

# *On Criticizing Music*

FIVE PHILOSOPHICAL PERSPECTIVES

edited by

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# On Criticizing Music Five Philosophical Perspectives

**Kingsley Price**



## **On Criticizing Music Five Philosophical Perspectives:**

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 Robert Schumann and Richard Wagner as Music Critics Tobias Taddeo Hermans, 2024-01-29 The music reviews of Robert Schumann and Richard Wagner are central documents of 19th century German musical culture This book takes a closer look at the way these texts were written and explores the significant contributions Schumann and Wagner made to the discourse of musical appraisal To that effect the author raises fundamental questions that have thus far remained unaddressed What textual features characterize the critical writings How do Schumann and Wagner understand their roles as critics of music And in what way do they reach out to the reader Rather than understanding these critical writings exclusively as a gateway to the compositions and musical aesthetics of Schumann and Wagner this book analyzes the texts through the lens of pragmatics narratology and discourse analysis Using this interdisciplinary perspective the author proposes to understand Schumann and Wagner within the broader medial and discursive context of German Kritik He challenges the dominant narrative that brands Schumann and Wagner as elitist Romantic critics demonstrating instead that they actively encourage their readers to form their own judgements This volume is an indispensable resource for scholars of German literature periodicals and music alike

Variations on the Canon Robert Curry, David Gable, Robert Lewis Marshall, 2008 Masterful essays honoring the great pianist and critic Charles Rosen on masterpieces from Bach and Beethoven to Chopin Verdi and Stockhausen Charles Rosen the pianist and man of letters is perhaps the single most influential writer on music of the past half century While Rosen s vast range as a writer and performer is encyclopedic it has focused particularly on the living canonical repertoire extending from Bach to Boulez Inspired in its liveliness and variety of critical approaches by Charles Rosen s challenging work Variations on the Canon offers original essays by some of the world s most eminent musical scholars Contributors address such issues as style and compositional technique genre influence and modeling and reception history develop insights afforded by close examination of compositional sketches and consider what language and metaphors might most meaningfully convey insights into music However diverse the modes of inquiry each essay sheds new light on the works of those composers posterity has deemed central to the modern Western musical tradition Contributors Pierre Boulez Scott Burnham Elliott Carter Robert Curry Walter Frisch David Gable Philip Gossett Jeffrey Kallberg Joseph Kerman Richard Kramer William Kinderman Lewis Lockwood Sir Charles Mackerras Robert L Marshall Robert P Morgan Charles Rosen Julian Rushton David Schulenberg L szl Somfai Leo Treitler James Webster and Robert Winter Robert Curry is principal of the Conservatorium High School and honorary senior lecturer in the Centre for Medieval Studies University of Sydney David Gable is Assistant Professor of Music at Clark Atlanta University Robert L Marshall is Louis Frances and Jeffrey Sachar

Professor Emeritus of Music at Brandeis University      *The Semiotic Web* 1987 Thomas A. Sebeok, Jean

Umiker-Sebeok, 2010-10-06 No detailed description available for The Semiotic Web 1987      **Interpreting Chopin: Analysis**

**and Performance** Alison Hood, 2017-05-15 Music theory is often seen as independent from even antithetical to performance While music theory is an intellectual enterprise performance requires an intuitive response to the music But this binary opposition is a false one which serves neither the theorist nor the performer In *Interpreting Chopin* Alison Hood brings her experience as a performer to bear on contemporary analytical models She combines significant aspects of current analytical approaches and applies that unique synthetic method to selected works by Chopin casting new light on the composer's preludes nocturnes and barcarolle An extension of Schenkerian analysis the specific combination of five aspects distinguishes Hood's method from previous analytical approaches These five methods are attention to the rhythms created by pitch events on all structural levels a detailed accounting of the musical surface strict use of analytical notation following guidelines offered by Steve Larson a continual concern with what have been called strategies or premises and an exploration of how recorded performances might be viewed in terms of analytical decisions or might even shape those decisions Building on the work of such authors as William Rothstein Carl Schachter and John Rink Hood's approach to Chopin's oeuvre raises interpretive questions of central interest to performers      **The Mystery of Chopin's Préludes** Anatole Leikin, 2016-03-03

Chopin's twenty-four Preludes remain as mysterious today as when they were newly published What prompted Franz Liszt and others to consider Chopin's Preludes to be compositions in their own right rather than introductions to other works What did set Chopin's Preludes so drastically apart from their forerunners What exactly was the morbid the feverish the repellent that Schumann heard in Opus 28 in that wild motley of strange sketches and ruins Why did Liszt and another anonymous reviewer publicly suggest that Lamartine's poem *Les Preludes* served as an inspiration for Chopin's Opus 28 And if that is indeed the case how did the poem affect the structure and the thematic contents of Chopin's Preludes And lastly is Opus 28 a random assortment of short pieces or a cohesive cycle In this monograph richly illustrated with musical examples Anatole Leikin combines historical perspectives hermeneutic and thematic analyses and a range of practical implications for performers to explore these questions and illuminate the music of one of the best-loved collections of music for the piano

*Media of Reason* Matthias Vogel, 2012-11-06 Matthias Vogel challenges the belief dominant in contemporary philosophy that reason is determined solely by our discursive linguistic abilities as communicative beings In his view the medium of language is not the only force of reason Music art and other nonlinguistic forms of communication and understanding are also significant Introducing an expansive theory of mind that accounts for highly sophisticated penetrative media Vogel advances a novel conception of rationality while freeing philosophy from its exclusive attachment to linguistics Vogel's media of reason treats all kinds of understanding and thought propositional and nonpropositional as important to the processes and production of knowledge and thinking By developing an account of rationality grounded in a new conception of media he

raises the profile of the prelinguistic and nonlinguistic dimensions of rationality and advances the Enlightenment project buffering it against the postmodern critique that the movement fails to appreciate aesthetic experience Guided by the work of Jürgen Habermas, Donald Davidson and a range of media theorists including Marshall McLuhan, Vogel rebuilds if he does not remake the relationship among various forms of media: books, movies, newspapers, the Internet and television while offering an original and exciting contribution to media theory

**Culture and the Arts in Education** Ralph Alexander Smith, 2006-01-21 This collection of Ralph Smith's writings provides a comprehensive overview of his extraordinary contributions to understanding the importance of aesthetics in education. These essays record his lifelong efforts to construct a defensible rationale for the arts in general education and a workable curriculum for art education in our public schools K-16. The topics covered range from liberal education to arts education, the relationship of art, aesthetics and aesthetic education to teaching and curriculum, the arts and the humanities and cultural diversity

**Virtuosity of the Nineteenth Century** Susan Bernstein, 1998 A study of the reflexive relationship between music and language in the nineteenth century, this book maintains a discrete historical focus while drawing upon an aesthetic going back to problems of epic delivery in ancient Greece. Reading Romantic reactions to music together with linguistic and economic conflicts brought about by the rise of journalism, the book pursues the tension around performativity that both connects and separates music and writing. Franz Liszt is the organizing figure in this detailed study of music in Heine and Baudelaire. The acclaimed virtuoso functions both as a metaphor for a musical mode of enunciation and as a historical referent. This dual status dramatizes the struggle at the heart of nineteenth-century aesthetics between poetic self-reference and realism's efforts to report the world accurately. Debates surrounding Liszt pinpoint the conflict between the view that locates sense in the process of its production and the contrary judgment privileging a stable meaning over the exteriority of its execution. This dualism also articulates the problematic relationship of the individual to general social and linguistic structures. The book's analyses of nineteenth-century theories of correspondence along with the thematization of the other arts point to the limitations of analogy, the impossibility of a general theory of art and a crisis of identity that is a shared non-identity that can be the only common property among different discourses, genres and media. *Virtuosity of the Nineteenth Century* offers a fresh reading of relatively marginal texts by canonical figures addressing questions about the relation between the arts, the possibility of critical description and the function of performativity

**Musical Performance** Stan Godlovitch, 2002-01-31 Most music we hear comes to us via a recording medium on which sound has been stored. Such remoteness of music heard from music made has become so commonplace it is rarely considered. *Musical Performance: A Philosophical Study* considers the implications of this separation for live musical performance and music making. Rather than examining the composition or perception of music as most philosophical accounts of music do, Stan Godlovitch takes up the problem of how the tradition of active music playing and performing has been challenged by technology and what problems this poses for philosophical aesthetics. Where

does does the value of musical performance lie Is human performance of music a mere transfer medium Is the performance of music more expressive than recorded music Musical Performance poses questions such as these to develop a fascinating account of music today musicians but via some recording medium on which sound has been stored Analysis of Appraisive Characterization L. Aschenbrenner, 2012-12-06 The present work addresses itself to the question of the nature of appraisive concepts such as were the subject of investigation in The Concepts of Value and The Concepts of Criticism Many problems of prime importance in the theory of value could not be adequately treated there without diminishing the basic purpose of those studies which was above all to identify classify and provide a general theoretical framework for the host of concepts with which we characterize and commend subjects of appraisal in all of the principal areas of human interest The author might have forestalled the disappointment of some of his critics had he then explicitly promised to consider those problems at a later time But his reluctance to promise what he might not be in a position to produce outweighed a keen awareness of what the problems are and of their evident seriousness Although my treatment of such problems has only now been undertaken in point of time my concern with them antedates by far the empirical explorations of the two texts mentioned Anyone who undertakes such a study is likely to have come under the influence of Professor Frank Sibley's Aesthetic Concepts and of later developments in his analysis of certain appraisive concepts What do such concepts mean and how do they mean? These are the questions he treated in such a stimulating fashion **What Is Music?** Philip Alperson, 2010-11-01 **The Improvisation of Musical Dialogue** Bruce Ellis Benson, 2003-02-27 This book is an important contribution to the philosophy of music Bruce Benson's concern is the phenomenology of music making as an activity He offers a radical thesis that it is improvisation that is primary in the moment of music making It will be a provocative read Philosophies of Arts Peter Kivy, 1997-06-13 Since the beginning of the eighteenth century the philosophy of art has been engaged on the project of trying to find out what the fine arts have in common and thus how they might be defined Peter Kivy's purpose in this accessible and lucid book is to trace the history of that enterprise and argue that the definitional project has been unsuccessful He offers a fruitful change of strategy instead of engaging in an obsessive quest for sameness let us explore the differences between the arts He presents five case studies three from literature two from music With its combination of historical and analytic approaches this is a book for a wide range of readers in philosophy literary studies music and non academic readers with interests in the arts **Aesthetics, Problems in the Philosophy of Criticism** Monroe C. Beardsley, 1981-01-01 This second edition features a new 48 page Afterword 1980 updating Professor Beardsley's classic work **Liturgical Music as Ritual Symbol** Judith Marie Kubicki, 1999 In this book Sister Kubicki uses Jacques Berthier's Taize music to explore the nature of liturgical music as ritual symbol She carries out a hermeneutical analysis of Berthier's chants and examines biographical and historical data related to the creator's of Taize music and the founding of the Taize community The author draws on five areas of study to interpret the Taize chants as ritual symbol symbol theory semiotics

theologies of symbol ritual theory and performative language theory The final chapter explores potential ecclesial meanings which may be mediated in the Taizé liturgy and the role of Berthier's chants in mediating that meaning The study concludes that it is music's symbolic property that enables it to be both ministerial and integral to the liturgy As symbolic activity music making evokes participation negotiates relationships and enables the assembly to orient themselves and to find their identity and place within their world Furthermore music making provides the illocutionary force to do something in the act of singing Thus it is that as part of a complexus of ritual symbols music interacts with other symbols in mediating the liturgy's meaning

The Blackwell Guide to Aesthetics Peter Kivy, 2008-04-15 The Blackwell Guide to Aesthetics is the most authoritative survey of the central issues in contemporary aesthetics available The volume features eighteen newly commissioned papers on the evaluation of art the interpretation of art and many other forms of art such as literature movies and music Provides a guide to the central traditional and cutting edge issues in aesthetics today Written by a distinguished cast of contributors including Peter Kivy George Dickie Noël Carroll Paul Guyer Ted Cohen Marcia Eaton Joseph Margolis Berys Gaut Nicholas Wolterstorff Susan Feagin Peter Lamarque Stein Olsen Francis Sparshott Alan Goldman Jenefer Robinson Mary Mothersill Donald Crawford Philip Alperson Laurent Stern and Amie Thomasson Functions as the ideal text for undergraduate and graduate courses in aesthetics art theory and philosophy of art

**Music and Society** Richard Leppert, Susan McClary, 1989-06-15 This provocative volume of essays is now available in paperback The contributors to this volume musicologists sociologists cultural theorists all challenge the view that music occupies an autonomous aesthetic sphere Recently socially and politically grounded enterprises such as feminism semiotics and deconstruction have effected a major transformation in the ways in which the arts and humanities are studied leading in turn to a systematic investigation of the implicit assumptions underlying the critical methods of the last two hundred years Influenced by these approaches the writers here question a prevailing ideology that insists there is a division between music and society and examine the ways in which the two do in fact interact and mediate one another within and across socio cultural boundaries

*Write All These Down* Joseph Kerman, 1998-03-18 Joseph Kerman is one of the most eminent wide ranging and readable of today's writers on music Admirers of his many books on musicology opera Beethoven and Elizabethan music will find much to interest them in this collection of essays taken from general journals such as the Hudson Review and the New York Review of Books as well as more specialized publications

**Themes in the Philosophy of Music** Stephen Davies, 2003-01-02 Is music a language of the emotions How do recorded pop songs differ from works created for live performance Is John Cage's silent piece 4'33" music Stephen Davies's new book collects some of his most important papers on central topics in the philosophy of music As well as perennial questions Davies addresses contemporary controversies including the impact of modern technology on the presentation and reception of both new and old musical works These essays two of them new and previously unpublished are self standing but thematically connected and will be of great interest to philosophers aestheticians and to theorists of music

and art



## Decoding **On Criticizing Music Five Philosophical Perspectives**: Revealing the Captivating Potential of Verbal Expression

In a period characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its power to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**On Criticizing Music Five Philosophical Perspectives**," a mesmerizing literary creation penned with a celebrated wordsmith, readers attempt an enlightening odyssey, unraveling the intricate significance of language and its enduring impact on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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