



Philosophy Aesthetics Of Music

R.A. Sharpe



Philosophy Aesthetics Of Music:

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

A Humanistic Philosophy of Music Edward A. Lippman, 2006 Our field of inquiry
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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 Philosophy of Rhythm Peter Cheyne, Andy Hamilton, Max Paddison, 2019-10-30 Rhythm is the fundamental pulse that animates poetry music and dance across all cultures And yet the recent explosion of scholarly interest across disciplines in the aural dimensions of aesthetic experience particularly in sociology cultural and media theory and literary studies has yet to explore this fundamental category This book furthers the discussion of rhythm beyond the discrete conceptual domains and technical vocabularies of musicology and prosody With original essays by philosophers psychologists musicians literary theorists and ethno musicologists The Philosophy of Rhythm opens up wider and plural perspectives examining formal affinities between the historically interconnected fields of music dance and poetry while addressing key

concepts such as embodiment movement pulse and performance Volume editors Peter Cheyne Andy Hamilton and Max Paddison bring together a range of key questions What is the distinction between rhythm and pulse What is the relationship between everyday embodied experience and the specific experience of music dance and poetry Can aesthetics offer an understanding of rhythm that helps inform our responses to visual and other arts as well as music dance and poetry And what is the relation between psychological conceptions of entrainment and the humane concept of rhythm and meter Overall The Philosophy of Rhythm appeals across disciplinary boundaries providing a unique overview of a neglected aspect of aesthetic experience

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 sound system 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

The Enigmatic Realm of **Philosophy Aesthetics Of Music**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing lacking extraordinary. Within the captivating pages of **Philosophy Aesthetics Of Music** a literary masterpiece penned by way of a renowned author, readers attempt a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting impact on the hearts and minds of those that partake in its reading experience.

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Table of Contents Philosophy Aesthetics Of Music

1. Understanding the eBook Philosophy Aesthetics Of Music
 - The Rise of Digital Reading Philosophy Aesthetics Of Music
 - Advantages of eBooks Over Traditional Books
2. Identifying Philosophy Aesthetics Of Music
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Philosophy Aesthetics Of Music
 - User-Friendly Interface
4. Exploring eBook Recommendations from Philosophy Aesthetics Of Music
 - Personalized Recommendations
 - Philosophy Aesthetics Of Music User Reviews and Ratings
 - Philosophy Aesthetics Of Music and Bestseller Lists

5. Accessing Philosophy Aesthetics Of Music Free and Paid eBooks
 - Philosophy Aesthetics Of Music Public Domain eBooks
 - Philosophy Aesthetics Of Music eBook Subscription Services
 - Philosophy Aesthetics Of Music Budget-Friendly Options
6. Navigating Philosophy Aesthetics Of Music eBook Formats
 - ePub, PDF, MOBI, and More
 - Philosophy Aesthetics Of Music Compatibility with Devices
 - Philosophy Aesthetics Of Music Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Philosophy Aesthetics Of Music
 - Highlighting and Note-Taking Philosophy Aesthetics Of Music
 - Interactive Elements Philosophy Aesthetics Of Music
8. Staying Engaged with Philosophy Aesthetics Of Music
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Philosophy Aesthetics Of Music
9. Balancing eBooks and Physical Books Philosophy Aesthetics Of Music
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Philosophy Aesthetics Of Music
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Philosophy Aesthetics Of Music
 - Setting Reading Goals Philosophy Aesthetics Of Music
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Philosophy Aesthetics Of Music
 - Fact-Checking eBook Content of Philosophy Aesthetics Of Music
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
- Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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