

**Musical Devices and the Human Body**  
**[MUC 6936]**

Instructor: Name: Dr. Michael Polo  
Office: MUB 308  
Email: [mjpolo@ufl.edu](mailto:mjpolo@ufl.edu)  
Phone: 856.404.4743

Office Hours: By appointment.

Required Text:

David Huron, *Sweet Anticipation: Music and the Psychology of Expectation* (Cambridge: MIT Press, 2007).

*Articles from online music journals will be assigned throughout the semester.*

Course Description: Students will explore a wide range of research discussing music's impact on various aspects of the human body and emotion. Through this exploration, students will analyze musical scores and recordings in an effort to locate particular musical devices prone to impact the human body and emotion.

**Course Policies:**

Attendance Policy: Attendance for each class is mandatory. Should a student have prior knowledge that s/he will be unable to attend a particular class, an email to the teacher is required. Absences from class will affect a student's participation grade. More than two absences will result in the lowering of course grade by one increment for each additional absence. If a student arrives late to class twice, all subsequent late arrivals will be considered absences.

Assignment Policy: Late assignments will be accepted, however whole letter grade will be taken off for each day the assignment is late. In addition there will be listening and reading homework assignments that students will be expected to discuss during class.

Course Technology: Students are expected to have a computer with notation software such as Finale. Should a student not have notation software, s/he will be able to use the computer lab in the MUB which has a copy of Finale.

**UF Policies:**

University Policy on Accommodating Students with Disabilities: Students requesting accommodation for disabilities must first register with the Dean of Students Office (<http://www.dso.ufl.edu/drc/>). The Dean of Students Office will provide documentation to the student who must then provide this documentation to the

instructor when requesting accommodation. You must submit this documentation prior to submitting assignments or taking the quizzes or exams. Accommodations are not retroactive, therefore, students should contact the office as soon as possible in the term for which they are seeking accommodations.

University Policy on Academic Misconduct: Academic honesty and integrity are fundamental values of the University community. Students should be sure that they understand the UF Student Honor Code at <http://www.dso.ufl.edu/students.php>.

### **Getting Help:**

For issues with technical difficulties for E-learning in Sakai, please contact the UF Help Desk at:

- [Learning-support@ufl.edu](mailto:Learning-support@ufl.edu)
- (352) 392-HELP - select option 2
- <https://lss.at.ufl.edu/help.shtml>

Any requests for make-ups due to technical issues MUST be accompanied by the ticket number received from LSS when the problem was reported to them. The ticket number will document the time and date of the problem. You MUST e-mail your instructor within 24 hours of the technical difficulty if you wish to request a make-up.

Other resources are available at <http://www.distance.ufl.edu/getting-help> for:

- Counseling and Wellness resources
- Disability resources
- Resources for handling student concerns and complaints
- Library Help Desk support

Should you have any complaints with your experience in this course please visit <http://www.distance.ufl.edu/student-complaints> to submit a complaint.

Disclaimer: This syllabus represents the courses current plans and objectives. As the semester goes, those plans may need to change to enhance the class learning opportunity. Such changes, communicated clearly, are not unusual and should be expected.

Week	Topic	Assignment
1	Syllabus review/ Class introduction	
2	Review of Musical Analysis	Jaak Panksepp, "The Emotional Sources of "Chills" Induced by Music," <i>Music Perception</i> 13, no. 2 (Winter 1995).
3	Types of Physiological reactions to music/Panksepp article review/Discussion of Project/Discussion of Weekly Presentations	Guhn, Martin, Alfons Hamm, and Marcel Zentner. "Physiological and Musico-Acoustic Correlates of the Chill Response," <i>Music Perception</i> 24, no. 5 (June 2007): 473-83.
4	Conducting Empirical Research and Music/Review of Guhn et al. article/IRB Process	Grewe, Oliver, Reinhard Kopiez, and Eckart Altenmüller. "The Chill Parameter: Goose Bumps and Shivers as Promising Measures in Emotion Research," <i>Music Perception</i> 27, no. 1 (September 2009): 61-74.  Huron 1 - 2
5	Digital methods of analysis, acoustics, recordings, and psychoacoustics	Johnson-Laird, Phil N., Olivia E. Kang, and Yuan Chang Leong. "On Musical Dissonance," <i>Music Perception</i> 30, no. 1 (September 2012): 19-35.  Huron 3 - 4
6	Types of musical devices that impact the body and emotional responses.	Schäfer, Thomas, and Peter Sedlmeier. "Does the Body Move the Soul? The Impact of Arousal on Musical Preference," <i>Music Perception</i> 29, no. 1 (September 2011)  Huron 5 – 6
7	Sympathetic nervous system vs. parasympathetic nervous system	Daynes, Helen. "Listeners' perceptual and emotional responses to tonal and atonal music," <i>Psychology of Music</i> 38, no. 4 (October 2010): 468 – 502.  Huron 7 - 8

8	Tonal vs. atonal musical devices and analysis	Lerner, Yulia, David Papo, Andrey Zhdanov, Libi Belozersky and Talma Hendler. "Eyes Wide Shut: Amygdala Mediates Eyes-Closed Effect on Emotional Experience with Music," <i>PLoS ONE</i> 4, 7 (July 2009): 1 – 17.  Huron 8 - 9
9	SPRING BREAK	Have Fun
10	In class Project Check	Tillmann, Barbara, and Frederic Marmel. "Musical Expectations Within Chord Sequences: Facilitation Due to Tonal Stability Without Closure Effects," <i>Psychomusicology: Music, Mind, and Brain</i> 23, no. 1 (March 2013)  Huron 10 - 11
11	Expectation and Huron ITPRA	Mohn, Christine, Heike Argstatter, and Friedrich-Wilhelm Wilker. "Perception of six basic emotions in music," <i>Psychology of Music</i> 39, no. 4 (October 2010): 503- 517.  Huron 12 - 13
12	21 <sup>st</sup> century empirical research	Krohn, Kaisu I., Elvira Brattico, Vesa Välimäki, and Mari Tervaniemi. "Neural Representations of the Hierarchical Scale Pitch Structure," <i>Music Perception</i> 24, no. 3 (February 2007): 281-296.  Huron 14 - 15
13	Article Review and presentation	Rickard, Nikki S. "Intense Emotional Responses to Music: A Test of the Physiological Arousal Hypthesis," <i>Music Perception</i> 34, no. 4 (October 2004): 371-388.  Huron 16 - 17
14	Article Review and presentation	Zhang, Ying, Qiaozhen Chen, Fenglei Du, Yanni Hu, Fangfang Chao, Mei Tian, and Hong Zhang. "Frightening Music Triggers Rapid Changes in Brain

		Monoamine Receptors: A Pilot PET Study,” <i>The Journal of Nuclear Medicine</i> 53, no. 10 (August 2012): 1573 – 1578
15	Article Review and presentation	Vuoskoski, Jonna K., William F. Thompson & Doris McIlwain, and Tuomas Eerola. “Who Enjoys Listening to Sad Music and Why?” <i>Music Perception</i> 29, no. 3 (February 2012): 311 – 321.
16	Article Review and presentation	Final Project Due