

# Philosophical Perspectives on Music

Wayne D. Bowman

# Philosophical Perspectives On Music

**Wayne D. Bowman, W. D. Bowman**



## **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 C. Léstin Deliège Pascal Decroupet Richard Toop Rudolf Frisius Alastair Williams Herman Sabbe François Nicolas Marc Jimenez Anne Boissière 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 *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.

**Contemporary Music** Max Paddison, Irène Deliège, 2010

**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 African Presence in Black America** Jacob U. Gordon, 2004 Accepting the basic premise that Africa is the ancestral homeland of black Americans, this volume raises questions as to how much 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.

**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.

**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 Chapter 5 of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license

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

The ^AOxford Handbook of Care in Music Education  
Karin S. Hendricks, 2023-08-29 The Oxford Handbook of Care in Music Education addresses multiple conceptualizations of caring relationships in music education Principal themes of the handbook include philosophical perspectives on care and music education co creating caring relationships caring for wellbeing and human flourishing and care social activism and

critical consciousness The 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

*The Oxford Handbook of Music Education, Volume 1* Gary E. McPherson, Graham F. Welch, 2012-09-13 The two volumes of The Oxford Handbook of Music Education offer a comprehensive overview of the many facets of musical experience behavior and development in relation to the diverse variety of educational contexts in which they occur In these volumes an international list of contributors update and redefine the discipline through fresh and innovative principles and approaches to music learning and teaching

*Music and Music Education in People's Lives* Gary E. McPherson, Graham F. Welch, 2018-04-25 Music and Music Education in People's Lives is one of five paperback books derived from the foundational two volume Oxford Handbook of Music Education Designed for music teachers students and scholars of music education as well as educational administrators and policy makers this first book in the set provides a framework for understanding the content and context of music education and for future action within the profession A broad examination of the philosophical psychological cultural international and contextual issues that underpin a wide variety of teaching environments or individual attributes is paired with 25 relevant and insightful commentaries from established scholars and music educators Taken as a whole Music and Music Education in People's Lives gives clear direction to how the discipline of music education can achieve even greater political theoretical and professional strength Contributors Harold F Abeles Nick Beach Wayne D Bowman Liora Bresler Patricia Shehan Campbell Richard Colwell Robert A Cutietta David J Elliott Sergio Figueiredo Lucy Green Wilfried Gruhn David Hargreaves Sarah Hennessy Liane Hentschke Donald A Hodges Christopher M Johnson Estelle R Jorgensen Andreas C Lehmann Richard Letts H kan Lundstr m Raymond MacDonald Clifford K Madsen Andrew J Martin Marie McCarthy Katrina McFerran Gary E McPherson Bradley Merrick Dorothy Miell Gra

a Mota Bruno Nettle Bengt Olsson Susan A O'Neill John Marshall Reeve Bennett Reimer James Renwick Huib Schippers Wendy L Sims David J Teachout Rena Upitis Peter R Webster Graham F Welch Paul Woodford     The Oxford Handbook of Music Performance Gary McPherson, 2022 Takes an interdisciplinary approach that draws on the most authoritative insights from psychology performance science musicology psychology education science medicine and music education Includes leaders in the fields of music psychology performance science musicology psychology education music medicine science and music education over two volumes Within all chapters authors have selected the most important scientific and artistic material relevant to their topics Volume 1 includes parts on Development and Learning Proficiencies Performance Practices and Psychology Book jacket     Handbook of Musical Identities Raymond A. R. MacDonald, David John Hargreaves, Dorothy Miell, 2017 The Handbook of Musical Identities explores three features of psychological approaches to musical identities and four real life contexts in which musical identities have been investigated The multidisciplinary breadth of the Handbook reflects the changes that are taking place in music in digital technology and in their role in society

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