	ORIGINAL COURSE IMPLEMENTATION DATE:	January 2013
	REVISED COURSE IMPLEMENTATION DATE:	January 2026
	COURSE TO BE REVIEWED (six years after UEC approval):	May 2031

Course outline form version: 28/10/2022

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Note: The University reserves the right to amend course outlines as needed without notice.

Course Code and Number: PSYC 309	**Number of Credits:** 3 Course credit policy (105)

Course Full Title: Introduction to the Psychology of Music
Course Short Title: Intro to Psychology of Music

Faculty: Faculty of Social Sciences	**Department (or program if no department):** Psychology

Calendar Description:

An interdisciplinary introduction to research in the psychology of music. Students examine the physical, perceptual, cognitive, social, and emotional properties of music; music processing in the brain; the evolution of music, learning, and memory in music; and development of music perception and production. A basic understanding of music may be helpful but is not required.

Prerequisites (or NONE):	45 university-level credits including PSYC 101 and 102.
Corequisites (if applicable, or NONE):	None
Pre/corequisites (if applicable, or NONE):	None

Antirequisite Courses *(Cannot be taken for additional credit.)*	**Course Details**
Former course code/number: **PSYC 200R**	Special Topics course: **No**
Cross-listed with: **None**	*(If yes, the course will be offered under different letter designations representing different topics.)*
Equivalent course(s): **None**	Directed Study course: **No**
(If offered in the previous five years, antirequisite course(s) will be included in the calendar description as a note that students with credit for the antirequisite course(s) cannot take this course for further credit.)	*(See policy 207 for more information.)*
	Grading System: **Letter grades**
	Delivery Mode: **May be offered in multiple delivery modes**
	Expected frequency: **Annually**
	Maximum enrolment (for information only): **25**

Typical Structure of Instructional Hours

Lecture/seminar	45
Total hours	**45**

Prior Learning Assessment and Recognition (PLAR)

PLAR is available for this course.

Scheduled Laboratory Hours

Labs to be scheduled independent of lecture hours: ☒ No ☐ Yes

Transfer Credit *(See **bctransferguide.ca**.)*

Transfer credit already exists: **Yes**

Submit outline for (re)articulation: **No**
  (If yes, fill in transfer credit form.)

Department approval	**Date of meeting:**	March 2025
Faculty Council approval	**Date of meeting:**	March 14, 2025
Undergraduate Education Committee (UEC) approval	**Date of meeting:**	May 23, 2025

Learning Outcomes *(These should contribute to students' ability to meet program outcomes and thus Institutional Learning Outcomes.)*

Upon successful completion of this course, students will be able to:

1. Summarize the main areas of research and findings in the psychology of music literature.
2. Describe the key aspects of music perception and production.
3. Generate research questions and experimental methodologies based on psychology of music theory.
4. Critically evaluate current debates within the literature, such as evolution and music, cross cultural universals, and the relationship between music and emotion.
5. Apply current research findings in music psychology to real world and therapeutic contexts.
6. Describe neurobiological and physiological bases of music perception and production.
7. Examine the psychology of music in global context, including music in Indigenous culture.

Recommended Evaluation Methods and Weighting *(Evaluation should align to learning outcomes.)*

Final exam:	30%	Assignments:	50%		%
Quizzes/tests:	20%		%		%

Details:

Assignments: in-class activities/assignments (10%), participation (10%), peer review (10%), research paper (20%)

NOTE: The following sections may vary by instructor. Please see course syllabus available from the instructor.

Typical Instructional Methods *(Guest lecturers, presentations, online instruction, field trips, etc.)*

Lectures, guest lectures, presentations, participatory experiential exercises, smaller and large group discussion, online instruction, accessing local community resources.

Texts and Resource Materials *(Include online resources and Indigenous knowledge sources. Open Educational Resources (OER) should be included whenever possible. If more space is required, use the Supplemental Texts and Resource Materials form.)*

	Type	Author or description	Title and publication/access details	Year
1.	Article	Mehr et al.	Form and function in human song. *Current Biology, 28(3), 356-368*	2018
2.	Article	Hilton et al.	Acoustic regularities in infant-directed speech and song across cultures. *Nature Human Behaviour 6*(11), 1545-1556	2022
3.	Article	Zatorre	Musical pleasure and reward: mechanisms and dysfunction. *Annals of the New York Academy of Science, 1337* I(1), 202-211	2015
4.	Article	Sakaguchi et al.	Relationship between musical characteristics and temporal breathing pattern in piano performance. Frontiers in Human Neuroscience. 10 https://doi.org/10.3389/fnhum.2016.00381	2016
5.	Article	Savage et al.	Music as a coevolved system for social bonding. *Behavioral and Brain Sciences.* 44. Doi: 10.1017/S0140525X20000333	2020

Required Additional Supplies and Materials *(Software, hardware, tools, specialized clothing, etc.)*

Course Content and Topics

- Introduction to the psychology of music, research methods, and design issues
- Cognitive neuroscience of hearing and music
- Psychoacoustic and music perception
- Evolutionary origins of music
- Universality of music
- Psychophysiology of music perception and performance
- Music and language
- Infant directed music and singing
- Auditory rhythm perception in infants
- Interpersonal synchronization and music
- Musical disorders and applications of music in therapeutic settings
- Music, emotion, and altered states of consciousness
- Comparative music psychology