

SEMESTER AT SEA COURSE SYLLABUS

Colorado State University, Academic Partner

Voyage:	Spring 2023
Discipline:	Music
Course Number and Title:	MU 342 Psychology of Music
Division:	Upper
Faculty Name:	David Borgo, Ph.D.
Semester Credit Hours:	3

Prerequisites: The standard CSU prerequisite – one (1) general psychology course – has been waived by the instructor.

COURSE DESCRIPTION

The official catalog description of this course is: *Psychological aspects of music: perception, psychoacoustics, aesthetics, musical function, communication, measurement, and affective responses.*

How do we transform complex sounds into comprehensible and meaningful music? What physiological, neurological, cognitive, and cultural systems are involved? How are music and identity related? Why do we make music in such diverse ways around the globe? Does music have evolutionary or ecological significance? What is the relationship between musical and other forms of hearing, such as auditory scene analysis and speech perception? How are music and language related? What might cross-modal aspects of music listening, such as musical imagery or synesthesia, tell us about musicality and cognition more generally? What can we learn from musical savants and prodigies? Does music participation throughout the lifespan correlate with positive learning and health outcomes? What is the relationship between music, motion, and emotions?

This course explores current research from psychologists, neuroscientists, philosophers, ethnomusicologists, and artists to illuminate how we hear and how we become musical. It provides an introduction to the field of music psychology that maintains that a listener's cultural exposure to music also affects their experience of that music. To this end, throughout the course students will be exposed to music from our various ports of call and invited to listen to new music in new ways.

LEARNING OBJECTIVES

1. Explore the role that both biology and culture play in shaping our fundamental musicality
2. Illuminate what we know, and don't yet know, about how we hear and how we become musical
3. Introduce the physiological dimensions of hearing, including sound waves, the ear, the cochlea, the auditory cortex, and the brain
4. Investigate the fundamentals of music perception, including loudness, pitch, tuning, timbre, and rhythm
5. Explore the cognitive constraints and possibilities inherent to musical scales, melodies, rhythms, harmonies, and timbres from around the world
6. Detail the role that memory and expectation play in dynamically shaping musical meanings and in forming musical tastes
7. Highlight the important and still incompletely understood relationship between music and emotions, music and language, and music and motion
8. Share current research into the cognitive and health benefits of musical education and music therapy
9. Invite students to listen to music from traditional, popular, and art musical practices from around the world with open ears and an open mind.

REQUIRED TEXTBOOKS (2)

The Psychology of Music: A Very Short Introduction by Elizabeth Hellmuth Margulis, Oxford University Press, 2019.

Of Sound Mind: How Our Brain Constructs a Meaningful Sonic World by Nina Kraus, MIT Press, 2021.

Other readings excerpted from the following:

- *Psychology of Music* by Susan Hallam (Routledge, 2018)
- *Music in the Human Experience* by Donald Hodges and David Sebald (Routledge, 2010)
- *The Musical Human* by Michael Spitzer (Bloomsbury, 2022)
- *The Music Between Us* by Kathleen Marie Higgins (University of Chicago Press, 2012)

NOTE: All readings are listed below by Author last name.

TOPICAL OUTLINE OF COURSE

Embarkation Day – January 5

1. Introduction to Course and Course Themes

Discussion of course and field work expectations and voyage community values. Discussion of Music, Its Significance and Functions.

Reading: Hallam Chp. 1, “Music, its significance and functions”

2. Introduction to Music Psychology and Ethnomusicology

Introduction to the academic disciplines of music psychology/music cognition and ethnomusicology.

Readings: Margulis Chp. 1, “The Art and Science of Music Psychology”; Rice Chp. 1, “Defining Ethnomusicology”

3. Of Sound Mind: A Partnership Between Sound and The Brain

What are some differences between music, musicking, and musicality? What is the difference between an acoustic and an auditory phenomenon? What are some potential differences between vision and audition? How is sound related to communication? noise? silence? What is a soundscape? How are hearing and thinking linked?

Reading: Kraus “Introduction”

4. Signals Outside the Head

What is ‘sound’ as a physical (acoustic) phenomenon? How is it produced? How does it travel? What are its primary ‘ingredients’? What do we understand, and not yet understand, about how these are comprised and how they interact? How do we process these ‘ingredients’ to turn them into perceptions?

Reading: Kraus Chp. 1

5. Signals Inside the Head

How are pressure changes in air transduced (translated) into brain electricity? What physiological, neurological, and cognitive aspects are involved? How is this process affected by experience, expertise, deprivation, or decline? What is the difference between efferent and afferent signals in neuroscience? What might it mean to say that we hear with our brains/mind rather than our ears? How does audition engage our other senses, including how we move, what we know, and what we feel?

Reading: Kraus Chp. 2; Higgins Chp. 6

6. Auditory Attention and Learning

How do the sounds of our lives shape our brains? What is neural plasticity, and what is its role in sound processing, learning, and memory? What is auditory scene analysis? A tonotopic map? Cross modality? Otoacoustic emissions? How is auditory learning related to the auditory cortex? to attention? to the age of an individual? to their level of expertise? What does it mean to say that we learn ‘what we pay attention to’ and ‘what we care about’? How does sound change us?

Reading: Kraus Chp. 3

7 & 8: Music and Language: A Partnership

Is music (without lyrics) a form of language? If so, what does it mean? Even if music’s semantic content is rather opaque, does it have syntax and grammar? How else might music and language—especially spoken language—be related? How are auditory and reading ability related? How are the sound ‘ingredients’ and the neural networks of speech and music related? Are there advantages conveyed by musical training in language-related domains, and vice versa?

Readings: Margulis Chp. 3; Kraus Chps. 7 & 8

9. Review

10. Exam I

11: Music is the Jackpot: Sensing, Thinking, Moving, Feeling

How (and why?) does music engage our cognitive, motor, reward, and sensory networks? Are there differences in neural sound processing between musicians and non-musicians? Between musicians specializing in different instruments? Why is the motor cortex so active in music listening, even when not moving? What role does the limbic system play in music activity? How is music related to auditory attention and auditory working memory? What happens in the brain when musicians are being creative?

Reading: Kraus Chp. 6

12: Listening in Time

How do we perceive musical meter? How do we entrain to a beat? How is musical rhythm related to these? What is subjective rhythmization? What is the preferred tempo range for most music? Why? How is melodic perception (and auditory scene analysis) related to Gestalt principles? How does musical timing affect social experiences or construct social understandings?

Reading: Margulis Chp. 4; Kraus Chp. 6

13: The Psychology of Music Performance

How do performers use timing, dynamics, articulation, timbre, and more, to express emotion in their performance? Are these expressive strategies shared across different cultures? Can we disentangle the emotional expressiveness of the music from our own emotional response to it? What effect does the visual modality or forms of linguistic priming (e.g., a concert program) have on how we interpret the expressivity of a musical performance? What role does practicing play in musical ability? Is there also a genetic component?

Reading: Margulis Chp. 5 and 6 (to p. 90)

14 & 15: Musical Emotions

What are emotions? Why do we have them? Can we measure them? What are the cognitivist and emotivist positions regarding musical emotions? What role do expectations in music play? evaluative conditioning and episodic memory? What is David Huron's ITPRA theory? What is Juslin's (and Västfjäll's) BRECVEMA theory?

Reading: Hodges Chp. 11; Margulis Chp. 7; Juslin, Patrick N. "From everyday emotions to aesthetic emotions: Towards a unified theory of musical emotions" (*Physics of Life Reviews* 10, 2013, 235-266)

16. Music and Advertising

Why do corporations/brands often use music to help their advertisements become memorable? What role do (musical) celebrities play in these campaigns? Has the discourse on artists 'selling out' changed in recent decades? When did the advertising industry go from 'tendspotting' to 'trendsetting' and why? How do advertisements, and the music they often rely on, put on display and/or shape the values of a society?

[No Reading. Lecture materials based on Timothy Taylor's book titled *The Sounds of Capitalism*.]

17 & 18: Music across the Human Lifespan

What can music psychology and neuroscience, in tandem with ethnomusicology, tell us about the role of music across the human lifespan? Does music participation throughout the lifespan correlate with positive learning and health outcomes? Do humans have a universal predisposition to engage with music? What cultural factors might shape—or stunt—this predisposition? What are the effects of (increasing) noise on our lives? What are some effects of aging on our musical lives, and vice versa? What is the current state of research on these topics?

Reading: Spitzer Chp. 2 "Cradle and All"; Kraus Chps. 11 & 12

19: Special Musical Abilities and Deficits

What can we learn from musical prodigies and savants? Beyond their technical accomplishments, how can young musical prodigies express such emotional subtlety? How might speech and vision deficits affect auditory and musical processing? What musical sensitivities are often expressed by individuals with Williams syndrome? What does it mean to be 'tone deaf'? to have amusia? musical anhedonia?

Reading: Margulis Chp. 6 (from p.90)

20. The Musical Space-Motion Continuum

Why do we tend to hear music as movement through space? Is this innate? What role does cultural knowledge play? If music is related to the world and our engagement with it, then what, exactly, is the nature of this relationship? Can the study of music in diverse music cultures shed light on these questions? And what does all of this have to do with fish?

Reading (14): Spitzer Chp. 4, "Imaginary Landscapes, Invisible Cities"

21. Beyond Musical Ethnocentrism

Reading: Higgins Chps. 8 & 9

21: Beyond Musical Speciesism

Is there music in the non-human animal kingdom? If so, which species are 'musical' and what forms does their musicking take? Is it 'art', 'song', language-like 'calls', or a form of acoustic adaptation? What is entrainment? Which species can entrain? Why do birds and whales seem to us to be remarkably musical, but not our primate relatives? Does animal musicking expand our notions of what music is? Does it change how we relate to animals?

Reading: Spitzer Chp. 9, "Animal"

22 & 23. Future Avenues for Research and Creativity

Reading: Margulis Chp. 8; Kraus Chp. 14

24: Review

25: Exam II

Disembarkation Day – April 20

FIELD WORK

Semester at Sea® field experiences allow for an unparalleled opportunity to compare, contrast, and synthesize the different cultures and countries encountered over the course of the voyage. In addition to the one field class, students will complete a Comparative Experiential Project that span multiple countries.

Field Class & Assignment

STUDENTS: Field Class proposals listed below are not finalized. Confirmed ports, dates, and times will be posted to the [Spring 23 Courses and Field Class page](#) when available.

Field Class attendance is mandatory for all students enrolled in this course. Do not book individual travel plans or a Semester at Sea sponsored trip on the day of your field class. Field Classes constitute 20% of the contact hours for each course.

Assessment: The Field Class Assignment is a short essay (no more than 750 words) that demonstrates your engagement in, and reflection on, the field class. In addition to offering some descriptive prose and a self-reflective component, your essay must reference—and directly quote from—at least one of the course readings (cited parenthetically by Author and Page #).

A few suggestions (and more details will be provided in class):

- Start with a “thick” description that draws in the reader. Highlight the location(s) we visited, people we met, and activities in which we participated. Don’t just summarize. Use lively and engaging prose and imagery.
- Provide a bit of cultural and historical background, especially that which you learned during the field class.
- To what extent did your field class experience confirm, complement, complicate, or challenge what you have learned from the readings and lectures? Avoid generalizations. Try to hone in on one particularly salient issue or topic.
- What did you learn from this experience? What was surprising and/or unexpected, and why? How will this new knowledge inform your intercultural competence on the ship, at port, and in your life?

Comparative Experiential Project

The CEP is the required comparative assignment that span multiple countries. The Comparative Experiential Project constitutes at least 5% of the grade for each course.

The Comparative Experiential Project involves students seeking out and reflecting on musical activities in at least three (3) different ports of call in a short essay (no more than 1,000 words). The ‘official’ “Field Class” can be referenced in your writing, but it will not count as one of the minimum three experience required in this assignment. Your essay must also reference—and directly quote from—at least two (2) of the course readings (cited parenthetically by Author and Page #). You can reference class discussions in your writing, but this does not replace the need to reference and quote from specific course readings.

Your experiences in port could involve live performances (e.g., on the street, at a market, in a restaurant, at concert hall, as part of a ritual/religious/'folkloric' event, etc.), or a setting in which recorded music plays an important role in the social activity (e.g., a DJ set at a dance club, a public gathering or broadcast in which music plays a key role, etc.). Try to find experiences in these port cities that promise to enhance your understanding of course themes and materials, although serendipity can also play an important role!

Many of the Semester at Sea "Field Programs" involve a musical component, and these can be included, or you can reflect on musical experiences that you have during your individual travels. You can compare similar settings in different countries (e.g., three different street performances, or dance clubs, or religious music experiences, etc.) but the three experiences can also be disparate and need not be related beyond the fact that they involve music in some fashion.

As you observe/participate in each musical experience, pay close attention to details. Take 'field notes' so that you can later offer 'thick description' of the the setting (location, specific sights, smells, colors, aspects of the participants dress and behavior, etc.) and the activities you are witnessing. Reflect on how your presence plays a role in what is taking place and/or how your own cultural identity and your role as a guest/visitor/outsider shape your experience with—and understanding of—the event.

Students will be encouraged to share aspects of their musical experiences in port during class time. Further assignment details will be discussed prior to the due date.

METHODS OF EVALUATION

- 20% Field Class & Field Class Assignment
- 10% Comparative Experiential Project
- 25% Exam I
- 25% Exam II
- 20% Engagement/Participation

Exams will involve a listening component and reflection on themes, topics, and specific terms from the course.

Engagement/Participation: Since this course will run more or less as a seminar, students are expected to contribute meaningfully to the group discussion at least ten (10) times in order to receive full credit for the participation grade. No more than two (2) participation credits will be given per class. Students will lose 2% points from their final grade for each missing participation credit less that the required ten (10).

GRADING SCALE

The following Grading Scale is utilized for student evaluation. Pass/Fail is not an option for Semester at Sea® coursework. Note that C-, D+ and D- grades are also not assigned on Semester at Sea® in accordance with the grading system at Colorado State University (the academic partner institution).

Pluses and minuses are awarded as follows on a 100% scale:

<u>Excellent</u>	<u>Good</u>	<u>Satisfactory/Poor</u>	<u>Failing</u>
97-100%: A+	87-89%: B+	77-79%: C+	Less than 60%: F
93-96%: A	83-86%: B	70-76%: C	
90-92%: A-	80-82%: B-	60-69%: D	

ATTENDANCE/ENGAGEMENT IN THE ACADEMIC PROGRAM

Attendance in all Semester at Sea® classes, including the Field Class, is mandatory. Students must inform their instructors prior to any unanticipated absence and take the initiative to make up missed work in a timely fashion. Instructors must make reasonable efforts to enable students to make up work which must be accomplished under the instructor's supervision (e.g., examinations, laboratories). In the event of a conflict in regard to this policy, individuals may appeal using established CSU procedures.

Engagement/Participation: Since this course will run more or less as a seminar, students are expected to contribute meaningfully to the group discussion at least ten (10) times in order to receive full credit for the participation grade. No more than two (2) participation credits will be given per class. Students will lose 2% points from their final grade for each missing participation credit less than the required ten (10).

CLASSROOM CLIMATE

Semester at Sea® is committed to the Voyage Community Values. Consequently, the classroom environment is founded on mutual respect, community, and an aim toward equity. The Voyage Community Values support the creation of a collaborative and vibrant community. Our community is the foundation of our learning, critical inquiry, and discovery. Each member of this course has a responsibility to uphold these values when engaging with one another.

With that, please review the following Voyage Community Values:

- **Well-Being:** We commit to the health, safety and well-being of ourselves, all members of our voyage community, *and* members of the communities we will visit.

- **Interconnectedness:** We understand our actions and attitudes have an impact locally and globally. We always seek to positively affect the planet and the people around us near and far.
- **Respect:** We honor the inherent dignity of *all people* with an abiding commitment to freedom of expression, scholarly discourse and the advancement of knowledge. We have the right to be treated, and the responsibility to treat others, with fairness and equity.
- **Inclusion:** We ensure inclusive environments that welcome, value, affirm and embrace *all people* within the shipboard community and in each country we visit.
- **Integrity:** We are honest and ethical in all of our interactions, including our academic work. We hold ourselves accountable for our actions.
- **Excellence:** We model the highest academic standards of preparation, inquiry and knowledge and consistently seek to understand complex issues and express informed opinions with courage and conviction.

LEARNING ACCOMMODATIONS

Semester at Sea® provides academic accommodations for students with diagnosed learning disabilities, in accordance with ADA guidelines. Students who will need accommodations in a class, should contact ISE to discuss their individual needs. Any accommodation must be discussed in a timely manner prior to implementation.

A letter from students' home institutions verifying the accommodations received on their home campuses (dated within the last three years) is required before any accommodation is provided on the ship. Students must submit verification of accommodations to their Student Services advisor as soon as possible, but no later than two months prior to the voyage. More details can be found within the **Course Registration Packet**, posted to the student portal prior to registration.

STUDENT CONDUCT CODE

The foundation of a university is truth and knowledge, each of which relies in a fundamental manner upon academic integrity and is diminished significantly by academic misconduct. Academic integrity is conceptualized as doing and taking credit for one's own work. A pervasive attitude promoting academic integrity enhances the sense of community and adds value to the educational process. All within the University are affected by the cooperative commitment to academic integrity. All Semester at Sea® courses adhere to this Academic Integrity Policy and Student Conduct Code.

Depending on the nature of the assignment or exam, the faculty member may require a written declaration of the following honor pledge: "I have not given, received, or used any unauthorized assistance on this exam/assignment."

RESERVE BOOKS FOR THE LIBRARY

AUTHOR: Elizabeth Hellmuth Margulis
TITLE: *The Psychology of Music: A Very Short Introduction*
PUBLISHER: Oxford University Press
ISBN:
DATE/EDITION: 2019

AUTHOR: Nina Kraus
TITLE: *Of Sound Mind: How Our Brain Constructs a Meaningful Sonic World*
PUBLISHER: MIT Press
ISBN:
DATE/EDITION: 2021

AUTHOR: Susan Hallam
TITLE: *Psychology of Music*
PUBLISHER: Routledge
ISBN:
DATE/EDITION: 2018

AUTHOR: Michael Spitzer
TITLE: *The Musical Human*
PUBLISHER: Bloomsbury Publishing
ISBN: ISBN-13 : 978-1635576245
DATE/EDITION: 2021

FILMS

None

ELECTRONIC COURSE MATERIALS

See course schedule for specific readings.