

## PERSPECTIVES ON

# MUSICAL



# AESTHETICS



EDITED BY JOHN BARN

# Perspectives On Musical Aesthetics

**Roger W. H. Savage**



## **Perspectives On Musical Aesthetics:**

Perspectives on Musical Aesthetics John Rahn, 1994 In this volume editor John Rahn has assembled a fascinating collection of essays that focus on creating performing and thinking about music in today's world The essays drawn from the journal *Perspectives of New Music* reflect a wide variety of artistic viewpoints and the latest critical perspectives all from the creative point of view Featured writers include composers Pierre Boulez John Cage Iannis Xenakis Milton Babbitt Benjamin Boretz and J K Randall as well as literary scholars Douglas Collins and Arthur Nestrovski anthropologist Eric Gans philosopher Michel Foucault and poet Delmore Schwartz The first section Aesthetic Theory critiques recent theoretical speculation about music's origins and function by such thinkers as Theodor Adorno and Rene Girard In the sections that follow the authors contemplate the changing relations between music and society the effects that today's often conflicting aesthetic notions have on serious composition the close relation between music and other forms of communicative behavior including other art forms and music as part of a larger consciousness Taken together the essays suggest a new working aesthetic that champions a synthesis between individual impulse and collective responsibility and aims to ensure that the artistic tradition remains alive in Western culture BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved

**Aesthetics of Music** Stephen Downes, 2014-06-27 *Aesthetics of Music* Musicological Approaches is an anthology of fourteen essays each addressing a single key concept or pair of terms in the aesthetics of music collectively serving as an authoritative work on musical aesthetics that remains as close to the music as possible Each essay includes musical examples from works in the 18th 19th and into the 20th century Topics have been selected from amongst widely recognised central issues in musical aesthetics as well as those that have been somewhat neglected to create a collection that covers a distinctive range of ideas All essays cover historical origins sources and developments of the chosen idea survey important musicological approaches and offer new critical angles or musical case studies in interpretation

**The Aesthetic Legacy of Eduard Hanslick** Lee Rothfarb, Alexander Wilfing, Christoph Landerer, 2024-11-20 This book addresses the complex conceptual historical and philosophical questions posed by Eduard Hanslick's influential aesthetic treatise *On the Musically Beautiful* 1854 The contributions reveal the philosophical foundations and subtleties of his aesthetic approach The collection features original essays written by leading scholars in philosophical aesthetics and musicology It covers many of Hanslick's overarching themes such as the relationship between beauty and form between music and emotion and the role of imagination and performance in music which have recently gained prominence in Hanslick scholarship The chapters divided into five thematic sections will provide a better scholarly foundation for a deeper understanding of *On the Musically Beautiful* and its arguments In bringing together the various approaches and accounts of the different textual historical conceptual and philosophical challenges posed by Hanslick's aesthetics *The Aesthetic Legacy of Eduard Hanslick* will appeal to philosophers of music historians of aesthetics musicologists specializing in 19th century studies and music theorists

working on aesthetic issues     *Perspectives on Aesthetics, Art and Culture* Claes Entzenberg, Simo Säätelä, 2005  
*Perspectives in Music Theory* Paul Cooper, 1973     *Contemporary Views on Musical Style and Aesthetics* Jan L. Broeckx, 1979     **Community Series: Towards a Meaningful Instrumental Music Education. Methods, Perspectives, and Challenges - Volume II** Andrea Schiavio, Marja-Leena Juntunen, Dylan van der Schyff, Luc Nijs, 2024-02-26 Trying to understand the complex interplay between effective learning and personal experience is one of the main challenges for instrumental music education Much of the research that focuses on effective learning outcomes often adopts experimental methodologies that do not allow for a thorough examination of the subjective and social processes that accompany each student's musical journey on the contrary contributions dedicated to the detailed analysis of the learner's lived experience often do not offer generalizable outcomes to different types of learning and teaching     Perspectives in Music Education, Source Book III. Music Educators National Conference (U.S.), 1966     **Perspectives on Music in German Fiction** Dennis McCort, 1974 Originally presented as the author's thesis Johns Hopkins University     *Music, Markets and Consumption* Daragh O'Reilly, Gretchen Larsen, Krzysztof Kubacki, 2013-05-31 A fully international and scholarly analysis integrating the unique popular music sector both within arts marketing and current marketing and consumption theories It gives a full overview and coverage of music marketing and cultural policy and the emerging academic study of the sector  
Cross-cultural Perspectives on Music Mieczysław Kolinski, 1982     **Psychological Perspectives on Musical Experiences and Skills** Blanka Bogunović, Renee Timmers, Sanela Nikolić, 2024-06-20     Musical Aesthetics and Multiculturalism in Los Angeles Steven Joseph Loza, 1994     Hermeneutics and Music Criticism Roger W. H. Savage, 2009-09-10 Hermeneutics and Music Criticism forges new perspectives on aesthetics politics and contemporary interpretive strategies By advancing new insights into the roles judgment and imagination play both in our experiences of music and its critical interpretation this book reevaluates our current understandings of music's transformative power The engagement with critical musicologists and philosophers including Adorno Gadamer and Ricoeur provides a nuanced analysis of the crucial issues affecting the theory and practice of music criticism By challenging musical hermeneutics deployment as a means of deciphering social values and meanings Hermeneutics and Music Criticism offers an answer to the long standing question of how music's expression of moods and feelings affects us and our relation to the world     *Musical Beliefs* Robert Walker, 1990-01-01 In this book the author argues that what constitutes music in various societies is culturally based not the result of some universal aspect of human physical and psychological make up This is true not only in non Western music cultures but in the West as well Contrary to popular belief among musicians and the general public the basis of Western music and acoustics is not scientific but superstitious Pythagorean mathematics as it relates to harmonics does not work a fact that mathematicians and scientists have known for years and this has important implications for it means that Western musical aesthetics and educational programmes in music are not rooted in the laws of physics as is often maintained but in a

belief system that is an arbitrary product of human imagination

### **Music and Knowledge: A Performer's Perspective**

Per Dahl, 2019-02-18 FREELY AVAILABLE ONLINE AS OPEN ACCESS BOOK This book illustrates the acquisition of knowledge in a musician's performative practice and how this can contribute to the development of Artistic Research Using a broad understanding of knowledge the first part of the book presents aspects of the practitioner knowledge a musician develops through daily exercises and performances Technical and practical skills creativity and music reading are central topics Part II describes four different methodologies of knowledge accumulation First is the hypothetico deductive method music as object Then the author asks Where is the musical work After an introduction to semiotics the question that must follow is Is music a language Following up methodologies focusing on intersubjective and contextual topics the presentation of hermeneutics generates the question What happens to the music when you are listening Being the most subjective phenomenology is the last methodology to be presented The question it poses is Are analysis and interpretation two sides of the same coin Artistic research is a new perspective in knowledge acquisition and the performing artist is the pivot point The obvious insight positioning music beyond the score is elaborated into a critique of the representational theory as a relevant ontological discourse in music As an alternative the potential in embodied meaning theories is discussed through cognitive linguistic and artistic approaches Artistic expressions convey the subjective practitioner knowledge based on the difference between the objective sign and the intersubjective expression This makes music as communication the ultimate topic In conclusion understanding the meaning construction and the conditions of artistic content are both of importance in artistic research

*Changing Aesthetic Views of Instrumental Music in 18th Century Germany* Bellamy Hosler, 1981 The eighteenth century is often thought of by music historians as that time when instrumental music developed into an autonomous and flourishing art reaching by the end of the century a new level of artistic significance and prominence in the classical style of Haydn Mozart and the young Beethoven Historians of aesthetics and criticism see during this same time a great flowering of art criticism and the beginnings of aesthetics as such a time when reflection on art became an independent and respected department of philosophical inquiry The relation between these two phenomena has not however been fully explored This book investigates one central aspect of this relation the changing critical views of instrumental music's aesthetic function and status in Germany For not only did musical style and patterns of musical consumption change radically there is a world of difference between a Bach concerto movement and a movement of a Haydn symphony and between the concert in private princely chambers and the concert in the public concert hall aesthetic attitudes towards instrumental music were also undergoing a profound change

*Psychological Perspectives on Musical Experiences and Skills* Blanka Bogunović, Renee Timmers, Sanela Nikolić, 2024-06-20 Psychology of Music is a flourishing area of research in the Western Balkans However much of its findings and insights have remained relatively unknown outside the region Psychological Perspectives on Musical Experiences and Skills features recent research from the Western Balkans foregrounding its specific topics methods and

influences and bringing it into productive conversation with complementary research from Western Europe and further afield. The essays in this collection investigate the psychology of listening and performance and their relevance to music practice. Employing a range of research methodologies they address divergent themes from a cross cultural understanding of aesthetic experiences and innovations to attract new audiences to developmental perspectives on musical growth and the challenges of mastering performance skills. Authors reflect independently and collaboratively on how these psychological processes are shaped by the different traditions and geopolitical conditions inside and outside the Western Balkans. The result is a volume that emphasizes how musical experiences and practices happen not in isolation but in socio cultural environments that contribute to their definition. This work will appeal to musicians, music educators, students, researchers and psychologists with an interest in the psychology of music and exemplify ways forward in decolonizing academia.

Philosophy of Music Education Review ,2005      Richard Strauss's Feuersnot in Its Aesthetic and Cultural Context  
Morten Kristiansen,2000

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