



خانه موسیقی ایران

زمستان ۱۳۹۱

کارگاه آشنایی با نقد موسیقی

جلسه پنجم:

آشنایی با برخی بحث‌ها در زیباشناسی و فلسفه

معنای موسیقایی (MUSICAL MEANING)

- از نگاه فلسفی / معنانشناسی زبان
 - نشانه شناسی
 - موسیقی شناسی
 - از نگاه زیباشناسی
 - بر بستر اجتماعی و فرهنگی
 - از نگاه روان شناسی و علوم شناختی
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معنای موسیقایی از نگاه فلسفی

- معنای معنا

- مسالهی نام

- کاربرد

- ساختار

معنای موسیقایی از نگاه زبانی

- Natural, Unintended Meaning
 - The Intentional Use of Natural Significance
 - Systematized, Intentional Use of Natural Elements
 - Intentional, Arbitrary Stipulation of Stand-alone Meaning
 - Arbitrary Meaning. Generated within a Symbol System (Davies 1994 after Cooke and Meyer)
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معنای موسیقایی از نگاه زیباشناسی

- بیان (Expression)
- بیانگری (Expressiveness)
- بازنمایی (Representation)
- تداعی

دو مساله بنیادی

- صدق و کذب گزاره موسیقایی (True or False)

- ذهنیت/عینیت (Subjectivity/Objectivity)

ارزش (VALUE)

- Structures of musical tones are unlike anything in the world of ordinary objects. A musical work is therefore a self-contained world that provides a more thorough escape from the everyday world in which to exercise our human capacities than the other arts provide. The way in which this world is totally different connects with the felt ineffability of musical experience, the difficulty we have in expressing its value in words. (Goldman 2011: 162)

ارزش (VALUE)

- Our cognitive and affective capacities, ordinarily exercised in resistant physical and social environments that at best only sometimes or only partially satisfy them, here find complete gratification after effort and full occupation. (Ibid. 163)

ارزیابی (EVALUATING)

- ارزیابی زیباشناختی موسیقی

- ارزیابی غیرزیباشناختی

ارزیابی (EVALUATING)

- For those with sufficient leisure and training to partake of such experiences, the experiences themselves are an independently valuable end that can only be obtained from music. This value is often identified as music's intrinsic value. Strictly speaking, however, only the experience possesses intrinsic value, whereas the music is instrumentally valuable for providing that experience. This approach is normally called the aesthetic evaluation of music (Davies 2003; Walton 1993) (Individuality of Work)
- An example would be the claim that Varèse's *Ionisation* rewards intrinsic concern in so far as it is irreverent. Because music is good when it rewards intrinsic concern, the music's irreverence counts in favor of its being good.
- On this model, evaluation takes notice of the music's lowest-order perceptual properties – in the case of a musical work, its lowest-order perceptual property types, and in the case of performance, of the actual sounds of the performance– in order to attend to aesthetic properties arising from them, such as the foreboding quality of the opening of Beethoven's Ninth and the irreverence of Varèse's *Ionisation* (Levinson 2001).
- (Goldman 2011)

زیبایی (BEAUTY)

- Pythagorean tradition
- pleasure-principle tradition

زیبایی (BEAUTY)

- What is beauty? What is it about an object which makes it beautiful? What kind of qualities characterize an experience of beauty? In modern philosophy the questions have been: is beauty subjective or objective? Are there properties in the object that count towards beauty in all cases, that are sufficient or necessary for an object to be judged beautiful? What kind of pleasure is the pleasure we experience of beauty?
- In this chapter, I present an overview of how these questions have been answered by philosophers throughout the ages, and suggest how they might be answered within a physicalist world view. The history of beauty theory can be divided into two main traditions, according to the kind of pleasurable experience that is recognized as evoked by beauty. Those who recognize the sober, contemplative kind of pleasure evoked by a certain state of formal relations as the only pleasure characteristic of an experience of beauty, can be grouped into the Pythagorean tradition. Alternatively, those who recognize all the pleasures associated with the senses as evoked by beauty can be grouped into the pleasure-principle tradition. One cannot distinguish the two traditions according to the kind of objects experienced as beautiful. Typically however, nature, music and intellectual constructs such as mathematical theories are used to exemplify beauty in the Pythagorean tradition, and those things associated with the pleasures of the senses such as colors, taste and touch are used to exemplify beauty in the pleasure-principle tradition. (McMahon 2001)- (Routledge Companion to Aesthetics 2011)

معیار (CRITERIA)

- Universality
- Popularity
- Unity (Cohesion?), Intensity, Diversity
- وحدت، پیوستگی، انسجام

چند اصطلاح

- Reception
 - Perception
 - Appreciation
 - Recognition
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