

music is not...

„eða“¹ „draumurinn“² „um“³ „lokaða“⁴ „heiminn“⁵
 „&“⁶ „höfundarleysi“⁷ höfundaaflettunarinnar
 – fyrsti hluti (150 tilvitnanir)

Einar Torfi Einarsson & co.

"[M]usic is not so fast that adequate control of movements is lost"⁸, "music is not art"⁹, "music is not appropriate for worship"¹⁰, "music is not always entirely clear"¹¹, "music is not so likely to use the voice as a conveyor of subjective experience"¹², "music is not solely a twentieth-century phenomenon"¹³.

"[M]usic is not to be an accomplice"¹⁴, "music is not so much a second or third something"¹⁵, "music is not noise"¹⁶, "music is not taken sufficiently seriously"¹⁷, "music is not a language"¹⁸,

¹ Hallgrímur Helgason. „Endursagt úr tónheimum“, Tónlistin-tímarit Félags íslenzkra tónlistarmanna, 4.

árgangur, 3-4 hefti, 1945, bls. 72. Sótt 12.02.19: https://timarit.is/view_page_init.jsp?pagelId=5721312

² „Frédéric Chopin“, Musica, 1. árgangur, 6. tölublað, 1949, bls. 7. Sótt 12.02.19:

http://timarit.is/view_page_init.jsp?pagelId=5222741

³ „Fylgt úr hlaði“, Tónlistin-tímarit Félags íslenzkra tónlistarmanna, 1. árgangur, 1. Hefti, 1941, bls. 1.

Sótt 12.02.19: http://timarit.is/view_page_init.jsp?gegNirId=000521526

⁴ „Einokun afturhaldsins“, Verkamaðurinn, IX árgangur, 40. töl., 1926, bls. 1. Sótt 18.02.19:

http://timarit.is/view_page_init.jsp?pagelId=2300980

⁵ „Ísland er minn starfsvettvangur“, Musica, 1. Árgangur, 3. töl., 1948, bls. 4. Sótt 18.02.19:

http://timarit.is/view_page_init.jsp?pagelId=5222666

⁶ Everson, Michael; Sigurðsson, Baldur. "On the status of the Latin letter þorn and of its sorting order",

Íslensk Málstöð, 7. júní 1994. Sótt 27.02.19: <http://www.ever-type.com/standards/wynnyogh/thorn.html>

⁷ Þróstur Helgason. „Til í hundrað ár“, Lesbók Morgunblaðsins, 2. febrúar 2002, bls. 6. Sótt 27.02.19:

http://timarit.is/view_page_init.jsp?pagelId=3521907

⁸ Lawrence, Debbie. The Complete Guide to Exercise to Music (A & C Black, 2009), bls. 27

⁹ Sartwell, Crispin. The Art of Living: Aesthetics of the Ordinary in World Spiritual Traditions (SUNY Press, 1995), bls. 83

¹⁰ Hinson, Maurice. Classical Music for the Church Service: Volume 3 (Alfred Music, 1989), bls. 3

¹¹ Collver, Michael; Dickey, Bruce. A Catalog of Music for the Cornett (Indiana University Press, 1996),

bls. 5

¹² Dean, Roger T. The Oxford Handbook of Computer Music (Oxford University Press, 2009), bls. 290

¹³ Shuker, Roy. Understanding Popular Music Culture (Routledge, 2012), bls. 26

¹⁴ Vogel, Matthias. Media of Reason: A Theory of Rationality (Columbia University Press, 2012), bls. 121

¹⁵ Aschenbrenner, L. The Concept of Coherence in Art (Springer Science & Business Media, 2012), bls. 97

¹⁶ Hudson, Shane. JavaScript Creativity: Exploring the Modern Capabilities of JavaScript and HTML5

(Apress, 2014), bls. 77

¹⁷ Frith, Simon. Popular Music: Music and identity - Volume 4 (Psychology Press, 2004), bls. 1

¹⁸ Korta, K.; Larrazabal, Jesús M. Truth, Rationality, Cognition, and Music (Springer Science & Business

"music is not separate from other disciplines"¹⁹, "music is not nearly as easy as one might expect"²⁰.

"Music is not exclusively of the ear...music is not fully appreciated"²¹, "music is not accessible to analysis"²², "music is not denotational in a linguistic way"²³, "music is not sufficient"²⁴, "music is not only life's greatest object"²⁵, "music is not always positive"²⁶, "music is not often held in very high regard"²⁷.

"[M]usic is not too difficult for any European"²⁸, "music is not performed as 'me'"²⁹, "music is not real art because it can be too"³⁰, "music is not necessarily a medium"³¹, "music is not among them"³², "music is not very complicated"³³, "music is not itself created"³⁴, "music is not only beyond language"³⁵.

"[M]usic is not slow"³⁶, "music is not a foreign language"³⁷, "music is not compositional in anything like the way in which a natural language is"³⁸, "music is not a structure in time"³⁹, "music is not to write a poem"⁴⁰, "music is not a stimulus leading to certain outcomes"⁴¹, "music

Media, 2013), bls. 164

¹⁹ Uptis, Rena. *This Too Is Music* (Oxford University Press, 2018), bls. 16

²⁰ Robinson, Jenefer. *Music and Meaning* (Cornell University Press, 2018), bls. 58

²¹ Russon, John. *Bearing Witness to Epiphany: Persons, Things, and the Nature of Erotic Life* (SUNY Press, 2009), bls. 11

²² Lodato, Suzanne M., Bernhart, Walter, Aspden, Suzanne. *Word and Music Studies: Essays in Honor of Steven Paul Scher and on Cultural Identity and the Musical Stage* (Rodopi, 2002), bls. 143

²³ Johnson, Julian. *Who Needs Classical Music?: Cultural Choice and Musical Value* (Oxford University Press, 2011), bls. 80

²⁴ Engel, Carl. „The Literature of National Music“, *Dwight's Journal of Music*, Volumes 37-38 (Houghton, Mifflin, 1878), bls. 281

²⁵ Rothenberg, David; Ulvaeus, Marta. *The Book of Music and Nature: An Anthology of Sounds, Words, Thoughts* (Wesleyan University Press, 2001), bls. 13

²⁶ McFerran, Katrina. *Adolescents, Music and Music Therapy: Methods and Techniques for Clinicians, Educators and Students* (Jessica Kingsley Publishers, 2010), bls. 74

²⁷ Leinberger, Charles. *Ennio Morricone's The Good, the Bad and the Ugly: A Film Score Guide* (Scarecrow Press, 2004), bls. 18

²⁸ Abraham, Gerald. *The Tradition of Western Music* (University of California Press, 1974), bls. 21

²⁹ Small, Christopher. *Music, Society, Education* (Wesleyan University Press, 2011), bls. 37

³⁰ Waters, Greg Henry. *The Dark Age of Music: The decline of Music in the last half of the 20th Century* (Greg Henry Waters Group),

³¹ Hamilton, John T. *Music, Madness, and the Unworking of Language* (Columbia University Press, 2008), bls. 6

³² Washburne, Christopher J.; Derno, Maiken. *Bad Music: The Music We Love to Hate* (Routledge, 2013), bls. 83

³³ Parncutt, Richard; McPherson, Gary. *The Science and Psychology of Music Performance: Creative Strategies for Teaching and Learning* (Oxford University Press, 2002), bls. 140

³⁴ Noble, Denis. *The Music of Life: Biology Beyond the Genome* (Oxford University Press, 2006), bls. 31

³⁵ Fisk, Josiah; Nichols, Jeff William. *Composers on Music: Eight Centuries of Writings* (UPNE, 1997), bls. ix

³⁶ Nisbett, Richard E. *Rules for Reasoning* (Psychology Press, 2013)

³⁷ Maconie, Robin. *The Way of Music: Aural Training for the Internet Generation* (Scarecrow Press, 2006), bls. 100

³⁸ Young, James O. *Art and Knowledge* (Routledge, 2003), bls. 53

³⁹ Abel, Mark. *Groove: An Aesthetic of Measured Time* (BRILL, 2014), bls. 92

⁴⁰ Story, William W. *Brother Jonathan - Volume 5* (Wilson & Company, 1843), bls. 125

⁴¹ Elefant, Cochavit; Pavlicevic, Mercédès; Ansdell, Gary. *Where Music Helps: Community Music*

is not necessarily expressive of emptiness⁴².

"[M]usic is not its asocial"⁴³, "music is not a general category"⁴⁴, "music is not ahead of the people"⁴⁵, "music is not fortuitous"⁴⁶, "music is not like this...music is not of course devoid of meaning"⁴⁷, "music is not a song"⁴⁸, "music is not usually about anything"⁴⁹, "music is not based on syncopation"⁵⁰, "music is not considered tonal"⁵¹, "music is not tied to the predictable"⁵².

"[M]usic is not considered as a part"⁵³, "music is not limited to human emotions"⁵⁴, "music, is not a static form"⁵⁵, "music is not so much sound as motion"⁵⁶, "music is not only a form of perception"⁵⁷, "music is not optional but obligatory"⁵⁸, "music is not of the earth"⁵⁹, "music is not merely the application to music of established sociological theories"⁶⁰.

"[M]usic is not disembodied from music making"⁶¹, "music is not difficult"⁶², "music is not Classical"⁶³, "music is not always a world"⁶⁴, "music is not, in the sense I am concerned with,

Therapy in Action and Reflection (Ashgate Publishing, 2013), bls. 299

⁴² Gracyk, Theodore; Kania, Andrew. *The Routledge Companion to Philosophy and Music* (Routledge, 2011), bls. 237

⁴³ Chasse, Robert. *Three Is Not a Crowd* (Lulu.com, 2011), bls. 122

⁴⁴ Waugh, Earle H. *Memory, Music, and Religion: Morocco's Mystical Chanters* (University of South Carolina Press, 2005), bls. 121

⁴⁵ Anderson, Iain. *This Is Our Music: Free Jazz, the Sixties, and American Culture* (University of Pennsylvania Press, 2012), bls. 122

⁴⁶ Giannone, Richard. *Music in Willa Cather's Fiction* (University of Nebraska Press, 2001), bls. C-61

⁴⁷ Chanan, Michael. *Musica Practica: The Social Practice of Western Music from Gregorian Chant to Postmodernism* (Verso, 1994), bls. 81

⁴⁸ Kohn, Al; Kohn, Bob. *Kohn on Music Licensing* (Wolters Kluwer Law and Business, 2001), bls. 142

⁴⁹ Davies, Stephen. *Musical Understandings: And Other Essays on the Philosophy of Music* (OUP Oxford, 2011), bls. 188

⁵⁰ Meyer, Leonard B. *Emotion and Meaning in Music* (University of Chicago Press, 2008), bls. 239

⁵¹ Duckworth, William. *A Creative Approach to Music Fundamentals* (Cengage Learning, 2009), bls. 203

⁵² Macarthur, Sally. *Towards a Twenty-First-Century Feminist Politics of Music* (Ashgate Publishing, Ltd., 2013), bls. 151

⁵³ Wikström, Patrik. *The Music Industry: Music in the Cloud* (John Wiley & Sons, 2013), bls. 42

⁵⁴ Shehadi, Fadlou. *Philosophies of Music in Medieval Islam* (BRILL, 1995), bls. 76

⁵⁵ Leonard, Marion. *Gender in the Music Industry: Rock, Discourse and Girl Power* (Ashgate Publishing, Ltd., 2007), bls. 181

⁵⁶ Katz, Ruth; Dahlhaus, Carl. *Contemplating Music: Essence* (Pendragon Press, 1987), bls. 682

⁵⁷ Speelman, Willem Marie. *The Generation of Meaning in Liturgical Songs: A Semiotic Analysis of Five Liturgical Songs as Syncretic Discourses* (Peeters Publishers, 1995), bls. 54

⁵⁸ Katz, Ruth. *The Powers of Music: Aesthetic Theory and the Invention of Opera* (Transaction Publishers, 1994), bls. 8

⁵⁹ Keefe, Simon P. *Mozart Studies* (Cambridge University Press, 2006), bls. 203

⁶⁰ Shepherd, John; Devine, Kyle. *The Routledge Reader on the Sociology of Music* (Routledge, 2015), bls. xi

⁶¹ Honigsheim, Paul; Etzkorn, Klaus Peter. *Sociologists and Music: An Introduction to the Study of Music and Society* (Transaction Publishers, 1989), bls. 49

⁶² Peterson, Richard A. *Creating Country Music: Fabricating Authenticity* (University of Chicago Press, 1999), bls. 29

⁶³ Peterson, Richard A. *Creating Country Music: Fabricating Authenticity* (University of Chicago Press, 1999), bls. 29

⁶⁴ Wigram, Tony; Backer, Jos De. *Clinical Applications of Music Therapy in Psychiatry* (Jessica Kingsley Publishers, 1999), bls. 7

beautiful"⁶⁵, "music is not exclusively a learned sign system"⁶⁶, "music is not a luxury"⁶⁷.

"[M]usic is not parodic"⁶⁸, "music is not a 'symbol' of anything else"⁶⁹, "music is not to be believed"⁷⁰, "music is not a vague utopian"⁷¹, "music is not about anything"⁷², "music is not from their own culture"⁷³, "music is not mere "background" (or base)"⁷⁴, "music is not necessarily a clearly defined concept"⁷⁵, "music is not unusual"⁷⁶, "music is not what attracts people to church"⁷⁷, "music is not merely about sound"⁷⁸, "music is not some curious anomaly"⁷⁹.

"[M]usic is not uniformly high"⁸⁰, "music is not his life"⁸¹, "music is not a note of despair"⁸², "music is not the musical means of expression"⁸³, "music is not concerned with valuation"⁸⁴, "music is not every sound you hear"⁸⁵, "music is not knowledge"⁸⁶, "music is not thought to be a great consideration"⁸⁷, "music is not stealing"⁸⁸, "music is not limited to performances"⁸⁹,

⁶⁵ Levinson, Jerrold. *Musical Concerns: Essays in Philosophy of Music* (Oxford University Press, 2015), bls. 58

⁶⁶ Meyer, Leonard B. *Music, the Arts, and Ideas: Patterns and Predictions in Twentieth-Century Culture* (University of Chicago Press, 2010), bls. 236

⁶⁷ Osei, G.K. *African Contributions to Civilizations* (Black Classic Press, 1999), bls. 26

⁶⁸ Albright, Daniel. *Modernism and Music: An Anthology of Sources* (University of Chicago Press, 2004), bls. 39

⁶⁹ Manning, David. *Vaughan Williams on Music* (Oxford University Press, 2007), bls. 162

⁷⁰ Hawkins, John. *A General History of the Science and Practice of Music in Five Volumes: Volume 3* (Payne, 1776), bls. 96

⁷¹ Hallam, Susan; Cross, Ian; Thaut, Michael. *Oxford Handbook of Music Psychology* (Oxford University Press, 2011)

⁷² Young, James O. *Critique of Pure Music* (OUP Oxford, 2014), bls. vii

⁷³ Snyder, Bob; Snyder, Robert. *Music and Memory: An Introduction* (MIT Press, 2000), bls. 152

⁷⁴ Leyshon, Andrew; Matless, David; Revill, George. *The Place of Music* (Guilford Press, 1998), bls. 31

⁷⁵ Haas, Roland; Brandes, Vera. *Music that works: Contributions of biology, neurophysiology, psychology, sociology, medicine and musicology* (Springer Science & Business Media, 2010), bls. 185

⁷⁶ Ottenberg, Simon. *Seeing with Music: The Lives of Three Blind African Musicians* (University of Washington Press, 2012), bls. 55

⁷⁷ Williams, David T. *Pictures of the Spirit* (iUniverse, 2003), bls. 103

⁷⁸ Stevens, Carolyn S. *Japanese Popular Music: Culture, Authenticity and Power* (Routledge, 2012), bls. 1

⁷⁹ Swanwick, Keith. *Teaching Music Musically* (Routledge, 2002), bls. 7

⁸⁰ Graham, Arthur. *Shakespeare in Opera, Ballet, Orchestral Music, and Song: An Introduction to Music Inspired by the Bard* (Edwin Mellen Press, 1997), bls. 24

⁸¹ Jamieson, D. *Language, Mind, and Art: Essays in Appreciation and Analysis, in Honor of Paul Ziff* (Springer Science & Business Media, 2013), bls. 139

⁸² Hoekner, Berthold. *Apparitions: Essays on Adorno and Twentieth-Century Music* (Routledge, 2013), bls. 1

⁸³ Wicke, Peter. *Rock Music: Culture, Aesthetics and Sociology* (Cambridge University Press, 1990), bls. 73

⁸⁴ Small, Christopher. *Musicking: The Meanings of Performing and Listening* (Wesleyan University Press, 2011), bls. 9

⁸⁵ Jackson, Jasna. *When Grown Ups Cry* (Author House, 2012), bls. 62

⁸⁶ Zbikowski, Lawrence M. *Conceptualizing Music: Cognitive Structure, Theory, and Analysis* (Oxford University Press, 2002), bls. 201

⁸⁷ Stevens, Richard; Raybould, Dave. *The Game Audio Tutorial: A Practical Guide to Creating and Implementing Sound and Music for Interactive Games* (Taylor & Francis, 2013), bls. 162

⁸⁸ Stirling, Bruce. *Speaking and Writing Strategies for the TOEFL iBT* (Nova Press, 2015), bls. 116

⁸⁹ Rothenberg, Stanley. *Copyright and Public Performance of Music* (Springer Science & Business Media, 2012), bls. 94

"music is not what defines"⁹⁰, "music is not the gentle harmonious reconciliation of opposing tendencies"⁹¹.

"[M]usic is not often defined"⁹², "music is not inescapable for liberated music"⁹³, "music is not all in limbo"⁹⁴, "music is not water"⁹⁵, "music is not vaguer than literature"⁹⁶, "music is not understood in too narrow a sense"⁹⁷, "music is not just a performance"⁹⁸, "music is not about expression"⁹⁹, "music is not beamed at all of the public"¹⁰⁰, "music is not a unitary art form"¹⁰¹, "music is not as mysterious as you might think"¹⁰².

"[M]usic is not a cure-all"¹⁰³, "music is not just music"¹⁰⁴, "music is not conservative"¹⁰⁵, "music is not detected by our ears alone"¹⁰⁶, "music is not referential"¹⁰⁷, "music is not specifically composed for a particular project"¹⁰⁸, "music is not merely derivative or reflective"¹⁰⁹, "music is not at all like that heard by the adult"¹¹⁰, "music is not French music"¹¹¹, "music is not entirely accurate"¹¹², "music is not elucidated fully by composite musical genres and social function"¹¹³.

⁹⁰ Wong, Dwayne. *The History and Struggle Behind the Music of Bob Marley and the Rastafarian Movement* (Dwayne Wong (Omowale), bls. 2

⁹¹ Straus, Joseph N. *Stravinsky's Late Music* (Cambridge University Press, 2004), bls. 81

⁹² Frith, Simon. *Popular Music: Critical Concepts in Media and Cultural Studies, Volume 1* (Psychology Press, 2004), bls. 36

⁹³ Adorno, Theodor W. *Aesthetic Theory* (A&C Black, 1997), bls. 3

⁹⁴ Abraham, Gerald. *On Russian Music* (Faber & Faber, 2013), bls.

⁹⁵ Sommer, Elyse. *Similes Dictionary* (Visible Ink Press, 2013), bls. 358

⁹⁶ Nussbaum, Martha C. *Upheavals of Thought: The Intelligence of Emotions* (Cambridge University Press, 2003), bls. 265

⁹⁷ Niecks, Frederick. *Programme Music in the Last Four Centuries* (Ardent Media, 2009), bls. 1

⁹⁸ McKenna, Erin; Pratt, Scott L. *Jimmy Buffett and Philosophy: The Porpoise Driven Life* (Open Court Publishing, 2009), bls. 198

⁹⁹ Koelsch, Stefan. *Brain and Music* (John Wiley & Sons, 2012), bls. 184

¹⁰⁰ Denisoff, R. Serge. *Solid Gold: The Popular Record Industry* (Transaction Publishers, 1975), bls. 3

¹⁰¹ Turino, Thomas. *Music as Social Life: The Politics of Participation* (University of Chicago Press, 2008), bls. 1

¹⁰² Nagarsheth, Nimesh P. *Music and Cancer: A Prescription for Healing* (Jones & Bartlett Learning, 2010), bls. 149

¹⁰³ Williamson, Victoria. *You Are the Music: How Music Reveals What it Means to be Human* (Icon Books Ltd, 2014), bls. 197

¹⁰⁴ Martinez, Emma. *Flamenco - All You Wanted to Know: All You Wanted to Know* (Mel Bay Publications, 2011), bls. 5

¹⁰⁵ Lochhead, Judith Irene; Auner, Joseph Henry. *Postmodern Music/postmodern Thought* (Psychology Press, 2002), bls. 13

¹⁰⁶ Miranda, Eduardo Reck. *Readings in Music and Artificial Intelligence* (Routledge, 2013), bls. 1

¹⁰⁷ Vijaykrishnan, K. G. *The Grammar of Carnatic Music* (Walter de Gruyter, 2007), bls. 180

¹⁰⁸ Zager, Michael. *Music Production: For Producers, Composers, Arrangers, and Students* (Scarecrow Press, 2011), bls. 167

¹⁰⁹ Strickland, Edward. *American Composers: Dialogues on Contemporary Music* (Indiana University Press, 1991), bls. 10

¹¹⁰ Serafine, Mary Louise. *Music as Cognition: The Development of Thought in Sound* (Columbia University Press, 1988), bls. ix

¹¹¹ Bohlman, Philip V. *Focus: Music, Nationalism, and the Making of the New Europe* (Routledge, 2010), bls. 16

¹¹² Jones, Michael. *The Music Industries: From Conception to Consumption* (Springer, 2012), bls. 45

¹¹³ Lippman, Edward A. *A Humanistic Philosophy of Music* (Pendragon Press, 2006), bls. 259

"[M]usic is not only sublimated"¹¹⁴, "music" is not just the title"¹¹⁵, "music is not so much a technique"¹¹⁶, "music is not direct"¹¹⁷, "music, is not the main issue"¹¹⁸, "music is not only performed in a social context"¹¹⁹, "music is not a matter of winning"¹²⁰, "music is not only a metaphor"¹²¹, "music is not the result of wanting to be 'different'"¹²², "music is not merely a manifestation of global processes"¹²³, "music is not directed at remembrance"¹²⁴.

"[M]usic is not commercially important"¹²⁵, "music is not in fact fully significant unless one compares it with the shaman's relation to music"¹²⁶, "music is not just different music"¹²⁷, "music is not new"¹²⁸, "music is not an abstruse activity"¹²⁹, "music is not the goal of the production process"¹³⁰.

"[M]usic is not the privilege of human beings"¹³¹, "music is not, on the whole, an encouraging sight"¹³², "music is not at the forefront of today's music"¹³³, "music is not forbidden"¹³⁴, "music is not a reflex"¹³⁵, "music is not a secret cult"¹³⁶, "music is not solely a human trait"¹³⁷, "music is

¹¹⁴ Pear, David; Nemeč, Belinda (eds.). *Grainger Journal Vol. 1: An Interdisciplinary Journal* (UoM Custom Book Centre, 2011), bls. 97

¹¹⁵ Wright, Craig. *Listening to Music* (Cengage Learning, 2007), bls. xvii

¹¹⁶ Perniola, Mario. *The Sex Appeal of the Inorganic: Philosophies of Desire in the Modern World* (A&C Black, 2004), bls. 65

¹¹⁷ Denes, Gianfranco; Pizzamiglio, Luigi. *Handbook of Clinical and Experimental Neuropsychology* (Psychology Press, 1999), bls. 409

¹¹⁸ Dunsby, Jonathan. *Making Words Sing: Nineteenth- and Twentieth-Century Song* (Cambridge University Press, 2004), bls. 57

¹¹⁹ Swanwick, Keith. *Musical Knowledge: Intuition, Analysis, and Music Education* (Psychology Press, 1994), bls. 150

¹²⁰ Abrahams, Frank; Head, Paul D. *Case Studies in Music Education* (Boydell & Brewer Ltd, 2005), bls. 92

¹²¹ Varga, Adriana. *Virginia Woolf & Music* (Indiana University Press, 2014), bls. 185

¹²² de Leeuw, Ton. *Music of the Twentieth Century: A Study of Its Elements and Structure* (Amsterdam University Press, 2005), bls. 12

¹²³ White, Bob W. *Music and Globalization: Critical Encounters* (Indiana University Press, 2012), bls. 1

¹²⁴ De Mul, Jos. *Romantic Desire in (Post)modern Art and Philosophy* (SUNY Press, 1999), bls. 133

¹²⁵ Bossius, Thomas; Häger, Andreas (eds.). *Religion and Popular Music in Europe: New Expressions of Sacred and Secular Identity* (I.B.Tauris, 2011), bls. 74

¹²⁶ Rouget, Gilbert. *Music and Trance: A Theory of the Relations Between Music and Possession* (University of Chicago Press, 1985), bls. 125

¹²⁷ Cuddy, Luke. *Halo and Philosophy: Intellect Evolved* (Open Court, 2011), bls. 65

¹²⁸ Roads, Curtis; Strawn, John. *The Computer Music Tutorial* (MIT Press, 1996), bls. ix

¹²⁹ Downes, Stephen. *Aesthetics of Music: Musicological Perspectives* (Routledge, 2014), bls. 23

¹³⁰ Pejrolo, Andrea. *Creative Sequencing Techniques for Music Production: A Practical Guide to Logic, Digital Performer, Cubase and Pro Tools* (Taylor & Francis, 2005), bls. xi

¹³¹ Calarco, Matthew; Atterton, Peter. *Animal Philosophy* (A&C Black, 2004), bls. 95

¹³² Routley, Erik; Dakers, Lionel. *A Short History of English Church Music* (A&C Black, 1997), bls. 64

¹³³ Landy, Leigh. *What's the Matter with Today's Experimental Music?: Organized Sound Too Rarely Heard* (Routledge, 2013), bls. 134

¹³⁴ 'Alī Sabzvarī, Muhammad. *Tuḥfah Yi- 'Abbāsī: The Golden Chain of Sufism in Shī'ite Islam* (University Press of America, 2008)

¹³⁵ Sachs, Curt; Kunst, Jaap (ed.). *The Wellsprings of Music* (Springer Science & Business Media, 2012), bls.

¹³⁶ Texas School of the Air. *Teachers' Manual and Classroom Guide for Music is Yours* (The School, 1946), bls. 15

¹³⁷ Cramer, John. *How Alien Would Aliens Be?* (iUniverse, 2001)

not aurality"¹³⁸, "music is not at all what I expected"¹³⁹, "music is not necessary for bhakti"¹⁴⁰, "music is not only its innovative treatment"¹⁴¹, "music is not exempted from intercultural phenomenon"¹⁴², "music is not nearly as easy as one might have expected"¹⁴³.

"[M]usic is not something audible"¹⁴⁴, "music is not heard"¹⁴⁵, "music is not an adequate preparation"¹⁴⁶, "music is not a reliable narrator"¹⁴⁷, "music is not to imply that it is innocuous"¹⁴⁸, "music is not a handmaid"¹⁴⁹, "music is not merely a matter of taste"¹⁵⁰.

¹³⁸ Remes, Justin. *Motion(less) Pictures: The Cinema of Stasis* (Columbia University Press, 2015), bls. 78

¹³⁹ Warkentin, Larry. *Bloodline: of Peasants, Pilgrims and Poets* (Xlibris Corporation, 2012), bls. 193

¹⁴⁰ Phillips, Stephen H. *Yoga, Karma, and Rebirth: A Brief History and Philosophy* (Columbia University Press, 2009), bls. 20

¹⁴¹ Cross, Jonathan et al. *Identity and Difference: Essays on Music, Language, and Time* (Leuven University Press, 2004), bls. 129

¹⁴² Sadoh, Godwin. *The Organ Works of Fela Sowande: Cultural Perspectives* (iUniverse, 2007), bls. 82

¹⁴³ Walton, Kendall L. In *Other Shoes: Music, Metaphor, Empathy, Existence* (Oxford University Press, 2014), bls. 151

¹⁴⁴ Collingwood, Robin George. *The Principles of Art* (Oxford University Press, 1958), bls. 151

¹⁴⁵ Scruton, Roger. *Modern Philosophy: An Introduction and Survey* *Modern Philosophy: An Introduction and Survey*, bls. 379

¹⁴⁶ Pitts, Stephanie. *Chances and Choices: Exploring the Impact of Music Education* (Oxford University Press, 2012), bls. 171

¹⁴⁷ Coleman, Nick. *The Train in the Night: A Story of Music and Loss* (Counterpoint Press, 2013), bls. 84

¹⁴⁸ Silbiger, Alexander. *Keyboard Music Before 1700* (Routledge, 2004), bls. 300

¹⁴⁹ American Guild of Organists. *New Music Review and Church Music Review*, Volume 7, (Novello, Ewer & Company, 1908)

¹⁵⁰ Street, John. *Music and Politics* (John Wiley & Sons, 2013), bls. 6