

Chapter 1 : Review: Musicophilia by Oliver Sacks | Books | The Guardian

This innovative book, assembled by the editors of the renowned periodical Terra Nova, is the first anthology published on the subject of music and nature.

Rather, in their creative work they respond and give voice to certain metaphysical visions. Most composers speak explicitly in philosophical terms about the nature of the reality that they try to reflect. When the forms of musical expression change radically, it is always because the underlying metaphysical grasp of reality has changed as well. Music is, in a way, the sound of metaphysics, or metaphysics in sound. Music in the Western world was shaped by a shared conception of reality so profound that it endured for some twenty-five hundred years. As a result, the means of music remained essentially the same—at least to the extent that what was called music could always have been recognized as such by its forbearers, as much as they might have disapproved of its specific style. But by the early twentieth century, this was no longer true. Music was re-conceptualized so completely that it could no longer be experienced as music, i. This catastrophic rupture, expressed especially in the works of Arnold Schoenberg and John Cage, is often celebrated as just another change in the techniques of music, a further point along the parade of progress in the arts. It was, however, a reflection of a deeper metaphysical divide that severed the composer from any meaningful contact with external reality. As a result, musical art was reduced to the arbitrary manipulation of fragments of sound. Here, I will sketch of the philosophical presuppositions that undergirded the Western conception of music for most of its existence and then examine the character of the change music underwent in the twentieth century. I will conclude with a reflection on the recovery of music in our own time and the reasons for it, as exemplified in the works of two contemporary composers, the Dane Vagn Holmboe and the American John Adams.

Pythagoras experimented with a stretched piece of cord. When plucked, the cord sounded a certain note. When halved in length and plucked again, the cord sounded a higher note completely consonant with the first. In fact, it was the same note at a higher pitch. Pythagoras had discovered the ratio, 2: Further experiments, plucking the string two-thirds of its original length produced a perfect fifth in the ratio of 3: When a three-quarters length of cord was plucked, a perfect fourth was sounded in the ratio of 4: These sounds were all consonant and extremely pleasing to the ear. The significance that Pythagoras attributed to this discovery cannot be overestimated. Pythagoras thought that number was the key to the universe. When he found that harmonic music is expressed in exact numerical ratios of whole numbers, he concluded that music was the ordering principle of the world. The fact that music was denominated in exact numerical ratios demonstrated to him the intelligibility of reality and the existence of a reasoning intelligence behind it. Pythagoras wondered about the relationship of these ratios to the larger world. The Greek word for ratio is *logos*, which also means reason or word. Music was number made audible. This discovery was fraught with ethical significance. By participating in heavenly harmony, music could induce spiritual harmony in the soul. Damon said that he would rather control the modes of music in a city than its laws, because the modes of music have a more decisive effect on the formation of the character of citizens. Musical discord could distort the spirit, just as musical concord could properly dispose it. At first it was meant literally, later poetically. Either way, music was seen more as a discovery than a creation, because it relied on pre-existing principles of order in nature for its operation. It is instructive to look briefly at the reiteration of this teaching in the writings of several major thinkers to appreciate its enduring significance as well as the radical nature of the challenge to it in the twentieth century. In the first century b. Skilled men imitating this harmony on stringed instruments and in singing have gained for themselves a return to this region, as have those who have cultivated their exceptional abilities to search for divine truths. It is a form of communion with divine truth. In the late second century a. Clement of Alexandria baptized the classical Greek and Roman understanding of music in his Exhortation to the Greeks. Clement was able to show that music participated in the divine by praising God and partaking in the harmonious order of which He was the composer. Cicero had spoken of the divine region to which music is supposed to transport man. That region was literally within the heavens. With Christianity, the divine region becomes both transcendent and personal because *Logos* is Christ. Cassiodorus was secretary to Theodoric. If

we live virtuously, we are constantly proved to be under its discipline, but when we sin, we are without music. The heavens and the earth and indeed all things in them which are directed by a higher power share in the discipline of music, for Pythagoras attests that this universe was founded by and can be governed by music. Among his writings was *The Principles of Music*, a book that had enormous influence through the Middle Ages and beyond. Boethius said that music is related not only to speculation, but to morality as well, for nothing is more consistent with human nature than to be soothed by sweet modes and disturbed by their opposites. Thus we can begin to understand the apt doctrine of Plato, which holds that the whole of the universe is united by a musical concord. For when we compare that which is coherently and harmoniously joined together within our own being with that which is coherently and harmoniously joined together in sound—that is, that which gives us pleasure—so we come to recognize that we ourselves are united according to the same principle of similarity. It is not necessary to cite further examples after Boethius because *The Principles of Music* was so influential that it held sway for centuries thereafter. It was the standard music theory text at Oxford until Sibelius harkened back to it. It [the composition of music] is brought to life by means of the logos, the divine in art. That is the only thing that has significance. Philosophical propositions have a very direct and profound impact upon composers and what they do. At the same time God disappears, so does the intelligible order in creation. If there is no God, Nature no longer serves as a reflection of its Creator. If you lose the Logos of St. Clement, you also lose the ratio logos of Pythagoras. Nature is stripped of its normative power. This is just as much a problem for music as it is for philosophy. The systematic fragmentation of music was the logical working out of the premise that music is not governed by mathematical relationships and laws that inhere in the structure of a hierarchical and ordered universe, but is wholly constructed by man and therefore essentially without limits or definition. Tonality, as the pre-existing principle of order in the world of sound, goes the same way as the objective moral order. So how does one organize the mess that is left once God departs? If there is no pre-existing intelligible order to go out to and apprehend, and to search through for what lies beyond it—which is the Creator—what then is music supposed to express? If external order does not exist, then music turns inward. It collapses in on itself and becomes an obsession with technique. In the 20th century, Arnold Schoenberg unleashed the centrifugal forces of disintegration in music through his denial of tonality. Schoenberg contended that tonality does not exist in nature as the very property of sound itself, as Pythagoras had claimed, but was simply an arbitrary construct of man, a convention. This assertion was not the result of a new scientific discovery about the acoustical nature of sound, but of a desire to demote the metaphysical status of nature. Unlike Pythagoras, he believed his manipulation of number could alter that reality in a profound way. Schoenberg proposed to erase the distinction between tonality and atonality by immersing man in atonal music until, through habituation, it became the new convention. Then discords would be heard as concords. Smudge out the reflection and not only is the mirror useless but the path to the source of beauty is barred. Ugliness, the aesthetic analogue to evil, becomes the new norm. The loss of tonality was also devastating at the practical level of composition because tonality is the key structure of music. Schoenberg took the twelve equal semi-tones from the chromatic scale and declared that music must be written in such a way that each of these twelve semi-tones has to be used before repeating any one of them. If one of these semi-tones was repeated before all eleven others were sounded, it might create an anchor for the ear which could recognize what is going on in the music harmonically. Tonality is what allows music to express movement—away from or towards a state of tension or relaxation, a sense of motion through a series of crises and conflicts which can then come to resolution. Without it, music loses harmony and melody. Its structural force collapses. Gutting music of tonality is like removing grapes from wine. You can go through all the motions of making wine without grapes but there will be no wine at the end of the process. Similarly, if you deliberately and systematically remove all audible overtone relationships from music, you can go through the process of composition, but the end product will not be comprehensible as music. This is not a change in technique; it is the replacement of art by ideology. Pierre Boulez thought that it was not enough to systematize dissonance in twelve-tone rows. If you have a system, why not systematize everything? He applied the same principle of the tone-row to pitch, duration, tone production, intensity and timber, every element of music. The dissection of the language of music continued

as, successively, each isolated element was elevated into its own autonomous whole. If you are going to emancipate dissonance, why organize it? Why even have twelve-tone themes? Why bother with pitch at all? Edgar Varese rejected the twelve-tone system as arbitrary and restrictive. His noise was still formulated; it was organized. There were indications in the score as to exactly when the boiler should explode. Typical of Cage were compositions whose notes were based on the irregularities in the composition paper he used, notes selected by tossing dice, or from the use of charts derived from the Chinese I Ching. Those were his more conventional works.

Chapter 2 : The Book of Music and Nature | Bookshare

A provocative book explores the relationship of music and the natural world. This innovative book, assembled by the editors of the renowned periodical Terra Nova, is the first anthology published on the subject of music and nature.

We take it for granted, but how is it possible? What is going on in our brains? But mostly Musicophilia is about the more mysterious, and currently inexplicable, ways in which music affects the brain, for good or ill. And when it affects the brain, it affects the whole person, as Plato knew, seeking to ban some types of music from his Republic for the health of the citizenry. People with aphasia can be taught to speak again through singing. On the other hand, previously healthy people begin to have "musical hallucinations", blasted by intrusive ghostly music during every waking second; and others have seizures in response to music, or "musicogenic epilepsy" - which, intriguingly, can be selective. But such a violent response to certain music might be more common than suspected: There is, of course, a continuum between the pathological states that Sacks discusses and everyday experiences of music. It is intriguing, too, to wonder where on the continuum certain historical figures could be placed. Here, for example, is Tchaikovsky as a child, weeping in bed: It is here in my head. Save me from it! Here, too, is Shostakovich, refusing to have a piece of shrapnel removed from his head, because when he tilted his head in a certain way he could hear music, which he incorporated into his compositions. At the other end of the continuum are those Sacks describes as "amusical", who do not seem to understand or feel music at all. And yet even profound amusia might be just an exaggerated form of a dysfunction, or adaptation, that affects us all. We might be drawn to this conclusion in a roundabout way, by seeing that, contrastingly, other people are awakened to profound musical powers after some kind of brain injury. A year-old man struck by lightning suddenly experiences an unquenchable thirst for music, learns to play the piano, and starts to compose. In a wonderful footnote, Sacks offers his own wry confession that "in I was taking massive doses of amphetamines", and experienced a heightening of his powers of musical memory and transcription, although his abstract reasoning was shot to pieces. This, he suggests, might be the effect of suppressing the work of the temporal lobes. And so the intriguing hypothesis develops that we might all have such latent musical talents, if only we could find the spigot and turn it. Sacks also describes a rare congenital disorder called Williams syndrome, in which people never develop mentally beyond the abilities of a toddler, but have an extraordinary musical facility, playing back any piece on first hearing. Though he never exactly spells it out, the melancholy supposition arises that a repression of musical potential is the price we pay for our powers of ratiocination. Some might think the price is too high.

Chapter 3 : Project MUSE - The Book of Music and Nature

This innovative book and online CD, assembled by the editors of the renowned periodical Terra Nova, is the first anthology published on the subject of music and nature. Lush and evocative, yoking together the simplicities and complexities of the world of natural sound and the music inspired by it, this collection includes essays, illustrations.

The essays in the Xunzi are not in chronological order. Why, poses Xunzi, should music be renounced if created by the sage kings to create order in expression, or if it brings people into unity and harmony and soldiers into order for example, via war dances? Or what if it has the ability to reform people? Following a line of Confucian thought, Xunzi argues that music, as defined and ordered by the ancient sage kings, acts like ritual in that it moderates and restrains the person listening and the person performing. It also positively inspires people and is thus an effective means of governing. However, and again agreeing with Confucius, Xunzi does admit that there are types of music which can lead one into licentious behavior, but states that the gentleman knows to be wary of his environment and the sounds he hears. Music embodies an unchanging harmony, while rites represent unalterable reason. Music unites that which is the same; rites distinguish that which is different; and through the combination of rites and music the human heart is governed. Because he criticized music, one would expect Mozi to have met with some punishment. And yet in his lifetime the enlightened kings had all died and there was no one to correct his errors, so that stupid men continue to study his doctrines and bring jeopardy to themselves. I pluck and pluck the burr-weed But it does not fill my slanting basket. I sigh for my loved one; I would be in the ranks of Zhou. Xunzi warns against falling into obsession in this chapter. When one is subject to obsession, it means that they are focusing so intently on a certain thing Xunzi claims that Mozi focused too much on utility, while Zhuangzi focused too heavily on Nature, for example their minds will not be able to absorb any new information outside of the realm of their obsession. Their minds are thus divided in the sense of there being a wall too tall to see over in their head separating the obsession from everything else. Examples of people who fell into such obsessions include rulers who neglected their duties at the hands of an obsession for a particular concubine, for example and thus fell into discord with their people, and usurpers of the throne who also met their end because of their obsession with gaining power. In order to accept the Way, one must first understand it, then approve it, then abide by it. The Way is the path away from obsession because of the nature of its interaction with the mind, which is empty, unified and still, according to Xunzi, when it is in accord with the Way. Xunzi is referring to peace of mind rather than an attempt to unlearn what one has learned, as Laozi does, when he refers to the mind as being empty, unified and still. When one is in accordance with the Way they are able to treat the world holistically, while one outside of the Way can only see the world as a collection of unrelated units. With this achieved, learning can be done, and should be done to the point of sufficiency having the understanding of a sage or king, the former having control over morality and the latter having control over society. For Xunzi, the mind is the ruler of the body, the emptying of which leads one closer to the Way. Rectification of names Employing a technique used by philosophers before him, such as Mozi and Confucius, Xunzi argues for the rectification of names. There are several reasons why Xunzi considered the correct and consistent naming of things was important: If misunderstandings were too easily made, then the Way would not effectively be put into action. All of this is the result of being careful to see that men stick to the names which have been agreed upon. From these observations, names can be given based on the sameness or difference between things. Individual things will have their own names in this construct for example, that is an acoustic guitar, as will groups of things those are musical instruments. The naming of things can become either more or less precise from this point I have named my acoustic guitar Freckles; or, all musical instruments are solid objects. Xunzi also speaks of "things which share the same form but occupy different places and things which have different forms but occupy the same place. However, as one flute is used and becomes damaged or broken over time, it appears to change into something else. But even though it seems to become something different, it is still the same flute and should be regarded as such. This attention to detail perhaps sounds satirical, but has practical use. Xunzi elaborates on exactly what the name "sage" means, what sort of person it can apply to. Ideally, if all people are

able to accurately employ the word "sage" finding a proper teacher the importance of this is described in the section below , for example, would be easier. Likewise, the idea of being concise and accurate in speaking is made to be a characteristic of the sage and thus antithetical to the sloppy speaking of a fool, who is incapable of learning without the understanding of names. Xunzi also uses the rectification of names to refute previous philosophers such as the writers of the Daodejing or Laozi the alleged author of the Daodejing. In this chapter, although without obvious reference to any particular person or school of thought, calls into question the word "desire. Xunzi, however, argues that "those who maintain that desires must be gotten rid of before there can be orderly government fail to consider whether desires can be guided Conversely, if the mind is untrained, although there are few desires they will be acted upon. In this way, Xunzi uses classification and understanding to assert his point: Also, if a man is truly in accordance with the Way, he will not allow mere desires to change his course of direction. The rectification of names is an important one considering the course of Chinese philosophy in this era. Philosophers such as Confucius and Laozi, for example, used similar words and ideas Dao , wu-wei [effortless action], sage to mean slightly different meanings. One of the aims of name rectification was to create a consistent language that would allow each word to have a consistent and universal meaning, so to avoid the confusion of multiple Ways, etc. In order to attain a oneness with the Way, a dedication to morality, Xunzi argued for the guidance of a proper teacher: A proper teacher would have been trained in the teachings of the ancient sage kings who saw that human nature was inherently immoral and thus wrong. From this realization, the sage kings developed rituals and regulations to shape people into accordance with the Way. Xunzi disembarks from the arguments of previous Confucians here: Confucius claimed that some people but not all, and not even Confucius himself were born with the ability to love learning and act in accordance with the Way. Mencius believed that all people were inherently good and that it was negative environmental influences which caused immorality in people. Mencius, whom Xunzi refers to by name, does not distinguish between nature and conscious practice. The former is inherent, as sight is to the eye or hearing is to the ear: However conscious thought is something which must be taught and learned: Now it is the nature of man that when he is hungry he will desire satisfaction, when he is cold he will desire warmth, and when he is weary he will desire rest. This is his emotional nature. And yet a man, although he is hungry, will not dare to be the first to eat if he is in the presence of his elders, because he knows that he should yield to them, and although he is weary, he will not dare to demand rest because he knows that he should relieve others of the burden of labor. Xunzi recognizes the apparent flaw and argues that, just as a potter consciously creates a pot an object and action not part of his own nature , so does a sage consciously create the rituals and regulations to be followed if morality is the goal. Xunzi states that "every man who desires to do good does so precisely because his nature is evil Whatever a man lacks in himself he will seek outside" [15] as the sage kings did when they referenced their personal experiments and ideas to create a means toward morality. According to Xunzi, if people were naturally good, then leaving peoples and governments without laws and restrictions would cause no harm or disorder. Xunzi does not believe this state of affairs to be possible. Xunzi believed that all people are born with the capacity to become good. For example, great kings like Yao and Shun were born no different from thieves like Robber Zhi or the tyrant Jie: The man in the street can become a Yu. What does this mean? What made the sage emperor Yu a Yu, I would reply, was the fact that he practiced benevolence and righteousness and abided by the proper rules and standards. If this is so, then benevolence, righteousness, and proper standards must be based upon principles which can be known and practiced. Any man in the street [can become a Yu]. Environment is the important thing! Reprinted , Taipei: A Translation and Study of the Complete Works, 3 vols. Knoblock, John English ; Zhang, Jue, trans. Xunzi, English and Chinese.

Chapter 4 : The Book Of Nature by Fahrenhaidt on Amazon Music Unlimited

The Book of Music and Nature is a Terra Nova Book, which is a series that aims to "show how environmental issues are relevant not only in scientific and political spheres, but also on a cultural and artistic level.

Additional Information In lieu of an abstract, here is a brief excerpt of the content: Nature, Sound Art, and the Sacred In the sound of these foxes, if they were foxes, there was nearly as much joy, and less grief. There was the frightening joy of hearing the world talk to itself, and the grief of incommunicability. In that grief I am now as then, with the small yet absolute comfort of knowing that communication of such a thing is not only beyond possibility but irrelevant to it. In the conclusion to his book *Let Us Now Praise Famous Men*, James Agee describes the depth of meaning and intelligence conveyed through the late night calls of two foxes. In his nine-page description of these calls he invokes archaic sentiments and a profound contradiction that humans must always have felt. We hear in the world talking to itself a sense of otherness that simultaneously mirrors our deepest sense of belonging. We hear the alien quality of the nonhuman in our music and the humanity of music in nature. The sound we hear is only a fraction of all the vibrating going on in our universe. What we do hear is the result of a dance between the world and how we are made. In a real sense, we organize our reality out of this dance. Since this is true for all living things, and since each thing is made differently, each form of life hears a slightly different multiverse. Each species of insect, frog, bird, and mammal listens to a distinct reality that arises from the constraints of how it is constructed. We usually see things as one window frame of visual stimuli jumping to the next. In contrast, the sounds that things make are often not as distinct, and the experience of listening is often one of perceiving the inseparability of phenomena. While we often see something as distinct in its environment, we hear how it relates to other things. Think about the sound of ocean surf or the rush of wind in trees. I do not mean to imply that our hearing is somehow less discriminating than our vision. Our ears are better at discriminating certain kinds of complex phenomena, and we can often hear relationships between things that our eyes require external instrumentation to recognize. Take, for example, the ease and exactness of matching two frequencies when tuning, which musicians take for granted; in the visual domain, such precision requires sophisticated tools. Mathematics in Western culture was born from our sense of sound and not vision; Pythagoras heard the ratios of the monochord vibrating that became arithmetic. Since then, philosophers from Plato to Adorno have discussed the sacred properties and special responsibilities of music to society. I wonder if music might be our way of mapping reality through metaphors of sound as a parallel to the visually dominant metaphors of speech and written symbols. I think that most musicians can relate to the idea that music is not just something we do to amuse ourselves. It is a different way of thinking about the world, a way to remind ourselves of a prior wholeness when the mind of the forest was not something out there, separate in the world, but something of which we were an intrinsic part. Perhaps music is a conservation strategy for keeping something alive that we now need to make more conscious, a way of making sense of the world from which we might refashion our relationship to nonhuman You are not currently authenticated. View freely available titles:

Chapter 5 : UPNEBookPartners - The Book of Music and Nature: David Rothenberg

Find helpful customer reviews and review ratings for The Book of Music and Nature: An Anthology of Sounds, Words, Thoughts (Music/Culture) at calendrierdelascience.com Read honest and unbiased product reviews from our users.

Most of the philosophers whose work is discussed below also put the focus here, for at least three reasons. The first is that pure music often presents the most difficult philosophical problems. It is less puzzling how a musical setting of a maudlin text could be expressive of sadness, for instance, than how a piece of music without even a programmatic text could be, since the emotional expression could somehow be transferred to the music from the text. The second reason is that, though the problems are more difficult, the solutions are likely to be more easily evaluated in the pure case. Just as apportioning blame is easier when one person is responsible for a crime than when the blame must be divided between a number of conspirators, the success of a solution to the problem of musical expressiveness may be clearer if it can explain the expressiveness of pure music. Though its text may contribute to the expressiveness of a song, for instance, the musical aspects of the song must play some role. A maudlin text set to a jauntily upbeat melody will clearly not have the same overall expressiveness as the same text set to a plodding dirge. Though I have used expressiveness as an example here, these same points will apply to discussions of musical understanding and value. For a sustained critique of this general approach, see Ridley. Given the global prevalence of rock music, broadly construed, it is plausible that song is the most common kind of music listened to in the contemporary world. Film and other motion pictures, such as television and video-games, are also ubiquitous. However, it seems that there is plenty of room for further work on the aesthetics of impure music. Whether or not there is anything interesting to say about Muzak philosophically, as opposed to psychologically or sociologically, remains to be seen. They go on to note that this characterization is too broad, since there are many examples of organized sound that are not music, such as human speech, and the sounds non-human animals and machines make. There are two further kinds of necessary conditions philosophers have added in attempts to fine tune the initial idea. Another is an appeal to aesthetic properties or experience Levinson a; Scruton. As these references suggest, one can endorse either of these conditions in isolation, or both together. It should also be noted that only Jerrold Levinson and Andrew Kania attempt definitions in terms of necessary and sufficient conditions. Both Roger Scruton and Andy Hamilton reject the possibility of a definition in terms of necessary and sufficient conditions. The main problem with the first kind of condition is that every sound seems capable of being included in a musical performance, and thus characterizing the essentially musical features of sounds seems hopeless. Defenders of such a condition have turned to sophisticated intentional or subjective theories of tonality in order to overcome this problem. If one endorses only an aesthetic condition, and not a tonality condition, one still faces the problem of poetry’s “non-musical aesthetically organized sounds. Levinson, who takes this approach, excludes organized linguistic sounds explicitly a. This raises the question of whether there are further distinctions to be made between arts of sound. Andy Hamilton defends a tripartite distinction, arguing that sound art, as opposed to both music and literature, was established as a significant art form in the twentieth century. This is one reason that Hamilton endorses both tonal and aesthetic conditions on music; without the former, Levinson is unable to make such a distinction. On the other hand, by endorsing an aesthetic condition, Hamilton is forced to exclude scales and Muzak, for instance, from the realm of music. Kania a suggests that it is a mistake to think that music is necessarily an art, any more than language. He argues that we should distinguish music simpliciter from its artistic uses, just as we do in the cases of language and literature, depiction and painting, and so on. Kania argues that music is 1 any event intentionally produced or organized 2 to be heard, and 3 either a to have some basic musical feature, such as pitch or rhythm, or b to be listened to for such features. In doing so, however, it may be that Kania has slipped back into defining music as essentially artistic. Stephen Davies suggests that an adequate definition would have to deflect the complex nature of music, appealing at least to its intentional, structural, historical, and cultural aspects. Most theorists note that music does not consist entirely of sounds. Most obviously, much music includes rests. You might think that silence can function only to organize the sounds of music. One counterargument is that an

understanding listener listens to the rests, just as she listens to the sounds Kania. Another is to provide putative cases of music in which the silences are not structural in the way ordinary rests are. Musical Ontology Musical ontology is the study of the kinds of musical things there are and the relations that hold between them. Recently there has been growing interest in the ontologies of other musical traditions, such as rock and jazz, and discussion of the methodology and value of musical ontology. We might divide musical ontologists into the realists, who posit the existence of musical works, and the anti-realists, who deny their existence. Realism has been more popular than anti-realism, but there have been many conflicting realist views. I begin with three unorthodox realist views before moving on to more orthodox Platonist and nominalist theories, concluding with a consideration of anti-realism. Idealists hold that musical works are mental entities. Collingwood and Sartre respectively take musical and other works to be imaginary objects and experiences. The most serious objections to this kind of view are that i it fails to make works intersubjectively accessible, since the number of works going under the name *The Rite of Spring* will be as multifarious as the imaginative experiences people have at performances with that name, and ii it makes the medium of the work irrelevant to an understanding of it. One might have the same imaginative experience in response to both a live performance and a recording of *The Rite of Spring*, yet it seems an open question whether the two media are aesthetically equivalent. David Davies argues that musical works, like all works of art, are actions, in particular the compositional actions of their composers. An earlier defender of such a view is Gregory Currie, who argues that artworks are types of action, rather than the particular actions with which Davies identifies them. Although deciding between theories of musical ontology is always to some extent a matter of finding a balance between the benefits of a theory and its cost in terms of our pre-theoretic intuitions, action theories have a particularly hard row to hoe since they imply that an instance of a work is some action performed by a composer, rather than a performance. In order to make up for such damage to our intuitions the theoretical benefits of an action theory would have to be quite extensive. Guy Rohrbaugh has proposed a new ontological category for musical, and other multiple works of art. For criticism of this view, see Dodd. Most theorists think that some kind of Platonist or nominalist theory of musical works is more plausible than those so far considered. While this view is attractive because it appeals only to the least problematic kinds of entities, it faces serious challenges. Though many of our claims about musical works may be paraphrasable into claims about sets of possible performances, some seem to make intractable reference to works. For instance, most performances of *The Rite of Spring*—even including the possible ones—include several wrong notes. Thus it is difficult to imagine how the paraphrase schema will avoid the nonsensical conclusion that *The Rite of Spring* contains several wrong notes. The solution to this problem seems to lie in an appeal to the work as independent of its various performances, but such an appeal seems unavailable to the nominalist. For a recent defense of nominalist theories against some standard objections, see Tillman. Platonism, the view that musical works are abstract objects, is perhaps the currently dominant view, since it respects more of our pre-theoretic intuitions about musical works than any of the other theories. On the other hand, it is the most ontologically puzzling, since abstract objects are not well understood. Nonetheless, Platonism has been tenacious, with much of the debate centering around what variety of abstract object musical works are. The view is motivated by a number of features of musical practice, including the intuition that musical works are creatable, the attribution of various aesthetic and artistic properties to works, and the fine-grained individuation of works and performances e. In contrast to all these realist views stand those of the anti-realists, who deny that there are any such things as musical works. An early proponent of such a view is Richard Rudner, though it is difficult to say whether he is best interpreted as an eliminativist or a fictionalist, the two anti-realist views currently on the table. According to eliminativists, there are no such things as musical works, and thus we ought to stop trying to refer to them. For critical discussion, see Predelli and Stecker. According to fictionalists, the value of discourse about musical works is not truth, and thus we ought not to abandon the discourse despite the non-existence of its subject matter, but rather adopt a different, make-believe attitude towards it or perhaps we already do so. See Kania c, b; for criticism, see Letts. In the face of this, some theorists have pointed out that musical works are cultural entities, and thus the methodology appropriate to uncovering their ontological status might be quite different from that of general metaphysics Goehr; S. Davies

; Thomasson , Kania c. There currently seems to be as much interest in the methodological questions as in first-order theorizing. For recent examples, see Kania c; D. However, since the fundamentalist debate is about the basic ontological category to which works belong, resolving that debate may leave open many questions about the instantiation relation. Would producing harpsichord-like sounds on a synthesizer do just as well? There have been two sources of widespread confusion in the debate over authenticity in performance. Something may be more authentic in one regard and less authentic in another S. That this is not the case is clear from the fact that an authentic murderer is not a good thing S. Thus, our value judgments will be complex functions of the extent to which we judge performances authentic in various regards, and the values we assign to those various kinds of authenticity. The central kind of authenticity that has been discussed is authenticity with respect to the instantiation of the work. Most agree that the fullest such authenticity requires the production of the right pitches in the right order. Pure sonicists argue that this is sufficient e. Instrumentalists argue that such sounds must be produced on the kinds of instruments specified in the score e. Much of the debate is over what kinds of aesthetic or artistic properties are essential to musical works. As such, the debate reflects a wider one in aesthetics, musical and otherwise, between formalists or empiricists, or structuralists , who believe that the most important properties of a work are intrinsic ones, accessible to listeners unaware of the historical and artistic context in which it was created, and contextualists, who believe that a work is essentially tied to its context of creation. Stephen Davies has argued for a strong contextualism, claiming that one cannot give a single answer to the question of whether particular instrumentation is required for the fully authentic instantiation of a work. The more properties of an authentic performance a particular work specifies, the thicker it is. Thus for some works typically earlier in the history of Western music instrumentation is flexible, while for others for example, Romantic symphonies quite specific instrumentation is required for fully authentic performances. In addition to the question of what constitutes authenticity, there has been debate over its attainability and value. Those who question its attainability point to our historical distance from the creation of some works Young We may no longer be able to read the notation in which the work is recorded, or construct or play the instruments for which it was written. If so, full authenticity is not attainable. But we rarely have no idea about these matters, and thus we might achieve partial authenticity S. Those who question the value of authenticity often target kinds other than work-instantiation. Such arguments, though, have no consequences for the value of work-instantiation. Some argue that although we might attain an authentic instance of a work, the idea that we might thereby hear the work as its contemporaries heard it is wishful thinking, since the musical culture in which we are immersed enforces ways of listening upon us that we cannot escape Young Thus the point of such authenticity is questioned. In response, we may consider not only the possibility that we are in a better position to appreciate historical works than contemporary ones, but also the remarkable flexibility people seem to show in enjoying many different kinds of music from throughout history and the world S. For an excellent overview of the authentic performance debate, see S.

Chapter 6 : Composers And The Nature Of Music Education by Ian Lawrence

The Book of Music and Nature celebrates our relationship with natural soundscapes while posing stimulating questions about that very relationship. The book ranges widely, with the interplay of the texts and sounds creating a conversation that readers from all walks of life will find provocative and accessible.

Additional Information In lieu of an abstract, here is a brief excerpt of the content: The role of the composer is other than it was. We talk, moving from one idea to another as though we were hunters. Certainly not that something begins and ends. This is the day the workshop opens, but due to circumstancesâ€” a concert in Saskatoonâ€”it opened yesterday. Hunted mushrooms in muskeg nearby. Listening to music, what do I do? Those musical conventions assume I recognize relationships. They give no exercise to my faculty to reach the impossibility of sufficient auditory memory to transfer from one like event to another the memory imprint Duchamp paraphrased. I managed in the case of Mozart to listen enthusiastically to the held clarinet tones. They reminded me of feedback. We leave our music on tables there each in the group has access to whom, as musicians, the others are. Each person is free to bring me his work, to discuss it with me privately. What else that happens happens freely: First student was easy to teach: Today we had the second group meeting. Is he also gifted? The geologist leaves tomorrow. He had written symphonic music which no orchestra ever played. Now he sees music as programming. It seems a wild goose chase: Five more people in the workshop today. He wants his poetry to be useful, to improve society. Will he only make matters worse KwangTse? Gave my lecture Where Are We Going? Seems to me the life has just about gone out of it. No tundra, nevertheless a northern sense of heightened well-being. Lindner invited several of us to see his paintings: You are not currently authenticated. View freely available titles:

Chapter 7 : The Book of Music & Nature

Welcome to Project MUSE. Use the simple Search box at the top of the page or the Advanced Search linked from the top of the page to find book and journal content.

Chapter 8 : The Consolation of Philosophy - Wikipedia

Nature, Sound Art, and the Sacred In the sound of these foxes, if they were foxes, there was nearly as much joy, and less grief. There was the frightening joy of hearing the world talk to itself, and the grief of incommunicability.

Chapter 9 : Xunzi (book) - Wikipedia

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.