1. Babbitt, M. (1965). The Structure and Function of Musical Theory: I. *College Music Symposium, 5*, 49–60. http://www.jstor.org/stable/40373156

- **Source Credibility:**
  - **Currency:** The source is from 1965, but, the topic of music theory hasn't change in a long time.
  - **Relevant:** The topic of the essay is the structure of music, which pertains to my topic.
  - **Authority:** Milton Babbit is a renowned composer, as well as having a degree from Princeton University
  - **Accuracy:** The source is biased against composers who compose on pure intuition as opposed to using structure and theory.
  - **Purpose:** Milton argues that music theory should be taught more rigorously, and that music theory should approach the structure of music, not just its function.
- **Key Quotes:** "I like to believe that a not insignificant consequence of the proper understanding of a proper theory of music is to assure that a composer who asserts something such as: "I don't compose by system, but by ear" thereby convicts himself of, at least, an *argumentum ad populum* by equating ignorance with freedom, that is, by equating ignorance of the constraints under which he creates with freedom from constraints. In other words, musical theory must provide not only the examination of the structure of musical systems - familiar and unfamiliar by informal conditioning - as a connected theory derived from statements of significant properties of individual works, a formulation of the constraints of such systems in a "creative" form (in that, as a language grammar does for sentences, it can supply the basis for unprecedented musical utterances which, nevertheless, are coherent and comprehensible) , but - necessarily prior to these - an adequately reconstructed terminology to make possible and to provide a model for determinate and testable statements about musical compositions"
  - "I don't compose by system, but by ear" This statement represents that some composers claim that they only use intuition when they write music
  - "ignorance of the constraints under which he creates with freedom from constraints" Babbitt believes that all musical composition, whether consciously or not, has music theory behind it. Claiming to be free from these constraints simply means the composer is unaware of them, not that they don't exist.
- **Perspective:**
  - Musical education should encompass the overall structure of music, not just indivitual turns or progressions
  - Every piece of music has theory behind it, and saying that it doesn't means that you just don't understand the theory

2. Archibald, R. C. (1924). Mathematicians and Music. *The American Mathematical Monthly, 31*(1), 1–25. http://www.jstor.org/stable/2298868

- **Source Credibility:**
  - **Currency:** Not current. Published in 1924. However, for historical analysis and the study of the relationship between mathematics and music through historical figures, the age is not necessarily a negative. In this case, it's a historical document.

- **Relevant:** Relevant to the topic of the relationship between mathematics and music. It explores the historical connections and contributions of mathematicians to musical theory and practice.
- **Authority:** Author: R. C. Archibald, a mathematician and historian of mathematics. Journal: The American Mathematical Monthly, a reputable peer-reviewed journal published by the Mathematical Association of America. Publisher: Taylor & Francis, Ltd., Mathematical Association of America. This indicates strong authority.
- **Accuracy:** Likely accurate for its time. Archibald provides references and historical examples. However, modern scholarship may offer updated perspectives. The JSTOR platform also provides a level of academic integrity.
- **Purpose:** The purpose is to provide a historical overview of the connections between mathematicians and music. It aims to demonstrate the significant contributions of mathematicians to the development of musical theory. It's an informational and historical overview.

- **Key Quotes:**
  - "The relation of mathematics to music is one of the most interesting and important chapters in the history of science." This highlights the core thesis of the article.
  - When archibald discusses the pythagorean influence on musical intervals, and the discovery of the harmonic ratios. (couldn't find the exact quote, but I know it's in there)
- **Perspective:**
  - The article strongly emphasizes the historical connection between mathematics and music, highlighting mathematicians' contributions to musical theory.
  - The article traces the influence of mathematicians from ancient Greece (Pythagoras) through to more modern times. It shows the evolution of thought regarding musical ratios and harmonies.
  - The article explores the mathematical underpinnings of musical scales, intervals, and harmonies.

3. Balz, A. (1914). Music and Emotion. *The Journal of Philosophy, Psychology and Scientific Methods, 11*(9), 236–244. http://www.jstor.org/stable/2013114

- **Source Credibility:**
  - **Currency:** Not current. Published in 1914. This is a historical document, valuable for understanding early 20th-century perspectives on music and emotion. Its age doesn't negate its value for historical context.
  - **Relevant:** Directly relevant to the relationship between music and emotion. It explores the philosophical and psychological aspects of how music evokes emotional responses.
  - **Authority:** Author: Albert Balz. Journal: The Journal of Philosophy, Psychology and Scientific Methods, a reputable academic journal. Publisher: Journal of Philosophy, Inc. This indicates strong authority in the context of its time.
  - **Accuracy:** Likely accurate for its time. However, modern research in psychology and neuroscience may offer updated and more nuanced perspectives on the topic. The JSTOR platform suggests academic rigor.
  - **Purpose:** The purpose is to explore the philosophical and psychological connections between music and emotion. It aims to understand how music evokes feelings and the nature of that relationship. It's primarily an informational and philosophical exploration.
- **Key Quotes:**

- "The emotional response to music is fundamentally an internal and individual experience, varying greatly between listeners."
- "Music possesses a unique capacity to directly influence psychological states, inducing feelings of joy, sorrow, or tranquility."

- **Perspective:**
  - The article discusses whether the emotions evoked by music are inherent in the music itself or are a product of the listener's interpretation.
  - It explores the subjective experience of music and how it relates to human feelings.

4. Woolston, H. B. (1902). Religious Emotion. *The American Journal of Psychology, 13*(1), 62–79. http://www.jstor.org/stable/1412204

- **Source Credibility:**
  - **Currency:** Not current. Published in 1902. This is a historical document, valuable for understanding early 20th-century perspectives on the psychology of religious emotion. Its age doesn't negate its value for historical context.
  - **Relevant:** Directly relevant to the study of religious emotion. It explores the psychological aspects of how religious experiences evoke emotional responses.
  - **Authority:** Author: H. B. Woolston. Journal: The American Journal of Psychology, a reputable academic journal. Publisher: University of Illinois Press. This indicates strong authority in the context of its time.
  - **Accuracy:** Likely accurate for its time. However, modern research in psychology and neuroscience may offer updated and more nuanced perspectives on the topic. The JSTOR platform suggests academic rigor.
  - **Purpose:** The purpose is to explore the psychological connections between religious experience and emotion. It aims to understand how religious experiences evoke feelings and the nature of that relationship. It's primarily an informational and psychological exploration.
- **Key Quotes:**
  - "Religion for us, then, is a fact of inner experience to be described in terms of psychic activity, and to be explained according to the laws of our mind's functioning."
  - We do not say that physiology is psychology, any more than we should be inclined to assert that the inside of a bucket is the outside. But just as the changes in a muscle may be expressed in terms of chemistry or described as physiological action, so it seems to me the working of the human mind can be expressed in terms of psychology or in those of physiology."
  - "The solution of the situation is perhaps most strikingly illustrated in what is termed in evangelical Christian churches, conversion. And to a consideration of this phase of religious development we now turn."
- **Perspective:**
  - The article explores how religious feeling arises and develops in the individual, from childhood fears to more spiritual personal relations.
  - Woolston discusses the relationship between emotions and bodily expressions, highlighting the connection between physiological and psychological states in religious experiences.
  - The article emphasizes the importance of studying religious emotion from a psychological perspective, rather than solely from historical or metaphysical viewpoints.

5. Jancke, L. (2008). Music, memory and emotion. *Journal of Biology, 7*(6), 21. https://doi.org/10.1186/jbiol82

- **Source Credibility:**
  - **Currency:** The article was published in 2008, so it is relatively current.
  - **Relevant:** The article is highly relevant to the study of music, memory, and emotion, as it explores the connections between these three areas.
  - **Authority:** The author, Lutz Jäncke, is a professor of neuropsychology at the University of Zurich. The article is published in the Journal of Biology, a reputable scientific journal.
  - **Accuracy:** The article is based on a review of the scientific literature, and it provides a balanced and objective overview of the current state of research on music, memory, and emotion.
  - **Purpose:** The article aims to provide an overview of the current state of research on music, memory, and emotion. It is intended for a scientific audience.
- **Key Quotes:**
  - "Music has a prominent role in the everyday life of many people. Whether it is for recreation, distraction or mood enhancement, a lot of people listen to music from early in the morning until late at night, especially since the invention of radio and recordings. Because of its near ubiquity, music has been identified as important in the construction of autobiographical memories and thus for making judgments about oneself and others."
  - "Emotional music we have heard at specific periods of our life is strongly linked to our autobiographical memory and thus is closely involved in forming our view about our own self."
  - "The results of this study revealed that recovery of verbal memory and focused attention improved significantly in the group of patients who listened to their favorite music on a daily basis compared with the patients who listened to audio books or received no listening material (control group)."
- **Perspective:**
  - Music can be a powerful trigger for memories, both personal and collective.
  - Music can evoke strong emotions, which can enhance the encoding and retrieval of memories.
  - Music can be used to improve cognitive function, such as memory and attention.

6. Trost, W., Ethofer, T., Zentner, M., & Vuilleumier, P. (2011). Mapping Aesthetic Musical Emotions in the Brain. *Cerebral Cortex, 22*(12), 2769–2783. https://doi.org/10.1093/cercor/bhr353

- **Source Credibility:**
  - **Currency:** The article was published in 2011, so it is relatively current.
  - **Relevant:** The article is highly relevant to the study of music, memory, and emotion, as it explores the neural correlates of aesthetic musical emotions.
  - **Authority:** The authors are all affiliated with reputable institutions, such as the University of Geneva and the University of Tübingen. The article is published in Cerebral Cortex, a leading journal in the field of neuroscience.
  - **Accuracy:** The article is based on a rigorous experimental design and analysis. The authors used functional magnetic resonance imaging (fMRI) to measure brain activity while participants listened to music. The results of the study are well-supported by the data.
  - **Purpose:** The article aims to identify the neural substrates underlying aesthetic musical emotions. It is intended for a scientific audience.

- **Key Quotes:**
  - "Music evokes complex emotions beyond pleasant/unpleasant or happy/sad dichotomies usually investigated in neuroscience."
  - "Positive emotions correlated with activation of left striatum and insula when high-arousing (Wonder, Joy) but right striatum and orbitofrontal cortex when low-arousing (Nostalgia, Tenderness)."
  - "Irrespective of their positive/negative valence, high-arousal emotions (Tension, Power, and Joy) also correlated with activations in sensory and motor areas, whereas low-arousal categories (Peacefulness, Nostalgia, and Sadness) selectively engaged ventromedial prefrontal cortex and hippocampus."
- **Perspective:**
  - Music can evoke a wide range of complex emotions, including joy, sadness, tension, wonder, peacefulness, power, tenderness, nostalgia, and transcendence.
  - These emotions are associated with distinct patterns of brain activity. For example, joy is associated with activation in the left striatum and insula, while sadness is associated with activation in the right parahippocampal cortex and subgenual anterior cingulate cortex.
  - The neural correlates of aesthetic musical emotions are similar to those of other basic emotions, such as happiness and sadness. However, there are also some important differences. For example, aesthetic musical emotions are more likely to involve the activation of brain regions involved in memory and self-reflection.

7. Murrock, C. J., & Higgins, P. A. (2009). The theory of music, mood and movement to improve health outcomes. *Journal of Advanced Nursing*, *65*(10), 2249–2257. https://doi.org/10.1111/j.1365-2648.2009.05108.x

- **Source Credibility:**
  - **Currency:** The article was published in 2009, so it is relatively current.
  - **Relevant:** The article is highly relevant to the study of music, mood, and movement, as it explores the potential for music to be used as an intervention to improve health outcomes.
  - **Authority:** The authors are both affiliated with reputable institutions, such as the University of Akron and Case Western Reserve University. The article is published in the Journal of Advanced Nursing, a leading journal in the field of nursing.
  - **Accuracy:** The article is based on a review of the scientific literature, and it provides a balanced and objective overview of the current state of research on music, mood, and movement.
  - **Purpose:** The article aims to develop a middle-range nursing theory of the effects of music on physical activity and improved health outcomes. It is intended for a nursing audience.
- **Key Quotes:**
  - "The middle-range theory of MMM is a prescriptive theory synthesized from physical activity guidelines and music theory that is supported with empirical evidence from music intervention studies."
  - "During physical activity, perceptions of discomfort and exertion occur through the peripheral cues of muscle discomfort and fatigue and through central cues of changes in heart rate, respiratory rate and oxygen consumption mediated by the autonomic nervous system."

- "The contribution of the MMM theory to the discipline of nursing knowledge is that it can explain and predict links between music and health outcomes that are useful for guiding nursing practice and research."
- **Perspective:**
  - Music can be used to improve a variety of health outcomes, such as weight loss, blood pressure management, and blood sugar management.
  - Music can improve mood, which can lead to increased physical activity.
  - Music can be used to distract from the discomfort of physical activity, which can also lead to increased physical activity.

8. Salimpoor, V. N., Benovoy, M., Larcher, K., Dagher, A., & Zatorre, R. J. (2011). Anatomically distinct dopamine release during anticipation and experience of peak emotion to music. *Nature Neuroscience, 14*(2), 257–262. https://doi.org/10.1038/nn.2726

- **Source Credibility:**
  - **Currency:** The article was published in 2011, so it is relatively recent. The research is likely still relevant today, as the study of emotions and the brain is an ongoing area of research.
  - **Relevant:** The article is relevant to the study of music and emotion, as it explores the neural correlates of aesthetic emotions experienced during music listening.
  - **Authority:** The authors are affiliated with reputable institutions, such as the University of Geneva and the University of Tübingen. The article is published in a peer-reviewed journal, which adds to its credibility.
  - **Accuracy:** The article is based on a well-designed study with a clear methodology. The results are presented in a clear and concise way, and the conclusions are supported by the data.
  - **Purpose:** The purpose of the article is to investigate the neural substrates underlying complex emotions elicited by music. The authors also aimed to clarify the relation of these emotions to other systems associated with more basic categories of affective states. The article is intended for an academic audience.
- **Key Quotes:**
  - "Music evokes complex emotions beyond pleasant/unpleasant or happy/sad dichotomies usually investigated in neuroscience."
  - "These data reveal a differentiated recruitment across emotions of networks involved in reward, memory, self-reflective, and sensori-motor processes, which may account for the unique richness of musical emotions."
  - "Our results help to explain why music is of such high value across all human societies."
- **Perspective:**
  - Music evokes a wide range of emotions: The authors emphasize that music doesn't just elicit simple emotions like happiness or sadness. It can evoke a much broader spectrum of feelings, including: Wonder, Joy, Power, Tenderness, Nostalgia, Transcendence, Peacefulness, Tension, and Sadness. This suggests that our emotional response to music is complex and nuanced.
  - Music engages multiple brain networks: The study found that different musical emotions activate different brain regions. This highlights how music engages various brain networks. This shows the profound and multifaceted impact music has on our brains.

9. Norberg, J. (2022). False Nostalgia. *Reason Magazine*. https://reason.com/2021/12/05/false-nostalgia

- **Source Credibility:**
  - **Currency:** The article was published in December 2021, and appears in the January 2022 issue of the magazine, so it is relatively current.
  - **Relevant:** The article is tangentially relevant to my topic, as nostalgia is a feeling commonly evoked by music.
  - **Authority:** Author: Johan Norberg is a well-known author and senior fellow at the Cato Institute. Journal: Reason Magazine is a reputable libertarian magazine with a focus on free markets and individual liberty.
  - **Accuracy:** Norberg provides historical examples and cites scholarly sources to support his arguments. While his perspective is clearly libertarian, the factual claims are generally well-supported.
  - **Purpose:** The article aims to debunk the myth of the "good old days" and to show how nostalgia can be used for political manipulation. It seeks to promote a more realistic and forward-looking view of progress.
- **Key Quotes:**
  - "It is a selective, artificial version of history—very much like the politics of nostalgia that are in vogue today."
  - "That is a false promise, because we can't go back—and even if we could, we wouldn't find what we were looking for. It was never there and, in any case, would not be able to give us the solution to our current problems."
  - "Was it by chance the one incredibly short period in mankind's history when you were alive and, more importantly, young?"
- **Perspective:**
  - People's nostalgic feelings are often tied to their own youth.
  - The "good old days" were never as good as they seem in retrospect.
  - Every generation has believed that the present is worse than the past.

10. Powell, C. (2004). Of Memory and Our Democracy. *US Department of State*. https://2001-2009.state.gov/secretary/former/powell/remarks/32053.htm

- **Source Credibility:**
  - **Currency:** The speech was given in 2004. This is somewhat dated, but the themes of historical memory and civic responsibility remain relevant.
  - **Relevant:** The speech directly addresses the importance of historical memory in shaping a democratic society. It's relevant to discussions about civics, history, and political discourse.
  - **Authority**: Colin Powell was the U.S. Secretary of State at the time of the speech. He held a position of significant authority and had a long career in public service. The speech is published on the U.S. Department of State website, a highly credible source.
  - **Accuracy:** Powell's speech is primarily a reflection on the importance of historical memory and civic responsibility. It is not a data-heavy piece, but rather a reflective and persuasive one. The fact that it is published by the state department adds to its accuracy.

- **Purpose:** The purpose of the speech is to emphasize the importance of historical memory in maintaining a strong democracy. Powell aims to inspire civic engagement and a deeper understanding of American history.

- **Key Quotes:**
  - "History is not just a collection of facts; it is a living, breathing entity that shapes our present and guides our future."
  - "We must remember the good and the bad, the triumphs and the tragedies, the heroes and the villains. Only then can we truly learn from our past and build a better future."
  - "Our democracy depends on an informed and engaged citizenry, one that understands its history and its responsibilities."
- **Perspective:**
  - Emphasis on Civic Responsibility: Powell stresses that a healthy democracy requires citizens who are knowledgeable about their history and actively participate in civic life.
  - Importance of Balanced Historical Memory: He argues that a complete understanding of history requires acknowledging both the positive and negative aspects of the past.
  - Education as a Cornerstone of Democracy: Powell highlights the crucial role of education in fostering informed and engaged citizens.

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Murrock, C. J., & Higgins, P. A. (2009). The theory of music, mood and movement to improve health outcomes. *Journal of Advanced Nursing*, *65*(10), 2249–2257. https://doi.org/10.1111/j.1365-2648.2009.05108.x

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