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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

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 clarify, 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.

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.

The Value of Popular Music Alison Stone 2016-12-17 In this book, Alison Stone argues that popular music since rock-'n'-roll is a unified form of music which has positive value. That value is that popular music affirms the importance of materiality and the body, challenging the long-standing Western elevation of the intellect above all things corporeal. Stone also argues that popular music's stress on materiality gives it aesthetic value, drawing on ideas from the post-Kantian tradition in aesthetics by Hegel, Adorno, and others. She shows that popular music gives importance to materiality in its typical structure: in how music of this type handles the relations between matter and form, the relations between sounds and words, and in how it deals with rhythm, meaning, and emotional expression. Extensive use is made of musical examples from a wide range of popular music genres. This book is distinctive in that it defends popular music on philosophical grounds, particularly informed by the continental tradition in philosophy.

[Music and the Emotions](#) Malcolm Budd 1985 The most fundamental debate in the philosophy of music involves the question of whether there is an artistically important connection between music and the emotions.

Many theories of the nature and significance of music as an art form have maintained that at least one important value of music is its capacity to represent, express, communicate, or symbolize a variety of extra-musical emotions or a certain aspect of emotion. Yet these theories are rejected by those who believe that the value of any musical work is specifically musical, and accordingly must be independent of any relationship between music and the emotions. Now in paper, "Music and the Emotions" presents and critically examines the chief theories about the relationship between music and the emotions. These theories include those of Eduard Hanslick, Edmund Gurney, Carroll Pratt, Arthur Schopenhauer, Susanne Langer and Leonard Meyer.

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.

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.

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.

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.

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, 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.

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. **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 Human Mind through the Lens of Language Nirmalangshu Mukherji 2022-06-30 Most living forms in nature display various cognitive abilities in their behaviour. However, except for humans, no other animal builds fires and wheels, navigates with maps and tells stories to other conspecifics. We can witness this unique feature of the human mind in almost everything humans do, such as painting, singing and cooking; there is an underlying sense of unity in the generative part of these systems despite wide differences in what they are about. This book introduces, defends and develops a novel philosophical approach to the study of the generative mind. Nirmalangshu Mukherji argues for a single, species-specific generative principle that accounts for the human ability to combine symbolic forms without bound in each domain that falls under the generative mind.

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 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.

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.

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.

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.

Sounding the Virtual: Gilles Deleuze and the Theory and Philosophy of Music Nick Nesbitt 2016-04-01 It is the contention of the editors and contributors of this volume that the work carried out by Gilles Deleuze, where rigorously applied, has the potential to cut through much of the intellectual sedimentation that has settled in the fields of music studies. Deleuze is a vigorous critic of the Western intellectual tradition, calling for a 'philosophy of difference', and, despite its ambitions, he is convinced that Western philosophy fails to truly grasp (or think) difference as such. It is argued that longstanding methods of conceptualizing music are vulnerable to Deleuze's critique. But, as Deleuze himself stresses, more important than merely critiquing established paradigms is developing ways to overcome them, and by using Deleuze's own concepts this collection aims to explore that possibility.

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 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.

Music in the Moment Jerrold Levinson 1997 "Jerrold Levinson's new book, Music in the Moment, makes a major contribution to the now flourishing field of philosophy of music. He has a daring thesis about music listening that is going to shake up the experts, and pose for them, and for us all, some very hard questions. To reuse, yet again, the old cliché, no one interested in the field, can afford not to read Levinson's book."—Peter Kivy, author of Authenticities "Jerrold Levinson is one of the world's outstanding philosophers of music. His new book, Music in the Moment, is bold, meticulous, cogent and immensely illuminating of the experience of listening to music."—Malcolm Budd, University of London What is required for a listener to understand a piece of music? Does aural understanding depend upon reflective awareness of musical architecture or large-scale musical structure? Jerrold Levinson thinks not. In contrast to what is commonly assumed, Levinson argues that basic understanding of music only requires properly grounded, present-focused attention, and that virtually everything in the comprehension of extended pieces of music that suggests explicit architectonic awareness can be explained without positing a conscious grasp of relationships across broad spans.

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 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 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.

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

A Philosophy of Music Education Bennett Reimer 2003 This book advances the philosophy of its previous editions into new territory, recasting it in light of emerging ideas and interests in philosophy in general and in philosophy of music in particular. The foundational concept of this book—that the values of music are gained through direct experiences with its meaningful sounds—remains intact, but is explained and applied in broader, more inclusive scope, with a synergistic philosophical stance as the basis. In addition it clarifies and updates for readers the explanations of musical feeling, musical creativity, and musical meaning that are at its core. For music educators, music lovers, or anyone who wants a synergistic philosophy of music education inclusive of a variety of positions.

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.

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.

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.

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.

A Humanistic Philosophy of Music Edward A. Lippman 2006 Our field of inquiry - Material - Form - Meaning - Style - Permanence - Composites - Context - Conception.

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.

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.

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.

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.

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.

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.

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.