

COLORADO COLLEGE - OFFICE OF THE REGISTRAR

APPLICATION FOR ADMISSION TO THE MAJOR IN LIBERAL ARTS & SCIENCES

I wish to major in Liberal Arts & Sciences. I understand that my courses of study within this major must be supported and approved by two faculty sponsors from two different departments, one of whom is my principal sponsor and academic adviser. The project or thesis must be evaluated by both faculty sponsors. However, the Principal Sponsor/Adviser works closely with the student in conceptualizing and completing the thesis and turns in the final grade. The Associate Sponsor acts as a reader of the final draft of the thesis and recommends a final grade to the Principal Sponsor. The approval of the Dean's Advisory Committee is necessary for final acceptance of my plan of study within the major. In addition, I understand that, to make changes in the approved plan, I must have the agreement of each faculty sponsor. A letter in support of the proposed changes should be sent by the Principal Sponsor to the Assistant Dean of the College and the Registrar.

(Please submit 7 copies of this application and your Liberal Arts & Sciences proposal to the Advisory Committee no later than the second semester of your sophomore year. The Advisory Committee will not consider your application until the completed proposal - including faculty recommendations - has been received.)

Name (Please Print) _____ ID Number _____

Room Box _____ Phone _____ Student Signature [Signature]

Current number of units earned 22.5 Expected graduation date May '97

Address _____
 Street City State Zip
CO 80903

Principal Sponsor/Adviser Jonathan Lee Dept Philosophy

Associate Sponsor Michael Grace Dept Music

Description of the field of concentration (TITLE) Philosophy and Music

This form must be signed by two faculty members from different Departments who are full-time or adjunct faculty members who will be here (to the best of their knowledge) while the student is completing the major. Sponsors should also forward their letter of recommendation once they have signed this form. Return this form to the Office of the Associate Dean of the College, along with a description of the major and the required courses (including a description of the thesis topic). The Associate Dean will notify both student and sponsors of acceptance or rejection of the proposal, and the outline of the proposed major will be approved by both sponsors and sent to the Registrar. (Any change of adviser must be approved by the Dean's Advisory Committee, upon submission of a letter from the adviser.)

Principal Faculty Sponsor [Signature]

Associate Faculty Sponsor [Signature]

To the Sponsors: Your signature indicates approval of the proposed major. Please comment on this proposal in a brief letter to the Advisory Committee under separate cover. Please indicate your familiarity with the student's past academic performance and comment on his/her ability to carry out a program which requires an unusual amount of *independence and responsibility*. The Principal Faculty Sponsor/Adviser agrees to be the student's academic adviser and to work closely with the student in composing the major, conceptualizing, revising and completing the thesis.

LIST OF REQUIRED COURSES FOR PROPOSED LIBERAL ARTS & SCIENCES MAJOR

(Note: only between 9 and 14 units can be counted for the major and only two courses at the 100 level may be required in the major. All other courses must be above the 100 level.)

Required courses already taken: with statement as to how courses relate to major.

PH 100 Philosophical Conversations PH 206 Nietzsche, Heidegger, Wittgenstein

PH 354 Chinese Aesthetics PH 242 Philosophy + Music

MT 295, 396, 397 - Theory I-III

MT 315 MT 316 - Music History I + II

Required courses to be taken: with statement as to how courses relate to major.

~~MT 295, 396, 397~~ MT 398 - Music Theory IV

MT 399: Experimental music MT 317 - Music History III

PH 209: Introduction to Aesthetics

GS 400: Thesis block

* see attached sheets for statements of relevance.

Courses completed which are complimentary to the proposed major but not required:

PH 217: Existentialism

PH 311 Philosophy + Literature

(Be sure to list General Studies GS 400-401 if you plan to get credit for your thesis.)

Total number of units to be counted toward the major: 13

Other Requirements: The student should explain why the proposed goals of the major cannot be achieved through a departmental major or through outside courses taken in addition to the requirement of a departmental major. In addition, the application should be accompanied by a typewritten description of the concentration (major) proposed, that is, a rationale demonstrating the cohesiveness of the proposed program of courses, a listing of the courses completed and to be completed, and a narrative statement for each course indicating how each required course relates to the proposed major as described. Please indicate the content of your proposed thesis including a discussion of objectives and methods.

Associate Dean of the College _____
Signature

Please sign below if you give the Committee permission to share your name with other student's pursuing a Liberal Arts and Sciences major. The Committee would like to encourage more networking and support among students electing this option for the major.

Signature 4-4-96
Date

NOTE: This completed application must be in the Associate Dean of the College's office by 5:00 p.m., the second Friday of the block in order to be considered at that block's meeting. The Dean's Advisory Committee meets during the 3rd week of each block.

REQUIREMENTS FOR THE MAJOR IN PHILOSOPHY AND MUSIC

* those courses marked by * have been completed *

Music theory:

*MT 395 -- Theory I: Introduction to Counterpoint

*MT 396 -- Theory II: Intro. to Diatonic Harmony

*MT 397 -- Theory III: Advanced Diatonic Harmony

MT 398 -- Theory IV: Chromatic Harmony

MT 399 -- Experimental Music

The courses listed above will provide me with the knowledge and tools required for a cohesive understanding and critique of western music. MT 399 Experimental Music will prove to be fundamental to the goals of a major in Philosophy and Music by investigating and questioning the process of the creation of music. I will also get a chance to do some experimental composition which will inevitably have some bearing on my senior project/thesis.

Music History: (all 3 credits)

*MT 315: Music History I

*MT 316: Music History II

MT 317: Music History III

These courses in music history will provide the context, in terms of both music theory and philosophy, for the theory courses listed above. Without a knowledge of the context within which western music has evolved, any prospective philosophy of music would be unfounded.

Philosophy:

*PH 100: Philosophical Conversations (2 credits)

*PH 206: Nietzsche, Heidegger, Wittgenstein

These courses will provide the general background and history of western philosophy. PH 206 in particular will lay the foundations for the work of composer/writers like Cage and Boulez. The interpenetration of ideas between philosophy and music composition is most readily exposed in the study of these revolutionary thinkers.

PH 209: Introduction to aesthetics

*PH 354: Chinese Aesthetics

These two courses will provide me with a wide range of experience in both western and non-western thought about beauty. This is essential to a philosophy of music, since an idea of what is beautiful has been the prime motive in the creation of western music, and music around the world. Also, as will be discussed below, what many twentieth century composers are concerned with is not an aesthetic ideal, but rather a non-aesthetic, or anti-aesthetic. How does this fundamental shift in the creative process come to be? Only through a fusion of philosophy of aesthetics and strict musical study are answers to this question and others to be found. Furthermore, the fundamental relationships between performer and listener will be investigated, and will suit my needs as I take on both of these

department. Furthermore, the idea of music has been so neglected by the philosophers of the strict western tradition that often, when a philosopher has ventured an idea about music, it is unfounded and virtually ignored by other thinkers. To attempt a canonical critique of western ideas about music from a purely philosophical perspective would amount to another naive proposition about the nature of music which is unfounded and indebted to ignorance. However, through the close study of the musical thinkers who are not "philosophers," a real investigation into the nature of music is possible: these are musicians who write about their methods and the ideas which shape their compositions; therefore, new ideas which avoid the redundancy of canonical thought about music and will be free from the unwise interpretations of the philosophers (who in most cases were not composers) will be the result.

Finally, the major in philosophy and music would best prepare me for my future academic career. Any plans for graduate work in musicology, ethnomusicology, philosophy of music, or composition are well founded in this proposed major. It will, unlike a traditional major, provide me with a focused subject of study which will yield a thesis/project that is cohesive and original.

The interdisciplinary study in philosophy and music would make the best use of my talents and would allow my interests to bloom in the most effective way while attending the Colorado College.

their relative periods.

CONCERNING THE NECESSITY OF AN
INTERDISCIPLINARY MAJOR IN PHILOSOPHY AND MUSIC

With any LAS major one could easily ask the question, "Why is an interdisciplinary major necessary for an understanding of the separate disciplines? Why not simply take the extra desired courses while fulfilling the requirements of a traditional major?" In my case it is a matter of a few different concerns.

First of all, the proposed major is future oriented. What this means is that it is aimed toward a thesis/project involving both philosophy and music; more specifically a venture into musical composition with philosophical roots. It is to be both musical and philosophical. This major would provide an environment in which real philosophical ideas can be seen shaping the compositional process. Doing this within the requirements of a Music major would not be possible. At this point in my college career it would be inadvisable to begin a major in music theory, which would leave no time for a thesis/project of any kind.

Second, my philosophical interests lie in the writings of composers like John Cage and Pierre Boulez, neither of whom would be considered "philosophers" by the philosophy department. A thesis on the writings of these authors would be unacceptable, and their philosophies are barely touched upon in the music

STATEMENT OF PURPOSE REGARDING A MAJOR
IN PHILOSOPHY AND MUSIC

The twentieth century has been a time of great skepticism concerning tradition and the value of what has come before. Basic western concepts of time, space and purpose have been under attack as communications have developed with cultures different from our own. This is evident in all the arts from painting to writing, but what is of interest here especially is music.

Throughout the history of music, ideas have been posited which have directed musical composition. For instance, measures of the consonance or dissonance of musical intervals were established in the middle ages. The interval of the tritone, or diminished fifth, was thought to be the most dissonant of all intervals within the accepted scale system. Hence it was given the name "diabolus in musica", the devil in music. This interval was avoided at all costs. This is a direct example of a cultural idea influencing the creation of music.

In the early eighteenth century, Jean-Philippe Rameau codified many important ideas about music which shaped composition for the next two centuries in his Treatise on Harmony. He developed a hierarchy of interval consonance through experiments with vibrations on a string, and postulated that when

roles while pursuing this major.

*PH 242 Improvising the Self: Philosophy and Music

This course has provided me with the language and tools necessary for formulating my own philosophy of music, for the format of the course was one in which independent thought and analysis was encouraged while working in a group context. By comparing and contrasting ideas between one another, we were able to formulate our own personal ideas about music and to investigate what is personal "taste" and what are the fundamentally "human" perspectives on music. This course will prove to be a primary force in the development of my personal ideas culminating in a thesis/project.

GS 400 will be taken as a thesis block. This creates a program consisting of 13 credits required for the major of which 9 have been taken. This, however, is not a problem concerning time since all but 2 of my general education requirements have been completed. If required, this also leaves room for a GS 401 block which would bring my program to a total of 14 units.

In addition to the proposed major requirements are the following complimentary courses:

*PH 217: Existentialism

*PH 311: Philosophy and Literature

These courses are further studies in twentieth century philosophy which will be invaluable to the study of the music of

By combining the traditions of philosophy and music I will be delving into a highly controversial field in which, at least for the time being, no one seems to agree on much. As a musician and a thinker these issues are of utmost importance to me, and I'm sure they will be with me all of my life as a driving force to create, to experiment, and to be alive.

The purpose of a major in philosophy and music is to address the aforementioned concerns in a philosophical and artistic fashion, culminating in a thesis/project which directly involves both disciplines, i.e., philosophical motives for a certain style and form of composition. At this point in my academic career it is difficult to project what the theme and specific content of this thesis will be, but the methods and objectives will remain interdisciplinary in nature.

ON THE PRACTICALITY OF THE PHILOSOPHY OF MUSIC MAJOR

At this point in my academic career, this major is already well underway. Having by the end of this year completed all but one of the philosophy classes and all but two of the music core requirements, I will be prepared for the sort of meditation necessary for a cohesive thesis/project, to be completed block 5 of the 96-97 academic year. By then my compositions should be near completion which will have begun their conception either in Experimental Music (Block 3) or prior

to that point. It seems to me very possible that this late in my academic career I can create a major which is very cohesive, and one which will yield a thesis/project of great value, which would not be possible in a traditional major.