

THE INTERPRETATION OF MUSIC

Philosophical Essays



Edited with an Introduction by
MICHAEL KRAUSZ



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Interpretation Of Music Philosophical Essays

Marc Benamou



Interpretation Of Music Philosophical Essays:

The Interpretation of Music Michael Krausz, 2023 A collection of essays which address a range of interrelated philosophical questions concerning musical works and their interpretation The contributors investigate the definition grounds and validity of interpretation and also its ethical aesthetic cultural and historical aspects *Musical Meaning and Interpretation* Michael J. Puri, Jason Geary, Seth Monahan, 2025 Revived with new intensity at the end of the twentieth century questions of meaning and interpretation in music continue to generate widespread interest and give rise to new research directions and methods This collection of essays brings together leading musicologists and music theorists working across a range of genres classical jazz and popular to offer fresh perspectives on a concern that bestrides every area of musical scholarship While many accounts of musical meaning tend to limit and constrain *Musical Meaning and Interpretation* contends that music's capacity to mean is virtually limitless and therefore resists clean and orderly taxonomies Taken together the essays attest to this nearly infinite variety of ways in which music may mean Individually they explore the intellectual underpinnings of rotational form the mysterious agencies that populate our hermeneutic discourse and the significance of pleasure in the interpretive act among other topics along with extended discussions of music by Beethoven Chabrier Unsuk Chin Coltrane Stephen Foster Mahler and Chou Wen chung Rooted in humanistic values the essays combine rich analytical insights with critical perspectives on meaning and hermeneutics arguing collectively for the strength necessity and urgency of interpretive work in music *Music and Mind* Harold E. Fiske, 1990 *Reflections on Musical Meaning and Its Representations* Leo Treitler, 2011-09-07 How is it possible to talk or write about music What is the link between graphic signs and music What makes music meaningful In this book distinguished scholar Leo Treitler explores the relationships among language musical notation performance compositional practice and patterns of culture in the presentation and representation of music Treitler engages a wide variety of historical sources to discuss works from medieval plainchant to Berg's opera *Lulu* and a range of music in between **Is There a Single Right Interpretation?** Michael Krausz, 2007-08-09 Is there a single right interpretation for such cultural phenomena as works of literature visual artworks works of music the self and legal and sacred texts In these essays almost all written especially for this volume twenty leading philosophers pursue different answers to this question by examining the nature of interpretation and its objects and ideals The fundamental conflict between positions that universally require the ideal of a single admissible interpretation singularism and those that allow a multiplicity of some admissible interpretations pluralism leads to a host of engrossing questions explored in these essays Does pluralism invite interpretive anarchy Can opposing interpretations be jointly defended Should competition between contending interpretations be understood in terms of bivalent truth or multivalent reasonableness appropriateness aptness or the like Is interpretation itself an essentially contested concept Does interpretive activity seek truth or aim at something else as well Should one focus on interpretive acts rather than interpretations Should

admissible interpretations be fixed by locating intentions of a historical or hypothetical creator or neither What bearing does the fact of the historical situatedness of cultural entities have on their identities The contributors are Annette Barnes No 1 Carroll Stephen Davies Susan Feagin Alan Goldman Charles Guignon Chhanda Gupta Garry Hagberg Michael Krausz Peter Lamarque Jerrold Levinson Joseph Margolis Rex Martin Jitendra Mohanty David Novitz Philip Percival Torsten Pettersson Robert Stecker Laurent Stern and Paul Thom *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 Rightness and Reasons Michael Krausz,2019-05-15 Must there be a single right interpretation of a particular cultural entity In his book Michael Krausz considers this question in such representative cultural practices as music visual art history and cross cultural understanding Krausz advances two main theses First he argues the notion that there must be a single right interpretation in cultural practices the singularist view is misplaced Without acceding to an interpretive anarchism he embraces the multiplist view that cultural practices characteristically allow a multiplicity of ideally admissible interpretations In his discussion Krausz critically outlines the maneuvers available to both singularists and multiplists Second Krausz notes that singularists characteristically construe their objects of interpretation along realist lines and multiplists along constructionist lines But he argues these associations are not necessary the singularist condition is not guaranteed by realism nor the multiplist by constructionism Krausz holds that the question of interpretive ideals is detachable from the dispute between realists and constructionists Addressing topics of intense concern within mainstream analytic philosophy and in many other areas of cultural investigation Rightness and Reasons will be rewarding reading for aestheticians musicologists art historians literary theorists historiographers and anthropologists **Approaches to Meaning in Music** Byron Almén,Edward Pearsall,2006-11-01 Approaches to Meaning in Music presents a survey of the problems and issues inherent in pursuing meaning and signification in music and attempts to rectify the conundrums that have plagued philosophers artists and theorists since the time of Pythagoras This collection brings together essays that reflect a variety of diverse perspectives on approaches to musical meaning Established music theorists and musicologists cover topics including musical aspect and

temporality collage borrowing and association musical symbols and creative mythopoesis the articulation of silence the mutual interaction of cultural and music artistic phenomena and the analysis of gesture Contributors are Byron Alm n J Peter Burkholder Nicholas Cook Robert S Hatten Patrick McCreless Jann Pasler and Edward Pearsall *Conducting the Wind Orchestra: Meaning, Gesture, and Expressive Potential*, Broken Harmony Joseph M. Ortiz, 2011-02-14 Music was a subject of considerable debate during the Renaissance The notion that music could be interpreted in a meaningful way clashed regularly with evidence that music was in fact profoundly promiscuous in its application and effects Subsequently much writing in the period reflects a desire to ward off music s illegibility rather than come to terms with its actual effects In *Broken Harmony* Joseph M Ortiz revises our understanding of music s relationship to language in Renaissance England In the process he shows the degree to which discussions of music were ideologically and politically charged Offering a historically nuanced account of the early modern debate over music along with close readings of several of Shakespeare s plays including *Titus Andronicus* *The Merchant of Venice* *The Tempest* and *The Winter s Tale* and Milton s *A Maske* Ortiz challenges the consensus that music s affinity with poetry was widely accepted or even desired by Renaissance poets Shakespeare more than any other early modern poet exposed the fault lines in the debate about music s function in art repeatedly staging disruptive scenes of music that expose an underlying struggle between textual and sensuous authorities Such musical interventions in textual experiences highlight the significance of sound as an aesthetic and sensory experience independent of any narrative function *The Oxford Handbook of Music Listening in the 19th and 20th Centuries* Christian Thorau, Hansjakob Ziemer, 2019 An idealized image of European concert goers has long prevailed in historical overviews of the nineteenth and twentieth centuries This act of listening was considered to be an invisible and amorphous phenomenon a naturally given mode of perception This narrative influenced the conditions of listening from the selection of repertoire to the construction of concert halls and programmes However as listening moved from the concert hall to the opera house street music and jazz venues new and visceral listening traditions evolved In turn the art of listening was shaped by phenomena of the modern era including media innovation and commercialization This Handbook asks whether how and why practices of music listening changed as the audience moved from pleasure gardens and concert venues in the eighteenth century to living rooms in the twentieth century and mobile devices in the twenty first Through these questions chapters enable a differently conceived history of listening and offer an agenda for future research Music in Everyday Life Tia DeNora, 2000-06-08 The power of music to influence mood create scenes routines and occasions is widely recognised and this is reflected in a strand of social theory from Plato to Adorno that portrays music as an influence on character social structure and action There have however been few attempts to specify this power empirically and to provide theoretically grounded accounts of music s structuring properties in everyday experience *Music in Everyday Life* uses a series of ethnographic studies an aerobics class karaoke evenings music therapy sessions and the use of background music in the retail sector as well as in depth interviews

to show how music is a constitutive feature of human agency Drawing together concepts from psychology sociology and socio linguistics it develops a theory of music s active role in the construction of personal and social life and highlights the aesthetic dimension of social order and organisation in late modern societies Music in the Moment Jerrold

Levinson,2018-09-05 What is required for a listener to understand a piece of music Does aural understanding depend upon reflective awareness of musical architecture or large scale musical structure Jerrold Levinson thinks not In contrast to what is commonly assumed Levinson argues that basic understanding of music only requires properly grounded present focused attention and that virtually everything in the comprehension of extended pieces of music that suggests explicit architectonic awareness can be explained without positing conscious grasp of relationships across broad spans Levinson rejects the notion that keeping music s large scale form before the mind is somehow essential to fundamental understanding of it As evidence he describes in detail the experience of listening to a wide range of music He defends with some qualifications the views of nineteenth century musician and psychologist Edmund Gurney author of *The Power of Sound* who argued that musical comprehension requires only attention to the evolution of music from moment to moment Music theory standardly misapprehends the experience and mindset of most who know and love classical music concludes Levinson His book is a defense of the passionate and attentive though architectonically unconcerned music listener **The Cultural Study of**

Music Martin Clayton,2013-01-11 First Published in 2003 Routledge is an imprint of Taylor Francis an informa company

RASA Marc Benamou,2010-09-20 The complex notion of rasa as understood by Javanese musicians refers to a combination of various qualities including taste feeling affect mood sense inner meaning a faculty of knowing intuitively and deep understanding This leaves us with a number of questions how is rasa expressed musically Who or what has rasa and what sorts of musical psychological perceptual and sociological distinctions enter into this determination How is the vocabulary of rasa structured and what does this tell us about traditional Javanese music and aesthetics In this first book on the subject Rasa provides an entry into Javanese music as it is conceived by the people who know the tradition best the musicians themselves In one of the most thorough explorations of local aesthetics to date author Marc Benamou argues that musical meaning is above all connotative hence not only learned but learnable Following several years performing and researching Javanese music in the regional and national cultural center of Solo Indonesia Benamou untangles the many meanings of rasa as an aesthetic criterion in Javanese music particularly in court and court derived gamelan traditions While acknowledging that certain universal psychological tendencies may inspire parallel interpretations of musical meaning Rasa demonstrates just how culturally specific such accrued shared meanings can be Hanslick im Kontext / Hanslick in

Context Alexander Wilfing,Christoph Landerer,Meike Wilfing-Albrecht,2020-11-24 Hanslick im Kontext Hanslick in Context umfasst Beitr ge von internationalen ExpertInnen die sich mit Eduard Hanslick und seinen Schriften unter vielf ltigen Gesichtspunkten auseinandersetzen In den Essays wird der Kontext zwischen Hanslicks zentraler Abhandlung Vom

Musikalisch Schönen und möglichen Vorläufern Leibniz Michaelis Nigeli etc sowie umliegenden Diskursen untersucht Close Readings des Traktats machen wesentliche Begriffe Arabeske Form Schönheit und Konzepte Aufführung Performanz Funktionalität zum Thema Zudem erforschen und analysieren die BeiträgerInnen Hanslicks Verhältnis zur Musikpsychologie und Kunstgeschichte sein Verständnis des Religionsbegriffes sowie seine Vorlesungen Mit Beiträgen von Mark Evan Bonds Thomas Grey Nicole Grimes Andrea Korenjak Christoph Landerer Manos Perrakis Anthony Pryer Lee Rothfarb Andrea Singer Mark Taubendronsk Werner Telesko Alexander Wilfing und Nick Zangwill

Metaphor and Musical Thought Michael Spitzer, 2015-12-21 The scholarship of Michael Spitzer's new book is impressive and thorough The writing is impeccable and the coverage extensive The book treats the history of the use of metaphor in the field of classical music It also covers a substantial part of the philosophical literature The book treats the topic of metaphor in a new and extremely convincing manner Lydia Goehr Columbia University The experience of music is an abstract and elusive one enough so that we're often forced to describe it using analogies to other forms and sensations we say that music moves or rises like a physical form that it contains the imagery of paintings or the grammar of language In these and countless other ways our discussions of music take the form of metaphor attempting to describe music's abstractions by referencing more concrete and familiar experiences Michael Spitzer's *Metaphor and Musical Thought* uses this process to create a unique and insightful history of our relationship with music the first ever book length study of musical metaphor in any language Treating issues of language aesthetics semiotics and cognition Spitzer offers an evaluation a comprehensive history and an original theory of the ways our cultural values have informed the metaphors we use to address music And as he brings these discussions to bear on specific works of music and follows them through current debates on how music's meaning might be considered what emerges is a clear and engaging guide to both the philosophy of musical thought and the history of musical analysis from the seventeenth century to the present day Spitzer writes engagingly for students of philosophy and aesthetics as well as for music theorists and historians

Continuum Encyclopedia of Popular Music of the World John Shepherd, 2003-07-08 The Bloomsbury Encyclopedia of Popular Music Volume 2 explores elements of production and performance and their relationship to popular music This second volume consists of 460 entries by 130 contributors from around the world and is arranged in four parts Part I Performers and Performing Part II Musical Production and Transmission Part III Musical Instruments and Part IV Musical Forms and Practice Entries include musical examples bibliographies discographies and filmographies This and all other volumes of the Encyclopedia are now available through an online version of the Encyclopedia https://www.bloomsburypopularmusic.com/encyclopedia/work/docid/BPM_reference_EPMOW A general search function for the whole Encyclopedia is also available on this site A subscription is required to access individual entries Please see <https://www.bloomsburypopularmusic.com> for librarians

Performative Analysis Jeffrey Swinkin, 2016 A theory of musical interpretation Analysis in the musical work Two interpretive roles Analytical essays Schenkerian analysis as metaphor Chopin

Nocturne in C minor op 48 no 1 An analytical dialogue Beethoven String quartet in C minor op 18 no 4 First movement
Musical structure s as subtext resisting Schumann s Ring **The Sonic Self** Naomi Cumming, 2000 Semioticians began by looking at literature but have gradually applied their techniques to other disciplines including music The late Naomi Cumming based this consideration of the sources of musical expression on her experiences as a performer with interesting if rarely surprising results Choice Using classical violin music as her principal laboratory the author examines how a performance incorporates distinctive features not only of the work but of the performer as well and how the listener goes about interpreting not only the composer s work and the performer s rendering of the work but also of the performer s and listener s identities A richly interdisciplinary approach to a very common yet persistently mysterious part of our lives

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