



ARIZONA STATE UNIVERSITY  
GENERAL STUDIES COURSE PROPOSAL COVER FORM

**Course information:**

Copy and paste current course information from Class Search/Course Catalog.

Academic Unit SHARCS Department Interdisciplinary Arts & Performance  
 Subject IAP Number 294 Title Music, Mind, and Culture Units: 3  
 Is this a cross-listed course? No  
 If yes, please identify course(s) \_\_\_\_\_

Is this a shared course? Yes If so, list all academic units offering this course See below  
 Course description:  
 We will request to combine with HON 294

**Requested designation:** Humanities, Fine Arts and Design-HU  
*Note- a separate proposal is required for each designation requested*

**Eligibility:**

Permanent numbered courses must have completed the university's review and approval process.  
 For the rules governing approval of omnibus courses, contact the General Studies Program Office at (480) 965-0739.

**Area(s) proposed course will serve:**

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

**Checklists for general studies designations**

Complete and attach the appropriate checklist

- Literacy and Critical Inquiry core courses (L)
- Mathematics core courses (MA)
- Computer/statistics/quantitative applications core courses (CS)
- Humanities, Fine Arts and Design core courses (HU)
- Social and Behavioral Sciences core courses (SB)
- Natural Sciences core courses (SQ/SG)
- Global Awareness courses (G)
- Historical Awareness courses (H)
- Cultural Diversity in the United States courses (C)

**A complete proposal should include:**

- Signed General Studies Program Course Proposal Cover Form
- Criteria Checklist for the area
- Course Syllabus
- Table of Contents from the textbook, and/or lists of course materials

**Contact information:**

Name Dr. Barry Moon Phone (602) 543-6167  
 Mail code 2151 E-mail: barry.moon@asu.edu

**Department Chair/Director approval: (Required)**

Chair/Director name (Typed): Daniel Bivona Date: 9/5/13  
 Chair/Director (Signature):

## Arizona State University Criteria Checklist for

### **HUMANITIES, FINE ARTS AND DESIGN [HU]**

#### **Rationale and Objectives**

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The fine arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the fine arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Fine Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008

Proposer: Please complete the following section and attach appropriate documentation.

<b>ASU - [HU] CRITERIA</b>			
HUMANITIES, FINE ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2, or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria <b>A CENTRAL AND SUBSTANTIAL PORTION</b> of the course content.			
YES	NO		Identify Documentation Submitted
<input type="checkbox"/>	<input checked="" type="checkbox"/>	1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.	Syllabus, required texts tables of contents
<input type="checkbox"/>	<input checked="" type="checkbox"/>	3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.	
<input type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.	Syllabus, required texts tables of contents
<input type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, literary and visual arts.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.	Syllabus, required texts tables of contents
<input type="checkbox"/>	<input type="checkbox"/>	d. Deepen awareness of the analysis of literature and the development of literary traditions.	
		<b>THE FOLLOWING ARE NOT ACCEPTABLE:</b>	
		• Courses devoted <b>primarily</b> to developing a skill in the creative or performing arts, including courses that are <b>primarily</b> studio classes in the Herberger College of the Arts and in the College of Design.	
		• Courses devoted <b>primarily</b> to developing skill in the use of a language – <b>However, language courses that emphasize cultural study and the study of literature can be allowed.</b>	
		• Courses which emphasize the acquisition of quantitative or experimental methods.	
		• Courses devoted <b>primarily</b> to teaching skills.	

Course Prefix	Number	Title	Designation
IAP	294	Music, Mind, and Culture	

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
2	The primary concern of this course is the interdisciplinary study of music via texts and listening from historical and contemporary viewpoints. For the sake of this application, and according to our course, music is considered both a textual and aural tradition.	The entire syllabus points towards these concerns.
4a	Almost every aspect of the course involves the study of human thought, especially in the realms of philosophies of sound and music. In addition, there is a strong emphasis on the perception of sound and music from a variety of disciplinary studies.	Weeks 7 and 8 are involved with various studies in the psychologies and philosophies of sound. Weeks 9 and 10 involve the study of philosophies of music creation. Weeks 11 and 12 involve the study of philosophies of musics in reference to the various cultures from which they originate.
4c	In addition to discussions of aesthetics of sound and music in texts, audio and video examples of soundscape, musical performances, and interviews of musicians gives insight into a broad range of aesthetics involved in the production of music and sound art throughout the world.	Week 3 introduces concepts of musicology, which involves itself with the reasons people make music the way they do. The entire course involves listening to a wide variety of sounds from the environment and music from diverse cultures, informed by a broad range of aesthetic concerns.

**ASU West –School of Humanities, Arts and Cultural Studies**

**(INTERDISCIPLINARY ARTS & PERFORMANCE)**

**ARTHUR J. SABATINI, Associate Professor of Performance Studies**

and Barry Moon, Associate Professor of Music

**Office: S241 B -FAB Phone: (602) 543-6029 Arthur.Sabatini@asu.edu**

**IAP 294 Spring, 2014 Syllabus: Music, Mind and Culture**

**A. COURSE DESCRIPTION**

Music, Mind and Culture is an interdisciplinary live and on-line course for undergraduates. It explores how music and the general subjects of sound, noise, silence, hearing/listening are approached interdisciplinarily through the arts, humanities, social and natural sciences. As the course will show, in contemporary scholarship, study of music crosses different academic fields and disciplines, including: musicology and music history, sociology and anthropology, cultural studies, religion, psychology, biology, ecology, neuroscience, mathematics, physics, technology and engineering, business and economics, philosophy, and aesthetics. Throughout the course, students will be introduced to how music/sound/noise/silence has been the object of scholarly research, analysis and interpretation. Lectures, readings, assignments and guest speakers from SHARCS, SBS and MNS faculty will accentuate interdisciplinary approaches and methods and prepare students for New College, upper division courses.

Thematically, the course presents an interdisciplinary inquiry that explores the interrelationships among: 1) disciplinary and interdisciplinary classifications and the study of sound, music, environments and human perception, thought and experience; 2) individual, social transcultural and intercultural aspects of the creation, performance, uses, functions and reception of music and sound/noise/sonic art in the contexts of human psychology/biology/evolution; 3) varied historical, humanistic, sociological, anthropological, scientific/technological considerations of ‘mind, music, culture issues.’

Students will read, listen and respond to selected texts and musical and video samples in Power Point format on Blackboard. Topics presented in lectures, etc. will be monitored and graded through discussion board entries, quizzes, exams and essays.

**B. GOALS and OBJECTIVES**

- 1) To understand the concepts, methods and applications of interdisciplinary studies;
- 2) To identify the use of an interdisciplinary studies to approach the topic of ‘music, mind and culture’;
- 3) To become aware of key texts, concepts, thinkers, materials and methods that explore ‘music, mind and culture’ from an interdisciplinary perspective;
- 4) To develop a critical lexicon for considering issues of music, mind and culture;
- 5) To write effectively about ‘music, mind and culture’ from an interdisciplinary perspective;
- 6) To develop critical listening abilities informed by interdisciplinary approaches
- 7) To become aware of interdisciplinary studies at ASU’s New College of Interdisciplinary Arts and Sciences.
- 8) Develop academic skills including, the use of library and on-line reference sources,

and essay writing techniques

### C. REQUIRED TEXTS

- Clayton, Martin and T. Herbert, R. Middleton, eds. *The Cultural Study of Music: A Critical Introduction*. NY; London: Routledge, 2003. ML3845.C 85 2003. (selections)
- Levitin, Daniel J. *This Is Your Brain on Music: The Science of a Human Obsession*. Penguin Books, 2006.
- Hargreaves, David, et. al. *Musical Imaginations: Multidisciplinary Perspectives on Creativity, Performance and Perception*, Oxford: Oxford U Press, 2012. [ML3830 .M9825 2012eb Online](#) An electronic book accessible through the World Wide Web; click to view (selections)
- Manning, Peter. **Electronic and computer music** Oxford; NY: Oxford University P, 2004. ML1380 .M36 2004eb Online (selections)
- Sterne, Jonathan. *The Audible Past: Cultural Origins of Sound Reproduction* Durham, NC: Duke University Press, 2003. [TK7881.4 .S733 2003](#) (selections)

And selected readings in course packets, books and on-line books from ASU Library.

There will also be a weekly listening, video, or online requirement with examples available through ASU iTunes Radio or posted on Blackboard. .

### D. COURSE REQUIREMENTS

1. **Three Papers - 3 pages (minimum):** Critical analysis of readings, concepts, arguments, assignments etc. based on course texts, lectures, discussions and listening samples. Prompts.
2. **Final Paper - 8 pages (minimum).** Research paper with at least four sources that critically represents and assesses an interdisciplinary music, mind, culture issue.
3. **Short papers, In-Class Presentations:** Students will be expected to write 1- 2 page papers and deliver brief presentations on readings, lectures, listening samples. Includes personal response and musical history statement.
4. **Participation:** includes preparation for classes and contribution to class discussions and activities.
5. **Quizzes, Exams** on readings. Grades are part of participation and attendance record.
6. **Attendance:** Full attendance required. Students are responsible for all assignments on **due date**, except by arrangement with instructor. Up to one letter grade deducted for missing three classes.

### E. GRADING: The following percentages will be assigned

Three 3 page Papers (avg. total 15% each)	45%
Final Paper	25%
Short papers; In-class Presentations	20%
Quizzes/Exams/Participation/Attendance	10%

**F. WEEK/DATE TOPICS, READINGS, ASSIGNMENT**

**NOTE:** LOOK AHEAD. Look for on-line readings and listening assignments. **READ ALL OF THE ASSIGNED MATERIAL FOR EACH CLASS.** Class format: lecture/discussion with assigned presentations, guest lectures.

- Week 1**  
1/14 **Part 1: Disciplines, Interdisciplinarity, New College**  
1/16 Introduction/Syllabus/Overview/Course Requirements  
Interdisciplinarity and 'Music, Mind and Culture'/Basic concepts  
Discipline histories, sub-disciplines, methods, research
- Week 2**  
1/21 On interdisciplinarity  
1/23 What is interdisciplinarity? Some definitions, examples  
Overview of Interdisciplinary Studies at ASU (SHARCS, MNS, SBS)  
**READ:** "A Taxonomy of Interdisciplinarity," *Julie Thompson Klein*  
and "Interdisciplinary Cases and Disciplinary Knowledge," Wolfgang Krohn  
from *The Oxford Handbook of Interdisciplinarity*, ed, Robert Frodeman, et al.,  
Oxford, NY: Oxford U Press, 2010. BD255 .O94 2010
- Week 3**  
1/28 Music and Interdisciplinary Studies (1)  
Musicology and Interdisciplinarity sub-fields  
**READ:** Cook, Nicholas. "What is Musicology?" (article)  
1/30 Overview with selections from [www.musicstudies.org](http://www.musicstudies.org)  
journal of interdisciplinary music studies  
Musical Example: Approaching "the blues": musical form: 12  
12-bar structure, chords; socio-historical: slavery, African-American  
experience; blues, emotion, performance, response (**READ:** Levitan,  
*TIYBOM*, Chapt 6—"Music, Emotion, Reptilian Brain" 169-192)
- Week 4**  
2/4 Mind, Music and Interdisciplinary Studies (2)  
2/6 **READ:** Levitan, *TIYBOM*, Intro and Chaps 1,2,3, to p. 110  
con't, Levitan. "Musicianship: How and where in the brain" in  
Hargeaves, pp. 285-296...  
Musical Examples from Levitan references
- Week 5**  
2/11 Culture, Music and Interdisciplinary Studies (3)  
2/13 SBS (ASU) Disciplines & Music. Ethnomusicology.  
**READ:** Firth, "Analyzing Rock Music" Geertz, Clifford, "The Growth  
of Culture and the Evolution of Mind" from *The Interpretation of Cultures*;  
Feld, Steven. *Sound and Sentiment: Birds, Weeping, Poetics, and Song in  
Kaluli Expression*: Durham: Duke University Press, 2012.  
**An electronic book accessible through the World Wide Web; click to view**
- Musical Examples: tribal, ethnic, folk, ritual/religious traditional music (Asian,  
Native American, etc. (Smithsonian Folk Music Collection: ASU Smithsonian  
Global Sound for Libraries)

**Critical Analysis Paper Due:** readings, concepts, arguments, listening

<b>Week 6</b>	<b>THE MUSICAL INSTRUMENT MUSEUM</b>
2/18	Musical Instruments as representative interdisciplinary subject Class Visit and Class
2/20	Presentations ... 1 – 2 page <b>Musical Instrument Paper</b>

<b>WEEKS 7 – 8 February 25 &amp; 27 March 4 &amp; 6: Nature, Sound Soundscapes</b>	
<b>Lecture Topics</b>	1. SOUND is before Music: physics to biology & life sciences, acoustic ecology; animal & human anatomy and evolution; 2. Approaching the variety of sound in nature and in the human experience via quantification, measurement, pre-technology; 3. Natural sound to /industrial/modern soundscapes; 4. Hearing, Music and Human Brain (Levitan)
<b>New College Faculty</b>	Lara Ferry, Associate Professor “The Science of Human Hearing”; Chad Johnson, MNS ecology/evolution; Richard Lerman, IAP
<b>Interdisciplinarity Foci</b>	Sciences and physics of sound/nature, including geography/landscapes/seascapes - birds, animals, undersea, acoustics; musicological and acoustic analysis and significance.
<b>Primary Readings</b>	Levitan, <i>This is Your Brain</i> ..as assigned <u>Acoustics and psychoacoustics [electronic resource] / David M. Howard and Jamie Angus. Amsterdam ; London : Focal, 2006.</u> Schafer, R. Murray. <u>The tuning of the world / R. Murray Schafer.</u> NY: Knopf, 1977. Chap. 1 <b>ML3805 .S3</b> “Soundscape.” Howard, David M. and Jamie Angus. <i>Acoustics and psychoacoustics</i> [electronic resource]. <b>BF251 Online</b> Rothenberg, David. <b><u>The book of music and nature : an anthology of sounds, words, thoughts.</u></b> Middletown, Conn.: Wesleyan U Press, 2001. <b>ML3845 .B614 2001</b> (selections)
<b>Secondary Readings</b>	Rothenberg, David. <b><u>Why birds sing : a journey through the mystery of bird song.</u></b> NY: Basic Books, 2005. <b>QL698.5 .R68 2005</b> ; Thompson, Emily Ann. <u>The soundscape of modernity : architectural acoustics and the culture of listening in America, 1900-</u> Cambridge, Mass.: MIT, 2002.
<b>Audio/Video/ Powerpoint I-tunes: online sources</b>	Listening: simple tones, noise to more complex systems (city, ocean–insects, icebergs, Lerman ants, etc; musicological vs. physical analysis. Levitan chart p.23. Demonstration of psychoacoustic and sonic phenomena - range of hearing, critical band, noise vs. tone, etc. Recordings and discussion of various acoustic environments. Sonic illustrations of concepts from “Acoustics and psychoacoustics” text.

**(Week 9 3/11 3/13 Spring Break)**

<b>WEEKS 9 – 10 March 18 &amp; 20 March 25 &amp; 27 Humans Making Music</b>	
<b>Lecture Topics</b>	1. Organizing sound to music interculturally (environment & natural sounds (birds) - playing, performing, tuning systems, instruments) 2. Music/sound from speech - song & the body (dance), rhythm, drums



	3. Evolutionary, sociological and anthropological theories music making; ethnomusicology 4. Histories and the Changing Concept/Uses of Music worldwide
<b>New College Faculty</b>	SBS – Sociology, Andrew Kirby; Jeffrey Kennedy, IAP
<b>Interdisciplinary Foci</b>	Sound, Music and the Human Experience – Music as interrelated with social life, myth, religion –socio-cultural, psychological and neuroscience study
<b>Primary Readings</b>	Clayton, Martin and Trevor Herbert, Richard Middleton, eds. <i>The Cultural Study of Music: A Critical Introduction</i> . NY; London: Routledge, 2003. ML3845.C 85 2003. Levitin, Daniel J. <i>This Is Your Brain on Music: The Science of a Human Obsession</i> . Penguin Books, 2006.
<b>Secondary Readings</b>	<u>How musical is man? [electronic resource] / John Blacking.</u> Blacking, John. Seattle : U of Washington Press, 1974 (2000)
<b>Audio/Video/ Powerpoint I-tunes; online sources</b>	Videos of musicians in various contexts performing and discussing their art.
<b>Assignment</b>	2-page written paper describing recorded soundscape according to criteria presented in class and texts. Assessed according to demonstration of aural acuity, imagination, and ability to tie in relevant reading and lecture materials.

<b>WEEKS 11 – 12 April 1 &amp; 3 April 8 &amp; 10 What is Music For?</b>	
<b>Lecture Topics</b>	1. Theories of Music from Around the World; From Various Disciplines 2. Music and extra-musical contexts: healing, worship, dance, theater, myth, ritual, etc. music is not only itself; music always in cultural contexts – 3. Modern and Contemporary socio-economics, industries of music Music, Communications, technology 4. Music – nationalism, cultural identity
<b>New College Faculty</b>	SBS ‘Music & Communications,’ Greg Wise
<b>Interdisciplinary Foci</b>	Focus: Intercultural History and the Changing Concepts/Myth Philosophy/Religion, folklore. Performance Studies.
<b>Primary Readings</b>	Clayton, Martin and T. Herbert, R. Middleton, eds. <i>The Cultural Study of Music: A Critical Introduction</i> . NY; London: Routledge, 2003. ML3845.C

	85 2003. Selected readings
<b>Secondary Readings</b>	Ellen Basso, <i>A Musical View of the Universe : <u>Kalapalo myth and ritual performances</u></i> Philadelphia: U of Pennsylvania Press, 1985.
<b>Audio/Video/ Powerpoint I-tunes; online sources</b>	Videos of rituals, worship, dance, theater, etc. where music plays a key role. <b>Critical Analysis Paper Due:</b> readings, concepts, arguments, listening

<b>WEEKS 13 – 14 April 15 &amp; 17 April 22 &amp; 24 Sound, Music, Noise, Acoustics, Technology</b>	
<b>Lecture Topics</b>	<ol style="list-style-type: none"> <li>1. 20<sup>th</sup>/21<sup>st</sup> century music making – early technology: magnetic tape, recording technology, broadcast, radio, etc.</li> <li>2. Electronic and computer sound technology; sound engineering</li> <li>3. Sound, music and film, architecture, urban cultures.</li> <li>4. Making Popular music today and the Future of Music; Internationalization</li> </ol>
<b>New College Faculty</b>	Barry Moon,
<b>Interdisciplinary Foci</b>	Acoustics, economics, music, technology and computers, architecture,
<b>Primary Readings</b>	<p>Russolo, Luigi. <i>The Art of Noises</i>, (selection)</p> <p>Manning, Peter. <b>Electronic and computer music</b> Oxford; NY: Oxford U Press, 2004. ML1380 .M36 2004eb Online Selected articles.</p> <p>Sterne, Jonathan. <i>The Audible Past: Cultural Origins of Sound Reproduction</i> Durham, NC: Duke University Press, 2003. <a href="#">TK7881.4 .S733 2003</a></p>
<b>Secondary Readings</b>	Greene, Paul D. and Thomas Porcello, eds. <i>Wired for Sound Engineering and Technologies in Sonic Cultures</i> . Middletown, Conn.: Wesleyan U. Press, 2005 electronic resource.:ML3545 .W57 2005eb Online
<b>Audio/Video/ Powerpoint I-tunes and online sources</b>	<p>Intonarumori recording. Live Performance.</p> <p>Samples of early recording technologies to the present. Famous Studios. Moog,</p> <p>Tom Dowd &amp; the Language of Music:  <a href="http://www.thelanguageofmusic.com/">http://www.thelanguageofmusic.com/</a>            Excerpt: <a href="http://www.youtube.com/watch?v=iKPooc-ImiM">http://www.youtube.com/watch?v=iKPooc-ImiM</a></p>

<b>WEEKS 15 – 16 April 29 – May 1</b>	
<b>Music and Creativity; Music, Medicine Brain Research</b>	
<b>Lecture Topic</b>	<ol style="list-style-type: none"> <li>1. Creativity as interdisciplinary topic</li> <li>2. Musical training and musicianship; listing</li> <li>3. Intercultural Approaches to Musical Creativity</li> <li>4. “Communicative Musicality”</li> </ol>
<b>New College Faculty</b>	
<b>Interdisciplinary Foci</b>	Psychology, communications, cognitive sciences, music history, biography/autobiography “Mozart” & the musical genius
<b>Primary Readings</b>	<p>Levitan, <i>This is Your Brain..”The Music Instnct”</i></p> <p>Trevarthen, Colwyn. “Communicative Musicality: The Human Impulse to Create and Share Music” in <i>Musical Imaginations: Multidisciplinary Perpspectives on Creativity, Performance and Perception</i>, David Hargreaves, et. al. Oxford: Oxford U Press, 2012. <a href="#">ML3830 .M9825 2012eb Online An electronic book accessible through the World Wide Web; click to view</a></p>
<b>Secondary Readings</b>	<p>Coleman, Ornette You-Tube:  <a href="http://www.youtube.com/watch?v=8CoPGDfMWFc">http://www.youtube.com/watch?v=8CoPGDfMWFc</a> and  <a href="http://www.youtube.com/watch?v=WdqRfHdbnXE">http://www.youtube.com/watch?v=WdqRfHdbnXE</a></p> <p>Blanning, Tim. <i>The Triumph of Music</i>. Harvard U. Press, 2009.</p>
<b>Audio/Video/ Powerpoint I-tunes; online sources</b>	<p>Brain activity measurement and ranking value of music:  <a href="http://www.zlab.mcgill.ca/supplements/science_2013.php?247959195">http://www.zlab.mcgill.ca/supplements/science_2013.php?247959195</a></p>

**Week 16**

4/29 Proposal and Draft of Final Paper due.

5/1 Final remarks

## Tables of Contents of Textbooks used in IAP294 Music, Mind and Culture

Clayton, Martin and T. Herbert, R. Middleton, eds. *The Cultural Study of Music: A Critical Introduction*. NY; London: Routledge, 2003.

Introduction □ Music Studies and the Idea of Culture RICHARD MIDDLETON

PART I Music and Culture 1 Music and Biocultural Evolution 19

IAN CROSS

2 Musicology, Anthropology, History 31 GARY TOMLINSON

. 3 Music and Culture: Historiographies of Disjuncture 4 5 PHILIP V. BOHLMAN

. 4 Comparing Music, Comparing Musicology MARTIN CLAYTON

. 5 Music and Social Categories 6 9 JOHN SHEPHERD

. 6 Music and Mediation: Toward a New Sociology of Music 8 0 ANTOINE HENNION

. 7 Music and Everyday Life 9 2 SIMON FRITH

. 8 Music, Culture, and Creativity 102 JASON TOYNBEE

Contents

. 9 Music and Psychology 113 □ ERIC F. CLARKE

. 10 Subjectivity Rampant! Music, Hermeneutics, and History 124 LAWRENCE KRAMER

. 11 Historical Musicology: Is It Still Possible? 136 ROB C. WEGMAN

. 12 Social History and Music History 146 TREVOR HERBERT

PART II Issues and Debates

. 13 Musical Autonomy Revisited 159 □ DAVID CLARKE

. 14 Textual Analysis or Thick Description? *IJI* JEFF TODD TITON

. 15 Music, Experience, and the Anthropology of Emotion 181 RUTH FINNEGAN

. 16 Musical Materials, Perception, and Listening 193 NICOLA DIBBEN

. 17 Music as Performance 204 NICHOLAS COOK

- . 18 Of Mice and Dogs: Music, Gender, and Sexuality □ at the Long Fin de Siecle 2/5  
□ IAN BIDDLE
- . 19 Contesting Difference: A Critique of Africanist Ethnomusicology 227 KOFI AGAWU
- . 20 What a Difference a Name Makes: Two Instances of African-American Popular Music 238 □ DAVID BRACKETT
- . 21 Locating the People: Music and the Popular 25/ RICHARD MIDDLETON

#### Contents

- . 22 Music Education, Cultural Capital, and Social Group Identity 263 □ LUCY GREEN
- . 23 The Cultural Study of Musical Instruments 274 KEVIN DAWE
- . 24 The Destiny of "Diaspora" in Ethnomusicology 284 MARK SLOBIN
- . 25 Globalization and the Politics of World Music 297 MARTIN STOKES
- . 26 Music and the Market: The Economics of Music in the Modern World 309 □ DAVE LAING

References 321 □ Notes on Contributors Index 361

**Levitin, Daniel J. *This Is Your Brain on Music: The Science of a Human Obsession.* Penguin Books, 2006.**

This Is Your Brain On Music Introduction

*I Love Music and I Love Science—Why Would I Want to Mix the Two?*

1. What Is Music?

*From Pitch to Timbre*

2. Foot Tapping

*Discerning Rhythm, Loudness, and Harmony*

3. Behind the Curtain

*Music and the Mind Machine*

4. Anticipation

*What We Expect From Liszt (and Ludacris)*

5. You Know My Name, Look Up the Number

*How We Categorize Music*

6. After Dessert, Crick Was Still Four Seats Away from Me

*Music, Emotion, and the Reptilian Brain*

7. What Makes a Musician?

*Expertise Dissected*

8. My Favorite Things

*Why Do We Like the Music We Like?*

## 9. The Music Instinct

*Evolution's #1 Hit*

*Appendices*

*Bibliographic Notes*

*Acknowledgments*

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### **Hargreaves, David, et. al. *Musical Imaginations: Multidisciplinary Perspectives on Creativity, Performance and Perception*, Oxford: Oxford U Press, 2012.**

1. Explaining musical imaginations: Creativity, performance and perception, *David Hargreaves, Raymond MacDonald & Dorothy Miell*  
**Perspectives from musicology, sociology, and ethnomusicology**
2. Creativity in performance, *Eric Clarke*
3. Imagination feeds memory: Exploring evidence from a musical savant using zygonic theory, *Adam Ockelford*
4. Creativity as a social fact, *Simon Frith*
5. Musical creativity as social agency: Composer Paul Hindemith, *Ian Sutherland with Tia De Nora*
6. Imagining creativity: An ethnomusicological perspective on how belief systems encourage or inhibit creative activities in music, *Juniper Hill*  
**Perspectives from cognitive, social, and developmental psychology**
7. Musical materials or metaphorical models? A psychological investigation of what inspires composers, *Shira Lee Katz & Howard Gardner*
8. Spreading activation and dissociation: A cognitive mechanism for creative processing in music, *Emery Schubert*
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