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## **Term Information**

Effective Term Autumn 2023

## **General Information**

Course Bulletin Listing/Subject Area Music  
Fiscal Unit/Academic Org School Of Music - D0262  
College/Academic Group Arts and Sciences  
Level/Career Graduate  
Course Number/Catalog 7838  
Course Title Music Psychology  
Transcript Abbreviation Music Psych  
Course Description This course will provides an overview of the field known as music psychology. The main areas of interest are the perception and cognition of music.  
Semester Credit Hours/Units Fixed: 3

## **Offering Information**

Length Of Course 14 Week  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? No  
Grading Basis Letter Grade  
Repeatable No  
Course Components Lecture  
Grade Roster Component Lecture  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Never  
Campus of Offering Columbus

## **Prerequisites and Exclusions**

Prerequisites/Corequisites n/a  
Exclusions n/a  
Electronically Enforced No

## **Cross-Listings**

Cross-Listings

## **Subject/CIP Code**

Subject/CIP Code 50.0901  
Subsidy Level Doctoral Course  
Intended Rank Masters, Doctoral

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## Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

## Course Details

### Course goals or learning objectives/outcomes

- Identify acoustical and psychological principles relevant to the perception and cognition of music
- Describe the experience of music from a variety of perspectives: neurological, psychological, sociological, developmental.
- Formulate questions about the cognitive processes underlying the analysis, representation, performance, production, and creation of music.
- Use a wide variety of research resources including scientific journals to answer these questions.

### Content Topic List

- Introductions. Overview of the field and its history
  - Acoustics: Properties of sound. Perception of sound.
  - Musical development
  - Music and emotion
  - Music and Evolution
  - Music Structure
  - Extension of topics
  - Cognitive transfer effects of music engagement
  - Music and Well-Being
  - Review of literature draft and planning research
  - Music as a cross-domain activity
  - The brain that perceives, produces and is changed by music
  - Selected topics
- Yes

### Sought Concurrence

## Attachments

- Music 7838 syllabus 1 26 23.pdf: proposed syllabus  
*(Syllabus. Owner: Banks, Eva-Marie)*
- PsychologyConcurrenceMusic7838.pdf: concurrence  
*(Concurrence. Owner: Leasure, Timothy Lee)*
- Music 7838 syllabus 2 9 23.pdf: Revised Syllabus  
*(Syllabus. Owner: Leasure, Timothy Lee)*

## Comments

- Please request concurrence from dept of Psychology *(by Vankeerbergen, Bernadette Chantal on 01/28/2023 12:13 PM)*

**COURSE REQUEST**  
7838 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette  
Chantal  
02/17/2023

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Banks, Eva-Marie	01/26/2023 03:33 PM	Submitted for Approval
Approved	Leasure, Timothy Lee	01/28/2023 11:17 AM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	01/28/2023 12:13 PM	College Approval
Submitted	Leasure, Timothy Lee	02/09/2023 02:22 PM	Submitted for Approval
Approved	Leasure, Timothy Lee	02/09/2023 02:24 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	02/17/2023 11:23 AM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	02/17/2023 11:23 AM	ASCCAO Approval

**Music Psychology**  
Music 7838, 3 credits  
Lecture: Thursdays 4:10- 7:05  
Timashev 504

**Instructor:** Dr. Eugenia Costa-Giomi      **Email:** [costa-giomi.1@osu.edu](mailto:costa-giomi.1@osu.edu)  
**Office hours:** Tuesdays 12:30 – 2:00 and by appointment Timashev 564

**Course description**

This course will provide you with an overview of the field known as psychology of music. The main areas of interest are the perception and cognition of music. The leading questions of the course center on how our minds and bodies construct, experience, and respond to music. We will study the representation of music from a variety of perspectives, developmental, social, and psychological. We will discuss the psychoacoustical basis of sound, the differences between sound communicative systems including music and language, the evolutionary function of music, the effects of music engagement on behavior, the development of music skills throughout the lifespan, the process of music enculturation, and the interpretation and creation of musical structure and meaning in the contexts of listening, learning, composing, and performing. You will develop expertise in a topic of your choice by reviewing the research literature, formulating research questions, and proposing an experiment to try to answer them.

**Course learning outcomes**

By the end of the course students will be able to

- Identify acoustical and psychological principles relevant to the perception and cognition of music
- Describe the experience of music from a variety of perspectives: neurological, psychological, sociological, developmental.
- Formulate questions about the cognitive processes underlying the analysis, representation, performance, production, and creation of music.
- Use a wide variety of research resources including scientific journals to answer these questions.

**Required textbook**

Thompson, W. F. (2015 or any other edition). *Music, Thought, and Feeling: Understanding the Psychology of Music*. Any Edition. Oxford University Press.

**Required research reading**

Examples of articles that will be assigned weekly to complement textbook readings:

Ayotte, J.; Peretz, I.; Hyde, K. (2002). Congenital amusia: A group study of adults afflicted with a music-specific disorder. *Brain*, 125(2), 238-251.

Costa-Giomi, E. (2015). The long-term effects of childhood music instruction on

intelligence and general cognitive abilities *Update: Applications of Research in Music Education*. doi: 10.1177/8755123314540661

- Ericsson, K. A., Krampe, R. Th., & Tesch-Römer, C. (1993). The role of deliberate practice in the acquisition of expert performance. *Psychological Review*, *100*, 363-406. 8
- Brattico, E., Bogert, B., & Jacobsen, T. (2013). Toward a neural chronometry for the aesthetic experience of music. *Frontiers in Psychology*, *4*. <https://doi-org.proxy.lib.ohio-state.edu/10.3389/fpsyg.2013.00206>
- Fitch, W. T. (2006). The biology and evolution of music: A comparative perspective. *Cognition*, *100*, 173-215.
- Johnson, J. et al. (1995). Differential gender effects of exposure to rap music on African American adolescents' acceptance of teen dating violence. *Sex Roles*, *33*(7-8), 597-605.
- Lippolis M, Müllensiefen D, Frieler K, Matarrelli B., Vuust P, Cassibba R, Brattico E. (2022). Learning to play a musical instrument in the middle school is associated with superior audiovisual working memory and fluid intelligence: a cross-sectional behavioral study. *Frontiers in Psychology*, doi: 10.3389/fpsyg.2022.982704
- Nagy, S.I., Révész, G., Séra, L. & Bandi, S. A. (2022) Final-note expectancy and humor: an empirical investigation. *BMC Psychology* *10*, 228. <https://doi.org/10.1186/s40359-022-00936-z>
- Norgaard, M. (2014) How jazz musicians improvise: The central role of auditory and motor patterns, *Music Perception* *31* (3), 271-287.
- North, A. C.; Tarrant, M. Hargreaves, D. J (2004). The Effects of Music on Helping Behavior: A Field Study, *Environment & Behavior*, *36*(2), 266-275.
- Phillips-Silver J, Trainor L J, (2005). Feeling the beat: movement influences infant rhythm perception. *Science*, *308* (5727), 1430.
- Saffran, J. & Griepentrog, G. (2001). Absolute pitch in infant auditory learning: evidence for developmental reorganization. *Developmental Psychology*, *37* (1) 74-85.
- Salimpoor, V. N.; Zatorre, R. J. (2013). Neural interactions that give rise to musical pleasure. *Psychology of Aesthetics, Creativity, and the Arts*, [s. l.], v. 7, n. 1, Neuroaesthetics: Cognition and Neurobiology of Aesthetic Experience, p. 62–75, 2013. DOI 10.1037/a0031819.supp (Supplemental).
- Standley, J. (2012). Music therapy research in the NICU: An updated meta-analysis. *Neonatal Network: The Journal of Neonatal Nursing*, *31*(5), 311-316.

Hu Y, Zhu M, Liu Y, Wang Z, Cheng X, Pan Y, Hu Y. Musical Meter Induces Interbrain Synchronization during Interpersonal Coordination. *eNeuro* 27;9(5): ENEURO.0504-21.2022. doi: 10.1523/ENEURO.0504-21.2022.

### Required Carmen access

You will need to use BuckeyePass ([buckeyepass.osu.edu](https://buckeyepass.osu.edu)) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you take the following steps:

- Register multiple devices in case something happens to your primary device. Visit the BuckeyePass - Adding a Device help article for step-by-step instructions ([go.osu.edu/add-device](https://go.osu.edu/add-device)).
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- Download the Duo Mobile application ([go.osu.edu/install-duo](https://go.osu.edu/install-duo)) to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at 614-688-4357(HELP) and IT support staff will work out a solution with you.

### Grading

#### Assignments

1. Readings and participation: there are readings from the textbook and research articles associated with each topic. To foster interesting and enriching discussions in class, students are expected to read the material and participate in class. Of course, you need to attend class to participate. But you also need to formulate questions, answer questions, and share your ideas generously. Your contribution is important and benefits everybody! Readings will be posted in Carmen.
2. Questions: For each class meeting, write a series of questions related to the topic under study that reflect your understanding of the readings. These questions will be used to facilitate discussion of the readings themselves and class topics. Provide context, rationale, and/or possible answers and ways to answer the questions. Best five will be tallied in final grade. Max 2 pages single-spaced. You will upload this assignment weekly to Carmen. 25%
3. Article presentation: You will present a research article from a list provided each class. Present it using audiovisual materials to show/play relevant tables, figures, stimuli, music, videos. Upload a handout with the complete references and link to the article and a succinct outline of the study (context, purpose, method, results, conclusions/implications). 10

minutes presentation, 2-page max handout. Article presentations will be scheduled Weeks 3 – 9. 10%

4. Identify a topic you would like to learn more about. Find 5 or more research articles on the topic. Turn a short description of the topic (one or two well written ¶s) and why you are interested in it (one ¶), a list of the references, and a printout of the abstracts of the articles you want to include. Highlight the results that you found most relevant in the printouts of the abstracts. 10%

5. First draft of the paper in APA style: Write two double-spaced pages of any part of the paper, not necessarily the beginning, following APA guidelines. This will allow you to familiarize yourself with this style of writing and your topic. The required reference list doesn't count towards the 2-page limit. 5%.

6. Edit the draft of your peers. We'll complete 10%

7. Paper. Write a 10-page max review of literature (excluding cover page, reference list, figures, tables, appendix) on a topic that interests you and based on at least 10 research articles. 30%

Introduce the topic and purpose of the review of literature first, and then review the articles. Consider using headings to organize the discussion of the main ideas and most relevant issues you identified from the articles and your own knowledge of the topic. Elaborate on the *ideas* by referring to the articles and their findings; do not simply describe each study. Examples of what to do: Integrate the findings of the studies, compare them, question them, highlight the results that are most relevant or consistent across studies while also honestly reporting on related findings (i.e., do not hide what doesn't support your thesis or main interest), explain the results, elaborate on them, propose alternative interpretations of them, pose questions and answer them on the basis of the studies you cite. Feel free to draw connections to your own field (performance, psychology, music education, composition, etc).

Conclude the review with a summary section of the main points of the review and suggestions for future research. Make sure that you justify the relevance of your suggestions; do not just say "this could be done" it would be interesting to do this," "there's no research on this." Why is such research important?

Your paper should also include (1) an abstract highlighting the main findings of your review (250 word max); and (2) an appendix proposing a study that would contribute to our understanding of a problem identified by your review of literature. The 2-page max proposal should consist of: (1) Mini review of lit (1 or 2 ¶s), (2) research question/s; (3) methodology (sample characteristics, materials such as stimuli and tests; description of treatment if any; study design/procedures) (2 or 3 ¶s.); (4) expected results and justification (1 ¶); (5) relevance to the field/contribution (1 ¶). There's no need to include a separate reference list for the proposal.

The review of lit should have a meaningful title. The proposed study should also have a meaningful title. Please follow APA guidelines for style and format.

8. Present your review of literature to the class using audiovisual materials. Show relevant tables and figures, and play/show representative stimuli used in the studies. Prepare a handout that with the list of references and the main points of your review (2 pages max.). 10 - 15 minutes. 10%

**ALTERNATIVE ASSIGNMENTS:** I am open to replacements and modification of assignment to address personal interests and needs. Just talk to me about your proposed changes to see if they are feasible and appropriate.

**Read this:**

Written work should be typed, 12-point Times New Roman font, 1' margins, and uploaded to Carmen.

Follow APA style for the paper draft and final paper.

I try to reply to email within 24 hours. If I don't, do not hesitate to resend; sometimes things get lost in cyberspace or in my mind! Please be aware that I do not always read email during the weekends.

**Academic integrity:** Ideas are of utmost value in academia. If you use words or ideas that are not your own, you must cite your sources and provide credit to those who created them otherwise you will be guilty of plagiarism and subject to academic disciplinary action, including failure of the course.

**Academic integrity policy**

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

**If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct.** If COAM determines that you have violated the university's *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university.



If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- Committee on Academic Misconduct web page ([go.osu.edu/coam](http://go.osu.edu/coam))
  - *Ten Suggestions for Preserving Academic Integrity* ([go.osu.edu/ten-suggestions](http://go.osu.edu/ten-suggestions))
- see the Code of Student Conduct ([http://studentlife.osu.edu/pdfs/csc\\_12-31-07.pdf](http://studentlife.osu.edu/pdfs/csc_12-31-07.pdf)).

### **Copyright for instructional materials**

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

### **Commitment to a diverse and inclusive learning environment**

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

### **Land Acknowledgement**

We would like to acknowledge the land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greenville and the forced removal of tribes through the Indian Removal Act of 1830. I/We want to honor the resiliency of these tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land.

More information on OSU's land acknowledgement can be found here:

<https://mcc.osu.edu/about-us/land-acknowledgement>

### **Your mental health**

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's

ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting [ccs.osu.edu](https://ccs.osu.edu) or calling [614-292-5766](tel:614-292-5766). CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at [614-292-5766](tel:614-292-5766) and 24 hour emergency help is also available 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

### **Accessibility accommodations for students with disabilities**

#### **Requesting accommodations**

The University strives to make all learning experiences as accessible as possible. In light of the current pandemic, students seeking to request COVID-related accommodations may do so through the university's request process, managed by Student Life Disability Services. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; [slds.osu.edu](https://slds.osu.edu); 098 Baker Hall, 113 W. 12<sup>th</sup> Avenue.

#### **Accessibility of course technology**

This online course requires use of CarmenCanvas (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- [Canvas accessibility \(go.osu.edu/canvas-accessibility\)](https://go.osu.edu/canvas-accessibility)
- Streaming audio and video
- CarmenZoom accessibility ([go.osu.edu/zoom-accessibility](https://go.osu.edu/zoom-accessibility))
- Collaborative course tools

**Religious Holidays:** A student who misses class due to the observance of a religious holy day will be given an opportunity to complete the work missed within a reasonable time

after the absence, provided that he or she has properly notified the instructor 14 days prior to the absence.

### Calendar

- Week 1** Introductions. Overview of the field and its history.
- Week 2** Acoustics: properties of sound. Perception of sound. Ch.3
- Week 3** Musical Development. Ch.5  
**Assignment 2**  
**Assignment 3 (selected students)**
- Week 4.** Music and Emotion. Ch. 7  
**Assignment 2**  
**Assignment 3 (selected students)**
- Week 5** Music and Evolution. Ch. 2  
**Assignment 2**  
**Assignment 3 (selected students)**
- Week 6** Music Structure. Ch. 4.  
**Assignment 2**  
**Assignment 3 (selected students)**
- Week 7** Extension of topics.  
**Assignment 3 (selected students)**  
**Assignment 4: defining your topic**
- Week 8** Cognitive transfer effects of music engagement. Ch. 11.  
**Assignment 2**  
**Assignment 3 (selected students)**
- Week 9** Music and Well-Being. Ch. 8.  
**Assignment 2**  
**Assignment 3 (selected students)**
- Week 10** Review of literature draft and planning research.  
**Assignments 5 & 6: 2-page draft and peer editing**  
 Music as an aesthetic experience.
- Week 11** Music as a cross-domain activity. Ch. 9.
- Week 12** The brain that perceives, produces, and is changed by music. Ch. 6.

**Week 13** Selected topics  
**Assignment 8:** Presentation

**Week 14** Selected topics (presentations and student requests)  
**Assignment 8:** Presentation

**One week following last class: Assignment 7**

**Subject:** Re: Concurrence sought  
**Date:** Thursday, February 9, 2023 at 2:10:04 PM Eastern Standard Time  
**From:** Leasure, Tim  
**To:** Wegener, Duane  
**Attachments:** image001.png

Hi Duane,

Music accepts your proposed title, "Music Psychology". I will share this correspondence with the College as evidence of your department's concurrence.

Thank you.

Tim

**Timothy Leasure**

Professor of Trumpet  
Associate Director and Chair of Graduate Studies  
Advisor: Bachelor of Science in Music (CS Track)  
The Ohio State University

**School of Music**

N575 Timashev, 1900 College Road  
Columbus, OH 43210

[leasure.13@osu.edu](mailto:leasure.13@osu.edu) | [music.osu.edu](http://music.osu.edu)

<https://osu.zoom.us/my/timleasure>

passcode: 313527

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**From:** Wegener, Duane <wegener.1@osu.edu>  
**Date:** Saturday, February 4, 2023 at 11:59 AM  
**To:** Leasure, Tim <leasure.13@osu.edu>  
**Subject:** RE: Concurrence sought

Hi Tim.

To provide you with some context, we have close connections with the faculty in marketing who teach Consumer Psychology and with the faculty in SENR who teach Sustainability Psychology. They regularly attend colloquia in our department (and their students sometimes present in brownbag meetings within our department). In each case, as far as I know, the faculty teaching those courses (or at least who proposed them) have PhDs in psychology as well. Maybe Dr. Costa-Giomi has a PhD in psychology, but that does not seem likely from the web page that I found, and I do not know of Dr. Costa-Giomi having any previous connections to our department. [I am new to the chair position – I just started in July – so maybe there has been contact of which I am unaware, but no one on the grad studies committee or from our cognitive psychology program mentioned any previous contacts.] I do not know the history of the ESEADM course, but for the POLITSC courses, I know they were introduced as part of a joint Psychology/Political Science program in which the department had a lot of input and involvement. Also, at least the instructor for 7700 was jointly appointed in both departments (I am not sure about 7720). Thus, in each of the cases of which I am aware, there was substantially more connection between the departments and the faculty involved, and that contact started before the course was proposed.

Titling a course as a combination of departments or schools seems quite reasonable when there have been joint activities of the two departments or direct contact between faculty and students of the

two programs, but it feels more like an imposition of one unit on another when not based on previous joint activities. I don't mean to suggest that the current request is inappropriate. It is not. I am just saying that the context that has been present (as best I am aware) when creating previous "psychology" courses not taught in the psychology department seems rather different than in the current situation.

Setting aside my perceptions of the differences between previous course requests and this one, I am not looking to get in the way of the course being approved or provided to students. I see value in the content of the course, and I don't think that we are likely to offer a similar course in the near future. Yet, I would prefer not to open the door to courses titled "The Psychology of X." None of the cited courses use that type of title, and such a title seems even more to convey that the course is, at its heart, a psychology course (even more, to me at least, than the terms used in the courses you cited -- such as Consumer Psychology or Political Psychology, each of which is also grounded in literatures outside psychology per se). I suppose to be parallel to the previous courses, the current course could be titled "Music Psychology." Perhaps that would be a reasonable compromise. I would be willing to concur on that title because of its consistency with the other course titles, though I still see a difference between the current situation and the previous joint efforts across departments, faculty, and students that spawned the previous courses.

I suppose this is one of the problems with precedents – that the context of the original situation is lost. I think your pointing to courses that have "psychology" in the title (that developed out of joint activities of departments, faculty, and students) as precedent for supporting a new course not based on similar joint activities makes me even more reluctant to provide blanket approval on a course title using "The Psychology of ..." in that title. I hope you can understand my reluctance and will find the compromise of "Music Psychology" acceptable.

As I said earlier, I am new to the department chair position. Though some course concurrence requests have crossed my desk, I have not had any reason previously to even request a course title change. So I don't know who actually makes the final decision. I suspect that my concurrence or lack thereof on the title is not necessarily the determining factor in whether the School of Music can use a particular course title. Concurrence that the course content is sufficiently non-overlapping with existing psychology courses to offer the course seems like the primary issue, and I am happy to concur on that. I hope that is helpful and demonstrates sufficient good will that you and Dr. Costa-Giomi would be willing to shift the course title slightly to "Music Psychology." I would have preferred to restrict use of "psychology" in course titles to courses that at least build on joint activities between the psychology department and the proposing unit (or are offered within the psychology department itself). But I would be satisfied to at least keep "The Psychology of..." as a phrase unique to courses offered within our department. That does not seem like too much to ask. But I will accept whatever the relevant Dean or curriculum committee decides if there is resistance to my proposed compromise course title.

Best wishes,  
Duane

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**From:** Leasure, Tim <leasure.13@osu.edu>  
**Sent:** Friday, February 3, 2023 2:21 PM  
**To:** Wegener, Duane <wegener.1@osu.edu>  
**Subject:** Re: Concurrence sought

Hi Duane,

Dr. Costa-Giomi does not wish to change the title of the course. She has worked closely with our own music cognition faculty in the past, who had no concerns about the course title or content when it was offered initially as a group studies course. Dr. Costa-Giomi is an expert in this part of our field and we are happy to share her CV with you, if you prefer.

Many Schools of Music across the country have similar courses which are similarly named. And of course, it would be known on our own campus as Music 7838, so there shouldn't be any confusion as to where the course is housed.

Also, we see several OSU courses outside of your department with 'Psychology' in the title, so there is a precedent:

BUSML 7211 - Consumer Psychology  
ENR 7430 - Sustainability Psychology  
ESEADM 8202 - Positive Psychology and Educational Administration  
POLITSC 7700 - Foundations of Political Psychology  
POLITSC 7720 - Political Psychology and International Relations

We are hoping that your Graduate Studies Committee will reconsider our request and grant concurrence.

Thank you for your consideration.

Best Wishes,  
Tim

**Timothy Leasure**

Professor of Trumpet  
Associate Director and Chair of Graduate Studies  
Advisor: Bachelor of Science in Music (CS Track)  
The Ohio State University

**School of Music**

N575 Timashev, 1900 College Road  
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<https://osu.zoom.us/j/9123456789>  
passcode: 313527

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**From:** Wegener, Duane <[wegener.1@osu.edu](mailto:wegener.1@osu.edu)>

**Date:** Thursday, February 2, 2023 at 3:07 PM

**To:** Leasure, Tim <[leasure.13@osu.edu](mailto:leasure.13@osu.edu)>

**Subject:** RE: Concurrence sought

Hi Tim.

I have asked for feedback from our Graduate Studies Committee and our Cognitive Psychology PhD program (in which we have previously had faculty who specialized in Music Cognition). Both groups did not have any problem with the course per se, but they had concerns related to titling the course "Psychology of Music." It seemed to them that the same content could be taught with a title that would be less likely to be perceived as being taught in our department – something like "The Human Experience of Music."

Would a title like that be acceptable to you?

Best wishes,  
Duane



**Duane T. Wegener (he/him/his)**

College of Arts and Sciences Distinguished Professor of Psychology

Chair, Department of Psychology

Psychology Building, Room 225A, 1835 Neil Avenue, Columbus, OH 43210

614-292-3038 Office

[wegener.1@osu.edu](mailto:wegener.1@osu.edu)

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**From:** Leasure, Tim <[leasure.13@osu.edu](mailto:leasure.13@osu.edu)>

**Sent:** Saturday, January 28, 2023 12:55 PM

**To:** Wegener, Duane <[wegener.1@osu.edu](mailto:wegener.1@osu.edu)>

**Subject:** Concurrence sought

Dear Dr. Wegener,

The School of Music is seeking concurrence from your department on a new course that we are offering – Music 7838, The Psychology of Music. The syllabus is attached for your review.

Please let me know if I can provide any additional information for you.

I believe a simple email from you or your designee is sufficient.

Thank you!

Tim

**Timothy Leasure**

Professor of Trumpet

Associate Director and Chair of Graduate Studies

Advisor: Bachelor of Science in Music (CS Track)

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