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New Essays On Musical Understanding

Paul Crowther



New Essays On Musical Understanding:

New Essays on Musical Understanding Peter Kivy, 2001 This is a selection of writings on the philosophy of music The author explores such topics as musicology and its history the nature of musical works and the role of emotion in music

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 *The Oxford Handbook of Western Music and Philosophy* Tomás McAuley, Nanette Nielsen, Jerrold Levinson, Ariana Phillips-Hutton, 2021 The Oxford Handbook of Western Music and Philosophy celebrates the ways in which musicians have historically called upon 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 **The Child as Musician** Gary McPherson, 2015 The new edition of The Child as Musician celebrates the richness and diversity of the many different ways in which children can engage in and interact with music It presents theory both cutting edge and classic in an accessible way for readers by surveying research concerned with the development and acquisition of musical skills **A Guide to Library Research in Music** Pauline Shaw Bayne, Edward Komara, 2020-02-20 A Guide to Library Research in Music introduces students to the process and techniques for researching and writing about music It provides examples of different types of writing offers a thorough introduction to music literature describes various information searching methods and library based organizational systems and explores the wide array of music resources This second edition discusses the latest innovations in library catalog searching new matters in digital technology and the expansion in musical genres for library research The book's organization allows for three independent tracks of study Part 1 treats essentials of the research process explaining starting point resources such as library catalogs dictionaries and bibliographies It addresses scholarly documentation the use of style manuals and basics of copyright Part 2 develops skills and strategies for library and Internet based research describing database structures and library catalogs subject searching in catalogs and journal indexes keyword searching techniques related record searching and citation databases and the use of experts and thematic catalogs Part 3 discusses the organization of a music library emphasizing score collections books and journals in music literature and music teaching

publications Of Essence and Context Rūta Stanevičiūtė, Nick Zangwill, Rima Povilionienė, 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.

Singularities Aaron Ridley, 2024-08-14 These essays, half of them appearing here for the first time, address issues concerning the two key singularities that Kant identified in aesthetics: artistic creativity and aesthetic judgement. Ranging from Kant himself to contemporary debates from song to conceptual art from ethics to atheism from function to failure, Aaron Ridley explores the ways in which the one-off character of creativity and judgement may defy our ordinary expectations of what an explanation should be like. Intended equally for specialists and students, this collection offers a distinctive approach to aesthetics that will be of interest to any reader concerned with philosophical reflection upon the arts.

Philosophy of Music R.A. Sharpe, 2015-01-30 This lively and lucid introduction to the philosophy of music concentrates on the issues that illuminate musical listening and practice. It examines the conceptual debates relevant to the understanding and performing of music and grounds the philosophy in practical matters throughout. Ideal for a beginning readership with little philosophical background, the author provides an overview of the central debates enlivened by a real sense of enthusiasm for the subject and why it matters. The book begins by filling in the historical background and offers readers a succinct summary of philosophical thinking on music from the Ancient Greeks to Eduard Hanslick and Edmund Gurney. Chapter 2 explores two central questions: what is it that makes music or, to be precise, some pieces of music, works of art? And what is the work of music per se? Is it just what we hear, the performance, or is it something over and above that, something we invent or discover? Chapter 3 discusses a problem peculiar to music and one at the heart of philosophical discussion: of it can music have a meaning. And if so, what can it be? Chapter 4 considers whether music can have value. Are there features about music that make it good features, which can be specified in criteria? Is a work good if and only if it meets with the approval of

an ideally qualified listener How do we explain differences of opinion Indeed why do we need to make judgements of the relative value of pieces of music at all This engaging and stimulating book will be of interest to students of aesthetics musical practitioners and the general reader looking for a non technical treatment of the subject **Platonism, Music and the Listener's Share** Christopher Norris,2006-10-09 What is a musical work What are its identity conditions and the standards if any that they set for a competent intelligent and musically perceptive act of performance or audition Should the work concept henceforth be dissolved as some New Musicologists would have it into the various ever changing socio cultural or ideological contexts that make up its reception history to date Can music be thought of as possessing certain attributes structural features or intrinsically valuable qualities that are response transcendent i e that might always elude or surpass the best state of current or future informed opinion These are some of the questions that Christopher Norris addresses by way of a sustained critical engagement with the New Musicology and other debates in recent philosophy of music His book puts the case for a qualified Platonist approach that would respect the relative autonomy of musical works as objects of more or less adequate understanding appreciation and evaluative judgement At the same time this approach would leave room for listeners share the phenomenology of musical experience in so far as those works necessarily depend for their repeated realisation from one performance or audition to the next upon certain subjectively salient modalities of human perceptual and cognitive response Norris argues for a more philosophically and musically informed treatment of these issues that combines the best insights of the analytic and the continental traditions Perhaps the most distinctive feature of Norris s book true to this dual orientation is its way of raising such issues through a constant appeal to the vivid actuality of music as a challenge to philosophic thought This is a fascinating study of musical understanding from one of the worlds leading contemporary theorists Defining Art, Creating the Canon Paul Crowther,2007-03-15 A lively and accessible read suitable for non philosophers this book reinvigorates central debates in aesthetics and art theory The book is split into three parts Culture and Artistic Value The Aesthetic and the Artistic and Distinctive Modes of Imaging Musical Concerns Jerrold Levinson,2015-04-02 This volume presents a new collection of essays all of them dealing with music by Jerrold Levinson one of the most prominent philosophers of art today It follows in the line of Levinson s earlier collections Music Art and Metaphysics 1990 The Pleasures of Aesthetics 1996 and Contemplating Art 2006 and is representative of the most stimulating work being done under the rubric of analytic aesthetics The essays which are wide ranging should appeal to aestheticians philosophers musicologists music theorists music critics and music lovers of all kinds Three of the twelve essays comprising the volume have not previously been published and in somewhat of a departure for Levinson four of the essays focus on music in the jazz tradition 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 **Reading**

Musical Interpretation Julian Hellaby, 2017-07-05 Performance studies in the Western art music tradition have often been dominated by the relationship of theoretical score analysis to performance although some recent trends have aimed at dislodging the primacy of the score in favour of assessing performance on its own terms In this book Julian Hellaby further develops these trends by placing performance firmly at the heart of his investigations and presents a structured approach to analysing the interpretation of a musical work from the perspective of a musically informed listener To enable analysis of individual interpretations the author develops a conceptual framework in which a series of performance related categories is arranged hierarchically into an interpretative tower Using this framework to analyse the acoustic evidence of a recording interpretative elements are identified and used to assess the relationship between a performance and a work The viability of the interpretative tower is tested in three major case studies Contrasting recorded performances of solo keyboard works by Bach Messiaen and Brahms are the focus of these studies and analysis of the performances using the tower model uncovers an interpretative rationale The book is wide ranging in scope and holistic in approach offering a means of enhancing a listener's appreciation of an interpretation It is richly illustrated with examples taken from commercial recordings and from the author's own recordings of the three focal works A CD of the latter is included *Sourcebook for Research in Music, Third Edition* Allen Scott, 2015-06-01 Since it was first published in 1993 the Sourcebook for Research in Music has become an invaluable resource in musical scholarship The balance between depth of content and brevity of format makes it ideal for use as a textbook for students a reference work for faculty and professional musicians and as an aid for librarians The introductory chapter includes a comprehensive list of bibliographical terms with definitions bibliographic terms in German French and Italian and the plan of the Library of Congress and the Dewey Decimal music classification systems Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items this updated and expanded edition accounts for the rapid growth in new editions of standard works in fields such as ethnomusicology performance practice

women in music popular music education business and music technology These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come *Teaching Instrumental Music* Shelley Jagow, 2007 Meredith Music Resource This book is a unique resource for both novice and experienced band directors gathering effective teaching tools from the best in the field Includes more than 40 chapters on curriculum then and now of North American wind bands the anatomy of music making motivation program organization and administrative leadership and much more A wonderful resource for all music educators Dr Jagow's book is comprehensive and impressive in scope An excellent book Bravo Frank L Battisti Conductor Emeritus New England Conservatory Wind Ensemble a href="http://youtu.be/nB4TwZhgn7c" target="_blank" Click here for a YouTube video on Teaching Instrumental Music a

Researching Popular Entertainment Kim Baston, Jason Price, 2024-12-27 Researching Popular Entertainment is an essential volume for scholars delving into the vibrant yet complex world of popular entertainment Written by a global network of experts this book addresses the unique challenges researchers face in this field The often dismissed status of popular entertainment coupled with its reliance on physicality and improvisation over scripted performances has meant archival and textual sources tend to be more limited than in related theatre and performance disciplines This scarcity requires historians to find alternative pathways through the available materials to recuperate seemingly insignificant figures and performance forms from our cultural past This book provides a candid look into the research processes of its authors highlighting some of the approaches they have adopted to overcome these challenges It emphasises that reading performance as entertainment is a deliberate methodological choice Regardless of whether a work is deemed high or low art legitimate or illegitimate understanding how it captivates its audience is central to the study of entertainment Readers will benefit from its in depth analysis and practical guidance making it an indispensable resource for anyone studying popular entertainment **The Routledge Companion to Philosophy and Music** Theodore Gracyk, Andrew Kania, 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

Expression in the Performing Arts Inma Álvarez, Héctor J. Pérez, Francisca Pérez-Carreño, 2010-02-19 The performing arts represent a significant part of the artistic production in our culture Correspondingly the fields of drama film music opera dance and performance studies are expanding However these arts remain an underexplored territory for aesthetics and the philosophy of art Expression in the Performing Arts tries to contribute to this area The volume collects essays written by international scholars who address a variety of themes concerning the core philosophical topic of expression in the theory of the performing arts Specific questions about the ontology of art the nature of the performances the role of the performer and the relations between spectators and works emerge from the study of the performing arts Besides these arts challenge the unchanging physicality of other kinds of works of art usually the direct result of creative individual artist and barely affected

by the particular circumstances of their exhibition Expression is one of the issues that adopt a special character in the performing arts Do singers dancers or actors express the feelings a work is expressive of How does the performer contribute to the expressive content of the work How does the spectator emotionally respond to the physical proximity of the performers Is aesthetic distance avoided in the understanding of the performing arts How are the expressive properties of work performance and characters related And how are the subjectivities they embody revealed The contributions presented here are not all in agreement on the right answers to these questions but they offer a critical and exciting discussion of them In addition to original proposals on the theoretical aspect of expression in the performing arts the collection includes analyses of individual artists historical productions and concrete works of art as well as reflections on performative practice *The Great American Songbooks* T. Austin Graham, 2013-01-31 In the late nineteenth and early twentieth centuries American authors pioneered a mode of musical writing that quite literally resounded beyond the printed page Novels gained soundtracks poetry compelled its audiences to sing and the ostensibly silent act of reading became anything but *The Great American Songbooks* is the story of this literature at once an overview of musical and authorial practice at the century's turn an investigation into the sensory dimensions of reading and a meditation on the effects that the popular arts have had on literary modernism The writings of John Dos Passos Theodore Dreiser T S Eliot F Scott Fitzgerald Langston Hughes Jean Toomer and Walt Whitman are heard in a new key the performers and tunesmiths who inspired them have their stories told and the music of the past long out of print and fashion is recapitulated and made available in digital form A work of criticism situated at the crossroads of literary analysis musicology and cultural history *The Great American Songbooks* demonstrates the importance of studying fiction and poetry from interdisciplinary perspectives and it suggests new avenues for research in the dawning age of the digital humanities *Aesthetics Today* Stefan Majetschak, Anja Weiberg, 2017-06-26 Aesthetics is no longer merely the philosophy of perception and the arts Nelson Goodman Arthur Danto and others have contributed to develop aesthetics from a field at the margins of philosophy to one permeating substantial areas of theoretical and practical philosophy New approaches like environmental and ecological aesthetics widened the understanding of the aesthetics of nature The contributions in this volume address the most important issues in contemporary aesthetics many of them from a Wittgensteinian perspective The 39th International Ludwig Wittgenstein Symposium organized by the Austrian Ludwig Wittgenstein Society was held at Kirchberg am Wechsel Lower Austria from August 7th to 13th 2016 and aimed at taking an inventory of important tendencies and positions in contemporary aesthetics The volume includes a selection of the invited papers

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