



Poetry, therefore, we will
call Musical Thought.

Thomas Carlyle

Musical Thought

Lewis Rowell



Musical Thought:

Metaphor and Musical Thought Michael Spitzer, 2015-12-21 The scholarship of Michael Spitzer's new book is impressive and thorough. The writing is impeccable and the coverage extensive. The book treats the history of the use of metaphor in the field of classical music. It also covers a substantial part of the philosophical literature. The book treats the topic of metaphor in a new and extremely convincing manner. Lydia Goehr, Columbia University. The experience of music is an abstract and elusive one enough so that we're often forced to describe it using analogies to other forms and sensations: we say that music moves or rises like a physical form, that it contains the imagery of paintings or the grammar of language. In these and countless other ways, our discussions of music take the form of metaphor, attempting to describe music's abstractions by referencing more concrete and familiar experiences. Michael Spitzer's *Metaphor and Musical Thought* uses this process to create a unique and insightful history of our relationship with music, the first ever book-length study of musical metaphor in any language. Treating issues of language, aesthetics, semiotics, and cognition, Spitzer offers an evaluation, a comprehensive history, and an original theory of the ways our cultural values have informed the metaphors we use to address music. And as he brings these discussions to bear on specific works of music and follows them through current debates on how music's meaning might be considered, what emerges is a clear and engaging guide to both the philosophy of musical thought and the history of musical analysis from the seventeenth century to the present day. Spitzer writes engagingly for students of philosophy and aesthetics as well as for music theorists and historians. *Musical Thought* Carlos

Chávez, 1961-02-05 **The Musical Thought and Spiritual Lives of Heinrich Schenker and Arnold Schoenberg**

Matthew Arndt, 2017-09-11 This book examines the origin, content, and development of the musical thought of Heinrich Schenker and Arnold Schoenberg. One of the premises is that Schenker's and Schoenberg's inner musical lives are inseparable from their inner spiritual lives. Curiously, Schenker and Schoenberg start out in much the same musical/spiritual place yet musically they split while spiritually they grow closer. The reception of Schenker's and Schoenberg's work has sidestepped this paradox of commonality and conflict, instead choosing to universalize and amplify their conflict. Bringing to light a trove of unpublished material, Arndt argues that Schenker's and Schoenberg's conflict is a reflection of tensions within their musical and spiritual ideas. They share a particular conception of the tone as an ideal sound realized in the spiritual eye of the genius. The tensions inherent in this largely psychological and material notion of the tone and this largely metaphysical notion of the genius shape both their musical divergence on the logical/technical level in theory and composition, including their advocacy of the *Ursatz* versus twelve-tone composition, and their spiritual convergence, including their embrace of Judaism. These findings shed new light on the musical and philosophical worlds of Schenker and Schoenberg and on the profound artistic and spiritual questions with which they grapple. **Hugo Riemann and the Birth of Modern Musical**

Thought Alexander Rehding, 2003-05 Generally acknowledged as the most important German musicologist of his age, Hugo

Riemann 1849 1919 shaped the ideas of generations of music scholars not least because his work coincided with the institutionalisation of academic musicology around the turn of the last century This influence however belies the contentious idea at the heart of his musical thought an idea he defended for most of his career harmonic dualism By situating Riemann's musical thought within turn of the century discourses about the natural sciences German nationhood and modern technology this book reconstructs the cultural context in which Riemann's ideas not only made sense but advanced an understanding of the tonal tradition as both natural and German Riemann's musical thought from his considerations of acoustical properties to his aesthetic and music historical views thus regains the coherence and cultural urgency that it once possessed

Routledge Handbook to Luigi Nono and Musical Thought Jonathan Impett, 2018-10-26 Of the post war post serialist generation of European composers it was Luigi Nono who succeeded not only in identifying and addressing aesthetic and technical questions of his time but in showing a way ahead to a new condition of music in the twenty first century His music has found a listenership beyond the ageing constituency of contemporary music In Nono's work the audiences of sound art improvisation electronic experimental and radical musics of many kinds find common cause with those concerned with the renewal of Western art music His work explores the individually and socially transformative role of music its relationship with history and with language the nature of the musical work as distributed through text time technology and individuals the nature and performativity of the act of composition and above all the role and nature of listening as a cultural activity In many respects his music anticipates the new technological state of culture of the twenty first century while radically reconnecting with our past His work is itself a case study in the evolution of musical activity and the musical object from the period of an apparently stable place for art music in Western culture to its manifold new states in our century Routledge Handbook to Luigi Nono and Musical Thought seeks to trace the evolution of Nono's musical thought through detailed examination of the vast body of sketches and to situate this narrative in its personal cultural and political contexts

The Musical Thought and Spiritual Lives of Heinrich Schenker and Arnold Schoenberg Matthew Arndt, 2019-12-12 This book examines the origin content and development of the musical thought of Heinrich Schenker and Arnold Schoenberg One of the premises is that Schenker's and Schoenberg's inner musical lives are inseparable from their inner spiritual lives Curiously Schenker and Schoenberg start out in much the same musical spiritual place yet musically they split while spiritually they grow closer The reception of Schenker's and Schoenberg's work has sidestepped this paradox of commonality and conflict instead choosing to universalize and amplify their conflict Bringing to light a trove of unpublished material Arndt argues that Schenker's and Schoenberg's conflict is a reflection of tensions within their musical and spiritual ideas They share a particular conception of the tone as an ideal sound realized in the spiritual eye of the genius The tensions inherent in this largely psychological and material notion of the tone and this largely metaphysical notion of the genius shape both their musical divergence on the logical technical level in theory and composition including their advocacy of the Ursatz versus

twelvetone composition and their spiritual convergence including their embrace of Judaism These findings shed new light on the musical and philosophical worlds of Schenker and Schoenberg and on the profound artistic and spiritual questions with which they grapple

Companion to Contemporary Musical Thought John Paynter,1992

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

A History of Musical Thought Donald Nivison Ferguson,1948

The Thought of Music Lawrence Kramer,2016-01-12 What exactly is knowledge of music And what does it tell us about humanistic knowledge in general The Thought of Music completing a trilogy on musical understanding with Interpreting Music and Expression and Truth grapples directly with these fundamental questions questions especially compelling at a time when humanistic knowledge is enmeshed in debates about its character and future Lawrence Kramer seeks answers in both thought about music and thought in music thinking in tones He skillfully assesses musical scholarship in the aftermath of critical musicology and musical hermeneutics and in view of more recent concerns with embodiment affect and performance This authoritative and timely work challenges the prevailing conceptions of every topic it addresses language context and culture pleasure and performance and through music the foundations of understanding in the humanities

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Time in Contemporary Musical Thought Jonathan D. Kramer,2015-12-22 The articles in this collection create an interdisciplinary

perspective While attempting no unified vision it approaches the subject from a variety of perspectives aesthetics psychology sociology ethnomusicology compositional practice and semiotics While all composers are necessarily concerned with time and while all theorists deal at least indirectly with music as a temporal phenomenon the study of musical time has been fragmented It is appropriate that no clear paradigm model or direction has yet emerged in the study of musical time since time itself is both pervasive and elusive **Metaphors of Depth in German Musical Thought** Holly Watkins, 2011-09-01

What does it mean to say that music is deeply moving Or that music's aesthetic value derives from its deep structure This study traces the widely employed trope of musical depth to its origins in German language music criticism and analysis From the Romantic aesthetics of E T A Hoffmann to the modernist theories of Arnold Schoenberg metaphors of depth attest to the cross pollination of music with discourses ranging from theology geology and poetics to psychology philosophy and economics The book demonstrates that the persistence of depth metaphors in musicology and music theory today is an outgrowth of their essential role in articulating and transmitting Germanic cultural values While musical depth metaphors have historically served to communicate German nationalist sentiments Watkins shows that an appreciation for the broad connotations of those metaphors opens up exciting new avenues for interpretation **Companion to Contemporary**

Musical Thought John Paynter, Richard Orton, Peter Seymour, Tim Howell, 1992 *Musical Thought in Britain and Germany During the Early Eighteenth Century* Donald R. Boomgaarden, 1987 This book discusses important changes in attitudes toward music as seen in the writings of British and German philosophers journalists and musicians Selecting four major aesthetic issues the affections imitation of nature taste and the imagination Boomgaarden shows that the continuity of Eighteenth Century musical thought defies any attempt to place the shift in musical style from Baroque to Classical at 1750 a shift which had actually begun long before Significant and previously unknown interrelationships between writers in the two countries are also documented The study is a significant contribution to women's religious and art history *Musical Thought in Ancient Greece* Edward A. Lippman, 1964 This book is a study of Greek philosophical speculations about music early ideas on harmony and its relationship to cosmogony theories of music and ethics the aesthetics and philosophy of music and significant modifications of harmonic concepts developed by the Peripatetics The contributions of Socrates Plato and Aristotle are of course given careful attention but the ideas of many others are also presented including those of the Presocratics Damon Aristoxenus Theophrastus and Euclid The author does not confine himself to music in the special sense of works of art nor as an autonomous sphere of culture rather he shows the important and central place held by music in all ancient Greek life The character of Greek music and its use in ritual ceremony and education is described He has consulted a wide variety of source material metaphysical scientific ethical educational and political works treatises on music mathematics cosmology poetics and rhetoric and finally conceptions of music implied by musical practice itself to provide the reader with a clearly marked out and coherent account of the nature and concept of music in ancient Greece This book will be of interest

to musicologists and to readers concerned with the history of music and philosophy Jacket *Metaphors of Depth in German Musical Thought* Holly Watkins, 2011 This series explores the conceptual frameworks that shape or have shaped the ways in which we understand music and its history and aims to elaborate structures of explanation interpretation commentary and criticism which make music intelligible and which provide a basis for argument about judgements of value The intellectual scope of the series is broad Some investigations will treat for example historiographical topics others will apply cross disciplinary methods to the criticism of music and there will also be studies which consider music in its relation to society culture and politics Overall the series hopes to create a greater presence for music in the ongoing discourse among the human sciences

Musical Thought at IRCAM. , 2023 First Published in 1984 Routledge is an imprint of Taylor Francis an informa company

Musical Representations, Subjects, and Objects Jairo Moreno, 2004-12-21 Jairo Moreno adapts the methodologies and nomenclature of Foucault's archaeology of knowledge and applies it through individual case studies to the theoretical writings of Zarlino Descartes Rameau and Weber His conclusion summarizes the conditions musical philosophical and historical that make a certain form of thought about music necessary and possible at the time it emerges

Musical Meaning and Interpretation Robert S Hatten editor [Music and Musical Thought in Early India](#) Lewis Rowell, 1992-10-15 Offering a broad perspective of the philosophy theory and aesthetics of early Indian music and musical ideology this study makes a unique contribution to our knowledge of the ancient foundations of India's musical culture Lewis Rowell reconstructs the tunings scales modes rhythms gestures formal patterns and genres of Indian music from Vedic times to the thirteenth century presenting not so much a history as a thematic analysis and interpretation of India's magnificent musical heritage In Indian culture music forms an integral part of a broad framework of ideas that includes philosophy cosmology religion literature and science Rowell works with the known theoretical treatises and the oral tradition in an effort to place the technical details of musical practice in their full cultural context Many quotations from the original Sanskrit appear here in English translation for the first time and the necessary technical information is presented in terms accessible to the nonspecialist These features combined with Rowell's glossary of Sanskrit terms and extensive bibliography make *Music and Musical Thought in Early India* an excellent introduction for the general reader and an indispensable reference for ethnomusicologists historical musicologists music theorists and Indologists

Decoding **Musical Thought**: Revealing the Captivating Potential of Verbal Expression

In an era characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its ability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Musical Thought**," a mesmerizing literary creation penned with a celebrated wordsmith, readers attempt an enlightening odyssey, unraveling the intricate significance of language and its enduring impact on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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