

Music and Cognition. An Application of Nelson Goodman's Theory of Symbols to Music

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Abstract: This paper outlines an approach for analysing the role of music in human cognition on the basis of Nelson Goodman's theory of symbols. First, the general question of cognition in music is posed: How is it possible that music as a primarily non-representational, abstract art can yet reflect and convey in some way profound insights on human life and the world? The constructionalist nature of Goodman's theory makes it a promising starting point for investigating such a question. Goodman examines the characteristics of musical scores in order to expose his logical instruments for the analysis of symbols in general. The present study goes one step further in applying his theory on musical sound-sequences, thus offering answers to some persisting questions of musical aesthetics. For this reason, the often misinterpreted status of musical notation in Goodman's theory is discussed, in order to point out the advantages of applying his theory on music itself – as opposed to its application on musical scores. The difference between denotation and exemplification as kinds of reference is explained. The syntactic and semantic properties of symbol systems are outlined and the ways in which they can be found in music are indicated. Based on this, it is shown how some of the recurrent problems concerning reference, symbolism, expression, and emotion in music can be solved, and how music can be regarded as a more or less self-contained symbol system analogous to those of the other arts and sciences. According to this account one of the important cognitive features of music consists in the enrichment of our symbolizing constructional and interpretational repertoire, thus giving rise to forms of inner and outer reality beyond the symbolizing capacity of words.

1 Music, Cognition and Goodmans Theory of Symbols

Clarifying the relationship between music and cognition, (*Erkenntnis*, also associated to notions such as *knowledge*, “*truth*” or *understanding*) is a long-standing challenge of philosophical investigation. Thinkers like Schopenhauer, Nietzsche, Adorno, Bloch, George Steiner, and others have invested great intellectual effort in clarifying their intuition that listening to music provides a kind of insight into

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Nelson Goodman's Theory of Symbols and Its Applications Catherine Z. Elgin, 1997 A challenger of traditions and boundaries A pivotal figure in 20th century philosophy Nelson Goodman has made seminal contributions to metaphysics epistemology aesthetics and the philosophy of language with surprising connections that cut across traditional boundaries In the early 1950s Goodman Quine and White published a series of papers that threatened to torpedo fundamental assumptions of traditional philosophy They advocated repudiating analyticity necessity and prior assumptions Some philosophers realizing the seismic effects repudiation would cause argued that philosophy should retain the familiar framework Others considered the arguments compelling but despaired of doing philosophy without the framework Goodman disagreed with both factions Rather than regretting the loss of structure he capitalized on the opportunities that arise when the strictures of tradition are loosened **The Philosophy of Nelson Goodman: Nelson Goodman's theory of symbols and its applications**

Catherine Z. Elgin, 1997 **Nelson Goodman and the Case for a Kalological Aesthetics** N. Gkogkas, 2008-07-31 Based on Nelson Goodman's conception of language and of pragmatically inherited meaning this book looks at the arts as systems of particular symbols The author offers an approach to kalology as a metaphysical implication of symbological functioning

Nelson Goodman's Philosophy of Art Catherine Z. Elgin, 1997 A challenger of traditions and boundaries A pivotal figure in 20th century philosophy Nelson Goodman has made seminal contributions to metaphysics epistemology aesthetics and the philosophy of language with surprising connections that cut across traditional boundaries In the early 1950s Goodman Quine and White published a series of papers that threatened to torpedo fundamental assumptions of traditional philosophy They advocated repudiating analyticity necessity and prior assumptions Some philosophers realizing the seismic effects repudiation would cause argued that philosophy should retain the familiar framework Others considered the arguments compelling but despaired of doing philosophy without the framework Goodman disagreed with both factions Rather than regretting the loss of structure he capitalized on the opportunities that arise when the strictures of tradition are loosened

Nelson Goodman Daniel Cohnitz, Marcus Rossberg, 2014-12-18 Nelson Goodman's acceptance and critique of certain methods and tenets of positivism his defence of nominalism and phenomenalism his formulation of a new riddle of induction his work on notational systems and his analysis of the arts place him at the forefront of the history and development of American philosophy in the twentieth century However outside of America Goodman has been a rather neglected figure In this first book length introduction to his work Cohnitz and Rossberg assess Goodman's lasting contribution to philosophy and show that although some of his views may be now considered unfashionable or unorthodox there is much in Goodman's work that is of significance today The book begins with the grue paradox which exemplifies Goodman's way of dealing with philosophical problems After this the unifying features of Goodman's philosophy are presented his constructivism conventionalism and relativism followed by an discussion of his central work *The Structure of Appearance* and its

significance in the analytic tradition The following chapters present the technical apparatus that underlies his philosophy his mereology and semiotics which provides the background for discussion of Goodman s aesthetics The final chapter examines in greater depth the presuppositions underlying his philosophy

A Companion to Aesthetics Stephen Davies,Kathleen Marie Higgins,Robert Hopkins,Robert Stecker,David E. Cooper,2009-04-27 A COMPANION TO AESTHETICS This second edition of A Companion to Aesthetics examines questions that were among the earliest discussed by ancient philosophers such as the nature of beauty and the relation between morality and art while also addressing a host of new issues prompted by recent developments in the arts and in philosophy including coverage of non Western art traditions and of everyday and environmental aesthetics The volume also canvases debates regarding the nature of representation the relation between art and truth and the criteria for interpretation which are among the most hotly discussed topics in contemporary philosophy In this extensively revised and updated edition 168 alphabetically arranged articles provide comprehensive treatment of the main topics and writers in aesthetics Major additions include historical overviews from the prehistoric to the present and a section on the individual arts A Companion to Aesthetics will serve students of philosophy literary criticism and cultural studies as well as the educated general reader both as a work of reference and with its many substantial essays as a guide to the best thinking about the arts from the ancient Greeks to the dawn of the twenty first century

The Routledge Companion to Aesthetics Berys Nigel Gaut,Dominic Lopes,2005 Containing fifty four chapters written by leading international scholars and covering all aspects of aesthetics this fully revised second edition includes eight new entries and updated further reading

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Reminders of Home: Tami Sutcliffe,2009-08 Human cultures have evolved a distinctive set of semiotic signs to indicate home the place one returns to This book surveys a wide range of semiotic signs which communicate the message home including architectural elements decorative devices and protective graphic symbols defined within a broad spectrum of societies and time periods The role of such semiotic signs in marking and defining human dwelling places is analyzed and the connection between a specific statement of cultural

meaning This is my home and the way this meaning is shared through cultural artifacts and visual symbols is examined This analysis should be especially useful to students interested in an overview of semiotic signs combining aspects of linguistics with the history of archetypes semiotic theory architectural history and discussion of icons indices and symbols

Philosophy of Language Susana Nuccetelli, Gary Seay, 2008 This collection of classic and contemporary essays in philosophy of language offers a concise introduction to the field for students in graduate and upper division undergraduate courses It includes some of the most important basic sources in philosophy of language as well as new essays by scholars on the leading edge of innovation in this increasingly influential area of philosophy Each chapter is preceded the editors

introduction Music and Signs Ioannis Zannos, 1999 *Legal Theory and the Media of Law* Thomas Vesting, 2018-02-23 As many disciplines in the humanities have experienced a focus on culture s impact in recent decades questions surrounding the significance of media such as writing print and computer networks have become increasingly relevant This book seeks to demonstrate that a media and cultural theory perspective can also be highly productive for legal theory **Symbolic**

Worlds Israel Scheffler, 1997 Symbolism is a primary characteristic of the mind deployed and displayed in every aspect of our thought and culture In this important and broad ranging book Israel Scheffler explores the various ways in which the mind functions symbolically This involves considering not only the world of science and the arts but also such activities as religious ritual and child s play The book offers an integrated treatment of ambiguity and metaphor analyses of play and ritual and an extended discussion of the relations between scientific symbol systems and reality What emerges is a picture of the basic symbol forming character of the mind In addition to philosophers of art and science likely readers of this book will include students of linguistics semiotics anthropology religion and psychology **Conservation** Alison Richmond, Alison

Bracker, 2010-07-15 *Conservation Principles Dilemmas and Uncomfortable Truths* presents multi perspective critical analyses of the ethics and principles that guide the conservation of works of art and design archaeological artefacts buildings monuments and heritage sites on behalf of society Contributors from the fields of philosophy sociology history art and design history museology conservation architecture and planning and public policy address a wide range of conservation principles practices and theories from the US Canada Europe Australia and New Zealand encouraging the reader to make comparisons across subjects and disciplines By wrestling with and offering ways of disentangling the ethical dilemmas confronting those who maintain and sustain cultural heritage for today and tomorrow *Conservation Principles Dilemmas and Uncomfortable Truths* provides an essential reference text for conservation professionals museum and heritage professionals art and cultural historians lecturers and students and all others invested in cultural heritage theories and practices Alison Richmond as a Senior Conservator in the Victoria and Albert Museum and Deputy Head of the Conservation Department at the Royal College of Art maintains teaching and research roles in conservation theory principles and ethics and has developed decision making tools for conservators She is an Accredited Conservator Restorer ACR a Fellow of the International Institute for

Conservation FIIC and a Trustee of the UK's Institute of Conservation Icon since 2005 Alison Bracker received her PhD in the History of Art from the University of Leeds and manages the Events Lectures programme at the Royal Academy of Arts in London As co founder of Bracker Fiske Consultants she advises on the presentation description documentation and care of artworks comprising modern media and lectures and publishes widely on the theoretical and practical issues arising from the conservation of non traditional and impermanent materials in contemporary works of art *Art and Its Significance* Stephen David Ross,1984-01-01 The philosophy of art including the theory of interpretation has been among the most generative branches of philosophy in the latter half of the twentieth century Remarkable interesting and important work has emerged on both sides of the Atlantic from all the major sources of philosophic thought For the first time Stephen David Ross brings together the best of recent writing with the major historical texts and the most influential works of the past century to provide valuable insight into the nature of art and how we are to understand it The selections in this collection comprise a remarkably wide array of positions on the nature and importance of art in human experience A wealth of material is divided into four parts Part I from the history of philosophy includes selections by the essential writers Plato Aristotle Kant Hegel Nietzsche In Part II there are significant selections from Dewey Langer Goodman Heidegger and Merleau Ponty The major selections in Part III are from Hirsch and Gadamer on the nature of interpretation supplemented by selections from Pepper Derrida and Foucault Selections in Part IV sharpen the issues that emerge from the more theoretical discussions in the preceding sections Part IV includes important psychological theories seminal proclamations by twentieth century artists and selections from Bullough on aesthetic distance as well as from Marcuse who develops an important variation on the Marxist view of art **Locality and Practical Judgment** Stephen David Ross,1994 The philosophical viewpoint Ross examines in *Locality and Practical Judgment* is related to the American naturalist and pragmatist traditions and to the views of many twentieth century European philosophers It bears affinities with historicism and existentialism insofar as both emphasize aspects of human finiteness What is new is the systematic development of locality in application to practical experience

American Book Publishing Record ,1997 [The British National Bibliography](#) Arthur James Wells,1999

Narration and Spectatorship in Moving Images Barbara Fisher Anderson,Joseph D. Anderson,2009-03-26 Philosophers and students of the arts have wondered since the time of Aristotle about the nature of aesthetic experience and how this experience can seemingly be evoked by works of art For more than a century producers and directors of motion pictures have made decisions about how to craft them based upon assumptions about complex stylistic devices and the effects such patterns of organization have on viewers Over the past few years film scholars have made considerable progress in analyzing the manifold connections that exist between stylistic patterns and aesthetic effects for moving images of all kinds In doing so they have increasingly drawn upon insights and methodologies derived from psychology The international conference from which this volume takes its contributions and its title was organized to encourage the seeking of descriptive models

pertaining to those elements of filmic construction that account for specific aesthetic experience The focus of the current selection of twenty essays is therefore on the elements of filmic narration and their presumed aesthetic effects The editors are pleased to strengthen the link between film studies and psychology in the interest of gaining tangible insight into the ancient mystery of the link between art and aesthetic experience

Aesthetics Steven M. Cahn, Stephanie Ross, Sandra L. Shapshay, 2020-06-22 A revised second edition of the bestselling anthology on the major figures and themes in aesthetics and philosophy of art the ideal resource for a comprehensive introduction to the study of aesthetics Aesthetics A Comprehensive Anthology offers a well rounded and thorough introduction to the evolution of modern thought on aesthetics In a collection of over 60 readings focused primarily on the Western tradition this text includes works from key figures such as Plato Hume Kant Nietzsche Danto and others Broad in scope this volume also contains contemporary works on the value of art frequently discussed continental texts modern perspectives on feminist philosophy of art and essays by authors outside of the community of academic philosophy thereby immersing readers in an inclusive and balanced survey of aesthetics The new second edition has been updated with contemporary essays expanding the volume s coverage to include the value of art artistic worth and personal taste questions of aesthetic experience and contemporary debates on and new theories of art This edition also incorporates new and more standard translations of Kant s Critique of the Power of Judgment and Schopenhauer s The World as Will and Representation as well as texts by Rousseau Hegel DuBois Alain Locke Budd Robinson Saito Eaton and Levinson Presents a comprehensive selection of introductory readings on aesthetics and philosophy of art Helps readers gain a deep historical understanding and clear perspective on contemporary questions in the field Offers new essays specifically selected to promote inclusivity and to highlight contemporary discussions Introduces new essays on topics such as environmental and everyday aesthetics evolutionary aesthetics and the connections between aesthetics and ethics Appropriate for both beginning and advanced students of philosophical aesthetics this selection of texts initiates readers into the study of the foundations of and central developments in aesthetic thought

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