

MUSIC ALONE

*Philosophical Reflections on the
Purely Musical Experience*



PETER KIVY

Music Alone Philosophical Reflections On The Purely Musical Experience

Peter Kivy



Music Alone Philosophical Reflections On The Purely Musical Experience:

Music Alone Peter Kivy, 1990 What makes a musical work profound What is it about pure instrumental music that the listener finds attractive and rewarding In addressing these questions Peter Kivy continues his highly regarded exploration of the philosophy of musical aesthetics He considers here what he believes to be the most difficult subject of all just plain music music unaccompanied by text title subject program or plot in other words music alone **Authenticities** Peter

Kivy, 2018-09-05 In his latest book on the aesthetics of music Peter Kivy presents an argument not for authenticity but for authenticities of performance including authenticities of intention sound practice and the authenticity of personal interpretation in performance As usual Kivy's work is beautifully written well argued and provocative Notes Kivy has provided a sorely needed framework for all future discussion of the authenticity matter This is his best book a major contribution to performance studies and to musical aesthetics likely it will be studied and cited for generations Choice Written in lively prose with a keen sense of reality this volume ought to be of interest not only to philosophers and musicologists but to all serious lovers of music Roger Scruton Times Literary Supplement The consistent theme running through Kivy's book is the need for interpretation as the personal authenticity and authority of the performer against the ideology both of the composer as genius and of the puritanical devotion to the authority of the text of the early music devotees This is a most valuable book one which constantly surprises and delights through its philosophical insights and informed musical understanding British Journal of Aesthetics

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

Approaches to Meaning in Music Byron Almén, Edward Pearsall, 2006-11-01 Approaches to Meaning in Music presents a survey of the problems and issues inherent in pursuing meaning and signification in music and attempts to rectify the conundrums that have plagued philosophers artists and theorists since the time of Pythagoras This collection brings together essays that reflect a variety of diverse perspectives on approaches to musical meaning Established music theorists and musicologists cover topics including musical aspect and temporality collage borrowing and association musical symbols and creative mythopoesis the articulation of silence the mutual interaction of cultural and music artistic phenomena and the analysis of gesture Contributors are Byron Almén J Peter Burkholder Nicholas Cook Robert S Hatten Patrick McCreless Jann Pasler and Edward Pearsall

Deeper than Reason Jenefer Robinson, 2005-04-07 Deeper than Reason takes the insights of modern psychological and neuroscientific research on the emotions and brings them to bear on questions about our

emotional involvement with the arts Robinson begins by laying out a theory of emotion one that is supported by the best evidence from current empirical work on emotions and then in the light of this theory examines some of the ways in which the emotions function in the arts Written in a clear and engaging style her book will make fascinating reading for anyone who is interested in the emotions and how they work as well as anyone engaged with the arts and aesthetics especially with questions about emotional expression in the arts emotional experience of art forms and more generally artistic interpretation Part One develops a theory of emotions as processes having at their core non cognitive instinctive appraisals deeper than reason which automatically induce physiological changes and action tendencies and which then give way to cognitive monitoring of the situation Part Two examines the role of the emotions in understanding literature especially the great realistic novels of the nineteenth century Robinson argues that such works need to be experienced emotionally if they are to be properly understood A detailed reading of Edith Wharton's novel *The Reef* demonstrates how a great novel can educate us emotionally by first evoking instinctive emotional responses and then getting us to cognitively monitor and reflect upon them Part Three puts forward a new Romantic theory of emotional expression in the arts Part Four deals with music both the emotional expression of emotion in music whether vocal or instrumental and the arousal of emotion by music The way music arouses emotion lends indirect support to the theory of emotion outlined in Part One While grounded in the science of emotion *Deeper than Reason* demonstrates the continuing importance of the arts and humanities to our lives

Music and Transcendence Ferdia J. Stone-Davis, 2016-03-03 *Music and Transcendence* explores the ways in which music relates to transcendence by bringing together the disciplines of musicology philosophy and theology thereby uncovering congruencies between them that have often been obscured Music has the capacity to take one outside of oneself and place one in relation to that which is other This other can be conceived in an absolute sense insofar as music can be thought to place the self in relation to a divine other beyond the human frame of existence However the other can equally well be conceived in an immanent or secular sense as music is a human activity that relates to other cultural practices Music here places the self in relation to other people and to the world more generally shaping how the world is understood without any reference to a God or gods The book examines how music has not only played a significant role in many philosophical and theological accounts of the nature of existence and the self but also provides a valuable resource for the creation of meaning on a day to day basis

Sound Sentiment Peter Kivy, 1989 Discussing how music possesses expressive properties this title incorporates the text of *The Corded Shell* answering various criticisms

Musical Aesthetics Jonathan L. Friedmann, 2018-07-27 This book contains six chapters covering key areas of musical aesthetics including aesthetics of emotions aesthetics of listening aesthetics of performance aesthetics of composition aesthetics of nature and aesthetics of commerce Each chapter adopts an experiential approach to aesthetics in which perceptual and intuitive musical responses real time experiences are valued as a source of truth Unlike intellectual aesthetics which values conscious associations and meticulous artistic appraisals

experiential aesthetics looks primarily at everyday subconscious appreciations The explorations here draw from the social sciences hard sciences philosophy literature theology musicology humanities and other fields that directly or indirectly contribute to an understanding of our attraction to music Presenting user friendly distillations of numerous theories concepts and functions this book will be of interest to both lay readers and expert practitioners *International Handbook of Research in Arts Education* Liora Bresler,2007-03-05 Providing a distillation of knowledge in the various disciplines of arts education dance drama music literature and poetry and visual arts this essential handbook synthesizes existing research literature reflects on the past and contributes to shaping the future of the respective and integrated disciplines of arts education While research can at times seem distant from practice the Handbook aims to maintain connection with the live practice of art and of education capturing the vibrancy and best thinking in the field of theory and practice The Handbook is organized into 13 sections each focusing on a major area or issue in arts education research

Music in the Social and Behavioral Sciences William Forde Thompson,2014-07-18 This first definitive reference resource to take a broad interdisciplinary approach to the nexus between music and the social and behavioral sciences examines how music affects human beings and their interactions in and with the world The interdisciplinary nature of the work provides a starting place for students to situate the status of music within the social sciences in fields such as anthropology communications psychology linguistics sociology sports political science and economics as well as biology and the health sciences Features Approximately 450 articles arranged in A to Z fashion and richly illustrated with photographs provide the social and behavioral context for examining the importance of music in society Entries are authored and signed by experts in the field and conclude with references and further readings as well as cross references to related entries A Reader's Guide groups related entries by broad topic areas and themes making it easy for readers to quickly identify related entries A Chronology of Music places material into historical context a Glossary defines key terms from the field and a Resource Guide provides lists of books academic journals websites and cross references The multimedia digital edition is enhanced with video and audio clips and features strong search and browse capabilities through the electronic Reader's Guide detailed index and cross references Music in the Social and Behavioral Sciences available in both multimedia digital and print formats is a must have reference for music and social science library collections

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

Complicating, Considering, and Connecting Music Education Lauren Kapalka Richerme,2020-05-05 In *Complicating Considering and Connecting Music Education* Lauren Kapalka Richerme proposes a poststructuralist inspired philosophy of music education Complicating current conceptions of self other and place Richerme emphasizes the embodied emotional and social aspects of humanity She also examines intersections between local and global music making Next Richerme explores the ethical implications of considering multiple viewpoints

and imagining who music makers might become Ultimately she offers that music education is good for facilitating differing connections with one's self and multiple environments Throughout the text she also integrates the writings of Gilles Deleuze and Félix Guattari with narrative philosophy and personal narratives By highlighting the processes of complicating considering and connecting Richerme challenges the standardization and career centric rationales that ground contemporary music education policy and practice to better welcome diversity

The Oxford Handbook of Music Psychology Susan Hallam, Ian Cross, Michael Thaut, 2016-01-14 The second edition of *The Oxford Handbook of Music Psychology* updates the original landmark text and provides a comprehensive review of the latest developments in this fast growing area of research Covering both experimental and theoretical perspectives each of the 11 sections is edited by an internationally recognised authority in the area The first ten parts present chapters that focus on specific areas of music psychology the origins and functions of music music perception responses to music music and the brain musical development learning musical skills musical performance composition and improvisation the role of music in everyday life and music therapy In each part authors critically review the literature highlight current issues and explore possibilities for the future The final part examines how in recent years the study of music psychology has broadened to include a range of other disciplines It considers the way that research has developed in relation to technological advances and points the direction for further development in the field With contributions from internationally recognised experts across 55 chapters it is an essential resource for students and researchers in psychology and musicology

A Guide to Research in Music Education Roger P. Phelps, 2005 This Fifth Edition presents an updated and practical approach to the research concepts techniques and sources from the 4th edition A new chapter concerning music and technology covers the current available resources for students and researchers Other updates include separate chapters on philosophical inquiry and aesthetic inquiry becoming integrated formulating and implementing research problems and aligning qualitative research with recent concepts and techniques This is an essential tool for students tackling problems as varied as research proposals field research strategies data analysis and statistical techniques Researchers will find current sources and concise instruction in the formulation of a research proposal its implementation and dissemination of research results

Comparing Notes Adam Ockelford, 2018-05-01 A tap of the foot a rush of emotion the urge to hum a tune without instruction or training we all respond intuitively to music *Comparing Notes* explores what music is why all of us are musical and how abstract patterns of sound that might not appear to mean anything can in fact be so meaningful Taking the reader on a clear and compelling tour of major twentieth century musical theories Professor Adam Ockelford arrives at his own important psychologically grounded theory of how music works From pitch and rhythm to dynamics and timbre he shows how all the elements of music cohere through the principle of imitation to create an abstract narrative in sound that we instinctively grasp whether listening to Bach or the Beatles Authoritative engaging and full of wonderful examples from across the musical spectrum *Comparing Notes* is essential reading for anyone who's ever

loved a song sonata or symphony and wondered why

Beyond the Score Nicholas Cook, 2013 In *Beyond the Score Music as Performance* author Nicholas Cook supplants the traditional musicological notion of music as writing asserting instead that it is as performance that music is loved understood and consumed This book reconceives music as an activity through which meaning is generated in real time as Cook rethinks familiar assumptions and develops new approaches Focusing primarily but not exclusively on the Western art tradition Cook explores perspectives that range from close listening to computational analysis from ethnography to the study of recordings and from the social relations constructed through performance to the performing and listening body In doing so he reveals not only that the notion of music as text has hampered academic understanding of music but also that it has inhibited performance practices placing them in a textualist straightjacket *Beyond the Score* has a strong historical emphasis touching on broad developments in twentieth century performance style and setting them into their larger cultural context Cook also investigates the relationship between recordings and performance arguing that we do not experience recordings as mere reproductions of a performance but as performances in their own right *Beyond the Score* is a comprehensive exploration of new approaches and methods for the study of music as performance and will be an invaluable addition to the libraries of music scholars including musicologists music theorists and music cognition scholars everywhere

Expressiveness Marta Benenti, 2020-10-12 A natural landscape can look serene a shade of colour cheerful and a piece of music might sound heartrending Why do we ascribe affective qualities to objects that can't entertain psychological states The capacity that objects and especially artworks have to express affective states is a bizarre phenomenon that needs to be clarified in numerous respects Philosophers are still struggling with the phenomenon of expressiveness being a matter of imagination perception or mnemonic association and usually do not agree on the role that emotions and human bodily expressions play in it Benenti questions the main theories that populate the aesthetics domain using the tools of philosophy of mind This study deals with crucial debates concerning seeing in cognitive penetration the relation between phenomenal character and representational content and between emotions and expressions It aims at providing a viable account of the experience we have of expressive properties by casting light on its fundamentally perceptual nature The outcome is an empirically informed and critical overview of a topic which has been rather neglected in the philosophy of mind The book will be of interest to scholars of the philosophy of mind aesthetics the cognitive sciences and psychology

Humane Music Education for the Common Good Iris M. Yob, Estelle R. Jorgensen, 2020-03-17 Why teach music Who deserves a music education Can making and learning about music contribute to the common good In *Humane Music Education for the Common Good* scholars and educators from around the world offer unique responses to the recent UNESCO report titled *Rethinking Education Toward the Common Good* This report suggests how through purpose policy and pedagogy education can and must respond to the challenges of our day in ways that respect and nurture all members of the human family The contributors to this volume use this report as a framework to explore the

implications and complexities that it raises The book begins with analytical reflections on the report and then explores pedagogical case studies and practical models of music education that address social justice inclusion individual nurturance and active involvement in the greater public welfare The collection concludes by looking to the future asking what more should be considered and exploring how these ideals can be even more fully realized The contributors to this volume boldly expand the boundaries of the UNESCO report to reveal new ways to think about be invested in and use music education as a center for social change both today and going forward

Music, Language, and the Brain Aniruddh D. Patel, 2010-06-01

In the first comprehensive study of the relationship between music and language from the standpoint of cognitive neuroscience Aniruddh D Patel challenges the widespread belief that music and language are processed independently This volume argues that music and language share deep and critical connections and that comparative research provides a powerful way to study the cognitive and neural mechanisms underlying these uniquely human abilities

Philosophers on Music Kathleen Stock, 2010-06-03

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

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