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**Music & the Birth of Modernity**

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Music & the Birth of Modernity

Pre-1700s

The origins of the scholarly conversation on music are rooted in a biblical past. Seventeenth-century thinkers hypothesized an Edenic origin of music in which Adam and Eve praised God in the garden and praised an ultimate unity of both science and art. Language was believed to have a divinely inspired purity, passed directly from God to Man, and music was a pure subject that was unified throughout Western thought. However, after being cast out of the garden and after the flood, music lost its original character and became a reflection of a perfect universal harmony. This view stems from the work of Pythagoras, who was a proponent of the theory of the music of the spheres that helped him envision the perfect universe of the universe being in harmony. Ironically, the vision of a heaven helped cement Christian roots into the discourse of music.

The study of music, based on relations and proportions, is in a certain sense a mathematical study of perfection and humankind's inability to grasp it. This can be seen in the work of the French theologian and mathematician Marin Mersenne, who calculated the 720 permutations of "Ut Re Mi Fa Sol La" (the successive notes of the scale) as a means of creating the perfect song, and framed this beneath a Christian perspective of the universe being in harmony. Ironically, the vision of a heaven helped cement Christian roots into the discourse of music.

Mattheson is the harbinger of the discourse to follow. Although Rameau's of pleasure from hearing music. Mattheson believed that music was the primary means to address the passions of the soul, and this belief later became axiomatic. Moreover, although Mattheson never fully formed a discourse into a scientific article, his work was an important precursor to the development of the term "music theory," and he is often credited with this term.

Rameau - Musical Theory & Harmony

Despite his deep interest in the relationship between music and the passions, Rameau's musical theory was based on the idea that the passions were the key to understanding the natural world. He believed that music was a reflection of the passions, and that the ultimate goal of music was to create a sense of harmony and balance. This view was reflected in his work, particularly in his treatise "Harmonies universelles" (1722), which presented a model in which the universe is represented as a musical instrument (in the form of a musical scale) as a means of creating the perfect song, and framed this beneath a Christian perspective of the universe being in harmony. Ironically, the vision of a heaven helped cement Christian roots into the discourse of music.

Rameau's ideas were later extended by others, such as Kircher, who built on his work and expanded the idea of the universe being in harmony. Kircher believed that the universe was a musical instrument, and that the key to understanding the universe was to understand the music of the spheres. His work was later expanded by others, such as Leibniz, who built on Kircher's ideas and expanded the concept of the universe being in harmony. The distinction between the arguments that each thinker takes is more nuanced than simply reflecting a religious or secular perspective. Kircher, for example, believed that the universe was a musical instrument, and that the key to understanding the universe was to understand the music of the spheres. Leibniz, on the other hand, believed that the universe was a functional system, and that the key to understanding the universe was to understand the underlying principles of the universe. Despite these differences, both Kircher and Leibniz were influenced by the work of Kircher, and both built on his ideas in their own work.

Rousseau - Origins of Passion in Melody

Rousseau was a key figure in the development of a new understanding of music. He believed that music was a reflection of the passions, and that the ultimate goal of music was to create a sense of harmony and balance. This view was reflected in his work, particularly in his treatise "Emile" (1762), which presented a model in which the universe is represented as a musical instrument (in the form of a musical scale) as a means of creating the perfect song, and framed this beneath a Christian perspective of the universe being in harmony. Ironically, the vision of a heaven helped cement Christian roots into the discourse of music.

Rameau's argument, based on an anthropological approach, essentially removed music from the domain of art, and placed it in the realm of science. Rousseau, on the other hand, believed that music was a reflection of the passions, and that the ultimate goal of music was to create a sense of harmony and balance. This view was reflected in his work, particularly in his treatise "Emile" (1762), which presented a model in which the universe is represented as a musical instrument (in the form of a musical scale) as a means of creating the perfect song, and framed this beneath a Christian perspective of the universe being in harmony. Ironically, the vision of a heaven helped cement Christian roots into the discourse of music.

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The discourse that would form around Rameau and Rousseau is framed as being about the nature of music, but it is more accurately described as being about the nature of the universe. The principle argument between Rameau's views on music is that music is the primary means to address the passions of the soul, and this belief later became axiomatic. Moreover, although Mattheson never fully formed a discourse into a scientific article, his work was an important precursor to the development of the term "music theory," and he is often credited with this term.

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