

Abstracts

Andrew Bowie: What is »Philosophy of Music«?

The »Philosophy of Music« is generally thought of as involving the attempt to understand the essential nature of the object »Music«. It can, though, be argued that music itself is philosophical, in that it may put in question key aspects of modern philosophy. The essay considers ideas from Wittgenstein, the early German Romantics, Charles Taylor, and others, which can be used to suggest that aspects of music can function as an alternative to now dead metaphysical notions. Instead of the »Philosophy of Music« being conceived of solely in the objective genitive, it can be conceived of in the subjective genitive. The essay outlines why this possibility might offer some new directions for contemporary philosophy.

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Richard Klein: The Birth of Musical Philosophy from the Spirit of Kulturkritik. About Friedrich Nietzsches Wagner

Nietzsche's critique of Wagner is reconstructed in the light of its philosophical prerequisites *and* examined with reference to Wagner's work. The early writings stress the motif of opposition against historicism: Wagner appears as an »Gegen-Alexander« who integrates the most divergent historical forces in himself. Later, however, Nietzsche speaks of an »Anarchy of Atoms« and states that the whole was not a whole any longer. This contrast stems from the fact that at first he refers to the idea of musical drama and later to its artistic structure. In Wagner, however, the will to the whole and the logic of its disintegration are not strict opposites but one generates the other. Only by combining the motifs of early and late Nietzsche, his »Kulturkritik« reaches its aims as a musical critique, too.

(Übersetzung: Claudia Brusdeylins)

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Andreas Luckner: Music – Language – Rhythm. Notes on Some Basic Questions of Musical Philosophy

Starting with an analysis of the well-known analogy between language and music, the present essay intends to show that any answer to the fundamental question of the philosophy of music – »What is music?« – must include at least an answer to the question »What is rhythm?«. This follows from an analysis of an essential property of musical form: its isochrony. As opposed to linguistic elements (words, sentences), the meaning of musical elements (motifs, pat-

terns, periods) may not be detached from the lapse of time formed by the musical rhythm. This is constituted by a reflexive relation to time in time, which is specific for musical processes resp. their rhythmic structure.

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Gunnar Hindrichs: The Musical Space

Our thinking about music employs many spatial concepts. We define pitches to be high or low, sounds to be close or remote, movements to be circulating, etc. The system in which such definitions take place is the musical space. The author argues that the musical space is more than a mere *façon de parler*. He claims that the musical space is a necessary condition for the identification of sounds. The musical space is explored in its dimensions: breadth, height, and depth. In addition, the diagonal and the density of the musical space are considered.

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Christoph Asmuth: What is the Meaning of Music? A Critical Study of Musical Reference

From a critical perspective, the author deals with the question whether music has a meaning analogous to language. To this end, he considers two candidates: language itself as a model for musical reference, i.e. music as a system of symbols in the widest sense, and music as an expression of sentiments. Both positions are confronted with arguments in order to substantiate the conclusion that meaning may be connected to music by association but that this is by no means inevitable. This leads to a plea for music as a non-figurative art.

(Übersetzung: Claudia Brusdeylins)

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René Thun: The Problem of Realism in the Present Philosophy of Music

A musical aesthetics which favours a conjunction of realism and naturalism seems to be an important topic in the contemporary philosophy of music. But there are some objections against aesthetic realism with regard to post-tonal music. In dealing with aesthetic or artistic normativity, we encounter difficulties for realism. The author also presents some reflections about the suitability of the concept realism for aesthetic discourse. Discussing Diana Raffman, who maintains that twelve-tone music is artistically defective, we may show what is wrong with realism. The essay also tries to explain why her realistic approach fails in criticizing post-tonal music.

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Niko Strobach: Right and Wrong Notes

What are the preconditions for our talk of wrong notes? The answer to this question sketched here – while neither providing any »formula« nor modelling music on language, but accounting for the intrinsically holistic structure of works of art – distinguishes two parameters which may determine why notes are either appropriate or wrong: style and context. Analysing one critical note in Bizet's C-major symphony, the author recommends not to distinguish between technical and aesthetic judgements. Instead, he advocates a sensible brand of aesthetic relativism, as opposed to Kantian universalism, pleading that aesthetic reasons can be good without being exclusively compelling.

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Piero Giordanetti: Kant's Conception of Music

This paper aims to prove that Kant's conception of music has generally been underestimated. I will therefore, in outline, examine the concept of musical theme. My aim is to demonstrate that Kant does not regard music only as a play of sensations, but also as a culture of the faculties of the mind. Such culture is founded on the mathematical form of music, which expresses the aesthetic idea of the musical theme. The theme gives a sensible representation of the ideas of reason, which, according to Kant, are soul, the existence of God and freedom. The musical theme, then, expresses the aesthetic ideas and, indirectly, the supersensible ideas.

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Georg Mohr: »Die Musik ist eine Kunst des ›innern Sinnes‹ und der ›Einbildungskraft‹«. Affect, form and reflection at Christian Friedrich Michaelis

Christian Friedrich Michaelis (1770–1834) is usually seen as a Kant scholar who merely summarized the main issues of Kant's aesthetics of music and who spelt out some of those arguments which Kant didn't make sufficiently explicit. However, in addition to his conception of the ›organic form‹ of a musical work of art, Michaelis presents his own interesting theory on the relation between the passive act of aural perception and the active act of listening to music. This account is based on the idea of inner sense and imagination as epistemological preconditions of musical understanding.

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Günter Zöllner: »Musical Might«. The Philosophy of Music Considered as Political Philosophy

The essay explores the function of music in the founding, shaping and directing of political community. Reflecting on the political bases as well as effects

of music, the author describes an arc of development from the instrumental role of music for purposes of political education in classical antiquity, especially in Plato and Aristotle, through the repolitization of the aesthetic and specifically of music in the name of political freedom, undertaken by Jean-Jacques Rousseau, to a distinctly modern political philosophy of art and music in the works of Immanuel Kant and his successors, in particular Christian Gottfried Körner und Friedrich Schiller.

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Stefan Heßbrüggen-Walter: Cultural Beauty. A Sketch on Postromantic Music and its Aesthetics

A largely unquestioned assumption of (musical) aesthetics holds that art should imitate nature, or try to reproduce in its own sphere the effects of natural beauty on the perceiver. The paper introduces a third dimension of the concept of beauty: ›cultural beauty‹, designating objects of art which have aesthetic value because of their relation to the culture we live in. This close conceptual tie between music and nature originated in the aesthetic debates of the 18th century. Even Adorno is still indebted to this basic tenet of romanticism. Compositions by Ives (*Central Park in the Dark*) and Cage (*Concert for Piano*) negate this close connection between music and nature as a place of order: They relate to the world we live in and mirror its fragmentary, chaotic reality. Therefore, only if we take them to have cultural beauty, may we understand them properly.

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Rainer Cadenbach: »What is Music?«, or: The Labours of Concept. Disparate Answers to an Essentially Philosophical Question

Even considering its form, the question signals a normative claim. He who puts the question this way, will certainly be able to answer it. Nine German publications from 1939 through 2006 carrying the question in their title have been reviewed to show a variety of approaches marked by a subjective stance: Theodor W. Adorno 1939, Friedrich Blume 1958, Rainer Cadenbach 1971, Carl Dahlhaus, and Hans Heinrich Eggebrecht 1985, Michael Zimmermann 1987, Christian Kaden 1993, and Bruno Nettl 2006. Almost all of them agree in that an answer to the question is not possible or even meaningful. Thus its philosophical yield is limited to the few who think otherwise.

(Übersetzung: Claudia Brusdeylins)