

Philosophical Perspectives on Music

Wayne D. Bowman

Philosophical Perspectives On Music

Elaine King, Caroline Waddington



Philosophical Perspectives On Music:

Philosophical Perspectives on Music Wayne D. Bowman, W. D. Bowman, 1998 An introduction to diverse philosophical perspectives on the nature and value of music ranging from the ancient Greeks to idealism to phenomenology to contemporary socio cultural critiques Designed to introduce the serious music student with no philosophical background to the vitality of music philosophical discourse it explores a broad range of music philosophical terrain showing the philosophers reasons for holding what can seem to the non philosopher like extraordinarily bizarre notions while at the same time pointing out the philosophical shortcomings of what musicians often take for common sense musical truths **Contemporary Music** Irène Deliège, 2016-05-13 This collection of essays and interviews addresses important theoretical philosophical and creative issues in Western art music at the end of the twentieth and the beginning of the twenty first centuries Edited by Max Paddison and Irène Deliège the book offers a wide range of international perspectives from prominent musicologists philosophers and composers including Cécile Delieu Pascal Decroupet Richard Toop Rudolf Frisius Alastair Williams Herman Sabbe François Nicolas Marc Jimenez Anne Boissi re Max Paddison Hugues Dufourt Jonathan Harvey and new interviews with Pierre Boulez Brian Ferneyhough Helmut Lachenmann and Wolfgang Rihm Part I is mainly theoretical in emphasis Issues addressed include the historical rationalization of music and technology new approaches to the theorization of atonal harmony in the wake of Spectralism debates on the new complexity the heterogeneity pluralism and stylistic omnivorousness that characterizes music in our time and the characterization of twentieth century and contemporary music as a search for lost harmony The orientation of Part II is mainly philosophical examining concepts of totality and inclusivity in new music raising questions as to what might be expected from an autonomous contemporary musical logic and considering the problem of the survival of the avant garde in the context of postmodernist relativism As well as analytic philosophy and cognitive psychology critical theory features prominently with theories of social mediation in music new perspectives on the concept of musical material in Adorno's late aesthetic theory and a call for an aesthetics of risk in contemporary art as a means to reassert the essential role of criticism of judgment and of evaluation as necessary conditions to bring about a real public debate on the art of today Part III offers creative perspectives with new essays and interviews from important contemporary composers who have made **On Criticizing Music** Kingsley Price, 1981 Introduction Kingsley Price Influence plagiarism and inspiration Charles Rosen The state of academic music criticism Joseph Kerman Understanding music Monroe C Beardsley Romantic music as post Kantian critique Rose Rosengard Subotnik Music criticism practice and malpractice Karl Aschenbrenner Mapping the Common Ground Inga Rikandi, 2010 Philosophical Perspectives of Music Alok Ranjan Khatua, 2014 *Philosopher, Teacher, Musician* Estelle Ruth Jorgensen, 1991 **Music, Leisure, Education** Roger Mantie, 2022 This book explores historical and philosophical connections between music leisure and education Specifically it considers how music learning teaching and participation can be reconceptualized in terms of leisure

Contemporary Music Max Paddison, Irène Deliège, 2010

The Oxford Handbook of Philosophy in Music Education Wayne D. Bowman, Ana Lucía Frega, 2012-05-25 In The Oxford Handbook of Philosophy in Music Education editors Wayne D Bowman and Ana Lucia Frega have drawn together a variety of philosophical perspectives from the profession's most exciting scholars from all over the world Rather than relegating philosophical inquiry to moot questions and abstract situations the contributors to this volume address everyday concerns faced by music educators everywhere Emphasizing clarity fairness rigour and utility above all The Oxford Handbook of Philosophy in Music Education will challenge music educators all over the world to make their own decisions and ultimately contribute to the conversation themselves

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

Music, Markets and Consumption Daragh O'Reilly, Gretchen Larsen, Krzysztof Kubacki, 2013-05-31 A fully international and scholarly analysis integrating the unique popular music sector both within arts marketing and current marketing and consumption theories It gives a full overview and coverage of music marketing and cultural policy and the emerging academic study of the sector

The African Presence in Black America Jacob U. Gordon, 2004 Accepting the basic premise that Africa is the ancestral homeland of black Americans raises questions as to how much if any of African cultural heritage remains within that community Some claim that the severity of the plantation system and the acculturation process of the slaves could not have left any Africanism in the New World while others argue that African cultural heritage can still be seen today in many aspects of American life and thought This volume revisits the debate examining the ways in which this alleged cultural heritage manifests itself

Handbook of Music and Emotion Patrik N. Juslin, John Sloboda, 2011-03-17 A successor to the acclaimed Music and Emotion The Handbook of Music and Emotion provides comprehensive coverage of the field in all its breadth and depth As well as summarizing what is currently known about music and emotion it will also stimulate further research in promising directions that have been little studied

Music and Empathy Elaine King, Caroline Waddington, 2017-03-16 In recent years empathy has received considerable research attention as a means of understanding a range of psychological phenomena and it is fast drawing attention within the fields of music psychology and music education This volume seeks to promote and stimulate further research in music and empathy with contributions from many of the leading scholars in the fields of music psychology neuroscience music philosophy and education It exposes current developmental cognitive social and philosophical perspectives on research in music and empathy and considers the notion in relation to our engagement with different types of music and media Following a Prologue the volume presents twelve chapters organised into two main areas of enquiry The first section entitled Empathy and Musical Engagement explores empathy in music education and therapy settings and

provides social cognitive and philosophical perspectives about empathy in relation to our interaction with music The second section entitled Empathy in Performing Together provides insights into the role of empathy across non Western classical jazz and popular performance domains This book will be of interest to music educators musicologists performers and practitioners as well as scholars from other disciplines with an interest in empathy research

Theology, Music, and Modernity Jeremy Begbie, Daniel K L Chua, Markus Rathey, 2021-02-02 Theology Music and Modernity addresses the question how can the study of music contribute to a theological reading of modernity It has grown out of the conviction that music has often been ignored in narrations of modernity s theological struggles Featuring contributions from an international team of distinguished theologians musicologists and music theorists the volume shows how music and discourse about music has remarkable powers to bring to light the theological currents that have shaped modern culture It focuses on the concept of freedom concentrating on the years 1740 1850 a period when freedom especially religious and political freedom became a burning matter of concern in virtually every stratum of Western society The collection is divided into four sections each section focusing on a key phenomenon of this period the rise of the concept of revolutionary freedom the move of music from church to concert hall the cry for eschatological justice in the work of black hymn writer and church leader Richard Allen and the often fierce tensions between music and language There is a particular concern to draw on a distinctively Scriptural imagination especially the theme of New Creation in order to elicit the key issues at stake and to suggest constructive ways forward for a contemporary Christian theological engagement with the legacies of modernity today

Philosophical Perspectives on Music and Emotion Mya Scarlato, 2016 Examines the connections between absolute music and human emotion through the philosophical lenses of the cognitivist and the emotivist these connections are evaluated by the author in the context of her own experience as a musician and music educator

Philosophy of Western Music Andrew Kania, 2020-04-08 This is the first comprehensive book length introduction to the philosophy of Western music that fully integrates consideration of popular music and hybrid musical forms especially song Its author Andrew Kania begins by asking whether Bob Dylan should even have been eligible for the Nobel Prize in Literature given that he is a musician This motivates a discussion of music as an artistic medium and what philosophy has to contribute to our thinking about music Chapters 2 5 investigate the most commonly defended sources of musical value its emotional power its form and specifically musical features such as pitch rhythm and harmony In chapters 6 9 Kania explores issues arising from different musical practices particularly work performance with a focus on classical music improvisation with a focus on jazz and recording with a focus on rock and pop Chapter 10 examines the intersection of music and morality The book ends with a consideration of what ultimately music is Key Features Uses popular song examples throughout but also discusses a range of musical traditions notably rock pop classical and jazz Explains both philosophical and musical terms when they are first introduced Provides publicly accessible Spotify playlists of the musical examples discussed in the book Each chapter begins with an overview and

ends with questions for testing comprehension and stimulating further thought along with suggestions for further reading

Music and Time Michelle Phillips, Matthew Sergeant, 2022 How does music manifest through time and simultaneously how does time manifest through music For the experimental psychologist the experience of time during music listening or performance is something that may be studied empirically For philosophers fundamental questions of time continue to be the subject of ongoing debate in philosophy is time linear What are past present and future What is duration and what makes a perceptual present or moment For the performer musical time can exist as a subjective vehicle of expression Although any of the three could be chosen as a starting point the order presented in the text's structure offers a journey from empiricism to application via contemplation This volume deals with the complex relationship between music and time It presents a staunchly interdisciplinary perspective defined by the terms Psychology Philosophy and Practice The text is divided into sections concerning experience enactment and meaning as points of intersection between the three primary methodologies of the title As such this is a book for the scholar the student of music and the interested reader For the scholar it offers new interconnections and comparisons For the student its pluralistic approach presents the most comprehensive overview available to date regarding the topic For the interested reader the volume offers answers to questions which concern us as listeners and audiences at concerts gigs and festivals e three primary methodologies of the title As such this is a book for the scholar the student of music and the interested reader For the scholar it offers new interconnections and comparisons For the student its pluralistic approach presents the most comprehensive overview available to date regarding the topic For the interested reader the volume offers answers to questions which concern us as listeners and audiences at concerts gigs and festivals e three primary methodologies of the title As such this is a book for the scholar the student of music and the interested reader For the scholar it offers new interconnections and comparisons For the student its pluralistic approach presents the most comprehensive overview available to date regarding the topic For the interested reader the volume offers answers to questions which concern us as listeners and audiences at concerts gigs and festivals e three primary methodologies of the title As such this is a book for the scholar the student of music and the interested reader For the scholar it offers new interconnections and comparisons For the student its pluralistic approach presents the most comprehensive overview available to date regarding the topic For the interested reader the volume offers answers to questions which concern us as listeners and audiences at concerts gigs and festivals

The Oxford Handbook of Care in Music Education
Karin S. Hendricks, 2023-08-29 The notion of care is at times misunderstood in the context of music education equated simply with kindness or associated with lowered expectations and is often dismissed without consideration of its full value to music learning When viewed through a student deficit perspective concepts of care might evoke unnecessary pity or a sense of rescue thereby positioning teachers and learners in a superior inferior relationship that may be unhealthy and unhelpful to either person Furthermore many well meaning approaches to care emphasize a unidirectional relationship from teacher to

student discounting the ways in which a teacher also continues to learn and develop A more empowering conceptualization of care in music education involves sharing experience sharing passion sharing excitement sharing goals and sharing humanness The Oxford Handbook of Care in Music Education addresses ways in which music teachers and students interact as co learners and forge authentic relationships with one another through shared music making Concepts of care addressed in the handbook stem from philosophies of relationship feminist ethics musical meaningfulness and compassionate music teaching These essays highlight the essence of authentic relationships and shared experiences between teachers and learners extending previous conceptions of care to meet the needs of contemporary music learners and the teachers who care for about and with them

Emerging Perspectives from Social Realism on Knowledge and Education Graham McPhail, Richard Pountney, Leesa Wheelahan, 2024-10-28 This book brings the key ideas and concepts of social realism to bear on current debates in the fields of knowledge and curriculum The key concern of this collection is to highlight matters related to knowledge and the influence these dimensions have on the formation of curricula pedagogy identity and equity in educational contexts Presenting new perspectives on the place of various types and forms of knowledge in contemporary education this book explores two central questions what type of knowledge is most important to include in a curriculum and what is meant by disciplinary knowledge The chapters use empirical examples to illustrate how the issues play out on a global stage interweaving the social justice concern of equitable access to disciplinary knowledge throughout In particular the authors address the emerging theorisation of issues related to the decolonisation of curricula the recontextualisation of non traditional knowledge into the curriculum and teacher education Offering new philosophical and theoretical perspectives this book will be of interest to researchers scholars and students examining the fields of knowledge and curriculum and the sociology of education more broadly

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