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

MuEd 5669: Music Psychology
University of Minnesota—Fall, 2007
Mondays 4:00-6:30 p.m., Ferguson 149

Dr. Scott D. Lipscomb, Associate Professor
Office Hours: by appointment or via email at anytime
Office: Ferguson 148
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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 a 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 field of 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.

Statement of Course Objectives:
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
- develop a systematic method of thinking about music, including social, psychological, and other aspects
- learn about the sensory mechanisms, perceptual processes, and cognitive organization required in order for an audience to be moved by an aesthetic auditory experience
- become familiar with a basic core of experimental research – including – into 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 resoures in which one is likely to find reliable materials relevant to the field of music psychology
- pursue a specific topic of interest within the field of music psychology and build an annotated bibliography of related literature
Required text (available at UMN bookstore or online):

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 WebCT site; they form an essential part of the course content and are required of every student.

Additional Requirements:
1. All students will be required to utilize WebCT 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 WebCT sites for courses in which you are enrolled, including MuEd 5669.
2. 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).

Schedule of Assignments (subject to change):

9/10 – Intro
9/17 – Science & musical skills: The basics
   LSW, ch. 1: Science & musical skills
   Lipscomb & Hodges (1996)
   Lipscomb (1996)
9/24 – Musical development
   LSW, ch. 2
   Swanwick & Tillman (1986)
10/1 – Motivation & Practice
   LSW, ch. 3-4
   Maehr, Pintrich, & Linnenbrink (2002)
   Barry & Hollam (2001)
10/8 – Expression & Interpretation
   LSW, ch. 5
   Kopiez (2002)
10/15 – Reading, Listening, Remembering, Composing, & Improvising
   LSW, ch. 6-7
10/22 – Managing performance anxiety & the performer
   LSW, ch. 8-9
   Davidson & Good (2002)
10/29 – Research Workshop
   Reviewing literature
   Designing research
   Collecting & analyzing data
   Writing a report/proposal

11/5 – The teacher
   LSW, ch. 10
   Tait (1992)
   Rosenshine, Froehlich, & Fakhouri (2002)

11/12 – The listener & the user
   LSW, ch. 11-12
   Sloboda & O’Neill (2001)
   Green (2002), chapter 2

11/19 – Midterm Reports
   Final Project Topic selected
   Literature Review to date
   Conception of research Design

11/26 – NO CLASS
   Individual student meetings will be scheduled with Dr. L

12/3 & 12/10
   Oral Presentation of Final Projects (order to be announced)

12/17 at 5:30 p.m.
   written version of Final Project due

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1 Any changes related to due dates for assignments will be communicated to students via the email address provided in Northwestern’s “Ph” system. Students are responsible for ensuring this information is up-to-date.
Grading: 
- 30% - reading reflections posted to WebCT Discussion Board
- 15% - attendance & class participation
- 15% - Midterm Project (leading to Final Project)
- 40% - Final Project

Course grades will be assigned according to the following scale:

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<th>Grade</th>
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<tr>
<td>A</td>
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<tr>
<td>A-</td>
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<tr>
<td>B+</td>
<td>&gt;= 88 AND &lt;90</td>
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<td>F</td>
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Readings: For every reading assignment, each student is required to write a 2-paragraph “reflection” (500 word minimum) to be posted to an appropriate forum of the WebCT Discussion Board 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 WebCT. 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: MANDATORY … absences in excess of 1 will lower your final grade by 5 points for each additional absence.

Scholastic Dishonesty: the University expects every student to maintain a high standard of individual integrity for work done. Scholastic dishonesty is a serious offence which 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 will receive a grade of “0” and disciplinary proceedings will be initiated. It’s not worth the risk—don’t do it!

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


