

# Honors Colloquium: Music and Mind

## MUTH 4773H

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*H 2:00 – 4:50, Mullins Library 104*

Instructor: Dr. Elizabeth Margulis  
Music Bldg 324  
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(479) 575-5763

Prerequisite: Permission of instructor

Office Hours: W 10:30-11:20 and by appointment

Course website: [courses.uark.edu](http://courses.uark.edu)

All readings will be posted on this website, or on electronic reserves at the library.

Evaluation: *1/3 Assignments*

You will write seven critical responses to the assigned reading. You may choose the topics for which you want to write responses, but you must submit at least four before Spring Break. Critical responses must be submitted at the start of the class period devoted to the relevant reading. They should be 1-2 typed, double-spaced pages, and they should engage the reading critically and thoughtfully. Questions to consider include: why should we care about the topic the authors are investigating? In what ways is the methodology ingenious or flawed? What alternative explanations of the data might exist, and how could they be tested? What questions does the study raise and how might they be addressed empirically?

When you do not submit a critical response, you will submit two discussion questions instead. These will be graded similarly to the critical responses.

*1/3 Discussion Contributions*

You should come to class with questions and comments about the reading. You should also listen attentively to your colleagues during class and respond thoughtfully to the issues they raise. Our objective is to enjoy stimulating discussion in which everyone participates every class period.

### *1/3 Research Project*

Preliminary deadlines throughout the semester will help keep you on track toward the completion of a final research project. You will communicate this research both through a paper (8-10 pages) and a presentation. You are free to pick any topic as long as it falls within the general area of music and language studies. For example, you could look at the way Proust writes about music in *Remembrance of Things Past*, or you could conduct an empirical study on the acquisition of musical tastes. You could examine metaphors of oration and rhetoric in music composition pedagogy, or analyze the interaction of music and text in the work of Kanye West. You could investigate “speech” and “singing” in apes, or look at how music training facilitates language learning. You could analyze lullaby characteristics across cultures, or study the special inflections mothers use when they speak to their infants.

Class resources:      Classical Music Library  
                              NAXOS Music Library  
                              RILM  
                              PsycINFO  
                              Online course reserves

<u>DATE</u>	<u>TOPIC</u>
H Aug 27	<b>Introduction</b>
H Sep 3	<b>Music Origins</b>  Clayton, M. (2008). The social and personal functions of music in cross-cultural perspective.  Huron, D. (2001). Is music an evolutionary adaptation?  McDermott, J.H. (2009). What can experiments reveal about the origins of music?
H Sep 10	<b>Components of Music Processing</b>  Patel, A.D., Iversen, J.R., Bregman, M.R., & Schulz, I. (2009). Experimental evidence for synchronization to a musical beat in a nonhuman animal.  Thompson, W.F. (2008). Musical building blocks.  Thompson, W.F. (2008). Perceiving musical structure.

H Sep 17

### **Development of Musicality**

Hannon, E. E. & Trainor, L. J. (2007). Music acquisition: Effects of enculturation and formal training on development.

Lehmann, A.C., Sloboda, J.A. & Woody, R.H. (2007). Development.

McMullen, E. & Saffran, J.R. (2004). Music and language: A developmental comparison.

H Sep 24

### **Music and the Brain**

Levitin, D.J. & Tirovolas, A.K. (2009). Current advances in the cognitive neurosciences of music.

Schlaug, G. (2006). Brain structures of musicians: executive functions and morphological implications.

H Oct 1

### **The Comparative Case of Language**

Patel, A.D. (2003). Music, language, syntax, and the brain.

Swain, J. (1997). The range of musical semantics.

H Oct 8

### **Memory**

Janata, P. (2009). The neural architecture of music-evoked autobiographical memories.

Sacks, O. (2008). In the moment: Music and amnesia.

Snyder, B. (2001). Auditory memory: an overview.

H Oct 15

### **Expectation - Listening Forward in Time**

Huron, D. (2006). Tonality and expectation.

Huron, D. & Margulis, E.H. (2009). Music, expectancy, and thrills.

London, J. (2004). Meter as a kind of attentional behavior.

H Oct 22

### **Emotional Responses to Music**

Juslin, P.N. & Västfjäll, D. (2008). Emotional responses to music: The need to consider underlying mechanisms.

H Oct 29

### **Expressive Performance**

Lehmann, A.C., Sloboda, J.A. & Woody, R.H. (2007). Expression and interpretation.

Palmer, C. (2006). Nature of memory for music performance skills.

H Nov 5

### **Musical Creativity**

Ashley, R. (2008). Musical improvisation.

Clarke, E.F. (2005). Creativity in music performance.

H Nov 12

### **Special Musical Abilities**

Deutsch, D. (2006). The enigma of absolute pitch.

Sloboda, J.A. (2002). Musical expertise.

H Nov 19

### **Special Musical Deficits**

Janata, P. (2007). The highs and lows of being tone deaf.

Stewart, L., von Kriegstein, K., Warren, J.D., Griffiths, T.D. (2006). Music and the brain: Disorders of musical listening.

Stewart, L. (2008). Fractionating the musical mind: Evidence from congenital amusia.

H Nov 26

### **Fall Break**

H Dec 3

### **Class Presentations**