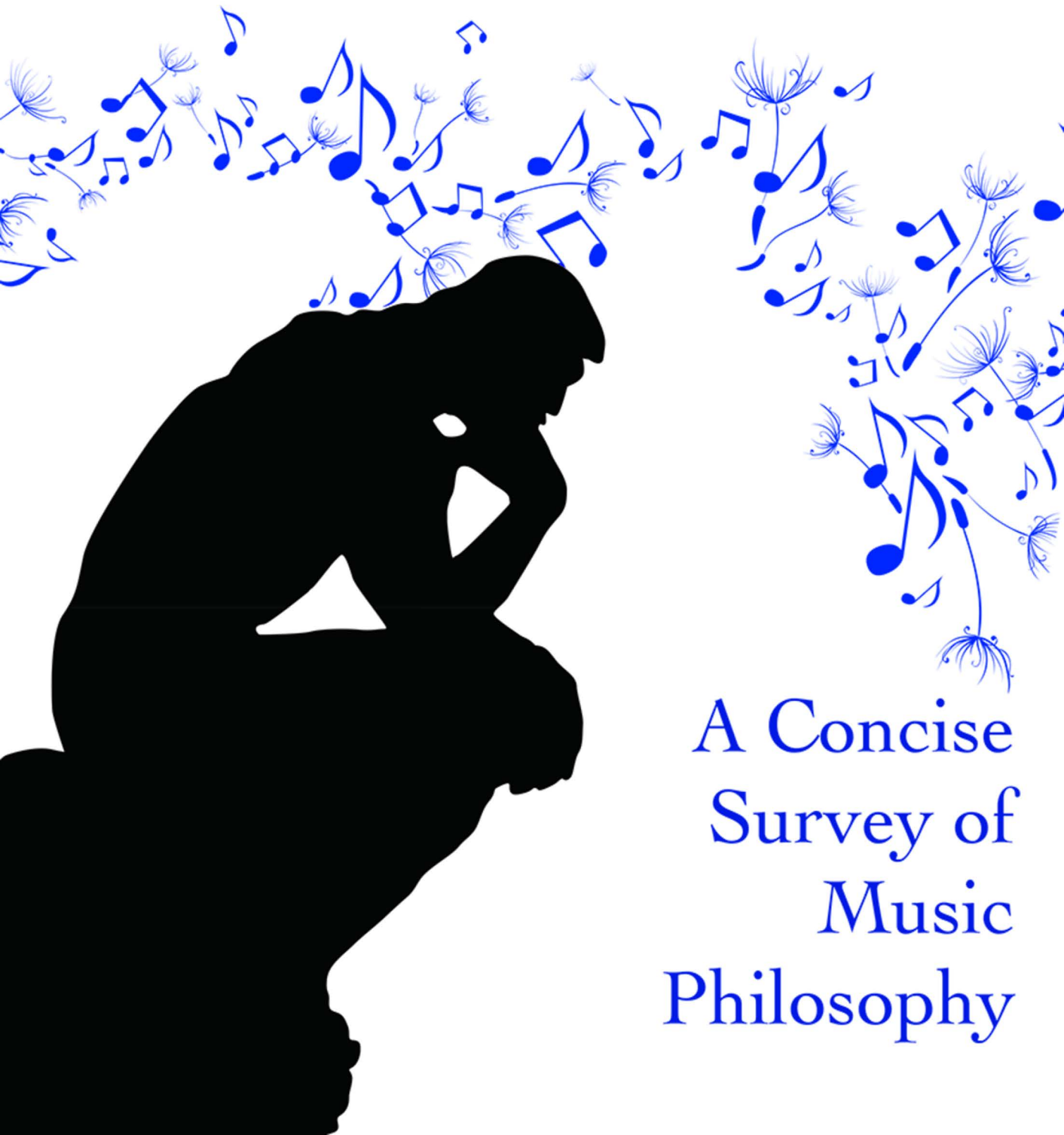


Donald A. Hodges



A Concise  
Survey of  
Music  
Philosophy

# A Concise Survey of Music Philosophy

*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.

**Donald A. Hodges** was Covington Distinguished Professor and Director of the Music Research Institute of Music Education at the University of North Carolina, Greensboro, and author of *Music in the Human Experience* (Routledge 2011). He has taught university courses in Music for more than forty-two years.



**Taylor & Francis**

Taylor & Francis Group

<http://taylorandfrancis.com>

# A Concise Survey of Music Philosophy

Donald A. Hodges

First published 2017  
by Routledge  
711 Third Avenue, New York, NY 10017

and by Routledge  
2 Park Square, Milton Park, Abingdon, Oxon, OX14 4RN

*Routledge is an imprint of the Taylor & Francis Group, an informa business*

© 2017 Taylor & Francis

The right of Donald A. Hodges to be identified as author of this work has been asserted by him in accordance with sections 77 and 78 of the Copyright, Designs and Patents Act 1988.

All rights reserved. No part of this book may be reprinted or reproduced or utilised in any form or by any electronic, mechanical, or other means, now known or hereafter invented, including photocopying and recording, or in any information storage or retrieval system, without permission in writing from the publishers.

*Trademark notice:* Product or corporate names may be trademarks or registered trademarks, and are used only for identification and explanation without intent to infringe.

*Library of Congress Cataloging-in-Publication Data*

Names: Hodges, Donald A., author.

Title: A concise survey of music philosophy / Donald A. Hodges.

Description: New York, NY ; Abingdon, Oxon : Routledge, 2016. | "2016 | Includes bibliographical references and index.

Identifiers: LCCN 2016012664 (print) | LCCN 2016013609 (ebook) | ISBN 9781138954526 (hardback) | ISBN 9781138954519 (paperback) | ISBN 9781317356479 ()

Subjects: LCSH: Music—Philosophy and aesthetics.

Classification: LCC ML3800. H713 2016 (print) | LCC ML3800 (ebook) | DDC 780.1—dc23

LC record available at <http://lcn.loc.gov/2016012664>

ISBN: 978-1-138-95452-6 (hbk)

ISBN: 978-1-138-95451-9 (pbk)

ISBN: 978-1-315-66689-1 (ebk)

Typeset in Sabon  
by Apex CoVantage, LLC

Editor: Constance Ditzel  
Editorial Assistant: Peter Sheehy  
Production Editor: Katie Hemmings  
Marketing Manager: Jessica Plummer  
Copy Editor: Apex CoVantage, LLC  
Proofreader: Apex CoVantage, LLC  
Cover Design: Mathew Willis

# Contents

<i>List of Illustrations</i>	xiii
<i>List of Musical Examples</i>	xv
<i>Preface</i>	xxvii
<b>SECTION I</b>	
<b>Beginning the Journey</b>	<b>1</b>
<b>1 The Plan and Purpose of This Book</b>	<b>3</b>
<i>What Is Philosophy?</i>	4
<i>Why Do I Need to Have a Philosophy of Music?</i>	5
<i>Section I: Beginning the Journey</i>	7
<i>Section II: A Review of Major Music Philosophies</i>	9
<i>Section III: Making It Your Own</i>	10
<i>Summary and Thought Questions</i>	11
<i>Notes</i>	12
<b>2 Science and Religion</b>	<b>14</b>
<i>Science</i>	14
Examples of Scientific and Philosophical Interactions	14
Music Psychology and Music Philosophy	16
<i>Religion</i>	17
Philosophy of Religion	18
Philosophy, Religion, and Music	19
<i>Summary and Thought Questions</i>	21
<i>Notes</i>	22
<b>3 Knowledge and Education</b>	<b>24</b>
<i>Knowledge</i>	24
Key Ideas in Epistemology	24
Musical Knowledge	26

*Education* 29

Educational Philosophy 30

Social Justice and Culturally Responsive Teaching 33

*Summary and Thought Questions* 34

*Notes* 35

**4 Beauty**

39

*Questions about Beauty in Art* 39

Question 1: *What Is Beauty?* 39

Question 2: *Is Beauty in the Eye (Ear) of the Beholder, or Is It Inherent in an Art Object (e.g., a Statue, a Musical Composition, etc.) Independent of Human Perception?* 41

Question 3: *Does Every Opinion about What Is Beautiful Art Carry Equal Weight?* 41

Question 4: *Can You Identify Objective Properties in Beautiful Art?* 42

Question 5: *Do Subjective Judgments Play a Role in Determining Beauty in Art?* 42

Question 6: *Are There Connections between Beauty in Art and Truth, Goodness, Morals, or Similar Terms?* 42

Question 7: *Can Art Considered Ugly by One Standard Be Considered Beautiful in Another Context?* 43

*Beauty in Music* 46

*Research on Beauty in Music* 48

*Summary and Thought Questions* 49

*Notes* 49

**5 Emotion**

53

*What Is an Emotion?* 54

*What Have Philosophers Thought about Musical Emotions?* 55

*Does Psychological Research Support or Contradict Various Philosophical Views?* 56

*What Role Will Musical Emotions Play in Your Philosophy?* 58

*Summary and Thought Questions* 59

*Notes* 60

**6 Aesthetics**

62

*What Is Art? What Is Music?* 62

*What Does the Word 'Aesthetic' Mean?* 64

*What Is an Aesthetic Experience?* 65

*What Are Aesthetic Values?* 66

*What Can We Gain from Art?* 67

*Who Determines Aesthetic Values?* 69

	<i>Experimental Aesthetics</i>	70	
	The Golden Mean	72	
	Berlyne's Arousal Theory	72	
	Preference for Prototype Theory	72	
	Chills as an Indicator of Aesthetic Response	73	
	Juslin's BRECVEMA Model	74	
	Neuroaesthetics	74	
	<i>Summary and Thought Questions</i>	75	
	<i>Notes</i>	76	
<b>7</b>	<b>A Philosophical Framework</b>		<b>81</b>
	<i>What Is the Basis for Determining Musical Meaning and Value?</i>	81	
	<i>What Kind of Music Has Aesthetic Value?</i>	93	
	Does Popular Music Have Aesthetic Value?	93	
	A Special Case of 'School' Music	95	
	World Music	98	
	<i>Summary and Thought Questions</i>	100	
	<i>Notes</i>	101	
	<b>SECTION II</b>		
	<b>A Review of Major Music Philosophies</b>		<b>105</b>
<b>8</b>	<b>Contributions to Music Philosophy from the Ancient Greeks</b>		<b>107</b>
	<i>Music in Ancient Greece</i>	107	
	<i>Philosophical Ideas</i>	108	
	Music as Mathematics	108	
	Music as an Imitation of Harmonious Balance	109	
	Music as an Influence on Human Behavior	110	
	Aristotle's Contributions	111	
	<i>Summary and Thought Questions</i>	112	
	<i>Notes</i>	113	
<b>9</b>	<b>From Classical Antiquity to the Renaissance</b>		<b>115</b>
	<i>Neoplatonism</i>	115	
	Music in Ancient Rome	115	
	Plotinus	116	
	Music in the Early Church	117	
	St. Augustine	117	
	<i>Music Philosophy in the Middle Ages and Renaissance</i>	118	
	Boethius	118	
	Thomas Aquinas	119	
	Martin Luther	120	



	<i>Summary and Thought Questions</i>	121
	<i>Notes</i>	122
<b>10</b>	<b>Rationalism, Empiricism, and Idealism</b>	<b>125</b>
	<i>Rationalism</i>	126
	<i>Empiricism</i>	127
	<i>Idealism</i>	128
	Immanuel Kant	128
	Friedrich Schiller	129
	Georg Wilhelm Friedrich Hegel	130
	Arthur Schopenhauer	131
	<i>Musical Examples</i>	132
	<i>Summary and Thought Questions</i>	133
	<i>Notes</i>	135
<b>11</b>	<b>Formalism</b>	<b>138</b>
	<i>Eduard Hanslick</i>	138
	<i>Edmund Gurney</i>	140
	<i>Clive Bell</i>	141
	<i>Leonard Meyer</i>	142
	<i>An Evaluation of Formalism</i>	144
	<i>Musical Examples</i>	145
	<i>Music Psychology Research</i>	146
	<i>Summary and Thought Questions</i>	147
	<i>Notes</i>	148
<b>12</b>	<b>Expressionism</b>	<b>152</b>
	<i>Leo Tolstoy</i>	153
	<i>Benedetto Croce</i>	154
	<i>R. G. Collingwood</i>	154
	<i>Deryck Cooke</i>	155
	<i>Peter Kivy</i>	156
	<i>Stephen Davies</i>	157
	<i>Jenefer Robinson</i>	157
	<i>Musical Examples</i>	158
	<i>Research on Musical Emotions</i>	160
	<i>Summary and Thought Questions</i>	163
	<i>Notes</i>	165
<b>13</b>	<b>Symbolism</b>	<b>169</b>
	<i>Susanne Langer</i>	169
	<i>Nelson Goodman</i>	170

<i>Monroe Beardsley</i>	171	
<i>Jean-Jacques Nattiez</i>	172	
<i>Music from a Symbolist Perspective</i>	172	
<i>Summary and Thought Questions</i>	176	
<i>Notes</i>	176	
<b>14 Phenomenology</b>		180
<i>Musical Experiences</i>	180	
<i>Edmund Husserl</i>	181	
<i>Maurice Merleau-Ponty</i>	181	
<i>Mikel Dufrenne</i>	182	
<i>Thomas Clifton</i>	182	
<i>David Burrows</i>	183	
<i>Eleanor Stubley</i>	183	
<i>Mark Johnson</i>	184	
<i>Summary and Thought Questions</i>	184	
<i>Notes</i>	185	
<b>15 Pragmatism</b>		187
<i>Charles Sanders Peirce</i>	187	
<i>William James</i>	188	
<i>John Dewey</i>	188	
<i>A Utilitarian View</i>	191	
<i>Summary and Thought Questions</i>	191	
<i>Notes</i>	192	
<b>16 Social Philosophy</b>		194
<i>Theodor Adorno</i>	194	
<i>Jacques Attali</i>	196	
<i>Music in a Social Context</i>	197	
<i>Summary and Thought Questions</i>	198	
<i>Notes</i>	199	
<b>17 Praxialism</b>		201
<i>Phillip Alperson</i>	202	
<i>David Elliott</i>	203	
<i>Alperson Revisited</i>	205	
<i>Thomas Regelski</i>	206	
<i>Musical Examples</i>	206	
<i>Summary and Thought Questions</i>	207	
<i>Notes</i>	207	

<b>18 Feminism</b>	210
<i>Women in Music History</i>	210
Hildegard von Bingen	210
Maria Anna Mozart	211
Fanny Mendelssohn Hensl	211
Clara Wieck Schumann	211
Alma Schindler Mahler	212
Nadia Boulanger	212
<i>A Musical Example</i>	214
<i>Feminist Philosophies of Music</i>	217
Heide Göttner-Abendroth	217
Susan McClary	219
Marcia Citron	220
<i>Summary and Thought Questions</i>	221
<i>Notes</i>	222
<b>19 Postmodernism</b>	226
<i>Postmodernism in Music</i>	227
<i>Postmodernism as a Music Philosophy</i>	228
<i>Possible Solution?</i>	231
<i>Summary and Thought Questions</i>	233
<i>Notes</i>	234
<b>SECTION III</b>	
<b>Making It Your Own</b>	237
<b>20 Articulating a Philosophy of Music</b>	239
<i>Exercises</i>	240
<i>Notes</i>	248
<b>21 Applying Your Philosophy</b>	249
<i>Chapter 8: Contributions to Music Philosophy from the Ancient Greeks</i>	249
<i>Chapter 9: From Classical Antiquity to the Renaissance</i>	249
<i>Chapter 10: Rationalism, Empiricism, and Idealism</i>	250
<i>Chapter 11: Formalism</i>	250
<i>Chapter 12: Expressionism</i>	250
<i>Chapter 13: Symbolism</i>	251
<i>Chapter 14: Phenomenology</i>	251
<i>Chapter 15: Pragmatism</i>	252
<i>Chapter 16: Social Philosophy</i>	252
<i>Chapter 17: Praxialism</i>	252

<i>Chapter 18: Feminism</i>	253
<i>Chapter 19: Postmodernism</i>	253
<i>Notes</i>	254

<b>22 Advocacy</b>	255
<i>What Is Advocacy?</i>	255
<i>Why Is Advocacy Necessary?</i>	255
<i>What Not to Do</i>	256
<i>Strategies and Resources for Music Advocacy</i>	259
Prevention Not Cure	260
Economic Rationales in Music Advocacy	260
<i>Additional Resources</i>	261
<i>Summary and Thought Questions</i>	261
<i>Final Comments</i>	262
<i>Notes</i>	263
 <i>Bibliography</i>	 265
<i>Index</i>	291



**Taylor & Francis**

Taylor & Francis Group

<http://taylorandfrancis.com>

# Illustrations

## Figures

### *Chapter 4 Beauty*

4.1	Michelangelo's <i>David</i> .	40
4.2	"Beautiful" hands.	43
4.3	"Ugly" hands.	43
4.4	Sculpted face.	44
4.5	Michelangelo's <i>Bandini Pietà</i> .	45

### *Chapter 6 Aesthetics*

6.1	Maximum pleasure is based upon an optional level of arousal potential.	73
-----	--	----

### *Chapter 7 A Philosophical Framework*

7.1	Fugue No. 11 in F Major from <i>The Well-Tempered Clavier</i> , BWV 846.	82
7.2	Excerpt from 'On the Trail,' from <i>Grand Canyon Suite</i> by Ferde Grofé.	82
7.3	Opening measures of 'Dies Irae' (Day of Wrath) from Mozart's <i>Requiem in d minor</i> , K. 626.	83
7.4	Schubert's Octet in F Major, Op. 166 (D. 803), opening of second movement.	84
7.5	Music and musical experiences of any kind.	85
7.6	Formalism: The focus is on the music or musical experience and the meaning and value come from intellectual appreciation.	86
7.7	'Take Five' by Paul Desmond.	86
7.8	Referentialism: The focus is on what the music refers to outside itself.	87
7.9	Absolute expressionism: Anything external to the music, such as lyrics, programmatic titles, and so on, are expressed in musical elements.	88
7.10	The love theme from Tchaikovsky's <i>Romeo and Juliet Fantasy Overture</i> .	88
7.11	The beginning of the main theme of Fantaisie and Variations on <i>The Carnival of Venice</i> as arranged by Arban and revised by Goldman; only the solo trumpet part is shown.	89
7.12	Opening measures of George Gershwin's <i>An American in Paris</i> ; reduced piano score.	89

**Chapter 11 Formalism**

- 11.1 Opening melody in the second movement of Haydn's Symphony No. 94. 143

**Chapter 13 Symbolism**

- 13.1 The last five measures of *Also sprach Zarathustra* by Richard Strauss. 174  
13.2 The trumpet figure representing 'The Perennial Question of Existence' from Charles Ives's *The Unanswered Question*. 175

**Chapter 22 Advocacy**

- 22.1 SAT scores among students with more than four years of study in English, mathematics, foreign language, or art/music. 259

**Tables**


**Chapter 7 A Philosophical Framework**

- 7.1 Dichotomy 1. 81  
7.2 Dichotomy 2. 84  
7.3 Simplified chart of music philosophies. 84

**Chapter 18 Feminism**

- 18.1 Outline of Robert Schumann's *Frauenliebe und -leben*. 215

# Musical Examples

This listing includes specific musical works mentioned in the text. In addition, numerous musical experiences such as singing in a church choir or playing in a garage band are also discussed. In the text, musical examples listed below are indicated with the icon . Superscript numbers in this list indicate the endnote for the example. Here, and in the endnotes at the ends of each chapter, is a link to a YouTube recording for each example. You may also go to this URL—<https://sites.google.com/a/uncg.edu/https-sites-google-com-site-concisesurveyofmusphil/home>—to click on active links to the recordings. Because YouTube links change frequently, you may find a broken link; however, it should be relatively easy to find another recording.

## Chapter 2 Science and Religion

- <sup>48</sup>Duke Ellington: ‘In the Beginning God’ from *Sacred Concerts*, performed by Duke Ellington: <https://www.youtube.com/watch?v=8jFa-4b2FTk>.
- <sup>49</sup>Duke Ellington: ‘Something ’bout Believing’ from *Sacred Concerts*, performed by Duke Ellington: [https://www.youtube.com/watch?v=R\\_ty0XVhxQY](https://www.youtube.com/watch?v=R_ty0XVhxQY).
- <sup>50</sup>Duke Ellington: ‘Father Forgive’ from *Sacred Concerts*, performed by combined choirs conducted by Randall Keith Horton: <http://www.youtube.com/watch?v=weI3UKMn2Sg>.
- <sup>56</sup>Johannes Brahms: *Requiem*, performed by Herbert Blomstedt conducting the Denmark Radio Symphony Orchestra: <http://www.youtube.com/watch?v=dJelOS-fjrY>.
- <sup>57</sup>Ernest Bloch: *Schelomo*, performed by Mstislav Rostropovich, cellist; Leonard Bernstein, conductor; and the Orchestre Nacional de France: [http://www.youtube.com/watch?v=vIUQyEh\\_q4k](http://www.youtube.com/watch?v=vIUQyEh_q4k).
- <sup>58</sup>John Coltrane: ‘Dear Lord,’ performed by John Coltrane: <http://www.youtube.com/watch?v=FpoyOwKJ1A0>.
- <sup>61</sup>George Frideric Handel: *Messiah*, performed by the Academy of Ancient Music and Choir of King’s College, Cambridge, conducted by Stephen Cleobury: <https://www.youtube.com/watch?v=AZTZRtRFkvk>.

## Chapter 3 Knowledge and Education

- <sup>13</sup>Claude Debussy: *La Mer*, performed by Valery Gergiev and the London Symphony Orchestra: <http://www.youtube.com/watch?v=hlR9rDJMEiQ>.



## Chapter 4 Beauty

- <sup>20</sup>Wolfgang Mozart: 'Sull'aria' from *The Marriage of Figaro*, sung by Kiri te Kanawa and Mirella Freni: <http://www.youtube.com/watch?v=goYSEpSsX3o>.
- <sup>21</sup>Leo Delibes: 'Flower Duet' from *Lakme*, duet sung by Anna Nerebko and Elina Garanca: <http://www.youtube.com/watch?v=M9NK-EbUAao>.
- <sup>22</sup>Georges Bizet: 'Au fond du temple saint' from *The Pearl Fishers*, sung by Dmitri Hvorostovsky and Jonas Kaufmann: <http://www.youtube.com/watch?v=p2MwnHpLV48>.
- <sup>23</sup>Erich Korngold: 'Marietta's Lied' from *Die tote Stadt*, performed by Leontyne Price: [http://www.youtube.com/watch?v=vh\\_8Sos4szY](http://www.youtube.com/watch?v=vh_8Sos4szY).
- <sup>24</sup>Richard Strauss: 'Beim schlafengehn' from *Four Last Songs*, sung by Kiri te Kanawa: <http://www.youtube.com/watch?v=3XP2chJ6Ujc>.
- <sup>25</sup>Reynaldo Hahn: *L'Enamourée*, sung by Anna Netrebko: <http://www.youtube.com/watch?v=kUZPljVpWak>.
- <sup>26</sup>Heitor Villa-Lobos: 'Aria' (Cantilena) from *Bachianas brasileiras* No. 5, sung by Anna Moffo: <http://www.youtube.com/watch?v=anxdAcilnsM>.
- <sup>27</sup>María Grever: *Júrame*, performed by Ramón Vargas, tenor, and Alun Francis conducting the Orquesta Filarmónica de la UNAM (National Autonomous University of Mexico): <https://www.youtube.com/watch?v=8JbbWpknygM>.
- <sup>28</sup>Felix Mendelssohn: 'Lift Thine Eyes' from *Elijah*, sung by Choristers of Canterbury Cathedral: <http://www.youtube.com/watch?v=BT7rFMrrkYU>.
- <sup>29</sup>Morton Lauridsen: *O Magnum Mysterium*, sung by King's College Choir: <http://www.youtube.com/watch?v=Q7ch7uottHU>.
- <sup>30</sup>François Couperin: *Les Barricades Mystérieuses*, performed by Scott Ross on harpsichord: <http://www.youtube.com/watch?v=sf-LMhrslHw>.
- <sup>31</sup>J. S. Bach: 'Aria' from *Goldberg Variations*, performed by Glenn Gould, piano: [https://www.youtube.com/watch?v=Gv94m\\_S3QDo](https://www.youtube.com/watch?v=Gv94m_S3QDo).
- <sup>32</sup>Wolfgang Mozart: Piano Concerto No. 23, 2nd movement, K. 488, played by Vladimir Horowitz: <http://www.youtube.com/watch?v=9LqdfjZYEVE>.
- <sup>33</sup>Ludwig van Beethoven: Piano Sonata No. 31, in A Flat, Op. 110, 1st movement, played by Hélène Grimaud: <http://www.youtube.com/watch?v=lPpy5YrhMp4>.
- <sup>34</sup>Frédéric Chopin: Nocturne, Op. 9, No. 1, performed by Arthur Rubinstein: <https://www.youtube.com/watch?v=WnFs85pLmj4>.
- <sup>35</sup>Johannes Brahms: Intermezzo, Op. 118, No. 2 in A Major, performed by Arthur Rubinstein: <http://www.youtube.com/watch?v=cqBzK5tKFVc>.
- <sup>36</sup>Clara Schumann: Romance Op. 11 No. 1 in e flat minor, performed by Tomer Lev: <https://www.youtube.com/watch?v=1L3WPzNr-og>.
- <sup>37</sup>Edvard Grieg: 'Melodie' from *Lyric Pieces*, Book II, Op. 38–3, performed by Walter Gieseking: [http://www.youtube.com/watch?v=yK8Ejfg\\_dH4](http://www.youtube.com/watch?v=yK8Ejfg_dH4).
- <sup>38</sup>Howard Hanson: *Fantasy Variations on a Theme of Youth*, Op. 40, performed by Carol Rosenberger, piano, and the New York Chamber Symphony, Gerard Schwarz, conductor: <https://www.youtube.com/watch?v=M4J6B6fUzis>.
- <sup>39</sup>John Adams: *China Gates*, performed by Fraser Graham: <http://www.youtube.com/watch?v=sV0JFg0xlF0>.

- <sup>40</sup>J. S. Bach: Double Violin Concerto in d minor, BWV 1043, 2nd movement, performed by Isaac Stern and Itzhak Perlman, with the New York Philharmonic, conducted by Zubin Mehta: [http://www.youtube.com/watch?v=axFUvA\\_he-o](http://www.youtube.com/watch?v=axFUvA_he-o).
- <sup>41</sup>Wolfgang Mozart: Clarinet Concerto in A Major, K. 622, 2nd movement, performed by Karl Leister and the Berlin Philharmonic, conducted by Herbert von Karajan: <http://www.youtube.com/watch?v=zsvgIW2YMWa>.
- <sup>42</sup>Ludwig van Beethoven: Symphony No. 2 in D Major, Op. 21, 2nd movement, performed by Bernard Haitink conducting the Royal Concertgebouw Orchestra: <http://www.youtube.com/watch?v=YmNxqMxZoRk>.
- <sup>43</sup>Johannes Brahms: Piano Quartet in c minor, Op. 60, 3rd movement, performed by Sara Okamoto, piano; Stefano Succi, violin; Wolfgang Tluck; viola; Ulrich Horn, cello: [http://www.youtube.com/watch?v=UCIo1LP4G\\_8](http://www.youtube.com/watch?v=UCIo1LP4G_8).
- <sup>44</sup>Edward Elgar: 'Nimrod' from *Enigma Variations*, performed by Daniel Barenboim conducting the Chicago Symphony: <http://www.youtube.com/watch?v=sUgoBb8m1eE>.
- <sup>45</sup>Gustav Mahler: Symphony No. 5, 4th movement (Adagietto), performed by Daniel Barenboim conducting the Chicago Symphony Orchestra: [https://www.youtube.com/watch?v=VWPACef2\\_eY](https://www.youtube.com/watch?v=VWPACef2_eY).
- <sup>46</sup>Sergei Rachmaninoff: Piano Concerto No. 2 in c minor, Op. 18, performed by Evgeny Kissin, pianist, and Andrew Davis conducting the BBC Symphony Orchestra: [http://www.youtube.com/watch?v=DgYhcM5TB\\_c](http://www.youtube.com/watch?v=DgYhcM5TB_c).
- <sup>47</sup>Percy Grainger: 'Horkstow Grange' from *Lincolnshire Posy*, performed by the United States Marine Band, conducted by Col. Michael J. Colburn: <https://www.youtube.com/watch?v=G2q8oxHUaMI>.
- <sup>48</sup>Eric Whitacre: 'October,' performed by the United States Navy Band, conducted by Russell Gross: <http://www.youtube.com/watch?v=WZaYOGYdI4w>.
- <sup>49</sup>Michael Kamen: Brass Quintet, performed by The Canadian Brass: <http://www.youtube.com/watch?v=HjBT8ElQ7Pw>.
- <sup>50</sup>Vernon Duke: 'Autumn in New York,' performed by Ella Fitzgerald and Louie Armstrong: <http://www.youtube.com/watch?v=50zL8TnMBN8>.
- <sup>51</sup>Walter Gross: 'Tenderly,' performed by Miles Davis: <https://www.youtube.com/watch?v=ISnrLn4LnZs>.
- <sup>52</sup>Ennio Morricone: 'Gabriel's Oboe' from *The Mission*, performed by the London Philharmonic Orchestra conducted by Ennio Morricone: <https://www.youtube.com/watch?v=Ixby9BzJfEo>  
Listen also to Yo-Yo Ma's version of 'Gabriel's Oboe,' with the Roma Sinfonietta Orchestra, conducted by Ennio Morricone: <https://www.youtube.com/watch?v=XISBJ-MJ0HI>.
- <sup>53</sup>John Barry: *Dances with Wolves* (theme), performed by the London Symphony conducted by John Williams: <https://www.youtube.com/watch?v=EuaDf0L11E4>.
- <sup>54</sup>Anne Murray: 'Could I Have This Dance': <https://www.youtube.com/watch?v=iE3z-6XO2Ds>.
- <sup>55</sup>Beautiful World (Phil Sawyer): 'In Existence': <https://www.youtube.com/watch?v=gIt-B5dujCI>.
- <sup>56</sup>Goldfrapp: 'Dreaming': <http://www.youtube.com/watch?v=OxdC-FhTPfQ>.
- <sup>57</sup>Dead Can Dance: 'Yulunga': <https://www.youtube.com/watch?v=sJqUbb-WuPQ>.
- <sup>58</sup>Daniel Licht: 'Blood Theme' from *Dexter*: <https://www.youtube.com/watch?v=e2xxizpHuoo>.
- <sup>59</sup>David Arkenstone & Kostia: 'The Cello's Song': <http://www.youtube.com/watch?v=GUv9AH6JkpQ>.

## Chapter 5 Emotion

- <sup>8</sup>Ludwig van Beethoven: Cello Sonata No. 3 in A Major, Op. 69, performed by Yo-Yo Ma, cello, and Emmanuel Ax, piano: <https://www.youtube.com/watch?v=X9pivx91mVk>.  
<sup>17</sup>J. S. Bach: *Well-Tempered Clavier, Book I*, BWV 846-893, performed by Maurizio Pollini, piano: <https://www.youtube.com/watch?v=8Ks9Q8AF4Do> ; *Book II*, BWV 870-893, performed by Glenn Gould, piano: <https://www.youtube.com/watch?v=99UmaWyNIDI>.

## Chapter 6 Aesthetics

- <sup>42</sup>Ludwig van Beethoven: Symphony No. 9 in d minor, Op. 125, performed by Leonard Bernstein conducting the Vienna Philharmonic Orchestra: [http://www.youtube.com/watch?v=3MnGfhJCK\\_g](http://www.youtube.com/watch?v=3MnGfhJCK_g).  
<sup>43</sup>Franz Schubert: C Major Quintet, Op. 163, D. 956, performed by Isaac Stern, Alexander Schenider, Milton Katims, Pable Casals, and Paul Tortilier: <http://www.youtube.com/watch?v=S3tmFhrOgNk>.  
<sup>45</sup>Ludwig van Beethoven: Piano Sonata No. 30 in E Major, Op. 109, performed by Daniel Barenboim: <https://www.youtube.com/watch?v=qqSetFrR-Xo>.  
<sup>48</sup>Johannes Brahms: *Four Serious Songs*, Op. 121, performed by Dietrich Fischer-Dieskau, baritone, and Gerald Moore, piano: <https://www.youtube.com/watch?v=knHeiljzvYU>.  
<sup>49</sup>Richard Strauss: *Four Last Songs*, performed by Renée Fleming, soprano, and the Lucerne Festival Orchestra conducted by Claudio Abbado: <https://www.youtube.com/watch?v=z5xFL-iFh0Q>.  
<sup>72</sup>Giacomo Puccini: *La Bohème*, performed by Carlos Kleiber conducting at La Scala, with Luciano Pavarotti and Ileana Cotrubas: <http://www.youtube.com/watch?v=kHAS7r8Pd0k>.  
<sup>73</sup>Franz Haydn: Symphony No. 104 in D Major, H 1/104, performed by Mariss Jansons conducting the Bavarian Radio Symphony Orchestra: <https://www.youtube.com/watch?v=zRfGwzHCSSU>.  
<sup>88</sup>Edward Elgar: *Pomp and Circumstance*, March No. 1, Op. 39, performed by Jiří Bělohlávek conducting the BBC Symphony Orchestra and Chorus: [http://www.youtube.com/watch?v=Vvgl\\_2JRIUs](http://www.youtube.com/watch?v=Vvgl_2JRIUs).

## Chapter 7 A Philosophical Framework

- <sup>2</sup>J. S. Bach: Fugue No. 11 from *The Well-Tempered Clavier, Book 1*, performed by Wanda Landowska: <https://www.youtube.com/watch?v=-ay0ihqjT4o>.  
<sup>3</sup>Ferde Grofé: 'On the Trail' from *The Grand Canyon Suite*, performed by Leonard Bernstein conducting the New York Philharmonic Orchestra, John Corigliano, Sr., violin: <http://www.youtube.com/watch?v=bVKVB0MImOg>.  
<sup>4</sup>J. S. Bach–Leopold Stokowski: Toccata and Fugue in d minor, BWV 565, arranged by Leopold Stokowski as it appeared in Walt Disney's *Fantasia*: <http://www.youtube.com/watch?v=z4MQ7GzE6HY>.  
<sup>6</sup>Richard Strauss: *Don Quixote*, Op. 35, performed by the NHK Philharmonic, Wolfgang Sawallisch, conductor; Mischa Maisky, cellist: <http://www.youtube.com/watch?v=dJNEuvfeshg>.  
<sup>7</sup>Dolly Parton: *Coat of Many Colors*, performed by Dolly Parton: <https://www.youtube.com/watch?v=9zLsAf6SCwY>.

- <sup>8</sup>Wolfgang Mozart: 'Dies Irae' from *Requiem in d minor*, K. 626, performed by John Eliot Gardner conducting the English Baroque Soloists and Monteverdi Choir: <http://www.youtube.com/watch?v=DFq-HHA0k2E>.
- <sup>9</sup>Franz Schubert: Octet in F Major, Op. 166, 2nd movement, D. 803, performed by Janine Jansen, violin; Julia-Maria Kretz, violin; Maxim Rysanov, viola; Jens Peter Maintz, cello; Stacey Watton, contrabass; Chen Halevi, clarinet; Sergio Azzolini, bassoon; Radovan Vlatkovic, horn: <http://www.youtube.com/watch?v=g5flFNalapk>.
- <sup>11</sup>Paul Desmond: *Take Five*, performed by The Dave Brubeck Quartet: <http://www.youtube.com/watch?v=PQLMFNC2Awo>.
- <sup>13</sup>Alan Jackson: 'Where Were You When the World Stopped Turning?', performed by Alan Jackson: <http://www.youtube.com/watch?v=fvj6zdWLUuk>.
- <sup>15</sup>Pyotr Tchaikovsky: *Romeo and Juliet Fantasy Overture*, performed by Valery Gergiev conducting the London Symphony Orchestra: <https://www.youtube.com/watch?v=ZxOtYNf-eWE>.
- <sup>16</sup>Jean Arban–Edwin Goldman: Fantaisie and Variations on *The Carnival of Venice*, performed by Ronald Romm: <https://www.youtube.com/watch?v=F0rTi3i1zOw>.
- <sup>17</sup>George Gershwin: *An American in Paris*, performed by Lorin Maazel conducting the New York Philharmonic: <http://www.youtube.com/watch?v=BUfl6v6SwL4>.
- <sup>30</sup>Pyotr Tchaikovsky: *1812 Overture*, performed by Eugene Ormandy conducting the Philadelphia Orchestra with the Mormon Tabernacle Choir: <http://www.youtube.com/watch?v=r3ZMpv9CnZk>.
- <sup>54</sup>Music from ancient India: <https://www.youtube.com/watch?v=BoAqT55Wos>.
- <sup>55</sup>Javanese gamelan music: [https://www.youtube.com/watch?v=wwjXwEO8\\_NU](https://www.youtube.com/watch?v=wwjXwEO8_NU).
- <sup>56</sup>Traditional Chinese music: <https://www.youtube.com/watch?v=6SMgRkhWg0>.
- <sup>57</sup>Music from Korea: <https://www.youtube.com/watch?v=XwrnoWaJb2g>.
- <sup>59</sup>From Zimbabwe, *Sarangarike*, performed by Frank Mgomba: <https://www.youtube.com/watch?v=Tdw5IoqUOhs>.

## Chapter 8 Contributions to Music Philosophy from the Ancient Greeks

- <sup>5</sup>Kithara played by Sean Folsom: <http://www.youtube.com/watch?v=tOqCwIV9ztU>.
- <sup>7</sup>Chelys-lyre played by Paul Butler: [http://www.youtube.com/watch?v=7KcETZ7OIImA&list=PLZM9yT8vav\\_IqixwPTzjbW2bKh19au7hb](http://www.youtube.com/watch?v=7KcETZ7OIImA&list=PLZM9yT8vav_IqixwPTzjbW2bKh19au7hb).
- <sup>10</sup>Aulos played by Sean Folsom: <http://www.youtube.com/watch?v=KCZBPtjwZMo>.
- <sup>19</sup>Monochord played by Sean Folsom: <http://www.youtube.com/watch?v=KCZBPtjwZMo>.
- <sup>23</sup>Music in the Lydian mode composed and performed by Michael Levy: <http://www.youtube.com/watch?v=xBZ7Ogb8EJ4>.
- <sup>26</sup>Music in the Dorian mode composed and performed by Michael Levy: <http://www.youtube.com/watch?v=JNBfy1tjJXk>.

## Chapter 9 From Classical Antiquity to the Renaissance

- <sup>21</sup>Ambrose: *Deus, creator omnium*, performed by Schola Gregoriana Mediolanensis: <http://www.youtube.com/watch?v=7B2AY3avN8Q>.
- <sup>53</sup>Martin Luther: *A Mighty Fortress Is Our God*, performed by the Roger Wagner Chorale: <http://www.youtube.com/watch?v=ADamVJaXZMg>.

- <sup>54</sup>J. S. Bach: *Ein Feste Burg is Unser Gott*, BWV 80, performed by Phillipe Hereweghe conducting La Chapelle Royale and Collegium Vocale: <https://www.youtube.com/watch?v=xOzBmckFoM>.

## Chapter 10 Rationalism, Empiricism, and Idealism

- <sup>31</sup>Ludwig van Beethoven: Symphony No. 9 in d minor, Op. 125, 4th movement, performed by Leonard Bernstein and the Vienna Philharmonic Orchestra: <https://www.youtube.com/watch?v=QDViACDYxnQ>.
- <sup>56</sup>Guillaume Dufay: *Nuper rosarum flores*, performed by the Hilliard Ensemble. <https://www.youtube.com/watch?v=EOWHvIZzXPI>.
- <sup>60</sup>Giovanni Gabrieli: *In Ecclesiis*, performed by the Choir of King's College, Cambridge, and the Philip Jones Brass Ensemble: <https://www.youtube.com/watch?v=q2BOBnAD1Es>.

## Chapter 11 Formalism

- <sup>8</sup>J. S. Bach: *St. Matthew Passion*, BWV 244, performed by Ton Koopman conducting the Amsterdam Baroque Orchestra: <https://www.youtube.com/watch?v=ZgA6twxoLRM>.
- <sup>10</sup>Ludwig van Beethoven: *Missa Solemnis*, Mass in D Major, Op. 123, performed by Kurt Masur conducting the Leipzig Gewandhaus Orchestra: <http://www.youtube.com/watch?v=njCCxCQa9sI>.
- <sup>11</sup>Ludwig van Beethoven: Symphony No. 9 in d minor, Op. 125, performed by Leonard Bernstein conducting the Vienna Philharmonic: [http://www.youtube.com/watch?v=3MnGfhJCK\\_g](http://www.youtube.com/watch?v=3MnGfhJCK_g).
- <sup>16</sup>Johannes Brahms: Symphony No. 2 in D Major, Op. 73, performed by Carlos Kleiber conducting the Vienna Philharmonic: [https://www.youtube.com/watch?v=XHmkl7GM\\_es](https://www.youtube.com/watch?v=XHmkl7GM_es).
- <sup>19</sup>Richard Strauss: *Don Juan*, Op. 20, performed by Fritz Reiner conducting the Chicago Symphony Orchestra: [http://www.youtube.com/watch?v=obEYUa\\_U8sc](http://www.youtube.com/watch?v=obEYUa_U8sc).
- <sup>22</sup>Anton Bruckner: Symphony No. 8 in c minor, performed by Herbert van Karajan conducting the Vienna Philharmonic: <https://www.youtube.com/watch?v=iU-INkqbUbl>.
- <sup>24</sup>Richard Wagner: *Tristan and Isolde* (end of Act 3, *Liebestod*), performed by Daniel Barenboim, conductor, with Siegfried Jerusalem and Waltraud Meier at Bayreuth: <http://www.youtube.com/watch?v=OAEkTK6aKUM>.
- <sup>25</sup>Richard Wagner: *Tannhäuser*, performed by Sir Colin Davis, conductor, at Bayreuth: <http://www.youtube.com/watch?v=8du71AE0h6o>.
- <sup>26</sup>Richard Wagner: *Lohengrin*, performed by Andris Nelsons, conductor, at Bayreuth: <http://www.youtube.com/watch?v=VXwSV0sjYzg>.
- <sup>29</sup>Richard Wagner: Overture to *Die Meistersinger von Nürnberg*, performed by Christian Thielemann conducting the Vienna Philharmonic: <http://www.youtube.com/watch?v=uypHlrZsgg>.
- <sup>35</sup>Richard Wagner: *Parsifal*, performed by Herbert von Karajan conducting the Berlin Philharmonic: <https://www.youtube.com/watch?v=p1BFR5UfXe0>.
- <sup>55</sup>Isaac Watts (text) and Lowell Mason (music, arr. of Handel): *Joy to the World*, performed by Faith Hill: [http://www.youtube.com/watch?v=x-8i\\_N-theK](http://www.youtube.com/watch?v=x-8i_N-theK).
- <sup>57</sup>Franz Haydn: Second movement of Symphony No. 94 in G Major, *Surprise*, Hob.1.94, performed by Leslie Jones conducting the Little Orchestra of London: [http://www.youtube.com/watch?v=mNwMXj0Y1\\_Y](http://www.youtube.com/watch?v=mNwMXj0Y1_Y).

- <sup>58</sup>Bedrich Smetana: *Die Moldau* (or *Vltava*), performed by Nikolaus Harnencourt conducting the Chamber Orchestra of Europe: [http://www.youtube.com/watch?v=h3\\_EsIKarl8](http://www.youtube.com/watch?v=h3_EsIKarl8).
- <sup>65</sup>John Cage: *4'33"*, performed by William Marx: <http://www.youtube.com/watch?v=JTEFKFiXSx4>.
- <sup>69</sup>Richard Strauss: 'Dance of the Seven Veils' from *Salome*, performed by Karita Mattila, with James Conlon conducting the l'Orchestra de l'Opéra National Paris: <https://www.youtube.com/watch?v=owdJmtuMSIw>.
- <sup>70</sup>Richard Strauss: 'Dance of the Seven Veils' from *Salome*, performed by Erich Leinsdorf conducting the London Symphony Orchestra: <http://www.youtube.com/watch?v=C14LfoE8G14>.
- <sup>71</sup>Arcangelo Corelli: Violin Sonata No. 12 in d minor, *La Folia*, performed by Henryk Szeryng, violin, and Huguette Dreyfus, harpsichord: <http://www.youtube.com/watch?v=XS-Nqzprais>.
- <sup>72</sup>J.S. Bach: *Goldberg Variations*, BWV 988, performed by Glenn Gould, piano: <https://www.youtube.com/watch?v=Ah392lnFHxM>.
- <sup>73</sup>Ludwig van Beethoven: *Diabelli Variations*, Op. 120, performed by Rudolf Serkin, piano: <http://www.youtube.com/watch?v=PebmYKm-BE4>.
- <sup>74</sup>Johannes Brahms: *Variations on a Theme by Haydn*, Op. 56, performed by Ricardo Muti conducting the Philadelphia Orchestra: <http://www.youtube.com/watch?v=SJO4aXoKptM>.
- <sup>75</sup>Sergei Rachmaninoff: *Rhapsody on a Theme by Paganini*, performed by Daniil Trifonov, piano, and Zubin Mehta conducting the Israel Philharmonic Orchestra: <http://www.youtube.com/watch?v=AAu6BRWL8p8>.
- <sup>76</sup>Charles Ives: *Variations on America*, performed by Timothy Foley conducting the United States Marine Band: <http://www.youtube.com/watch?v=hs0VjhNWqn8>.
- <sup>77</sup>Arnold Schoenberg: *Theme and Variations for Wind Band*, Op. 43a, performed by Gunther Schuller conducting the United States Marine Band: <http://www.youtube.com/watch?v=JEVZwr8GP1s>.
- <sup>78</sup>Thelonious Monk: 'Round Midnight,' performed by Thelonious Monk, Dizzy Gillespie, and the Giants of Jazz: <http://www.youtube.com/watch?v=VUVuX3lLrdg>.

## Chapter 12 Expressionism

- <sup>3</sup>Henry Purcell: 'Dido's Lament' from *Dido and Aeneas*, performed by Janet Baker, with Charles Mackerras and the Glyndebourne Opera: [http://www.youtube.com/watch?v=D\\_50zj7J50U](http://www.youtube.com/watch?v=D_50zj7J50U).
- <sup>11</sup>Frédéric Chopin: Nocturne in E Flat Major, Op. 9, No. 2, performed by Arthur Rubinstein: <http://www.youtube.com/watch?v=YGRO05WcNDk>.
- <sup>14</sup>Ludwig van Beethoven: Symphony No. 9 in d minor, Op. 125, performed by Leonard Bernstein conducting the Vienna Philharmonic Orchestra: [http://www.youtube.com/watch?v=3MnGfhJCK\\_g](http://www.youtube.com/watch?v=3MnGfhJCK_g).
- <sup>43</sup>Ludwig van Beethoven: *Missa Solemnis* in D Major, Op. 123, performed by Leonard Bernstein conducting the Hilversum Radio Chorus and the Vienna Philharmonic: <https://www.youtube.com/watch?v=06PPhF2tX1g>.
- <sup>62</sup>Franz Schubert: *Wanderer Fantasy*, D.760, performed by Alfred Brendel: <https://www.youtube.com/watch?v=7WIVTKXb8RI>.
- <sup>64</sup>Johannes Brahms: Intermezzo, Op. 117, No. 2, performed by Vladimir Horowitz: <http://www.youtube.com/watch?v=RooR3nsYWzw>.

- <sup>72</sup>Giacomo Puccini: 'Un bel di' from *Madama Butterfly*, performed by Renata Tebaldi: <http://www.youtube.com/watch?v=1woH96ROG-c>.
- <sup>73</sup>Giacomo Puccini: 'Con onor muore' from *Madama Butterfly*, performed by Renata Scotto: <http://www.youtube.com/watch?v=vi4n2YbQPd8>.
- <sup>74</sup>Felix Mendelssohn: 'It Is Enough' from *Elijah*, performed by Dietrich Fischer-Diskau, baritone, with Rafael Frühbeck de Burgos conducting the New Philharmonia Orchestra: <http://www.youtube.com/watch?v=tEkClendR3s>.
- <sup>75</sup>Elton John and Bernie Taupin: 'Candle in the Wind,' performed by Elton John: <http://www.youtube.com/watch?v=A8gO0Z818j4>.
- <sup>77</sup>Pussy Riot: 'Punk Prayer,' performed by Pussy Riot: <http://www.youtube.com/watch?v=ALS92big4TY>.
- <sup>79</sup>Modest Mussorgsky: *Pictures at an Exhibition*, performed by Evgeny Kissin: <http://www.youtube.com/watch?v=g8ei1NF0oic>.
- <sup>80</sup>Modest Mussorgsky: *Pictures at an Exhibition*, orchestrated by Maurice Ravel, performed by Georg Solti conducting the Chicago Symphony Orchestra: <https://www.youtube.com/watch?v=DXy50exHjes>.
- <sup>81</sup>Ludwig van Beethoven: Rondo alla inghrese quasi un capriccio in G Major, *Rage Over a Lost Penny*, Op. 129, performed by Alexander Brailowsky, piano: [https://www.youtube.com/watch?v=\\_6k\\_CrWBqBA](https://www.youtube.com/watch?v=_6k_CrWBqBA).
- <sup>83</sup>Arnold Schoenberg: *Theme and Variations for Wind Band*, Op. 43a, performed by Gunther Schuller conducting the United States Marine Band: <http://www.youtube.com/watch?v=JEVZwr8GP1s>.
- <sup>87</sup>Claude Debussy: 'Reflections in the Water' from *Images, Book I*, performed by Arturo Michelangi: <http://www.youtube.com/watch?v=LLbpQl1cCl8>.
- <sup>88</sup>Felix Mendelssohn: Scherzo from *Midsummer Night's Dream*, Op. 21, performed by Valery Gergiev conducting the Mariinsky Theatre Orchestra: <http://www.youtube.com/watch?v=hHTV3GFyHfM>.
- <sup>89</sup>Franz Liszt–Ferruccio Busoni arrangement of Niccolò Paganini: *Etude* No. 2 in E Flat Major, performed by Vladimir Horowitz: <http://www.youtube.com/watch?v=-Nfdve3huIA>.
- <sup>90</sup>Pyotr Tchaikovsky: Symphony No. 6 in b minor, *Pathétique*, performed by Herbert von Karajan conducting the Vienna Philharmonic: <http://www.youtube.com/watch?v=wHafvUFtCIY>.
- <sup>91</sup>Richard Wagner: Prelude to Act III from *Lohengrin*, performed by Mariss Jansons conducting the Berlin Philharmonic: [https://www.youtube.com/watch?v=qy2k\\_xnE2XQ](https://www.youtube.com/watch?v=qy2k_xnE2XQ).
- <sup>99</sup>Frédéric Chopin: *Prelude*, Op., No. 4, performed by Martha Argerich: <http://www.youtube.com/watch?v=Tovh6JjaQ1A>.
- <sup>114</sup>Ernst Bloch: 'Prayer' from *From Jewish Life*, No. 1, performed by Amit Peled, cello, and Stefan Petrov, piano: <http://www.youtube.com/watch?v=rTso0wYH4f4>.

## Chapter 13 Symbolism

- <sup>25</sup>J.S. Bach: French Suites, BWV 812–817, performed by Andras Schiff, piano: <https://www.youtube.com/watch?v=0sDleZkIK-w>.
- <sup>29</sup>Ludwig van Beethoven: Piano Sonata in A Major, Op. 101, performed by Daniel Barenboim: [https://www.youtube.com/watch?v=yn2CbJls2\\_A](https://www.youtube.com/watch?v=yn2CbJls2_A).

- <sup>31</sup>Ludwig van Beethoven: Symphony No. 5 in c minor, Op. 67, performed by Christian Thielemann, conducting the Vienna Philharmonic: <http://www.youtube.com/watch?v=-VVXqNr4qU0>.
- <sup>42</sup>Bruce Springsteen: 'Born in the USA,' performed by Bruce Springsteen: <http://www.youtube.com/watch?v=lZD4ezDbbu4>.
- <sup>43</sup>Guiseppe Verdi: 'Dies Irae' from *Messa da Requiem*, performed by Robert Shaw conducting the Atlanta Symphony Orchestra and Chorus: [https://www.youtube.com/watch?v=\\_jBLyIQvNf0](https://www.youtube.com/watch?v=_jBLyIQvNf0).
- <sup>44</sup>Lewis Allan: 'Strange Fruit,' performed by Billie Holiday: <http://www.youtube.com/watch?v=h4ZyuULy9zs>.
- <sup>46</sup>James Sanderson, music; Albert Gamse, text (based on words from Sir Walter Scott's *The Lady of the Lake*): *Hail to the Chief*, performed by the United States Army Herald Trumpets: <http://www.youtube.com/watch?v=JW8AJds1CzI>.
- <sup>47</sup>'Taps,' performed by buglers from the United States Army Band. <https://www.youtube.com/watch?v=Bfe4TxvUOiW>.
- <sup>48</sup>Camille Saint-Saëns: *Carnival of the Animals*, performed by Andrea Licata, conducting the Royal Philharmonic Orchestra, with pianists Vivian Troon and Roderick Elms: <https://www.youtube.com/watch?v=5LOFhskAYw>.
- <sup>49</sup>Hector Berlioz: *Symphony Fantastique*, Op. 14, performed by Rafael Frühbeck de Burgos conducting the Denmark Radio Symphony Orchestra: <http://www.youtube.com/watch?v=W9CYLAuKdtU>.
- <sup>50</sup>Hector Berlioz: *idée fixe* as it first appears in the *Symphonie Fantastique* as explained by Leonard Bernstein, conductor, and Julius Baker, flautist: <http://www.youtube.com/watch?v=Mvh1gpdxCv0>.
- <sup>50</sup>John Williams: 'Raiders March' from *Raiders of the Lost Ark*, performed by John Williams conducting the Los Angeles Philharmonic Orchestra: [http://www.youtube.com/watch?v=oKdhEWM6n\\_o](http://www.youtube.com/watch?v=oKdhEWM6n_o).
- <sup>52</sup>Gioachino Rossini: *William Tell Overture*, performed by Leonard Slatkin conducting the Detroit Symphony Orchestra: <http://www.youtube.com/watch?v=7TJbH0hBNyA>.
- <sup>53</sup>Paul Dukas: 'The Sorcerer's Apprentice,' performed by Leopold Stowkoski conducting the Philadelphia Orchestra in the Walt Disney movie *Fantasia*: <https://www.youtube.com/watch?v=Gkj2QeogAsU>.
- <sup>54</sup>Richard Strauss: *Don Juan*, Op. 20, performed by Fritz Reiner conducting the Chicago Symphony Orchestra: [http://www.youtube.com/watch?v=obEYUa\\_U8sc](http://www.youtube.com/watch?v=obEYUa_U8sc).
- <sup>55</sup>Richard Strauss: *Death and Transfiguration*, Op. 24, performed by George Szell conducting the Cleveland Orchestra: <https://www.youtube.com/watch?v=4K3E1wZW5n0>.
- <sup>56</sup>Richard Strauss: *Till Eulenspiegel's Merry Pranks*, Op. 28, performed by Georg Solti conducting the Chicago Symphony Orchestra: <http://www.youtube.com/watch?v=vKFKf07IIDw>.
- <sup>57</sup>Richard Strauss: *Also sprach Zarathustra*, Op. 30, performed by Gustavo Dudamel conducting the Vienna Philharmonic Orchestra: <https://www.youtube.com/watch?v=ETveS23djXM>.
- <sup>58</sup>Richard Strauss: *Don Quixote*, Op. 34, performed by Daniel Barenboim conducting the Chicago Symphony Orchestra: <http://www.youtube.com/watch?v=IdbMOKzOYaI>.
- <sup>59</sup>Richard Strauss: *Ein Heldenleben*, Op. 40, performed by Richard Strauss conducting the Bavarian State Orchestra: <http://www.youtube.com/watch?v=dC6t5SdQc0I>.
- <sup>60</sup>Richard Strauss: *Sinfonia Domestica*, Op. 53, performed by Rudolf Kempe conducting the Staatskapelle Dresden: [http://www.youtube.com/watch?v=ANmiGCLWA\\_w](http://www.youtube.com/watch?v=ANmiGCLWA_w).



<sup>61</sup>Richard Strauss: *An Alpine Symphony*, Op. 64, performed by Bernard Kaitink conducting the Vienna Philharmonic Orchestra: <http://www.youtube.com/watch?v=FQhpWsRhQG8>.

<sup>67</sup>Charles Ives: *The Unanswered Question*, performed by Leonard Bernstein conducting the New York Philharmonic Orchestra: <https://www.youtube.com/watch?v=vXD4tIp59L0>.

## Chapter 16 Social Philosophy

<sup>2</sup>Béla Bartók: *Mikrokosmos*, performed by Béla Bartók: <http://www.youtube.com/watch?v=DPZX4YAcFKI>.

<sup>4</sup>Igor Stravinsky: *Pulcinella Suite*, performed by the Netherlands Radio Chamber Orchestra conducted by Jaap van Zweden: <https://www.youtube.com/watch?v=VwongNsp1RA>.

<sup>5</sup>Igor Stravinsky: *Symphony of Psalms*, performed by Lukas Foss conducting the Milwaukee Symphony and the Wisconsin Conservatory Symphony Chorus: <http://www.youtube.com/watch?v=LUGyAtcEFy8>.

<sup>16</sup>'We Shall Overcome,' sung by Mahalia Jackson: <http://www.youtube.com/watch?v=TmR1YvflGng>.

<sup>18</sup>Dmitri Shostakovich: Symphony No. 10, performed by Gustavo Dudamel conducting an El Sistema Orchestra from Venezuela: <https://www.youtube.com/watch?v=XXKQzs6Y5BY>.

<sup>30</sup>Jan Sibelius: *Finlandia*, performed by Vasily Petrenko conducting the Royal Liverpool Orchestra: <http://www.youtube.com/watch?v=L6P3cIJHWjw>.

## Chapter 17 Praxialism

<sup>11</sup>Frank Ticheli: *An American Elegy*, performed by Eugene Corporan conducting the North Texas Wind Symphony: <https://www.youtube.com/watch?v=YIIKdBYfmlo>.

## Chapter 18 Feminism

<sup>5</sup>Hildegard von Bingen: *11000 Virgins*, Chants for St. Ursula, performed by Anonymous 4: <http://www.youtube.com/watch?v=n9uMd1ap51A>.

<sup>13</sup>Fanny Mendelssohn: 'Italien' from *Twelve Songs*, Op. 8, No. 3, performed by Akiko Ogawa, alto, and Hiroaki Yamada, piano: <http://www.youtube.com/watch?v=OSA029AGsY8>.

<sup>17</sup>Clara Schumann: Piano Trio in g minor, Op. 17, performed by the Galos Piano Trio: [https://www.youtube.com/watch?v=C5dB0py0\\_zg](https://www.youtube.com/watch?v=C5dB0py0_zg).

<sup>22</sup>Alma Mahler: *Lieder*, performed by Hiroaki Yamada (alto) and Hiroaki Yamada, piano: [http://www.youtube.com/watch?v=M9CYIOU\\_SJU](http://www.youtube.com/watch?v=M9CYIOU_SJU).

<sup>23</sup>Nadia Boulanger: *Trois pieces*, performed by Dora Kuzmin, cello, and Petra Gilming, piano: <http://www.youtube.com/watch?v=YfcUKVbyy9M>.

<sup>27</sup>Igor Stravinsky: *Dumbarton Oaks Concerto*, performed by Igor Stravinsky conducting the Orchestra della Radiotelevisione della Svizzera Italiana: <https://www.youtube.com/watch?v=C-8fr2QRFGI>.

<sup>39</sup>Joan Tower: *Fanfares for the Uncommon Woman*, performed by Octavio Mas-Arocas conducting the Interlochen Arts Academy Orchestra: <http://www.youtube.com/watch?v=hm8EZj5skY8>.

- <sup>40</sup>Pauline Oliveros: 'Bottoms Up 1' from *Reverberations: Tape and Electronic Music*: [http://www.youtube.com/watch?v=UbKMdszoY\\_Y](http://www.youtube.com/watch?v=UbKMdszoY_Y).
- <sup>41</sup>Tania León: *Inura*, performed by Tania León, conducting Son Sonora Voices, Son Sonora Ensemble, and DanceBrazil Percussion: <http://www.youtube.com/watch?v=gFN05rFPxTA>.
- <sup>43</sup>Robert Schumann: *Frauenliebe und -Leben*, Op. 42, performed by Jessye Norman, soprano, and Irwin Gage, piano: <https://www.youtube.com/watch?v=1KEgm9DV70o>.
- <sup>46</sup>Robert Schumann: *Myrthen*, Op. 25, performed by Mitsuko Shirai, soprano, and Harmut Höll, piano: <https://www.youtube.com/watch?v=MpfnWGH1xRY>.
- <sup>62</sup>Sergei Rachmaninov: *Vocalise*, Op. 34, No. 14, performed by Kiri Te Kanawa, soprano, at the Royal Opera House in Covent Garden, Stephen Barlow conducting: <http://www.youtube.com/watch?v=fW630zFA93Y>.
- <sup>85</sup>Wolfgang Mozart: 'Porgi amor' from *The Marriage of Figaro*, performed by Renee Fleming at the Metropolitan Opera: <http://www.youtube.com/watch?v=NT0J2phG7Qk>.
- <sup>86</sup>Wolfgang Mozart: 'Dove sono' from *The Marriage of Figaro*, performed by Leontyne Price at the Metropolitan Opera: [http://www.youtube.com/watch?v=WXEENQoiy\\_s](http://www.youtube.com/watch?v=WXEENQoiy_s).
- <sup>87</sup>Wolfgang Mozart: 'Madamina, il catalogo è questo' from *Don Giovanni*, performed by Ferruccio Furlanetto at the Metropolitan Opera, conducted by James Levine: <https://www.youtube.com/watch?v=INF9r5jju0A>.
- <sup>90</sup>Georges Bizet: 'Habañera' from *Carmen*, performed by Grace Bumbry in a movie version directed by Herbert von Karajan: <http://www.youtube.com/watch?v=Qs0E2CufQ7c>.
- <sup>92</sup>Wolfgang Mozart: Piano Concerto in G Major, K. 453, 2nd movement, performed by Leonard Bernstein, pianist and conductor with the Vienna Philharmonic: <http://www.youtube.com/watch?v=itiY352hgjM>.
- <sup>101</sup>Cécile Chaminade: Piano Sonata in c minor, Op. 21, performed by Peter Basil Murdock-Saint: <https://www.youtube.com/watch?v=Tg3Sa7oppis>.

## Chapter 19 Postmodernism

- <sup>11</sup>John Cage: 4'33", performed by William Marx: <http://www.youtube.com/watch?v=JTEFKFiXSx4>.
- <sup>13</sup>John Cage: 0'00", performed by Haco: <https://www.youtube.com/watch?v=6I1gfOlNNo4>.
- <sup>17</sup>John Cage: *Organ2/ASLSP*, performed by Christoph Bossert, organ: <https://www.youtube.com/watch?v=ZYnEWbL6yao>.
- <sup>29</sup>Ludwig van Beethoven: *An die Ferne Geliebte*, Op. 98, performed by Dietrich Fischer-Dieskau, voice, and Gerald Moore, piano: <https://youtu.be/KOk7EWYbyqk>.
- <sup>30</sup>Britney Spears: 'I'm a Slave 4 U,' performed by Britney Spears: <https://youtu.be/Mzybwf2HoQ>.
- <sup>31</sup>Britney Spears: 'Baby One More Time,' performed by Britney Spears: <https://youtube/C-u5WLJ9Yk4>.
- <sup>40</sup>Gustav Mahler: Symphony No. 8, performed by Leonard Bernstein conducting the Vienna Philharmonic Orchestra: <https://www.youtube.com/watch?v=NSYEOLwVfU8>.
- <sup>43</sup>Sergei Prokofiev: Sonata No. 7 in B Flat Major, Op. 33, performed by Sviatoslav Richter: <https://www.youtube.com/watch?v=NNb1qYqWP0E>.
- <sup>44</sup>Wolfgang Mozart: *The Magic Flute*, performed by Riccardo Muti conducting the Vienna Philharmonic at the 2006 Salzburg Festival: <https://www.youtube.com/watch?v=w9zwQNib-h4>.

<sup>45</sup>Felix Mendelssohn: *Elijah*, performed by Ann Howard Jones, conductor, and the Boston University Chorus and Orchestra: <https://www.youtube.com/watch?v=iBMTzryAnrk>.

<sup>46</sup>'Ride On King Jesus,' performed by the In HIS Presence Gospel Choir: <https://youtu.be/etGrFu6dyAE>.

## Chapter 20 Articulating a Philosophy of Music

<sup>2</sup>Dolly Parton: 'Two Doors Down,' performed by Dolly Parton: <https://youtu.be/9w3WHYFohCM>.

<sup>3</sup>Richard Strauss: 'Im Abendrot' (At Sunset) from *Vier Letzte Lieder* (*Four Last Songs*), performed by Kiri Te Kanawa, soprano, and Georg Solti conducting the BBC Philharmonic Orchestra: <https://www.youtube.com/watch?v=co61XmUu-tc>.

## Chapter 22 Advocacy

<sup>13</sup>Wolfgang Mozart: Sonata for Two Pianos in D Major, K. 448, performed by Murray Perahia and Radu Lupu: <https://www.youtube.com/watch?v=v58mf-PB8as>.

# Preface

For the past 42 years, music philosophy has been part of my teaching assignment, in both complete courses and units in courses for undergraduate and graduate students. Sometimes these courses (or units) have been comprised of music education students, but more often they have included music majors of all types, and occasionally non-music majors. Throughout these experiences of teaching music philosophy, I have used a variety of textbooks. While these were admirable books for many reasons, I gradually became convinced that I would like a book that had certain features. Finding none that matched exactly what I was looking for, I decided to write one myself. This project has taken many years, and along the way I have used drafts—initially of selected chapters and eventually of the entire book—as the textbook in my classes at the University of North Carolina at Greensboro. My colleague and friend, Peter Webster, has also used a draft version in several of his classes at the University of Southern California. Students in these classes provided invaluable feedback that led to numerous adjustments. The features that distinguish this book include breadth, conciseness, clarity, musical examples, insights from research, student empowerment, and applications to musical careers.

## Breadth

An important feature of this book is that it presents a broad range of philosophical views and approaches. Numerous philosophers have written books to explain and promote their own beliefs about music and one aim of the book is to present readers with a comprehensive overview of this body of literature.

Books written to promote a singular view are often powerfully persuasive. Students who are given only one book with a singular philosophical view as a textbook may be overwhelmed. They may lack the background and experience to read such a book critically and, in fact, may feel that it is their primary task to echo important ideas as if they represented their own beliefs. This situation can be exacerbated when the teacher has also adopted this view and uses the textbook as a means of inculcating this music philosophy among the students. Imagine, for example, that in two different music education classes, one teacher uses Bennett Reimer's *A Philosophy of Music Education* and another uses David Elliott's *Music Matters*. Suppose, too, that each teacher is a strong advocate of the position represented in the book he or she chose. Students in these two classes would get very different orientations, and may even be unaware that there are many other possibilities as well.

My approach in this book is to present students with the opportunity to learn about a wide variety of philosophical viewpoints. This is a different approach than presentation of a single view, not necessarily a better one. The goal is to help students think through important issues and consider practical applications. I encourage them to ask the question, “If I believe X, what will be the effect on my own musical life (i.e., as a listener, performer, teacher, composer, etc.)?” In the short-term, considering multiple viewpoints may lead to some confusion and uncertainty, but in the long-term it more often than not leads to a stronger, more confidently-held set of beliefs about the nature, meaning, and value of music.

## Conciseness

The music philosophy literature is voluminous and it is unreasonable to expect that students would be able to read even a moderate sampling of it. In addition to providing a broad overview, another feature of this book is its conciseness. It is not a simple matter to reduce the writings of a major philosopher into a manageable size, but I constantly strove to consider just how much a middle school band director or prospective university music theory teacher needed to know about, say, Hegel’s or Schopenhauer’s thoughts on music. Of course, the danger is in leaving out important concepts or lacking clarity because of missing details. However, I have quoted more liberally in this book than I normally do, so that students would have the opportunity to read core statements in the authors’ own words. Also, students are encouraged to read original sources whenever they come across ideas that spark their curiosity or that introduce them to critical concepts about which they wish to know more.

## Clarity

Some philosophical writings are notoriously difficult to understand and students often struggle to make sense of certain passages. My aim has been to explain complex ideas in clear language or to provide illustrations without ‘dumbing down’ important concepts. Of course, in so doing, it is possible that I have altered or even misconstrued the original. However, my intent has been to stay as true as possible to the original ideas.

## Musical Examples

I always encourage students to utilize specific musical examples as they discuss various philosophical issues. These examples are not limited to ‘works’ *per se*, but can and should include musical experiences, such as teaching a private lesson, performing in a community band, improvising alone in a practice room, singing in a church choir, and so on. Accordingly, I have included numerous examples sprinkled throughout the book. Regarding specific musical works, 199 of them are identified in the text with the superscript icon <sup>♫</sup>. The endnote for each composition so marked contains a YouTube link to a recording. A master list of musical works is provided in the front matter. Also, by going to this URL—<https://sites.google.com/a/uncg.edu/https-sites-google-com-site-concisesurveyofmusphil/home>—the reader can click on a link to each recording. Because YouTube links change frequently, this is an imperfect system. However, it may provide encouragement for students to listen to works that are unfamiliar. Even when a link is broken, the student can readily find another recording of the same work.

Musical examples, supplemented by many musical engagements discussed in the text, cover a wide variety of genres, including:

- Jazz artists: Louis Armstrong, Dave Brubeck, John Coltrane, Miles Davis, Duke Ellington, Ella Fitzgerald, Dizzy Gillespie, Billie Holiday, and Thelonius Monk.
- Female composers: Hildegard von Bingen, Nadia Boulanger, Cécile Chaminade, Maria Grever, Tania León, Alma Mahler, Fanny Mendelssohn, Pauline Oliveros, Clara Schumann, and Joan Tower.
- World music: from China, India, Java, Korea, and Zimbabwe.
- Wind band literature: Percy Grainger, Arnold Schoenberg, Frank Ticheli, and Eric Whitacre; movie music: John Barry, Ennio Morricone, and John Williams; country music: Alan Jackson, Anne Murray, and Dolly Parton; gospel music: In HIS Presence Gospel Choir and Mahalia Jackson; and contemporary styles: David Arkenstone & Kostia, Dead Can Dance, Goldfrapp, Elton John, Daniel Licht, Pussy Riot, Britney Spears, Bruce Springsteen, and Beautiful World (Phil Sawyer).
- In Chapter 7: A Philosophical Framework, there are discussions about popular music, ‘school’ music (especially literature for the wind band), and world music. In Chapter 19: Postmodernism, there is a discussion of Robert Walker’s comparison of Beethoven (*To the Distant Beloved*) with Britney Spears (‘I’m a Slave 4 U’ and ‘Baby One More Time’). And so on.

Even with this variety, the bulk of the examples are comprised of Western classical music, ranging from Guillaume Dufay to John Cage. The reason for this imbalance is that, generally speaking, it was not until the second half of the 20th century that philosophers considered and wrote about styles other than Western classical art music. At every point, however, students are encouraged to identify their own examples, again to include musical experiences in addition to specific works.

## Insights from Research

Whenever applicable, music research findings are presented to inform students’ thinking about various topics. As indicated in the extended discussion of science and philosophy in Chapter 2, there are a variety of opinions about the role of science in philosophical thinking. Simplistically, one can choose to incorporate or disregard research findings when developing a philosophy. The discussion of research on conceptions of beauty in Chapter 4 provides a good example. Several philosophers are quoted as saying that beauty is no longer an important concept in aesthetics. Yet, several research studies indicate that beauty is still uppermost in the minds of many music listeners. To which one philosopher might say “never mind what people say, philosophically beauty is not a core component of the aesthetic experience,” while another might use research findings to bolster her philosophical view that beauty is a core concept of musical aesthetics. No attempt is made to lead readers in one direction or another; rather, students are guided to think through these issues and resolve them according to their own views.

## Student Empowerment

For me, the most important feature of the book and of my teaching approach is encouraging students to find their own voice. As I explain, for younger, less experienced students, the best

approach may be to identify a viewpoint, among the many presented, that most resonates with their own ideas. In this case, the students' language in expressing their philosophies may be highly imitative of the original. Students with more experience may choose to base their philosophical statement on the ideas of a published philosopher, but may decide to alter some of the language or modify some of the ideas to fit their own conceptions more closely. Finally, some—ideally those with more extensive experience in philosophy, such as some doctoral students—may want to strike out on their own, creating a personalized philosophy that represents their deepest held beliefs about the nature, value, and meaning of music. No matter where a student falls on a continuum from novice to emerging expert, an adopted philosophy should be true to his or her own conception of music. Encouraging student ownership of a music philosophy is a primary goal of this book.

## **Applications to Musical Careers**

In this book I make a distinction between a philosophy of music and a philosophy of music education or any other application. The approach is to have students make determinations about the nature, value, and meaning of music and then apply it to specific circumstances, such as teaching music in a school, teaching private studio lessons, working with music therapy clients, and so on. In that case, there may be some distinctions between a philosophy of music and a philosophy of music education (or other), but they should be highly consistent and related to one another. Having a well-articulated philosophy will be of minimal value if it does not influence one's musical life and career. No matter whether one is teaching, performing, composing, listening, working with therapy clients, or examining music from a theoretical-analytic approach, one's choices, decisions, attitudes, and actions should be a reflection of a distinctive philosophical view.

Actually, the process is not a one-way street. That is, one does not have to express a philosophy and then begin to apply it. Rather, often it is helpful for the students to think deeply about how they listen, teach, perform, and so on, and also to draw insights from their daily engagements with music, moving back and forth from a philosophy to the application of it. Students are encouraged not to leave their philosophy sitting 'on the shelf,' but to put it into regular practice.

These, then, are the features I endeavored to incorporate into my book. A final comment concerns my decision to leave my own views out. One reviewer called me to task on this, saying that it was 'odd' to ask students to commit to a philosophical statement when I was not willing to do so. I understand this concern, but I have also seen, repeatedly, how some students will automatically adjust their own views in light of a professor's or author's stance. Some, of course, are not affected, but there are always those who see something in print as the 'correct' view. Occasionally, a student will even veer toward an oppositional view, just to proclaim autonomy. Either way, an authoritarian view can inhibit student growth in independent thinking.

Of course, a professor—or in this case author—has an important role to play in guiding students. However, rather than tell students their emerging philosophical views are right or wrong, I have found it more effective to help them clarify their thinking and their use of language, identifying faulty logic or contradictions, pointing out gaps (i.e., missing ideas and concepts), and encouraging them to provide musical illustrations and make appropriate applications.

Articulating a well-reasoned philosophy of music is not an easy thing. It takes a great deal of practice in writing and speaking. I encourage students to do this in three ways: a formal written statement, a formal verbal presentation, and an informal discussion of philosophical views

in which there is give and take. It is a process, and ideally one that continues throughout one's career. It is my hope that this book will be helpful as the student moves along this important journey.

I would like to thank the dozens of students who have provided important feedback on draft versions. Their suggestions ranged from identifying a missing comma to recognition that a particular passage was lacking in clarity. I incorporated many of their ideas. As mentioned, Peter Webster has been a sounding board, providing much cogent advice. I am appreciative of all his help. Finally, I would like to dedicate this book to my wife, Diana Allan. She has given me a great deal of helpful editorial advice, but more importantly, she has been a source of constant and steady love and support. I am very grateful for her unfailing encouragement.





**Taylor & Francis**

Taylor & Francis Group

<http://taylorandfrancis.com>

Section I

# Beginning the Journey