The Philosophy Of Music By Abu Nasr Muhammad Al Farabi

On Music The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music After Debussy The Routledge Companion to Philosophy and Music Musical Understandings Philosophy of Modern Music Philosophy of Music Education The Philosophy of Music and Philosophy in the Roman Empire Music, Philosophy, and Modernity Listening for Utopia in Ernst Bloch's Musical Philosophy Philosophy of New Music Understanding Musical Concerns Sounding Off Philosophy of Music Philosophy of Western Music What Is Music? Philosophical Perspectives on Music Introduction to a Philosophy of Music The Philosophy of Music Themes in the Philosophy of Music Beethoven Philosophers on Music Music in Contemporary Philosophy Philosophy of Western Music in German Philosophy Philosophy of Music The Conjectural Body The Aesthetics of Music The Oxford Handbook of Philosophy in Music Education The Philosophy & Aesthetics of Music Thinking about Music The Philosophy of Rhythm Musical Performance Philosophies of Music History A Philosophy of Song and Singing The Oxford Handbook of Western Music and Philosophy A Concise Survey of Music Philosophy 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, Janácek & 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. Classical music shows a close relationship to language, and both musicology and philosophy have tended to approach music from that angle, exploring it in terms of expression, representation, and discourse. This book turns that idea on its head. Focusing on the music of Debussy and its legacy in the century since his death, After Debussy offers a groundbreaking new perspective on twentieth-century music that foregrounds a sensory logic of sound over quasi-linguistic ideas of structure or meaning. Author Julian Johnson argues that Debussy's music exemplifies this idea, influencing the music of successive composers who took up the mantle of emphasizing sound over syntax, sense over signification. In doing so, this music not only anticipates a central problem of contemporary thought—the gap between language and our embodied relation to the world—but also offers a solution. With a readable narrative structure grounded in an impressive body of literature, After Debussy ranges widely across French music, demonstrating the impact of Debussy's music on composers from Fauré and Ravel to Dutilleux, Boulez, Grisey, Murail and Saariaho. It ranges similarly through a set of French writers and philosophers, from Mallarmé and Proust to Merleau-Ponty, Jankélévitch, Derrida, Lyotard and Nancy, and even draws from the visual arts to help embody key ideas. In accessibly tackling substantial ideas of both musicology and philosophy, this book not only presents bold new ways of understanding each discipline but also lays the groundwork for exciting new discourse between them. Edward A. Lipman's writings on musical aesthetics comprise a wide variety of areas and employ both systematic and historical approaches, reflecting throughout his unrivalled 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. Ø Lipman 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. Ø 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. 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 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. Opinionated and example-filled, this extremely concise and accessible book provides a survey of some fundamental and longstanding debates about the nature of music. The central arguments and ideas of historical and contemporary philosophers are presented with the goal of making them as accessible as possible to general readers who have no background in philosophy. The emphasis is on instrumental music, but examples are drawn from many cultures as well as from Western classical, jazz, folk, and popular music. In Philosophy of Song and Singing: An Introduction, Jeanette Bicknell explores key aesthetic, ethical, and other philosophical questions that have not yet been thoroughly researched by philosophers, musicologists, or scientists. Issues addressed include: The relationship between the meaning of a song’s words and its music The performer’s role and the ensuing gender complications, social ontology, and personal identity The performer’s ethical obligations to audiences, composers, lyricists, and those for whom the material holds particular significance The metaphysical status of isolated solo performances compared to the continuous singing of opera or the interrupted singing of stage and screen musicals. Each chapter focuses on one major musical example and includes several shorter discussions of other selections. All have been chosen for their illustrative power and their accessibility for any interested reader and are readily available. 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. "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. Sounding Off brings together a selection of essays on philosophy of music written by Peter Kivy—the leading expert on the subject. The essays fall into four groups, corresponding to Kivy's major interests. Part I contains two essays on the nature of musical genius. In Part II, three essays take up the subject of authenticity in performance, and explore what Kivy terms 'the authenticity of interpretation'. Part III contains four essays concerning the much discussed issues of musical representation and musical meaning. Finally, Part IV consists of three essays on the 'pure musical parameters': these are essays on 'music alone' or 'absolute music'—music as the pure, formal structure of (sometimes) expressive sound. Eight of the eleven essays presented here are previously unpublished, and the book includes two appendices which
provide Kivy's responses to criticism. Modern philosophers generally assume that music is a problem to which philosophy ought to offer an answer. Andrew Bowie's Music, Philosophy, and Modernity suggests, in contrast, that music might offer ways of responding to some central questions in modern philosophy. Bowie looks at key philosophical approaches to music ranging from Kant, through the German Romantics and Wagner, to Wittgenstein, Heidegger and Adorno. He uses music to re-examine many ideas about language, subjectivity, metaphysics, truth and ethics, and he suggests that music can show how the predominant images of language, communication, and meaning in contemporary philosophy may be lacking in essential ways. His book will be of interest to philosophers, musicologists, and all who are interested in the relation between music and philosophy. An indispensable key to Adorno's influential oeuvre—now in paperback In 1949, Theodor W. Adorno's Philosophy of New Music was published, coinciding with the prominent philosopher's return to a devastated Europe after his exile in the United States. Intensely polemical from its first publication, every aspect of this work was met with extreme reactions, from stark dismissal to outrage. Even Arnold Schoenberg reviled it. Despite the controversy, Philosophy of New Music became highly regarded and widely read among musicians, scholars, and social philosophers. Marking a major turning point in his musicological philosophy, Adorno located a critique of musical reproduction as internal to composition, rather than a matter of musical performance. Consisting of two distinct essays, "Schoenberg and Progress" and "Stravinsky and Reaction," Philosophy of New Music poses the musical extremes in which Adorno perceived the struggle for the cultural future of Europe: between human emancipation and barbarism, between the compositional techniques and achievements of Schoenberg and Stravinsky. In this translation, which is accompanied by an extensive introduction by distinguished translator Robert Hullot-Kentor, Philosophy of New Music emerges as an essential guide to the whole of Adorno's oeuvre. New and distinctive approaches to five central topics in musical aesthetics are provided in this outstanding book. The topics are: understanding, representation, expression, performance and profundity. The theme of the book is the failure of the orthodox view - that pieces of music are more or less self-contained structures of sound - to account for some important features of our musical experience, and to explain why music should matter to us. In exposing and correcting that failure, the book introduces readers to the main problems and positions in the philosophy of music, proposes fresh solutions to those problems, and offers innovative approaches to the philosophy of song, to musical ontology, and to questions about the value of music. Each chapter is built around a single musical work, which provides a focus for the reader. Features Broad, accessible introductory overview to philosophy of music. Original and stimulating insights. Starting from the metaphysics of sound, Scruton distinguishes sound from tone, analyses rhythm, melody and harmony, looks at the various dimensions of musical meaning and offers principles for musical criticism. He ends with a theory of culture. This book examines the functional place of music in contemporary European philosophy of the 20th and 21st centuries. The chapters explore the musical dimensions of lesser known figures as well as well-known philosophical figures in relation to their lesser-known musical dimensions. Edmund Husserl, Martin Heidegger, Jean-François Lyotard, Jacques Rancière and Alain Badiou, for example, are central figures in debates concerning phenomenology, postmodernism and political philosophy. Their musical writings, however, have been largely overlooked. Of those discussed here whose musical writings have gained some currency – Ernst Bloch, Theodor W. Adorno, Jean-Luc Nancy, Edward Said, and Slavoj Žižek – music mostly constitutes but a partial aspect of their overall philosophical output. These chapters attempt to supplement the gap, raising more prominently than hitherto the question concerning music in this philosophical milieu. The collection represents some of the distinctive recent work of an emerging generation of American-based music scholars tackling the relationship between philosophy and music in a qualitatively new way. While this intellectual output cannot be easily summarized, one detects certain features. If what was once called "New Musicology" in the 1990s can be characterized by a turn to literary theory and philosophy – treated as sources of (mostly nonjudgmental) inspiration – we find here, instead, a new body of work that turns the tables on the relation between music and philosophy. Instead of bringing philosophy to musicology, this work critically analyzes how music
inhabits philosophy itself, and then assesses the ethical and political dimensions of these philosophical positions and their relation to lived history. This book was originally published as a special issue of Contemporary Music Review. 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. This introduction to the philosophy of music concentrates on the aesthetics and on the issues that illuminate musical listening, understanding and practice. 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 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. Musical Understandings presents an engaging collection of essays by Stephen Davies on the philosophy of music. He explores a range of topics, including how music expresses emotion, modes of perception, and musical profundity. The volume includes original material, newly revised articles, and work published in English for the first time. Is music just matter of hearing and producing notes? And is it of interest just to musicians? By exploring different authors and philosophical trends of the Roman Empire, from Philo of Alexandria to Alexander of Aphrodisias, from the rebirth of Platonism with Plutarch to the last Neoplatonists, this book sheds light on different ways in which music and musical notions were made a crucial part of philosophical discourse. Far from being mere metaphors, notions such as harmony, concord and attunement became key philosophical tools in order to better grasp and conceptualise fundamental notions in philosophical debates from cosmology to ethics and from epistemology to theology. The volume is written by a distinguished international team of contributors. What is the difference between a performance of Beethoven's Fifth Symphony and the symphony itself? What does it mean for musicians to be faithful to the works they perform? To answer such questions, Lydia Goehr combines philosophical and historical methods of enquiry. Finding Anglo-American philosophy inadequate for the task, she shows that a historical perspective is indispensable to a full understanding of musical ontology. Goehr examines the concepts and assumptions behind the practice of classical music in the nineteenth century and demonstrates how different they were from those of previous centuries. She rejects the finding that the concept of a musical work emerged in the sixteenth century, placing its emergence instead around 1800. She describes how the concept of a work then came to define the norms, expectations, and behaviour that we now associate with classical music. Out of the historical thesis Goehr draws philosophical conclusions about the normative functions of concepts and ideals. She also addresses current debates among conductors, early music performers, and avant-gardists. Introduction; I. The Analytic Approach: Status and identity: Analytical positions I; Analytical positions II; Critique and transition; II. The Historical Approach: Normativity and Practice: The central claim; Musical meaning I; Musical meaning II; Musical production I; Musical production II; Werktreue: Confirmation and challenge - Though many well-known German philosophers have devoted considerable attention to music and its aesthetics, surprisingly few of their writings on the subject have been translated into English. Stefan Lorenz Sorgner, a philosopher, and Oliver Fürbeth, a musicologist, here fill this important gap for musical scholars and students alike with this compelling guide to the musical discourse of ten of the most important German philosophers, from Kant to Adorno. Music in German Philosophy includes contributions from a renowned group of ten scholars, including some of today’s most prominent German thinkers, all of whom are specialists in the writers they treat. Each chapter consists of a short biographical sketch of the philosopher concerned, a
summary of his writings on aesthetics, and finally a detailed exploration of his thoughts on music. The book is prefaced by the editors’ original introduction, presenting music philosophy in Germany before and after Kant, as well as a new introduction and foreword to this English-language addition, which places contemplations on music by these German philosophers within a broader intellectual climate. Korstvedt explains key concepts from Bloch’s musical philosophy, making his complex ideas accessible for modern musical scholars. 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 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. In The Oxford Handbook of Philosophy in Music Education, editors Wayne D. Bowman and Ana Lucia Frega have drawn together a variety of philosophical perspectives from the profession’s most exciting scholars from all over the world. Rather than relegating philosophical inquiry to moot questions and abstract situations, the contributors to this volume address everyday concerns faced by music educators everywhere. Emphasizing clarify, fairness, rigor, and utility above all, The Oxford Handbook of Philosophy in Music Education will challenge music educators all over the world to make their own decisions and ultimately contribute to the conversation themselves. Rhythm is the fundamental pulse that animates poetry, music, and dance across all cultures. And yet the recent explosion of scholarly interest across disciplines in the aural dimensions of aesthetic experience—particularly in sociology, cultural and media theory, and literary studies—has yet to explore this fundamental category. This book furthers the discussion of rhythm beyond the discrete conceptual domains and technical vocabularies of musicology and prosody. With original essays by philosophers, psychologists, musicians, literary theorists, and ethno-musicologists, The Philosophy of Rhythm opens up wider-and plural-perspectives, examining formal affinities between the historically interconnected fields of music, dance, and poetry, while addressing key concepts such as embodiment, movement, pulse, and performance. Volume editors Peter Cheyne, Andy Hamilton, and Max Paddison bring together a range of key questions: What is the distinction between rhythm and pulse? What is the relationship between everyday embodied experience, and the specific experience of music, dance, and poetry? Can aesthetics offer an understanding of rhythm that helps inform our responses to visual and other arts, as well as music, dance, and poetry? And, what is the relation between psychological conceptions of entrainment, and the humane concept of rhythm and meter? Overall, The Philosophy of Rhythm appeals across disciplinary boundaries, providing a unique overview of a neglected aspect of aesthetic experience. 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

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.

A landmark work from the founder of the Frankfurt School. A key work in the study of Adorno, of interest to students and general readers alike.

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Representing Stephen Davies's best shorter writings, these essays outline developments within the philosophy of music over the last two decades, and summarize the state of play at the beginning of a new century. Including two new and previously unpublished pieces, they address both perennial questions and contemporary controversies, such as that over the 'authentic performance' movement, and the impact of modern technology on the presentation and reception of musical works. Rather than attempting to reduce musical works to a single type, Davies recognizes a great variety of kinds, and a complementary range of possibilities for their rendition. Among the questions that Davies considers are these: How can expressiveness be in a musical work when music experiences nothing? Is music a language of the emotions? How do recorded pop songs and purely electronic pieces differ from works created for live performance? Is John Cage's silent piece, 4'33", music? To what extent is the performer free to create her own interpretation and to what extent is she constrained by the composer's score? Is training in musical technicalities a prerequisite for a full appreciation of musical works and performances? Is an awareness of the socio-historical setting in which a work is created relevant to its appreciation? How does the value of individual musical works go beyond the worth of an interest in music in general? Stimulating and insightful both as individual discussions and as a coherent argument, these essays will be greatly enjoyed by philosophers, aestheticians, art theorists, and musicologists.

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 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.

Surveys the dominant views of musical history and philosophy since 1600, clarifying their relationship to developments in the social sciences.

A Concise Survey of Music Philosophy helps music students choose a philosophy that will guide them throughout their careers. The book is divided into three sections: central issues that any music philosophy ought to consider (e.g., beauty, emotion, and aesthetics); secondly, significant philosophical positions, exploring what major thinkers have had to say on the subject; and finally, opportunities for students to consider the ramifications of these ideas for themselves. Throughout the book, students are encouraged to make choices that will inform a philosophy of music and music education with which they are most comfortable to align. Frequently, music philosophy courses are taught in such a way that the teacher, as well as the textbook used, promotes a particular viewpoint. A Concise Survey of Music Philosophy presents the most current, prevalent philosophies for consideration. Students think through different issues and consider practical applications. There are numerous musical examples, each with links from the author’s home website to online video performances. Examples are largely from the Western classical canon, but also jazz, popular, and world music styles. In the last two chapters, students apply their views to practical situations and learn the differences between philosophy and advocacy. "Hodges has written an excellent resource for those wanting a short—but meaningful—introduction to the major concepts in music philosophy. Applicable to a number of courses in the music curriculum, this much-needed book is both accessible and flexible, containing musical examples, tables and diagrams, and additional readings that make it particularly useful for a student’s general introduction to the topic. I especially like the emphasis on the personal development of a philosophical position, which makes the material especially meaningful for the student of music." —Peter R. Webster, Scholar-in-Residence, Thornton School of Music, University of Southern California, USA

This volume presents a new collection of essays on music by Jerrold Levinson, one of the most prominent philosophers of art today. The essays are wide-ranging and represent some of the most stimulating work being done within analytic aesthetics. Three of the essays are previously unpublished, and four of them focus on music in the jazz tradition.

The Conjectural Body combines continental philosophy with musicology, popular music studies, and feminist, critical race, and postcolonial theories to offer a unique perspective on issues of gender, race, and the philosophy of music. It is one of the few books in philosophy to take popular music seriously, and is one of the few books in continental feminism to privilege music over the visual. An introduction to diverse philosophical perspectives on the nature and value of music, ranging from the ancient Greeks to idealism to phenomenology to contemporary socio-cultural critiques. Designed to introduce the serious music student with no philosophical background to the vitality of music philosophical discourse, it explores a broad range of music philosophical terrain, showing the philosophers’ reasons for holding what can seem to the non-philosopher like extraordinarily bizarre notions, while at the same time pointing out the philosophical shortcomings of what musicians often take for common-sense musical truths.

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 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.

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