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Philosophy Of Music

R.A. Sharpe



Philosophy Of Music:

What Is Music? Philip Alperson, 2010-11-01 **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. Etudes on the Philosophy of Music Juozas Rimantas, Juozas Rimantas Jr., 2024-09-13 Drawing on the author's four decades of experience as a concert oboist, this open access book studies a number of foundational issues in the philosophy of music, such as musical meaning and expression, musical ontology, and the existence of the musical work, the relation between music and language, and the phenomenology of music. The book surveys the development of Western classical music from the Baroque era through to the 20th century, both from the perspective of contemporary Lithuanian philosophers such as Girnius Maceina, Liogeris, and Jackas, and 20th century European philosophy. In addition to discussing key questions in the philosophy of music, the book also analyses technical musical terms such as articulation, phrasing, and rhythm. **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. **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: 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. 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 **A Humanistic Philosophy of Music**

Edward A. Lippman, 2006 Our field of inquiry Material Form Meaning Style Permanence Composites Context Conception

The Philosophy of Music William Pole, 1879

The Philosophy of Music American Society for Aesthetics, 1994

The Imaginary Museum of Musical Works : An Essay in the Philosophy of Music Lydia Goehr, 1992-03-26 What is the difference between a performance of Beethoven's Fifth Symphony and the symphony itself What does it mean for musicians to be faithful to the works they perform To answer such questions Lydia Goehr combines philosophical and historical methods of enquiry Finding Anglo American philosophy inadequate for the task she shows that a historical perspective is indispensable to a full understanding of musical ontology Goehr examines the concepts and assumptions behind the practice of classical music in the nineteenth century and demonstrates how different they were from those of previous centuries She rejects the finding that the concept of a musical work emerged in the sixteenth century placing its emergence instead around 1800 She describes how the concept of a work then came to define the norms expectations and behaviour that we now associate with classical music Out of the historical thesis Goehr draws philosophical conclusions about the normative functions of concepts and ideals She also addresses current debates among conductors early music performers and avant gardists Introduction I The Analytic Approach Status and identity Analytical positions I Analytical positions II Critique and transition II The Historical Approach Normativity and Practice The central claim Musical meaning I Musical meaning II Musical production I Musical production II Werktreue Confirmation and challenge *The Philosophy of Music* Aaron Ridley, 2004 New and distinctive approaches to five central topics in musical aesthetics are provided in this outstanding book The topics are understanding representation expression performance and profundity The theme of the book is the failure of the orthodox view that pieces of music are more or less self contained structures of sound to account for some important features of our musical experience and to explain why music should matter to us In exposing and correcting that failure the book introduces readers to the main problems and positions in the philosophy of music proposes fresh solutions to those

problems and offers innovative approaches to the philosophy of song to musical ontology and to questions about the value of music Each chapter is built around a single musical work which provides a focus for the reader Features Broad accessible introductory overview to philosophy of music Original and stimulating insights

A Philosophy of Music Education Bennett Reimer,1970 The Philosophy of Music William Pole,2011-12 First published in 1879 this work brings together a lecture series given by Pole in 1877 for the Royal Institution The Philosophy of Music Joseph Goddard,2011-10-20 First published in 1862 these historical and philosophical essays explore the fascinating connection between music and the human mind *Philosophy of Music* Riccardo Martinelli,2019-10-21 Ranging from Antiquity to contemporary analytic philosophy it provides a concise but thorough analysis of the arguments developed by some of the most outstanding philosophers of all times Besides the aesthetics of music proper the volume touches upon metaphysics ethics philosophy of language psychology anthropology and scientific developments that have influenced the philosophical explanations of music Starting from the very origins of philosophy in Western thought Pythagoras Plato Aristotle the book talks about what music is according to Augustine Descartes Leibniz Rousseau Kant Hegel the Romantics Schopenhauer Nietzsche Wittgenstein Susanne Langer Bloch Adorno and many others Recent developments within the analytic tradition are illustrated with particular attention to the ontology of the musical artwork and to the problem of music and emotions A fascinating idea which recurs throughout the book is that philosophers allow for a sort of a secret kinship between music and philosophy as means to reveal complementary aspects of truth

Philosophy of New Music Theodor W. Adorno,2020-06-02 An indispensable key to Adorno s influential oeuvre now in paperback In 1949 Theodor W Adorno s *Philosophy of New Music* was published coinciding with the prominent philosopher s return to a devastated Europe after his exile in the United States Intensely polemical from its first publication every aspect of this work was met with extreme reactions from stark dismissal to outrage Even Arnold Schoenberg reviled it Despite the controversy *Philosophy of New Music* became highly regarded and widely read among musicians scholars and social philosophers Marking a major turning point in his musicological philosophy Adorno located a critique of musical reproduction as internal to composition rather than a matter of musical performance Consisting of two distinct essays Schoenberg and Progress and Stravinsky and Reaction *Philosophy of New Music* poses the musical extremes in which Adorno perceived the struggle for the cultural future of Europe between human emancipation and barbarism between the compositional techniques and achievements of Schoenberg and Stravinsky In this translation which is accompanied by an extensive introduction by distinguished translator Robert Hullot Kentor *Philosophy of New Music* emerges as an essential guide to the whole of Adorno s oeuvre

The Philosophy of Music William Pole,2014-06-23 This is Volume V in a series of seven on the *Philosophy of Religion and General Philosophy* Originally published in 1924 The trained musician may have made a thorough study of technical methods in composition but yet have no knowledge either of the physical basis of music or of the philosophical reasons underlying accepted technical principles There are various

questions which any person interested in music may reasonably ask but to which no satisfactory answers have as yet been given What does music mean What is the composer trying to express What does music express to the listener Why is one kind of music considered good and another bad This study looks at music which is which of all the arts the most universally practised the most complex and elaborate in its technique the most direct in its emotional appeal and at the same time the least understood

Thinking about Music Lewis Eugene Rowell, 1983 This book is for readers who are insatiably curious about music students of music in the broadest sense of the word In this category I include those whose musical concerns are more humanistic than technical as well as those preparing for careers in music In a library system of classification *Thinking About Music* is apt to be filed under the heading Music Aesthetics history and problems of and that is a fair description

Preface

Themes in the Philosophy of Music Stephen Davies, 2003 These essays outline developments within the philosophy of music over the last two decades of the 20th century and summarize the state of play at the beginning of the 21st They address both perennial questions and contemporary controversies such as that over the authentic performance movement

A Brief Introduction to A Philosophy of Music and Music Education as Social Praxis Thomas A. Regelski, 2015-12-07 *Music and Music Education as Social Praxis* is a brief introduction to a praxial theory of music education defined by author It is grounded in an interdisciplinary approach for undergraduate and graduate students in music education Drawing upon scholarship from a range of disciplines including philosophy and sociology the book emphasizes and highlights thinking of music as an active social practice and offers an alternative to existing approaches to music education This text advocates for an alternative approach to teaching music rooted in the social practice of music and will supplement Foundations or Methods courses in the Music Education curriculum

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