



Syllabus
academic discipline
Musical psychology
2024-2025 academic year

Educational program Secondary education (musical art)
Specialty 014 Secondary education (Art, Music)
Field of knowledge 01 Education/Pedagogy
The second level of higher education (master's)

Professor (s)	Hryhorieva Viktoria Viktorivna
Link to the website	
Contact phone	https://t.me/vickyvickyua
Professor's E-mail:	vickyvickyua@gmail.com
Consultation schedule	Remote consultations: Friday 18.00 - 19.00. Online consultations: around the clock in Telegram (https://t.me/vickyvickyua)

Course volume for the current academic year:

Number of credits/hours	Lectures	Practical work	Independent work	reporting
3/90	12	12	66	exam

Semester: II

Language of instruction: Ukrainian

Key words: musical psychology, musical activity, musical perception, musical abilities, associative thinking, musicality, musical giftedness, musical creativity, performing activity, pop excitement, musical thinking, music therapy.

Purpose and subject of the course:

The purpose of teaching the educational discipline "Music Psychology" is to form a comprehensively developed personality of a master's student-musician, to prepare a competitive specialist for pedagogical management of the process of forming the musical culture of students of higher educational institutions; formation of knowledge about research methods and directions of music psychology; expressive possibilities of musical art, peculiarities of its perception and cognitive processes in the activity of a musician; basics of musical and creative activity; equipping applicants with the knowledge and skills necessary for further musical and

pedagogical activities within the framework of European integration processes; the development of musical perception and thinking as a psychological tool for human communication with art.

The subject is mental and cognitive processes in musical activity.

Competencies and program learning outcomes:

№	Program competencies	Competencies*	Learning outcomes
1	general	GC 3. Ability to plan and manage educational activities, ensure and evaluate the quality of the work performed.	Demonstrates the ability to apply knowledge of music psychology, art pedagogy, fundamental and applied sciences (according to the subject specialty) in practical situations of educational activity, deepens knowledge of the subject area.
		GC 4. The ability to solve complex tasks and problems in the field of professional activity with an in-depth level of knowledge and innovative skills. Ability to criticize and self-criticize	Applies knowledge in practice; research skills; ability to learn; the ability to adapt to new situations; the ability to generate new ideas (creativity); leadership; ability to work independently.
		GC 6. The ability to develop and present educational projects, manage them and motivate performers to achieve a common goal.	Demonstrates the ability to use digital educational resources, information and communication technologies for searching, processing and exchanging information in professional activities, presentation of own and joint results, implementation of distance and mixed learning, etc.
2	professional	PC 3. Ability to understand the basics, specifics, values of musical psychology and arts pedagogy.	Demonstrates knowledge of the main directions and research methods of musical psychology, diagnoses the musical abilities of young

		PC 9. Ability to conduct scientific and pedagogical research, forecast and present their results.	people, creates musical-communicative situations according to musical-psychological laws.
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Course content:

CONTENT MODULE I. MUSIC PSYCHOLOGY AS AN EDUCATIONAL SUBJECT. HISTORY OF FORMATION OF MUSIC PSYCHOLOGY

Topic 1. Music psychology in the system of professional training of a music teacher. Historiography of the formation of musical psychology. European origins of music psychology as a scientific discipline.

Music psychology as a field and a scientific discipline. Subject and purpose. The interdisciplinary nature of music psychology. The main directions of scientific research in the field of music psychology. Historiography of the formation of musical psychology. European origins of music psychology as a scientific discipline. Ukrainian musical encyclopedia on the applied field of music psychology.

Topic 2. Modern trends in the development of musical psychology in the context of European integration processes. The main directions of modern music psychology.

Psychology of musical and creative activity, its tasks and content. Psychology of music performance, tasks and content. Psychology of musical abilities. Psychology of music education. Relationship with music pedagogy. Psychology of music propaganda and music-critical activity. Music psychotherapy. Modern directions of music psychology and its applied nature in the conditions of European integration.

CONTENT MODULE II. MUSICAL ABILITIES AS INDIVIDUAL AND PSYCHOLOGICAL PROPERTIES OF THE MUSICIAN'S PERSONALITY.

Topic 3. Musical abilities, essence and structure.

The category of "ability" in psychological literature. Classification of abilities, respectively, mental and pedagogical characteristics of the individual. The relationship between aptitudes and abilities. Category "musical abilities". Content and structure.

Topic 4. Musicality as an individual and psychological characteristic of personality.

Musicality as the most important property of musical giftedness. The main signs of musicality. The structure of musicality in the concepts of psychologists. Musical hearing as a component of musicality. Absolute and relative hearing. Emotional and auditory components in the structure of musicality. Detection of musicality in various types of musical activity.

Topic 5. Concept and structure of musical giftedness.

The content and structure of musical giftedness. Hierarchy of musical talent. The essence of the concepts of ability, talent and genius. The main differences. Giftedness as a predisposition to a certain type of musical activity. The psychophysical complex of successful performance as the basis of virtuosity. Connection of musical thinking and intellectual abilities with musical giftedness. Creativity as a component

of giftedness.

CONTENT MODULE III. PSYCHOLOGY OF MUSIC PERCEPTION

Topic 6. Psychology of musical perception

Perception as a psychological process. Musical perception as an artistic and psychological phenomenon. The essence of music perception from the standpoint of the psychology of music education. Study of the problem of music perception in psychological science. Levels of music perception. Types of music perception. Types of listeners. Apperceptive conditioning of musical perception. Modern ideas about the essence of musical perception.

Topic 7. Age-specific features of music perception.

Psychological features of music perception. General structure of musical perception. Cognitive models of musical perception. Psychological features of the influence of musical information on the listener's cognitive activity. Stages of formation of a complete musical image. Ways of developing musical culture of listeners. Age-related features of music perception by students of different ages. Stages of the process of musical perception in children.

Topic 8. The role of musical perception in the intellectual and emotional development of a person.

The role of emotions in the perception and influence of music on a person. The influence of the individual's personal characteristics on the process of musical perception. The complexity of the process of musical perception. The role of experience in the process of human musical perception. Cognitive and orienting aspects of musical perception of sound material. Development of thinking in the process of musical perception. The individual nature of listening perception. Classification of musical semantics. Peculiarities of perception of means of musical expressiveness. Evaluative activity in the process of musical perception. Modeling emotions by means of music.

CONTENT MODULE IV. PSYCHOLOGY OF MUSICAL CREATIVITY

Topic 9. Psychological features of a creative personality.

Creativity as a cultural and historical phenomenon. Psychological aspects of creativity. General structure of creative activity. The essence of the creativity mechanism. Psychology of creative personality. Psychology of composer creativity.

Topic 10. Psychology of performing creativity.

Music performance as a branch of music psychology. Psychological features of the work process of a musician-performer. The role of motivation in executive activity. Peculiarities of the embodiment of the image of a musical work in connection with the professional typological differences of musicians-performers. Psychophysical principles of the formation of performance technique. The role of non-musical associations in the process of performing the plan by the performer. Peculiarities of mental states of musicians-performers on stage. The problem of pop excitement and the issue of psychological preparation for a concert.

Topic 11. Methods and techniques for the development of creative abilities of schoolchildren in the process of music education.

Historical examples of the early manifestation of children's musical abilities. Artistic giftedness: definition, conventional scheme, levels. Characteristics of levels. Pedagogical strategies for the development of children's creative abilities. Main directions. Variants of creative tasks for children in the process of music education. Criteria for evaluating products of children's creativity. A method of developing children's creative abilities.

CONTENT MODULE V. COGNITIVE PROCESSES IN THE ACTIVITY OF A MUSICIAN

Topic 12. Cognitive mental processes in musical activity.

Study of cognitive processes in modern music psychology. The role of mental cognitive processes in musical activity. Peculiarities of musical perception. The role of attention in musical activity. Musical memory as a synthetic category.

Topic 13. Pop excitement and ways to overcome it.

The main types of reaction to a stressful situation. The problem of the optimal concert state. Methods of mastering the optimal concert state. Psychological adaptation to the situation of public speaking. Methods of increasing the psychological stability of a musician during a public performance.

Topic 14. Peculiarities of the functioning of musical thinking.

Problems of thinking in music psychology. Multilevel research. Psychological and pedagogical studies of the problem of musical thinking. Musical thinking as an independent type of thinking in the theory of Kh. Gardner. Types of intelligence in musical activity. The concept of musical thinking B. Asafieva. Neuropsychological features of musical thinking. The structure of musical thinking. Methods of development of musical thought. Development of musical thinking of composer, performer, listener.

CONTENT MODULE VI. MUSICAL PSYCHOCORRECTION AND MUSIC THERAPY

Topic 15. Historiography of the emergence of music therapy. Development of European music therapy.

Using the psychocorrective effect of music on a person in the primitive era. Music therapy views in the most ancient civilizations (India, China, Babylon, etc.). Interpretation of the therapeutic effect of music in the Antiquity era. Music therapy in the activity of medieval scientists of the East and Transcaucasia. European medieval views on the influence of music. Choreomania. Renaissance and modern figures on the healing properties of music. Origins and development of music therapy in the 20th century.

Topic 16. World models of music therapy. The process of adjusting the psycho-emotional state of a person by means of music therapy.

Theoretical foundations of modern music therapy. Conceptual foundations of music therapy of the 20th-21st centuries. Models of music therapy: GIM (Guided Imagery in Music) - Helen L. Bonny; analytical music therapy - Mary Priestley; creative music therapy – Paul Nordoff & Clive Robbins; Benenzon music therapy - Rolando Benenzon; behavioral music therapy - Clifford K. Madsen; free improvisation therapy - Juliette Alvin. Activities in music therapy. Directions of therapeutic action of music therapy. Forms, methods and techniques of music therapy. Models of improvisational music therapy: Experimental improvisation therapy, Orff models of improvisation, Paraverbal therapy, Metaphorical improvisation therapy, Integrative improvisation therapy, Developmental Therapeutic Process, Musical Psychodrama. Psychoanalysis on music therapy. International educational projects in music therapy.

Topic 17. Use of music therapy methods in working with children.

Passive and active forms of music therapy. Their characteristics. Musical and motor games and exercises. Psychosomatic relaxation with the help of music in group music therapy. Using singing as a method of music therapy. Selection of repertoire. Possibilities of receptive perception of music as a therapeutic method. Music painting as a means of child self-expression and awareness of internal conflicts. Pantomime and movement dramatization to music as conditions for relaxation. Breathing exercises to music.

Teaching methods:

1. Verbal methods: lecture, story-explanation, conversation.
2. Visual methods: illustration, demonstration.
3. Practical methods: practical work, performance of psychodiagnostic tasks, group discussions, research seminars.
4. Methods of stimulation and motivation of educational and cognitive activity: creation of situations of interest (dispute, analysis of life situations, creation of success situations, cognitive and role-playing games, viewing of educational television programs, movies).
5. Methods of control and self-control: test tasks.

Course policy (features of conducting training sessions):

The policy of the course is based on the principles of academic integrity and is determined by the system of requirements for masters when studying the discipline (rules of conduct in classes, absences, use of a mobile phone, etc.).

Training classes have a practical orientation and are based on modeling situations and working conditions that are close to the real activity of the student during pedagogical practice or independent work.

Checking the understanding and assimilation of the theoretical educational material is carried out by the method of test control using the Google service during current classes or independent work of students using mobile gadgets.

Technical and software/equipment, visibility:

Technical (laptop, multimedia equipment); software (Microsoft Office (Power Point, Word), Zoom, Moodle (<https://edu.bdpu.org/>), repository (<http://surl.li/alumbz>); visibility (multimedia presentations, educational films)

Evaluation system and requirements:

№ з/п	Type of activity	Maximum number of points per unit	Number of units	Total points
1	Attending lectures	2	6	12
2	Attending practical sessions	2	6	12
3	Work at a practical session (including a report, presentation, message, simulation of educational situations)	5	6	30
4	Independent work (doing homework)	10	5	50
A total of 104 points without taking into account the coefficient. Coefficient (1.04)				
6	Final control - exam	100	1	104

The maximum number of final points is:

- **104 points** for the period of work before the exam, which is equal to 100 points, taking into account the **coefficient (1.04)**;
- **100 points** for passing the exam without taking into account the coefficient..

The maximum rating indicator is **100 points**.

DISTRIBUTION OF POINTS RECEIVED BY HIGHER EDUCATION ACQUIRES IN THE DISCIPLINE

Current assessment and independent work									
Content module 1			Content module 2			Content module 3			
T 1	T 2	T 3	T 4	T 5	T 6	T 7	T 8		
2	7	2	7	10	2	7	10		
Content module 4			Content module 5			Content module 6			
T 9	T 10	T 11	T 12	T 13	T 14	T 15	T 16	T 17	
2	7	10	2	7	10	2	7	10	

T1, T2 ... T17 – topics of content modules

L - lecture

P – practical work

I – independent work

Forms and content of current control (by topic)

Content module 1. MUSIC PSYCHOLOGY AS A STUDY SUBJECT. HISTORY OF FORMATION OF MUSIC PSYCHOLOGY

Topic 1. Music psychology in the system of professional training of a music teacher. Historiography of the formation of musical psychology. European origins of music psychology as a scientific discipline - from 0.5 to 2 points for attendance at the lecture and active participation in the discussion of issues according to the lecture plan.

Topic 2. Modern trends in the development of musical psychology in the context of European integration processes. The main directions of modern music psychology - from 0 to 2 points for attendance at a practical lesson; from 0 to 5 - for written performance of theoretical questions and practical tasks, a report, speech or message at a practical session.

Content module No. 2 MUSICAL ABILITIES AS INDIVIDUAL PSYCHOLOGICAL PROPERTIES OF THE PERSONALITY OF A MUSICIAN.

Topic 3. Musical abilities, essence and structure - from 0.5 to 2 points for attendance at the lecture and active participation in the discussion of issues according to the lecture plan.

Topic 4. Musicality as an individual and psychological characteristic of a personality - from 0 to 2 points for attendance at a practical session; from 0 to 5 - for written performance of theoretical questions and practical tasks, a report, speech or message at a practical session.

Topic 5. The concept and structure of musical giftedness - from 0 to 10 points - for the completed synopsis and scheme in accordance with the tasks of independent work, for independent analysis of the main and additional literature and the ability to draw conclusions after completing the work.

Content module No. 3 PSYCHOLOGY OF MUSIC PERCEPTION

Topic 6. Psychology of musical perception - from 0.5 to 2 points for attendance at the lecture and active participation in the discussion of issues according to the lecture plan.

Topic 7. Age characteristics of music perception - from 0 to 2 points for attending a practical session; from 0 to 5 - for written performance of theoretical questions and practical tasks, a report, speech or message at a practical session.

Theme 8. The role of musical perception in the intellectual and emotional development of a person - from 0 to 10 points for written answers to theoretical questions of independent work, completed practical tasks, for independent analysis of the main and additional literature and the ability to draw conclusions after completing the work.

Content module No. 4 PSYCHOLOGY OF MUSICAL CREATIVITY.

Topic 9. Psychological features of a creative personality - from 0.5 to 2 points for attendance at the lecture and active participation in the discussion of issues according to the lecture plan.

Topic 10. Psychology of performing creativity - from 0 to 2 points for attendance at a practical session; from 0 to 5 - for written performance of theoretical questions and practical tasks, a report, speech or message at a practical session.

Topic 11. Methods and techniques for the development of creative abilities of schoolchildren in the process of music education - from 0 to 10 points for written answers to theoretical questions of independent work, completed practical tasks, for independent analysis of the main and additional literature and the ability to draw conclusions after completing the work.

Content module No. 5 COGNITIVE PROCESSES IN THE ACTIVITY OF A MUSICIAN

Topic 12. Cognitive mental processes in musical activity - from 0.5 to 2 points for attendance at the lecture and active participation in the discussion of issues according to the lecture plan.

Topic 13. Pop excitement and ways to overcome it - from 0 to 2 points for attending a practical session; from 0 to 5 - for written performance of theoretical questions and practical tasks, a report, speech or message at a practical session.

Topic 14. Peculiarities of the functioning of musical thinking - from 0 to 10 points - for written answers to theoretical questions of independent work, completed practical tasks, for independent analysis of the main and additional literature and the ability to draw conclusions after completing the work.

Content module No. 6 MUSICAL PSYCHOCORRECTION AND MUSIC THERAPY

Topic 15. Historiography of the emergence of music therapy. Development of European music therapy - from 0.5 to 2 points for attendance at the lecture and active participation in the discussion of issues according to the lecture plan.

Topic 16. World models of music therapy. The process of adjusting the psycho-emotional state of a person by means of music therapy - from 0 to 2 points for attending a practical session; from 0 to 5 - for written performance of theoretical questions and practical tasks, a report, speech or message at a practical session.

Topic 17. The use of music therapy methods in working with children - from 0 to 10 points - for written answers to theoretical questions of independent work, completed practical tasks, for independent analysis of the main and additional literature and the ability to draw conclusions after completing the work.

The learner can **improve the grade** by completing individual projects within the framework of one of the topics of the content module of his choice.

An applicant who has successfully completed all types of work of the current control has the opportunity to score a maximum of **104 points** during the period of work before the exam, which is equal to 100 points taking into account the coefficient (**1.04**).

Evaluation criteria for practical tasks

The maximum score is given to a student of higher education who completes the tasks indicated in the practical work in full, using the recommended or additional literature; confirms completed practical tasks with audio or video recordings. Performs tasks using creative thinking, acquired knowledge and own pedagogical experience and adheres to the principles of academic

integrity. Able to draw conclusions and analyze shortcomings. Must be present at the practical session.

The minimum score (1) is given to a student of higher education who performs the tasks specified in the practical work partially or by choice, without confirming their performance with audio or video materials.

No points (0) are given to a student who did not attend practical classes and did not complete independent work tasks or completed tasks contain plagiarism.

Criteria for evaluating theoretical knowledge

From the basics of theoretical knowledge, the student of the second level of higher education receives the **maximum score**, if he has full knowledge of the educational material and special terminology, deeply discloses the content of theoretical questions during oral presentations and written answers. Uses mandatory and additional literature. Solves all test tasks correctly. Adheres to the requirements of academic integrity.

A student of higher education who does not fully master the educational material receives the **minimum score**. He explains it fragmentarily and superficially during oral presentations and written answers, does not sufficiently reveal the content of theoretical questions, while admitting significant inaccuracies, does not use special psychological terminology. Correctly solves the minority of test tasks.

Does not receive points (0 b) the applicant who does not have the educational material and is unable to explain it, does not understand the content of theoretical questions and special terminology. Did not solve any test problem. Violates principles of academic integrity.

Criteria for evaluating independent work

The maximum score is given to a student of higher education who has mastered the theoretical material presented for independent work, uses not only recommended, but also additional literature and a creative approach to design the results of independent work; clearly possesses the conceptual apparatus, methods and techniques of psychocorrective work; uses them to perform specific practical tasks, to solve situations. Designing the results of independent work should be logical and consistent, and most importantly, independent. Adheres to the principles of academic integrity.

The minimum score is given to a student of higher education who has not fully mastered the topic for independent study, does not perfectly master the basic concepts and provisions of the

academic discipline, is unsure of his orientation in primary sources and recommended literature, and lacks an independent approach to completing tasks.

A student of higher education who has not mastered the educational material on the relevant topic for independent study, does not know basic concepts and terms, does not orient himself in primary sources and recommended literature, does not have knowledge of methodical material **does not receive points**. Violates principles of academic integrity.

References

Basic

1. Grigor'yeva V. V. Muzichna psihologiya: navch. posib. [dlya pidgotovki zdobuvachiv drugogo rivnya vishoyi osviti (magisterskogo) vish. ped. navch. zakladiv specialnosti 014 Serednya osvita, predmetna specializaciya 014.13 Muzichne mistectvo]. Melitopol: Vidavnichij budinok Melitopolskoyi miskoyi drukarni, 2019. 192 s.
2. Yevstignyeyeva N. I. Provedennya muzikoterapevtichnih vprav z uchnyami pochatkovih klasiv: metodichni rekomendaciyi. Poltava: PDPU, 2000. 20 s.
3. Yevstignyeyeva N. I. Muzichne mistectvo yak zasib samoregulyaciyi lyudini: istorichnij, filosofskij, muzichno-teoretichnij aspekt / Teksti lekcij. Poltava : PDPU, 2004. 30 s.
4. Karpenko N. A. Psihologiya tvorchosti: navchalnij posibnik. Lviv : LvDUVS, 2016. 156 s.
5. Otich O. M. Mistectvo u rozvitku individualnosti pedagoga: istorichnij i metodologichnij aspekt : monografiya. Chernivci: Zelena Bukovina, 2008. 440 s.

Additional

1. Zagalna psihologiya: navch. posibnik / O. Skripchenko, L. Dolinska, Z. Ogorodnijchuk ta in. K.: APN, 2002. 464 s.
2. Poberezhna G. Muzikoterapiya yak innovacijna tehnologiya osobistisnogo rozvitku // Stavropigijjski filosofski studiyi. Vip. 2. Lviv.: Stavropigion, 2008.
3. Pravo Yevropejskogo Soyuzu (v pitannyah i vidpovidyah) : navch.-dovid. posib. [T.M. Anakina, T.V. Komarova, O.Ya. Tragnyuk, I.Ya. Yakovyuk ta in.]; za zag. red. I.V. Yakovyuka. Vid. 2-ge, vipr. Harkiv: Pravo, 2020. 174 s.
4. Psihologiya: pidruchnik dlya vuziv / za red. Yu.L.Trofimova. 3-e vidannya. K.: Libid, 2001. 560 s.
5. Tichina V. Pravovi cinnosti Yevropejskogo Soyuzu : navch. posib.; MON Ukrayini, Derzh. un-t «Zhitomir. politehnika». Harkiv : Pravo, 2023. 116 s.
6. Sherbina I. V. Psihotrening yak zasib realizaciyi hudozhnogo obrazu u vokalnomu mistectvi // Kultura Ukrayini. Vip. 16. Mistectvoznavstvo. Filosofiya. Zb. nauk. pr. /HDAK; Vidp. red. M.V. Dyachenko. H.: HDAK, 2005. S. 226 237.

Information resources

1. <https://dspace.bdpu.org.ua/home>
2. <https://dspace.bdpu.org.ua/items/c06071ee-36ea-4951-9979-335d5e612c70>
3. <http://edu.bdpu.org/>
4. <http://surl.li/liuck>
5. <http://surl.li/liubs>
6. <http://surl.li/liugh>
7. <http://surl.li/gnvuh>
8. <http://molodyvcheny.in.ua/files/journal/2017/10/63.pdf>
9. <https://osvita.ua/vnz/reports/psychology/28673/>
10. <https://core.ac.uk/download/pdf/78513008.pdf>

11. <https://musictherapy.org.ua/>

12. <https://op.europa.eu/webpub/com/short-guide-eu/uk/index.html>