



Studies In Musical Science In The Late Renaissance

Claire Bardelmann



Studies In Musical Science In The Late Renaissance:

Studies in Musical Science in the Late Renaissance Daniel Pickering Walker, 1978 **Studies in musical science in the late Renaissance** Walker, 2024-05-21 **Reader's Guide to the History of Science** Arne Hessenbruch, 2000 First Published in 2001 Routledge is an imprint of Taylor Francis an informa company **Music, Experiment and Mathematics in England, 1653-1705** Benjamin 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 scientific revolution "Music, Experiment and Mathematics in England, 1653-1705" Benjamin 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 scientific revolution The Cambridge History of Seventeenth-Century Music Tim Carter, John

Butt,2005-12-22 The Cambridge History of Seventeenth Century Music seeks to provide the most up to date knowledge on seventeenth century music together with a vital questioning of the way in which such a history can be told or put together for our present purposes Written by a distinguished team of experts in the field the chapters not only address traditional areas of knowledge such as opera and church music but also look at the way this extremely diverse and dynamic musical world has been categorised in the past and how its products are viewed from various cultural points of view While this history does not depart entirely from the traditional study of musical works and their composers there is a strong emphasis on the institutions cultures and politics of the age together with an interrogation of the ways in which music related to contemporary arts sciences and beliefs

Eros and Music in Early Modern Culture and Literature Claire Bardelmann,2018-05-15 What is the relationship between Eros and music How does the intersection of love and music contribute to define the perimeter of Early Modern love The Early Moderns hold parallel discourses on the metaphysical doctrines of love and music as theories of harmony Statements of love as music of music as love and of both as harmonic ideals are found across a wide range of cultural contexts highlighting the understanding of love as a cultural construct The book assesses the complexity of cultural discourses on this linkage of Eros and music The ambivalence of music as an erotic agent is enacted in the controversy over dancing and reflected in the ubiquitous symbolism of music instruments Likewise the trivialization of musical imagery in madrigal lyrics and love poetry highlights a sense of degradation and places the love music relationship at the meeting point of two epistemes The book also shows the symbolic deployment of the intertwined ideas of love and music in the English epyllion and offers close readings of Shakespeare s poems The Rape of Lucrece and Venus and Adonis The book is the first to propose an overview of the theoretical cultural and poetical intersections of Eros and music in Early Modern England It discusses the connections in a richly interdisciplinary manner drawing on a wealth of primary material which includes rhetoric natural philosophy educational literature medicine music theory and musical performance dance books performance politics Protestant pamphlets and sermons and emblem books

Companion Encyclopedia of the History and Philosophy of the Mathematical Sciences Ivor Grattan-Guinness,2004-11-11 First published in 2004 This book examines the history and philosophy of the mathematical sciences in a cultural context tracing their evolution from ancient times up to the twentieth century Includes 176 articles contributed by authors of 18 nationalities With a chronological table of main events in the development of mathematics Has a fully integrated index of people events and topics as well as annotated bibliographies of both classic and contemporary sources and provide unique coverage of Ancient and non Western traditions of mathematics Presented in Two Volumes

Companion Encyclopedia of the History and Philosophy of the Mathematical Sciences Ivor Grattan-Guinness,2002-09-11 Examines the history and philosophy of the mathematical sciences in a cultural context tracing their evolution from ancient times up to the twentieth century 176 articles contributed by authors of 18 nationalities Chronological table of main events in the development of mathematics Fully integrated index of

people events and topics Annotated bibliographies of both classic and contemporary sources Unique coverage of Ancient and non Western traditions of mathematics *Music and Science in the Age of Galileo* V. Coelho, 2013-03-09 *Music and Science in the Age of Galileo* 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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