology; and
- ✓ pursue a specific topic of interest within the field of music psychology and build an annotated bibliography of related literature.

<u>**Required texts**</u> (available at UMN bookstore or online)**:**
LSW: Lehmann, A.C., Sloboda, J.A., & Woody, R.H. (2007). *Psychology for musicians: Understanding and acquiring the skills*. New York: Oxford University Press.
American Psychological Association (2009). *Publication manual of the American Psychological Association* (6th ed.). Washington, DC: Author.
Additional readings: students will be required to read & comprehend a series of book excerpts & articles on a variety of topics. These articles will be made available via the course Moodle site; they form an essential part of the course content and are required of every student.

<u>**Additional Requirements:**</u>
- ✓ All students will be required to utilize Moodle for the submission of assignments Point your web browser to the MyU portal (https://www.myu.umn.edu), then enter your X500 username & password. Once logged on, you will see a list of Moodle sites for courses in which you are enrolled, including MuEd 5669. There is a useful orientation video available at: https://umconnect.umn.edu/moodleorientation.
- ✓ Every student enrolled in this class is required to participate as a volunteer in a music cognition research project during the quarter (details will be provided, but the study will require approximately one hour of your time).

<u>**Schedule of Assignments**</u> **(subject to change)**[1]

9/9 – Intro; Science & Musical Skills
    syllabus & course requirements
    What is "music psychology"?

9/16 – **NO CLASS MEETING**
    Lipscomb & Hodges (1996)
    Lipscomb (1996)

9/23 – **NO CLASS MEETING**
    Musical development
    LSW, ch. 1 & 2
    Swanwick & Tillman (1986)

9/30 – Motivation & Practice
    Intro to library resources at UMN
    LSW, ch. 3-4
    Barry & Hallam (2001)

10/7 – Expression & Interpretation
    LSW, ch. 5
    Meyer (1956), ch. 1
    determine a research project topic & begin to search for related literature

10/14 – Reading, Listening, Remembering, Composing, & Improvising
    LSW, ch. 6-7
    Hickey (2002)

10/21 – **NO CLASS MEETING**
    use this week to identify resources and begin organizing your final project

10/28 – Managing performance anxiety & the performer
    LSW, ch. 8-9
    Davidson & Good (2002)

11/4 – The teacher
    LSW, ch. 10
    Rosenshine, Froehlich, & Fakhouri (2002)
    Research Workshop
      Reviewing literature
      Designing research
      Collecting & analyzing data

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[1] Any changes related to due dates for assignments will be communicated to students via the email address provided in UMN's system. If you would like to use a different email address, contact the IT Help Desk for instructions: (612) 301-4357 (or 1-HELP from on campus).

      Writing a report/proposal
      EndNote software

11/11 – The listener & the user
    LSW, ch. 11-12

11/18 – The listener & the user (continued)
    Sloboda & O'Neill (2001)
    Green (2002), chapter 2
    Midterm Report
      Final Project Topic background
      Literature Review to date
      Research Question(s) formulated
      Conception of Research Design

11/25 – **NO CLASS** *(Thanksgiving Day)*

12/2 – individual meetings with Dr. L will be scheduled

12/9 – Final Project Presentations
    Oral Presentation of Final Projects (order to be announced)

12/16 at 6:00 p.m.
    written version of Final Project due

<u>Grading</u>:

- 30% - reading reflections posted to Moodle forums
    - five replies to peer postings required
- 15% - attendance & class participation
- 15% - Midterm Project check (leading to Final Project)
    - formulation of specific Research Questions
    - substantial progress toward completed Literature Review
- 40% - Final Project
    - oral presentation (20%) + written paper (80%); see Final Project Instructions for a detailed breakdown of grade calculation of the written component

    - Course grades will be assigned according to the following scale:

>= 92 = A	>= 78 AND <80 = C+
>= 90 AND < 92 = A-	>= 72 AND < 78 = C
>= 88 AND < 90 = B+	>= 70 AND < 72 = C-
>= 82 AND <88 = B	>= 60 AND < 70 = D
>= 80 AND <82 = B-	< 60 = F

University of Minnesota Grading Policy: The Meaning of a Letter Grade

A   Represents achievement that is outstanding relative to the level necessary to meet course requirements.

B   Represents achievement that is significantly above the level necessary to meet course requirements.

C   Represents achievement that meets the course requirements in every respect.

D   Represents achievement that is worthy of credit, even though it fails to meet fully the course requirements.

F   Represents failure and signifies that the work was either 1) completed, but at a level of achievement that is not worthy of credit or 2) was not completed and there was no agreement between the instructor & student that the student would be awarded an "I."[2]

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[2] Please understand that the awarding of an "I" is *only* for the purpose of extreme extenuating circumstances beyond a student's control and will *never* be awarded solely in the case where the student failed to accomplish the work in a timely manner during the semester.

Course Policies

Assignments are designed as part of a sequential learning process, so I expect work to be submitted on time, but will provide a 24-hour grace period for unexpected problems, e.g., a technical problem with a computer system or some personal issue that prevents timely submission. Outside of the grace period, work can be turned in up to one full week late, but the grade will be *lowered by at least one letter grade*, regardless of its quality. Assignments submitted more than a week late will not be accepted.

All written work submitted must be in word processed format, using a 10- or 12-point font (common serif or nonserif) and with 1" to 1.25" margins. Where required, assignments must be submitted electronically via Moodle per the instructions provided previously.

Readings: For every reading assignment, each student is required to write a 2-paragraph "reflection" (350 word minimum) to be posted to an appropriate forum of the Moodle site *prior to* the class meeting for that week referenced in the Schedule of Assignments above. The posting must clearly communicate two things: 1) a basic understanding of the content of the reading (first paragraph) and 2) the student's individual response to – or thoughts about – that topic, relating to past personal experience and/or other topically related resources (second paragraph). Evidence of the latter may come, at times, in the form of a question posed to the rest of the class. Students will be expected to respond to a minimum of *five* of these questions during the course of the semester. This virtual discussion is a graded component of the quarter total. All postings that are submitted complete and on time will receive a grade of 100%. Any posting submitted after the due date will automatically receive a maximum grade of 75%, depending on content and completeness. Incomplete submissions will receive a grade of 50% or less, depending on the amount completed. [No submission will receive credit if posted more than one week following the due date.]

Final Project: At the end of the semester, each student will be required to complete an individual project (40% of course grade). A detailed description of the project requirements will be made available on Moodle. In order to receive an "A" on the project, students must integrate knowledge gained from the readings, class & virtual discussions, multimedia demonstrations presented in class, and instructor presentations, applying this understanding to a topic of interest related to Music Psychology.

Attendance: You are expected to attend each day of class. I understand that there may be times when you cannot come to class for good reason, however. You will be responsible for the information discussed and presented in class, of course, and I will be available to assist you with makeup work. Failure to attend and play an active role in the in-class discussions will result in very poor results for written work and an unacceptably low level of understanding. Absences in excess of **1** will lower your final grade by 5 points for each additional absence.

Technology: A variety of technologies offer possibilities to enhance the research and learning process. For example, such technologies make systematic analysis, complex analysis, and logical presentation of findings available within a timeframe and level of professionalism that was rare in earlier decades. Both audio and video recording of field observations and interviews facilitate review and reflection, allowing the development of purposeful, reasoned, and goal-directed thinking about research and learning.

Diversity: A fundamental assumption of this class is that all communication and dialogue is based on the right of every individual to participate fully and contribute to our understanding of specific course content and diverse approaches to the subject matter in general. Diversity relates to, but is not limited to, the following: age, creed, disability, ethnicity, gender, global perspectives, international background, language background, learning differences, marital status, multicultural perspectives, national origin, public assistance status, race, religion, sex, sexual orientation, and veteran status.

Scholastic Dishonesty: the University expects every student to maintain a high standard of individual integrity for work done. Scholastic dishonesty is a serious offence that includes, but is not limited to, cheating on a test or other class work, plagiarism (the appropriation of another's work and the unauthorized incorporation of that work in one's own work), and collusion (the unauthorized collaboration with another person in preparing college work offered for credit). In cases of scholastic dishonesty, Dr. Lipscomb will initiate disciplinary proceedings against the student. Any student caught plagiarizing a

written document or not appropriately crediting sources used in project work will receive a grade of "0" *and* disciplinary proceedings will be initiated. It's not worth the risk—don't do it!

University Policies
See http://onestop.umn.edu/onestop/faculty/Teaching/Policies.html for a list of policies related to teaching with links to those policies. Also see http://www1.umn.edu/usenate/usen/policies.html for University Senate policies related to Teaching/Education.

Statement on accommodations
It is University policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities that may affect their ability to participate in course activities or to meet course requirements. Students with disabilities are encouraged to contact their instructors to discuss their individual needs for accommodations.

Statements on classroom conduct
http://www1.umn.edu/usenate/policies/classexpectguide.html
http://www1.umn.edu/regents/policies/academic/StudentConductCode.pdf
Add text here.

Statement on academic misconduct
http://www1.umn.edu/regents/policies/humanresources/Academic_Misconduct.pdf

Scholastic misconduct is broadly defined as "any act that violates the rights of another student in academic work or that involves misrepresentation of your own work." Scholastic dishonesty includes, (but is not necessarily limited to): cheating on assignments or examinations; plagiarizing, which means misrepresenting as you own work any part of work done by another; submitting the same paper, or substantially similar papers, to meet the requirements of more than one course without the approval and consent of all instructors concerned; depriving another student of necessary course materials; or interfering with another student's work.

Statement regarding sexual harassment
(http://www1.umn.edu/regents/policies/humanresources/SexHarassment.pdf)
"Sexual harassment" means unwelcome sexual advances, requests for sexual favors, and/or other verbal or physical conduct of a sexual nature when: (1) submission to such conduct is made either explicitly or implicitly a term or condition of an individual's employment or academic advancement in any University activity or program; (2) submission to or rejection of such conduct by an individual is used as the basis of employment or academic decisions affecting this individual in any University activity or program; or (3) such conduct has the purpose or effect of unreasonably interfering with an individual's work or academic performance or creating an intimidating, hostile, or offensive working or academic environment in any University activity or program. University policy prohibits sexual harassment. Complaints about sexual harassment should be reported to the University Office of Equal Opportunity, 419 Morrill Hall.

Support Services
Go to http://www1.umn.edu/ohr/teachlearn/syllabus/specialserv.html to see some possible support services for students.

Coda
I look forward with great anticipation to this course. Rest assured that I am eager to talk to or communicate with you about any concerns you may have. You can communicate by telephone, e-mail, or in person. Don't hesitate to make an appointment to see me when needed.

Pagers & cell phones are disruptive to this class.
ALWAYS turn them off when entering the classroom.

Reading List

Barry, N., & Hallam, S. (2001). Practice. In R. Parncutt & G.E. McPherson (Eds.), *The science and psychology of music performance: Creative strategies for teaching and learning* (pp. 151-166). New York: Oxford University Press.

Davidson, J.W., & Good, J.M.M. (2002). Social and musical co-ordinations between members of a string quartet: An exploratory study. *Psychology of Music*, *30*, 186-201.

Green, L. (2002). *How popular musicians learn: A way ahead for music education*. Burlington, VT: Ashgate Publishing Company. Read chapter 2 (pp. 21-57).

Hickey, M. (2002). Creativity research in music, visual art, theater, and dance. In R. Colwell & C. Richardson (Eds.), *The new handbook of research on music teaching and learning* (pp. 398-415). New York: Oxford University Press.

Lipscomb, S. D. (1996). Cognitive organization of musical sound. In D. Hodges' (Ed.) *Handbook of Music Psychology*, 2nd ed., 133-175. San Antonio, TX: Institute for Music Research.

Lipscomb, S. D. & Hodges, D. (1996). Hearing and music perception. In D. Hodges' (Ed.) *Handbook of Music Psychology*, 2nd ed., 83-132. San Antonio, TX: Institute for Music Research.

Meyer, L.B. (1956). *Emotion and meaning in music*. Chicago, IL: University of Chicago Press.

Rosenshine, B., Froehlick, H., & Fakhouri, I. (2002). Systematic instruction. In R. Colwell & C. Richardson (Eds.), *The new handbook of research on music teaching and learning* (pp. 299-314). New York: Oxford University Press.

Sloboda, J.A., & O'Neill, S. (2001). Emotions in everyday listening to music. In P.N. Juslin & J.A. Sloboda (Eds.), *Music and emotion: Theory and research* (pp. 415-429). New York: Oxford University Press.

Swanwick, K., & Tillman, J. (1986). The sequence of musical development. *The British Journal of Music Education*, *3*, 305-339.