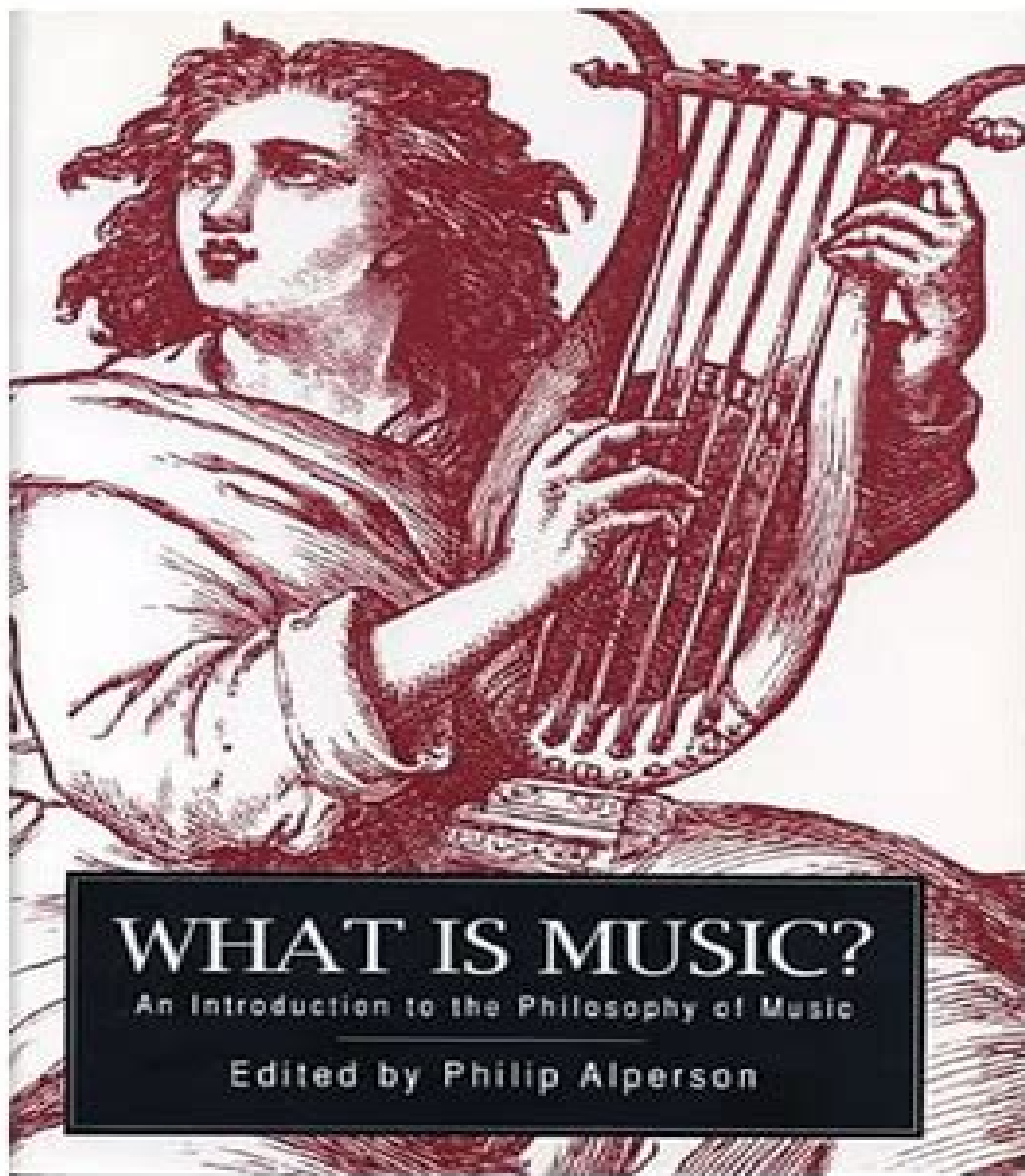




# WHAT IS MUSIC?

An Introduction to the Philosophy of Music

Edited by Philip Alperson

# What Is Music An Introduction To The Philosophy Of Music

**American Society for Aesthetics**



## **What Is Music An Introduction To The Philosophy Of Music:**

**What Is Music?** Philip Alperson, 2010-11-01      **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      **Philosophy of Music** R. A. Sharpe, 2004 In a lively and engaging introduction to the aesthetics of music and the issues that illuminate musical listening understanding and practice R A Sharpe guides the reader through three key questions What is the work of music Can music have meaning Can music have value He anchors his discussion to examples from Western classical music and jazz and places it in the context of the historical background and philosophical thinking on music from the Ancient Greeks to Eduard Hanslick and Edmund Gurney Accounts of the philosophy of music often present it as a branch of metaphysics raising questions about sounds tones and musical movement Sharpe's non technical treatment is problem orientated and the questions he raises are about the value of music the individuality of our assessments and the way we prize music for its power to move us He argues that when it comes to music philosophical analysis has its limitations and it is no surprise that there are contradictions in the aesthetics of music or that our judgements about its value are not internally consistent      *Introduction to a Philosophy of Music* Peter Kivy, 2002 Philosophy of music has flourished in the last thirty years with great advances made in the understanding of the nature of music and its aesthetics Peter Kivy has been at the center of this flourishing and now offers his personal introduction to philosophy of music a clear and lively explanation of how he sees the most important and interesting philosophical issues relating to music Anyone interested in music will find this a stimulating introduction to some fascinating questions and ideas      [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      **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

*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 Quarterly Journal of Music Teaching and Learning ,1992 **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 The Philosophy of Music William Pole,Hamilton Hartridge,1924 *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 Philosophy of Music** American Society for Aesthetics, 1994

**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

**Philosophical Considerations on Contemporary Music** Giacomo Fronzi, 2017-01-06 The musical universe of the 20th and 21st centuries is a force field in which styles instruments personalities and stories can be found that are ascribable to conceptual frameworks that may differ greatly one from another Such complexity cannot be traced back to single theories or all encompassing interpretations but may be tackled philosophically starting from certain characteristics This book identifies nine such characteristics namely Extremes Noise Silence Technology Audience Listening Freedom Disintegration and New Media Each of these permits us to open up unforeseen philosophical cultural paths and interpret in its multifarious variety the developments of contemporary music profoundly interwoven with the history of thought culture and society

*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 *Music in German Philosophy* Stefan Lorenz Sorgner, Oliver Furbeth, 2011-01-15

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 Furbeth 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 *Journal of Music Theory*, 1986 **The SAGE**

**International Encyclopedia of Music and Culture** Janet Sturman, 2019-02-26 The SAGE Encyclopedia of Music and Culture presents key concepts in the study of music in its cultural context and provides an introduction to the discipline of ethnomusicology its methods concerns and its contributions to knowledge and understanding of the world's musical cultures styles and practices The diverse voices of contributors to this encyclopedia confirm ethnomusicology's fundamental ethos of inclusion and respect for diversity Combined the multiplicity of topics and approaches are presented in an easy to search A-Z format and offer a fresh perspective on the field and the subject of music in culture Key features include Approximately 730 signed articles authored by prominent scholars are arranged A to Z and published in a choice of print or electronic editions Pedagogical elements include Further Readings and Cross References to conclude each article and a Reader's Guide in the front matter organizing entries by broad topical or thematic areas Back matter includes an annotated Resource Guide to further research journals books and associations an appendix listing notable archives libraries and museums and a detailed

Index The Index Reader's Guide themes and Cross References combine for thorough search and browse capabilities in the electronic edition

**Heidegger and Music** Casey Rentmeester, Jeff R. Warren, 2022-02-02 Although philosophers have examined and commented on music for centuries Martin Heidegger one of the greatest philosophers of the 20th century had frustratingly little to say about music directly at least This volume the first to tackle Heidegger and music features contributions from philosophers musicians educators and musicologists from many countries throughout the world aims to utilize Heidegger's philosophy to shed light on the place of music in different contexts and fields of practice Heidegger's thought is applied to a wide range of musical spheres including improvisation classical music electronic music African music ancient Chinese music jazz rock n roll composition and musical performance The volume also features a wide range of philosophical insights on the essence of music music's place in society and the promise of music's ability to open up new ways of understanding the world with the onset of the technological and digital musical age Heidegger and Music breaks new philosophical ground by showcasing creative vignettes that not only push Heidegger's concepts in new directions but also get us to question the meaning of music in various contexts

*Introduction to the elements of music, a separate ed. of the prelim. part of 'A concise dictionary of musical terms'.* Frederick Niecks, 1884

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