

**Music Cognition**

Instructor: *Mark A. Schmuckler*

Office: *S-515*

Phone: *287-7417*

Email: *marksch@utsc.utoronto.ca*

Office Hours: *Thursday, 1:00 PM – 2:00 PM, or by appointment*

Teaching Assistant: *Dominique Vuvan*

Office: *H-302*

Phone: *287-7182*

Office Hours: *Tuesday, 1:00 – 2:00 PM, or by appointment*

Class Times and Locations: *Monday, 11:00 AM – 1:00 PM, SY110*

Course Web Site: <http://www.utsc.utoronto.ca/~marksch/psyc56/c56-index.htm>

**Course Description:**

This course studies the perceptual and cognitive processing involved in the psychology of music. The general idea is to acquaint students with the basic concepts and issues involved in the understanding of musical passages. The focus of this course is on the perception and cognition of musical materials, taking as its starting point the music listener as a gatherer and interpreter of information from the environment. Topics will include aspects such as the basic physical and psychological properties of sound, pitch perception and melodic organization, the perception of rhythm and time, musical correlates of psychological structure, musical performance, emotion and meaning in music, musical development, and so on.

**Readings:**

Thompson, W. F. (2009). *Music, Thought, and Feeling: Understanding the Psychology of Music*. Oxford, UK: Oxford University press.

Thompson's book is an excellent, recent review of the field of music psychology. It is very readable, while providing good detail of the scientific studies conducted on the various topics. Along with Thompson's book there will be a number of weeks that also require some supplemental reading. These readings will be a bit more difficult than the book, but will provide you with both greater detail into these topics, and a sense of the nature of research in these areas.

**Course Requirements and Grading:**

There will be two exams in this course – a midterm and a final. The midterm will cover material from the first half of the course, and will take place during class. The final will cover material from the second half, and will be scheduled during finals week. Each of these exams will be worth 35% of your final grade. In addition to these exams there will be four take-home assignments, each worth between 7.5% of your grade. These assignments are intended to insure that you understand the reading; if you are keeping up with the class material, there will be no problem in getting full marks on these assignments.

# PSYC56H3 S

Fall 2011

## Dates of Topics and Assignments

<u>Week</u>	<u>Topic(s)</u>	<u>Reading</u>	<u>Assignment</u>
Week 1	Introduction to class Traditions in music psychology	Ch. 1	
Week 2	The evolution of music	Ch. 2	
Week 3	Basic dimensions of sound: Pitch, loudness, and timbre	Ch. 3	
Week 4	Scales and tonality	Ch. 5 Dowling & Harwood, Ch. 4	<b>Assgn 1 Due</b>
Week 5	Musical key-finding	Ch. 5 Brown & Butler (1994) Krumhansl (1990), Ch. 4	
Week 6	Melodic organization	Ch. 5 Dowling & Harwood, Ch. 6	<b>Assgn 2 Due</b>
Week 7	Musical expectancy	Ch. 5 Bharucha (1994)	
Week 8	Time, rhythm, and meter	Ch. 5 Gabriellson (1993)	
Week 9	Music performance	Ch. 8, Ch. 9	<b>Assgn 3 Due</b>
Week 10	Musical aesthetics and emotion	Ch. 6	
Week 11	Neurological aspects of music perception and performance	Ch. 7	<b>Assgn 4 Due</b>
Week 12	Musical development	Ch. 4, Ch. 10	