

Annotated Bibliography

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 Babbitt is a renowned composer, as well as having a degree from Princeton University
 - **Accuracy:** The source is biased against composers who.
 - **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:**

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

- **Source Credibility:**
 - **Currency:** The source is from 1924, but again, the topic of music theory hasn't changed in a long time.
 - **Relevant:** While this source does relate to music theory, it wanders more into the math side, which is out of scope for my essay.
 - **Authority:** Raymond C. Archibald is a prominent Canadian mathematician. He recieved a B.A. from Harvard and a PhD from Strasbourg.
 - **Accuracy:**
 - **Purpose:**
- **Key Quotes:**
- **Perspective:**

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:**

- Relevant:
- Authority:
- Accuracy:
- Purpose:
- Key Quotes:
- Perspective:

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

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 - Accuracy:
 - Purpose:
- Key Quotes:
- Perspective:

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

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 - Accuracy:
 - Purpose:
- Key Quotes:
- Perspective:

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

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Bibliography

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