

Notice of Motion for Nov. 11, 2020 SOMD Faculty Meeting

The Undergraduate Committee recommends adoption of the following proposed course:

MUS 487/587 Music and Emotion

Credits: 4

Proposed by: Zachary Wallmark

Course Description:

A discussion- and activity-based introduction to the psychology, philosophy, and history of music and emotion, with an emphasis on contemporary approaches from cognitive science. Topics will include: evolutionary perspectives, theories of musical expectation (prediction, tonality, repetition, surprise), music and the brain, performance, social psychology and sociology of music. Students will engage with the scholarly literature on musical affect, with a focus on applying theory and research to diverse musical case studies.

Rationale:

This course provides graduate students and advanced undergraduates with a structured exploration of a key feature of musical expression: its connection to the emotions. Music's ability to stir the affects has been commented upon since antiquity, and likely constitutes the main reason for its historically and culturally ubiquitous grip on the human imagination. However, though an essential component of all course offerings in music, we currently lack a dedicated course in which students can engage in depth with musical affect in an interdisciplinary context, i.e., combining contemporary perspectives from the cognitive sciences with historical and culture-theoretical literatures on musical affect. This course will likely be of interest to all student performers, composers, music theorists, musicologists, and music educators in the SOMD community. It will also be of interest to students in psychology, philosophy, and related fields.

Course Syllabus is attached to the Notice of Motion email.

Music and Emotion

MUS 487/587

Meeting Time/Place: XXX

Professor: Zachary Wallmark, PhD

Office: Music 210, phone: 541.346.3784

Office Hours: XXX and by appointment

Email: zwallmar@uoregon.edu

DESCRIPTION

A discussion and activity-based introduction to the psychology, philosophy, and history of music and emotion, with an emphasis on contemporary approaches from cognitive science. Topics will include: evolutionary perspectives, theories of musical expectation (prediction, tonality, repetition, surprise), performance, music and the brain, and social psychology and sociology of music. Students will engage with the scholarly literature on musical affect, with a focus on applying theory and research to diverse musical case studies. The class will culminate in a final research project that synthesizes music analysis and psychology to explore the affective basis of music creation and listening.

GOALS

By the end of the course, the successful student will:

- Understand more deeply and critically how music relates to emotion, in both theory and practice
- Research a musical topic rigorously, including crafting his or her own research problem and engaging scholarly sources
- Design and carry out original experiments on music and emotion, both individually and collaboratively, including data collection, analysis, and visualization
- Improve scientific literacy through exploration of empirical methods and statistics
- Write in a range of disciplinary contexts, including music analysis and cognitive sciences of music
- Emerge as a more astute and informed performer and listener through greater awareness of the psychology of musical affect

REQUIRED TEXT

Huron, D. (2006). *Sweet Anticipation: Music and the Psychology of Expectation*. Cambridge, MA: MIT Press.

The book is available new at the Duck Store; used copies may be acquired for under \$10 on amazon.com. We will also be drawing a number of readings from *The Oxford Handbook of Music and Emotion*:

Juslin, P. N., & Sloboda, J. (Eds.) (2010). *Handbook of Music and Emotion: Theory, Research, and Applications*. Oxford: Oxford University Press.

You may prefer to purchase the handbook (around \$60 on Amazon), though this is not required. Individual chapters will be made available to you electronically on Canvas, along with additional readings, recordings, and score excerpts.

CLASS LOGISTICS AND PROCEDURE

Professionalism. *Attendance, Participation, Meetings, and Timeliness:* Although I will be doing some lecturing, this is primarily a discussion-based course. On-time attendance is mandatory at all class meetings, as is students' participation in discussions, activities, and as "DJ du jour" (see Procedure below). Students are also expected to visit me during office hours *at least twice* over the course of the semester to discuss your projects. You are allowed **two** unexcused absences without penalty. Any anticipated excused absence should be communicated in advance. Unexcused absences beyond the two freebies will negatively affect students' final grades. Similarly, unless cleared with me in advance, late work will be deducted 1/3 letter grade per 24 hours late (e.g., A becomes A-).

In-class Electronics: Laptops and tablets are permitted for engagement with course materials **only**. Cell phones are to be set on "silent" during the class. I trust students to use reasonable judgment and discretion when using technology in the classroom; if electronic distractions get to be a problem, I reserve the right to put into place a more punitive policy.

Procedure: Students will come to class prepared to discuss the readings/music listed for that day. To illustrate the principles introduced in the readings, each day one graduate student will select music to bring to class. These students will be our **DJs of the day**. Topics will be divvied up at the beginning of the semester, and DJs are expected to bring their selected recording(s) to class, preferably on the phone. In class, DJs will be allotted a "show and tell" session to teach the class how the music reflects the affective principle being discussed. All graduate students must volunteer to DJ at least once during the quarter.

ASSESSMENT AND EVALUATION

In addition to *professionalism*, evaluation will be based on *short assignments (case studies and lab reports)*, and a *final research project*.

Short assignments:

487: Undergraduates will complete a total of *four short writing assignments* (2–3 pages double-spaced) on specific topics in music and emotion, 2 case studies and 2 lab reports. *Case studies*

will consist of personal reflections and interpretations of music and emotion in selected contexts; *lab reports* will involve simple data gathering, experiment design, and analysis. There will be four options for case studies, from which you will *select two*.

587: Graduate students will complete a total of *six short writing assignments* (3–4 pages double spaced), i.e., all case studies and lab reports.

Case studies

- 1) discussion of musical surprise in a selected work
- 2) comparative analysis of tonal expectation in J. C. Bach and Wagner
- 3) reflection on a memorable musical experience
- 4) essay on your musical loves and hates

Lab reports

- 1) data gathering
- 2) data analysis

Final research project:

Drawing upon your music-analytic skills, course readings, discussion, and additional research, you will be asked to select a musical case study and produce a detailed analysis of its affective dimensions. Topics must be selected in consultation with the instructor. Your project must incorporate perspectives from the cognitive sciences; however, the final paper should focus primarily on *interpretation* of musical affect in action. Example project topics/titles: “The Affective Consequences of Attenuated Predictability in the Music of Steve Reich,” “Mimetic Perception of Guitar Distortion in Slayer’s *Reign in Blood*,” and “Funny or Scary? Contrastive Valence in Early-90’s Gangsta Rap.”

487: Undergraduate papers should be approximately 6–8 pages (double-spaced), formatted in Chicago with a bibliography that includes at least 10 reputable sources.

587: Graduate papers should be approximately 10–15 pages (double-spaced), with a bibliography that includes at least 15 sources.

The final project should be viewed as a *process*, not just an end-result, unfolding as follows:

- **Week 5:** Project proposal due (500-word *maximum*)
- **Week 8:** Annotated bibliography due (at least 5 sources)
- **Finals Week:** Presentations (10 minutes max) and final paper due

GRADE DISTRIBUTION

Professionalism	15%
Case studies and lab reports	30%
Final project	55%
Proposal	(5%)
Annotated bibliography	(7.5%)

Presentation	(7.5%)
Final paper	(35%)

UO POLICIES

Accessible Education/Students with Disabilities: The University of Oregon is working to create inclusive learning environments. If there are aspects of the instruction or design of this course that result in disability related barriers to your participation, please notify us as soon as possible. You may also wish to contact the Accessible Education Center (formerly Disability Services) in 164 Oregon Hall at 346-1155 or uoacc@uoregon.edu or <http://aec.uoregon.edu/>.

Prohibited discrimination and sexual harassment: The UO is committed to providing an environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic and dating violence, and gender or sex based bullying and stalking. Any UO employee who becomes aware that such behavior is occurring has a duty to report that information to their supervisor or the Office of Affirmative Action and Equal Opportunity.

The University Health Center and University Counseling and Testing Center can provide assistance and have a greater ability to work confidentially with students. If you wish to speak to someone confidentially, you can call 541-346-SAFE, UO's 24-hour hotline, to be connected to a confidential counselor to discuss your options as confidential counselors are not deemed mandatory reporters. You can also visit the SAFE website at safe.uoregon.edu.

Academic Misconduct: The University Student Conduct Code (available at conduct.uoregon.edu) defines academic misconduct. Students are prohibited from committing or attempting to commit any act that constitutes academic misconduct. By way of example, students should not give or receive (or attempt to give or receive) unauthorized help on assignments or examinations without express permission from the instructor. Students should properly acknowledge and document all sources of information (e.g. quotations, paraphrases, ideas) and use only the sources and resources authorized by the instructor. If there is any question about whether an act constitutes academic misconduct, it is the students' obligation to clarify the question with the instructor before committing or attempting to commit the act. Additional information about a common form of academic misconduct, plagiarism, is available [here](#).

SCHEDULE

Note: Schedule subject to change. Huron's *Sweet Anticipation* hereafter abbreviated as "SA";
Oxford Handbook of Music and Emotion = OHME.

587: Additional readings denoted with asterisks *

Week 1

T 1/7

Introduction: The problem

Evans, D. (2001). *Emotion: A very short introduction*, Chapter 1 ("The universal language")

Th 1/9 **What is musical affect? Philosophical perspectives**
OHME ch. 2: “Emotions expressed and aroused by music: Philosophical perspectives.” (Davies)
* Langer, S. (1942). *Philosophy in a new key*, excerpt TBD.

Week 2

T 1/14 **The emotional mind: Psychological perspectives**
OHME ch. 4: “At the interface between the inner and outer world: Psychological perspectives.” (Sloboda & Juslin)
* Eerola, T., & Vuoskoski, J. (2013). “A review of music and emotion studies: Approaches, emotion models, and stimuli.”

Th 1/16 **Musical universals: Evolutionary perspectives**
Huron, D. (2001). “Is music an evolutionary adaptation?”
OHME ch. 27: “Cross-cultural similarities and differences.” (Thompson & Balkwill)
* Savage, P. et al. (2020). “Music as a coevolved system for social bonding.”

Week 3

T 1/21 **Historical and music-theoretical perspectives**
OHME ch. 3: “Emotion in culture and history: Perspectives from musicology.” (Cook & Dibben)
* Meyer, L. (1956). *Emotion and meaning in music*, excerpts TBD.

Th 1/23 **Mechanisms: BRECVEMA theory**
OHME ch. 22: “How does music evoke emotions? Exploring the underlying mechanisms.” (Juslin, Liljeström, Västfjäll, and Lundqvist)
* Juslin, P. N., & Västfjäll, D. (2008). “Emotional responses to music: The need to consider underlying mechanisms”

Week 4

T 1/28 **Expectation: ITPRA theory**
SA: Introduction
* SA: Chapter 1

Th 1/30 **Surprise!**
SA: Chapters 2 and 14
* SA: Chapter 3

Due: Case Study/Lab Report #1

Week 5

T 2/4

Predictability

SA: Chapters 8, 11, and 13
* SA: Chapter 4

Th 2/6

Repetition

SA: Chapter 10
* Margulis, E. H. (2014). *On repeat*, Chapter 1 (“The puzzle of musical repetition”)

Due: Project proposal

Week 6

T 2/11

Tonality

SA: Chapter 9
* SA: Chapter 15

Th 2/13

Semiotic theory

Read

Tagg, P. (1982). “Analysing popular music: Theory, method and practice.”
* Tarasti, E. (2002). *Signs of music*, excerpts TBD.

Listen

Kojak opening theme (1973)
ABBA, “Fernando” (1976)

Week 7

T 2/18

Neuroscience of musical affect

OHME ch. 5: “Towards a neurobiology of musical emotions.” (Peretz)
* Koelsch et al. (2006). “Emotional responses to pleasant and unpleasant music correlate with activity in paralimbic regions.”

Th 2/20

Embodied music cognition: The mimetic hypothesis

Cox, A. (2011). [“Embodying music: Principles of the mimetic hypothesis.”](#)

* Shapiro, L. (2010). *Embodied cognition*, excerpts TBD.

Week 8

T 2/25 **Metaphors, schemas, mappings**

Read

Johnson, M. L., and Larson, S. (2003). “‘Something in the way she moves’—metaphors of musical motion.”

* Zbikowski, L. (2002). *Conceptualizing music*, Chapter 2 (“Cross-domain mapping”).

Listen

C. Monteverdi, “*Sì, ch'io vorrei morire*” (from Madrigals Book 4, 1603)

Due: Annotated bibliography

Th. 2/27 **What makes a performance emotional?**

OHME ch. 17: “Expression and communication of emotion in musical performance.” (Juslin & Timmers)

Due: Case Study #3/Lab Report #2

Week 9

T 3/5 **Enculturation**

OHME ch. 6: “Exploring the habitus of listening: Anthropological perspectives.” (Becker)

* SA: Chapter 11

Th 3/7 **Musical preference and taste**

Read

Wilson, C. (2007). *Let's talk about love*, Chapter 8 (“Let’s talk about who’s got bad taste”).

* Rentfrow, P. J., & Gosling, S. D. (2003). “The do re mi’s of everyday life: The structure and personality correlates of music preferences.”

Listen:

Celine Dion, “Let’s Talk About Love” (1997)

Due: Case Study #4

Week 10

T 3/26

Social listening, everyday listening

OHME ch. 7: “Emotion as social emergence: Perspectives from music sociology.” (DeNora)

* OHME ch. 18: “Music in everyday life: The role of emotions.” (Sloboda)

Th 3/28

Music and empathy: Ethics of musical affect

Ross, A. (2016). [“When music is violence”](#)

* Wallmark, Z., Deblieck, C., & Iacoboni, M. (2018). “Neurophysiological effects of trait empathy in music listening.”

Finals Week

Fri. 3/19, 11:30–2:30

Presentations

Final project due by 5:00pm