



Rock overhangs in caves

Not covered by the rock overhang, but
under the rock overhang

Rock overhangs in caves

Rameau And Musical Thought In The Enlightenment

Ildar D. Khannanov, Roman Ruditsa



Rameau And Musical Thought In The Enlightenment:

Rameau and Musical Thought in the Enlightenment Thomas Christensen, 2004-12-16 Ranging widely over the musical and intellectual thought of the eighteenth century Thomas Christensen orients Rameau's accomplishments in the light of contemporaneous traditions of music theory as well as many of the scientific ideas current in the French Enlightenment Rameau is revealed to be an unsuspectedly syncretic and sophisticated thinker betraying influences ranging from neoplatonic thought and Cartesian mechanistic metaphysics to Locke's empirical psychology and Newtonian experimental science Additional primary documents and manuscripts many revealed here for the first time help clarify Rameau's fascinating and stormy relationship with the Encyclopedists Diderot Rousseau and d'Alembert This book will be of value to all music theorists concerned with the foundations of harmonic tonality and it should also be of interest to scholars of eighteenth century science the Enlightenment and the general history of ideas **BOOK JACKET** *Rameau and Musical*

Thought in the Enlightenment Thomas Street Christensen, 1993 **Music and the French Enlightenment** Cynthia Verba, 2017 Prompted by controversial views of the composer theorist Jean Philippe Rameau the leading figures of the French Enlightenment engaged in a vigorous philosophical debate about the nature of music Their dialogue was one of extraordinary depth and richness and dealt with some of the most fundamental issues of the French Enlightenment In the newly revised edition of *Music and the French Enlightenment* Cynthia Verba updates this fascinating story with the prolific scholarship that has emerged since the book was first published rear cover *Opera and the Political Imaginary in Old Regime France* Olivia Bloechl, 2018-03-01 From its origins in the 1670s through the French Revolution serious opera in France was associated with the power of the absolute monarchy and its ties to the crown remain at the heart of our understanding of this opera tradition especially its foremost genre the tragédie en musique In *Opera and the Political Imaginary in Old Regime France* however Olivia Bloechl reveals another layer of French opera's political theater The make believe worlds on stage she shows involved not just fantasies of sovereign rule but also aspects of government Plot conflicts over public conduct morality security and law thus appear side by side with tableaux hailing glorious majesty What's more opera's creators dispersed sovereign like dignity and powers well beyond the genre's larger than life rulers and gods to its lovers magicians and artists This speaks to the genre's distinctive combination of a theological political vocabulary with a concern for mundane human capacities which is explored here for the first time By looking at the political relations among opera characters and choruses in recurring scenes of mourning confession punishment and pardoning we can glimpse a collective political experience underlying and sometimes working against ancien régime absolutism Through this lens French opera of the period emerges as a deeply conservative yet also more politically nuanced genre than previously thought

The Oxford Handbook of Neo-Riemannian Music Theories Edward Gollin, Alexander Rehding, 2011-12-22 In recent years neo Riemannian theory has established itself as the leading approach of our time and has proven particularly adept at

explaining features of chromatic music The Oxford Handbook of Neo Riemannian Music Theories assembles an international group of leading music theory scholars in an exploration of the music analytical theoretical and historical aspects of this new field

Heinrich Schenker's Conception of Harmony Robert Wesley Wason, Matthew Brown, 2020 The first detailed study of Schenker's pathbreaking 1906 treatise showing how it reflected 2500 years of thinking about harmony and presented a vigorous reaction to Austro-Germanic music theory ca 1900 What makes the compositions of Handel Bach Haydn Mozart Beethoven Schubert Schumann Chopin and Brahms stand out as great works of art Heinrich Schenker 1868-1935 set out to answer this question in a series of treatises beginning with a strikingly original work with the deceptive title *Harmonielehre* roughly Treatise on Harmony 1906 Whereas other treatises of the period associated harmony with the abstract principles governing chords and chord progressions Schenker's treated it as the conceptual glue that allowed the individual elements of a work melodies motives chords counterpoint etc to work together locally and globally Yet this book though renowned and much cited has never been studied systematically and in close detail Heinrich Schenker's *Conception of Harmony* approaches Schenker's 1906 treatise as a synthesis of ancient ideas and very new ones It translates for the first time two preparatory essays for *Harmonielehre* and describes his later views of harmony and the ways in which they influenced and also were ignored by the 1954 edition and translation entitled simply *Harmony* Though problematic *Harmony* was the first published translation of a major work by Schenker inaugurating the study of his writings in postwar America and Britain where they continue to be highly influential

Charles Avison's Essay on Musical Expression Pierre Dubois, 2017-07-05 Charles Avison's *Essay on Musical Expression* first published in 1752 is a major contribution to the debate on musical aesthetics which developed in the course of the 18th century Considered by Charles Burney as the first essay devoted to musical criticism proper it established the primary importance of expression and reconsidered the relative importance of harmony and melody Immediately after its publication it was followed by William Hayes's *Remarks* 1753 to which Avison himself retorted in his *Reply* Taken together these three texts offer a fascinating insight into the debate that raged in the 18th century between the promoters of the so-called ancient music such as Hayes and the more modern musicians Beyond matters of taste what was at stake in Avison's theoretical contribution was the assertion that the individual's response to music ultimately mattered more than the dry rules established by professional musicians Avison also wrote several prefaces to the published editions of his own musical compositions This volume reprints these prefaces and advertisements together with his *Essay* to provide an interesting view of eighteenth-century conceptions of composition and performance and a complete survey of Avison's theory of music

Music and the Renaissance Philippe Vendrix, 2017-07-05 This volume unites a collection of articles which illustrate brilliantly the complexity of European cultural history in the Renaissance On the one hand scholars of this period were inspired by classical narratives on the sublime effects of music and on the other hand were affected by the profound religious upheavals which destroyed the unity of Western Christianity and in so doing opened up new avenues in the world of

music These articles offer as broad a vision as possible of the ways of thinking about music which developed in the fifteenth and sixteenth centuries

Absolute Music and the Construction of Meaning Daniel Chua, 1999-11-25 This book is born out of two contradictions first it explores the making of meaning in a musical form that was made to lose its meaning at the turn of the nineteenth century secondly it is a history of a music that claims to have no history absolute music The book therefore writes against that notion of absolute music which tends to be the paradigm for most musicological and analytical studies It is concerned not so much with what music is but with why and how meaning is constructed in instrumental music and what structures of knowledge need to be in place for such meaning to exist From the thought of Vincenzo Galilei to that of Theodore Adorno Daniel Chua suggests that instrumental music has always been a critical and negative force in modernity even with its nineteenth century apotheosis as absolute music

Reader's Guide to the History of Science Arne Hessenbruch, 2013-12-16 The Reader's Guide to the History of Science looks at the literature of science in some 550 entries on individuals Einstein institutions and disciplines Mathematics general themes Romantic Science and central concepts Paradigm and Fact The history of science is construed widely to include the history of medicine and technology as is reflected in the range of disciplines from which the international team of 200 contributors are drawn

Grétry's Operas and the French Public R.J. Arnold, 2017-07-05 Why in the dying days of the Napoleonic Empire did half of Paris turn out for the funeral of a composer The death of Andr  Ernest Modeste Gr try in 1813 was one of the sensations of the age setting off months of tear stained commemorations reminiscences and revivals of his work To understand this singular event this interdisciplinary study looks back to Gr try's earliest encounters with the French public during the 1760s and 1770s seeking the roots of his reputation in the reactions of his listeners The result is not simply an exploration of the relationship between a musician and his audiences but of developments in musical thought and discursive culture and of the formation of public opinion over a period of intense social and political change The core of Gr try's appeal was his mastery of song Distinctive direct and memorable his melodies were exported out of the opera house into every corner of French life serving as folkloristic tokens of celebration and solidarity longing and regret Gr try's attention to the subjectivity of his audiences had a profound effect on operatic culture forging a new sense of democratic collaboration between composer and listener This study provides a reassessment of Gr try's work and musical thought positioning him as a major figure who linked the culture of feeling and the culture of reason and who paved the way for Romantic notions of spectatorial absorption and the power of music

Peculiar Attunements Roger Mathew Grant, 2020-03-03 Peculiar Attunements places the recent turn to affect into conversation with a parallel movement in European music theory of the eighteenth century During that time the affects or passions as they were also called formed a vital component of a mimetic model of the arts Eighteenth century critics held that artworks imitated or copied the natural world in order to produce copies of the affects in their beholders But music caused a problem for such theories since it wasn't apparent that musical tones could imitate anything with any dependability

beyond the rare thunderclap or birdcall Struggling to articulate how it was that music managed to move its auditors without imitation certain theorists developed a new affect theory crafted especially for music postulating that music's physical materiality as sound vibrated the nerves of listeners and attuned them to the affects through sympathetic resonance This was a theory of affective attunement that bypassed the entire structure of representation offering a non discursive corporeal alternative It is a pendant to contemporary theories of affect and one from which they have much to learn Inflecting our current intellectual moment through eighteenth century music theory and aesthetics this book offers a reassessment of affect theory's common systems and processes It offers a new way of thinking through affect dialectically drawing attention to patterns and problems in affect theory that we have been given to repeating Finally taking a cue from eighteenth century theory it gives renewed attention to the objects that generate affects in subjects

Proceedings of the Worldwide Music Conference 2021 Ildar D. Khannanov, Roman Ruditsa, 2021-04-12 This book presents sixteen chapters in Volume 1 This Volume I of the Proceedings of the Worldwide Music Conference 2021 offers a smorgasbord of scientific approaches to music The congress is one of a kind it is dedicated not to a specific field but to the interdisciplinary developments and the interaction with the representatives from actual scientific disciplines The languages of mathematics computer science semiotics palaeography and medicine are in the mix geography of the studies is also impressive Greece Mexico China Russia India Poland and USA to name just a few The purpose of such juxtaposition is to see how the terminology categorical apparatus and interpretations of music vary from science to science and how this can enrich the terminology of music theory They cover a wide range of topics that the editors divided into four subfields music in interdisciplinary contexts music and current technology musical instruments and voice and music pedagogy and medicine The opening section of the Proceedings is thus dedicated to the idea of interdisciplinarity relationship of creator of theory of harmony Rameau to sciences of his time the idea of number in music co creation and the category of musical network Three more chapters here deal with Russian palaeography Indian musical genre and the idea of musical semiotics It is a kind of opening statement from music theorists Part two music and current technology united three chapters on zero gravity concept in modern music discussion of scales as mathematical networks and the innovation in digital music making transforming it from stationary to mobile applications The third part musical instruments and voice is of special interest because it is in the study of the instruments the design acoustic characteristics and tuning and sciences have cooperated with music theory for centuries In addition to instruments one chapter here is dedicated to voice The last part musical pedagogy and medicine takes the reader even further into the interdisciplinary domain The Proceedings is written in standard English language prepared for the pleasure of reading of wide circles of professionals in different fields The purpose of the editors is to bring this rather diverse set of texts into the context of a fruitful dialogue

Conceptualizing Music Lawrence M. Zbikowski, 2002-11-14 This book shows how recent work in cognitive science especially that developed by cognitive linguists and cognitive psychologists can be used to explain

how we understand music The book focuses on three cognitive processes categorization cross domain mapping and the use of conceptual models and explores the part these play in theories of musical organization The first part of the book provides a detailed overview of the relevant work in cognitive science framed around specific musical examples The second part brings this perspective to bear on a number of issues with which music scholarship has often been occupied including the emergence of musical syntax and its relationship to musical semiosis the problem of musical ontology the relationship between words and music in songs and conceptions of musical form and musical hierarchy The book will be of interest to music theorists musicologists and ethnomusicologists as well as those with a professional or avocational interest in the application of work in cognitive science to humanistic principles

Speaking of Music Keith Chapin, Andrew H. Clark, 2013-07 Addresses the ways that writers musicians philosophers politicians critics and scholars speak of music from varying standpoints and in varying ways

Listening to China Thomas Irvine, 2020-05-04 From bell ringing to fireworks gongs to cannon salutes a dazzling variety of sounds and soundscapes marked the China encountered by the West around 1800 These sounds were gathered by diplomats trade officials missionaries and other travelers and transmitted back to Europe where they were reconstructed in the imaginations of writers philosophers and music historians such as Jean Philippe Rameau Johann Nikolaus Forkel and Charles Burney Thomas Irvine gathers these stories in *Listening to China* exploring how the sonic encounter with China shaped perceptions of Europe's own musical development Through these stories Irvine not only investigates how the Sino Western encounter sounded but also traces the West's shifting response to China As the trading relationships between China and the West broke down travelers and music theorists abandoned the vision of shared musical approaches focusing instead on China's noisiness and sonic disorder and finding less to like in its music At the same time Irvine reconsiders the idea of a specifically Western music history revealing that it was comparison with China the great other that helped this idea emerge Ultimately Irvine draws attention to the ways Western ears were implicated in the colonial and imperial project in China as well as to China's importance to the construction of musical knowledge during and after the European Enlightenment Timely and original *Listening to China* is a must read for music scholars and historians of China alike

Diderot studies, 1998 **Partimento and Continuo Playing in Theory and in Practice** Thomas Street Christensen, 2010 This volume reflects a multidisciplinary approach with the accent on the interplay between music performance and music theory Thomas Christensen in his contribution shows how the development of tonal harmonic theory went hand in hand with the practice of thoroughbass Both Robert Gjerdingen and Giorgio Sanguinetti focus on the Neapolitan tradition of partimento Gjerdingen addresses the relation between the realization of partimenti and contrapuntal thinking illustrated by examples of contrapuntal imitation and combination in partimenti leading to the partimento fugue Sanguinetti elaborates on the history of this partimento fugue from the early eighteenth until the late nineteenth century Rudolf Lutz finally presents his use of partimenti in educational practice giving examples of how reviving this old practice

can give new insights to composers conductors and musicians Music and the Nerves, 1700-1900 J. Kennaway, 2014-09-29
The relationship between music and the nervous system is now the subject of intense interest for scientists and people in the humanities but this is by no means a new phenomenon This volume sets out the history of the relationship between neurology and music putting the advances of our era into context Music and Historical Critique Gary Tomlinson, 2017-07-05 Music and Historical Critique provides a definitive collection of Gary Tomlinson's influential studies on critical musicology with the watchword throughout being history This collection gathers his most innovative essays and lectures some of them published here for the first time along with an introduction outlining the context of the contributions and commenting on their aims and significance Music and Historical Critique provides a retrospective view of the author's achievements in bringing to the heart of musicological discourse both deep seated experiences of the past and meditations on the historian's ways of understanding them

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