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AL-FARABI'S PHILOSOPHY OF MUSIC

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Abstract

Al Farabi is the first music scholar to systematically who wrote a book about music theory in Turkish music history. In our current period, we can reach some of Al Farabi's musical thoughts.

Al Farabi's musical works that have managed to survive are "al-Müsîka T-Kebir, Kitabu'l İhsâ' el-Îkâ'ât, Kitâbu'l-Îkâ'ât and Kitâbu İhsâ ul-Ulüm". In this article; An overview of our work on Al Farabi's music studies and music ideas. Music researchers have a common belief that Al Farabi's understanding of music is based on Ancient Greek music scientists. In this study, we concluded that AL Farabi added his own music-related inventions to the views of other ancient musicologists and created a solid framework to knead the accumulation of Islamic civilization in his period.

This study is the starting point of Al Farabi's study of knowledge, in which he developed his own determinations on the science and philosophy of music with the views of other ancient musicologists. In our studies to date, we have gained the knowledge that Al Farabi has synthesized the Islamic civilization in his own period and the Western philosophy of the previous period. The idea of music of this great Turkish knowledge, which sheds light on music theory and refers to the next period. Al Farabi is the first Turkish music scholar to base his music knowledge on scientific and philosophical foundations within the framework of universal laws. In the periods before Al Farabi, the laws and rules of music art were not synthesized into the system and written in certain patterns.

An important reference has been made to the concept of music in the Islamic World in the information contained in the books he wrote about music theory. Translation and document analysis methods are used in this article.

Key Words: Music, Philosophy of Music, Al Fârâbî, musicology, music theory, Fârâbî and music.

Essays On The Philosophy Of Music

Lydia Goehr

Essays On The Philosophy Of Music:

The Fine Art of Repetition Peter Kivy, 1993-02-26 Collection of essays on the following issues music and the liberal education work and performance the world of opera music and the history of ideas music and emotion and music alone Musical Understandings Stephen Davies, 2011-08-25 Musical Understandings presents an engaging collection of essays by Stephen Davies on the philosophy of music He explores a range of topics including how music expresses emotion modes of perception and musical profundity. The volume includes original material newly revised articles and work published in English for the first time **Essays on the Philosophy of Music** Veikko Rantala,1988 **Essays on the Philosophy of** Music Ernst Bloch,1985 Sounding Off Peter Kivy, 2012-06-28 This volume presents a selection of lively essays on philosophy of music by Peter Kivy the leading expert on the subject He explores the nature of musical genius the subject of authenticity in performance and interpretation musical representation and meaning and the notion of music as the pure formal structure of expressive sound The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music Lydia Goehr, 1992-03-26 What is the difference between a performance of Beethoven's Fifth Symphony and the symphony itself What does it mean for musicians to be faithful to the works they perform To answer such questions Lydia Goehr combines philosophical and historical methods of enquiry Finding Anglo American philosophy inadequate for the task she shows that a historical perspective is indispensable to a full understanding of musical ontology Goehr examines the concepts and assumptions behind the practice of classical music in the nineteenth century and demonstrates how different they were from those of previous centuries She rejects the finding that the concept of a musical work emerged in the sixteenth century placing its emergence instead around 1800 She describes how the concept of a work then came to define the norms expectations and behaviour that we now associate with classical music Out of the historical thesis Goehr draws philosophical conclusions about the normative functions of concepts and ideals She also addresses current debates among conductors early music performers and avant gardists Introduction I The Analytic Approach Status and identity Analytical positions I Analytical positions II Critique and transition II The Historical Approach Normativity and Practice The central claim Musical meaning I Musical meaning II Musical production I Musical production II Werktreue Confirmation and challenge The philosophy of music, essays Joseph Goddard, 1862 **New Essays on Musical Understanding Peter** Kivy, 2001 This is a selection of writings on the philosophy of music The author explores such topics as musicology and its history the nature of musical works and the role of emotion in music Musical Concerns Jerrold Levinson, 2015-04-02 This volume presents a new collection of essays all of them dealing with music by Jerrold Levinson one of the most prominent philosophers of art today It follows in the line of Levinson's earlier collections Music Art and Metaphysics 1990 The Pleasures of Aesthetics 1996 and Contemplating Art 2006 and is representative of the most stimulating work being done under the rubric of analytic aesthetics. The essays which are wide ranging should appeal to aestheticians philosophers musicologists

music theorists music critics and music lovers of all kinds Three of the twelve essays comprising the volume have not previously been published and in somewhat of a departure for Levinson four of the essays focus on music in the jazz tradition

Essays on Music Theodor Adorno, 2002-08-08 A book of landmark importance It is unprecedented in its design a brilliantly selected group of essays on music coupled with lucid deeply incisive and in every way masterly analysis of Adorno s thinking about music No one who studies Adorno and music will be able to dispense with it and if they can afford only one book on Adorno and music this will be the one For in miniature it contains everything one needs a collection of exceptionally important writings on all the principal aspects of music and musical life with which Adorno dealt totally reliable scholarship and powerfully illuminating commentary that will help readers at all levels read and re read the essays in question Rose Rosengard Subotnik author of Deconstructive Variations Music and Reason in Western Society An invaluable contribution to Adorno scholarship with well chosen essays on composers works the culture industry popular music kitsch and technology Leppert's introduction and commentaries are consistently useful his attention to secondary literature remarkable his interpretation responsible The new translations by Susan Gillespie and others are outstanding not only for their care and readability but also for their sensitivity to Adorno s forms and styles Lydia Goehr author of The Quest for Voice Music Politics and the Limits of Philosophy With its careful full edition of Adorno s important musical texts and its exhaustive yet eminently readable commentaries Richard Leppert's magisterial book represents a brilliant solution to the age old dilemma of bringing together primary text and interpretation in one volume James Deaville Director School of the Arts McMaster University The developing variations of Adorno s life long involvement with musical themes are fully audible in this remarkable collection What might be called his literature on notes brilliantly complements the notes to literature he devoted to the written word Richard Leppert's superb commentaries constitute a book length contribution in their own right which will enlighten and challenge even the most learned of Adorno scholars Martin Jay author of The Dialectical Imagination A History of The Frankfurt School and the Institute of Social Research There is afoot in Anglo American musicology today the first wholesale reconsideration of Adorno s thought since the pioneering work of Rose Rosengard Subotnik around 1980 Essays on Music will play a central role in this effort It will do so because Richard Leppert has culled Adorno s writings so as to make clear to musicologists the place of music in the broad critique of modernity that was Adorno s overarching project and it will do so because Leppert has explained these writings in commentaries that amount to a book length study so as to reveal to non musicologists the essentially musical foundation of this project No one interested in Adorno from any perspective or for that matter in modernity and music all told can afford to ignore Essays on Music Gary Tomlinson author of Metaphysical Song An Essay on Opera This book is both a major achievement by its author editor and a remarkable act of scholarly generosity for the rest of us Until now English translations of Adorno s major essays on music have been scattered and often unreliable Until now there has been no comprehensive scholarly treatment of Adorno s musical thinking This volume remedies both

problems at a single stroke It will be read equally and eagerly for Adorno s texts and for Richard Leppert s commentary on them both of which will continue to be essential resources as musical scholarship seeks increasingly to come to grips with the social contexts and effects of music No one knows Adorno better than Leppert and no one is better equipped to clarify the complex interweaving of sociology philosophy and musical aesthetics that is central to Adorno s work From now on everyone who reads Adorno on music whether a beginner or an expert is in Richard Leppert's debt for devoting his exceptional gifts of learning and lucidity to this project Lawrence Kramer author of Musical Meaning Toward a Critical History The Interpretation of Music Michael Krausz, 1993 This volume is concerned with the philosophy of music ,1862 philosophical presuppositions of musical interpretation. The nineteen previously unpublished essays address such interrelated questions as the nature of musical interpretation in relation to works or music whether works of music are fully embodied in scores how strictly all markings of a score should be respected what pertinence historical research has for musical interpretation and how decisive the known or reconstructed intentions of a composer should be The contributors investigate the aesthetic cultural and historical aspects of musical interpretation and their relation to interpretation in other human practices In addition they investigate such fundamental distinctions as those between musical and non musical phenomena and between musical and linguistic meaning **Music and Humanism** R. A. Sharpe, 2000 The metaphor of music as a language has exerted a deep influence on the way we think about music and the way we hear it we conceive of music as expressive and as something to be understood These two ideas underpin the thought that it is a humanist art Sharpe suggests that Western music may have entered a new period in which the language analogy and the humanist conception are becoming less and less appropriate BOOK JACKET The Philosophy of Music, Essays Joseph Goddard, 2013-09 This historic book may have numerous typos and missing text Purchasers can usually download a free scanned copy of the original book without typos from the publisher Not indexed Not illustrated 1862 edition Excerpt II THE MORAL THEORY OF MUSIC When one of the many and various influences that continually surround humanity occupies such a close relationship with the nature of man as to personally affect it such an influence will always produce within this nature a certain fresh impression some internal flow of feeling more or less abiding agreeable or elevated Now as throughout the great realm of humanity such an action as this is continually going on and as amidst all mankind there exists a strong and unremitting tendency to express the inward feelings and a mutual necessity to convey the various facts and occurrences and thus to diffuse the different influences of emotion in life as in short it is a remarkable property of humanity to both physically and morally associate it will be observed that every communication from human lips to effect its due result upon the hearer must contain two distinct constituent elements namely the mechanical symbols or words of exactly defined power and the free tone emphasis and pause of power indefinite and unprescribed the serviceable office fulfilled bythe former being to convey the abstract facts that were to be imparted and that of the latter to express the feelings and impressions those facts previously aroused in the

narrator Thus suppose a person to be relating to another the occurrence of some catastrophe in which the narrator was himself involved and that this catastrophe were a shipwreck His words would impart the abstract facts that happened but the gradations of Tone in which he uttered them the striking Emphasis and the effective Pause would convey the Feelings he experienced through the scene he is recording in the temperament of which he is now relating it so that of Music, Essays Joseph Goddard, 2016-05-22 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work was reproduced from the original artifact and remains as true to the original work as possible Therefore you will see the original copyright references library stamps as most of these works have been housed in our most important libraries around the world and other notations in the work This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work As a reproduction of a historical artifact this work may contain missing or blurred pages poor pictures errant marks etc Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant Music, Language, and Cognition Peter Kivy, 2007-05-31 Music Language and Cognition is the third collection of Peter Kivy's seminal papers in the philosophy of music In essays which span his earliest work in the field and his more recent contributions to journals anthologies and conference proceedings Kivy considers the origin of music the medium of expression in opera the role of music in film the nature of an ideal performance and the question of whether absolute music has a meaning among other issues Rich with critical analysis and informed by the history of both philosophy and music this volume will be of interest to anyone who likes not only to listen to music but to think about it as well The Philosophy of Music: a Series of Essays, Entitled, Respectively, the Relationship of Music to the Other Fine Arts; the Moral Theory of Music; and the Laws of Life in Art Joseph GODDARD (of Camden Square, London.),1862 Adorno's Aesthetics of Music Max Paddison, 1993 This introduction to the aesthetics and sociology of music of the German philosopher and music theorist T W Adorno is the only book to deal comprehensively with this topic and it has quickly established itself as a classic text

Music, Art, and Metaphysics Jerrold Levinson,2011-02-24 This is a long awaited reissue of Jerrold Levinson s 1990 book which gathers together the writings that made him a leading figure in contemporary aesthetics These highly influential essays are essential reading for debates on the definition of art the ontology of art emotional response to art expression in art and the nature of art forms Being True to Works of Music Julian Dodd,2020 Julian Dodd offers an original approach to the controversial concept of authenticity in musical performance He argues that the fundamental norm is not historical authenticity but interpretive authenticity being faithful to the work by evincing a profound far reaching or sophisticated understanding of it

Essays On The Philosophy Of Music Book Review: Unveiling the Power of Words

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Table of Contents Essays On The Philosophy Of Music

- 1. Understanding the eBook Essays On The Philosophy Of Music
 - The Rise of Digital Reading Essays On The Philosophy Of Music
 - Advantages of eBooks Over Traditional Books
- 2. Identifying Essays On The Philosophy Of Music
 - Exploring Different Genres
 - o Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
- 3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Essays On The Philosophy Of Music
 - User-Friendly Interface
- 4. Exploring eBook Recommendations from Essays On The Philosophy Of Music
 - Personalized Recommendations
 - Essays On The Philosophy Of Music User Reviews and Ratings
 - Essays On The Philosophy Of Music and Bestseller Lists

- 5. Accessing Essays On The Philosophy Of Music Free and Paid eBooks
 - Essays On The Philosophy Of Music Public Domain eBooks
 - Essays On The Philosophy Of Music eBook Subscription Services
 - Essays On The Philosophy Of Music Budget-Friendly Options
- 6. Navigating Essays On The Philosophy Of Music eBook Formats
 - o ePub, PDF, MOBI, and More
 - Essays On The Philosophy Of Music Compatibility with Devices
 - Essays On The Philosophy Of Music Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Essays On The Philosophy Of Music
 - Highlighting and Note-Taking Essays On The Philosophy Of Music
 - Interactive Elements Essays On The Philosophy Of Music
- 8. Staying Engaged with Essays On The Philosophy Of Music
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Essays On The Philosophy Of Music
- 9. Balancing eBooks and Physical Books Essays On The Philosophy Of Music
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Essays On The Philosophy Of Music
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Essays On The Philosophy Of Music
 - Setting Reading Goals Essays On The Philosophy Of Music
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Essays On The Philosophy Of Music
 - Fact-Checking eBook Content of Essays On The Philosophy Of Music
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks
- 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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