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Musical Understandings - Stephen Davies
2011-08-25

Musical Understandings presents an engaging collection of essays on the philosophy of music, written by Stephen Davies—one of the most distinguished philosophers in the field. He explores a range of topics in the philosophy of music, including how music expresses emotion and what is distinctive to the listener's response to this expressiveness; the modes of perception and understanding that can be expected of skilled listeners, performers, analysts, and composers and the various manners in which these understandings can be manifest; the manner in which musical works exist and their relation to their instances or performances; and musical profundity. As well as reviewing the work of philosophers of music, a number of the chapters both draw on and critically reflect on current work by psychologists concerning music. The collection includes new material, a number of adapted articles which allow for a more comprehensive, unified treatment of the issues at stake, and work published in English for the first time.

Aesthetics of Music - Stephen Downes
2014-06-27

Aesthetics of Music: Musicological Approaches is an anthology of fourteen essays, each addressing a single key concept or pair of terms in the aesthetics of music, collectively serving as an authoritative work on musical aesthetics that remains as close to 'the music' as possible. Each essay includes musical examples from works in the 18th, 19th, and into the 20th century. Topics have been selected from amongst widely recognised central issues in musical aesthetics, as well as those that have been somewhat neglected, to create a collection that covers a distinctive range of ideas. All essays cover historical origins, sources, and developments of the chosen idea, survey important musicological approaches, and offer new critical angles or musical case studies in interpretation.

Music and International History in the Twentieth Century - Jessica C. E. Gienow-Hecht
2015-04-01

Bringing together scholars from the fields of musicology and international history, this book investigates the significance of music to foreign relations, and how it affected the interaction of nations since the late 19th century. For more than a century, both state and non-state actors have sought to employ sound and harmony to

influence allies and enemies, resolve conflicts, and export their own culture around the world. This book asks how we can understand music as an instrument of power and influence, and how the cultural encounters fostered by music changes our ideas about international history.

Of Essence and Context - Rūta Stanevičiūtė
2019-06-01

This book provides a new approach to the intersections between music and philosophy. It features articles that rethink the concepts of musical work and performance from ontological and epistemological perspectives and discuss issues of performing practices that involve the performer's and listener's perceptions. In philosophy, the notion of essence has enjoyed a renaissance. However, in the humanities in general, it is still viewed with suspicion. This collection examines the ideas of essence and context as they apply to music. A common concern when thinking of music in terms of essence is the plurality of music. There is also the worry that thinking in terms of essence might be an overly conservative way of imposing fixity on something that evolves. Some contend that we must take into account the varying historical and cultural contexts of music, and that the idea of an essence of music is therefore a fantasy. This book puts forward an innovative approach that effectively addresses these concerns. It shows that it is, in fact, possible to find commonalities among the many kinds of music. The coverage combines philosophical and musicological approaches with bioethics, biology, linguistics, communication theory, phenomenology, and cognitive science. The respective chapters, written by leading musicologists and philosophers, reconsider the fundamental essentialist and contextualist approaches to music creation and experience in light of twenty-first century paradigm shifts in music philosophy.

Art and Abstract Objects - Christy Mag Uidhir
2013-01-17

Art and Abstract Objects presents a lively philosophical exchange between the philosophy of art and the core areas of philosophy. The standard way of thinking about non-repeatable (single-instance) artworks such as paintings, drawings, and non-cast sculpture is that they are concrete (i.e., material, causally efficacious,

located in space and time). Da Vinci's Mona Lisa is currently located in Paris. Richard Serra's Tilted Arc is 73 tonnes of solid steel. Johannes Vermeer's *The Concert* was stolen in 1990 and remains missing. Michaelangelo's David was attacked with a hammer in 1991. By contrast, the standard way of thinking about repeatable (multiple-instance) artworks such as novels, poems, plays, operas, films, symphonies is that they must be abstract (i.e., immaterial, causally inert, outside space-time): consider the current location of Melville's *Moby Dick*, the weight of Yeats' "Sailing to Byzantium", or how one might go about stealing Puccini's *La Bohème* or vandalizing Mozart's Piano Concerto No. 9. Although novels, poems, and symphonies may appear radically unlike stock abstract objects such as numbers, sets, and propositions, most philosophers of art think that for the basic intuitions, practices, and conventions surrounding such works to be preserved, repeatable artworks must be abstracta. This volume examines how philosophical enquiry into art might itself productively inform or be productively informed by enquiry into abstracta taking place within not just metaphysics but also the philosophy of mathematics, epistemology, philosophy of science, and philosophy of mind and language. While the contributors chiefly focus on the relationship between philosophy of art and contemporary metaphysics with respect to the overlap issue of abstracta, they provide a methodological blueprint from which scholars working both within and beyond philosophy of art can begin building responsible, mutually informative, and productive relationships between their respective fields.

The Musical Representation - Charles O. Nussbaum 2007

How human musical experience emerges from the audition of organized tones is a riddle of long standing. In *The Musical Representation*, Charles Nussbaum offers a philosophical naturalist's solution. Nussbaum founds his naturalistic theory of musical representation on the collusion between the physics of sound and the organization of the human mind-brain. He argues that important varieties of experience afforded by Western tonal art music since 1650 arise through the feeling of tone, the sense of movement in musical space, cognition, emotional

arousal, and the engagement, by way of specific emotional responses, of deeply rooted human ideals. Construing the art music of the modern West as representational, as a symbolic system that carries extramusical content, Nussbaum attempts to make normative principles of musical representation explicit and bring them into reflective equilibrium with the intuitions of competent listeners. The human mind-brain, writes Nussbaum, is a living record of its evolutionary history; relatively recent cognitive acquisitions derive from older representational functions of which we are hardly aware. Consideration of musical art can help bring to light the more ancient cognitive functions that underlie modern human cognition.

Real Likenesses - Michael Morris 2020-05-13
Real Likenesses presents a radical new approach to artistic representation. At its heart is a serious reconsideration of the relationship between medium and content in representational art, which counters currently dominant theories that make attention to the former inevitably a distraction from attending to the latter. Through close analysis of paintings, photographs, and novels, Michael Morris proposes a new understanding of the real likenesses we encounter in representational art; what they are, how they are made present to us, and how they are created. The result is an intuitive way of thinking about how these art forms work.

The Normativity of Musical Works: A Philosophical Inquiry - Alessandro Arbo 2021-05-25

The essay advocates a theory of the musical work as a "social object" which is based on a trace informed by a normative value. Such a normativity is explored in relation to three ways of fixing the trace: orality, notation and phonography.

Introduction to a Philosophy of Music - Peter Kivy 2002

This title includes the following features: an accessible introductory guide to the philosophy of music; attractively priced; Peter Kivy is one of the most eminent philosophers of music; written in a friendly and entertaining style; no other good introduction to the subject

Peak Music Experiences - Ben Green 2021-10-31

Peak music experiences are a recurring feature of popular music journalism, biography and fan culture, where they are often credited as pivotal in people's relationships with music and in their lives more generally. Ben Green investigates the phenomenon from a social and cultural perspective, including discussions of peak music experiences as sources of inspiration and influence; as a core motivation for ongoing musical and social activity; the significance of live music experiences; and the key role of peak music experiences in defining and perpetuating music scenes. The book draws from both global media analysis and situated ethnographic research in the dance, hip hop, indie and rock 'n' roll music scenes of Brisbane, Australia, including participant observation and in-depth interviews. These case studies demonstrate the methodological value of peak music experiences as a lens through which to understand individual and collective musical life. The theoretical analysis is interwoven with selected interview data, illuminating the profound and everyday ways that music informs people's lives. The book will therefore be of interest to the interdisciplinary field of popular music studies as well as sociology and cultural studies beyond the study of music.

A Theory of Virtual Agency for Western Art Music - Robert S. Hatten 2018-09-06

In his third volume on musical expressive meaning, Robert S. Hatten examines virtual agency in music from the perspectives of movement, gesture, embodiment, topics, tropes, emotion, narrativity, and performance. Distinguished from the actual agency of composers and performers, whose intentional actions either create music as notated or manifest music as significant sound, virtual agency is inferred from the implied actions of those sounds, as they move and reveal tendencies within music-stylistic contexts. From our most basic attributions of sources for perceived energies in music, to the highest realm of our engagement with musical subjectivity, Hatten explains how virtual agents arose as distinct from actual ones, how unspecified actants can take on characteristics of (virtual) human agents, and how virtual agents assume various actorial roles. Along the way, Hatten demonstrates some of the musical

means by which composers and performers from different historical eras have staged and projected various levels of virtual agency, engaging listeners imaginatively and interactively within the expressive realms of their virtual and fictional musical worlds.

The Philosophy of Rhythm - Peter Cheyne 2019

Rhythm is the fundamental pulse that animates poetry, music, and dance across all cultures. And yet the recent explosion of scholarly interest across disciplines in the aural dimensions of aesthetic experience--particularly in sociology, cultural and media theory, and literary studies--has yet to explore this fundamental category. This book furthers the discussion of rhythm beyond the discrete conceptual domains and technical vocabularies of musicology and prosody. With original essays by philosophers, psychologists, musicians, literary theorists, and ethno-musicologists, *The Philosophy of Rhythm* opens up wider-and plural-perspectives, examining formal affinities between the historically interconnected fields of music, dance, and poetry, while addressing key concepts such as embodiment, movement, pulse, and performance. Volume editors Peter Cheyne, Andy Hamilton, and Max Paddison bring together a range of key questions: What is the distinction between rhythm and pulse? What is the relationship between everyday embodied experience, and the specific experience of music, dance, and poetry? Can aesthetics offer an understanding of rhythm that helps inform our responses to visual and other arts, as well as music, dance, and poetry? And, what is the relation between psychological conceptions of entrainment, and the humane concept of rhythm and meter? Overall, *The Philosophy of Rhythm* appeals across disciplinary boundaries, providing a unique overview of a neglected aspect of aesthetic experience.

A Humanistic Philosophy of Music - Edward A. Lippman 2006

Our field of inquiry - Material - Form - Meaning - Style - Permanence - Composites - Context - Conception.

The Oxford Handbook of Sound and Imagination - Mark Grimshaw-Aagaard 2019-07-26

Whether social, cultural, or individual, the act of imagination always derives from a pre-existing

context. For example, we can conjure an alien's scream from previously heard wildlife recordings or mentally rehearse a piece of music while waiting for a train. This process is no less true for the role of imagination in sonic events and artifacts. Many existing works on sonic imagination tend to discuss musical imagination through terms like compositional creativity or performance technique. In this two-volume Handbook, contributors shift the focus of imagination away from the visual by addressing the topic of sonic imagination and expanding the field beyond musical compositional creativity and performance technique into other aural arenas where the imagination holds similar power. Topics covered include auditory imagery and the neurology of sonic imagination; aural hallucination and illusion; use of metaphor in the recording studio; the projection of acoustic imagination in architectural design; and the design of sound artifacts for cinema and computer games.

The Oxford Handbook of Philosophy of Emotion - Peter Goldie 2009-12-03

This Handbook presents thirty-one state-of-the-art contributions from the most notable writers on philosophy of emotion today. Anyone working on the nature of emotion, its history, or its relation to reason, self, value, or art, whether at the level of research or advanced study, will find the book an unrivalled resource and a fascinating read.

International Handbook of Research in Arts Education - Liora Bresler 2007-03-05

Providing a distillation of knowledge in the various disciplines of arts education (dance, drama, music, literature and poetry and visual arts), this essential handbook synthesizes existing research literature, reflects on the past, and contributes to shaping the future of the respective and integrated disciplines of arts education. While research can at times seem distant from practice, the Handbook aims to maintain connection with the live practice of art and of education, capturing the vibrancy and best thinking in the field of theory and practice. The Handbook is organized into 13 sections, each focusing on a major area or issue in arts education research.

Music, Subjectivity, and Schumann - Benedict Taylor 2022-04-07

The concept of subjectivity is one of the most popular in recent scholarly accounts of music; it is also one of the obscurest and most ill-defined. Multifaceted and hard to pin down, subjectivity nevertheless serves an important, if not indispensable purpose, underpinning various assertions made about music and its effect on us. We may not be exactly sure what subjectivity is, but much of the reception of Western music over the last two centuries is premised upon it. *Music, Subjectivity, and Schumann* offers a critical examination of the notion of musical subjectivity and the first extended account of its applicability to one of the composers with whom it is most closely associated. Adopting a fluid and multivalent approach to a topic situated at the intersection of musicology, philosophy, literature, and cultural history, it seeks to provide a critical refinement of this idea and to elucidate both its importance and limits.

Philosophers on Music - Kathleen Stock
2010-06-03

Philosophers on Music: Experience, Meaning, and Work presents significant new contributions to central issues in the philosophy of music, written by leading philosophers working in the analytic tradition. Music is an increasingly popular object of reflection for professional philosophers, as it raises special questions not only of relevance to music practitioners, theorists, and philosophers of art, but also of wider philosophical interest to those working in metaphysics, the philosophy of emotion, and the philosophy of language, among other areas. The wide range of contributors to this volume reflects this level of interest. It includes both well-known philosophers of music drawing on a wealth of reflection to produce new and often startling conclusions, and philosophers relatively new to the philosophy of music yet eminent in other philosophical fields, who are able to bring a fresh perspective, informed by that background, to their topic of choice. The issues tackled in this volume include what sort of thing a work of music is; the nature of the relation between a musical work and versions of it; the nature of musical expression and its contribution to musical experience; the relation of music to metaphor; the nature of musical irony; the musical status of electro-sonic art; and the nature of musical rhythm. Together these papers

constitute some of the best new work in what is an exciting field of research, and one which has much to engage philosophers, aestheticians, and musicologists.

The Oxford Handbook of Philosophy in Music Education - Ana Lucía Frega 2012-05-25

In *The Oxford Handbook of Philosophy in Music Education*, editors Wayne D. Bowman and Ana Lucia Frega have drawn together a variety of philosophical perspectives from the profession's most exciting scholars from all over the world. Rather than relegating philosophical inquiry to moot questions and abstract situations, the contributors to this volume address everyday concerns faced by music educators everywhere. Emphasizing clarity, fairness, rigor, and utility above all, *The Oxford Handbook of Philosophy in Music Education* will challenge music educators all over the world to make their own decisions and ultimately contribute to the conversation themselves.

Themes in the Philosophy of Music - Stephen Davies 2003

Is music a language of the emotions? How do recorded pop songs differ from works created for live performance? Is John Cage's silent piece, 4'33', music? Stephen Davies's new book collects some of his most important papers on central topics in the philosophy of music. As well as perennial questions, Davies addresses contemporary controversies, including the impact of modern technology on the presentation and reception of both new and old musical works.

A Philosophy of Music Education - Bennett Reimer 2022-11-01

Bennett Reimer's *A Philosophy of Music Education* asserts that the nature and value of music education are determined primarily by the nature and value of music. Originally published in 1970 (with the third edition originally published in 2003), this text relates findings in the field of aesthetics to their implications for the practice of music education, thus emphasizing practical applications that students and future educators can employ in their teaching and learning. It addresses an increasingly diverse world in which music is viewed not as a singular practice but as a multitude of related practices. Reimer believes that music has characteristics that make it

recognizably and distinctively a practice or an "art"; that these characteristics can be identified to a reasonable and useful degree (but no doubt never definitively); that music is of value to humans and their communities in a variety of ways related to these characteristics; and that the primary mission of music education is to make musical values widely and deeply available. Each chapter includes case studies ("Riffs") and questions for discussion/exploration ("Etudes") that enhance student learning. This reprint edition includes a new introduction by Peter R. Webster that sets Reimer's work in the context of the development of music education pedagogy and illuminates why this remains an important text for today's students. An excellent introductory text for undergraduate or more advanced music education students, *A Philosophy of Music Education* remains the best single introduction to this important and growing field.

The Aesthetics of Videogames - Jon Robson
2018-03-19

This collection of essays is devoted to the philosophical examination of the aesthetics of videogames. Videogames represent one of the most significant developments in the modern popular arts, and it is a topic that is attracting much attention among philosophers of art and aestheticians. As a burgeoning medium of artistic expression, videogames raise entirely new aesthetic concerns, particularly concerning their ontology, interactivity, and aesthetic value. The essays in this volume address a number of pressing theoretical issues related to these areas, including but not limited to: the nature of performance and identity in videogames; their status as an interactive form of art; the ethical problems raised by violence in videogames; and the representation of women in videogames and the gaming community. *The Aesthetics of Videogames* is an important contribution to analytic aesthetics that deals with an important and growing art form.

Philosophy of Western Music - Andrew Kania
2020-04-29

This is the first comprehensive book-length introduction to the philosophy of Western music that fully integrates consideration of popular music and hybrid musical forms, especially song. Its author, Andrew Kania, begins by asking

whether Bob Dylan should even have been eligible for the Nobel Prize in Literature, given that he is a musician. This motivates a discussion of music as an artistic medium, and what philosophy has to contribute to our thinking about music. Chapters 2-5 investigate the most commonly defended sources of musical value: its emotional power, its form, and specifically musical features (such as pitch, rhythm, and harmony). In chapters 6-9, Kania explores issues arising from different musical practices, particularly work-performance (with a focus on classical music), improvisation (with a focus on jazz), and recording (with a focus on rock and pop). Chapter 10 examines the intersection of music and morality. The book ends with a consideration of what, ultimately, music is. *Key Features* Uses popular-song examples throughout, but also discusses a range of musical traditions (notably, rock, pop, classical, and jazz) Explains both philosophical and musical terms when they are first introduced Provides publicly accessible Spotify playlists of the musical examples discussed in the book Each chapter begins with an overview and ends with questions for testing comprehension and stimulating further thought, along with suggestions for further reading

Wittgenstein as Philosophical Tone-Poet - Béla Szabados
2014-06-10

This book provides the first in-depth exploration of the importance of music for Ludwig Wittgenstein's life and work. Wittgenstein's remarks on music are essential for understanding his philosophy: they are on the nature of musical understanding, the relation of music to language, the concepts of representation and expression, on melody, irony and aspect-perception, and, on the great composers belonging to the Austrian-German tradition. Biography and philosophy, this work suggests that Wittgenstein was a composer of philosophy who used the musical form as a blueprint for his own writing and thought. For Wittgenstein music is not alone, but connects and resonates with our cultural forms of life. His relation to composers, especially to Richard Wagner and Gustav Mahler, enables Wittgenstein to address the question of how to do philosophy and compose music in the breakdown of tradition. Unlike his conservative

musical sensibility, Wittgenstein's philosophy is open to musical experiments. Reflecting on his remarks on music makes it possible to compare the therapeutic aim of his philosophical activity with that of music, and thus notice affinities between Wittgenstein and John Cage. Béla Szabados has a Ph.D. in philosophy from the University of Calgary and is professor of philosophy at the University of Regina. His publications include *Wittgenstein Reads Weininger* (2004), *Wittgenstein at the Movies* (2011) and *Wittgenstein on Race, Gender, and Cultural Identity: Philosophy as a Personal Endeavour* (2010).

The Routledge Handbook of Philosophy of Imagination - Amy Kind 2016-01-22

Imagination occupies a central place in philosophy, going back to Aristotle. However, following a period of relative neglect there has been an explosion of interest in imagination in the past two decades as philosophers examine the role of imagination in debates about the mind and cognition, aesthetics and ethics, as well as epistemology, science and mathematics. This outstanding Handbook contains over thirty specially commissioned chapters by leading philosophers organised into six clear sections examining the most important aspects of the philosophy of imagination, including: Imagination in historical context: Aristotle, Descartes, Hume, Kant, Husserl, and Sartre What is imagination? The relation between imagination and mental imagery; imagination contrasted with perception, memory, and dreaming Imagination in aesthetics: imagination and our engagement with music, art, and fiction; the problems of fictional emotions and 'imaginative resistance' Imagination in philosophy of mind and cognitive science: imagination and creativity, the self, action, child development, and animal cognition Imagination in ethics and political philosophy, including the concept of 'moral imagination' and empathy Imagination in epistemology and philosophy of science, including learning, thought experiments, scientific modelling, and mathematics. The Routledge Handbook of Philosophy of Imagination is essential reading for students and researchers in philosophy of mind and psychology, aesthetics, and ethics. It will also be a valuable resource for those in

related disciplines such as psychology and art.

The Routledge Companion to Philosophy and Music - Theodore Gracyk 2011-02-14

The Routledge Companion to Philosophy and Music is an outstanding guide and reference source to the key topics, subjects, thinkers and debates in philosophy and music. Essential reading for anyone interested in philosophy, music and musicology.

Making Meaning in Popular Song - Theodore Gracyk 2022-06-16

For Theodore Gracyk meaning in popular music depends as much on the context of reception and performer's intentions as on established musical and semantic practices. Songs are structures that serve as the scaffolding for meaning production, influenced by the performance decisions of the performer and their intentions. Arguing against prevailing theories of meaning that ignore the power of the performance, Gracyk champions the contextual relevance of the performer as well as novel messaging through creative repurposing of recordings. Extending the philosophical insight that meaning is a function of use, Gracyk explains how both the performance persona and the personal life of a song's performer can contribute to (or undercut) ethical and political aspects of a performance or recording. Using Carly Simon's "You're So Vain", Pink Floyd, the emergence of the musical genre of post-punk and the practice of "cover" versions, Gracyk explores the multiple, sometimes contradictory, notions of authenticity applied to popular music and the conditions for meaningful communication. He places popular music within larger cultural contexts and examines how assigning a performance or recording to one music genre rather than another has implications for what it communicates. Informed by a mix of philosophy of art and philosophy of language, Gracyk's entertaining study of popular music constructs a theoretical basis for a philosophy of meaning for songs.

The Bloomsbury Companion to Aesthetics -

Anna Christina Ribeiro 2015-05-21

The Bloomsbury Companion to Aesthetics presents a practical study guide to emerging topics and art forms in aesthetics and the philosophy of art. Placing contemporary discussion in its historical context, this

companion begins with an introduction to the history of aesthetics. Surveying the central topics, terms and figures and noting the changes in the roles the arts played over the centuries, it also tackles methodological issues asking what the proper object of study in aesthetics is, and how we should go about studying it. Written by leading analytic philosophers in the field, chapters on Core Issues and Art Forms cover four major topics; - the definition of art and the ontology of art work - aesthetic experience, aesthetic properties, and aesthetic and artistic value - specific art forms including music, dance, theatre, the visual arts as a whole, and the various forms of popular art - new areas in aesthetics and the philosophy of art, such as environmental aesthetics and global standpoint aesthetics, as well as other new directions the field is taking towards everyday aesthetics. Featuring a list of research resources and an extensive chronology of works in aesthetics and the philosophy of art dating from the fifth century BC to the 21st century, *The Bloomsbury Companion to Aesthetics* provides an engaging introduction to contemporary aesthetics.

A Concise Survey of Music Philosophy -

Donald A. Hodges 2016-10-04

A Concise Survey of Music Philosophy helps music students choose a philosophy that will guide them throughout their careers. The book is divided into three sections: central issues that any music philosophy ought to consider (e.g., beauty, emotion, and aesthetics); secondly, significant philosophical positions, exploring what major thinkers have had to say on the subject; and finally, opportunities for students to consider the ramifications of these ideas for themselves. Throughout the book, students are encouraged to make choices that will inform a philosophy of music and music education with which they are most comfortable to align. Frequently, music philosophy courses are taught in such a way that the teacher, as well as the textbook used, promotes a particular viewpoint. *A Concise Survey of Music Philosophy* presents the most current, prevalent philosophies for consideration. Students think through different issues and consider practical applications. There are numerous musical examples, each with links from the author's home website to online video performances. Examples are largely from the

Western classical canon, but also jazz, popular, and world music styles. In the last two chapters, students apply their views to practical situations and learn the differences between philosophy and advocacy. "Hodges has written an excellent resource for those wanting a short—but meaningful—introduction to the major concepts in music philosophy. Applicable to a number of courses in the music curriculum, this much-needed book is both accessible and flexible, containing musical examples, tables and diagrams, and additional readings that make it particularly useful for a student's general introduction to the topic. I especially like the emphasis on the personal development of a philosophical position, which makes the material especially meaningful for the student of music." —Peter R. Webster, Scholar-in-Residence, Thornton School of Music, University of Southern California, USA

Expressiveness - Marta Benenti 2020-10-12

A natural landscape can look serene, a shade of colour cheerful and a piece of music might sound heartrending. Why do we ascribe affective qualities to objects that can't entertain psychological states? The capacity that objects, and especially artworks, have to express affective states is a bizarre phenomenon that needs to be clarified in numerous respects. Philosophers are still struggling with the phenomenon of expressiveness being a matter of imagination, perception, or mnemonic association, and usually do not agree on the role that emotions and human bodily expressions play in it. Benenti questions the main theories that populate the aesthetics domain using the tools of philosophy of mind. This study deals with crucial debates concerning seeing-in, cognitive penetration, the relation between phenomenal character and representational content and between emotions and expressions. It aims at providing a viable account of the experience we have of expressive properties by casting light on its fundamentally perceptual nature. The outcome is an empirically informed and critical overview of a topic which has been rather neglected in the philosophy of mind. The book will be of interest to scholars of the philosophy of mind, aesthetics, the cognitive sciences, and psychology.

Philosophy of Music Education Challenged:

Heideggerian Inspirations - Frederik Pio

2014-10-20

This volume offers key insights into the crisis of legitimization that music as a subject of arts education seems to be in. Music as an educational subject is under intense pressure, both economically, due to the reduction of education budgets, as well as due to a loss of status with policy makers. The contributions in this book illuminate Martin Heidegger's thinking as a highly cogent theoretical framework for understanding the nature and depth of this crisis. The contributors explore from various angles the relationship between the pressure on music education and the foundations of our technical and rationalized modern society and lead the way on the indispensable first steps towards reconnecting the cultural practices of education with music and its valuable contributions to personal development.

Aesthetics and Music - Andy Hamilton

2007-06-29

The Continuum Aesthetics Series looks at the aesthetic questions and issues raised by all major art forms. Stimulating, engaging and accessible, the series offers food for thought not only for students of aesthetics, but also for anyone with an interest in philosophy and the arts. Aesthetics and Music is a fresh and often provocative exploration of the key concepts and arguments in musical aesthetics. It draws on the rich heritage of the subject, while proposing distinctive new ways of thinking about music as an art form. The book looks at: The experience of listening Rhythm and musical movement What modernism has meant for musical aesthetics The relation of music to other 'sound arts' Improvisation and composition as well as more traditional issues in musical aesthetics such as absolute versus programme music and the question of musical formalism. Thinkers discussed range from Pythagoras and Plato to Kant, Nietzsche and Adorno. Areas of music covered include classical, popular and traditional music, and jazz. Aesthetics and Music makes an eloquent case for a humanistic, democratic and genuinely aesthetic conception of music and musical understanding. Anyone interested in what contemporary philosophy has to say about music as an art form will find this thought-provoking and highly enjoyable book

required reading.

Coherence in New Music: Experience, Aesthetics, Analysis - Mark Hutchinson

2016-06-10

What does it mean to talk about musical coherence at the end of a century characterised by fragmentation and discontinuity? How can the diverse influences which stand behind the works of many late twentieth-century composers be reconciled with the singular immediacy of the experiences that they can create? How might an awareness of the distinctive ways in which these experiences are generated and controlled affect the way we listen to, reflect upon and write about this music? Mark Hutchinson outlines a novel concept of coherence within Western art music from the 1980s to the turn of the millennium as a means of understanding the work of a number of contemporary composers, including Thomas Adès, Kaija Saariaho, Tōru Takemitsu and György Kurtág, whose music cannot be fitted easily into a particular compositional school or analytical framework. Coherence is understood as a multi-layered phenomenon experienced, above all, in the act of listening, but reliant upon a variety of other aspects of musical experience, including compositional statements, analysis, and connections of aesthetic, as well as listeners' own, imaginative conceptualisations.

Accordingly, the approach taken here is similarly multi-faceted: close analytical readings of a number of specific works are combined with insights drawn from philosophy and aesthetics, music perception, and critical theory, with a particular openness to novel metaphorical presentations of basic musical ideas about form, language and time.

The Oxford Handbook of Western Music and Philosophy - Assistant Professor of Music and Ad

Astra Fellow Tomás McAuley 2020-12-30

Whether regarded as a perplexing object, a morally captivating force, an ineffable entity beyond language, or an inescapably embodied human practice, music has captured philosophically inclined minds since time immemorial. In turn, musicians of all stripes have called on philosophy as a source of inspiration and encouragement, and scholars of music through the ages have turned to philosophy for insight into music and into the

worlds that sustain it. In this Handbook, contributors build on this legacy to conceptualize the rich interactions of Western music and philosophy as a series of meeting points between two vital spheres of human activity. They draw together key debates at the intersection of music studies and philosophy, offering a field-defining overview while also forging new paths. Chapters cover a wide range of musics and philosophies, including concert, popular, jazz, and electronic musics, and both analytic and continental philosophy.

The Routledge Handbook of Philosophy and Improvisation in the Arts - Alessandro Bertinetto 2021-07-22

Over the last few decades, the notion of improvisation has enriched and dynamized research on traditional philosophies of music, theatre, dance, poetry, and even visual art. This Handbook offers readers an authoritative collection of accessible articles on the philosophy of improvisation, synthesizing and explaining various subjects and issues from the growing wave of journal articles and monographs in the field. Its 48 chapters, written specifically for this volume by an international team of scholars, are accessible for students and researchers alike. The volume is organized into four main sections: I Art and Improvisation: Theoretical Perspectives II Art and Improvisation: Aesthetical, Ethical, and Political Perspectives III Improvisation in Musical Practices IV Improvisation in the Visual, Narrative, Dramatic, and Interactive Arts Key Features: Treats improvisation not only as a stylistic feature, but also as an aesthetic property of artworks and performances as well as a core element of artistic creativity. Spells out multiple aspects of the concept of improvisation, emphasizing its relevance in understanding the nature of art. Covers improvisation in a wide spectrum of artistic domains, including unexpected ones such as literature, visual arts, games, and cooking. Addresses key questions, such as: - How can improvisation be defined and what is its role in different art forms? - Can improvisation be perceived as such, and how can it be aesthetically evaluated? - What is the relationship between improvisation and notions such as action, composition, expressivity, and authenticity? - What is the ethical and political

significance of improvisation?

The Harvard Dictionary of Music - Don Michael Randel 2014-03-05

This classic reference work, the best one-volume music dictionary available, has been brought completely up to date in this new edition. Combining authoritative scholarship and lucid, lively prose, the Fourth Edition of The Harvard Dictionary of Music is the essential guide for musicians, students, and everyone who appreciates music.

Reification and the Aesthetics of Music - Jonathan Lewis 2015-11-19

This innovative study re-evaluates the philosophical significance of aesthetics in the context of contemporary debates on the nature of philosophy. Lewis's main argument is that contemporary conceptions of meaning and truth have been reified, and that aesthetics is able to articulate why this is the case, with important consequences for understanding the horizons and nature of philosophical inquiry. Reification and the Aesthetics of Music challenges the most emphatic and problematic conceptions of meaning and truth in both analytic philosophy and postmodern thought by acknowledging the ontological and logical primacy of our concrete, practice-based experiences with aesthetic phenomena. By engaging with a variety of aesthetic practices, including Beethoven's symphonies and string quartets, Wagner's music dramas, Richard Strauss's Elektra, the twentieth-century avant-garde, Jamaican soundsystem culture, and punk and contemporary noise, this book demonstrates the aesthetic relevance of reification as well as the concept's applicability to contemporary debates within philosophy.

Aesthetics - Steven M. Cahn 2020-06-22

A revised second edition of the bestselling anthology on the major figures and themes in aesthetics and philosophy of art, the ideal resource for a comprehensive introduction to the study of aesthetics Aesthetics: A Comprehensive Anthology offers a well-rounded and thorough introduction to the evolution of modern thought on aesthetics. In a collection of over 60 readings, focused primarily on the Western tradition, this text includes works from key figures such as Plato, Hume, Kant, Nietzsche, Danto, and others. Broad in scope, this volume also contains

contemporary works on the value of art, frequently-discussed continental texts, modern perspectives on feminist philosophy of art, and essays by authors outside of the community of academic philosophy, thereby immersing readers in an inclusive and balanced survey of aesthetics. The new second edition has been updated with contemporary essays, expanding the volume's coverage to include the value of art, artistic worth and personal taste, questions of aesthetic experience, and contemporary debates on and new theories of art. This edition also incorporates new and more standard translations of Kant's Critique of the Power of Judgment and Schopenhauer's The World as Will and Representation, as well as texts by Rousseau, Hegel, DuBois, Alain Locke, Budd, Robinson, Saito, Eaton and Levinson. Presents a comprehensive selection of introductory readings on aesthetics and philosophy of art Helps readers gain a deep historical understanding and clear perspective on contemporary questions in the field Offers new essays specifically selected to promote inclusivity and to highlight contemporary discussions Introduces new essays on topics such as environmental and everyday aesthetics, evolutionary aesthetics, and the connections between aesthetics and ethics Appropriate for both beginning and advanced students of philosophical aesthetics, this selection of texts initiates readers into the study of the foundations of and central developments in aesthetic thought.

Critique of Pure Music - James O. Young
2014-01-09

Why do we value music? Many people report that listening to music is one of life's most rewarding activities. In Critique of Pure Music, James O. Young seeks to explain why this is so. Formalists tell us that music is appreciated as pure, contentless form. On this view, listeners receive pleasure, or a pleasurable 'musical' emotion, when they explore the abstract patterns found in music. Music, formalists believe, does not arouse ordinary emotions such

as joy, melancholy or fear, nor can it represent emotion or provide psychological insight. Young holds that formalists are wrong on all counts. Drawing upon the latest psychological research, he argues that music is expressive of emotion by resembling human expressive behaviour. By resembling human expressive behaviour, music is able to arouse ordinary emotions in listeners. This, in turn, makes possible the representation of emotion by music. The representation of emotion in music gives music the capacity to provide psychological insight-into the emotional lives of composers, and the emotional lives of individuals from a variety of times and places. And it is this capacity of music to provide psychological insight which explains a good deal of the value of music, both vocal and purely instrumental. Without it, music could not be experienced as profound. Philosophers, psychologists, musicians, musicologists, and music lovers will all find something of interest in this book.

Thinking with Tolstoy and Wittgenstein -
Henry W. Pickford 2015-11-30

In this highly original interdisciplinary study incorporating close readings of literary texts and philosophical argumentation, Henry W. Pickford develops a theory of meaning and expression in art intended to counter the meaning skepticism most commonly associated with the theories of Jacques Derrida. Pickford arrives at his theory by drawing on the writings of Wittgenstein to develop and modify the insights of Tolstoy's philosophy of art. Pickford shows how Tolstoy's encounter with Schopenhauer's thought on the one hand provided support for his ethical views but on the other hand presented a problem, exemplified in the case of music, for his aesthetic theory, a problem that Tolstoy did not successfully resolve. Wittgenstein's critical appreciation of Tolstoy's thinking, however, not only recovers its viability but also constructs a formidable position within contemporary debates concerning theories of emotion, ethics, and aesthetic expression.