

Chapman University
Hall-Musco Conservatory of Music
COURSE SYLLABUS

Mus 461/Psy 461, *The Psychology of Music*
FALL 2017

Professor James Gutierrez

Time: Thursdays, 7:00p-9:50
Course Web Page: blackboard.chapman.edu
Office Hours: Thursdays 5:00p-7:00p

Location: OH 204
Email: jagutier@chapman.edu
Location: BH 207A

Credits: 3

Catalog Description:

Prerequisite, Mus 101 or 102 and Psy 101, or consent of instructor. This interdisciplinary course will explore the human perception and cognitive organization of music. Topics covered will include the neurobiology of music, psychoacoustics/music perception, music cognition, music and emotion, the development of music perception and production, the neuropsychology of music and music learning and behavior. Fall semester, 3 credits.

Essential Facilities and Equipment: white board, computer projection, CD/DVD player and projector

Student Learning Outcomes:

- To develop a familiarity with and an understanding of scientific research methods in music
- To develop an understanding of selected topics in Music Psychology

Program Learning Outcomes This course is not required for music majors but supports the following Program Learning Outcomes if taken:

Bachelor of Arts, Music: PLO1 Musicianship
Bachelor of Music in Performance: PLO1 Musicianship,
Bachelor of Music in Composition: PLO1 Musicianship
Bachelor of Music in Music Education (pre-certification in Music Education): PLO1 Musicianship

To see the full text of the Program Learning Outcomes, visit this website:

<http://web.chapman.edu/learning-outcomes/degree-listing.aspx>

Artistic Inquiry Learning Outcome: Composes critical or creative works that embody or analyze conceptually an artistic form at a baccalaureate/pre-professional level.

Social Inquiry Learning Outcome: Employs theories of how people frame and analyze social and/or historical phenomena.

Content/Main Study Units:

Introduction and Origins of Music
Research Methods
Basics of Acoustics
Neurobiology of Music
Music Perception/Psychoacoustics
Music Acquisition
Neuropsychology of Music
Music Performance
Music Composition
Music and Emotion
Music and Wellbeing
Music and the Mirror Neuron System
Music Consumer Psychology

Required Texts:

Music, Thought, and Feeling: Understanding the Psychology of Music, William Forde Thompson, 2015.

Free companion website for audio examples: www.oup.com/us/thompson

Additional required readings will be made available via Blackboard.

Instructional Strategies:

Lectures, listening/viewing examples, power point presentations, class discussion

Methods of Evaluation:

<u>Reading Responses/Questions</u>	<u>30 points</u>
<u>Attendance/Participation</u>	<u>20 points</u>
<u>Midterm</u>	<u>25 points</u>
<u>Final Paper/Presentation</u>	<u>25 points</u>
<u>Extra Credit</u>	<u>5 points</u>

Final grades for the course will be distributed as follows:

- A 94-100
- A- 90-93
- B+ 87-89
- B 83-86
- B- 80-82
- C+ 77-79
- C 73-76
- C- 70-72
- D 60-69

Attendance/Participation:

Your attendance and participation in this course are mandatory. Each week we will be discussing the assigned reading, listening, and viewing, so it is your responsibility to go through the materials and be prepared to discuss them in class. You are allowed one unexcused absence, no questions asked, during the semester. Any absences beyond that will be deducted from your grade. Roll will be taken at the beginning of each class.

Reading Responses/Questions:

Each week you will be responsible for turning in a written response to, and questions based upon, the assigned readings. These are due **by 12am the day of class**. Your response should be submitted via the Blackboard Discussion thread for that week.

I am looking for a well-written response of at least 250 words. The best strategy is to pick something that struck you in one of the readings and go into more depth. Some questions you may consider are:

- Was there anything that surprised you about the findings? Why?
- How does what you read in the article relate to your own experience of music? Did it illuminate something about a piece of music for you or did it seem to run counter to your own understanding?
- What did you think about the set up of the experiment? Do you think it is ecologically valid? Are there any potential problems with the experimental design?
- What additional questions would you want to ask based upon the findings? Is there anything that was not addressed that you believe to be important?

Please **do not summarize the readings**, I am looking for your own views/analysis based upon what you read. Also, there is no need to write about all of the readings. If you find yourself very interested in only one article, then you may respond to that and not discuss the others. This is a short assignment, so keeping your response focused is ideal.

In addition, please submit two questions that the readings raised for you that you would like to discuss in class.

Late submissions will not be accepted.

Midterm

The midterm will be a multiple choice and short answer exam.

Final Paper/Presentation

Write a paper in a grant proposal format proposing a study you would like to conduct. The topic should be related to the psychology of music, but does not have to be one that we covered in class. Your paper should be 8-10 pages (double-spaced) in length and contain the following:

- Literature review of what is known about the topic presently
- Description of the question you would like to investigate

- Experimental set up of your study (what methods/technologies would you use?)
- An analysis of experimental control and ecological validity of your study

In addition to the paper, you will do a 10-15 minute presentation in class on your topic. You should use presentation software (Powerpoint, Keynote, Google Slides, Open Office, etc.) to make the slides.

Papers will be due via Turnitin on Blackboard no later than **December 14th**.

Both components of the assignment will be considered in your overall grade.

Extra Credit:

Attend a concert and write a two page double-spaced response explaining how aspects of the performance relate to topics that we have covered in class. Similar to the reading responses, do not simply provide a retelling of what you witnessed, but choose elements that you found striking and go into greater depth about those. Any style/genre of music and any type of venue is acceptable. Please attach a ticket stub, receipt, or program as proof of attendance.

Academic Dishonesty:

Don't even think about cheating unless you've taken the time to read Chapman's policy on academic dishonesty. I can assure you that **you will be caught** if you try, and your actions will result in a very unpleasant experience for everyone involved. If you are having trouble with the course materials or meeting a particular deadline, please come and speak with me.

Chapman University's Academic Integrity Policy

Chapman University is a community of scholars that emphasizes the mutual responsibility of all members to seek knowledge honestly and in good faith. Students are responsible for doing their own work, and academic dishonesty of any kind will be subject to sanction by the instructor and referral to the university's Academic Integrity Committee, which may impose additional sanctions up to and including expulsion. This document represents the Academic Integrity Policy of Chapman University as it pertains to students and to the responsibility of faculty in handling cases of alleged academic dishonesty.

Chapman University's Students with Disabilities Policy

In compliance with ADA guidelines, students who have any condition, either permanent or temporary, that might affect their ability to perform in this class are encouraged to contact the Office of Disability Services. If you will need to utilize your approved accommodations in this class, please follow the proper notification procedure for informing your professor(s). This notification process must occur more than a week before any accommodation can be utilized. Please contact Disability Services at (714) 516-4520 or (www.chapman.edu/students/student-health-services/disability-services) if you have questions regarding this procedure, or for information and to make an appointment to discuss and/or request potential accommodations based on documentation of your disability. Once formal approval of your need for an accommodation has been granted, you are encouraged to talk with your professor(s) about your

accommodation options. The granting of any accommodation will not be retroactive and cannot jeopardize the academic standards or integrity of the course.

Chapman University's Equity and Diversity Policy

Chapman University is committed to ensuring equality and valuing diversity. Students and professors are reminded to show respect at all times as outlined in Chapman's Harassment and Discrimination Policy: <http://tinyurl.com/CUHarassment-Discrimination>. Any violations of this policy should be discussed with the professor, the Dean of Students and/or otherwise reported in accordance with this policy.

Prepared by Amy Graziano 1999
Revised by Rachael Lapidis 2009
Revised by Matt Schalles 2013
Revised by Chris Golinski 2014
Revised by James Gutierrez 2016

CLASS SCHEDULE OF TOPICS AND READING ASSIGNMENTS

<i>Week</i>	<i>Topic</i>	<i>Reading</i>	<i>Listening/ Viewing</i>
1 8/31	Course Overview		
2 9/7	Origins of Music	Thompson, Ch 2 <i>Levitin – This is Your Brain on Music excerpts</i> <i>Patel, Iversen & Bregman – 2009</i>	
3 9/14	Basics of Acoustics	Thompson Ch 3 <i>Deutsch, Henthorn, and Dolson – 2004</i> <i>Deutsch – 1991</i>	Radiolab – Behaves So Strangely
4 9/21	Music and the Brain	Thompson Ch 6 <i>Zatorre – 2007</i>	Radiolab; Peterson
5 9/28	Music Acquisition	Thompson, Ch 5 <i>Hannon & Trehub – 2005</i> <i>Trainor et al. – 2002</i>	Radiolab – Sound as Touch
6 10/5	Perceiving Music Structure	Thompson Ch 4 <i>Huron – Sweet Anticipation excerpts</i> <i>Janata, Tomic & Haberman – 2012</i> <i>(stop at section 'modeling music behavior,' pg 13)</i>	Eliane Radigue – Adnos
7 10/12	Music & Emotion NO LECTURE Assignment: 500 words, be sure to respond to readings and viewings	Thompson Ch. 7 <i>Harrison and Loui – 2014</i> <i>Loui et al. – 2013</i>	Michael Tilson Thomas – TED Talk Jordan Peterson- Music
8 10/19	Performing Music	Thompson, Ch 9 <i>Manzano et al. – 2010</i> <i>Donnay et al. – 2014</i>	Charles Limb – TED Talk
9 10/26	Midterm Composing Music	Thompson, Ch 10	TBA

10	11/2	Music & Other Abilities	Thompson Ch 11 <i>Crncec Wilson & Prior – 2006</i> <i>Rauscher, Shaw & Ky – 1993</i> <i>Schellenberg 2004</i>	<i>After the “Mozart Effect”</i>
11	11/9	Music Consumer Psychology <i>Guest: Chris Golinski, UC San Diego</i>	Waskow, 2016 Brown, 2016	NOVA – Mirror Neurons Reply All: Making Friends
12	11/16	Music & Well-being; <i>Guest: Jennifer Zuk, Harvard Med.</i>	Thompson Ch 8 <i>Zuk – 2014</i>	TBA
13	11/23	No Class		
14	11/30	Music and the Mirror Neuron System Final Presentations	<i>Molnar-Szakacs & Overy – 2006</i> <i>Overy & Molnar-Szakacs – 2009</i> <i>Wahman 2012</i>	
15	12/7	Final Presentations		