

Curriculum Vitae (September 2025)

Theodore Gracyk

Department of History, Languages, and Humanities
Minnesota State University Moorhead
Moorhead, MN 56563

Education

Ph.D. in Philosophy: 1984, University of California, Davis.
Dissertation: "Epistemological Sources of Kant's Aesthetic Theory"

Master of Arts in Philosophy, University of California, Davis, 1982.

Bachelor of Arts in Philosophy (Summa Cum Laude), Saint Mary's College of California, 1979.

Areas of Specialization

Aesthetics of Music, Philosophy of Art, History of Modern Philosophy

Areas of Competence

Epistemology, Ethics, Applied Ethics (including bioethics, professional ethics)

Teaching/Administrative Experience

- Professor of Philosophy, MSUM, 1997-present
- President of the Faculty Association & Chair of Faculty Senate, MSUM, 2011-2015
- Chair, Philosophy Department, MSUM, 1994-2000, 2003-2012
- Interim Dean, College of Education and Human Services, MSUM, 2000-2001
- Associate Dean, College of Arts & Humanities, MSUM, 2000
- Associate Professor of Philosophy, MSUM, 1991-1997
- Assistant Professor of Philosophy, MSUM, 1986-1991
- Lecturer, California State University San Bernardino, 1984-1986

Publications: Books

- *Philosophy and the Arts: A Textbook with Readings*. Pressbooks, 2025
- *Appropriation, Racism, and Art: Constructing American Identities*. Pressbooks. 2023.
- *Making Meaning with Popular Song: Philosophical Essays*. Bloomsbury Academic. 2022.
WINNER: 2023 Outstanding Monograph Prize, American Society for Aesthetics
- Co-authored with Lee B. Brown and David Goldblatt: *Jazz and the Philosophy of Art*. Routledge. 2018.
- *On Music (Thinking in Action Series)*. Routledge. 2013. 156 pages.

Japanese Translation as 音楽の哲学入門 (“An Introduction to the Philosophy of Music”). Keio University Press. 2019.
- *The Philosophy of Art: An Introduction*. Polity. 2011. 209 pages.
- *The Routledge Companion to Philosophy and Music*, co-edited with Andrew Kania. Routledge. 2011. 654 pages.
- *Aesthetics Today: A Reader*, co-edited with Robert Stecker. Rowman & Littlefield. 2010. 407 pages.
- *Listening to Popular Music, or How I Stopped Worrying and Learned to Love Led Zeppelin*. Ann Arbor: The University of Michigan Press, 2007. 245 pages.
- *I Wanna Be Me: Rock Music and the Politics of Identity*. Philadelphia: Temple University Press, 2001. 304 pages.
WINNER: 2002 Woody Guthrie Award for an outstanding book on popular music.
- *Rhythm and Noise: An Aesthetics of Rock*. Durham, NC: Duke University Press, 1996. 312 pages.

Korean Translation of *Rhythm and Noise: An Aesthetics of Rock*. Seoul, South Korea: Theory & Praxis Publishing Co., 2002.

Self-published books

- Editor, *Core Readings in Humanities and the Arts: The Renaissance through Romanticism*. Minnesota State University Moorhead, 2019. An anthology of public domain texts and open source texts.

- Editor, *Classic Readings in Theory of Knowledge*. Minnesota State University Moorhead, 2009. An anthology of public domain texts (Plato through Russell).
- Editor, *History of Ethics: A Reader*. Minnesota State University Moorhead, 2008. An anthology of public domain texts (Aristotle through Mill).
- Editor, *Philosophy and the Arts: Selected Readings*. Minnesota State University Moorhead, 2006. An anthology of public domain texts. Some chapters are available online as RTF & PDF files, [here](#).
- Editor, *Philosophy 101: Introduction to Western Philosophy -- A Text With Readings*. Minnesota State University Moorhead, 2005. 4th edition, 2011. An anthology of public domain texts with introductions and reading guides.
- Co-editor, *The Beautiful and The Good*. Acton, MA: Copley Publishing, 1994. An anthology of original readings and secondary sources for the Moorhead State University course, Liberal Studies 201: The Beautiful and the Good.
- Editor, *Art & Technology, Courseworks*, 1992. An anthology of licensed excerpts.

Selected Professional Service

- Editorial Board, *Palgrave Studies in the Philosophy of Popular Culture*, 2025-
- Co-editor, *The Journal of Aesthetics and Art Criticism*, and ex-officio trustee of The American Society for Aesthetics, 2013-2023
- Editorial Board, *British Journal of Aesthetics*, 2014-2023
- Editorial Board, *Journal of Music and Meaning*, 2008-2013
- Faculty President, MSUM, 2011-2015
- Board of Trustees, Inter-Faculty Organization, 2008-2015

- Finance Committee, American Society for Aesthetics, 2009-2011, 2013-2023
- Board of Trustees, American Society for Aesthetics, 2003-2006, 2013-2023
- Program Chair, American Society for Aesthetics Annual Meeting 2007
- Program Committee, American Society for Aesthetics Annual Meeting 2003
- Book manuscript evaluator for Oxford University Press, Routledge, Wiley-Blackwell (and, formerly, Blackwell Publishing), Temple University Press, The University of Michigan Press, The MIT Press, Yale University Press, Cornell University Press, The University of Minnesota Press, Indiana University Press, Edinburgh University Press, Middlesex University Press, University of Mississippi Press, Bloomsbury Academic, Thomson Wadsworth, Broadview Press, Prentice Hall, McGraw-Hill, Pearson Longman, Taylor and Francis, and West Publishing.
- Manuscript evaluator for *The Journal of Aesthetics and Art Criticism*, *The Philosophical Quarterly*, *British Journal of Aesthetics*, *American Philosophical Quarterly*, *Philosophical Studies*, *Contemporary Aesthetics*, *Hume Studies*, *Journal of Music and Meaning*, *The Journal of Aesthetic Education*, *Philosophy Compass*, *Kantian Review*, *Hypatia*, *Australasian Journal of Philosophy*, *Journal of the American Philosophical Association*, *Idealistic Studies*, *American Music*, and *Volume!*

Peer-Reviewed Essays

- Accepted for Publication: “Listen to the River Sing: Valuing Improvisational Music,” in *The Strangest of Places: Philosophical Approaches to the Grateful Dead Phenomenon*, edited by Steven Gimbel, Duke University Press.
- “The Beautiful Voice in Opera: The Injustice of Vocal Discrimination.” *British Journal of Aesthetics*, 2025. <https://doi.org/10.1093/aesthj/ayae050>
- “Hanslick’s Theory of Musical Imagination,” in *The Aesthetic Legacy of Eduard Hanslick Close Readings and Critical Perspectives*, eds. Lee Rothfarb, Alexander Wilfing, Christoph Landerer. Routledge, 2025.
- “Margolis on Art and Culture: Recognizing Art in Hindsight.” *East Asian Journal of Philosophy*, 3:2 (2024), pp. 41-58.
- “Popular Music,” in *The Routledge Encyclopedia of Philosophy*, 2021, DOI 10.4324/9780415249126-M054-1.
- “Popular Music,” in *The Oxford Handbook of Western Music and Philosophy*, eds. Jerrold Levinson, Nanette Nielsen, and Tomas McAuley. Oxford University Press, 2020. DOI: 10.1093/oxfordhb/9780199367313.013.30
- “Authenticity, Creativity, Originality,” in *The Bloomsbury Handbook of Rock Music Research*, edited by Allan F. Moore and Paul Carr (Bloomsbury, 2020), pp. 209-23.
- “Rhythms, Resemblance, and Musical Expressiveness,” in *The Nature of Rhythm: Aesthetics, Music, Poetics*, eds. Andy Hamilton & Max Paddison. Oxford University

Press, 2019, pp. 156-167.

- “Imaginative Listening to Music,” in *The Oxford Handbook of Sound and Imagination*, eds. Mark Grimshaw, Mads Walther-Hansen, & Martin Knakkegaard. Oxford University Press, 2019, pp. 467-488.
DOI:10.1093/oxfordhb/9780190460242.013.11.
- “Performer, Persona, and the Evaluation of Musical Performance.” *Contemporary Aesthetics*. Vol. 15 (2017):
<https://www.contempaesthetics.org/newvolume/pages/article.php?articleID=801>.
- “Heavy Metal: Genre? Style? Subculture?” *Philosophy Compass* (2016).
doi:10.1111/phc3.12386.
- “Hume’s Aesthetics,” *The Stanford Encyclopedia of Philosophy* (Substantive revision, 2016), Edward N. Zalta (ed.), <http://plato.stanford.edu/entries/hume-aesthetics/>
- “Listening With their Eyes: Problems for Radical Intertextuality,” *Volume!* 10:1 (2013), <http://volume.revues.org/3575>.
French translation, “<<Ils écoutent avec leurs yeux>> : sur quelques problèmes de l’intertextualité radicale,” *Volume!* 10:1 (2013), pp. 22-44.
- “Music, Indiscernible Counterparts, and Danto on Transfiguration,” *Evental Aesthetics*, 2: 3 (2013): 58-86.
- “Covers and Communicative Intentions,” *Journal of Music and Meaning* 11 (2013), pp. 22-46. <http://www.musicandmeaning.net/articles/JMM11/GracykJMM11.pdf>.
- “Meanings of Songs and Meanings of Song Performances,” *The Journal of Aesthetics and Art Criticism*, 71 (2013), pp. 23-33.
- “The Sublime and the Fine Arts,” in *The Sublime: From Antiquity to the Present*, ed. Timothy Costelloe (Cambridge University Press), (Cambridge University Press, 2012), pp. 217-229.
- “Kids’re Forming Bands: Making Meaning in Post-Punk,” *Punk & Post-Punk* 1.1 (2012): 73-85.
- “Misappropriation of Our Musical Past,” *The Journal of Aesthetic Education* 45:3 (2011): 50-66.
- “Philosophy of Music,” *Oxford Bibliographies Online*, 5-Jul-2011; revised 2016. <http://oxfordbibliographiesonline.com/view/document/obo-9780199757824/obo-9780199757824-0061.xml>.
- “Delicacy in Hume’s Theory of Taste,” *The Journal of Scottish Philosophy* 9.1 (2011): 1–16.
- “Documentation and Transformation in Musical Recordings,” in *Recorded Music: Philosophical and Critical Reflections*, ed. Mine Dogantan-Dack (Middlesex University Press, 2008), pp. 61-81.
- Searching for the ‘Popular’ and the “Art’ in Popular Art,” *Philosophy Compass* (Vol. 2, April 2007) <http://www.blackwell-compass.com/subject/philosophy/>.
- “Popular Music: The Very Idea of Listening to It,” in *Bridging the Gap: Popular Music and Music Education*, Carlos Rodriguez, ed. (Reston, VA: MENC - The National Association for Music Education, 2004), pp 51-70.
- “Sound and Vision: Color in Visual Art and Popular Music,” in *Pop Sounds: Klangtexturen in der Pop- und Rockmusik (Pop Sounds: Sound-Textures in Pop and Rock Music)*, Thomas Phleps and Ralf von Appen, eds. (Bielefeld, Germany:

Transcript-Verlag, 2003), pp. 49-64.

- “Jazz after Jazz: Ken Burns and the Construction of Jazz History,” *Philosophy and Literature*, 26.1 (2002), pp. 173-187.
- “‘Candle in the Wind 1997’ as an Antidote to the Social Erasure of the Public,” invited contribution to a Special Issue of *Genre*, 34:3-4 (Fall/Winter 2001), pp. 219-41.
- “Who Is the Artist if Works of Art Are Action Types?,” *The Journal of Aesthetic Education*, Vol. 35:2 (Summer 2001), pp. 11-24.
- “Valuing and Evaluating Popular Music,” invited contribution to a Special Issue of *The Journal of Aesthetics and Art Criticism*, Vol. 57:2 (Spring 1999), pp. 205-20.
- “What Goes On: The Double-Bind of Theorizing Rock,” *Literature and Psychology*, Vol. 44:3 (1998), pp. 1-22.
- “Listening to Music: Performances and Recordings,” *The Journal of Aesthetics and Art Criticism*, Vol. 55:2 (Spring 1997), pp. 139-50. Reprinted in Philip Auslander (ed.), *Performance: Critical Concepts*, Volume 4 (New York: Routledge, 2003), pp. 332-50.
- “Rethinking Hume’s Standard of Taste,” *The Journal of Aesthetics and Art Criticism*, Vol. 52:2 (Spring 1994), pp. 169-82.
- “Romanticizing Rock Music,” *The Journal of Aesthetic Education*, Vol. 27:2 (Summer 1993), pp. 43-58. Reprinted in *Writing in the Disciplines: A Reader for Writers*, 4th ed. Mary Lynch Kennedy, William J. Kennedy, and Hadley M. Smith, eds. (Prentice Hall, 2000), pp. 588-605, and reprinted in Joanna Gibson (ed.), *Perspectives: Case Studies for Readers and Writers* (Longman Publishers, 2002), pp. 203-18.
- “Siegel on Competency Testing and Critical Thinking,” *Informal Logic*, Vol. XIV: 2&3 (Spring/Fall 1992), pp. 165-78.
- “Adorno, Jazz, and the Aesthetics of Popular Music,” *The Musical Quarterly*, Vol. 76:4 (Winter 1992), pp. 526-42.
- “Kant’s Doctrine of Heuristics: An Interpretation of the Ideas Of Reason,” *The Modern Schoolman*, LXVIII, No. 3 (March 1991).
- “Are Kant’s ‘Aesthetic Judgment’ and ‘Judgment of Taste’ Synonymous?,” *International Philosophical Quarterly*, Vol. 30:2 (June 1990), pp. 159-172.
- “Having Bad Taste,” *The British Journal of Aesthetics*, Vol. 30:2 (April 1990), pp. 117-131.
- “The Failure of Thomas Reid’s Aesthetic Theory,” *The Monist*, Vol. 70:4 (October 1987), pp. 465-482.
- “Pornography as Representation: Aesthetic Considerations,” *The Journal of Aesthetic Education*, Vol. 21:4, (Winter 1987), pp. 103-121. Reprinted in *Pornography: Private Right or Public Menace?*, ed. Robert M. Baird & Stuart E. Rosenbaum (Buffalo, NY: Prometheus Books, 1991 & revised ed., 1998).
- “Sublimity, Ugliness, and Formlessness in Kant’s Aesthetic Theory,” *The Journal of Aesthetics and Art Criticism*, Vol. 45:1 (Fall 1986), pp. 49-56.
- “Kant’s Shifting Debt to British Aesthetics,” *The British Journal of Aesthetics*, Vol. 26:3 (Summer 1986), pp. 204-217.

Other Essays Published

- “Popular Musical Subcultures: A Contrarian Analysis,” *Scenari*, Vol. 21 (2024), pp. 169-188. <https://mimesisjournals.com/.../article/view/4829/3736>
- “David Hume, Aesthetic Properties, and Categories of Art.” *Studi di Estetica*. Vol. 51, 2023, SSN 0585-4733, ISSN digitale 1825-8646, DOI 10.7413/1825864631
- “Fourteen Aphorisms about Art,” in *Aesthetic Literacy: A Book for Everyone*, edited by Valery Vinogradovs, Volume 1. Melbourne: Mont Publishing, 2022, pp. 41-45.
- “The Mississippi River in the Land of 10,000 Lakes,” module in *Bloomsbury Contemporary Aesthetics*, edited by Darren Hudson Hick. New York: Bloomsbury Academic, 2022. DOI: 10.5040/9781350930063.0015
- Richard Marshall interviews Theodore Gracyk, *3:16 a.m.*, 2021, <https://www.3-16am.co.uk/articles/the-philosophy-of-jazz-popular-music-and-art?c=end-times-series>.
- “Foreword,” in *Pearl Jam and Philosophy*, edited by Stefano Marino and Andrea Schembari (New York: Bloomsbury Academic, 2021), vii-x.
- “Aesthetic issues in popular music” in *Routledge Encyclopedia of Philosophy*. 2021. DOI 10.4324/9780415249126-M054-1.
- “Romanticism Redux: The Triumph of the Allman Brothers Band,” *Scenari: Rivista semestrale di filosofia contemporanea* 14 (special issue on Romanticism and Popular Music, guest editors Stefano Marino, et al.) 2021, pp. 13-36.
- “Liveness and Lip-Synching: Andy Kaufmann and Eminem,” in *Saturday Night Live and Philosophy*, eds. Ruth Tallman and Jason Southworth (The Blackwell Philosophy and Pop Culture Series, 2020), pp. 151-165.
- “Who is ‘You’re so Vain’ About? Reference in Popular Music Lyrics,” in *Pop weiter denken: Neue Anstöße aus Jazz Studies, Philosophie, Musiktheorie, and Geschichte* (book), edited by Ralf von Appen and André Doehring (Transcript-Verlag, 2018), pp. 245-262.
- “Aesthetics Objects, Reconsidered,” in *Farewell to Visual Studies*, ed. James Elkins, Gustav Frank, and Sunil Manghani (Penn State University Press, 2015), pp.181-183.
- “Adorno,” in *The Routledge Companion to Aesthetics*, ed. Berys Gaut and Dominic Lopes, 3rd edition (Routledge, 2013), pp. 137-147.
- “Evaluating Music,” in *The Routledge Companion to Philosophy and Music*, ed. Theodore Gracyk and Andrew Kania (Routledge 2011), pp. 165-75.
- “Reply to Townshend,” *The Journal of Scottish Philosophy Forum* 9.1 (June 2011). <http://www.scottishphilosophy.org/journalofscottishphilosophyforum.html>
- “Performances and Recordings,” co-written with Andrew Kania, in *The Routledge Companion to Philosophy and Music*, ed. Theodore Gracyk and Andrew Kania (Routledge 2011), pp. 80-90.
- “Fakin’ It: Is There Authenticity in Commercial Music?” in David Goldblatt and Lee B. Brown (eds.), *Aesthetics: A Reader in Philosophy of the Arts*, 3rd edition (Upper Saddle River, NJ: Prentice Hall, 2011), pp. 349-354.
- “The Song Remains the Same, But Not Always,” in *Led Zeppelin and Philosophy*, ed. Scott Calef (Open Court, 2009), pp. 31-45.
- “Ontological Contextualism,” in *A Companion to Aesthetics*, 2nd ed., eds. David

Cooper, Stephen Davies, Kathleen Higgins, Robert Hopkins and Robert Stecker (Oxford: Blackwell, 2009), pp. 449-53.

- “Authenticity,” in *A Companion to Aesthetics*, 2nd ed., eds. David Cooper, Stephen Davies, Kathleen Higgins, Robert Hopkins and Robert Stecker (Oxford: Blackwell, 2009), pp. 156-59.
- “David Hume,” in *A Companion to Aesthetics*, 2nd ed., eds. David Cooper, Stephen Davies, Kathleen Higgins, Robert Hopkins and Robert Stecker (Oxford: Blackwell, 2009), pp. 331-34.
- “Reflective Equilibrium in the Aesthetics Classroom,” *American Society for Aesthetics Newsletter*, Fall, 2008.
- “The Aesthetics of Popular Music,” *The Internet Encyclopedia of Philosophy*, June, 2008, <http://www.iep.utm.edu/m/music-po.htm>.
- “Allusions and Intentions in Popular Art,” in *Philosophy and the Interpretation of Pop Culture*, William Irwin and Jorge J. E. Gracia, eds. (Lanham, MD: Rowman & Littlefield: 2007), pp. 65-87.
- “To Find A Song That I Can Sing: What Philosophy of Language Can Tell Us About Popular Success,” in *U2 and Philosophy*, Mark Wrathall, ed. (Open Court: 2006), pp. 163-76.
- “When I Paint My Masterpiece: What Sort of Artist is Bob Dylan?” in *Bob Dylan and Philosophy*, Carl Porter and Peter Vernezze, eds. (Open Court: 2006), pp. 169-81.
- “Music and the Matrix: Where Are We Hearing When We Hear the Future?” in *More Matrix and Philosophy*, edited by Bill Irwin, ed. (Open Court: 2005), 109-21.
- “Does Everyone Have a Musical Identity?” Reflections on *Musical Identities*,” in *Action, Criticism & Theory for Music Education*, Volume 3, No. 1 (May 2004): http://act.maydaygroup.org/articles/Gracyk3_1.pdf
- “A Different Plea for Disinterest,” in David Goldblatt and Lee B. Brown (eds.), *Aesthetics: A Reader in Philosophy of the Arts*, 2nd edition (Upper Saddle River, NJ: Prentice Hall, 2005), pp. 502-8.
- “Music’s Worldly Uses,” in *Arguing about Art: Contemporary Philosophical Debates* 2nd ed. Alex Neil and Aaron Ridley, ed. (London: Routledge, 2002), pp. 135-48.
- “Play It Again, Sam: Response to Niblock,” Discussion Piece in *The Journal of Aesthetics and Art Criticism*, Vol. 57:3 (Summer 1999), pp. 368-70.
- “Kant on Art and Nature,” *The Encyclopedia of Aesthetics*, ed. Michael Kelly. Volume 3. Oxford University Press, 1998, pp. 41-44.
- “Why Is Rock Music So Noisy?” in *Aesthetics: A Reader in Philosophy of the Arts*, ed. David Goldblatt and Lee B. Brown. (Upper Saddle River, NJ: Prentice Hall, 1996), pp. 440-43. Reprinted in the second edition (2005), pp. 400-2.
- “Art, Nature and Purposiveness in Kant’s Aesthetic Theory,” *Proceedings of the Eighth International Kant Congress*, Volume II, Part 2, ed. Hoke Robinson (Milwaukee: Marquette University Press, 1995), pp. 499-507.
- “Critical Thinking Portfolio,” *APA Newsletter on Teaching Philosophy*, Vol. 90:3 (Fall 1991), pp. 64-67. Revised and reprinted in Tziporah Kasachkoff, ed., *In The Socratic Tradition: Essays on Teaching Philosophy* (Lanham, MD: Rowman & Littlefield, 1997).

