האוניברסיטה העברית בירושלים
THE HEBREW UNIVERSITY OF JERUSALEM

The Hebrew University of Jerusalem

Syllabus

MUSIC COGNITION - part 1 - 23403

Last update 19-10-2019

HU Credits: 2

Degree/Cycle: 1st degree (Bachelor)

Responsible Department: Musicology

Academic year: 0

Semester: 1st Semester

Teaching Languages: Hebrew

Campus: Mt. Scopus

Course/Module Coordinator: Prof. Roni Granot

Coordinator Email: roni.granot@mail.huji.ac.il

Coordinator Office Hours: Tuesdays 12:00-13:00

Teaching Staff:

Prof Roni Granot

Course/Module description:

An introductory course designed to familiarize students with the field of music cognition. Specifically we will focus on the interface between music theory and music cognition. We will examine whether concepts from music theory such as scale, tonality, harmony, meter and large-scale structure describe also a cognitive reality.

Course/Module aims:

The purpose of the course is to familiarize students with the research literature in this field and in particular to expose them to the main research questions and research methods available in this domain.

Learning outcomes - On successful completion of this module, students should be able to:

Students will be able to describe a selection of concepts and research methods from the field of music cognition. They will expand their viewpoints on the phenomenon of music and will acquire new tools for musical analysis.

Attendance requirements(%):

80%

Teaching arrangement and method of instruction: Frontal lectures accompanied by presentations and music listening alongside critical reading of articles accompanied by written assignments

Course/Module Content:

1. General: What is musical cognition, what are the questions that preoccupy researchers, what are the research tools at our disposal?
2. Pitch perception:
a. Auditory scene analysis and Gestalt principles: egregation, fusion and hidden polyphony;
b. Contour vs. intervals: which precedes and how are the related to the history of notation
c. Scales, hierarchy and tonality: the cognitive reality behind the theoretical concepts
d. Relative vs. absolute pitch: A dichotomy or continuum?
e. Disfunctional perception and memory for pitch. Amusia and out of tune singing
3. Sensitivity to overall musical structure

a. Difference and similarity: how to decide if two segments are similar or how much are they similar? Theme and variations form as a case study
b. Coherence and the global structure. The sonata form as a case study.
4. Music in time
a. Perception of musical meter: How do we do it?
b. Tempo: optimal tempo: is there such a thing?
c. "Absolute" memory for Tempo
d. Micro changes in timing as a central expressive device.
e. Rhythm and movement: What it is that is moving?
5. Musical expectations: a major mechanism for creating tension and emotional reaction

Required Reading:

Thompson, W. F. (2009). Music, Thought and Feeling: Understanding the Psychology of Music. Oxford: Oxford University Press, pp. 1-17
Koelsch, S. (2011). Toward a neural model of music perception a review and an updated model. Frontiers in Psychology, 2/110, 1-20.
Cambouropoulos, W. (2009). Auditory streams in Ligeti's Continuum: A theroretical and perceptual approach. Journal of Interdisciplinary Music Studies, 3/1-2, 119-137.
Zbikowski, L. M. (2002). Conceptualizing music: Cognitive structure, theory and Analysis. Oxford: Oxford University Press, pp. 23-62.
Granot, R. Y, & Jacoby Nori . (2011). Musically puzzling I: Sensitivity to overall structure in the sonata form? Musicae Scientiae, 15/3, 365 - 386.
Huron, D. (2006). Sweet anticipation: Music and the psychology of expectation. Cambridge Mass, the MIT Press, pp. 19-57

Additional Reading Material:

See course full syllibus

Course/Module evaluation:

End of year written/oral examination 60 %
Presentation 0 %
Participation in Tutorials 10 %
Project work 0 %
Assignments 30 %
Reports 0 %
Research project 0 %
Quizzes 0 %
Other 0 %

Additional information:

For final and binding information see the course syllabus