

MHL 647, Topics in American Music: Anglo-American Philosophy of Music since 1960  
 Fall 2004, Dr. Norton [Kay.Norton@asu.edu](mailto:Kay.Norton@asu.edu)  
 office E 301 480 727 7051  
 office hours MW 11:00, Tu Th 1:00 or by appointment line number 85011

After a brief introduction to historical writings about music aesthetics, the course surveys trends prominent in Anglo-American musical aesthetics and philosophy since 1960.

Texts:

Reading for August 23-Sept 3, available online. Go to ASU Music Library home page, click "Reference," then New Grove. Print out and bring to class (mandatory):

Goehr, Lydia, F. E. Sparshott, Andrew Bowie, and Stephen Davids. "Philosophy of Music," *New Grove Dictionary of Music and Musicians*, 2d ed.

Readings for remainder of semester, available at ASU bookstore: (after Sept 1)

Coursepack including 8 readings (see Table of Contents, page 2 of this syllabus)

Evaluation: Regular attendance is necessary for satisfactory completion of the course.

- Daily grades 20%  
(class prep, short essays, questions over readings, group reports)
- Projects (2) 30% each  
(using the Bibliography from the New Grove article and footnotes/endnotes from readings in the coursepack, choose two pertinent readings and present in class with informative handout—1 presentation before, 1 after week of Oct 12. Quality of research/handout and quality of oral presentation weigh equally)
- Final exam 20%  
(take-home; due at 10:00 am on Thurs, Dec 9)

Course schedule (subject to change). Read NG and reserve readings prior to the day assigned.

Week of

August 24-26	NG article, through section II,7
August 31-Sept 2	NG article, section III      NG article, section IV
Sept 7-9	Ontology, Beardsley article (includes Goodman)
Sept 14-17	Ontology, Kivy article
Sept 21-23	<u>Class presentations, ontology</u>
Sept 28-30	Performance, Alperson article
Oct 5-7	<u>Class presentations, performance</u>
Oct 12-14, no formal	class meetings
Oct 19-21	Expression, Gracyk article
Oct 26-28	Expression, Levinson article
Nov 2-4	<u>Class presentations, expression</u>
Nov 9-11	Understanding, Cone article Kramer article
Nov 16-18	<u>Class presentations, understanding</u>
Nov 23 (Thanksgiving on Thursday)	Evaluation, Subotnik article
Nov30-Dec 2	Future, Carroll article <u>Class presentations, eval/future</u>
Dec 7, last day	<u>Class presentations, future</u>

Table of Contents, Course Pack, MHL 647, Topics in American Music, Dr. Kay Norton  
Fall 2004

readings

- 1 Beardsley, Monroe. "Understanding Music." In *On Criticizing Music: Five Philosophical Perspectives*, ed. Kingsley Price. Baltimore: Johns Hopkins University Press, 1981. pp. 55-73.
- 2 Kivy, Peter. "The Work." Chapter 11 in *Introduction to a Philosophy of Music*. Oxford: Clarendon Press of Oxford University Press, 2002. 202-223; 270-73.
- 3 Alperson, Philip. "On Musical Improvisation." *Journal of Aesthetics and Art Criticism* 43, no. 1 (Autumn 1984). pp. 17-29.
- 4 Graycyk, Theodore. "Don't Let Me Be Misunderstood." Chapter 2 in *I Wanna Be Me: Rock Music and the Politics of Identity*. Philadelphia: Temple University Press, 2001. pp. 33-50; 242-47.
- 5 Levinson, Jerrold. "Music and Negative Emotion." In *Music and Meaning*, ed. Jenefer Robinson. Ithaca: Cornell University Press, 1997. pp. 215-241.
- 6 Kramer, Lawrence. "Hermeneutics and Musical History." Chapter 1 in *Musical Meaning: Toward a Critical History*. Berkeley: University of California Press, 2002. pp. 11-28; 289-91.
- 7 Cone, Edward. "Schubert's Promissory Note: An Exercise in Musical Hermeneutics." In *Schubert: Critical and Analytical Studies*, ed. Walter Frisch. Lincoln: University of Nebraska Press, 1986. pp. 13-30.
- 8 Subotnik, Rose Rosengard. "The Challenge of Contemporary Music." In *What is Music?*, ed. Philip Alperson. New York: Haven Publications, 1986. pp. 359-396.
- 9 Carroll, Noël. "Notes on Movie Music." Ch. 9 in *Theorizing the Moving Image*. Cambridge: Cambridge University Press, 1996. pp. 139-145.