

Music Theory And Epicurean Philosophy

Post by "Daniel" of May 26, 2019 at 5:22 AM

[Quote from Nate](#)

So, there isn't something physically *pure* about "Majors" and "Minors"--they just work really well with classical music, and contemporary, popular music (to our ears). Plato and Aristotle would have heard the "Minor" chord to be absolute garbage (sort of how we hear an augmented chord), while they may have found the weird, augmented chord to be rather beautiful.

Brilliant, Nate! Really. You should have these posts published somewhere.

'Classical music,' far from being a universal phenomenon, represents a specific geographical and cultural epoch without equal in other eras or civilisations. Indeed, even in pre-Bachian Europe, the music the Church imposed on the Catholic ecumene was based on the imitation of the Greco-Roman musical tradition, which was fundamentally of Mediterranean and Middle Eastern origin and, arguably, deriving from an exclusive *melodic* sensitivity.

Shortly after Carolingian times—with the forced conversion of Saxon tribes that followed the Massacre of Verden and the restoration of the Empire—another musical sensitivity (in this case *harmonic*) starts to penetrate the musical universe of the Church, which had remained secluded until that point. What might have been the origin of such new sensitivity?

Musicologists refer to a 'pagan residue' existing in the indigenous cultures of Northern Europe (Thrasylbulos Georgiades, *Music and Language: The Rise of Western Music as Exemplified in Settings of the Mass*). Undoubtedly, a tonal system emerged, after a few centuries, from the opposition of the Church tradition and that of the indigenous music culture of Northern Europe.