**AUBURN UNIVERSITY**

**COURSE SYLLABUS**

**Course Number:** CTMU 7970-7976 Special Topics: Psychology of Music

**Course Title:** Psychology of Music

**Credit Hours:** 3 semester hours

**Prerequisites:** Admission to Graduate School

**Corequisites**: None

**Date Syllabus Prepared:** Updated May 2017

**Instructor:** Dr. Jane M. Kuehne – kuehnjm@auburn.edu

**Required Texts**

1. Sacks, O. (2008). *Musicophilia: Revised and Expanded.* New York: Vintage Books, A Division of Random House, Inc. (this book is available on Kindle, and the audiobook is available on Audible, through Amazon)
2. Thompson, W. F. (2015). *Music, Thought, and Feeling: Understanding the Psychology of Music* (2nd, ed.). New York: Oxford University Press.

**Required Equipment/Resources**

1. Decibel Meter or Smart Phone/Tablet/Computer App
	1. I use a physical dB meter that I purchased at Radio Shack (years ago), but ALSO have two apps that works for basic needs.
	2. I use an iPhone, so a couple that work are: dB Meter Pro (Aexol) and SPL Meter (Andrew Smith).
	3. You can find them in hardware stores (often called “sound level meters”) or you can look on Amazon (or other web merchant).

**Course Description**

Exploration of the musical experience from psychological, psychoacoustic, biological, perceptual, and emotional, perspectives. Explore the musical brain, music learning, and music from an anthropological, biological, and sociological perspectives.

**Justification for Graduate Credit**

This course is designed for certified music teachers to explore music and the musical experience from a psychological, psychoacoustic, biological, perceptual, and emotional, perspective. In addition, the course will explore the musical brain, music learning, and music from an anthropological and sociological perspective.

**Course Objectives**

*Students will demonstrate understanding of…*

1. Past and recent research in common and new areas within psychology of music
2. Origins and development of music from anthropological and biological perspectives
3. Elements and perception of sound, and perception of music and musical structures
4. How the hearing process works, brain functions in the musical perception process, including common/uncommon disorders
5. Theories of how music and emotion function together and/or separately.
6. Music and well-being, including music and health, music therapy, etc.
7. Biological approaches to performance and compositional processes
8. Benefits and potential harmful effects of music and/or its inherent processes.
9. Musical gifts and disorders
10. Hearing damage/loss through a teacher/researcher lens.

**Assignment and Weights and Grading System**

Your final grade will be based on the total points you earn over the semester (see below). Final grades will be assigned as follows: A = 90-100, B = 80-89, C = 70-79, D = 60-69, F = below 60

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| **Assignment** | **Weight** |
| *Musicophilia* Chapter Presentation | 20 pts |
| Decibel Meter Project and Presentation | 20 pts |
| Research Report and Presentation | 20 pts |
| Midterm Exam | 20 pts |
| Final Exam | 20 pts |
| **TOTAL** | **100 pts** |

**Tentative Course Content and Schedule**

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| **Week** | **Dates** | **Text Resources** |
| 1 | May 24 | Course Introduction, Music Thought and Feeling Chapters 1-2, Musicophilia Chapter 1 |
| 2 | May 31 | Music, Thought and Feeling Chapter 3, Musicophilia Selected Chapters |
| 3 | June 7 | Music Thought and Feeling Chapters 4, Musicophilia Selected Chapters |
| 4 | June 14 | Music Thought and Feeling Chapters 5-6, Musicophilia Selected Chapters |
| 5 | June 21 | Music Thought and Feeling Chapters 6-7, Musicophilia Selected Chapters |
| 6 | June 28 | On Campus Seminars / Video Lecture Content, Mid-term Exam, |
| 7 | July 5 | Music Thought and Feeling Chapters 8-9, Musicophilia Selected Chapters |
| 8 | July 12 | Music Thought and Feeling Chapters 10, Musicophilia Selected Chapters |
| 9 | July 19 | Music Thought and Feeling Chapters 11, Musicophilia Selected Chapters |
| 10 | July 26 | Research / Decibel Presentations, Video Course Content |
| 11 | July 31 | Final Exam |

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| **Course Content Based on Texts** |
| **Music Thought and Feeling Chapters** | **Musicophilia Chapters** |
| 1. Introduction – Overview of Book Contents, Abiding Controversies, Recent Areas of Research Growth
 | 1. A Bolt from the Blue: Sudden Musicophilia |
| 1. Origins of Music - Prehistoric Music, Adaptationist Accounts, Theories Based on Reproductive Benefits, Theories Based on Survival Benefits, Nonadaptationist Accounts, Precursors to Music
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| 1. Musical Building Blocks - The Elements of Sound, Periodic Motion, The Discovery of Music Within Sound, Sensory Consonance and Dissonance, Tuning Systems, Sensitivity to Pitch, Models of Pitch Perception, Absolute Pitch, Timbre, Reconstructing Music
 | 7. Send and Sensibility: A Range of Musicality9. Papa Blows His Nose in G: Absolute Pitch10. Pitch Imperfect: Cochlear Amusia11. In Living Stereo: Why We Have Two Ears19. Keeping Time: Rhythm and Movement |
| 1. Perceiving Music Structure - Arrangements of Sounds, Relative Pitch, Melodic Contour, Scale Structure, Large-Scale Structure, Melodic Expectancies, Implicit Memory for Music, Implied Harmony, Musical Key, Implied Key, Rhythm
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| 1. Music Acquisition - Musical Infants, Music in the Womb, Investigating Music Perception Among Infants, Melodic Contour, Consonance and Dissonance, Pitch Relations, Scale Structure, Phrase Structure, Harmony, Key, Rhythm, Memory for Music, Learning and Enculturation
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| 1. Music and the Brain – What's in a Brain?, The Search for Music Inside the Brain, Neurological Disorders, Techniques of Neuroimaging, Neuroimaging and Music, A Rapidly Evolving Field
 | 2. A Strangely Familiar Feeling: Musical Seizures4. Music on the Brain: Imagery and Imagination5. Brainworms, Sticky Music, and Catchy Tunes6. Musical Hallucinations8. Things Fall Apart: Amusia and Dysharmonia27. Irrepressible: Music and the Temporal Lobes |
| **Course Content Based on Texts** |
| **Music Thought and Feeling Chapters** | **Musicophilia Chapters** |
| 1. Music and Emotion - Emotion Work, Emotion and Cognition, Theories of Music and Emotion, Empirical Studies, Do Listeners Agree on the Emotional Meaning of Music? How Do Listeners Respond Emotionally to Music?, Compositional and Expressive Signals of Emotion, What Properties of Music Lead to an Emotional Response? Is There a Universal Link Between Music and Emotion? Sources of Emotion in Music
 | 23. Awake and Asleep: Musical Dreams24. Seducation and Indifference25. Lamentations: Music, Madness, and Melancholia26. The Case of Harry S.: Music and Emotion |
| 1. Music and Wellbeing - Music as Therapy, Infants and Children, Autistic Spectrum Disorder, Music and Pain, Anxiety and Depression, Impairment Following Stroke, Melodic Intonation Therapy, Diseases of the Elderly, Dementia, Parkinson's Disease, Negative Effects of Music on Wellbeing
 | 3. Fear of Music: Musicogenic Epilepsy14. The Key of Clear Green: Synesthesia and Music15. In the Moment: Music and Amnesia16. Speech and Song: Aphasia and Music Therapy18. Come Together: Music and Tourette’s Syndrome20. Kinetic Melody: Parkinson’s Disease and Music 29. Therapy Music and Identity: Dementia and Music Therapy |
| 1. Performing Music - Playing Music, Acquiring Performance Skill, Communicating Musical Structure, Communicating Emotional Meaning, Singing, Improvising, Gestures and Facial Expressions, Evaluating Performance, The Craft of the Performer
 | 12. Two Thousand Operas: Musical Savants13. An Auditory World: Music and Blindness21. Phantom Fingers: The Case of the One-Armed Pianist22. Athletes of the Small Muscles: Musician’s Dystonia 28. A Hypermusical Species: Williams Syndrome |
| 1. Composing Music - The Radius of Creativity, Composers and Listeners, Cognitive Constraints on Composition, Composing with Multiple Voices, Where Do New Ideas Come From? The Craft of Music Composition
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| 1. Music and Other Abilities - Is Music Unique? Short-Term Effects of Music, Long-Term Benefits of Music, Educational Implications
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**Class Policy Statements**

*Please see the Student Policy eHandbook for important information:* [*http://www.auburn.edu/student\_info/student\_policies/*](http://www.auburn.edu/student_info/student_policies/)

1. Attendance: Although attendance is not required, students are expected to attend all classes, and will be held responsible for any content covered in the event of an absence.
2. Excused absences: Students are granted excused absences from class for the following reasons: illness of the student or serious illness of a member of the student’s immediate family, the death of a member of the student’s immediate family, trips for student organizations sponsored by an academic unit, trips for university classes, trips for participation in intercollegiate athletic events, subpoena for a court appearance, and religious holidays. Students who wish to have an excused absence from class for any other reason must contact the instructor in advance of the absence to request permission. The instructor will weigh the merits of the request and render a decision. When feasible, the student must notify the instructor prior to the occurrence of any excused absences, but in no case shall such notification occur more than one week after the absence. Appropriate documentation for all excused absences is required. Please see the *Tiger Cub* for more information on excused absences.
3. Make-Up Policy: Arrangement to make up a missed major examination (e.g., hour exams, mid-term exams) due to properly authorized excused absences must be initiated by the student within one week of the end of the period of the excused absences(s). Except in unusual circumstances, such as the continued absence of the student or the advent of university holidays, a make-up exam will take place within two weeks of the date that the student initiates arrangements for it. Except in extraordinary circumstance, no make-up exams will be arranged during the last three days before the final exam period begins.
4. Academic Honesty Policy: All portions of the Auburn University student academic honesty code (Title XII) found in the *Tiger Cub* will apply to university courses. All academic honesty violations or alleged violations of the SGA Code of Laws will be reported to the Office of the Provost, which will then refer the case to the Academic Honesty Committee.
5. Disability Accommodations: Students who need special accommodations in class, as provided by the Americans with Disabilities Act, should arrange for a confidential meeting with the instructor during office hours in the first week of classes (or as soon as possible if accommodations are needed immediately). The student must bring a copy of their Accommodations Letter and an Instructor Verification Form to the meeting. If the student does not have these forms, they should make an appointment with the Program for Students with Disabilities, 1288 Haley Center, 844-2096 (V/TT).
6. Course contingency: If normal class and/or lab activities are disrupted due to illness, emergency, or crisis situation, the syllabus and other course plans and assignments may be modified to allow completion of the course. If this occurs, and addendum to your syllabus and/or course assignments will replace the original materials.
7. Professionalism: As faculty, staff, and students interact in professional settings, they are expected to demonstrate professional behaviors as defined in the College’s conceptual framework. These professional commitments or dispositions: (a) Engage in responsible and ethical professional practices; (b) Contribute to collaborative learning communities; (c) Demonstrate a commitment to diversity; and (d) Model and nurture intellectual vitality.
8. The instructor reserves the right to correct errors on this syllabus and/or modify this syllabus to best fit the needs of the students.