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PETER KIVY

New Essays On Musical Understanding

Pauline Shaw Bayne



New Essays On Musical Understanding:

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New Essays on Musical Understanding Peter Kivy, 2001 *New Essays on Musical Understanding* Peter Kivy, 2001

Musical Understandings Stephen Davies, 2011-08-25 Musical Understandings presents an engaging collection of essays by Stephen Davies on the philosophy of music He explores a range of topics including how music expresses emotion modes of perception and musical profundity The volume includes original material newly revised articles 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

Musical Emotions Explained Patrik N. Juslin, 2019-03-21 Can music really arouse emotions If so what emotions and how Why do listeners respond with different emotions to the same piece of music Are emotions to music different from other emotions Why do we respond to fictional events in art as if they were real even though we know they are not What is it that makes a performance of music emotionally expressive Based on ground breaking research Musical Emotions Explained explores how music expresses and arouses emotions and how it becomes an object of aesthetic judgments Within the book Juslin demonstrates how psychological mechanisms from our ancient past engage with meanings in music at multiple levels of the brain to evoke a broad variety of affective states from startle responses to profound aesthetic emotions He also explores why these mechanisms respond to music Written by one of the leading researchers in the field the book is richly illustrated with music examples from everyday life and explains with clarity and rigour the manifold ways in which music may engage our emotions Advance praise Musical Emotions Explained is a magnificent publication that has been painstakingly researched to illuminate the many varied ways music can express and arouse emotions It provides the most authoritative single authored text on the topic so far As a highly readable and informative publication it superbly unlocks the secrets of musical affect for experienced researchers through to lay readers alike Gary E McPherson Ormond Chair of Music and Director Melbourne Conservatorium of Music Australia Anyone who wants to understand more about the most essential quality of music its ability to move us needs to read this book Juslin's writing is gripping and thoughtful as he takes us on a journey through the latest research on this most interesting intersection between science and art Daniel J Levitin Author of This Is Your Brain on Music and The World in Six Songs Music Emotions Explained is a tour de force In this extraordinary book written with passion and humor Patrik Juslin shares insights gleaned from decades of ground breaking research Breadth and depth are nicely balanced as grand over arching themes are richly supported by systematic and detailed research findings This book will

serve as an inviting introduction to students or interested laypersons but also as a touchstone to which professionals will return frequently for guidance and inspiration Donald A Hodges Professor Emeritus University of North Carolina at Greensboro USA Patrik Juslin here deftly synthesizes several decades of psychological research much of it his own on how music both expresses emotion and moves us emotionally in the course of developing an empirically grounded evolutionarily based philosophically informed theory of the phenomenon in question doing so with style and wit Musical Emotions Explained is wide ranging engagingly written full of arresting claims and studded with telling anecdotes It is a book that everyone who has ever marveled at the affective power of music should read Jerrold Levinson Distinguished University Professor Department of Philosophy University of Maryland USA Musical Emotions Explained is essential reading that sets the new gold standard resource for understanding the delicious pleasures of music experience Using lucid witty and compelling arguments Patrik Juslin illustrates a set of core mechanisms that collectively account for music evoked emotions Scholars general readers and musicians will be inspired by this landmark work which will stimulate research for decades to come Bill Thompson Distinguished Professor Macquarie University Sydney Australia It goes without saying that Patrik Juslin is one of the world's top experts on the science of musical emotion What this book reveals is that he is a hugely persuasive and accessible interlocutor It really feels as though one is in conversation with a friend who is thinking issues and arguments through with the reader step by step Of course all the important literature is covered but this is far from a dry literature review Juslin's book should excite and stimulate layreaders and professional colleagues alike to deepen their understanding of what makes music emotional John Sloboda Research Professor Guildhall School of Music Drama London UK The best comprehensive and critically explanatory tome to date on one of the most fascinating and still poorly understood topics in music research written by the foremost international expert on music and emotion A treasure for decades to come Michael Thaut Professor of Music Neuroscience and Rehabilitation Science University of Toronto Canada In Musical Emotions Explained Patrik Juslin probes and proffers many psychological and philosophical concepts of musical emotions toward unpacking numerous mysteries surrounding the arousal and expression of musical affect The results of his meticulous research have profound implications for experiencing creating valuing and teaching music Written with great care and passion this brilliant book is a must read for anyone who takes a serious interest in the nature and values of music in people's lives David Elliott Professor of Music and Music Education New York University USA Patrik Juslin has been at the forefront of research into music and emotion for more than 20 years Adding to what is already an astonishing body of work this hugely impressive monograph is the culmination of that remarkable programme of research Witten in an accessible and engaging style and covering a huge range of perspectives this is a book that will undoubtedly become a classic in the psychology of music an indispensable resource for researchers in the field and a fascinating read for those who may be new to the topic Eric Clarke FBA Heather Professor of Music University of Oxford UK **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, 2008-09-18 *A Guide to Library Research in Music* introduces the process and techniques for researching and writing about music. This informative textbook provides concrete examples of different types of writing offering a thorough introduction to music literature. It clearly describes various information searching techniques and library based organizational systems and introduces the array of music resources available. Each chapter concludes with learning exercises to aid the students concept application and skill development. Appendixes provide short cuts to specific topics in library organizational systems including Library of Congress Subject Headings and Classification. The concluding bibliography provides a quick overview of music literature and resources emphasizing electronic and print publications since 2000 but including standard references that all music researchers should know. **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 to 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 to 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 philosophical thought. This is a fascinating study of musical understanding from one of the world's 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 ensure 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. <http://youtu.be/nB4TwZhgn7c> target _blank. Click here for a YouTube video on Teaching Instrumental Music. *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

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