



Philosophy Aesthetics Of Music

Stephen Davies



Philosophy Aesthetics Of Music:

A Humanistic Philosophy of Music Edward A. Lippman, 2006 Our field of inquiry Material Form Meaning Style Permanence Composites Context Conception *The Aesthetics of Music* Roger Scruton, 1997-10-23 Now available in paperback this is perhaps the first comprehensive account of the nature and significance of music from the perspective of modern philosophy and the only treatment of the subject which is properly illustrated with music examples The book starts from the metaphysics of sound distinguishes sound from tone analyses rhythm melody and harmony and develops a novel account of music as the intentional object of an imaginative perception The argument explores the various dimensions of musical organization and musical meaning and shows exactly how and why music is an expressive medium The Aesthetics of Music explains and criticizes many fashionable theories in the philosophy and theory of music and mounts a case for the moral significance of music its place in our culture and the need for taste and discrimination in both performer and listener The various schools of musical analysis are subjected to a critical examination and recent criticism of tonality as the foundation of musical order are rehearsed and rejected Scruton defends the objectivity of aesthetic values lays down principles of criticism and ends with an energetic critique of modern popular music **The Philosophy & Aesthetics of Music** Edward A. Lippman, 1999-01-01 Edward A Lippman s writings on musical aesthetics comprise a wide variety of areas and employ both systematic and historical approaches reflecting throughout his unrivaled knowledge of the philosophical literature on music and his deep understanding of the musical repertory These essays span a broad range of subjects from the ancients sense of what music encompasses to the experience of rhythm in Anton Webern s work Lippman surveys the physical and physiological factors that condition musical perception and he explores the effect of sung text in vocal music In the more purely philosophical realm he argues persuasively that music speaks in its own terms not in any formalistic sense but through the symbolic meanings it conveys The historically focused essays include investigations of the aesthetic thinking of Wagner and Schumann an endeavor that leads Lippman to probe the sources and drives behind musical creativity Elsewhere he explores the development of particular musical styles The Philosophy and Aesthetics of Music draws upon both philosophy and musicology in demonstrating how the interpretation of music extends far beyond the scope of conventional theory and analysis *What Is Music?* Philip Alperson, 2010-11-01 *Music, Language, and Cognition* Peter Kivy, 2007-05-31 Music Language and Cognition is the third collection of Peter Kivy s seminal papers in the philosophy of music In essays which span his earliest work in the field and his more recent contributions to journals anthologies and conference proceedings Kivy considers the origin of music the medium of expression in opera the role of music in film the nature of an ideal performance and the question of whether absolute music has a meaning among other issues Rich with critical analysis and informed by the history of both philosophy and music this volume will be of interest to anyone who likes not only to listen to music but to think about it as well **A Philosophy of Music Education** Bennett Reimer, 1970

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 **The Philosophy of Music** American Society for Aesthetics, 1994 **A History of Western Musical Aesthetics** Edward A. Lippman, 1994-01-01 Among the fine arts music has always held a paramount position Musical training is a more potent instrument than any other because rhythm and harmony find their way into the inward places of the soul wrote Plato From the music of the spheres of Pythagoras to the Future Music of Wagner from churches courts cathedrals and concert halls to amateur recitals military marches and electronic records music has commanded the perpetual attention of every civilization in history This book follows through the centuries the debates about the place and function of music the perceived role of music as a good or bad influence on the development of character as a magical art or a domestic entertainment and as a gateway to transcendental truths Edward Lippman describes the beginnings of musical tradition in the myths and philosophies of antiquity He shows how music theory began to take on new dimensions and intensity in the seventeenth century how musical aesthetics was specifically defined and elaborated in the eighteenth century and how by the nineteenth century music became the standard by which other arts were judged The twentieth century added problems pressure and theories as music continued to diversify and as cultures viewed each other with more respect The ^APhilosophy of Rhythm Peter Cheyne, Andy Hamilton, Max Paddison, 2019-10-30 With original essays by philosophers psychologists musicians literary critics and ethno musicologists The Philosophy of Rhythm offers a broad perspective on rhythm the fundamental pulse that animates music dance and poetry across all cultures

Philosophers on Music Kathleen Stock, 2007-09-27 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 **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 *The Fine Art of Repetition* Peter Kivy, 1993-02-26 Collection of essays on the following

issues music and the liberal education work and performance the world of opera music and the history of ideas music and emotion and music alone **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 Over fifty entries by an international team of contributors are organised into six clear sections general issues emotion history figures kinds of music music philosophy and related disciplines The Routledge Companion to Philosophy and Music is essential reading for anyone interested in philosophy music and musicology

Music, Art, and Metaphysics Jerrold Levinson, 2011-02-24 This is a long awaited reissue of Jerrold Levinson's 1990 book *Music Art and Metaphysics* which gathers together the writings that made him a leading figure in contemporary aesthetics Most of the essays are distinguished by a concern with metaphysical questions about artworks and their properties but other essays address the problem of art's definition the psychology of aesthetic response and the logic of interpreting and evaluating works of art The focus of about half of the essays is the art of music the art of greatest interest to Levinson throughout his career Many of the essays have been very influential being among the most cited in contemporary aesthetics and having become essential references in debates on the definition of art the ontology of art emotional response to art expression in art and the nature of art forms **Music and Humanism** R. A. Sharpe, 2000 The metaphor of music as a

language has exerted a deep influence on the way we think about music and the way we hear it we conceive of music as expressive and as something to be understood These two ideas underpin the thought that it is a humanist art Sharpe suggests that Western music may have entered a new period in which the language analogy and the humanist conception are becoming less and less appropriate

BOOK JACKET 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

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

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

The Aesthetics of Imperfection in Music and the Arts Andy Hamilton, Lara Pearson, 2020-10-01 The aesthetics of imperfection emphasises spontaneity disruption process and energy over formal perfection and is often ignored by many commentators or seen only in improvisation This comprehensive collection is the first time imperfection has been explored across all kinds of musical performance whether improvisation or interpretation of compositions Covering music visual art dance comedy architecture and design it addresses the meaning experience and value of improvisation and spontaneous creation across different artistic media A distinctive feature of the volume is that it brings together contributions from theoreticians and practitioners presenting a wider range of perspectives on the issues involved Contributors look at performance and practice across Western and non Western musical artistic and craft forms Composers and non performing artists offer a perspective on what is imperfect or improvisatory within their work contributing further dimensions to the discourse The Aesthetics of Imperfection in Music and the Arts features 39 chapters organised into eight sections and written by a diverse group of scholars and performers They consider divergent definitions of aesthetics employing both 18th century philosophy and more recent socially and historically situated conceptions making this an essential up to date resource for anyone working on either side of the perfection imperfection debate

Reviewing **Philosophy Aesthetics Of Music**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is actually astonishing. Within the pages of "**Philosophy Aesthetics Of Music**," an enthralling opus penned by a very acclaimed wordsmith, readers attempt an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve into the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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