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MUSIC

Music And The Ineffable

Joseph Harp Britton



Music And The Ineffable:

Music and the Ineffable Vladimir Jankélévitch, 2003-07-28 The classic work on the philosophy of music now available in English to a new generation of readers Vladimir Jankélévitch left behind a remarkable body of work steeped as much in philosophy as in music His writings on moral quandaries reflect a lifelong devotion to music and performance and as a counterpoint he wrote on music aesthetics and on modernist composers such as Fauré Debussy and Ravel *Music and the Ineffable* brings together these two threads the philosophical and the musical as an extraordinary quintessence of his thought Jankélévitch deals with classical issues in the philosophy of music including metaphysics and ontology These are a point of departure for a sustained examination and dismantling of the idea of musical hermeneutics in its conventional sense Music Jankélévitch argues is not a hieroglyph not a language or sign system nor does it express emotions depict landscapes or cultures or narrate On the other hand music cannot be imprisoned within the icy morbid notion of pure structure or autonomous discourse Yet if musical works are not a cipher awaiting the decoder music is nonetheless entwined with human experience and with the physical material reality of music in performance Music is ineffable as Jankélévitch puts it because it cannot be pinned down and has a capacity to engender limitless resonance in several domains Jankélévitch's singular work on music was central to such figures as Roland Barthes and Catherine Clement and the complex textures and rhythms of his lyrical prose sound a unique note until recently seldom heard outside the francophone world

Voicing the Ineffable Siglind Bruhn, 2002 The relationship between music and religion has long been a clearly delineated one Up to the late Middle Ages music employed for ritual expressions of faith in sacred contexts was contrasted with secular music then mostly played in open spaces The former was believed to aid in the communication of divine truths while the latter was suspected of arousing sensuality and thus potentially leading away from the spiritual perspective of life In subsequent centuries music entered first the courtly salons then the concert hall and the home Such music created for virtuoso performance or for the enjoyment in private chambers occasionally made room for an expression of religious experiences outside the dedicated spaces of worship This aspect is particularly intriguing in instrumental music where allusions to extra musical messages are at best hinted at in titles or explanatory notes and in those cases of vocal music where it can be shown that the musical language adds significant nuances to the verbal text On the basis of various case studies that transcend a music analytical approach in the direction of the hermeneutic perspective this volume explores in which ways the musical language in itself independently of an explicitly sacred context communicates the ineffable The discussion focuses on the musical means and devices employed to this effect and on the question what the presence of religious messages in certain works of secular music tells us about the spirituality of an era

Deep Refrains Michael Gallope, 2017-11-14 *Deep Refrains* is a wide ranging investigation of the philosophy of music Michael Gallope asks what it means for music to speak when it is not saying anything in particular To answer this question he turns to the writings of some of the most revered thinkers of the twentieth century Ernst Bloch

Theodor Adorno Vladimir Jankelevitch Gilles Deleuze and Felix Guattari For these theorists Gallope argues the paradox that music is both ineffable and yet harbors deep philosophical wisdoms is fertile ground for thinking outside of conceptual boundaries It provides the lens for a utopian potentiality that inspires hope Bloch an ethical critique of modernity Adorno an exemplification of the ephemeral movement of lived time Jankelevitch and a sonic extension of the syncopated contrapuntal rhythms of sense and social life Deleuze and Guattari Gallope argues that a philosophical engagement with music's ineffability rarely calls for silence or declarations of the unspeakable Rather it asks us to think through the ways in which the impact of music is made to address complex philosophical problems specific to the modern world

Musical Meaning and Expression Stephen Davies, 1994 We talk not only of enjoying music but of understanding it Music is often taken to have expressive import and in that sense to have meaning But what does music mean and how does it mean Stephen Davies addresses these questions in this sophisticated and knowledgeable overview of current theories in the philosophy of music Reviewing and criticizing the aesthetic positions of recent years he offers a spirited explanation of his own position Davies considers and rejects in turn the positions that music describes like language or depicts like pictures or symbolizes in a distinctive fashion emotions Similarly he resists the idea that music's expressiveness is to be explained solely as the composer's self-expression or in terms of its power to evoke a response from the audience Music's ability to describe emotions he believes is located within the music itself it presents the aural appearance of what he calls emotion characteristics The expressive power of music awakens emotions in the listener and music is valued for this power although the responses are sometimes ones of sadness Davies shows that appreciation and understanding may require more than recognition of and reaction to music's expressive character but need not depend on formal musicological training

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 Routledge Research Companion to Modernism in Music Björn Heile, Charles Wilson, 2018-10-29 Modernism in music still arouses passions and is riven by controversies Taking root in the early decades of the twentieth century it achieved ideological dominance for almost three decades following the Second World War before becoming the object of widespread critique in the last two decades of the century both from critics and composers of a postmodern persuasion and from prominent scholars associated with the new musicology Yet these critiques have failed to dampen its ongoing resilience The picture of modernism has considerably broadened and diversified and has remained a pivotal focus of debate well into the twenty-first century This Research Companion does not seek to limit what musical modernism might be At the same time it resists any dilution of the term that would see its indiscriminate application to practically any and all music of a certain period In addition to

addressing issues already well established in modernist studies such as aesthetics history institutions place diaspora cosmopolitanism production and performance communication technologies and the interface with postmodernism this volume also explores topics that are less established among them modernism and affect modernism and comedy modernism versus the contemporary and the crucial distinction between modernism in popular culture and a popular modernism a modernism of the people In doing so this text seeks to define modernism in music by probing its margins as much as by restating its supposed essence **Literature and Music in the Atlantic World, 1767-1867** Catherine Jones,2014-07-16

This new study looks at the relationship of rhetoric and music in the era s intellectual discourses texts and performance cultures principally in Europe and North America Catherine Jones begins by examining the attitudes to music and its performance by leading figures of the American Enlightenment and Revolution notably Benjamin Franklin and Thomas Jefferson She also looks at the attempts of Francis Hopkinson William Billings and others to harness the Orphean power of music so that it should become a progressive force in the creation of a new society She argues that the association of rhetoric and music that reaches back to classical Antiquity acquired new relevance and underwent new theorisation and practical application in the American Enlightenment in light of revolutionary Atlantic conditions Jones goes on to consider changes in the relationship of rhetoric and music in the nationalising milieu of the nineteenth century the connections of literature music and music theory to changing models of subjectivity and Romantic appropriations of Enlightenment visions of the public ethical function of music Art Music Matthew Del Nevo,2017-07-28

Listening to music is not merely something one does but something central to a way of living Listening has the power to transport one into another way of being It is a mode of feeling and forms the bedrock of deep emotion Written from the viewpoint of a philosophy of sensibility Matthew Del Nevo notes that this perspective may not be in fashion but it follows a long tradition Del Nevo emphasizes the aesthetic experience of listening to art music as it has developed and disintegrated in Western civilization He recognizes a deep psychological element to what he calls soul or more accurately sensibility He addresses music in a non technical way taking up the powerful art theory of Charles Baudelaire the music philosophy of Schopenhauer and Richard Wagner and takes a strong critical stand against modernist intellectual art music The importance of this book for the musically literate reader is its insight into the metaphysics of nostalgia This comprehension is missing from nearly all musical instruction because we have lost sight of it Del Nevo asserts that this understanding must be brought back into our culture And since this is a book about listening to art music it is no less about sensibility and its cultivation which in its object form we call culture An engaging book Art Music will appeal to those interested in music culture and philosophy *Music and Ethical Responsibility* Jeff R.

Warren,2014-04-10 Music and Ethical Responsibility argues that musical experience involves encounters with others and ethical responsibilities arise from those encounters **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 *Debussy's Critics* Alexandra Kieffer,2019-06-04

Debussy's Critics reframes a formative moment in European modernism exploring the music of Claude Debussy and its early reception in light of the rise of the empirical human sciences around the turn of the twentieth century and uncovering significant connections between musical culture and contemporary understandings of affect perception and cognition *In Search of Opera* Carolyn Abbate,2014-12-25 In her new book Carolyn Abbate considers the nature of operatic performance and the acoustic images of performance present in operas from Monteverdi to Ravel Paying tribute to music's realization by musicians and singers she argues that operatic works are indelibly bound to the contingency of live singing playing and staging She seeks a middle ground between operas as abstractions and performance as the phenomenon that brings opera into being Weaving between opera's facts of life and a series of works including *The Magic Flute* *Parsifal* and *Pell as* Abbate explores a spectrum of attitudes towards musical performance which range from euphoric visions of singers as creators to uncanny images of musicians as lifeless objects that have been resuscitated by scripts In doing so she touches upon several critical issues the Wagner problem coloratura virtuosity and their critics the implications of disembodied voice in opera and film mechanical music the mortality of musical sound and opera's predilection for scenes positing mysterious unheard music An intersection between transcendence and intense physical grounding she asserts is a quintessential element of the genre one source of the rapture that operas and their singers can engender in listeners *In Search of Opera* mediates between an experience of opera that can be passionate and intuitive and an intellectual engagement with opera as a complicated aesthetic phenomenon Marrying philosophical speculation to historical detail Abbate contemplates a central dilemma the ineffability of music and the diverse means by which a fugitive art is best expressed in words All serious devotees of opera will want to read this imaginative book by's music critical virtuoso

Modernist Mysteries: Persephone Tamara Levitz,2012-09-27 Here Levitz demonstrates how a group of collaborating artists Igor Stravinsky Ida Rubenstein Jacques Copeau Andr Gide and others used the myth of Pers phone to perform and articulate their most deeply held beliefs about four topics significant to modernism religion sexuality death and historical memory in art **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

Ineffability: An Exercise in Comparative Philosophy of Religion Timothy D. Knepper, Leah E. Kalmanson, 2017-11-24 This collection of essays is an exercise in comparative philosophy of religion that explores the different ways in which humans express the inexpressible It brings together scholars of over a dozen religious literary and artistic traditions as part of The Comparison Project's 2013-15 lecture and dialogue series on religion beyond words Specialist scholars first detailed the grammars of ineffability in nine different religious traditions as well as the adjacent fields of literature poetry music and art The Comparison Project's directors then compared this diverse set of phenomena offering explanations for their patterning and raising philosophical questions of truth and value about religious ineffability in comparative perspective This book is the inaugural publication of The Comparison Project an innovative new approach to the philosophy of religion housed at Drake University Des Moines Iowa USA The Comparison Project organizes a biennial series of scholar lectures practitioner dialogues and comparative panels about core cross cultural topics in the philosophy of religion Specialist scholars of religion first explore this topic in their religions of expertise comparativist philosophers of religion then raise questions of meaning truth and value about this topic in comparative perspective The Comparison Project stands apart from traditional approaches to the philosophy of religion in its commitment to religious inclusivity It is the future of the philosophy of religion in a diverse global world

On Mystery, Ineffability, Silence and Musical Symbolism Laurence Wuidar, 2021-09-09 Collecting together numerous examples of Augustine's musical imagery in action Laurence Wuidar reconstructs the linguistic laboratory and the hermeneutics in which he worked Sensitive and poetical this volume is a reminder that the metaphor of music can give access not only to human interiority but allow the human mind to achieve proximity to the divine mind Composed by one of Europe's leading musicologists now engaging an English speaking audience for the first time this book is a candid exploration of Wuidar's expertise Drawing on her long knowledge of music and the occult from antiquity to modernity Wuidar particularly focuses upon Augustine's working methods while refusing to be distracted by questions of faith or morality The result is an open and at times frightening vista on the powers that be and our complex need to commune with them

Sonorous Worlds Yana Stainova, 2021-10-14 El Sistema is a nationwide state funded music education program in Venezuela Founded in 1975 by economist and musician Jos Antonio Abreu the institution has weathered seven jolting changes in government Hugo Chavez and after his death president Nicol's Maduro enthusiastically included the institution into the political agenda of the socialist project and captured the affective power of music for their own aims Fueled by the oil boom in the 2000s El Sistema grew over the years to encompass 1 210 orchestras for children and young people in Venezuela reached almost 1 million people out of the 30 million in the country and served as a model in more than 35 countries around the world Sonorous Worlds is an ethnography of the young Venezuelan musicians who participate in El Sistema many of whom live in urban barrios and face everyday gang violence

state repression social exclusion and forced migration in response to sociopolitical crisis This book looks at how these young people engage with what the author calls enchantment that is how through musical practices they create worlds that escape rupture and critique dominant structures of power Stainova's focus on artistic practice and enchantment allows her to theorize the successes and failures of political projects through the lens of everyday transformations in people's lives

Abraham Heschel and the Phenomenon of Piety Joseph Harp Britton, 2013-10-24 Piety is often regarded with a pejorative bias a pious person is thought to be overly religious supercilious even Yet historically the concept of piety has played an important role in Christian theology and practice For Abraham Heschel piety describes the contours of a life compatible with God's presence While much has been made of Heschel's concept of pathos relatively little attention has been given to the pivotal role of piety in his thought with the result that the larger methodological implications of his work for both Jewish and Christian theology have been overlooked Grounding Heschel's work in Husserl Dilthey Schiller and Heidegger the book explores his phenomenological method of penetrating the consciousness of the pious person in order to perceive the divine reality behind it The book goes on to consider the significance of Heschel's methodology in view of the theocentric ethics of Gustafson and Hauerwas and the post modern context reflected in the works of Levinas Vattimo Marion and the Radical Orthodoxy movement

The Thought of Music Lawrence Kramer, 2016-01-12 What exactly is knowledge of music And what does it tell us about humanistic knowledge in general The Thought of Music grapples directly with these fundamental questions questions especially compelling at a time when humanistic knowledge is enmeshed in debates about its character and future In this third volume in a trilogy on musical understanding that includes *Interpreting Music and Expression* and *Truth* Lawrence Kramer seeks answers in both thought about music and thought in music thinking in tones He skillfully assesses musical scholarship in the aftermath of critical musicology and musical hermeneutics and in view of more recent concerns with embodiment affect and performance This authoritative and timely work challenges the prevailing conceptions of every topic it addresses language context and culture pleasure and performance and through music the foundations of understanding in the humanities The publisher gratefully acknowledges the Joseph Kerman Endowment of the American Musicological Society funded in part by the National Endowment for the Humanities and the Andrew W Mellon Foundation

Timbre Isabella Van Elferen, 2020-11-12 Timbre is among the most important and the most elusive aspects of music Visceral and immediate in its sonic properties yet also considered sublime and ineffable timbre finds itself caught up in metaphors tone color wet acoustics or in Schoenberg's words the illusory stuff of our dreams This multi disciplinary approach to timbre assesses the acoustic corporeal performative and aesthetic dimensions of tone color in Western music practice and philosophy It develops a new theorization of timbre and its crucial role in the epistemology of musical materialism through a vital materialist aesthetics in which conventional binaries and dualisms are superseded by a vibrant continuum As the aesthetic and epistemological questions foregrounded by timbre are not restricted to isolated periods in music history or

individual genres but have pervaded Western musical aesthetics since early Modernity the book discusses musical examples taken from both classical and popular music These range in classical music from the Middle Ages through the Baroque the belcanto opera and electronic music to saturated music and in popular music from indie through soul and ballad to dark industrial

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web parvati sanskritçe पार्वती pārvatī hinduizm de bir hint tanrıçasıdır Özellikle evli kadınlar kocalarına sağlık ve uzun yaşam dilemesi için ona tapınırlar bu hinduizm deki çok eski bir gelenektir parvati metinlerin açıklamasında genellikle Şakti veya durga nın bir temsili olarak görülmüştür uma lalitha gowri Şivakamini ve aparna yüzlerce

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