Musical Works And Performances A Philosophical Exploration

Jane O'Dea

Musical Works and Performances by Stephen Davies, 2001-06-07

What are musical works? Are they discovered or created? Of what elements are they comprised? How are they specified by notations? What makes a performance of one piece and not another? Is it possible to perform old music authentically? Can ethnic music influenced by foreign sources and presented to tourists genuinely reflect the culture's musical and wider values? Can recordings substitute faithfully for live performances? These are the questions considered in Musical Works and Performances. Part One outlines the nature of musical works, their relation to performances, and their notational specification. Works for performance differ from ones that are merely for playback, and pieces for live rendition are unlike those for studio performance. Pieces vary in the number and kind of their constitutive properties. The identity of musical works goes beyond their sonic profile and depends on their music-historical context. To be of a given work, a performance must match its contents by following instructions traceable to its creation. Some pieces are indicated via exemplars, but many are specified notationally. Scores must be interpreted in light of notational conventions and performance practices they assume. Part Two considers authenticity in performance, musical traditions, and recordings. A performance should follow the composer's instructions. Departures from the ideal are tolerable, but faithfulness is central to the enterprise of work performance, not merely an interpretative option. When musical cultures interact, assimilation from within differs from destruction from without. Even music subject to foreign influences can genuinely reflect the musical traditions and social values of a culture, however. Finally, while most works are for live performance, most performances are experienced via recordings, which have their own, distinctive characteristics. This comprehensive and original analysis of musical ontology discusses many kinds of music, and applies its conclusions to issues as diverse as the authentic performance movement, the cultural integrity of ethnic music, and the implications of the dominance of recorded over live music.

Musical Understandings by Stephen Davies, 2011-08-25

Musical Understandings presents an engaging collection of essays on the philosophy of music, written by Stephen Davies—one of the most distinguished philosophers in the field. He explores a range of topics in the philosophy of music, including how music expresses emotion and what is distinctive to the listener's
response to this expressiveness; the modes of perception and understanding that can be expected of skilled listeners, performers, analysts, and composers and the various manners in which these understandings can be manifest; the manner in which musical works exist and their relation to their instances or performances; and musical profundity. As well as reviewing the work of philosophers of music, a number of the chapters both draw on and critically reflect on current work by psychologists concerning music. The collection includes new material, a number of adapted articles which allow for a more comprehensive, unified treatment of the issues at stake, and work published in English for the first time.

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.

Musical Works and Performances Stephen Davies, 2001-06-07 What are musical works? Are they discovered or created? Of what elements are they comprised? How are they specified by notations? What makes a performance of one piece and not another? Is it possible to perform old music authentically? Can ethnic music influenced by foreign sources and presented to tourists genuinely reflect the culture’s musical and wider values? Can recordings substitute faithfully for live performances? These are the questions considered in Musical Works and Performances. Part One outlines the nature of musical works, their relation to performances, and their notational specification. Works for performance differ from ones that are merely for playback, and pieces for live rendition are unlike those for studio performance. Pieces vary in the number and kind of their constitutive properties. The identity of musical works goes beyond their sonic profile and depends on their music-historical context. To be of a given work, a performance must match its contents by following instructions traceable to its creation. Some pieces are indicated via exemplars, but many are specified notationally. Scores must be interpreted in light of notational conventions and performance practices they assume. Part Two considers authenticity in performance, musical traditions, and recordings. A performance should follow the composer's instructions. Departures from the ideal are tolerable, but faithfulness is central to the enterprise of work performance, not merely an interpretative option. When musical cultures interact, assimilation from within differs from destruction from without. Even music subject to foreign influences can genuinely reflect the musical traditions and social values of a culture, however. Finally, while most works are for live
performance, most performances are experienced via recordings, which have their own, distinctive characteristics. This comprehensive and original analysis of musical ontology discusses many kinds of music, and applies its conclusions to issues as diverse as the authentic performance movement, the cultural integrity of ethnic music, and the implications of the dominance of recorded over live music.

*The Philosophy of Art* Stephen Davies, 2006-02-10 Written with clarity, wit, and rigor, The Philosophy of Art provides an incisive account of the core topics in the field. The first volume in the new Foundations of the Philosophy of the Arts series, designed to provide crisp introductions to the fundamental general questions about art, as well as to questions about the several arts (such as literature, music or painting). Presents a clear and insightful introduction to central topics and on-going debates in the philosophy of art. Eight sections cover a wide spectrum of topics such as the interpretation of art, the relation between art and moral values, and the expression and arousal of emotion through art. Pedagogical features include full-color illustrations, vibrant examples, thought-provoking discussion questions and helpful suggested readings.

*The Normativity of Musical Works: A Philosophical Inquiry* Alessandro Arbo, 2021-05-25 The essay advocates a theory of the musical work as a “social object” which is based on a trace informed by a normative value. Such a normativity is explored in relation to three ways of fixing the trace: orality, notation and phonography.

*Sound Art and Music* John Dack, Tansy Spinks, Adam Stanović, 2020-11-12 This volume explores the mutually beneficial, but occasionally uneasy, relationship between sound art and music. It reveals how practices and theories associated with these art forms frequently result in corroboration, and contains chapters from both practitioners and theoreticians who work in areas where innovative synergies between sound art and music can be identified. Although practice and theory are inseparable, discourses surrounding practice are elusive but informative, and, as such, are given particular recognition and exploration in this volume. Taken as a whole, the book provides a snapshot of contemporary research across a range of sound art and music disciplines, showcasing the variety, scope and scale of this exciting, if bewildering, area of study.

*The Oxford Handbook of Western Music and Philosophy* Assistant Professor of Music and Ad Astra Fellow Tomás McAuley, Tomás McAuley, Nanette Nielsen, Distinguished University Professor of Philosophy Emeritus Jerrold Levinson, Jerrold Levinson, Ariana Phillips-Hutton, 2020-12-30 Whether regarded as a perplexing object, a morally captivating force, an ineffable entity beyond language, or an inescapably embodied human practice, music has captured philosophically inclined minds since time immemorial. In turn, musicians of all stripes have called on philosophy as a source of inspiration and encouragement, and scholars of music through the ages have turned to philosophy for insight into music and into the worlds that sustain it. In this Handbook, contributors build on this legacy to conceptualize the rich interactions of Western music and philosophy as a series of meeting points between two vital spheres of human activity. They draw together key debates at the intersection of music studies and philosophy, offering a field-defining overview while also forging new paths. Chapters
cover a wide range of musics and philosophies, including concert, popular, jazz, and electronic musics, and both analytic and continental philosophy.

**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. Essential reading for anyone interested in philosophy, music and musicology.

**Being True to Works of Music** Julian Dodd, 2020-07-15

Being True to Works of Music explores the varieties of authenticity involved in our practice of performing works of Western classical music. Its key argument is that the familiar 'authenticity debate' about the performance of such works has tended to focus on a side issue. While much has been written about the desirability (or otherwise) of historical authenticity — roughly, performing works as they would have been performed, under ideal conditions, in the era in which they were composed — the most fundamental norm governing our practice of work performance is, in fact, another kind of kind of truthfulness to the work altogether. This is interpretive authenticity: being faithful to the performed work by virtue of evincing a profound, far-reaching, or sophisticated understanding of it. As such, performers are justified, on occasion, in sacrificing some score compliance for the sake of making their performance more interpretively authentic. Written in a clear, engaging style with discussion of musical examples throughout, this book will be of great interest to both philosophers of music and musicologists.

**Early Sound Recordings** Eva Moreda Rodriguez, Inja Stanović, 2023-02-28

The use of historical recordings as primary sources is relatively well established in both musicology and performance studies and has demonstrated how early recording technologies transformed the ways in which musicians and audiences engaged with music. This edited volume offers a timely snapshot of a wide range of contemporary research in the area of performance practice and performance histories, inviting readers to consider the wide range of research methods that are used in this ever-expanding area of scholarship. The volume brings together a diverse team of researchers who all use early recordings as their primary source to research performance in its broadest sense in a wide range of repertoires within and on the margins of the classical canon — from the analysis of specific performing practices and parameters in certain repertoires, to broader contextual issues that call attention to the relationship between recorded performance and topics such as analysis, notation and composition. Including a range of accessible music examples, which allow readers to experience the music under discussion, this book is designed to engage with academic and non-academic readers alike, being an ideal research aid for students, scholars and performers, as well as an interesting read for early sound recording enthusiasts.

**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

**Singers, Scores and Sounds** Ellen Hooper, 2022-12-30 This book develops ways of discussing musical practices to articulate a new approach to understanding connections between recordings, singers, and singing. Centred around materials from the mid-twentieth century, this book focuses on a time when composers and performers were questioning the idea of authorship within their musical practice. Materials drawn upon include recordings, scores, archival content, visual art, interviews, and liner notes to develop a rich conception of practices of performance. Analysis of performances include recordings of singers such as Cathy Berberian, Linda Hirst, Loré Lixenberg, Angelika Luz, and Meredith Monk. Compositions by Cathy Berberian, Luciano Berio, John Cage, and Manuel De Falla are considered. The book utilizes these sources to examine the collective way in which singers and composers form practices as multiple, transforming, emergent, and not hierarchical. The book articulates – with a detailed, close consideration of specific instances in recordings and scores – a relational understanding of performance. This book will be useful reading for students and scholars of music analysis, musicology, performance practice, and twentieth century vocal music.

**The Imaginary Museum of Musical Works** Lydia Goehr, 2007 In this book, Lydia Goehr describes how the concept of a musical work fully crystallized around 1800, and subsequently defined the norms, expectations, and behavioral patterns that have come to characterize classical musical practice. The description is set in the context of a more general philosophical account of the rise and fall of concepts and ideals, and of their normative functions; at the same time, debates amongst conductors, early-music performers, and avant-gardists are addressed.

**Choreography Invisible** Anna Pakes, 2020-04-28 Dance is often considered an ephemeral art, one that disappears nearly as soon as it materializes, leaving no physical object behind. Yet some dance practice involves people trying to embody something that exists before - and survives beyond - their particular acts of dancing. What exactly is that thing? And (how) do dances continue to exist when not performed? Anna Pakes seeks to answer these and related questions in this book, drawing
on analytic philosophy of art to explore the metaphysics of dance making, performance and disappearance. Focusing on Western theater dance, Pakes also traces the different ways dances have been conceptualized across time, and what those historical shifts imply for the ontology of dance works.

**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.

**Aesthetics and the Philosophy of Art** Peter Lamarque, Stein Haugom Olsen, 2018-09-11 For over fifty years, philosophers working within the broader remit of analytic philosophy have developed and refined a substantial body of work in aesthetics and the philosophy of art, curating a core foundation of scholarship which offers rigor and clarity on matters of profound and perennial interest relating to art and all forms of aesthetic appreciation. Now in its second edition and thoroughly revised, Aesthetics and the Philosophy of Art—The Analytic Tradition: An Anthology captures this legacy in a comprehensive introduction to the core philosophical questions and conversations in aesthetics. Through 57 key essays selected by leading scholars Peter Lamarque and Stein Haugom Olsen, this anthology collects modern classics as well as new contributions on essential topics such as the identification and ontology of art, interpretation, values of art, art and knowledge, and fiction and the imagination. New to this edition are selections which treat aesthetic experience more widely, including essays on the aesthetics of nature and aesthetics in everyday life. Other carefully-chosen pieces analyze the practice and experience of specific art forms in greater detail, including painting, photography, film, literature, music, and popular art such as comics. This bestselling collection is an essential resource for students and scholars of aesthetics, designed to foster a foundational understanding of both long-standing and contemporary topics in the field.

**Virtue Or Virtuosity?** Jane O'Dea, 2000-09-30 Drawing upon the past two decades of burgeoning literature in philosophy of music, this study offers a comprehensive, critical analysis of what is entailed in performance interpretation. It argues that integrity and other virtues offset the harm that virtuosity and rigid historical authenticity can impose on the perceptive
judgment required of excellent musical interpretation. Proposed are challenging and provocative reassessments of the appropriate roles for virtuosity and historical authenticity in musical performance. Acknowledging the competitive ethos of the contemporary music scene, it details the kind of character a performer needs to develop in order to withstand those pressures and to achieve interpretive excellence. Performers are encouraged to examine and explore the ethical dimension of their art against their responsibilities to the diverse patrons they serve. Professional and student performers and instructors will appreciate this practical discussion of the ethical challenges performers confront when interpreting musical works. The ethical discourse applies to instrumental performance studies, the history and theory of music, general music pedagogy, and philosophy of music courses.

**Exploring Xenakis: Performance, Practice, Philosophy** Alfia Nakipbekova, 2019-07-15 Considered to be one of the most revolutionary composers of the twentieth century, Iannis Xenakis pushed the boundaries of classical music. As a largely self-taught composer, Xenakis drew from his technical training in engineering and architecture to produce music that had the ability to both unnerve and enrapture his audiences. Motivated by his intense study of many scientific disciplines, he employed the mathematical rules of the natural world to test the traditional rules of counterpoint and harmony, and to explore the spatial texture of sound, colour and architecture. The Romanian-born Greek-French composer transformed twentieth century classical music for decades to come, leaving behind an undeniable legacy that continues to inspire and even shock listeners to this day. By approaching Xenakis’s creative output from a variety of perspectives, the contributors to this edited volume seek not only to situate Xenakis’s music within a larger cultural, social and political context but also to shed light on contemporary issues surrounding his work. Each chapter focuses on a different aspect of Xenakis’s music (in the context of particular works) and musical philosophy: mathematical, structural, performative, as well as the genesis of his compositional style and distinctive sound. Xenakis’s artistic presence on the contemporary music scene, his political influence during the tumultuous protests in Paris ’68, and his first piano composition, Herma, are also explored in-depth providing new insights into the life and work of this avant-garde figure. This book will appeal to contemporary music researchers, students and scholars and may also be of interest to artists, performers and composers, alike.

**Of Essence and Context** Rūta Stanevičiūtė, Nick Zangwill, Rima Povilionienė, 2019-06-01 This book provides a new approach to the intersections between music and philosophy. It features articles that rethink the concepts of musical work and performance from ontological and epistemological perspectives and discuss issues of performing practices that involve the performer’s and listener’s perceptions. In philosophy, the notion of essence has enjoyed a renaissance. However, in the humanities in general, it is still viewed with suspicion. This collection examines the ideas of essence and context as they apply to music. A common concern when thinking of music in terms of essence is the plurality of music. There is also the worry that thinking in terms of essence might be an overly conservative way of imposing fixity on something that evolves.
Some contend that we must take into account the varying historical and cultural contexts of music, and that the idea of an essence of music is therefore a fantasy. This book puts forward an innovative approach that effectively addresses these concerns. It shows that it is, in fact, possible to find commonalities among the many kinds of music. The coverage combines philosophical and musicological approaches with bioethics, biology, linguistics, communication theory, phenomenology, and cognitive science. The respective chapters, written by leading musicologists and philosophers, reconsider the fundamental essentialist and contextualist approaches to music creation and experience in light of twenty-first century paradigm shifts in music philosophy.

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