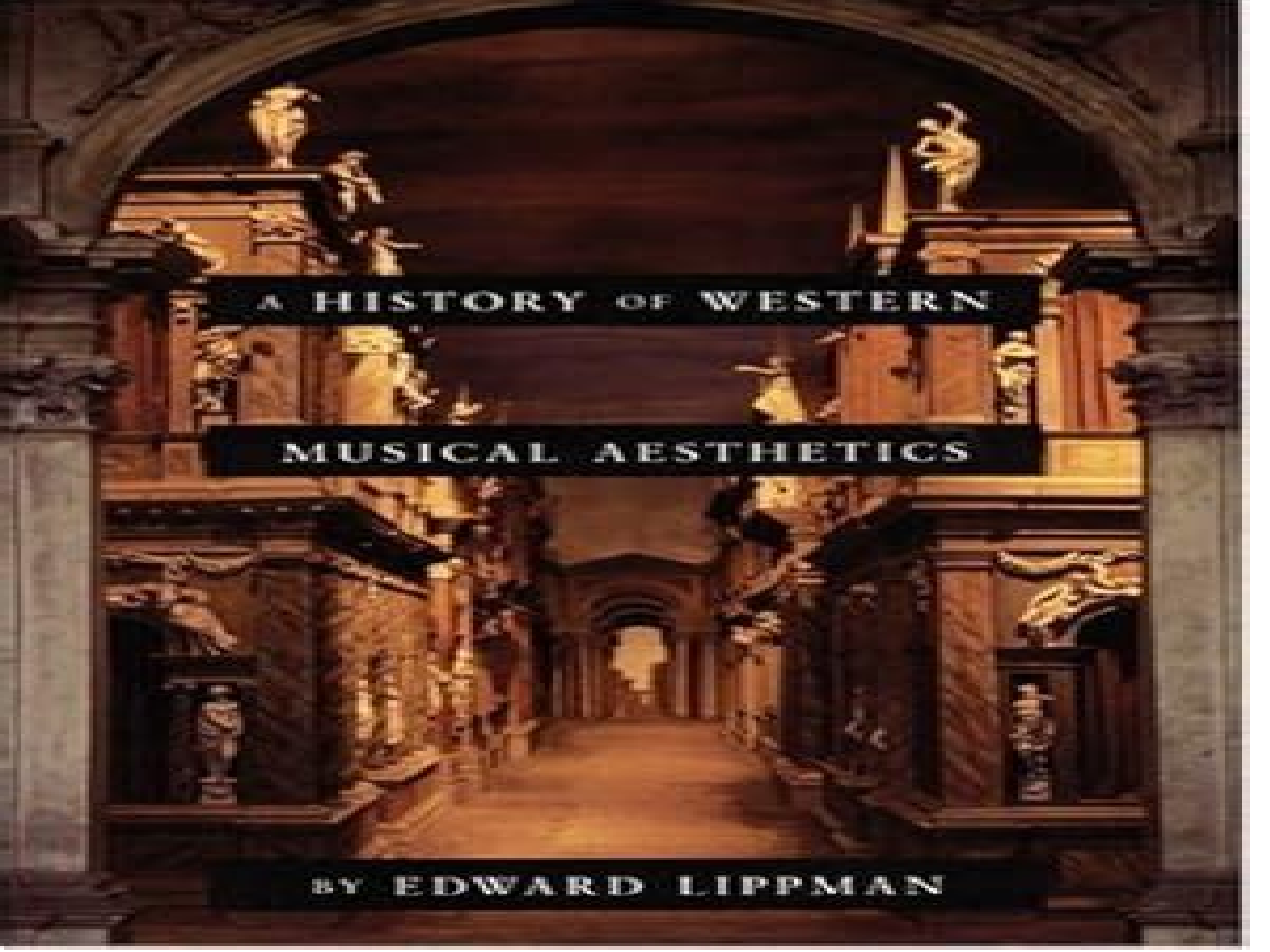


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A HISTORY OF WESTERN

MUSICAL AESTHETICS

BY EDWARD LIPPMAN

A History Of Western Musical Aesthetics

**Balázs M. Mezei, Francesca Aran
Murphy, Kenneth Oakes**



A History Of Western Musical Aesthetics:

A History of Western Musical Aesthetics Edward A. Lippman, 1994-01-01 Among the fine arts music has always held a paramount position Musical training is a more potent instrument than any other because rhythm and harmony find their way into the inward places of the soul wrote Plato From the music of the spheres of Pythagoras to the Future Music of Wagner from churches courts cathedrals and concert halls to amateur recitals military marches and electronic records music has commanded the perpetual attention of every civilization in history This book follows through the centuries the debates about the place and function of music the perceived role of music as a good or bad influence on the development of character as a magical art or a domestic entertainment and as a gateway to transcendental truths Edward Lippman describes the beginnings of musical tradition in the myths and philosophies of antiquity He shows how music theory began to take on new dimensions and intensity in the seventeenth century how musical aesthetics was specifically defined and elaborated in the eighteenth century and how by the nineteenth century music became the standard by which other arts were judged The twentieth century added problems pressure and theories as music continued to diversify and as cultures viewed each other with more respect

A History of Western Musical Aesthetics Edward A. Lippman, Laura Tunbridge, 1992 **The Oxford Handbook of Western Music and Philosophy** Tomás McAuley, Nanette Nielsen, Jerrold Levinson, Ariana

Phillips-Hutton, 2021 The Oxford Handbook of Western Music and Philosophy celebrates the ways in which musicians have historically called upon 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 **Oxford History of Western Music**

Richard Taruskin, 2009-07-27 The universally acclaimed and award winning Oxford History of Western Music by one of the most prominent and provocative musicologists of our time Richard Taruskin Now in paperback the set has been reconstructed to be available for the first time as individual books each one taking on a critical time period in the history of western music

The Oxford History of Western Music Richard Taruskin, Christopher Howard Gibbs, 2019 Takes students beyond the who what and when exploring the how and why behind the story of Western Music Now in its second edition this text immerses students in the engaging story of the Western musical tradition By emphasizing the connections among works both within cultural eras and across time and place the text goes beyond a basic retelling of the music's history to build students ability to listen critically to key works The Oxford History of Western Music College Edition is a complete program for building students understanding and appreciation of the classical canon *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

Musical Aesthetics Jonathan L. Friedmann, 2018-07-27 This book contains six chapters covering key areas of musical aesthetics including aesthetics of emotions aesthetics of listening aesthetics of performance aesthetics of composition aesthetics of nature and aesthetics of commerce Each chapter adopts an experiential approach to aesthetics in which perceptual and intuitive musical responses real time experiences are valued as a source of truth Unlike intellectual aesthetics which values conscious associations and meticulous artistic appraisals experiential aesthetics looks primarily at everyday subconscious appreciations The explorations here draw from the social sciences hard sciences philosophy literature theology musicology humanities and other fields that directly or indirectly contribute to an understanding of our attraction to music Presenting user friendly distillations of numerous theories concepts and functions this book will be of interest to both lay readers and expert practitioners

Bach in Berlin Celia Applegate, 2014-10-31 Bach's St Matthew Passion is universally acknowledged to be one of the world's supreme musical masterpieces yet in the years after Bach's death it was forgotten by all but a small number of his pupils and admirers The public rediscovered it in 1829 when Felix Mendelssohn conducted the work before a glittering audience of Berlin artists and intellectuals Prussian royals and civic notables The concert soon became the stuff of legend sparking a revival of interest in and performance of Bach that has continued to this day Mendelssohn's performance gave rise to the notion that recovering and performing Bach's music was somehow national work In 1865 Wagner would claim that Bach embodied the history of the German spirit's inmost life That the man most responsible for the revival of a masterwork of German Protestant culture was himself a converted Jew struck contemporaries as less remarkable than it does us today a statement that embraces both the great achievements and the disasters of 150 years of German history In this book Celia Applegate asks why this particular performance crystallized the hitherto inchoate notion that music was central to Germans' collective identity She begins with a wonderfully readable reconstruction of the performance itself and then moves back in time to pull apart the various cultural strands that would come together that afternoon in the Singakademie The author investigates the role played by intellectuals journalists and amateur musicians she is one herself in developing the notion that Germans were the people of music Applegate assesses the impact on music's cultural place of the renewal of German Protestantism historicism the mania for collecting and restoring and romanticism In her conclusion she looks at the subsequent careers of her protagonists and the lasting reverberations of the 1829 performance itself

Representing Non-Western Music in Nineteenth-century Britain Bennett Zon, 2007 Explores the influence of anthropological theories travel literature psychology and other intellectual trends on the perception of non-Western music and elucidates the roots of today's field of ethnomusicology

Poetry and the Romantic Musical Aesthetic James H. Donelan, 2008-03-24 James H Donelan describes how two poets a philosopher and a

composer H Iderlin Wordsworth Hegel and Beethoven developed an idea of self consciousness based on music at the turn of the nineteenth century This idea became an enduring cultural belief the understanding of music as an ideal representation of the autonomous creative mind Against a background of political and cultural upheaval these four major figures all born in 1770 developed this idea in both metaphorical and actual musical structures thereby establishing both the theory and the practice of asserting self identity in music Beethoven still carries the image of the heroic composer today this book describes how it originated in both his music and in how others responded to him Bringing together the fields of philosophy musicology and literary criticism Donelan shows how this development emerged from the complex changes in European cultural life taking place between 1795 and 1831

Aesthetics and the Art of Musical Composition in the German

Enlightenment Johann Georg Sulzer,1995 Can an abstract theory of Empfindsamkeit aesthetics have any value to a musician wishing to study composition in the classical style The eighteenth century German theorist and pedagogue Heinrich Koch showed how this question could be answered with a resounding yes Starting with the systematic aesthetic theory of the Swiss encyclopedist Johann Sulzer Koch was creatively able to adapt Sulzer s conservative ideas on ethical mimesis and rhetoric to concrete problems of music analysis and composition In this collaborative study Thomas Christensen and Nancy Baker have translated and analysed selected writings of Sulzer and Koch respectively bringing to life a little known confluence of philosophical and musical thought from the German Enlightenment Koch s appropriation of Sulzer s ideas to the service of music represents an important development in the evolution of Western musical thought

The Philosophy & Aesthetics of Music Edward A. Lippman,1999-01-01 Edward A Lippman s writings on musical aesthetics comprise a wide variety of areas and employ both systematic and historical approaches reflecting throughout his unrivaled knowledge of the philosophical literature on music and his deep understanding of the musical repertory These essays span a broad range of subjects from the ancients sense of what music encompasses to the experience of rhythm in Anton Webern s work Lippman surveys the physical and physiological factors that condition musical perception and he explores the effect of sung text in vocal music In the more purely philosophical realm he argues persuasively that music speaks in its own terms not in any formalistic sense but through the symbolic meanings it conveys The historically focused essays include investigations of the aesthetic thinking of Wagner and Schumann an endeavor that leads Lippman to probe the sources and drives behind musical creativity Elsewhere he explores the development of particular musical styles The Philosophy and Aesthetics of Music draws upon both philosophy and musicology in demonstrating how the interpretation of music extends far beyond the scope of conventional theory and analysis

The Cambridge History of Nineteenth-Century Music Jim Samson,2001-12-03 First published in 2002 this comprehensive overview of music in the nineteenth century draws on extensive scholarship in the field

Sourcebook for Research in Music Phillip Crabtree,Donald H. Foster,1993 This bibliography of bibliographies lists and describes sources from basic references to highly specialized materials Valuable as a classroom text and as a research tool

for scholars librarians performers and teachers Music Analysis in the Nineteenth Century: Volume 1, Fugue, Form and Style Ian Bent, 1994-03-17 This book demonstrates in fascinating diversity how musicians in the nineteenth century thought about and described music The analysis of music took many forms verbal diagrammatic tabular notational graphic was pursued for many different purposes educational scholarly theoretical promotional and embodied very different approaches This the first volume is concerned with writing on fugue form and questions of style in the music of Palestrina Handel Bach Mozart Beethoven and Wagner and presents analyses of complete works or movements by the most significant theorists and critics of the century The analyses are newly translated into English and are introduced and thoroughly annotated by Ian Bent making this a volume of enormous importance to our understanding of the nature of music reception in the nineteenth century German Music Criticism in the Late Eighteenth Century Mary Sue Morrow, 1997-09-18 Music aesthetics in late eighteenth century Germany has always been problematic because there was no aesthetic theory to evaluate the enormous amount of high quality instrumental music produced by composers like Haydn and Mozart This book derives a practical aesthetic for German instrumental music during the late eighteenth century from a previously neglected source reviews of printed instrumental works At a time when the theory of mimesis dominated aesthetic thought leaving sonatas and symphonies at the very bottom of the aesthetic hierarchy a group of reviewers were quietly setting about the task of evaluating instrumental music on its own terms The reviews document an intersection with trends in literature and philosophy and reveal interest in criteria like genius the expressive power of music and the necessity of unity several decades earlier than has previously been supposed **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 *Music and Culture in Eighteenth-Century Europe* Enrico Fubini, 1994-08-15 This book collects key writings about eighteenth century music It brings together for the first time in one place a wide selection of essential documents not only about music theory and practice but about the historical philosophical aesthetic ideological and literary debates which held sway during a century when musical thought and criticism gained a privileged position in the culture of Europe Enrico Fubini offers a sampling of English French German and Italian writings on topics ranging from Enlightenment rationalism and the theories of harmony to German musical culture and the polemics on J S Bach Organized by topic and historical period these selections go beyond writings dealing exclusively with specific musical works to larger issues of theory and the reception of musical ideas in the culture at large The selections are from books journals newspapers pamphlets and letters the contributors include Diderot Rousseau Voltaire Grimm Alfieri Rameau Quantz Gluck Tartini Leopold and W A Mozart and C P E Bach Many are translated here for the first time With general and chapter introductions restored footnotes and other valuable annotations and a biographical appendix this anthology will interest music scholars

students and teachers **Reader's Guide to Music** Murray Steib, 2013-12-02 The Reader's Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology [The Oxford Handbook of Divine Revelation](#) Balázs M. Mezei, Francesca Aran Murphy, Kenneth Oakes, 2021 This Handbook offers a systemic approach to the notion of revelation in its various theoretical contexts It provides in depth coverage of the theoretical and historical fields in which the notion of revelation is discussed

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