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Aesthetics Philosophy of the Arts ~~Philosophy of Plato (Part 1: Idealism)~~ 119 | ~~The Book of Satan~~ | ~~The True Philosophy Of Satan~~ | 2021 Reader Meet Writer: Mary Gauthier The Philosophy Of Music By And few researchers can make this claim.\" \"In 1990 she hosted the Philosopher/Teacher in Music Symposium at Indiana University, which was the first-ever international conference on the philosophy of ...

NAfME Announces Estelle Jorgensen as the Recipient of the 2020 NAfME Senior Researcher Award In the natural science of ancient Greece, music formed the meeting place between numbers and perception; for the next two millennia, Pesic tells us in Music and ...

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Music and the Making of Modern Science

SINGAPORE -- In his 2006 book "Extreme Metal: Music and Culture on the Edge," British sociologist and music critic Keith Kahn-Harris said that heavy metal music is not for innovators, but refiners.

Southeast Asian Vedic heavy metal rocks China's extreme music scene

Jump is responsible for the titles of some of the UK's biggest TV entertainment and sports programmes. Here two of its co-founders look back on a turbulent 25 years in the industry, and what it takes ...

Music Philosophy: a poster project

"When I approach a mix, the philosophy is to decide on what is going to be the most important element and then create the track around that. This task was made much easier on 'Joy' by having a great ...

Philosophy Of Mixing: Views From The Pros

If there is one thing to know about Warren Haynes, it is that he and his band Gov't Mule strive to create an inimitable experience for their audience at every show. There is no pretense or filler.

Warren Haynes Brings On The (Solo) Music Ahead of New Mule Albums

At the Northern Hope Recovery Center, a substance abuse center, in Greenfield, Massachusetts, Jim Bell leads a poetry group for people there working to put drug and alcohol addiction behind them. The ...

A book about non-violence, a new collection of writing

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about recovery and addition, and the return of a music-and-literature event series

We participate in the 12 Days of Venom by exclusively revealing a page from The Philosophy of Venom, out July 13 from Titan.

12 Days of Venom, Day 8: Celebrating “The Philosophy of Venom” with Art by Skottie Young
There, the two musicians bonded over Pauline Oliveros’ philosophy of Deep Listening, which posits drone music as a path to heightened states of consciousness, and jammed in their free time.

Soundness of Mind

Southern Philosophy Brewing recently celebrated their second anniversary with a five-course beer-pairing dinner, featuring a variety of musical guests. The dinner pairing began with a newly brewed ...

Southern Philosophy celebrates 2-year anniversary with brews and music

Music is a significant part of campus life at Bates ... a lot of individual attention as they pursue their particular interests, and our departmental philosophy is that we are interested in all the ...

Welcome to the Bates College Music Department

“He cherished life and leaving this world was a struggle as there was much more he wished to share in music, philosophy, and writing.” Jon Hassell was 84 years old. Born in Memphis, Jon ...

Jon Hassell, Influential Avant-Garde Composer, Dies at 84

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How does music fit into human development ... His embrace of science and philosophy makes for a vigorous intellectual workout, sometimes tendentious, always thought-provoking.

Summer books of 2021: Classical music
Iranian kamancheh virtuoso Kayhan Kalhor and tombak player Behnam Samani will perform a concert of classical Persian music at San Giorgio in Venice. The concerts will be organized on July 14 at the ...

Venice to host Kayhan Kalhor, Behnam Samani for concert of classical Persian music
"This music is my most important work right now because the message, philosophy and type of music [grapple] with the concept of different religions in one voice," he said. Entitled "Coup of Gods," the ...

Iranian Musician Jailed and Ostracized For His Work Defies Regime With Release of a New Album
Make the most of career opportunities and social activities, theatre, museums, music and more. You can read about recent research and events involving Faculty members on the LSE Philosophy Blog.

BSc Philosophy, Politics and Economics
More specifically, those with leisure time can turn their attention to a liberal education filled with topics such as philosophy, music, ethics and poetry in search for the fullest sense of wisdom.

Unconventional Advice For Workplace Leaders: Work Less

Where the actual philosophy of feng shui deals with

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physical ... "The root of our music is definitely always going to be reggae music, that's just something that I've always been into.

Shifting Of Energy: DEM Roots Release New Single "Feng Shui"

The Pennsylvania Chautauqua has announced its 2021 slate of summer programs, including lectures, recitals, workshops and film screenings. After a year of its programs being limited by COVID-19 ...

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

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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.

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.

This title includes the following features: an accessible introductory guide to the philosophy of music; attractively priced; Peter Kivy is one of the most eminent philosophers of music; written in a friendly and entertaining style; no other good introduction to the subject

Beethoven is a classic study of the composer's music, written by one of the most important thinkers of our time. Throughout his life, Adorno wrote extensive notes, essay fragments and aides-memoires on the subject of Beethoven's music. This book brings together all of Beethoven's music in relation to the

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society in which he lived. Adorno identifies three periods in Beethoven's work, arguing that the thematic unity of the first and second periods begins to break down in the third. Adorno follows this progressive disintegration of organic unity in the classical music of Beethoven and his contemporaries, linking it with the rationality and monopolistic nature of modern society. Beethoven will be welcomed by students and researchers in a wide range of disciplines - philosophy, sociology, music and history - and by anyone interested in the life of the composer.

Is music a language of the emotions? How do recorded pop songs differ from works created for live performance? Is John Cage's silent piece, 4'33", music? Stephen Davies's new book collects some of his most important papers on central topics in the philosophy of music. As well as perennial questions, Davies addresses contemporary controversies, including the impact of modern technology on the presentation and reception of both new and old musical works. These essays, two of them new and previously unpublished, are self-standing but thematically connected, and will be of great interest to philosophers, aestheticians, and to theorists of music and art.

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

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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.

With *Understanding Music and The Aesthetics of Music* (1997) Roger Scruton set a new standard of rigour and seriousness in the philosophy of music. This collection of wide-ranging essays covers all aspects of the theory and practice of music, showing the significance of music as an expression of the moral life. The book is split into two parts, the first is devoted to the aesthetics and theory of music and the second consists of critical studies of individual composers, thinkers and works including essays on Mozart, Wagner, Beethoven's Ninth, Janáček & Schoenberg, Szymanowski and Adorno. *Understanding Music* will appeal to specialists in philosophy and musicology and also to music lovers who wish to find deeper meaning in this mysterious art. The Bloomsbury Revelations editions includes a new preface from author.

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"This book is for readers who are insatiably curious about music -- "students of music" in the broadest sense of the word. In this category I include those whose musical concerns are more humanistic than technical, as well as those preparing for careers in music... In a library system of classification, Thinking About Music is apt to be filed under the heading "Music -- Aesthetics, history and problems of," and that is a fair description. " - Preface.

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

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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.

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