

*"The mind is a fire to be kindled, not a vessel to be filled."
— Plutarch*

MuEd 5669: Psychology of Music

University of Minnesota—Fall, 2013
Wednesdays 4:30-7:00 p.m., Ferguson Hall 149

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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 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 fields of psychology and 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;
- ✓ learn about the sensory mechanisms, perceptual processes, and cognitive organization required in order for an audience to be moved by an aesthetic auditory experience;
- ✓ develop a systematic method of thinking about music, including social, psychological, and other aspects; develop an understanding about research and the scientific method;
- ✓ become familiar with a basic core of experimental research investigating 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 resources in which one is likely to find reliable materials relevant to the field of music psychology; and
- ✓ pursue a specific topic of interest within the field of music psychology and build an annotated bibliography of related literature.

Required texts (available at UMN bookstore or online):

LSW: Lehmann, A.C., Sloboda, J.A., & Woody, R.H. (2007). *Psychology for musicians: Understanding and acquiring the skills*. New York: Oxford University Press.

American Psychological Association (2009). *Publication manual of the American Psychological Association* (6th ed., 2nd printing or later). Washington, DC: Author.

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

Additional Requirements:

- ✓ All students will be required to utilize Moodle 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 Moodle sites for courses in which you are enrolled, including MuEd 5669. There is a useful orientation video available at: <https://umconnect.umn.edu/moodleorientation>.
- ✓ 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)¹

9/3 – Intro; Science & Musical Skills
syllabus & course requirements

9/10 – What is “music psychology”?
Lipscomb & Hodges (1996)
Lipscomb (1996)

9/17 – Musical development
LSW, ch. 1 & 2
Swanwick & Tillman (1986)

9/24 – Motivation & Practice
Intro to library resources at UMN
LSW, ch. 3-4
Barry & Hallam (2001)
determine a research project topic & begin to search for related literature

10/1 – Expression & Interpretation
LSW, ch. 5
Meyer (1956), ch. 1

10/8 – Reading, Listening, Remembering, Composing, & Improvising
LSW, ch. 6-7
Hickey (2002, 2009)

10/15 – Managing performance anxiety & the performer
LSW, ch. 8-9
Davidson & Good (2002)

10/22 – The teacher
LSW, ch. 10
Rosenshine, Froehlich, & Fakhouri (2002)

10/29 – Midterm Reports & Research Workshop

Midterm Reports
Final Project Topic background
Literature Review to date
Research Question(s) formulated
Conception of Research Design
Research Workshop

¹ Any changes related to due dates for assignments will be communicated to students via the email address provided in UMN's system. If you would like to use a different email address, contact the IT Help Desk for instructions: (612) 301-4357 (or 1-HELP from on campus).

reviewing literature, designing research, collecting & analyzing data, writing a report/proposal, and EndNote software

11/5 – *The listener & the user*

LSW, ch. 11-12

submit annotated bibliography

11/12 – *The listener & the user (continued)*

Sloboda & O’Neill (2001)

Green (2002), chapter 2

submit *Tocar y Luchar* response form

11/19 – **NO CLASS**

individual meetings with Dr. L will be scheduled to discuss student projects

11/26 – **NO CLASS** (Dr. L out of town)

12/3 & 12/10 – *Final Project Presentations*

Oral Presentation of Final Projects (order to be announced)

12/17 by 4:30 p.m.

written version of Final Project due

Grading:

- 40% - reading reflections posted to Moodle forums
 - five replies to peer postings required
- 10% - class participation
- 10% - Midterm Project check (leading to Final Project)
- 40% - Final Project
 - oral presentation (20%) + written paper (80%); see Final Project Instructions for a detailed breakdown of grade calculation of the written component
 - Course grades will be assigned according to the following scale:

>= 93.33 = A	>= 76.67 AND <80 = C+
>= 90 AND < 93.33 = A-	>= 73.33 AND < 76.67 = C
>= 86.67 AND < 90 = B+	>= 70 AND < 73.33 = C-
>= 83.33 AND <86.67 = B	>= 66.67 AND < 70 = D+
>= 80 AND <83.33 = B-	>= 60 AND < 66.67 = D
	< 60 = F

University of Minnesota Grading Policy: The Meaning of a Letter Grade

- A Represents achievement that is outstanding relative to the level necessary to meet course requirements.
- B Represents achievement that is significantly above the level necessary to meet course requirements.
- C Represents achievement that meets the course requirements in every respect.
- D Represents achievement that is worthy of credit, even though it fails to meet fully the course requirements.
- F Represents failure and signifies that the work was either 1) completed, but at a level of achievement that is not worthy of credit or 2) was not completed and there was no agreement between the instructor & student that the student would be awarded an “I.”²

² Please understand that the awarding of an “I” is *only* for the purpose of extreme extenuating circumstances beyond a student’s control and will *never* be awarded solely in the case where the student failed to accomplish the work in a timely manner during the semester.

Course Policies

Assignments are designed as part of a sequential learning process, so I expect work to be submitted on time, but will provide a 24-hour grace period for unexpected problems, e.g., a technical problem with a computer system or some personal issue that prevents timely submission. Outside of the grace period, work can be turned in up to one full week late, but the grade will be *lowered by at least one letter grade*, regardless of its quality. Assignments submitted more than a week late will not be accepted.

All written work submitted in hardcopy form must be in word processed format, using a 10- or 12-point font (common serif or nonserif) and with 1" to 1.25" margins. Where required, assignments must be submitted electronically via Moodle per the instructions provided previously; for these assignments, formatting is not an issue, since they are posted directly to an online forum. [Though I *strongly* recommend that you type them into a text editor like Text Edit (Mac) or Wordpad (Win) and save a copy to your computer, allowing you to retain a copy for your own records.]

Readings: For every reading assignment *that is not in the required textbook*, each student is required to write a 2-paragraph "reflection" (350 word minimum) to be posted to an appropriate forum of the Moodle site *prior to* the class meeting for that the date referenced in the Schedule of Assignments section above. The posting must clearly communicate two things: (a) a basic understanding of the content of the reading (first paragraph) and (b) 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. The two sections should be relatively balanced in length. Students will be expected to "reply" to a minimum of *five* of these questions – or some aspect of another student's post – during the course of the semester. At least *two* of these responses must be completed by the midpoint of the class (i.e., you will not receive full credit for a flurry of postings at the end of the semester, as this is intended to be an ongoing process throughout the semester). This virtual discussion is a graded component of the course total. Grading for the reflection postings is slightly different from that for other written assignments. 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. A detailed description of the project requirements will be made available on Moodle. 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: You are expected to attend each day of class. I understand that there may be times when you cannot come to class for good reason, however. You will be responsible for the information discussed and presented in class, of course, and I will be available to assist you with makeup work. Failure to attend and play an active role in the in-class discussions will result in very poor results for written work and an unacceptably low level of understanding. Unexcused absences in excess of **1** will lower your final grade by 5 points for each additional absence.

Student Conduct Code: The University seeks an environment that promotes academic achievement and integrity, that is protective of free inquiry, and that serves the educational mission of the University. Similarly, the University seeks a community that is free from violence, threats, and intimidation; that is respectful of the rights, opportunities, and welfare of students, faculty, staff, and guests of the University; and that does not threaten the physical or mental health or safety of members of the University community.

As a student at the University you are expected adhere to Board of Regents Policy: *Student Conduct Code*. To review the Student Conduct Code, please see:

http://regents.umn.edu/sites/default/files/policies/Student_Conduct_Code.pdf.

Note that the conduct code specifically addresses disruptive classroom conduct, which means "engaging in behavior that substantially or repeatedly interrupts either the instructor's ability to teach or student

learning. The classroom extends to any setting where a student is engaged in work toward academic credit or satisfaction of program-based requirements or related activities."

Use of personal electronic devices in the classroom: Using personal electronic devices in the classroom setting can hinder instruction and learning, not only for the student using the device but also for other students in the class. To this end, the University establishes the right of each faculty member to determine if and how personal electronic devices are allowed to be used in the classroom. For complete information, please reference: <http://policy.umn.edu/Policies/Education/Education/STUDENTRESP.html>.

Scholastic Dishonesty: You are expected to do your own academic work and cite sources as necessary. Failing to do so is scholastic dishonesty. Scholastic dishonesty means plagiarizing; cheating on assignments or examinations; engaging in unauthorized collaboration on academic work; taking, acquiring, or using test materials without faculty permission; submitting false or incomplete records of academic achievement; acting alone or in cooperation with another to falsify records or to obtain dishonestly grades, honors, awards, or professional endorsement; altering, forging, or misusing a University academic record; or fabricating or falsifying data, research procedures, or data analysis. (Student Conduct Code: http://regents.umn.edu/sites/default/files/policies/Student_Conduct_Code.pdf) If it is determined that a student has cheated, he or she may be given an "F" or an "N" for the course, and may face additional sanctions from the University. For additional information, please see: <http://policy.umn.edu/Policies/Education/Education/INSTRUCTORRESP.html>.

The Office for Student Conduct and Academic Integrity has compiled a useful list of Frequently Asked Questions pertaining to scholastic dishonesty: <http://www1.umn.edu/oscai/integrity/student/index.html>. If you have additional questions, please clarify with your instructor for the course. Your instructor can respond to your specific questions regarding what would constitute scholastic dishonesty in the context of a particular class-e.g., whether collaboration on assignments is permitted, requirements and methods for citing sources, if electronic aids are permitted or prohibited during an exam.

In cases of scholastic dishonesty, Dr. Lipscomb will initiate disciplinary proceedings against the student. Any student caught plagiarizing a written document or not appropriately crediting sources used in project work will receive a grade of "0" and disciplinary proceedings will be initiated. It's not worth the risk—don't do it! For a set of definitions and information about plagiarism, visit: <http://writing.umn.edu/tww/preventing/definitions.html>.

Makeup work for legitimate absences: Students will not be penalized for absence during the semester due to unavoidable or legitimate circumstances. Such circumstances include verified illness, participation in intercollegiate athletic events, subpoenas, jury duty, military service, bereavement, and religious observances. Such circumstances do not include voting in local, state, or national elections. For complete information, please see: <http://policy.umn.edu/Policies/Education/Education/MAKEUPWORK.html>.

Appropriate student use of class notes and course materials: Taking notes is a means of recording information but more importantly of personally absorbing and integrating the educational experience. However, broadly disseminating class notes beyond the classroom community or accepting compensation for taking and distributing classroom notes undermines instructor interests in their intellectual work product while not substantially furthering instructor and student interests in effective learning. Such actions violate shared norms and standards of the academic community. For additional information, please see: <http://policy.umn.edu/Policies/Education/Education/STUDENTRESP.html>.

Sexual Harrassment: "Sexual harassment" means unwelcome sexual advances, requests for sexual favors, and/or other verbal or physical conduct of a sexual nature. Such conduct has the purpose or effect of unreasonably interfering with an individual's work or academic performance or creating an intimidating, hostile, or offensive working or academic environment in any University activity or program. Such behavior is not acceptable in the University setting. For additional information, please consult Board of Regents Policy: <http://regents.umn.edu/sites/default/files/policies/SexHarassment.pdf>.

Equity, Diversity, Equal Opportunity, & Affirmative Action: The University will provide equal access to and opportunity in its programs and facilities, without regard to race, color, creed, religion, national origin, gender, age, marital status, disability, public assistance status, veteran status, sexual orientation, gender identity, or gender expression. For more information, please consult Board of Regents Policy: http://regents.umn.edu/sites/default/files/policies/Equity_Diversity_EO_AA.pdf.

Disability Accommodations: The University of Minnesota is committed to providing equitable access to learning opportunities for all students. Disability Services (DS) is the campus office that collaborates with students who have disabilities to provide and/or arrange reasonable accommodations.

If you have, or think you may have, a disability (e.g., mental health, attentional, learning, chronic health, sensory, or physical), please contact DS at 612-626-1333 to arrange a confidential discussion regarding equitable access and reasonable accommodations.

If you are registered with DS and have a current letter requesting reasonable accommodations, please contact your instructor as early in the semester as possible to discuss how the accommodations will be applied in the course.

For more information, please see the DS website, <https://diversity.umn.edu/disability/>.

Mental Health and Stress Management: As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance and may reduce your ability to participate in daily activities. University of Minnesota services are available to assist you. You can learn more about the broad range of confidential mental health services available on campus via the Student Mental Health Website: <http://www.mentalhealth.umn.edu>.

Academic Freedom and Responsibility: Academic freedom is a cornerstone of the University. Within the scope and content of the course as defined by the instructor, it includes the freedom to discuss relevant matters in the classroom. Along with this freedom comes responsibility. Students are encouraged to develop the capacity for critical judgment and to engage in a sustained and independent search for truth. Students are free to take reasoned exception to the views offered in any course of study and to reserve judgment about matters of opinion, but they are responsible for learning the content of any course of study for which they are enrolled.³

Reports of concerns about academic freedom are taken seriously, and there are individuals and offices available for help. Contact the instructor, the Department Chair, your adviser, the associate dean of the college, or the Vice Provost for Faculty and Academic Affairs in the Office of the Provost. *[Customize with names and contact information as appropriate for the course/college/campus.]*

Coda

I look forward with great anticipation to this course. Rest assured that I am eager to talk to or communicate with you about any concerns you may have. I encourage you to communicate directly with me by telephone, e-mail, or in person. Don't hesitate to make an appointment to see me whenever I can facilitate your learning.

Reading List

- 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.
- Davidson, J.W., & Good, J.M.M. (2002). Social and musical co-ordinations between members of a string quartet: An exploratory study. *Psychology of Music*, 30, 186-201.
- Green, L. (2002). *How popular musicians learn: A way ahead for music education*. Burlington, VT: Ashgate Publishing Company. Read chapter 2 (pp. 21-57).
- 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.
- 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.

³ Language adapted from the American Association of University Professors "Joint Statement on Rights and Freedoms of Students."

- 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.
- 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.
- 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.
- Swanwick, K., & Tillman, J. (1986). The sequence of musical development. *The British Journal of Music Education*, 3, 305-339.

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ALWAYS turn them off when entering the classroom.**

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