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# QUANTIFYING MUSIC

The Science of Music at the First Stage of the Scientific Revolution, 1580–1650



# **Quantifying Music**

H.F. Cohen

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Quantifying Music H.F. Cohen, 2013-11-11 The soul rejoices in perceiving harmonious sound when the sound is not harmonious it is grieved From these affects of the soul are derived the name of consonances for the harmonic proportions and the name of dissonances for the unharmonic proportions When to this is added the other harmonic proportion which consists of the longer or shorter duration of musical sound then the soul stirs the body to jumping dance the tongue to inspired speech according to the same laws The artisans accommodate to these harmonies the blows of their hammers the soldiers their pace As long as the harmonies endure everything is alive everything stiffens when they are disturbed Thus the German astronomer Johannes Kepler evokes the power of music Where does this power come from What properties of music enable it to stir up emotions which may go far beyond just feeling generally pleased and which may express themselves for instance in weeping in laughing in trembling over the whole body in a marked acceleration of breathing and heartbeat in participating in the rhythm with the head the hands the arms and the feet From the beginning of musical theory the answer to this question has been sought in two different directions **Quantifying Music** H.F. Cohen, 2014-03-14 The soul rejoices in perceiving harmonious sound when the sound is not harmonious it is grieved From these affects of the soul are derived the name of consonances for the harmonic proportions and the name of dissonances for the unharmonic proportions When to this is added the other harmonic proportion which consists of the longer or shorter duration of musical sound then the soul stirs the body to jumping dance the tongue to inspired speech according to the same laws The artisans accommodate to these harmonies the blows of their hammers the soldiers their pace As long as the harmonies endure everything is alive everything stiffens when they are disturbed Thus the German astronomer Johannes Kepler evokes the power of music Where does this power come from What properties of music enable it to stir up emotions which may go far beyond just feeling generally pleased and which may express themselves for instance in weeping in laughing in trembling over the whole body in a marked acceleration of breathing and heartbeat in participating in the rhythm with the head the hands the arms and the feet From the beginning of musical theory the answer to this question has been sought in two different directions Music H.F. Cohen, 1984-05-31 The soul rejoices in perceiving harmonious sound when the sound is not harmonious it is grieved From these affects of the soul are derived the name of consonances for the harmonic proportions and the name of dissonances for the unharmonic proportions When to this is added the other harmonic proportion which consists of the longer or shorter duration of musical sound then the soul stirs the body to jumping dance the tongue to inspired speech according to the same laws The artisans accommodate to these harmonies the blows of their hammers the soldiers their pace As long as the harmonies endure everything is alive everything stiffens when they are disturbed Thus the German astronomer Johannes Kepler evokes the power of music Where does this power come from What properties of music enable it to stir up emotions which may go far beyond just feeling generally pleased and which may express themselves for instance in weeping

in laughing in trembling over the whole body in a marked acceleration of breathing and heartbeat in participating in the rhythm with the head the hands the arms and the feet From the beginning of musical theory the answer to this question has Music Theory in Seventeenth-century England Rebecca Herissone, 2000 Thus over been sought in two different directions the course of the seventeenth century there occurred a complete transformation in almost every aspect of theory by the 1720s many of the principles being described bore close relation to those still used today Nowhere was this metamorphosis clearer than in England where because of a traditional emphasis on practicality there was much more willingness to accept and encourage new theoretical ideas than on the continent Explorations in Music and Esotericism Marjorie Roth, Leonard George, 2023 Scholars explore from many fresh angles the interweavings of two of the richest strands of human culture music and esotericism with examples from the medieval period to the modern age Music and esotericism are two responses to the intuition that the world holds hidden order beauty and power Those who compose perform and listen to music have often noted that music can be a bridge between sensory and transcendent realms Such renowned writers as Boethius expanded the definition of music to encompass not only sounded music but also the harmonic fabric of human and cosmic life Those who engage in pursuits called esoteric from ancient astrology magic and alchemy to recent and more novel forms of spirituality have also remarked on the relevance of music to their quests Esotericists have composed music in order to convey esoteric meaning performed music to create esoteric influences and listened to music to raise their esoteric awareness The academic study of esotericism is a young field and few researchers have probed the rich interface between the musical and esoteric domains In Explorations in Music and Esotericism scholars from numerous fields introduce the history of esotericism and current debates about its definition and extent The book s sixteen chapters present rich instances of connections between music and esotericism organized with reference to four aspects of esotericism as a form of thought as the keeping and revealing of secrets as an identity and as a signifier Edited by Marjorie Roth and Leonard George Contributors Elizabeth Abbate Malachai Komanoff Bandy Adam Bregman Charles E Brewer Benjamin Dobbs Anna Gawboy Pasquale Giaquinto Adam Knight Gilbert Joscelyn Godwin Virginia Christy Lamothe Andrew Owen Christopher Scheer Codee Ann Spinner Woodrow "Music, Experiment and Mathematics in England, 1653?705 " Benjamin Steinken and Daphne Tan Wardhaugh, 2017-07-05 How in 1705 was Thomas Salmon a parson from Bedfordshire able to persuade the Royal Society that a musical performance could constitute a scientific experiment Or that the judgement of a musical audience could provide evidence for a mathematically precise theory of musical tuning This book presents answers to these questions It constitutes a general history of quantitative music theory in the late seventeenth century as well as a detailed study of one part of that history namely the applications of mathematical and mechanical methods of understanding to music that were produced in England between 1653 and 1705 beginning with the responses to Descartes s 1650 Compendium music and ending with the Philosophical Transactions account of the appearance of Thomas Salmon at the Royal Society in 1705 The book is organized

around four key questions. Do musical pitches form a small set or a continuous spectrum. Is there a single faculty of hearing which can account for musical sensation or is more than one faculty at work What is the role of harmony in the mechanical world and where can its effects be found And what is the relationship between musical theory and musical practice These are questions which are raised and discussed in the sources themselves and they have wide significance for early modern theories of knowledge and sensation more generally as well as providing a fascinating side light onto the world of the The Cambridge History of Western Music Theory Thomas Christensen, 2006-04-20 The Cambridge History of Western Music Theory is the first comprehensive history of Western music theory to be published in the English language A collaborative project by leading music theorists and historians the volume traces the rich panorama of music theoretical thought from the Ancient Greeks to the present day Recognizing the variety and complexity of music theory as an historical subject the volume has been organized within a flexible framework Some chapters are defined chronologically within a restricted historical domain whilst others are defined conceptually and span longer historical periods Together the thirty one chapters present a synthetic overview of the fascinating and complex subject that is historical music theory Richly enhanced with illustrations graphics examples and cross citations as well as being thoroughly indexed and supplemented by comprehensive bibliographies of the most important primary and secondary literature this book will be an John Wallis: Writings on Music David Cram, 2017-07-05 John Wallis invaluable resource for students and scholars alike 1616 1703 was one of the foremost British mathematicians of the seventeenth century and is also remembered for his important writings on grammar and logic An interest in music theory led him to produce translations into Latin of three ancient Greek texts those of Ptolemy Porphyry and Bryennius and involved him in discussions with Henry Oldenburg the Secretary of the Royal Society Thomas Salmon and other individuals as his ideas developed The texts presented in this volume cover the relationship of ancient and modern tuning theory the building of organs the phenomena of resonance and other musical topics The Routledge Companion to Philosophy and Music Theodore Gracyk, Andrew Kania, 2011-02-14 The Routledge Companion to Philosophy and Music is an outstanding guide and reference source to the key topics subjects thinkers and debates in philosophy and music Essential reading for anyone interested in philosophy music Music and Science in the Age of Galileo V. Coelho, 2013-03-09 Music and Science in the Age of Galileo and musicology features twelve new essays by leading specialists in the fields of musicology history of science astronomy philosophy and instrument building that explore the relations between music and the scientific culture of Galileo s time The essays take a broad historical approach towards understanding such topics as the role of music in Galileo's experiments and in the scientific revolution the musical formation of scientists Galileo s impact on the art and music of his time the scientific knowledge of instrument builders and the scientific experiments and cultural context of Galileo s father Vincenzo Galilei This volume opens up new areas in both musicology and the history of science and twists together various strands of parallel work by musicians and scientists on Galileo and his time This book will be of interest to musicologists historians of science and those interested in interdisciplinary perspectives of the late Renaissance early Baroque For its variety of approaches it will be a valuable collection of readings for graduate students and those seeking a more integrated approach to historical problems The book will be of interest to historians of science philosophers musicologists astronomers and mathematicians

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