

The Philosophy Of Music By Abu Nasr Muhammad Al Farabi

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and Music Education as Social Praxis
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A History of Western Philosophy of Music
The Beginnings of the Modern Philosophy of Music in England
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The Fine Art of Repetition
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Philosophies of Music in Medieval Islam
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The Philosophy of Music
The Philosophy of the Beautiful
Themes in the Philosophy of Music
Essays on the Philosophy of Music
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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

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

this is volume v in a series of seven on the philosophy of religion and general philosophy originally published in 1924 the trained musician may have made a thorough study of technical methods in composition but yet have no knowledge either of the physical basis of music or of the philosophical reasons underlying accepted technical principles there are various questions which any person interested in music may reasonably ask but to which no satisfactory answers have as yet been given what does music mean what is the composer trying to express what does music express to the listener why is one kind of music considered good and another bad this study looks at music which is which of all the arts the most universally practised the most complex and elaborate in its technique the most direct in its emotional appeal and at the same time the least understood

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

philosophers on music experience meaning and work presents significant new contributions to central issues in the philosophy of music written by leading philosophers working in the analytic tradition music is an increasingly popular object of reflection for professional philosophers as it raises special questions not only of relevance to music practitioners theorists and philosophers of art but also of wider philosophical interest to those working in metaphysics the philosophy of emotion and the philosophy of language among other areas the wide range of contributors to this volume reflects this level of interest it includes both well known philosophers of music drawing on a wealth of reflection to produce new and often startling conclusions and philosophers relatively new to the philosophy of music yet eminent in other philosophical fields who are able to bring a fresh perspective informed by that background to their topic of choice the

issues tackled in this volume include what sort of thing a work of music is the nature of the relation between a musical work and versions of it the nature of musical expression and its contribution to musical experience the relation of music to metaphor the nature of musical irony the musical status of electro sonic art and the nature of musical rhythm together these papers constitute some of the best new work in what is an exciting field of research and one which has much to engage philosophers aestheticians and musicologists

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

this book presents a comprehensive accessible survey of western philosophy of music from pythagoras to the present its narrative traces themes and schools through history in a sequence of five chapters that survey the ancient medieval early modern modern and contemporary periods its wide ranging coverage includes medieval islamic thinkers continental and analytic thinkers and neglected female thinkers such as vernon lee violet paget all aspects of the philosophy of music are discussed including music and the cosmos music's value music's relation to the other arts the problem of opera the origins of musical genius music's emotional impact the moral effects of music the ontology of musical works and the relevance of music's historical context the volume will be valuable for students and scholars in philosophy and musicology and all who are interested in the ways in which philosophers throughout history have thought about music

in 1677 a slim quarto volume was published anonymously as a philosophical essay of musick written by francis north 1637-85 chief justice of the common pleas the essay is in the form of a legal case argued from an hypothesis utilising the pendulum as his hypothesis north provided a rationale from mechanics for the emerging new musical practice we now call tonality he also made auditory resonance the connecting link between acoustical events in the external world and the musical meanings the mind makes on the basis of sensory perception thus began the modern philosophy of music that culminated with the work of hermann von helmholtz as a step towards understanding this tradition jamie c kassler examines the 1677 essay in its historical context after assessing three seventeenth century criticisms of it and outlining how one critic developed some implications in the essay she summarises the basic principles that have guided the modern philosophy of music from its beginnings in the 1677 essay the book includes an annotated edition of the essay as well as the comments of the three critics

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

collection of essays on the following issues music and the liberal education work and performance the world of opera music and the history of ideas music and emotion and music alone

music education thrives on philosophical inquiry the systematic and critical examination of beliefs and assumptions yet philosophy often considered abstract and irrelevant is often absent from the daily life of music instructors in the oxford handbook of philosophy in music education editors wayne d bowman and ana lucía frega have drawn together a variety of philosophical perspectives from the profession's most exciting scholars rather than relegating philosophical inquiry to moot questions and abstract situations the contributors to this volume address everyday concerns faced by music educators everywhere demonstrating that philosophy offers a way of navigating the daily professional life of music education and proving that critical inquiry improves enriches and transforms instructional practice for the better questioning every musical practice instructional aim assumption and conviction in music education the oxford handbook of philosophy in music education presents new and provocative approaches to the practice of teaching music bowman and frega go deeper than mere advocacy or a single point of view but rather conceive of philosophy as a dynamic process of debate and reflection that must constantly evolve to meet the shifting landscapes of music education in place of the definitive answers often associated with philosophical work bowman and frega offer a fascinating cross section of often contradictory approaches and viewpoints by bringing together essays by both established and up and coming scholars from six continents bowman and frega go beyond the western monopoly of philosophical practice and acknowledge the diversity of cultures instructors and students who take part in music education this range of perspectives invites broader participation in music instruction and presents alternative answers to many of the field's most pressing questions and issues by acknowledging the inherent plurality of music educational practices the handbook opens up the field in new and important ways emphasizing clarity fairness rigor and utility above all the oxford handbook of philosophy in music education challenges music educators around the world to make their own decisions and ultimately contribute to the conversation themselves

this surveys the philosophies of music of the most important thinkers in islam between the 9th and the 15th centuries and 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 sorts 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 this work will be of interest to islamicists but also to medievalists musicologists historians of the philosophy of music and classicists

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

first published in 1862 these historical and philosophical essays explore the fascinating connection between music and the human mind

these essays outline developments within the philosophy of music over the last two decades of the 20th century and summarize the state of play at the beginning of the 21st they address both perennial questions and contemporary controversies such as that over the authentic performance movement

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