

SYLLABUS
School of Music
University of Florida

Psychology of Music

MUS 6685 (3)
Spring 2015
W (Periods 9-11)

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Course Description

This course surveys the literature in the psychology of music with applications to K-12 music classes and rehearsals. Specific topics may include basic psychoacoustical processes, auditory perception, cognitive organization of musical sound, tonal and musical memory, neuromusical research, affective and physiological responses to music, learning theory, musical aptitude, developmental processes, and motivation.

Required Texts

American Psychological Association. (2009). *Publication manual of the American Psychological Association* (6th ed.). Washington, D.C.: Author.

Dweck, C. S. (2006). *Mindset: The new psychology of success*. New York, NY: Ballantine Books.

Galvan, J. L. (2014). *Writing literature reviews* (6th ed.). Glendale, CA: Pyczak Publishing.

Lehmann, A. C., Sloboda, J. A. & Woody, R. H. (2007). *Psychology for musicians*. New York, NY: Oxford University Press.

Other Resources

1. Online resources have been established for use in this course in Canvas. To access these use a World Wide Web browser and open the following URL: <https://lss.at.ufl.edu/>
2. Selected readings and other resources may be placed on reserve in the Music Library – <http://www.uflib.ufl.edu/music/>

Goals and Objectives

By the conclusion of this course, the graduate music education student will:

1. read, reflect on, and discuss selected literature related to the psychology of music teaching and learning;
2. acquire a depth of understanding in an area of interest relevant to the psychology of music;
3. utilize printed and electronic sources of music education and psychology of music reference materials;
4. demonstrate growth in writing skills;
5. utilize proper APA style;
6. present psychology of music content to the class.

University Required Statements:

Students Requesting Accommodations due to Disabilities

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.

Academic Honor Policy

It is expected that you will exhibit ethical behavior concerning your work in this class. Students are expected to do their own work, use their own words in papers, and to reference outside sources appropriately. Failure to uphold the standards of academic honesty will result in the appropriate disciplinary action.

As a result of completing the registration form at the University of Florida, every student has signed the following statement:

"I understand that the University of Florida expects its students to be honest in all their academic work. I agree to adhere to this commitment to academic honesty and understand that my failure to comply with this commitment may result in disciplinary action up to and including expulsion from the University." We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity.

Furthermore, on work submitted for credit by UF students, the following pledge is either required or implied:

"On my honor, I have neither given nor received unauthorized aid in doing this assignment."

Expectations

Workload: This graduate course requires considerable reading, along with discriminating reflection, writing, and discussion. Be prepared to devote the time necessary to be successful.

Attendance: Prompt attendance is expected as a demonstration of professional commitment. The heart of education at the University of Florida is the teaching/learning interaction between you the student and your instructors. Because of this belief, class attendance is regarded as an essential part of the "contract" between you and the University. You are expected to attend all classes for which you are registered. If you know you must be absent from this class, you should speak with Dr. Bauer before your absence, stating the reasons for your absence and agreeing upon a way to make up the work. Absences for illness and other valid reasons will be excused when **advanced notice** is provided. If you have a valid reason for an absence on an examination day, and you let me know in advance, you will be permitted to make up the test at a mutually convenient time. Exams must be made up as soon as possible after your return to class, and no later than one week following your return.

Class Participation: Because active and articulate oral interchange increases verbal skills and promotes a stimulating classroom atmosphere, the instructor will evaluate the quality, quantity, and appropriateness of each student's oral contributions to the class. Although no attempt will be made to translate this evaluation into an objective number of points, the instructor will use his subjective judgment of this behavior in the determination of borderline final grades. The dynamics of this class, and its ultimate value to you, require you to come to class prepared (read assignments), bringing questions and comments to stimulate discussions.

Email: Your UFL email account is the official email address used by the University, where official correspondence is sent. Important communication regarding this course may also take place via email, and your UFL email address is what will be used. All students need to regularly check their email, at least one time per day. Make checking it part of your daily routine. Likewise, unless there are extenuating circumstances, when you send me an email during the week (M-F) you can expect a reply within 24 hours. I will reply on weekends as I am able.

Assessment

| Assignment | Weight |
|---|---------------|
| Points of Interest | .05 |
| Teaching Applications | .20 |
| <ul style="list-style-type: none"> • Concept of Musical Self (.05) • Analysis of Teaching (.05) • Creating Music (.05) • Changes in your Thinking (.05) | |
| Case Study | .25 |
| <ul style="list-style-type: none"> • Research Journal Entries (.10) • Summary 1 (.05) • Final Report (.10) | |
| RofL Paper and Presentation | .30 |
| <ul style="list-style-type: none"> • Topic & Annotated Bibliography (.025) • Outline/concept map (.025) • Peer-review draft (.025) • Presentation (.05) • Final draft (.175) | |
| Reading Quizzes and Online Discussions | .20 |

| Grading Scale | | Letter to Numerical Grade Conversion | |
|---|----|--------------------------------------|-----------------------------|
| | | <i>Letter Grade</i> | <i>Numerical Equivalent</i> |
| 99-100 | A+ | | |
| 93-98 | A | | |
| 90-92 | A- | A+ | 100 |
| 87-89 | B+ | A | 95 |
| 83-86 | B | A- | 91 |
| 80-82 | B- | B+ | 88 |
| 77-79 | C+ | B | 85 |
| 73-76 | C | B- | 81 |
| 70-72 | C- | C+ | 78 |
| 67-69 | D+ | C | 75 |
| 63-66 | D | C- | 71 |
| 60-62 | D- | D+ | 68 |
| 59 & below | F | D | 65 |
| | | D- | 61 |
| * Final grades: A (90-100), B (80-89), C (70-79), D (60-69), F (59 and below) | | F | 55 |

COURSE CALENDAR

| DATE | TOPIC |
|-------------|---|
| January 7 | Introduction to the Psychology of Music |
| 14 | Where Music and Science Meet |
| 21 | How Humans Become Musical: Development |
| 28 | How Humans Become Musical: Motivation |
| February 4 | The Music Performer: An Overview |
| 11 | The Music Performer: Practice <i>Class will meet virtually.</i> |
| 18 | The Music Performer: Performance Anxiety <i>Class will meet virtually.</i> |
| 25 | The Music Performer: Music Reading, Memorization, and Playing by Ear |
| March 4 | Spring Break |
| 11 | The Music Teacher |
| 18 | Musical Expression & Interpretation |
| 25 | Musical Creativity |
| April 1 | The Listener |
| 8 | The User |
| 15 | RofL Paper Presentations |
| 22 | RofL Paper Presentations |

This syllabus is a guide. It may be varied as needed.