

**Southern Methodist University
Meadows School of the Arts - Division of Music
MayTerm 2015**

Course Title: Exploring the Power of Music in Our Lives – From Chaos 2 Creation
Course Number: MUAS 1323
Class Meeting Times: May 14-15, 18-22, 26-29, 201 10:00AM - 12:00PM, 1:00 - 3:00 PM
Class Meeting Location: OFAC TBS
Grading Options: Letter grade as detailed in grading policy
Instructor Name: Professor Robert E. Krout, Ed.D, MT-BC
Office: OFAC 2106
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Introduction:

This creative, experiential course explores how we can use music creatively in our lives to effect positive change. Topics include:

- The building blocks of sound and music (pitch, timbre, rhythm, melody, harmony)
- Effects of the environment on the sound source, our hearing systems
- How sound and music affect the brain and body
- The uses of musical improvisation, composition, and songwriting to help express thoughts and feelings in healthy and creative ways.

Experiences also include exploring various creative music iPad apps and using live and recorded music with imagery and biofeedback for stress reduction and relaxation.

Specific Learning Outcomes Related to UC and GEC

This course has been approved as a University Curriculum Creativity and Aesthetics Pillar Level One course.

Student Learning Outcomes-

1. Students will be able to identify methods, techniques, or languages of a particular art form, creative endeavor or craft(s) and explain how those inform the creation, performance or analysis of creative work.
2. Students will be able to demonstrate an understanding of concepts fundamental to the creative impulse through analysis, performance, or creation.

This course has also been approved by the Council on General Education to count as a GEC Perspectives course in Group I: Arts

Student Learning Outcomes-

- 4 IV. Perspectives
 - o 4.1 Perspectives - Arts
 - 4.1.1 Students identify and explain fundamentals of the arts discipline through analysis, performance, or creation

In this course, the above UC and GEC course learning outcomes will be taught and assessed via:

- in-class class discussion and exploration of concepts and topics,
- improvisations using a number of elemental instruments,
- music creation and songwriting projects,
- additional class experiences such as Soundscapes, iPad apps, etc.,
- leading and participating in discussion of Sacks' *Musicophilia*,
- exploring topics from *This is Your Brain on Music*,
- quizzes
- written reflection paper or creative project

Expectations of Instructor:

As your instructor, I pledge to begin every class on time and prepared, and to offer you a personalized, stimulating, engaging, interactive, and challenging educational experience. I also pledge to return all assignments the day after they are submitted. In return, I have expectations for you as students.

Expectations of Students:

Active participation in all class discussions and experiences is valued and invited. The more you participate, the more you (and everyone) will get out of the course.

Attendance and Punctuality Policy

On-time attendance and full participation is necessary to get the most out of the course. We have a lot to cover, and will start each class on time. It is disruptive to the class if you enter late. If you are unable to attend or are running late, please leave a voice message or e-mail for the instructor (not another student). If you are more than 10 minutes late to class, you will be marked absent. For each absence (including classes for which you are more than 10 minutes late without notifying the instructor before the class begins), 5 points will be deducted from your total points for the course, resulting in a lower final grade. Excused absences may be granted after the fact in the case of documented medical or personal/family emergencies

Cell Phone Policy: The instructor will have a cell phone turned on in vibrate mode during class. This is to ensure that any SMU emergency messages can be received. Please do not use your cell phone in class.

Required Course Reading Materials:

Sacks, O. (2008). *Musicophilia – tales of music and the brain*. New York: Alfred A. Knopf. Nightly reading and chapter discussions in class. Be sure to get revised and expanded paperback version.

Krout, R. E. (2007). Music listening to facilitate relaxation and promote wellness: Integrated aspects of our neurophysiological responses to music. *The Arts in Psychotherapy*, 34, 134-141. Discussion and quiz. PDF handed out in class.

Leviton, D. J. (2006) – *This is Your Brain on Music*. New York: Dutton. Nightly reading and written reflection questions shared in class.

Assessments and Grading**Student Learning Outcomes-**

1. Students will be able to identify methods, techniques, or languages of a particular art form, creative endeavor or craft(s) and explain how those inform the creation, performance or analysis of creative work.

2. Students will be able to demonstrate an understanding of concepts fundamental to the creative impulse through analysis, performance, or creation.

These SLO's will be assessed via five categories of related assignments, evaluations, and projects:

- 1) Degree and overall level of participation in class discussions and explorations – 10% of grade
- 2) Degree and level of leading/participation in *Musicophilia* readings and discussions – 15% of grade
- 3) Degree of thought displayed in answers to *This is Your Brain on Music* questions–15% of grade
- 4) Student creative reflection projects and presentations –30% of grade
- 5) Quizzes on material explored in class and readings – 30% of grade (two quizzes for 15% each)

Course Grading Scale – (Scores for each category will be totalled for a final % and course grade)

A 95 – 100%	A - 90 - 94%	B+ 87 – 89%	B 84 – 86%
B- 80 – 83%	C+ 77 – 79%	C 74 – 76%	C - 70 – 73%
D+ 67 – 69%	D 64 – 66%	D - 60 – 63%	59 and below – fail

Grading Rubrics Applied to Above 5 Assessment Categories:**Score in A- to A range (90 – 100%)**

- Fully participated in assessment category (e.g. discussion/exploration/improvisation/songwriting)
- Fully contributed creatively in leading and discussing *Musicophilia* chapters.
- Very careful thought displayed in written answers to *This is Your Brain on Music* questions and written reflection paper.
- All questions on quizzes answered correctly.

Score in B- to B+ range (80 – 89%)

- Mostly participated in assessment category (e.g. discussion/exploration/improvisation/songwriting)
- Mostly contributed creatively in leading and discussing *Musicophilia* chapters.
- Mostly careful thought displayed in written answers to *This is Your Brain on Music* questions and written reflection paper.
- Most questions on quizzes answered correctly.

Score in C- to C+ range (70 – 79%)

- Somewhat participated in assessment category (discussion/exploration/improvisation/songwriting)
- Somewhat contributed creatively in leading and discussing *Musicophilia* chapters.
- Somewhat careful thought displayed in written answers to *This is Your Brain on Music* questions and written reflection paper.
- Some questions on neurophysiological responses to music quiz answered correctly.

Score in D- to D+ range (60 – 69%)

- Seldom participated in assessment category (discussion/exploration/improvisation/songwriting)
- Seldom contributed creatively in leading and discussing *Musicophilia* chapters.
- Little careful thought displayed in written answers to *This is Your Brain on Music* questions and written reflection paper.
- Few questions on quizzes answered correctly.

Score in F range (0 – 59%)

- Never/rarely participated in assessed category (discussion/exploration/improvisation/songwriting)
- Never/rarely contributed creatively in leading and discussing *Musicophilia* chapters.
- No careful thought displayed in written answers to *This is Your Brain on Music* questions and written reflection paper.
- No questions on quizzes answered correctly.

Oliver Sacks' *Musicophilia* in-class discussions and exploration

Our reading of the book is meant to spur discussion and exploration of interesting aspects of music psychology written by an eminent neurologist and supporter of music therapy. Each student will select and sign up for a chapter about which to lead discussion in class. All students must complete readings during evening homework time and before class, and be ready to join in discussion – one short chapter per class period.

This is Your Brain on Music challenge questions for written response/reflection and sharing

You will receive written challenge questions from the book *This is Your Brain on Music*. The questions will relate to topics we are exploring, and you will write your answer outside of class during evening homework time and turn your answer in to the instructor in class. You will be invited to orally share your answer with class. You will be graded on how much thought you put into each written answer.

Quizzes (2)

Each quiz is worth a total of 15 points, and each answer will earn a %. The % of all answers will be totalled and divided by the number of questions. The resulting % will be converted to a point value, with 15 points being 100%. Although you will need to have a good knowledge of material, these will not be simply recall quizzes, but will be short essay answers. Questions will ask you to transfer knowledge, combine concepts, apply course experiences, and synthesize knowledge. You may not use notes or books for these quizzes. We will review the format of each quiz in class.

Final Written Reflection Paper or Creative Project

This is an opportunity for students to share how the information and experiences from the course have affected them creatively, intellectually, and aesthetically on a personal level. If writing a paper, it must be minimum 4 pages 12-point font double-spaced. This may be e-mailed to the instructor. Each student will share their paper/project with the class on the final two days. This paper/project serves as the final exam in this course. The more topics, concepts, terms, and material from the course that you include in your paper and reflect on, the higher your grade will be. Students may work in teams of two or three (maximum) if doing a creative project versus a reflection paper.

Class Schedule – May Be Adjusted Based on Class Size and In-Class Experientials

Thursday May 14 – AM

- Musical identity experience
- Introduction to and overview of course topics and schedule, including course texts/readings, as well as policies, attendance, participation, expectations, grading
- How we will include iPad apps and audio recording in class for improvisations and songwriting
- Review of how the *Musicophilia* chapter explorations will work and handout of sign-up sheet
- Challenge questions based on *Musicophilia* – small groups discuss and share

Thursday May 14 – PM

- Initial hands-on improvisation and processing – “Beginnings”
- Song for lyric analysis and discussion on the power of music in our lives – “For Our Lives”
- *Musicophilia* chapter leader sign-ups

Friday May 15 – AM

- Music – a phenomenon of people, societies, and cultures
 - o Functions of music used by groups in societies and cultures
 - o Psychological considerations of music used by individuals
 - o Evolutionary musicology – where did music come from?
 - o Is music a human (only) phenomenon?
- *This is Your Brain on Music* written reflection challenge question and sharing (in class)
- Introduction to how we will use and approach songwriting
- iPad small group sound compositions and sharing

Friday May 15 – PM

- iPad app –small/large group sound wash jams
- *Musicophilia* chapter discussion and reaction
- Functional applications of music in contemporary life
 - o Stimulative and sedative music
 - o Music to shape consumer behaviour
 - o Background music and Muzak
 - o Music in multimedia (film) to manipulate emotions
 - o Discussion of how we will use films w/music to explore concepts (popcorn Saturdays)
- *This is Your Brain on Music* written reflection challenge question sharing

Monday May 18 – AM

- Quiz #1 on music – a phenomenon of people, societies, cultures, and contemporary life
- *Musicophilia* chapter discussion and reaction

Monday May 18 – PM

- Songwriting experience #1
- Songwriting form – blues (12 bar suggested)
- Selection of topic(s) based on functional applications of music in contemporary life
- Exploration of rhythm, melody, harmony possibilities
- Lyric writing – large group for chorus, small groups for verses
- Song development, rehearsal, and recording to iPad
- *This is Your Brain on Music* written reflection challenge question and sharing
- Discussion regarding film choice to manipulate feelings/emotions - in-class film/discussion Friday

Tuesday May 19 – AM

- *Musicophilia* chapter discussion and reaction
- The sounds surround - psychoacoustical foundations of sound and music
- Exploration of terms and concepts
- GarageBand to custom design sounds using Sampler parameters
- Manipulating sound source and environmental variables to change sound perception
- Small groups record environmental sounds to GarageBand using Sampler and manipulate sounds to play for class and identify/discuss/explore
- *This is Your Brain on Music* written reflection challenge question and sharing

Tuesday May 19 Thursday January 9 Day 4 – PM

- *Musicophilia* chapter discussion and reaction
- Rhythmic foundations of music
- Exploration of terms and concepts
- Small group discussion of challenge questions and sharing
- Listening examples and discussion
- Improvisation and processing manipulating aspects of rhythm
- iPad rhythm app – small groups create shape compositions to share
- *This is Your Brain on Music* written reflection challenge question and sharing

Wednesday May 20 – AM

- *This is Your Brain on Music* written reflection challenge question and sharing
- The use of music in film to manipulate/stimulate emotions – in-class film clips and discussion

Wednesday May 20 – PM

- Musicophilia chapter discussion and reaction
- Songwriting experience #2
- Topic(s) – relating to rhythm as a metaphor
- Exploration of rhythm, melody, harmony, form possibilities
- Lyric writing – large or small group
- Song development, rehearsal, and recording to iPad
- Quiz #2 on psychoacoustics

Thursday May 21 – AM

- Musicophilia chapter discussion and reaction
- Melodic and harmonic foundations of music
- Exploration of terms and concepts
- Small group discussion of challenge questions and sharing
- Listening examples and discussion
- Improvisation and processing manipulating aspects of melody and harmony
- iPad melody/harmony app – small groups create compositions to share
- *This is Your Brain on Music* written reflection challenge question and sharing

Thursday May 21 – PM

- Musicophilia chapter discussion and reaction
- Songwriting experience #3
- Topics – melody and harmony as a metaphor
- Exploration of rhythm, melody, harmony possibilities
- Lyric writing – large or small group
- Song development, rehearsal, and recording to iPad
- iPad melody/harmony app – small groups create compositions to share
- *This is Your Brain on Music* written reflection challenge question and sharing

Friday May 22 – AM

- Musicophilia chapter discussion and reaction
- Foundations of performance, improvisation, and composition
- Exploration of performance confidence/anxiety and how to positively manage it
- Emotion and meaning in music
- Exploration of terms and concepts
- Listening examples from instructor and students and discussion

Friday May 22 – PM

- Musicophilia chapter discussion and reaction
- Songwriting experience #4
- Selection of songwriting form
- Topic(s) – relating to emotion and meaning
- Exploration of rhythm, melody, harmony possibilities
- Lyric writing – large or small group
- Song development, rehearsal, and recording to iPad
- *This is Your Brain on Music* written reflection challenge question and sharing

Tuesday May 26 – AM

- Musicophilia chapter discussion and reaction
- Krout, R. E. (2007). Music listening to facilitate relaxation and promote wellness: Integrated aspects of our neurophysiological responses to music. *The Arts in Psychotherapy*, 34, 134-141. To be read before class.
- Music, mind, and body
- Exploration of terms and concepts
- Interactions between music listening, imagery and physiology

Tuesday May 26– PM

- Basics of biofeedback
- Music listening, imagery, relaxation, and biofeedback experiences – instructor-selected music
- *This is Your Brain on Music* written reflection challenge question and sharing

Wednesday May 27– AM

- Musical preferences
- Sharing and exploration of music we like and why – student-selected music

Wednesday May 27– PM

- *This is Your Brain on Music* written reflection challenge question and sharing
- Musicophilia chapter discussion and reaction
- Music, mind, and body continued
- More exploration of terms and concepts
- More interactions between music listening, imagery and physiology
- Biofeedback continued
- Music listening, imagery, relaxation, and biofeedback experiences – student-selected music
- *This is Your Brain on Music* written reflection challenge question and sharing

Thursday May 28– AM

- Musicophilia chapter discussion and reaction
- *This is Your Brain on Music* written reflection challenge question and sharing
- iPad creative music composition experience – small groups create compositions to share
- Song/improv final reviews/rehearsals/performance/recording to iPad as necessary

Thursday May 28– PM

- Musicophilia chapter discussion and reaction
- *This is Your Brain on Music* written reflection challenge question and sharing
- iPad creative music composition experience – small groups create compositions to share
- Song/improv final reviews/rehearsals/performance/recording to iPad as necessary

Friday May 29– AM

- Students share reflection papers or present creative projects – 20 minutes per presentation

Friday May 29– PM

- Putting it all together – the power of music in our lives – from chaos to creation
- Students share reflection papers or present creative projects – 20 minutes per presentation
- Final improvisation and processing – “Endings”

Dr. Oliver Sacks - Musicophilia - Student Discussion Sign-Up by Chapter

Date	Student(s)(students may work in teams or solo)	Chapter #

Part I: Haunted by Music

1. A Bolt from the Blue: Sudden Musicophilia
2. A Strangely Familiar Feeling: Musical Seizures
3. Fear of Music: Musicogenic Epilepsy
4. Music on the Brain: Imagery and Imagination
5. Brainworms, Sticky Music, and Catchy Tunes
6. Musical Hallucinations

Part II: A Range of Musicality

7. Sense and Sensibility: A Range of Musicality
8. Things Fall Apart: Amusia and Dysharmonia
9. Papa Blows His Nose in G: Absolute Pitch
10. Pitch Imperfect: Cochlear Amusia
11. In Living Stereo: Why We Have Two Ears
12. Two Thousand Operas: Musical Savants
13. An Auditory World: Music and Blindness
14. The Key of Clear Green: Synesthesia and Music

Part III: Memory, Movement, and Music

15. In the Moment: Music and Amnesia
16. Speech and Song: Aphasia and Music Therapy
17. Accidental Davening: Dyskinesia and Cantillation
18. Come Together: Music and Tourette's Syndrome
19. Keeping Time: Rhythm and Movement
20. Kinetic Melody: Parkinson's Disease and Music Therapy
21. Phantom Fingers: The Case of the One-Armed Pianist
22. Athletes of the Small Muscles: Musician's Dystonia

Part IV: Emotion, Identity, and Music

23. Awake and Asleep: Musical Dreams
24. Seduction and Indifference
25. Lamentations: Music and Depression
26. The Case of Harry S.: Music and Emotion
27. Irrepressible: Music and the Temporal Lobes
28. A Hypermusical Species: Williams Syndrome
29. Music and Identity: Dementia and Music Therapy