This course examines the therapeutic and general health benefits of sound and music using performance mediums such as voice, movement, percussion, guitar, and piano as vehicles for experiential study (no previous performance experience necessary). The field will also be examined in a broad theoretical context by looking at cross-relations, and integrative possibilities, between music therapy, everyday uses of music, community music, music education, and music medicine, subjects that may be viewed independently yet together form a suite of overlapping complementary areas pertinent to a current understanding of the power of music to positively transform, even heal, our physical-cognitive-emotional-spiritual selves. Open to non-majors.

INSTRUCTOR(S)

<table>
<thead>
<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
<th>Contact Phone</th>
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<tbody>
<tr>
<td>Katz, Brian</td>
<td>Sec. A / LECT / S1</td>
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SPECIAL FEATURES

Course: 3.0  Music for Health and Wellness  FA/MUSI 3703

Term: SU1 2019

Course Instructor: Brian Katz
bkatz@yorku.ca
Office: ACE 347, by appt.

Calendar Course Description:

This course examines the therapeutic and general health benefits of sound and music using performance mediums such as voice, movement, percussion, guitar and piano as vehicles for experiential study (no previous performance experience necessary). The field will also be examined in a broad theoretical context by looking at cross-relations, and integrative possibilities, between music therapy, everyday uses of music, community music, music education and music medicine, subjects that may be viewed independently yet together form a suite of overlapping complementary areas pertinent to a current understanding of the power of music to positively transform, even heal, our physical-cognitive-emotional-spiritual selves.

Special Features
In-class musical experiences will give focus to holistic activities that activate cognition, “light up” the brain and, in general, promote an overall sense of enjoyment, connectedness, and well-being. Many of the activities will be drawn from the techniques of Dalcroze Eurhythmics, an approach to music education developed by Emile-Jaques Dalcroze that examines the intrinsic connections between sound, movement, improvisation, mind, brain and body; in short, an approach that speaks to experiencing music with the entirety of our being! Dalcroze work has also been used as an integrated component of music therapy, and on its own, in therapeutic contexts such as work with the blind population, the elderly, and with AIDS patients.

**Topics and Concepts**

Via Dalcroze and other techniques, non-music majors will learn control over music fundamentals, while music majors will re-investigate some music fundamentals (beat, rhythm, singing, phrasing, simple improvisation) from a more holistic perspective. To understand, experience, the power of music fully, it is important that we, as individuals—and more powerfully, as a class, community—make music together! For those students who might wish to go into a field involving music and therapy, they will gain basic (or furthered) confidence in their musicality and musicianship, a necessity if wishing to work with others in this rich and expanding area. Various guest presenters from, for example, Music Therapy, Sound Healing, Storytelling with music will augment our hands-on learning, readings and discussions.

**Learning Outcomes with Examples**

Using a theoretical model espoused by Macdonald, Kreutz and Mitchell (2012) along with other readings and the experiential components of the course, the field of Health and Well-being via the medium of music will be understood/experienced in a broad context: an integration of music education, everyday uses of music, community music, music therapy and music medicine.

For example, learning how to sing some songs with confidence, one of the course goals, and learning why this is important from a health perspective allows for positive health outcomes for a wide array of interconnected persons/communities: parents singing to their babies in utero, parents singing to their newborns (everyday uses of music, music education), nurses singing to/with their patients (therapeutic use of music, music medicine), future music therapists singing to/with their patients (music therapy) music teachers singing with their students (music education), students singing together (community music), workers singing on the job (everyday uses of music) = healthier society via singing!

**Graded Assessment:**

1) **Attendance**: 10%
This course is, in large part, very experiential, so, put simply, being present (and attentive!) is of utmost importance. Being on time is also important; students entering the classroom late more than a few times without a reasonable excuse will be penalized. In general there is a 2% per class penalty due to absence without a documented reason e.g. Dr’s note that pertains to the day(s) of absence.

2) Participation in, and quality of, in-class work. 35%

While a certain standard is required—and you will be given direct feedback when you are not achieving it—consideration is given to your willingness to participate and your personal growth with this work. Being focussed in class, giving the activities a good go, stretching out, and, on occasion, some practise time with activities away from class are key ingredients towards success in this course.

Music majors will be expected to be able to do certain activities with more skill and confidence, and more will be asked of them at times.

Our class is our community for the next six weeks; by being present and developing a willingness to participate, we strengthen our community. Respect for others is very critical in building a strong sense of community. We are coming from different disciplines and have varying levels of experience with music; still, shared musical (and movement) experiences are amongst the most powerful ways in which to experience our common ground, and respect for each other is paramount for this to happen.

Note: Regular (especially, undocumented) absences will result in marks being taken off your participation grade; obviously, if you miss a significant part of the course (1/3, 4 classes plus) you can’t count on a very good participation mark.

3) Short Reflective Paper. (3 pages, not including Cover/References) 20%

Due: In class (email submissions not allowed) Tuesday May 14th

How has participation in music influenced your health and well-being (and possibly, in addition, contributed to the opposite)? Draw on your personal/class experiences and our discussions to speculate—complimented by at least three varied sources—as to why you believe this to be so. The idea of this reflection is to, with concision, “take stock” of how music has influenced your well-being (or not), something that it is easy to assume without giving it the attention it deserves (indeed, the focus of this course), and to begin to integrate your personal/class experiences with others’ anecdotal, qualitative or quantitative research. At least one source must be from a peer-reviewed article or research study. You may include sources from the course pack and/or the Oxford text.

Evaluation of Short Paper:

10% Breadth/Depth of thought/ideas explored; ability to integrate your personal experiences/observations with related anecdotal, qualitative or quantitative research.

10% Concision of writing, organization, flow; ability to carefully articulate your own (and others) ideas.
4) Multiple Choice/Short Answer In-Class Test (based on assigned readings and lectures) 35%
Evaluation: combination of multiple choice questions—worth 2% each—and short answer questions.

Held In class, Tuesday June 4th (see next pages for other important details including penalties for late assignments/ Missed Tests and important course materials etc.).

Grading, Assignment Submission, Lateness Penalties and Missed Tests

Grading: The grading scheme for the course conforms to the 9-point grading system used in undergraduate programs at York (e.g., A+ = 9, A = 8, B+ = 7, C+ = 5, etc.). Assignments and tests* will bear either a letter grade designation or a corresponding number grade (e.g. A+ = 90 to 100, A = 80 to 90, B+ = 75 to 79, etc.)
(For a full description of York grading system see the York University Undergraduate Calendar - http://calendars.registrar.yorku.ca/2010-2011/academic/index.htm

Students may take a limited number of courses for degree credit on an ungraded (pass/fail) basis. For full information on this option see Alternative Grading Option in the appropriate section of the Undergraduate Calendar:

Assignment Submission: Proper academic performance depends on students doing their work not only well, but on time. Accordingly, assignments for this course must be received on the due date specified for the assignment.

Lateness Penalty: Assignments received later than the due date will be penalized 5 marks (5% of final grade) per day per assignment; for example, if a paper is worth 20% of your grade, 5 marks out of /20 will be taken off per day late. Late papers must be either delivered in class or dropped off at the music office with a stamp placed on them. (The office closes around 4PM in May, 3:30 in June). Exceptions to the lateness penalty for valid reasons such as illness, compassionate grounds, etc., may be entertained by the Course Instructor but will require supporting documentation (e.g., a doctor’s letter).

Missed Tests: Students with a documented reason for missing a course test, such as illness, compassionate grounds, etc., which is confirmed by supporting documentation (e.g., doctor’s letter) may request accommodation from the Course Instructor. Further extensions or accommodation will require students to submit a formal petition to the Faculty.

Additional Information

Course Text / Readings

- Strongly Suggested Course Pack: MUSI 3703 Music for Health and Wellness, Summer 2019; Course Director: Brian Katz.

Contains various articles I’ve put together; we’ll use quite some of them.
Required Text/Online Text


Both the above will be available in the York Bookstore (Limited copies of the Oxford text for sale).

The readings will be a mix culled from the *Music, Health and Wellbeing* text listed above in addition to various complementary articles found in the course kit. Readings will be assigned every class, and it is expected that you've read them in preparation for class discussions, and to take notes for the end of term test. Please do browse various articles to begin to get a sense of the breadth of this field! It is highly recommended that you purchase the *Music, health and wellbeing* text along with the course kit, which is a collection of articles in the field. The articles in the Oxford publication can also be read online and downloaded via the York library which has granted access…but it will be much more convenient to have the book in hand, and I believe you will enjoy to have this collection for your lives/careers. It can be accessed online by going to:

https://www.library.yorku.ca/find/Search/Results?type=AllFields&lookfor=music+health+wellbeing&mylang=en

Then login to the York library system, or log in first; bookmark the link for future easy reference.

Results 1 & 3 allow you online access. OR simply google music health wellbeing oxford when searching the York library database.

Note: There is a new book in with the very same title! We are using the Oxford one, of which Raymond MacDonald is one of the editors.

Some Internet Resources/Links: (some will need to be copied/pasted)

**Canadian Association for Music Therapy:**
http://www.musictherapy.ca/en/

**Voices: A World Forum for Music Therapy:**
https://voices.no/index.php/voices/index

**Music Can Heal:**
http://www.musiccanheal.org

**Room 217 Foundation:**
https://www.room217.ca/who-we-are
Jonathan Goldman’s Healing Sounds Website:
https://www.healingsounds.com

- Dalcroze Canada:
http://www.dalcrozecanada.com

Academic Policies / Information

The Senate Academic Standards, Curriculum and Pedagogy (ASCP) provides a Student Information Sheet that includes:

- York’s Academic Honesty Policy and Procedures / Academic Integrity Web site
- Access/Disability
- Ethics Review Process for Research Involving Human Participants
- Religious Observance Accommodation
- Student Code of Conduct

Additional information:

- Academic Accommodation for Students with Disabilities
- Alternate Exam and Test Scheduling
- Grading Scheme and Feedback Policy

The Senate Grading Scheme and Feedback Policy stipulates that (a) the grading scheme (i.e. kinds and weights of assignments, essays, exams, etc.) be announced, and be available in writing, within the first two weeks of class, and that, (b) under normal circumstances, graded feedback worth at least 15% of the final grade for Fall, Winter or Summer Term, and 30% for ‘full year’ courses offered in the Fall/Winter Term be received by students in all courses prior to the final withdrawal date from a course without receiving a grade.

- Important University Sessional Dates (you will find classes and exams start/end dates, reading/co-curricular week, add/drop deadlines, holidays, University closings and more.
http://www.registrar.yorku.ca/enrol/dates/index.htm
- "20% Rule"

No examinations or tests collectively worth more than 20% of the final grade in a course will be given during the final 14 calendar days of classes in a term. The exceptions to the rule are classes, which regularly meet Friday evenings or on Saturday and/or Sunday at any time, and courses offered in the compressed summer terms.

Final course grades may be adjusted to conform to Program or Faculty grades distribution profiles.

Many courses utilize Moodle, York University’s course website system. If your course is using Moodle, click here to access it.

Moodle @ York University