



Office of the Dean

Arts and Humanities
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October 5, 2010

Rick Blatti
Tim Leasure
School of Music
110 Wegiel Hall

Dear Professors Blatti and Leasure,

We are requesting concurrence from the Department of Philosophy for the proposed course: Philosophy 294: "Philosophy of Music," which is applying for the GEC Arts & Humanities VPA category. Please review the attached syllabus, indicate your concurrence below, and return to me by October 20, 2010 through email or fax at 247-7498; I will greatly appreciate it.

The proposal has the support of Arts and Humanities. If you have questions, please contact me at Williams.1415 or at 2-4063.

Thank you for considering this request,

Valarie Williams
Associate Dean

I support ___/ do not support ___ the attached proposal.

Signature

Date

**Please note that if no response is received support of this proposal will be assumed.*

Philosophy 294
Philosophy of Music

5 credit hours

Instructor: Dr. Ryan Jordan

Office: TBA

Office Hours and Phone/Email: TBA

Course Description: This course aims at an introductory but systematic examination of basic conceptual issues in the philosophy of music. It is a philosophy course and will emphasize careful argument and careful presentation of argument. It is a course about the arts and will include detailed examination of particular pieces of classical, contemporary, and non-Western music. Students will be required to listen to many pieces in class and asked to listen to others outside class. The course aims both to inform students about major approaches to the philosophy of music and to provide students with the tools and skills to begin philosophizing about music itself. Several basic issues in the philosophy of music will be discussed including the function and ontology of music, the role of emotions in music, meaning and interpretation, musical value, and ethical issues surrounding music.

GEC Statement: for Arts and Humanities, Category 2, Breadth, Visual and Performing Arts

Arts and Humanities GEC Goals:

Students evaluate significant writing and works of art. Such studies develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

Arts and Humanities GEC Expected Learning Outcomes:

1. Students develop abilities to be informed observers of, or active participants in, the visual, spatial, performing, spoken, or literary arts.
2. Students develop an understanding of the foundations of human beliefs, the nature of reality, and the norms that guide human behavior.
3. Students examine and interpret how the human condition and human values are explored through works of art and humanistic writings.

(2) Visual and Performing Arts Expected Learning Outcomes:

1. Students develop abilities to analyze, appreciate, and interpret significant works of art.
2. Students develop abilities to be an informed observer or active participant in a discipline within the visual, spatial, and performing arts.

Specific Course Objectives that fulfill the GEC Learning Outcomes: In this class, students will be exposed to many positions about the nature of music and its function in society. In doing so, students will be exposed to many musical pieces and will learn how to critically examine such pieces within the context of the positions discussed. (Arts and Humanities Expected Learning Outcome #1 and Visual and Performing Arts Expected Learning Outcome #1 and #2) In discussing music's function in society, students will become more familiar with the way in which music both reflects and shapes societal values. (Arts and Humanities Expected Learning Outcome #2 and #3)

Student Learning Outcomes of the Course: At the end of the course, students will be able to articulate various positions about the nature of music. Students will be able to listen to a musical work and identify the salient features that make it music as opposed to a mere collection of sounds. Students will also be able to identify those features of music that govern expressive and representational meaning. As well, students will be able to articulate various positions about music's relationship to society.

Course Requirements: Each exam will consist of six questions that will require approximately 2-3 paragraphs to answer adequately. In the reflection papers, students must critically examine the arguments and positions presented in the readings. In either a defense of or an attack on the positions, students are expected to discuss specific musical works (either from class or outside) as examples or counterexamples.

Four 2 page reflection papers	25%
Two Midterm Exams	50%
One Final Exam	25%

Grading Scale or Criteria: Standard OSU Scheme

A	92+	B-	80-81	D+	68-69
A-	90-91	C+	78-79	D	60-67
B+	88-89	C	72-77	E	59-
B	82-87	C-	70-71		

Texts:

Required: Course Packet

ASC Statements:

Statement of Academic Misconduct – Academic Misconduct (rule 3335-31-02) is defined as “any activity which tends to compromise the academic integrity of the institution, or subvert the educational process.” Please refer to rule 3335-31-02 in the student code of conduct for examples of academic misconduct.

Statement of Disability – To register a documented disability, please call the Office of Disability Services (located in 150 Pomerene Hall) at 292-3307; or 292-0901 TDD, and notify the professor.

Topic Outline and Reading Assignments:

PART I MUSICAL ONTOLOGY AND FUNCTION

WEEK 1

Readings: Scruton, Roger *The Aesthetics of Music*, chapter 2
Becker, Judith "Anthropological Perspectives on Music and Emotion"
Listening Requirements: J. Brahms, *4th Symphony* (Excerpt)
J.S. Bach, *Toccatina and Fugue in D minor*
F. Schubert, "Ave Maria"
"Wu Fang Jie Jie" (Traditional Chinese)
"Sekar Jupan" (Balinese Gamelan)
Paul Simon, "Diamonds on the Soles of Her Shoes"

WEEK 2

Reflection Paper #1 due
Readings: Keller, Hans, "The Problem of Modern Music"
Goodman, Nelson, *Languages of Art*, pp 112-122
Listening Requirements: L. Beethoven, *5th Symphony* (Excerpt)
King Oliver's Creole Jazz Band, "Dippermouth Blues"
G. Ligeti, *Requiem*

WEEK 3

Readings: Levinson, Jerrold, "What a Musical Work Is"
Kivy, Peter, "Platonism in Music: A Kind of Defense"
Listening Requirements: J. Haydn, "*Surprise*" *Symphony*
J. Cage, 4'33"
Islamic Call to Prayer
C. King, "Will You Still Love Me Tomorrow"
Me First and the Gimme Gimmes, "Will You Still Love Me Tomorrow"

PART II MUSIC, EMOTIONS, AND MEANING

WEEK 4

Midterm Exam #1

Readings: Hanslick, Eduard, *On the Musically Beautiful*, chapter 2

Listening Requirements: G. Gershwin, *Rhapsody in Blue*

M. Gaye, "Let's Get It On"

"Lalit Raga" (Traditional Indian)

WEEK 5

Reflection Paper #2 due

Readings: Kivy, Peter, *Sound Sentiment*, chapters 6 & 7

Robinson, Jenefer, "The Expression and Arousal of Emotion in Music"

Listening Requirements:

F. Chopin, *Polonaise in A^b Major*

E. Elgar, "Pomp and Circumstance"

J. Baskett, "Zip-a-Dee-Doo-Dah"

R. Leoncavallo, "Canio's Aria"

Kopeyia Bloomfield Cultural Troupe, "Atsiagbekor"

WEEK 6

Readings: Levinson, Jerrold, "Music and Negative Emotion"

Nattiez, Jean-Jacques, "Can One Speak of Narrativity in Music?"

Listening Requirements: L. Beethoven, *Sonata "Pathetique"* (2nd Movement)

C. Gang, *The Butterfly Lovers*

S. Pilafian, "Chasin' the Antelope"

H. Berlioz, *Symphonie Fantastique* (Excerpt)

I. Perlman, Theme from *Schindler's List*

PART III MUSIC, ETHICS, AND VALUE

WEEK 7

Midterm Exam #2

Readings: Goehr, Lydia "Being True to the Work"

Listening Requirements: M. Mussorgsky, *Night on Bald Mountain*

D. Shire, *Night on Disco Mountain*

Beethoven's Wig, "It's Spring"

WEEK 8

Reflection Paper #3 due

Readings: Nochlin, Linda, "Why Are There No Great Women Artists?"

Gaut, Berys, "The Ethical Criticism of Art"

Listening Requirements: C. Schumann, *Scherzo #1 in D minor*

B. Strozzi, "Lagrima Mie"

Madonna, "Like a Prayer"

R. Wagner, *Die Walkure* (Excerpt)

Body Count, "Cop Killer"

WEEK 9

Readings: Brown, Lee, "Adorno's Case Against Popular Music"

Listening Requirements: J. Pachelbel, *Canon in D*

K. Perry, "I Kissed a Girl"

Yolanda Be Cool, "We Speak No Americano"

H. Williams, "There's a Tear in My Beer"

WEEK 10

Reflection Paper #4 due

Readings: Rudinow, Joel, "Can White People Sing the Blues?"

Listening Requirements: B. Holiday, "Strange Fruit"

Abba, "Pick a Bale of Cotton"

Leadbelly, "Pick a Bale of Cotton"

Tommy Seebach Band, "Apache"

B. Smith, "Need a Little Sugar in My Bowl"

Final Exam: TBA