

KUTZTOWN UNIVERSITY of PENNSYLVANIA
DEPARTMENT OF MUSIC
COLLEGE OF VISUAL AND PERFORMING ARTS

MUU 510 Psychology of Music
Spring, 2019

Instructor: James Gutierrez

I. Course Description

This course addresses the physiological, sensory, and organizational processes required in perception and cognition of sound and how they interact with learning. Areas to be addressed include foundations of acoustics, physiology of the hearing system, musical preferences, human developmental psychology in relationship to musical learning, personality of musicians, performance anxiety, psychology of musical performance, relationships between music and intelligence, and the relationship between music, meaning and culture. Engaging with, reading and critiquing research articles in these various areas will require the student to additionally develop a basic understanding of research design and statistical importance.

Prerequisites: accepted into graduate program or
permission of music department

3 semester hours
3 clock hours

II. Course Rationale

This course provides graduate music education students with an advanced grounding in scholarly topics in music psychology such as the physical, perceptual, constructivist, cognitive, and human experiences key to understanding how music interacts with humans on scientific, emotional, social, educational, and cultural levels. Understanding and applying knowledge gained in this class is critical to developing as music educators, performers, and scholars.

III. Course Objectives

Upon completion of this course, students will demonstrate ability to:

- A. Develop a vocabulary relevant to in-depth discussion about human musical experience.
- B. Explore systematic approaches to thinking about music.
- C. Develop an understanding about research and scientific method in the domain of music.
- D. Analyze and discuss research articles in primary sources, including journals and seminal studies in music cognition

- E. Discuss the relevance of music psychology to music education.
- F. Develop a literature review relevant to the student's topic of interest.
- G. Identify, define and discuss foci in music psychology research.
- H. Use correct terminology relevant to descriptive and experimental research and univariate statistical analyses.

IV. Assessment

25%	Reading responses
10%	Participation in discussion threads, journals, and web conferencing
15%	Midterm
10%	Completion of a self-assessment
40%	Final Project
	Literature review (20%)
	Paper (10%)
	Presentation (10%)

V. Topics Covered in this Course

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

VI. Resources

Backus, J. *The Acoustical Foundations of Music*. New York, NY: Norton, 1977.

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.

Benade, A. *Fundamentals of Musical Acoustics*. New York, Dover, 1990 reprint.

Campbell, M., & Greated, C. *The Musician's Guide to Acoustics*. London: Oxford University Press (reprinted 2001).

- Colwell, R., & Webster, P., Eds. (2014), *MENC Handbook of research on music learning*. New York, NY: Oxford University Press.
- Csikszentmihalyi, M. (1996) *Creativity: Flow & the Psychology of Discovery & Invention*. New York, NY: Harper Collins Publishers.
- Davidson, J.W., & Good, J.M.M. (2002). "Social and musical coordinations between members of a string quartet: An exploratory study." *Psychology of Music*, 30, 186-201.
- Deutsch, D. (2012). *The Psychology of Music*. New York, NY: Academic Press.
- Green, L. (2002). *How popular musicians learn: A way ahead for music education*. Burlington, VT: Ashgate Publishing Company.
- Helmholtz, H. *On the Sensations of Tone*. New York, Dover, 1954.
- 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.
- Hodges, D., & Sebald, D. (2011). *Music in the human experience: An introduction to music psychology*. New York, NY: Routledge.
- Lauring, J. (2014). *An introduction to neuroaesthetics: The neuroscientific approach to aesthetic experience, artistic creativity and arts appreciation*. Copenhagen, Denmark: Museum Tusulanum 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.
- Patel, A. (2010). *Music, language and the brain*. New York, NY: Oxford University Press.
- Rosenshine, B., Froehlich, 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.

Sataloff, R.T., and Sataloff, J. (2004). *Occupational hearing loss*, 3rd ed. New York, NY: CRC Press.

Schupp, J., Neiken, I., and King, A., (2012). *Auditory neuroscience: making sense of sound*. Cambridge, MA: MIT 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.

Tan, S.L., Pfordresher, P., & Harré, R. *Psychology of music: From sounds to significance*. New York, NY: Psychology Press.