

IDH 3931 Music and Health, Section 04DE
Fall 2016 - University of Florida

Professor **Dr. Miriam Zach**, E-mail: miriamzach@gmail.com, UF Honors/Music, and Iowa State University, Charles and Mary Sukup Endowed Artist in Organ

Musical Collaborator **Ferol Carytsas**, E-mail: carytf@shands.ufl.edu
Volunteer Coordinator, UF Health Shands Arts in Medicine, and
Undergraduate Certificate Adviser, UF Center for Arts in Medicine

COURSE DESCRIPTION AND OBJECTIVES

In this course 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. 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 the course will be shaped by students' research interests. Students are expected to actively listen to musical compositions of various styles and genres, be able to identify them by composer, historical context, and stylistic characteristics, and explore their potential use as treatment in clinical applications. Music and health within international cultural contexts have been interwoven for centuries. Students will explore values, attitudes and norms that shape the cultural differences of people who live in the United States as well as in other regions of the world such as Europe, India, China, and Africa. Students will have an opportunity to apply and practice course concepts through a variety of experiences. By the end of the course students will have developed new insights from new perspectives.

GORDON RULE (GR) WRITING

In this 6000 Gordon Rule course, your written assignments will be evaluated with respect to grammar, punctuation, and usage of standard written English, in addition to clarity, coherence, and organization. You will receive feedback on written assignments prior to the last class meeting. One double spaced, typed page in 12 point type is 300 words.

REQUIRED READING

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

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)

Miriam Zach. *For the Birds: Women Composers Music History Speller*. Vol. I. (2nd edition) Ames, Iowa: Culicidae Press, 2015. (entire workbook)

REQUIRED LISTENING

Our two listening lists are available on Canvas. The lists refer primarily to the following source: *The Norton Recordings*, 11th edition (8 CDs) that accompany Kristine Forney & Joseph Machlis. *The Enjoyment of Music*, 11th edition, New York: W.W. Norton & Co., 2011. We will analyze and organize data, primarily from these 8 CDs, within the structure of musicological charts (nationality, composer, title, historical style period, genre, language, medium, and style characteristics including form and extra-musical influences), and journals.

ADDITIONAL STUDY MATERIALS

will be presented in Bibliography handouts, books and recordings including Randall McClellan. *The Healing Forces of Music* (2000) (www.iuniverse.com). You are invited to explore more audio-visual materials available to you with your Gator ID in the Architecture-Fine Arts-Music Library.

COURSE ASSIGNMENTS AND GRADING

Dr. Miriam Zach designed this IDH 3931 Music and Health course at UF in 2000, has taught it at least once every year for the past fifteen years, and is responsible for the content, organization, assignments, and grading. This semester Dr. Zach will be teaching on line, grateful for virtual reality assistance from Canvas, and collaborative efforts by Ferol Carytsas who will be meeting with the class primarily on Tuesdays in the UF Music Building 142 with a few exceptions. (See Course Calendar) Class will meet synchronously on Tuesdays 11:45am-12:35pm primarily in the Music Building 142, and synchronously on Thursdays 11:45am-1:40pm primarily on line with help from Canvas “Conferences” and “Discussions” with the exceptions of several field trip experiences as indicated on the Course Calendar. Students need a computer, good headphones and mikes, updated Flash and Java, and updated Firefox. Objectives will be met by attending and actively participating in each class session. E-mail your written work to minerva@ufl.edu on or before 11:59pm (Central Time) on the due date. The final grade takes into account your creative effort in:

Points	Task
200	Two (2) listening tests (each 100 points) proctored by Ferol Carytsas in class during scheduled class meeting time
40	Two listening journals (typed, single-spaced) and musicological charts (1 journal + 3 charts (acapella, only instrumental, vocal + instrumental) = 20 points) due on test day
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 due on the day of presentation. At least 5 of the sources are to be published print sources. E-mail your presentation and reference list to minerva@ufl.edu at least 24 hours prior to your presentation. In-class presentations will be assisted by Canvas “Conferences” in our MUB 142 classroom during scheduled class time.

30 *For the Birds* workbook + one single-page, typed, double-spaced “Essentialism” essay. Scan each page and email to minerva@ufl.edu and turn in physical workbook to Ferol Carytsas on the due date.

50 Five (5) single-page, typed, double-spaced responses to guests in class (each 10 points) due one week after the guest presentation

20 Song: Identify an international health challenge. Write lyrics to prevent and improve conditions of that challenge in two (2) languages (language other than English, and English). Use music as a communication tool to help people become aware of the challenge and possible solutions. Set your text to existing music, or create your own musical composition. Teach the class your song. E-mail your lyrics and music to minerva@ufl.edu by 11:59pm (EST) on the due date.

Five (5) 3-page essays (typed, double-spaced) comparing, contrasting, and synthesizing selected readings and research experiences. E-mail your essays and reports to minerva@ufl.edu by 11:59pm (EST) on the due date.

20 1. Soundscape: blind walk - lead & be led, play instrument blindfolded, and view excerpts of film *At First Sight*; include two visually challenged composers

20 2. Acoustics: explore Band room, and Baughman Center

20 3. Beyond Silence: wear earplugs for 24 hours, view excerpts of film *Jenseits der Stille (Beyond Silence)*, include random acts of kindness that you observe and you do; include two hearing challenged composers

20 4. Design ergonomic musical instrument, 2-page verbal + 1-page of drawings

30 5. One (1) Hypothetical Case Study in-class presentation 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 written five (5) annotated references, all five of which are printed published sources due on the day of in-class presentation.

50 Two (2) 3-page prose or poetry concert reports (typed, double-spaced) integrating your responses to readings, concerts during this semester, and discussion topics. Select concerts (one each) from the following two categories: 1. vocal (choral or solo), and 2. instrumental (orchestral or chamber). You are welcome to write about your own experiences as singer and/or instrumentalist in a concert during this semester. Please visit www.performingarts.ufl.edu In each concert report (each report = 25 points) include:

- your name & UF identification number
- date and place of the concert

- write about who, what, when, where, why, how
- include scan of program from the concert

600 Total Possible Points

GRADING CHART

A 571-600 A- 541-570 B+ 511-540 B 481-510 C+ 451-480

C 421-450 D 361-420 E 0-360 For more information on grading at UF, please see <http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html>

A You attend class regularly and contribute positively. All assignments are turned in on time, complete, accurate in content, and presented in a professional manner. Combined grade average on tests, assignments and class presentations is A or close to it.

B You complete all required assignments but one or more of the following may apply: (1) assigned work is mostly but not consistently thorough, accurate, or of high quality, (2) attendance and class involvement is inconsistent, and (3) test scores average to a B or C.

C You complete most of the required assignments but one or more of the following may apply: (1) the quality of the work is generally marginal, (2) test scores average no higher than a C, and (3) attendance and class participation is irregular.

D One or more of the following may apply: (1) all assignments are not completed or are of mostly poor quality, (2) test scores average to below a C, (3) attendance and class participation is poor.

E Most course requirements are NOT met satisfactorily.

ATTENDANCE

Carpe diem and be here now (be mindful). Objectives will be met by attending and actively participating in each 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 and discussion. 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 with a written excuse, in advance whenever possible. Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

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).

FURTHER INFORMATION from UF, Academic Affairs, September 24, 2013.

1. Students with special needs requiring academic accommodations should 1) register with and provide documentation to the Disability Resource Center (352) 392-8565, www.dso.ufl.edu/drc/ within the first two weeks of class, and 2) email a letter to Dr. Miriam Zach from DRC indicating what type of accommodation you need.
2. UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions about what constitutes academic honesty and ethical conduct at UF, please consult the Undergraduate Catalog at the Registrar’s Office <http://www.registrar.ufl.edu/catalog/policies/students.html>.
3. Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.
4. Contact info for the Counseling and Wellness Center: <http://www.counseling.ufl.edu/>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

COURSE CALENDAR

Caveat: The procedures and course calendar of weekly topics and assignments are accurate as of August 16, 2016 but subject to change in the event of extenuating circumstances. The dates and topics of student case study and research presentations depend on class enrollment, and thus are currently pending. Listed are potential research presentation topics. The dates of several international guest visits, guest responses, and *field trip experiences are also pending.

WEEKLY TOPICS AND ASSIGNMENTS

* indicates a venue other than our classroom MUB 142.

Week 1 - August

23 (MUB 142) Introduction - visit AFA library

25 (On line Canvas “Conferences” and “Discussion”) - Elements of Music

Week 2 - August/September

30 (On line Canvas “Conferences” and “Discussion”) - Medieval and Renaissance Music

1 (MUB 142) with Ferol Carytsas; view *At First Sight* film excerpt; **Soundscape/Blind walk, explore *Band room**

Week 3

6 (MUB 142) - World Music & 20th-century music

8 **Soundscape (#1) essay due; *meet in Baughman Center - Guest: Manash Ramanathan (India) ; case study**

Week 4

13 (MUB 142) view *Jenseits der Stille (Beyond Silence)* film excerpt; American sign language; sign up for 1) Hypothetical Case Study, and 2) Research Presentation topics/dates

15 (On line Canvas “Conferences” and “Discussion”) **Acoustics (#2) essay due; Guest Ramanathan response due;** discuss ergonomic musical instrument design; *AIM ?

Week 5

20 (MUB 142) bring and read together **For the Birds** workbook in class with at least first 8 composers completed

22 (On line Canvas “Conferences” and “Discussion”) **Beyond Silence (#3) essay due;** read together **For the Birds** workbook

Week 6

27 (MUB 142) Baroque music; completed **For the Birds workbook & Essentialism Essay Due**

29 (On line Canvas “Conferences” and “Discussion”) **Ergonomic Musical Instrument Design (#4) due; Guest: Dr. Mikesch Muecke (Germany), Architecture and Music**

Week 7 October

4 (MUB 142) Classical music; Review for Test #1- AIM ?

6 (On line Canvas “Conferences” and “Discussion”) **Guest Muecke response due;** begin Case Study and Research Presentations (This date depends on class enrollment)

Week 8

11 (On line Canvas “Conferences” and “Discussion”) (Ferol away Oct. 11) Case Study and Research Presentations

13 (On line Canvas “Conferences” and “Discussion”) Review for Test #1

Week 9

18 (MUB 142) **Test #1 in class, Journal + musicological charts due**

20 (On line Canvas “Conferences” and “Discussion”) Case Study and Research Presentations

Week 10

25 (MUB 142) 19th-century Music; Case Study and Research Presentations

27 **Guest visit on line to Brombaugh in the MET; Concert Report #1 due;** (On line Canvas “Conferences” and “Discussion”) Case Study and Research Presentations

Week 11 - November

1 (MUB 142) 19th-century Music; Case Study and Research Presentations

3 **Guest Brombaugh in the MET response due;** (On line Canvas “Conferences” and “Discussion”) Case Study and Research Presentations

Week 12

8 (On line Canvas “Conferences” and “Discussion”) Case Study and Research Presentations
(Ferol away Nov. 8)

10 (On line Canvas “Conferences” and “Discussion”) Case Study and Research Presentations

Week 13 (UF International Education Week (IEW) Nov. 14-18)

15 (MUB 142) 20th-century Music; Case Study and Research Presentations

17 (MUB 142) **present International Health Challenge song as part of IEW**

Week 14

22 Review for Test #2; Case Study and Research Presentations

24 *Thanksgiving holiday - no class

Week 15 - November/December

29 Review for Test #2; Case Study and Research Presentations

1 **Concert Report #2 due**; Review for Test #2

Week 16

6 **Test #2 in class, Journal + musicological charts due.**

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 UK

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)