

Honors 321S Music and Health, Section 2, Iowa State University, Fall 2017

Meeting time and place: Thursdays 10-11:50am in Music 0024

Credit hours: 2

Professor Dr. Miriam Zach, Charles and Mary Sukup Endowed Artist in Organ

E-mail: minerva@iastate.edu

Office: Music 210

Office Hours: by appointment via email

Prerequisites: curiosity, considering obstacles as creative opportunities

(You don't need to read or play music to do well in this interdisciplinary course.)

COURSE DESCRIPTION AND LEARNING OUTCOMES

We will explore the relationship of music and health via readings, recordings, lectures, discussions, and musical experiences, investigating the history, theory, and practice of the creative power of sound and music in international health care settings from ancient times into the 21st century. In addition to reviewing the work of musicians-physicians and music therapy research in the medical literature, we will study prevention of injury and health maintenance for musicians, and medical challenges of performing artists and composers. To some degree the content and direction of this seminar will be shaped by students' research interests. Students are expected to actively listen to musical compositions of various genres from different countries, and be able to identify them by composer and title, place them in a social and historical perspective, comment intelligently on significant aesthetic and stylistic features, and explore their potential use as treatment in clinical applications. Students will have an opportunity to apply course discoveries through a variety of experiences.

Activities include

Being the music you are imagining, listening actively, reading, researching, asking questions, writing, creating, exploring, reviewing, critiquing, presenting, developing your corpus callosum

Valued are

effort, curiosity, teamwork, participation, preparedness, communication skills (ability to listen actively, speak, read, write), considering obstacles as creative opportunities

Educational Goals include

Creative Thinking skills: Ability to raise clear and precise questions, use abstract ideas to interpret information, consider the same set of data from diverse points of view, reach well-reasoned conclusions, and test alternative outcomes against relevant criteria and standards.

Global Cultural Diversity: Understanding of diverse values, and music within cultural and historical context.

Collaboration: Ability to work together with other people.

READING

MacDonald, Raymond, Gunter Kreutz, Laura Mitchell, eds. *Music, Health, & Wellbeing*. Oxford, United Kingdom: Oxford University Press, 2012. (selected chapters) [**Oxford**]

William Davis, Kate Gfeller, Michael Thaut. *An Introduction to Music Therapy: Theory and Practice*. Third Edition. Silver Spring, MD: American Music Therapy Association, 2008. (selected chapters) [**DGT**]

Randall McClellan. *The Healing Forces of Music* (2000) (www.iuniverse.com). (selected chapters) [**McClellan**]

LISTENING

Emphasis is placed on learning representative works of various genres from different countries and historical periods for possible use in clinical application. We will analyze and organize data, primarily from online sources, within the structure of musicological Charts (nationality, composer, title, historical style period, genre, language, medium, & style characteristics including form and extra-musical influences), and Journals. Listening and reading lists will be provided.

Here are Western music historical style periods. AD=Anno Domini on the Gregorian calendar.

Medieval 0-1400AD

Renaissance 1400-1600

Baroque 1600-1750 For example J.S. Bach *Eight Little Preludes and Fugues*

Classical 1750-1800

Romantic 1800-1900

French Impressionism 1874-1915

20th century 1900-2000

21st century 2000 to present

ADDITIONAL STUDY MATERIALS

There are many resources including scores, books, and recordings available online and in Parks Library <http://www.lib.iastate.edu/>

WRITING

Assignments will be evaluated with respect to coherence, organization, grammar, punctuation, and usage of standard written English.

CITE YOUR SOURCES

Citations should include the name, title, place of publication, publisher, and date. Indicate when a thought is an original idea, or when and how it should be accredited to someone else through a reference. All research must include a bibliography citing all sources used. See Joseph Gibaldi. *MLA Style Manual and Guide to Scholarly Publishing*. (New York: Modern Language Association of America, 1998).

RESEARCH TOPICS AND SLEUTHING PROCEDURE

Research Question(s) - What is the author trying to find out?

Method - How does the author go about finding the answer?

Answer

Evaluation - How well is the project presented?

(content, organization, illustrative material, delivery)

POTENTIAL RESEARCH PRESENTATION TOPICS

(Bold text refers to sources.)

McClellan Ch. 1 & Ch. 2 Physical Manifestation of Sound & Process of Physical-Psychological Hearing; Ch. 3 & 4 Vibratory Nature of the Human Body; Principles of Healing with Sound

Effects of Music on Human Biochemistry; **Oxford** Ch. 18 Use of Music in Chronic Illness, Ch. 29 The Brain and Positive Biological Effects in Healthy and Clinical Populations, Ch 30 Psychoneuroendocrine Research on Music and Health

Oxford Ch. 17 Music and Pain, Ch 19 Music as Non-Pharmacological Pain Management in Clinics, Ch. 20 Clinical Use of Music in Operating Theatres

Music, Language and the Brain; **Oxford** Ch. 2 Music, Brain, and Health: Exploring Biological Foundations of Music's Health Effects; **Oxford** Ch. 22 Mozart Effect

Vocal Production & Health/ Performance Anxiety & Humor/ **Oxford** Ch 9 Singing, Wellbeing, and Health

Music and Health in India

Music and Health in China

Oxford Ch. 10 Dance and Health (Parkinson's), Ch. 11 Singing and Dancing, Ch. Dance Movement Psychotherapy in the United Kingdom

The following chapters are from **Davis, Gfeller, Thaut (DGT). An Introduction to Music Therapy Theory and Practice, 3rd edition** interwoven with Oxford and McClellan chapters.

DGT Ch. 2 Music Therapy: Historical Perspective (Interweaving ideas and methods in history of music therapy and medicine), **Oxford** Ch. 7 The New Health Musician; Ch. 31 Cross-Cultural Approaches to Music & Health

DGT Ch. 3 Music: A Human Phenomenon and Therapeutic Tool, **Oxford** Ch. 4 Music Therapy: Models and Interventions, **McClellan** Ch. 13 Characteristics of Healing Music

Music and Neonatology

DGT Ch. 4 Music Therapy with Children and Adults with Intellectual Disabling Conditions (Hyperactivity (ADD, ADHD), Down's Syndrome, dyslexia), Ch 5 Autism

DGT Ch. 6 Music Therapy for Children and Adults with Physical Disabilities, **McClellan** Ch. 10 How Music Effects us Emotionally and Physically

Healthy Nongenarian Musicians; **DGT** Ch. 7 Music Therapy and Elderly Populations, **Oxford** Ch. 25 Music-Making as a Lifelong Development and Resource for Health

DGT Ch. 8 Music Therapy in the Treatment of Behavioral-Emotional Disorders; Post-traumatic stress disorder (PTSD) of caregivers; Social Psychology & Music - ads, shops, spas/ **Oxford** Ch. 32 Effects of Background Music

DGT Ch. 10 Music Therapy in Neurologic Rehabilitation, **Oxford** Ch. 12 Music and Rehabilitation: Neurological Approaches, **McClellan** Ch. 11 How Music Effects us Mentally & Spiritually

DGT Ch. 11 Music Therapy, Medicine, and Well-being, Ch. 12 Music Therapy in Hospice and Palliative Care; Ch. 3 Why Music Matters: Philosophical and Cultural Foundations

DGT Ch. 15 The Music Therapy Treatment Process, Music Education in Japan (Suzuki), Hungary (Kodaly), Germany (Orff)

COURSE ASSIGNMENTS AND GRADING

Objectives will be met by attending and actively participating in each entire class session. E-mail your written work to minerva@iastate.edu on or before 11:59pm (CST) on the due date. The final grade Pass/Fail takes into account your creative effort with the following research experiences. Possible points are in ().

Attendance

5 points for 50-minute class meeting, so each Thursday's double-hour class=10points (150 total possible points)

All written work done for the class has to be submitted by the deadlines to our CyBox folder 2017Honors321SMusicandHealth folder. You will receive an invitation to the CyBox folder as an editor after the first day of class. At that point you need to create a folder with yourLastNameYourFirstName in your respective CyBox/group# folder so you can upload any assignments you have completed to your folder. Each assignment has a title that you need to use as the name for the file you're submitting to your folder.

Points Task

Two reflections (2 pages, typed with 12 point type, double-spaced) comparing, contrasting, and synthesizing selected readings and research experiences. E-mail your essays to minerva@iastate.edu by 11:59pm (CST) on the due date.

20 **Soundscape** Reflect on our blindwalk, leading and being led in various acoustic environments, playing an instrument blindfolded, and viewing excerpts of film *At First Sight*. Please also write two brief paragraphs about two visually challenged composers identifying their nationality (birth-death years) and style period in which they created, cause and age of onset of the challenge, what

instrument they played and/or if they sang. I'm looking forward to reading your reflection in our Fall2017Honors321SMusicandHealth folder on Cybox due on or before Thursday, September 21, 2017 by 11:59pm CST. **Name your file using the following format: YourLastNameYourFirstNameSoundscape.docx**

20 **Beyond Silence** - Reflect on your experiences wearing clean soft earplugs for 24 hours (not consecutively), and viewing excerpt of the film *Jenseits der Stille* (*Beyond Silence*). Please include random acts of kindness that you observe and you do, and two brief paragraphs about two hearing challenged composers with their nationality, (birth-death years) and style period in which they created, cause and age of onset of the challenge, what instrument they played or if they sang. This reflection will be due in our Fall2017Honors321SMusicandHealth folder on Cybox due on or before Thursday, October 12, 2017 by 11:59pm CST. **Name your file using the following format:YourLastNameYourFirstNameBeyondSilence.docx**

30 **Hypothetical Case Study** (2 pages typed with 12-point type, double spaced, and presented in class) on physical, emotional, mental, and/or spiritual effects of different elements and styles of music, on a topic different than your in-class research presentation. Include five (5) annotated references, at least three (3) of which are printed published sources. **Name your file using the following format: YourLastNameYourFirstNameCaseStudy.docx**

10 **Guest Response**

20 One **listening journal** (typed, single-spaced) and three musicological **charts** (1 journal + charts = 20 points due by 11:59pm (CST) on listening test date)

Journal (typed, single spaced): Please write a brief paragraph in response to listening to each musical example, e.g. are you familiar with the music? have you played or sung it? Consider your state of being, pulse and breathing rates before and after listening, and if you notice any changes. Do you notice yourself tapping your foot, conducting, imagining playing, singing, or dancing along with the music? Do any extra-musical associations come to mind, e.g. visual images? Other responses?

Three Charts: acapella, only instrumental, vocal + instrumental

100 **One (1) listening test in class**

100 One (1) 45-minute in-class **Research Presentation** including content, organization, delivery, illustrative material with musical examples, powerpoint images, and annotated references with ten (10) sources for course colleagues. At

least 5 of the sources are to be published print sources. E-mail your presentation and reference list to minerva@iastate.edu at least 24 hours prior to your presentation.

450 Total Possible Points

GRADING CHART

Pass 310-450	Fail 0-309
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Pass You attend class regularly and contribute positively. All assignments are turned in on time, complete, accurate in content, and presented in a professional manner.

Fail One or more of the following may apply: (1) all assignments are not completed or are of mostly poor quality, (2) attendance and class participation is poor.

ATTENDANCE

Carpe diem, be here now, mindful and respectful of those around you. Objectives will be met by attending and actively participating in each entire class session. You are expected to attend all course meetings ready to begin on time, turn off your cell phone and electronic devices unrelated to course specific activities, and sign your name on the course attendance sheet at the beginning of each class. You are accountable for material covered in lectures, discussions, and research experiences. If you miss class, it is your responsibility to find out what you missed. If you must miss a class hour due to an excused absence (religious, health-related, or participation in an approved academic or athletic event) you should contact the instructor via email with a written excuse, in advance whenever and as soon as possible. Requirements for class attendance and make-up exam, assignments, and other work in this course are consistent with university policies. If a student is absent six or more times without official documentation (e.g. Student Health, Dean of Students) s/he will be at risk of failing the course. The test will be made up only at the discretion of the instructor, and only with a doctor's written note or evidence of a family emergency. Work submitted after the due date will be graded below what would have been awarded had the work been complete and on time.

COURSE CALENDAR

Caveat: The procedures and course calendar of topics and assignments are accurate as of 21 August 2017 but subject to change in the event of extenuating circumstances. The dates and topics of student hypothetical case studies and research presentations depend on class enrollment, and thus are currently pending.

Week 1 August 24
Week 2 August 31
Week 3 September 7
Week 4 September 14
Week 5 September 21
Week 6 September 28
Week 7 October 5
Week 8 October 12
Week 9 October 19
Week 10 October 26
Week 11 November 2
Week 12 November 9
Week 13 November 16
Week 14 November 23 Thanksgiving Holiday no class
Week 15 November 30
Week 16 December 7
Week 17 Final exam week

STUDENTS WITH DOCUMENTED DISABILITIES

If you have a documented disability and anticipate needing accommodations in this course, please make arrangements to meet with the professor within the first week of class. Please request that SDR staff send a Student Academic Accommodation Request (SAAR) form to the professor verifying your challenge and specifying the accommodation you will need. Iowa State University is committed to assuring that all educational activities are free from discrimination and harassment based on disability status. All students requesting accommodations are required to meet with staff in Student Disability Resources (SDR) to establish eligibility. A Student Academic Accommodation Request (SAAR) form will be provided to eligible students. The provision of reasonable accommodations in this course will be arranged after timely delivery of the SAAR form to the instructor. Students are encouraged to deliver completed SAAR forms as early in the semester as possible. SDR, a unit in the Dean of Students Office, is located in room 1076, Student Services Building or online at www.dso.iastate.edu/dr/. Contact SDR by e-mail at disabilityresources@iastate.edu or by phone at 515-294-7220 for additional information.