

PHI/MUS 411: Philosophy of Music Fall 2012

Instructor

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- <http://ocean.otr.usm.edu/~w305717/Music/MusHome.htm>, or <http://brutonmusic.notlong.com>
- Office Hours: MW 1 - 2, T 1 – 2, and by appt.
- Class meetings: JGH 212, MW 2:00 – 3:15

Course Description

This class surveys various answers to two broad and deceptively simple questions: *What is music?*, and *Why does it matter?* Both questions have spawned a significant discussions and a variety of answers. In this class we will examine some of these answers with an eye towards helping students develop thoughtful views of their own as to the nature of music and its value. These questions will be addressed with respect to a variety of musical styles, from “classical” music to jazz, pop and rock.

Course Overview

- This class is intended for music majors, philosophy majors, and other advanced students with an interest in the philosophy of music. No formal background in either music or philosophy is presupposed, and there are no prerequisites, but some training in either music or philosophy will be helpful.

Learning Outcomes

- The general goal of the instruction is to engage students in a discussion of some of the most important philosophical questions about music and familiarize them with significant classic and contemporary answers to these questions.

Course Objectives

- At the end of the instruction, students will be able to articulate some of the leading theories in the philosophy of music.
- At the end of the instruction, students will be able to articulate salient objections to some of the leading theories in the philosophy of music.
- At the end of the instruction, students will be able to defend their own view on a significant issue in the philosophy of music.

Required Text (s) and Readings

- Kivy, Peter. *Introduction to a Philosophy of Music* (New York: Oxford University Press, 2002).
- Online readings linked from class webpage (WS)
- Online library materials (OL)
- Electronic Reserve (ER)

Class Procedures and Requirements

- Most class sessions will follow a discussion-oriented seminar format. Students are expected to come to class prepared to discuss the assigned readings, and they will be required to complete three exams and make two class presentations.

Evaluation Criteria

Quizzes/Homeworks	10%
Exam 1	18%
Exam 2	18%
Exam 3	18%
Class Presentation 1	18%
Class Presentation 2	18%

90-100	A
80-89	B
70-79	C
60-69	D
0-60	F

Late Assignments or Projects

- Late work will be accepted only at my discretion and with probable one letter grade penalty. Missed quizzes and homework assignments cannot be made up, regardless of excuse, but low quiz/homework grade for the semester will be automatically dropped.

Academic Honesty

I will adhere to the following from the USM Undergraduate Bulletin:

“When cheating is discovered, the faculty member may give the student an F on the work involved or in the course. If further disciplinary action is deemed appropriate, the student should be reported to the Dean of Students. In addition to being a violation of academic honesty, cheating violates the Code of Student Conduct and may be grounds for probation, suspension, and/or expulsion. Students on disciplinary suspension may not enroll in any courses offered by The University of Southern Mississippi.”

ADA Statement

If a student has a disability that qualifies under the American with Disabilities Act (ADA) and requires accommodations, he/she should contact the Office for Disability Accommodations (ODA) for information on appropriate policies and procedures. Disabilities covered by ADA may include learning, psychiatric, physical disabilities, or chronic health disorders. Students can contact ODA if they are not certain whether a medical condition/disability qualifies.

Address:

The University of Southern Mississippi
 Office for Disability Accommodations
 118 College Drive # 8586
 Hattiesburg, MS 39406-0001

Voice Telephone: (601) 266-5024 or (228) 214-3232 Fax: (601) 266-6035

Individuals with hearing impairments can contact ODA using the *Mississippi Relay Service* at 1-800-582-2233 (TTY) or email Suzy Hebert at Suzanne.Hebert@usm.edu.

Class Schedule

1. Wed., Aug. 22 Intro
2. Mon., Aug. 27 What is Music? Kania ER #1
3. Wed., Aug. 29 **Ontology**. Kivy, Ch. 11
4. Wed., Sep. 5 Levinson, OL #1
5. Mon., Sep. 10 Kania, OL #2
6. Wed., Sep. 12 Kania, cont.
7. Mon., Sep. 17 **Musical Meaning**. Kivy, Ch. 2
8. Wed., Sep. 19 Kivy, Ch. 3
9. Mon., Sep. 24 Exam 1
10. Wed., Sep. 26 Kivy, Ch. 4
11. Mon., Oct. 1 ; Hanslick WS
12. Wed. Oct. 3 Class presentation 1 (Drop Date)
13. Mon., Oct. 8 Class presentation 1
14. Wed., Oct. 10 Class presentation 1 cont.
15. Mon., Oct. 15 Kivy, Ch. 5; Meyer, OL#3
16. Wed., Oct. 17 Kivy, Ch. 6
17. Mon., Oct. 22 Kivy, Ch. 7
18. Wed., Oct. 24 Kivy, Ch. 8
19. Mon., Oct. 29 Exam 2
20. Wed., Oct. 31 **Evaluation and Value**. Kivy, Ch. 13
21. Mon., Nov. 5 Graycyk, OL#4
22. Wed., Nov. 7 **Pop, Rock and Jazz**. Adorno (WS)
23. Mon., Nov. 12 Davies, OL #5
24. Wed., Nov. 14 Rudinow, OL#6
25. Mon., Nov. 19 Brown, ER#2
26. Mon., Nov. 26 Paul Linden.
27. Wed., Nov. 28 Gracyk, ER #3
28. Mon., Dec. 3 Class presentation 2
29. Wed., Dec. 5 Class presentation 2 cont.
- Dec. 10 – 13 FINAL EXAMS

Website (WS):

1. Selections from Hanslick (*On the Musically Beautiful*, Ch. 3)
2. Adorno, "On Popular Music," Parts I and III.

Electronic Reserve (ER):

1. Kania – What is Music?
2. Brown - Improvisation
3. Gracyk – Taste and Musical Identity

Online Library Materials (OL):

1. Levinson, Jerrold. "What a Musical Work Is," *Journal of Philosophy* 77, no. 1 (Jan. 1980): 5 - 28. (JSTOR)
2. Kania, A. "Making Tracks: The Ontology of Rock Music", *Journal of Aesthetics and Art Criticism*, 64, no. 4 (Fall 2006): 401 – 14. (JSTOR)
3. Meyer, Leonard, "Some Remarks on Value and Greatness in Music," *Journal of Aesthetics and Art Criticism* 17, no. 4 (Jun. 1959): 486-500. (JSTOR)
4. Graycyk, Theodore. "Valuing and Evaluating Popular Music," *Journal of Aesthetics and Art Criticism*, 57, no. 2 (Spring 1999): 205 - 220. (JSTOR)
5. Davies, Stephen. "Rock versus Classical Music," *Journal of Aesthetics and Art Criticism* 57, no. 2 (Spring 1999): 193 - 204. (JSTOR)
6. Rudinow, Joel. "Race, Ethnicity, Expressive Authenticity: Can White People Sing the Blues?" *Journal of Aesthetics and Art Criticism* 52, no. 1 (Winter 1994): 127 - 137. (JSTOR)