ABSTRACT
The experience of music offers powerful proof of the embeddedness of human being. It is environmental engagement at its highest pitch, and thus offers an eloquent argument for the full fusion of human being, a kind of reasoning I call the argument from experience. When Walter Pater observed that "All art constantly aspires towards the condition of music," he may have been extolling music at the expense of the other arts. But perhaps he recognized that music achieves human embodiment with unusual forcefulness, directness, and immediacy. Yet every art, or rather, every appreciative engagement with art, does something of the same thing, each in its own way. Art thus offers us what philosophy has no language to express directly: the unity of human being and the continuity of our multiple dimensions. By making this aesthetic fusion explicit in aesthetic experience, we can begin to reveal art's ways, perhaps the closest we can come to expressing the unsayable.

ABSTRACT
Despite the serious obstacles that stand in the way of discussing such questions as what constitutes a piece of music, the papers by Miss Carpenter and Professor Crocker deal sensitively with the issue and make useful and important observations. My comments are intended to assist in clarifying and furthering these discussions. Let me proceed by identifying and then applying two demands that this sort of question calls forth, the first conceptual and the second substantive. There is opportunity here to develop only some conceptual suggestions, and I shall merely be able to indicate the direction in which a substantive contribution might proceed.
ABSTRACT
I begin by disclaiming any intention of implying, as the title of this essay may suggest, the same prognosis for music that Baudelaire made for love when, in "La Charogne," he likened the future of his beloved to a dog's decaying carcass. It is true, however, that what I have to say about music will perhaps appear quite as shocking to the traditional lore of aesthetics as the poet's song did to that of love. But it is my intention to carry the comparison no further and to offer, not a romantic apostasy of love but what might rather be regarded as a romantic affirmation of art. In any event, my interest here is not in biological degeneration but in artistic generation, and I hope to suggest that in the case of music and, (mutatis mutandis), the other arts, some common ways of regarding the creative process are as misleading as they are misapprehended. More positively, I shall offer an alternative that may grasp more successfully something of the nature of the creative factor in musical composition.

ABSTRACT
Music suffers in discussion more than most arts. The difficulties of grasping the workings of an art whose materials of sound are intangible, elusive, and ephemeral are increased by the usual practice of employing physical and other alien metaphors to convey the activities of musical creation and appreciation. It is common to hear even musicians speak of constructing a composition, as if music were an object to be structured by joining together tones, chords, or melodic elements and arranging them in acceptable order by conformity to established metrical and formal patterns. The very word for the creation of music, compose, incorporates the same mythical assumption of the musical work as a thing, a piece that is put together out of pre-existing materials. The creative process, difficult to understand in any art, is even more recondite in the musical one.

ABSTRACT
Music has a remarkable self-sufficiency. Faltering explanations such as language, symbol, emotion, or expression seem to reflect the preconceptions of the listener, the
critic, or the theorist rather than the experience of the music. All claim to explain music in terms of something else. Where is the music in such explanations? Music loses its integrity through translation into similes, metaphors, or its accompanying effects. How, then, can we explain the fascination that music continues to exert on us?

6. What Music Isn't and How to Teach It DOI: http://dx.doi.org/10.17613/M6DN3ZW0S
Action, Criticism, and Theory for Music Education, 8/1 (April 2009), 54-65.

ABSTRACT
Unlike the other arts, music has no direct connection with the rest of the human world. True, there are bird songs and natural “melodies” in the gurgling of brooks, but these are hardly the materials of music in the way that landscape can be the subject-matter of painting or the human body the material of dance. And no natural sounds can stand alone as quasi-artworks the way that the deeply eroded limestone blocks from China’s Lake Tai can be admired as abstract sculptures. Music demands to be understood on its own terms. This is not a new requirement, for others, from Hanslick to Copland, have urged us to focus on music as experience that is intrinsically and only musical. Still, false analogies are convenient, none more so than the platitude, “Music is the language of emotion.” Music as emotion that is linguistically structured! What happened to music as its own intrinsic, full experience—auditory, somatic, multi-sensory, sensible experience?

7. Notes for a Phenomenology of Musical Performance DOI: http://dx.doi.org/10.17613/ttp9-jr44
Philosophy of Music Education Review, 7, no. 2 (Fall 1999), pp.73-79.

ABSTRACT
Understanding performance can not only increase our theoretical grasp of music but reveal something of the general character of human experience. Performance evokes a condition that affects the fundamental aspects of experience: the perception of time and space, of the body and sensation, and of personal and social experience. A phenomenological description of performance from within the situation reveals a transformation of ordinary experience. Time and space are transfigured, body awareness and the sensory system are intensified, the dynamic character of musical experience is heightened, and its personal character is enlarged to encompass both audience and tradition, as the listener becomes an active participant in this process.

8. Some Observations on American Music Today DOI: http://dx.doi.org/10.17613/2h4q-ay94

ABSTRACT
American music is as various as the great sprawling country in which it originates. Like New York, the United States’ largest city in which everything can be found, the very
abundance of this music is overwhelming. Most non-musicians associate American music with its folk traditions and their derivatives. These include the regional music of the Appalachians and the Southwest, work songs, political songs, marches, patriotic music, the musical, and especially the Negro spiritual, the blues, and the many phases in the evolution of jazz. Of all these, jazz is probably this country's most original contribution and has had the greatest influence in the international musical scene on both popular and art music. It is not wise to attempt to judge these diverse practices but better only to acknowledge their influence. Probably the best course as a commentator is to mention some present trends and how I would like to see them develop, as we begin a new century with its psychological impetus to a fresh start.

9. The Music in My Philosophy
ASA Newsletter, 2012.

ABSTRACT
Music has not been as prominent in philosophy or as influential in aesthetics as the visual arts, at least in the Western tradition. Reflecting on my years of experience as both a philosopher and a musician, I am increasingly intrigued by speculating if and how today's aesthetic discourse might have taken a different direction if music been its central focus. It is tempting to wonder whether, in some cases, the musical art may indeed have had an influence, even if less conspicuous than some other arts.