



1. GENERAL INFORMATION			
1.1. Course teacher	Full Prof. Pavel Rojko, PhD	1.6. Year of the study programme	5
1.2. Name of the course	Musical Psychology	1.7. Credits (ECTS)	P 45
1.3. Associate teachers	0	1.8. Type of instruction (number of hours L + S + E + e-learning)	10-20
1.4. Study programme (undergraduate, graduate, integrated)	Undergraduate	1.9. Expected enrolment in the course	0
1.5. Status of the course	Elective	1.10. Level of application of e-learning (level 1, 2, 3), percentage of online instruction (max. 20%)	5
2. COUSE DESCRIPTION			
2.1. Course objectives	To get familiarised with physical, physiological, and psychological bases of perception, experiencing, and creating music. To get familiarised with and understand musical skills and the possibility of strengthening and measuring them. To get familiarised with results of psychological research of musical skills, knowledge, and art, attitudes and tastes. To get familiarised with psychological nature of musical knowledge and skills, and, on that basis, to make students capable of creating appropriate conceptions and teaching models. To equip students for individual research of musical-psychological issues.		
2.2. Course enrolment requirements and entry competences required for the course	No special requirements.		
2.3. Learning outcomes at the level of the programme to which the course contributes	On the level of programme of this course, students acquire understanding of the development and structure of musicality, influence of music on the human being, and motivation for learning music. The course contributes to the general understanding of the musical-pedagogical process and laws of acquiring musical knowledge and skills. Such knowledge is directly related to knowledge acquired in the courses Musical Pedagogy, and Method in Teaching TGP, and it is applicable in musical therapy.		
2.4. Learning outcomes expected at the level of the course (4 to 10 learning outcomes)	Students will get familiarised with and learn what specific musical parameters depend on: height, power, and colour, and how are these measured and expressed. They will be familiarised with physiology of listening: ear, processing of sound and music in the central nervous system. They will be familiarised with traits of the sense for music: absolute and relative. They will be familiarised with psychological bases of musical skills, knowledge, and art, as well as with possibilities of measuring these. They will get familiarised with the development of musical abilities among children and conditions of that development. They will get familiarised with newer research in the area of musicality, acquisition of musical knowledge and skills and musical taste. They will get familiarised with theoretical bases of musical therapy.		
2.5. Course content broken down in	Psychological approach to music	– 1 lecture = 2 hours	



<p>detail by weekly class schedule (syllabus)</p>	<p>Dependency of the sense for tone on a physical impulse: Power – volume – 2 lectures = 4 hours Frequency – height – 1 lecture = 2 hours Systems of tuning – 2 lectures = 4 hours Other tonal traits – 1 lecture = 2 hours Physiological acoustics: hearing organ – 1 lecture = 2 hours Central mechanisms: human brain and music – 1 lecture = 2 hours Musical sense: absolute/relative – 1 lecture = 2 hours Musical abilities and their measuring – tests of musicality – 2 lectures = 4 hours Research of musicality – 2 lectures = 4 hours Mozart effect – 2 lectures = 4 hours Tests of knowledge in teaching of music – 2 lectures = 4 hours Musical taste – tests – 1 lecture = 2 hours Development of musical abilities among children – 2 lectures = 4 hours Musical therapy – 2 lectures = 3 hours</p>				
<p>2.6. Format of instruction:</p>	<p>lectures seminars and workshops exercises on line in complete mixed e-learning field classes</p>	<p>Individual tasks Multimedia and net laboratory mentor-guided work (add other)</p>	<p>2.7. Comments: Big group</p>		
<p>2.8. Student responsibilities</p>					
<p>2.9. Screening student work (<i>name the proportion of ECTS credits for each activity so that the total number of ECTS credits is equal to the ECTS value of the course</i>)</p>	<p>Class attendance 40%</p>	<p>Research</p>	<p>Report Seminar paper Oral exam 60%</p>	<p>Practical work (add other) (add other) (add other)</p>	
<p>2.10. Grading and evaluating student work in class and at the final exam</p>	<p>Acquisition of competencies will be monitored via three procedures: - Writing of seminar paper on a given topic; - Regular class attendance; - Comprehensive oral exam at the end of the second semester. Students need to be familiarised with teaching contents on the level of reproduction; they have to be familiarised with all musical literature that is part of the lectures.</p>				
<p>2.11. Required literature (available in the library and via other media)</p>	<p>Title Motte-Haber, H. de la (1999) <i>Psihologija glazbe</i>. Jastrebarsko: Naklada</p>	<p>Number of copies in the library 1</p>	<p>Availability via other media</p>		



	Slap.		
	Rojko, P. (1982) <i>Psihološke osnove intonacije i ritma</i> . Zagreb: Muzička akademija.	2	
	Farnsworth, P. R. (1969) <i>The Social Psychology of Music</i> . Iowa: The Iowa State University Press.	2	
	Rojko, P. (1981) <i>Testiranje u muzici</i> . Zagreb: Muzikološki zavod Muzičke akademije.	5	
	Rojko, P. Glazbenoterijska i psihološka uporišta glazboterapije. <i>Tonovi</i> (Zagreb), 40, 2002, 17-27	2	
	Revesz, G. (1972) <i>Einführung in die Musikpsychologie</i> . Bern: A. Francke AG Verlag.	1	
2.12. Optional literature (at the time of submission of study programme proposal)	<p>Bruhn, H., Oerter, R., Rösing, H.(ed.)(1997) <i>Musikpsychologie. Ein Handbuch</i>. Reinbek bei Hamburg: Rohwolt Taschenbuch Verlag GmbH.</p> <p>Deutsch, D. (ur.)(1999.) <i>The Psychology of Music</i>. (2. izd.) San Diego-London- Boston-New York-Sidney-Tokio-Toronto: Academic Pres.</p> <p>Jacoby, R. (ur.) (1978). <i>Musiksprache – Sprachmusik – Textvertonung</i>. Schriftenreihe zur Musikpädagogik. Frankfurt a/M-Berlin-München: Diesterweg.</p> <p>Lundin, R.W. (1967) <i>An Objective Psychology of Music</i>. New York: Ronald Press Co.</p> <p>Schoen, M.(1940.) <i>Psychology of Music</i>. New York: The Ronald Press Company.</p> <p>Seashore, C. E. (1967) <i>The Psychology of Music</i>. New York: Dover Publications, Inc.</p>		
2.13. Quality assurance methods that ensure the acquisition of exit competences	The basis for evaluation of work of each individual student is his/her regular class attendance, activity during classes, quality of performed tasks outside of classes, and the final exam. The Musical Academy will organise evaluation of teaching via an anonymous questionnaire.		
2.14. Other (as the proposer wishes to add)			