In this course we will examine perceptual, cognitive, emotional, and developmental aspects of music. The roles of evolution, biology, innate factors, and experience in human musical activity and ability will be considered. The class will be run as a seminar, and students are expected to read the assigned papers before class and to participate in class discussions. Students will work in groups, do presentations in class, read primary source materials, and learn to think critically.

Evaluation
Best 3 of 4 critiques 15%
Group presentation 20%
Class participation 15%
Paper 20% Due Date:
Exam 30%

Note 1
Each group will get its own conference folder on Learnlink. You can upload and download test, powerpoint, sound and image files in this conference folder as you create your presentation.

Note 2
The class participation grade will come from your participation in class discussion and from questions on the assigned reading that are to be handed in at the beginning of class on the days when there are group presentations.

Note 3
Critiques are due at the beginning of the class. No late critiques will be accepted.

McMaster's Grading Scale

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<th>Score Range</th>
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<tr>
<td>90-100</td>
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The instructor reserves the right to adjust the final marks up or down, on an individual basis, in light of special circumstances and/or the individual's overall performance in the course.
Academic Dishonesty Policy Reminder
Academic dishonesty consists of misrepresentation by deception or by other fraudulent means and can result in serious consequences, e.g., the grade of zero on an assignment, loss of credit with a notation on the transcript (notation reads: "Grade of F assigned for academic dishonesty"), and/or suspension or expulsion from the university. It is your responsibility to understand what constitutes academic dishonesty. For information on the various kinds of academic dishonesty please refer to the Academic Integrity Policy, specifically Appendix 3, located at:
http://www.mcmaster.ca/senate/academic/ac_integrity.htm.
The following illustrates only three forms of academic dishonesty:
1. Plagiarism, e.g. submission of work that is not one's own or for which other credit has been obtained.
2. Improper collaboration in group work.
3. Copying or using unauthorized aids in tests and examinations.
In this course we will be using a software package designed to reveal plagiarism. Students will be required to submit their work electronically and in hard copy so that it can be checked for academic dishonesty.

TENTATIVE SCHEDULE
Introduction and Evolutionary Perspectives on Music
Thursday, January 5
Monday, January 8
  Thompson, Chapter 2
  Huron, “Is Music an Evolutionary Adaptation?”
  Lewis, “Musical Minds”

Auditory Scene Analysis
Thursday, January 11
Monday January 15
  Handel, “Breaking the Acoustic Wave into Events: Stream Segregation”

Pitch Perception
Thursday, January 18
Monday, January 22
  Thompson, Chapter 3
  Krumhansl, “Perceiving tonal structure in music”
Thursday, January 25
  Presentation 1: Recanzone, et al., “Plasticity in the frequency representation of primary auditory cortex following discrimination training in adult owl monkeys.”
  Presentation 2: Trainor & Heinmiller, “The development of evaluative responses to music: infants prefer consonance to dissonance”
Monday, January 29
  Presentation 3: Chin: “The development of absolute pitch: A theory concerning the roles of music training at an early developmental age and individual cognitive style”
Melody and Harmony
Thursday, February 1
   Thompson, chapters 4
Monday, February 5:
   Huron, Tone and voice: a derivation of the rules of voice-leading
       from perceptual principles
Thursday, February 8
   Presentation 4: Justus & Bharucha, “Modularity in musical processing: The
       automaticity of harmonic priming.
   Presentation 5: Trainor & Trehub: Key membership and implied harmony in
       Western tonal music: Developmental perspectives.

Rhythm and Timing
Monday, February 12
   Thompson, Chapter 5
Thursday, February 15:
   Clarke: “Rhythm and timing in music.
   Presentation 6: Drake & Bertrand: “The quest for universals in temporal
       processing in music”

Monday, February 19---Reading Week
Thursday, February 22---Reading Week

Relations Between Tonal and Rhythmic Structure
Monday, February 26
   Zatorre, “Neural specialization for tonal processing”
Thursday, March 1
   Continuation of Monday’s lecture
   Presentation 7: Drake, Dowling, & Palmer, “Accent structures in
       the reproduction of simple tunes by children and adult pianists”

Musical Talent and the Role of Experience
Monday, March 5
   Peretz: “Brain specialization for music: New evidence from
       congenital amusia”
Thursday, March 8:
   Presentation 8: Pantev, et al.: “Timbre-specific enhancement of auditory cortical
       representations in musicians”
       Presentation 9: Trainor et al.: “Musical and nonmusical abilities”

Relations Between Music and Other Cognitive Variables
Monday, March 12
Thompson, Chapter 10
Thursday, March 15

**Presentation 10:** Schellenberg: “Does exposure to music have beneficial side Effects?”

**Presentation 11:** Koelsch et al., “Bach speaks: A cortical “language-network” serves the processing of music”

### Meaning and Emotion in Music
Monday, March 19
Thompson, Chapter 6

Thursday, March 22
Meyer, “Emotion and meaning in music”

Monday, March 26

**Presentation 12:** Sloboda, “Music structure and emotional response: Some empirical findings”

Thursday, March 29

Presentation 12: Trainor & Schmidt, “Processing emotions induced by music”
Presentation 13: Peretz & Gagnon, “Dissociation between recognition and emotional judgments for melodies”

### Imagining, Composing, Performing, and Improvising Music
Monday, April 2
Thompson, Chapters 8 & 9

Thursday, April 5

Special populations and music?
Suggestions?

Critique Assignments: The top line is the group presentation. The second line is the groups that are assigned to write a critique on that paper.

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