

Syllabus for  
**MUT 203 Psychology of Music**  
3 Credit hours  
Spring 2017

I. COURSE DESCRIPTION

Introduces the psychological and physiological responses to music and music perception. Musical behaviors and preferences are examined in relation to music learning and pedagogy.

Prerequisites: None

II. COURSE GOALS

The purpose of this class is to enable student to do the following:

- A. Become familiar with the cultural, sociological, and psychological impact of music throughout society.
- B. Study the psychoacoustical foundations of music that include the production of sound as well as the reception of the pitch processing of tones.
- C. Study the responses of music heard in the market, environment, workplace, and as entertainment.
- D. Examine the therapeutic uses, approaches, and practices of music within the field of music therapy as it relates to the psychology of music.
- E. Study the rhythmic foundations of music in relation to perception, musical performance, and pedagogy.
- F. Study and explore the melodic and harmonic foundations of music that include organization, function of scales, and perceptions of melodic and harmonic structures.
- G. Examine and study music aptitude and its relation to music learning theories.

III. STUDENT LEARNING OUTCOMES FOR THIS COURSE

As a result of completing this course, the student will be able to do the following:

- A. Discuss the cultural, sociological, and psychological impact of music in the lives of children, adolescents, and adults.
- B. Describe pitch processing of single, combined, and complex tones and the psychoacoustical foundations and auditory process from the creation of sound to processes of the inner ear and brain.

- C. Define trends in the responses of music heard in the market, environment, workplace, and entertainment and relate these trends to the current practices in music therapy.
- D. Present one or two specific therapeutic uses, approaches, or practices of music within the field of music therapy as they relate to the psychology of music.
- E. Present one or two specific therapeutic uses, approaches, or practices of music within the field of music therapy as it relates to the psychology of music.
- F. Define the perception of rhythm in music as it relates to pedagogy, musical performance, and music therapy.
- G. Explain the function of scales and the perceptions of melodic and harmonic structures as they relate to pedagogy, musical performance, and music therapy.
- H. Explain the impact of music aptitude and music learning theories as it is related to pedagogy, musical performance, and music therapy.

#### IV. TEXTBOOKS AND OTHER LEARNING RESOURCES

Deutsch, D. (2012). *Psychology of music* (3<sup>rd</sup> ed.). London: Elsevier Inc. ISBN 978-0-12-381460-9

Radocy, R.F. & Boyle, J.D. (2012). *Psychological foundations of musical behavior*. Springfield, IL: Charles C. Thomas Publishing. ISBN 978-0-398-08804-0

Thompson, W.F. (2009). *Music, thought, and feeling: Understanding the psychology of music*. Oxford: Oxford University Press. ISBN 978-0195377071

#### V. POLICIES AND PROCEDURES

- A. University Policies and Procedures
  - 1. Attendance at each class or laboratory is mandatory at Oral Roberts University. Excessive absences can reduce a student's grade or deny credit for the course.
  - 2. Students taking a late exam because of an unauthorized absence are charged a late exam fee.
  - 3. Students and faculty at Oral Roberts University must adhere to all laws addressing the ethical use of others' materials, whether it is in the form of print, electronic, video, multimedia, or computer software. Plagiarism and other forms of cheating involve both lying and stealing and are violations of ORU's Honor Code: "I will not cheat or plagiarize; I will do my own academic work and will not inappropriately collaborate with other students on assignments." Plagiarism is usually defined as copying someone else's ideas, words, or sentence structure and submitting them as one's own. Other forms of academic dishonesty include (but are not limited to) the following:

- a. Submitting another's work as one's own or colluding with someone else and submitting that work as though it were his or hers;
    - b. Failing to meet group assignment or project requirements while claiming to have done so;
    - c. Failing to cite sources used in a paper;
    - d. Creating results for experiments, observations, interviews, or projects that were not done;
    - e. Receiving or giving unauthorized help on assignments.

By submitting an assignment in any form, the student gives permission for the assignment to be checked for plagiarism, either by submitting the work for electronic verification or by other means. Penalties for any of the above infractions may result in disciplinary action including failing the assignment or failing the course or expulsion from the University, as determined by department and University guidelines.
  - 4. Final exams cannot be given before their scheduled times. Students need to check the final exam schedule before planning return flights or other events at the end of the semester.
  - 5. Students are to be in compliance with University, school, and departmental policies regarding the Whole Person Assessment requirements. Students should consult the Whole Person Assessment handbooks for requirements regarding general education and the students' majors.
    - a. The penalty for not submitting electronically or for incorrectly submitting an artifact is a zero for that assignment.
    - b. By submitting an assignment, the student gives permission for the assignment to be assessed electronically.
- B. Department Policies and Procedures  
Music Department policies and procedures are in the department's student handbook.
- C. Course Policies and Procedures
- 1. Assignments
    - a. Chapter Tests — Short answer essay questions based on "Learning Outcomes" in each chapter of the text book (Thompson, 2009).
    - b. Research Article Review — two scientific research article reviews from two recent copies of the following journals: *Music Perception*, *Psychology of Music*, *Journal of Music Therapy*, and/or *Psychomusicology*. Each review should be APA style (6<sup>th</sup> edition) and include the following information: (1) the purpose or hypothesis of the study, (2) a brief description of the research procedures (methodology, design, subjects, etc.), (3) the major results and conclusions, and (4) discussion of the value and/or meaning of the research findings.

- c. Research Paper — A research paper (APA style) relating directly to one of the instructional units and reflecting the following: (1) a clear statement of the topic and how it relates to understanding musical behavior, (2) a review of relevant research and professional opinion, and (3) a synthesis of the research and its implications for understanding human interactions with music.
- d. Class Presentations — Group discussions on the assigned topics/issues and presentation to the class. A written summary of the class presentation is required.
- e. Final Exam — A comprehensive exam that includes essay questions. No make-up exams except in the case of student illness as verified by physician's note.

2. Grading Distribution:

Chapter tests (10 tests x 5 points)	50%
Article Review	10%
Class Attendance and Participation	10%
Research Paper	15%
<u>Final Exam</u>	<u>15%</u>
Total	100%

3. Grades

- a. A = 90-100%    B = 80-89%    C = 70-79%    D=60-69%  
F = Below 60%
- b. In order to meet American Music Therapy Association (AMTA) standards, music therapy students need to earn a grade of C or better in all core music therapy courses.
- c. Incompletes are rare and may be granted (with proper documentation) in the case of severe health emergencies or death in the family.
- d. Grades are posted using the university system. Students review or discuss grades with the instructor at any time.

## VI. COURSE CALENDAR

Week 1: Introduction and course outline

Week 2: Music, a Phenomenon of People, Society and Culture

Week 3:	Functional Application of Music In Contemporary Life
Week 4:	Psychoacoustical Foundation of Music: Production of Sound to Absolute Pitch
Week 5:	Psychoacoustical Foundation of Music: Loudness to Timbre Phenomena
Week 6:	Melodic Foundations
Week 7:	Harmonic Foundations
Week 8:	Foundations of Performance
Week 9:	Foundations of Improvisation and Composition
Week 10:	Affective Behaviors and Music
Week 11:	Music Preference
Week 12:	Musical Ability
Week 13:	Music Learning and Pedagogy
Week 14:	Music, Measurement, and Prediction of Ability
Week 15:	Review

## Course Inventory for ORU's Student Learning Outcomes

### MUT 203 – The Psychology of Music Spring 2017

This course contributes to the ORU student learning outcomes as indicated below:

**Significant Contribution** – Addresses the outcome directly and includes targeted assessment.

**Moderate Contribution** – Addresses the outcome directly or indirectly and includes some assessment.

**Minimal Contribution** – Addresses the outcome indirectly and includes little or no assessment.

**No Contribution** – Does not address the outcome.

The Student Learning Glossary at <http://ir.oru.edu/doc/glossary.pdf> defines each outcome and each of the proficiencies/capacities.

OUTCOMES & Proficiencies/Capacities		Significant Contribution	Moderate Contribution	Minimal Contribution	No Contribution
<b>1</b>	<b>Outcome #1 – Spiritually Alive</b> Proficiencies/Capacities				
1A	Biblical knowledge				X
1B	Sensitivity to the Holy Spirit				X
1C	Evangelistic capability				X
1D	Ethical behavior			X	
<b>2</b>	<b>Outcome #2 – Intellectually Alert</b> Proficiencies/Capacities				
2A	Critical thinking		X		
2B	Information literacy			X	
2C	Global & historical perspectives			X	
2D	Aesthetic appreciation	X			
2E	Intellectual creativity	X			
<b>3</b>	<b>Outcome #3 – Physically Disciplined</b> Proficiencies/Capacities				
3A	Healthy lifestyle			X	
3B	Physically disciplined lifestyle			X	
<b>4</b>	<b>Outcome #4 – Socially Adept</b> Proficiencies/Capacities				
4A	Communication skills		X		
4B	Interpersonal skills		X		
4C	Appreciation of cultural & linguistic differences	X			
4D	Responsible citizenship			X	
4E	Leadership capacity			X	