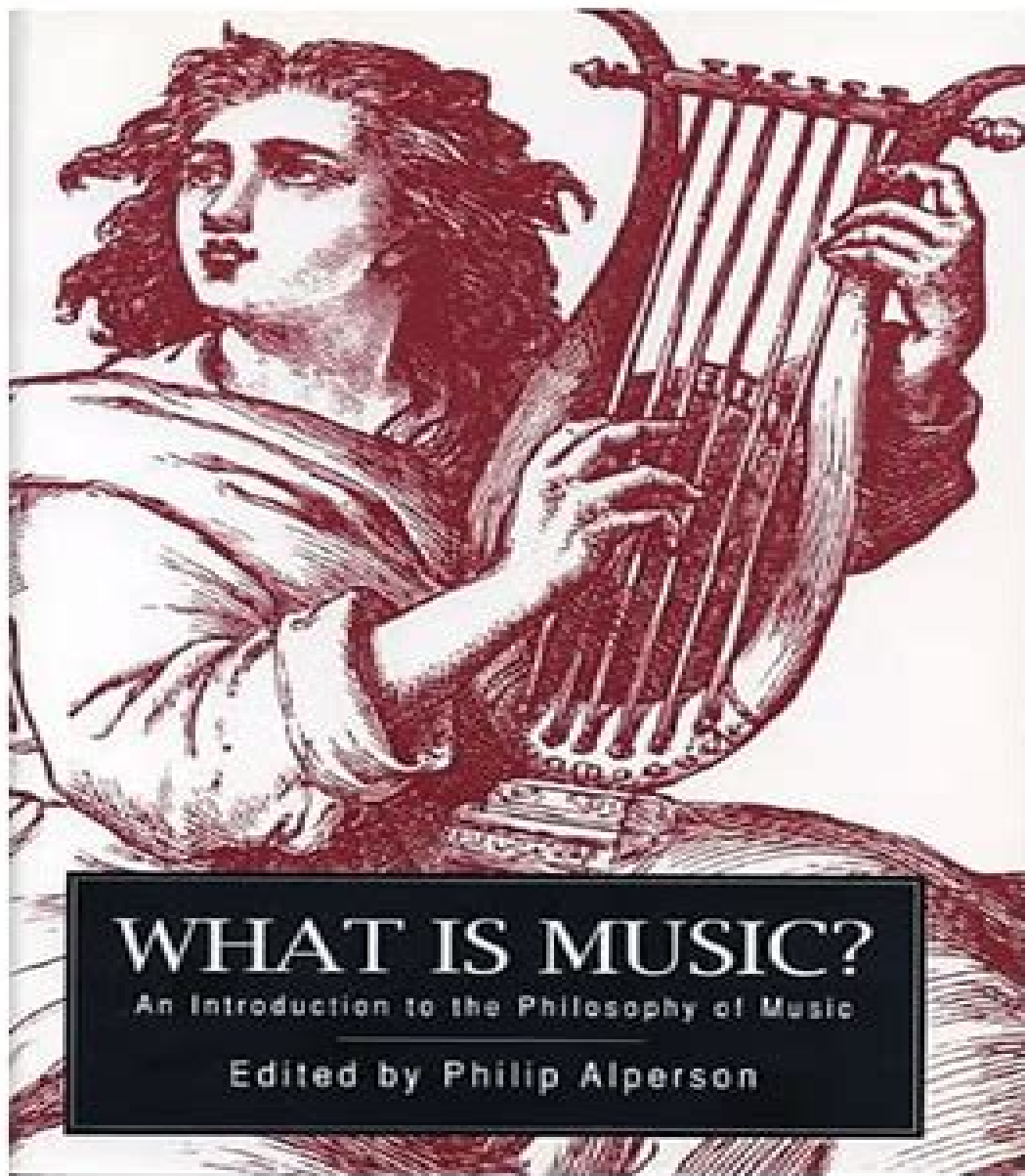




WHAT IS MUSIC?

An Introduction to the Philosophy of Music

Edited by Philip Alperson

What Is Music An Introduction To The Philosophy Of Music

Jerrold Levinson



What Is Music An Introduction To The Philosophy Of Music:

What Is Music? Philip Alperson, 2010-11-01 **Philosophy of Music** R.A. Sharpe, 2015-01-30 This lively and lucid introduction to the philosophy of music concentrates on the issues that illuminate musical listening and practice It examines the conceptual debates relevant to the understanding and performing of music and grounds the philosophy to practical matters throughout Ideal for a beginning readership with little philosophical background the author provides an overview of the central debates enlivened by a real sense of enthusiasm for the subject and why it matters The book begins by filling in the historical background and offers readers a succinct summary of philosophical thinking on music from the Ancient Greeks to Eduard Hanslick and Edmund Gurney Chapter 2 explores two central questions what is it that makes music or to be precise some pieces of music works of art And what is the work of music per se Is it just what we hear the performance or is it something over and above that something we invent or discover Chapter 3 discusses a problem peculiar to music and one at the heart of philosophical discussion of it can music have a meaning And if so what can it be Chapter 4 considers whether music can have value Are there features about music that make it good features which can be specified in criteria Is a work good if and only if it meets with the approval of an ideally qualified listener How do we explain differences of opinion Indeed why do we need to make judgements of the relative value of pieces of music at all This engaging and stimulating book will be of interest to students of aesthetics musical practitioners and the general reader looking for a non technical treatment of the subject **Thinking about Music** Lewis Eugene Rowell, 1983 This book is for readers who are insatiably curious about music students of music in the broadest sense of the word In this category I include those whose musical concerns are more humanistic than technical as well as those preparing for careers in music In a library system of classification Thinking About Music is apt to be filed under the heading Music Aesthetics history and problems of and that is a fair description Preface

Introduction to a Philosophy of Music Peter Kivy, 2002 This title includes the following features an accessible introductory guide to the philosophy of music attractively priced Peter Kivy is one of the most eminent philosophers of music written in a friendly and entertaining style no other good introduction to the subject **A Brief Introduction to A Philosophy of Music and Music Education as Social Praxis** Thomas A. Regelski, 2015-12-07 Music and Music Education as Social Praxis is a brief introduction to a praxial theory of music education defined by author It is grounded in an interdisciplinary approach for undergraduate and graduate students in music education Drawing upon scholarship from a range of disciplines including philosophy and sociology the book emphasizes and highlights thinking of music as an active social practice and offers an alternative to existing approaches to music education This text advocates for an alternative approach to teaching music rooted in the social practice of music and will supplement Foundations or Methods courses in the Music Education curriculum **Philosophy of Western Music** Andrew Kania, 2020-04-08 This is the first comprehensive book length introduction to the philosophy of Western music that fully integrates consideration of popular music and hybrid musical

forms especially song Its author Andrew Kania begins by asking whether Bob Dylan should even have been eligible for the Nobel Prize in Literature given that he is a musician This motivates a discussion of music as an artistic medium and what philosophy has to contribute to our thinking about music Chapters 2 5 investigate the most commonly defended sources of musical value its emotional power its form and specifically musical features such as pitch rhythm and harmony In chapters 6 9 Kania explores issues arising from different musical practices particularly work performance with a focus on classical music improvisation with a focus on jazz and recording with a focus on rock and pop Chapter 10 examines the intersection of music and morality The book ends with a consideration of what ultimately music is Key Features Uses popular song examples throughout but also discusses a range of musical traditions notably rock pop classical and jazz Explains both philosophical and musical terms when they are first introduced Provides publicly accessible Spotify playlists of the musical examples discussed in the book Each chapter begins with an overview and ends with questions for testing comprehension and stimulating further thought along with suggestions for further reading

The Oxford Handbook of Music Education, Volume 1 Gary E. McPherson, Graham F. Welch, 2012-07-11 Music education takes place in many contexts both formal and informal Be it in a school or music studio while making music with friends or family or even while travelling in a car walking through a shopping mall or watching television our myriad sonic experiences accumulate from the earliest months of life to foster our facility for making sense of the sound worlds in which we live The Oxford Handbook of Music Education offers a comprehensive overview of the many facets of musical experience behavior and development in relation to this diverse variety of contexts In this first of two volumes an international list of contributors discuss a range of key issues and concepts associated with music learning and teaching The volume then focuses on these processes as they take place during childhood from infancy through adolescence and primarily in the school age years Exploring how children across the globe learn and make music and the skills and attributes gained when they do so these chapters examine the means through which music educators can best meet young people s musical needs The second volume of the set brings the exploration beyond the classroom and into later life Whether they are used individually or in tandem the two volumes of The Oxford Handbook of Music Education update and redefine the discipline and show how individuals across the world learn enjoy and share the power and uniqueness of music

A Concise Survey of Music Philosophy Donald A. Hodges, 2016-10-04 A Concise Survey of Music Philosophy helps music students choose a philosophy that will guide them throughout their careers The book is divided into three sections central issues that any music philosophy ought to consider e g beauty emotion and aesthetics secondly significant philosophical positions exploring what major thinkers have had to say on the subject and finally opportunities for students to consider the ramifications of these ideas for themselves Throughout the book students are encouraged to make choices that will inform a philosophy of music and music education with which they are most comfortable to align Frequently music philosophy courses are taught in such a way that the teacher as well as the textbook used promotes a particular

viewpoint A Concise Survey of Music Philosophy presents the most current prevalent philosophies for consideration Students think through different issues and consider practical applications There are numerous musical examples each with links from the author s home website to online video performances Examples are largely from the Western classical canon but also jazz popular and world music styles In the last two chapters students apply their views to practical situations and learn the differences between philosophy and advocacy Hodges has written an excellent resource for those wanting a short but meaningful introduction to the major concepts in music philosophy Applicable to a number of courses in the music curriculum this much needed book is both accessible and flexible containing musical examples tables and diagrams and additional readings that make it particularly useful for a student s general introduction to the topic I especially like the emphasis on the personal development of a philosophical position which makes the material especially meaningful for the student of music Peter R Webster Scholar in Residence Thornton School of Music University of Southern California USA

The Renaissance Ethics of Music Hyun-Ah Kim,2015-10-06 In early modern Europe music particularly singing was the arena where body and soul came together embodied in the notion of *musica humana* Kim uses this concept to examine the framework within which music and song were used to promote moral education and addresses Renaissance ideas of religion education and music

The Routledge Companion to Philosophy and Music Theodore Gracyk,Andrew Kania,2011-02-14 The Routledge Companion to Philosophy and Music is an outstanding guide and reference source to the key topics subjects thinkers and debates in philosophy and music Over fifty entries by an international team of contributors are organised into six clear sections general issues emotion history figures kinds of music music philosophy and related disciplines The Routledge Companion to Philosophy and Music is essential reading for anyone interested in philosophy music and musicology

Philosophy of Music Education Challenged: Heideggerian Inspirations Frederik Pio,Øivind Varkøy,2014-10-20 This volume offers key insights into the crisis of legitimization that music as a subject of arts education seems to be in Music as an educational subject is under intense pressure both economically due to the reduction of education budgets as well as due to a loss of status with policy makers The contributions in this book illuminate Martin Heidegger s thinking as a highly cogent theoretical framework for understanding the nature and depth of this crisis The contributors explore from various angles the relationship between the pressure on music education and the foundations of our technical and rationalized modern society and lead the way on the indispensable first steps towards reconnecting the cultural practices of education with music and its valuable contributions to personal development

Scholarly Research in Music Sang-Hie Lee,2022-04-28 Scholarly Research in Music Shared and Disciplinary Specific Practices Second Edition offers a comprehensive and detailed guide to engaging in research in all disciplines of music This second edition continues to provide the foundational principles of research for all musicians including performers theorists composers conductors music educators and musicologists It strengthens the core pedagogical framework of the first edition by offering updated guidance

on available technologies methodologies and materials Driven by the rapidly shifting research paradigms within music sixteen contributors expand the already broad scope of the book with new chapters on research in today s library neurophenomenology in music and self efficacy in music performance as well as new sections in chapters on philosophy historical research social science research and statistics Introducing research as a friendly and accessible process the book engages students in brainstorming a topic asking pertinent questions systematically collecting relevant information analyzing and synthesizing the information and designing a cohesive research plan to conduct original research Detailing the methodologies and techniques of both conventional and innovative approaches to music research Scholarly Research in Music provides an essential grounding for all kinds of music researchers *The Philosophy of Music* American Society for Aesthetics,1994 Music in German Philosophy Stefan Lorenz Sorgner,Oliver F ürbeth,2010 Though many well known German philosophers have devoted considerable attention to music and its aesthetics surprisingly few of their writings on the subject have been translated into English Stefan Lorenz Sorgner a philosopher and Oliver F ürbeth a musicologist here fill this important gap for musical scholars and students alike with this compelling guide to the musical discourse of ten of the most important German philosophers from Kant to Adorno Music in German Philosophy includes contributions from a renowned group of ten scholars including some of today s most prominent German thinkers all of whom are specialists in the writers they treat Each chapter consists of a short biographical sketch of the philosopher concerned a summary of his writings on aesthetics and finally a detailed exploration of his thoughts on music The book is prefaced by the editors original introduction presenting music philosophy in Germany before and after Kant as well as a new introduction and foreword to this English language addition which places contemplations on music by these German philosophers within a broader intellectual climate

Philosophy of Music Riccardo Martinelli,2019-10-21 Ranging from Antiquity to contemporary analytic philosophy it provides a concise but thorough analysis of the arguments developed by some of the most outstanding philosophers of all times Besides the aesthetics of music proper the volume touches upon metaphysics ethics philosophy of language psychology anthropology and scientific developments that have influenced the philosophical explanations of music Starting from the very origins of philosophy in Western thought Pythagoras Plato Aristotle the book talks about what music is according to Augustine Descartes Leibniz Rousseau Kant Hegel the Romantics Schopenhauer Nietzsche Wittgenstein Susanne Langer Bloch Adorno and many others Recent developments within the analytic tradition are illustrated with particular attention to the ontology of the musical artwork and to the problem of music and emotions A fascinating idea which recurs throughout the book is that philosophers allow for a sort of a secret kinship between music and philosophy as means to reveal complementary aspects of truth *The Oxford Handbook of Aesthetics* Jerrold Levinson,2003-04-03 The Oxford Handbook of Aesthetics The most comprehensive and authoritative guide available *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 Nettel Bengt Olsson Susan A O Neill Johnmarshall Reeve Bennett Reimer James Renwick Huib Schippers Wendy L Sims David J Teachout Rena Upitis Peter R Webster Graham F Welch Paul Woodford

The Philosophy of Music Aaron Ridley, 2004 New and distinctive approaches to five central topics in musical aesthetics are provided in this outstanding book The topics are understanding representation expression performance and profundity The theme of the book is the failure of the orthodox view that pieces of music are more or less self contained structures of sound to account for some important features of our musical experience and to explain why music should matter to us In exposing and correcting that failure the book introduces readers to the main problems and positions in the philosophy of music proposes fresh solutions to those problems and offers innovative approaches to the philosophy of song to musical ontology and to questions about the value of music Each chapter is built around a single musical work which provides a focus for the reader Features Broad accessible introductory overview to philosophy of music Original and stimulating insights

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 *Philosophies of Music in Medieval Islam* Fadlou Shehadi, 1995-09-01 This surveys the philosophies of music of the most important thinkers in Islam between the 9th and the 15th centuries A D It covers topics ranging from the physics and aesthetics of sound the nature of music its place in the total scheme of things and in human life the relation between music astronomy astrology and meteorology the relation between music and human feelings character and behaviour to the question of whether a good Muslim should be allowed to listen to music at all and if so to which type The book traces the influence of Greek in particular Pythagorean and Aristoxenian thinking in Islam on this subject and aims to provide a philosophically coherent statement of thinking of the Islamic writers concerned a clarification of their central arguments as well as a critical evaluation of their line of thought The author introduces a wide range of material from manuscript sources including much that has not been published before

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