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NEW ESSAYS ON
MUSICAL
UNDERSTANDING

PETER KIVY

New Essays On Musical Understanding

Gary McPherson



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 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

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 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 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

New Essays On Musical Understanding Book Review: Unveiling the Power of Words

In a world driven by information and connectivity, the power of words has been evident than ever. They have the ability to inspire, provoke, and ignite change. Such is the essence of the book **New Essays On Musical Understanding**, a literary masterpiece that delves deep into the significance of words and their affect our lives. Published by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we will explore the book's key themes, examine its writing style, and analyze its overall effect on readers.

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