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The Spheres And The Wolf

Interval

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The Geometry of Music

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Music of the Spheres □ Aligning
with the Harmony of Creation □
432Hz □ Ambient Meditation

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Music Ancient Greek Music Vol.4-

The Spirit Of Pythagoras **The**

**Math of Music - TWO MINUTE
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~~Mathematical CODE of Existence |~~

~~All is Number Pythagoras and the
Mathematical Basis of Music~~

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Manly P. Hall - Golden Verses of

Pythagoras The Greatest LOST
SECRET of the PYTHAGOREANS

rediscovered \u0026 explained

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Frequency and Form* □□

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Tuning Pythagoras and Music
(Part 1) ~~Pythagoras on music~~

The connection between maths
and music - Pythagoras Comma
(Longer version) *John Coltrane's
Discovery of a Music of the
Spheres (original) Pythagorean*

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Tone Generator : Music of the Spheres
~~Pythagoras a Reason for
The Music of the Spheres~~

Pythagorean Comma Pythagoras
The Music Of The

Drawing closely on Pythagoras' work, Kepler's *Harmonices Mundi* (1619) attempted to explain the

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The Spheres And The Wolf Interval
proportions of the natural world - particularly its astronomical and astrological aspects - in relation to music. Pythagoras' theory is of course now wholly discredited, but space exploration has nonetheless uncovered a number of 'sounds' in space - all

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essentially inaudible but with
scope to be 'converted' into
familiar noises: plasma waves
ripple between Saturn and its icy
...

Pythagoras & the Music of the
Spheres - Aurora Orchestra

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Pythagoras The Music Of

~ Pythagoras They differentiated three types of music: The music of instruments, the music of the human body and soul, and the music of the spheres, which was the music of the cosmos.

Geometric shapes and even orbiting motions could be linked

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to this philosophy. And The Wolf

Interval

Pythagoras and the Music of the
Spheres ~ Psy Minds

The music or harmony of the spheres. Pythagoras, having ascertained that the pitch of notes depends on the rapidity of

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vibrations, and also that the planets move at different rates of motion, concluded that the sounds made by their motion must vary according to their different rates of motion.

Pythagoras | Music Appreciation -

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Lumen Learning And The Wolf

The Music of Pythagoras: How an Ancient Brotherhood Cracked the Code of the Universe and Lit the Path From Antiquity to Outer Space. The enthralling story of Pythagoras and the Pythagoreans, whose insights

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transformed the ancient world
and still inspire the realms of
science, mathematics,
philosophy, and the arts.

The Music of Pythagoras: How an Ancient Brotherhood ...

Using simple mathematics,

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Pythagoras was able to describe the basis of almost all musical scales, including the pentatonic, the Western, the chromatic and the Arabic scales. This shows the power and excitement of science. For the first time, Pythagoras could answer the question, WHY?

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The Spheres And The Wolf
Interval
Why are these notes and scales special?

Music of the Spheres and the
Lessons of Pythagoras

The discovery of the precise
relation between the pitch of the
musical note and the length of

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the string that produces it is attributed to Pythagoras. The Music of the Spheres incorporates the metaphysical principle that mathematical relationships express qualities or "tones" of energy which manifest in numbers, visual angles, shapes

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and sounds – all connected within a pattern of proportion.

[Musica universalis - Wikipedia](#)

The Pythagorean Theory of Music. It is highly probable that the Greek initiates gained their knowledge of the philosophic and

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therapeutic aspects of music from the Egyptians, who, in turn, considered Hermes the founder of the art. According to one legend, this god constructed the first lyre by stretching strings across the concavity of a turtle shell.

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The Pythagorean Theory of Music | Awakening Times

The therapeutic music of Pythagoras is described by Iamblichus thus: "And there are certain melodies devised as remedies against the passions of the soul, and also against

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despondency and lamentation, which Pythagoras invented as things that afford the greatest assistance in these maladies.

The Pythagorean Theory of Music and Color

Pythagoras believed that the

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planets themselves, all heavenly bodies, rang out notes of vibration based on their orbit and distance to each other. We humans simply lack the ability to hear this music of the spheres. These mathematical ratios helped to define every system of

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The Spheres And The Wolf
Intonation throughout history.

Interval

Timeline 002: Pythagoras And The
Connection Between Music ...

The Pythagorean scale is any
scale which can be constructed
from only pure perfect fifths (3:2)

...

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Pythagoras The Music Of The Spheres And The Wolf Pythagorean tuning - Wikipedia

Kitty Ferguson attempts this daunting task through her book 'The Music of Pythagoras,' tracing the story of Pythagoras from the earliest accounts of him, to Kepler, Bertrand Russel, Koestler,

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Pythagoras The Music Of

and into the contemporary age, illustrating the influence of Pythagoras on science, the myth that grew up around him, as well as providing the reader with insights into the lives of the thinkers who fashioned an image of Pythagoras for their times;

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exposing the truth as well as the
myths built up around ...

[Amazon.com: The Music of
Pythagoras: How an Ancient ...](#)

Music Theory Pythagoras is
credited with the discovery of the
ratios between harmonious

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musical tones Pythagoras is also credited with the discovery that the intervals between harmonious musical notes always have whole number ratios.

Pythagoras of Samos | Famous Mathematician

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Pythagoras The Music Of

Pythagoras was able to discern the harmony and consonance of heavenly bodies, the "Music of the Spheres". Pythagoras put to use his discovery of mathematics as they relate to the harmonic ratios. He made stringed instruments that could be tuned

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so that they would consistently produce layered consonant musical intervals.

Pythagoras - anything and more you may have ever wanted to ...

There is geometry in the humming of the strings, there is

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music in the spacing of the spheres. Pythagoras

Pythagoras - There is geometry in the humming of the...

Pythagoras—the Greek philosopher, initiate, and teacher—stood at the point of the

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The marriage of music, science, and mysticism. He was one of the first “scientists,” and as an initiate, he asked deep questions of the universe.

Pythagoras and Music

Pythagoras, however, is generally

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credited with the theory of the functional significance of numbers in the objective world and in music. Other discoveries often attributed to him (the incommensurability of the side and diagonal of a square, for example, and the Pythagorean

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theorem for right triangles) were probably developed only later by the Pythagorean school.

[Pythagoras | Biography.](#)

[Philosophy, & Facts | Britannica](#)

Been reading The Music of
Pythagoras: How an Ancient

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Brotherhood Cracked the Code of the Universe and Lit the Path from Antiquity to Outer Space, by Kitty Ferguson. OK, maybe the subtitle is a little hyperbolic. I feel like I just swallowed up 3000 years of history over a couple weeks. Amazing.

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The Music of Pythagoras |

Greenleaf Music by Dave Douglas

Pythagoras and MusicMelanie

Richards, M.Mus., S.R.C.

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The enthralling story of

Pythagoras and the

Pythagoreans, whose insights transformed the ancient world and still inspire the realms of science, mathematics, philosophy, and the arts.

"Pythagoras's influence on the

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Ideas, and therefore on the destiny, of the human race was probably greater than that of any single man before or after him," wrote Arthur Koestler. Though most people know of him only for the famous Pythagorean Theorem ($a^2 + b^2 = c^2$), in fact the pillars of

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Our scientific tradition-belief that the universe is rational, that there is unity to all things, and that numbers and mathematics are a powerful guide to truth about nature and the cosmos-hark back to the convictions of this legendary sixth-century B.C.

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The Scholar. Born around 570 B.C. on the cultured Aegean island of Samos, Pythagoras (according to ancient tales) studied with the sage Thales nearby at Miletus, and with priests and scribes in Egypt and Babylon. Eventually he founded his own school at Croton

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In southern Italy, where he and his followers began to unravel the surprising deep truths concealed behind such ordinary tasks as tuning a lyre. While considering why some string lengths produced beautiful sounds and others discordant ones, they

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Uncovered the ratios of musical harmony, and recognized that hidden behind the confusion and complexity of nature are patterns and orderly relationships. They had surprised the Creator at his drafting board and had glimpsed the mind of God! Some of them

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Later would also find something darker in numbers and nature: irrationality, a revelation so unsettling and subversive that it may have contributed to the destruction of their brotherhood.

How music has influenced

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mathematics, physics, and astronomy from ancient Greece to the twentieth century Music is filled with mathematical elements. The works of Bach are often said to possess a math-like logic, and Arnold Schoenberg, Iannis Xenakis, and Karlheinz

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Stockhausen wrote music explicitly based on mathematical principles. Yet Eli Maor argues that it is music that has had the greater influence on mathematics, not the other way around. Starting with Pythagoras, proceeding through Schoenberg,

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and bringing the story up to the present with contemporary string theory, Music by the Numbers tells a fascinating story of composers, scientists, inventors, and eccentrics who have played a role in the age-old relationship between music, mathematics,

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and the physical sciences. The Spheres And The Wolf

Weaving compelling stories of historical episodes with Maor's personal reflections as a mathematician and lover of classical music, this book will delight anyone who loves math and music.

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Interval
From Ancient Greek times, music has been seen as a mathematical art, and this relationship has fascinated generations. This new in paperback edition of diverse, comprehensive and fully-illustrated papers, authored by

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Leading scholars, links the two fields in a lucid manner that is suitable for students of each subject as well as the general reader.

Biography of the Greek philosopher Pythagoras and his

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Tasting contributions on the fields of mathematics and philosophy.

Professor of Music at Colgate University and a widely respected musicologist, Godwin traces the history of the idea, held since ancient times, that the whole

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Cosmos, with its circling planets and stars, is in some way a musical or harmonious entity. The author shows how this concept has continued to inspire philosophers, astronomers, and mystics from antiquity to the present day.

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"(James) relishes the sheer
quirkiness of intellectual history,
rescuing some of the battier
beliefs of scientists and
composers from the revisionism
of textbook biographies and
producing a graceful and

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entertaining account of matters seldom presented to the general reader." -THE NEW YORKER "A provocative, engaging reassessment of the Western musical tradition and its relation to science." -PUBLISHERS WEEKLY

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What is music, and why does it move us? From Pythagoras to the present, writers have struggled to isolate the essence of "pure" or "absolute" music in ways that also account for its profound effect. In *Absolute Music: The History of an Idea*, Mark Evan

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The Spheres And The Wolf Interval traces the history of these efforts across more than two millennia, paying special attention to the relationship between music's essence and its qualities of form, expression, beauty, autonomy, as well as its perceived capacity to disclose

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philosophical truths. The core of this book focuses on the period between 1850 and 1945.

Although the idea of pure music is as old as antiquity, the term "absolute music" is itself relatively recent. It was Richard Wagner who coined the term, in

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1846, and he used it as a pejorative in his efforts to expose the limitations of purely instrumental music. For Wagner, music that was "absolute" was isolated, detached from the world, sterile. His contemporary, the Viennese critic Eduard

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Hanslick, embraced this quality of isolation as a guarantor of purity. Only pure, absolute music, he argued, could realize the highest potential of the art. Bonds reveals how and why perceptions of absolute music changed so radically between the 1850s and

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1920s. When it first appeared, "absolute music" was a new term applied to old music, but by the early decades of the twentieth century, it had become--paradoxically--an old term associated with the new music of modernists like Schoenberg and

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Stravinsky. Bonds argues that the key developments in this shift lay not in discourse about music but rather the visual arts. The growing prestige of abstraction and form in painting at the turn of the twentieth century-line and color, as opposed to object-

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helped move the idea of purely abstract, absolute music to the cutting edge of musical modernism. By carefully tracing the evolution of absolute music from Ancient Greece through the Middle Ages to the twentieth-century, Bonds not only provides

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the first comprehensive history of this pivotal concept but also provokes new thoughts on the essence of music and how essence has been used to explain music's effect. A long awaited book from one of the most respected senior scholars in the

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field, Absolute Music will be
essential reading for anyone
interested in the history, theory,
and aesthetics of music.

Occult traditions have inspired
musical ingenuity for centuries.
From the Pythagorean concept of

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The music of the spheres to the occult subculture of 20th-century pop and rock, music has often attempted to express mystical states of mind, cosmic harmony, the demonic and the divine—nowhere more so, perhaps, than in the music for

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films such as The Mephisto Waltz, The Devil Rides Out, Star Trek, Close Encounters of the Third Kind, The Omen and The Exorcist. This survey explores how such film music works and uncovers its origins in Pythagorean and Platonic ideas about the divine

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Order of the universe and its essentially numerical/musical nature. Chapters trace the influence of esoteric Freemasonry on Mozart and Beethoven, the birth of “demonic” music in the 19th century with composers such as Weber, Berlioz and Liszt,

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Wagner's racial mysticism, The Sphero And The Wolf
Schoenberg's numerical
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superstition, the impact of
synesthesia on art music and film,
the effect of theosophical ideas
on composers such as Scriabin
and Holst, supernatural opera and
ballet, fairy music and, finally,

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popular music in the 1960s and '70s.
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The authors have presented and interpreted Johannes Kepler's Latin text to English readers by putting it into the kind of clear but earnest language they

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suppose Kepler would have used
if he had been writing today.

J. B. Kennedy argues that Plato's dialogues have an unsuspected musical structure and use symbols to encode Pythagorean doctrines. The followers of

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Pythagoras famously thought that the cosmos had a hidden musical structure and that wise philosophers would be able to hear this harmony of the spheres. Kennedy shows that Plato gave his dialogues a similar, hidden musical structure. He divided

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Each dialogue into twelve parts and inserted symbols at each twelfth to mark a musical note.

These passages are relatively harmonious or dissonant, and so traverse the ups and downs of a known musical scale. Many of Plato's ancient followers insisted

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that Plato used symbols to conceal his own views within the dialogues, but modern scholars have denied this. Kennedy, an expert in Pythagorean mathematics and music theory, now shows that Plato's dialogues do contain a system of symbols.

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Scholars in the humanities, without knowledge of obsolete Greek mathematics, would not have been able to detect these musical patterns. This book begins with a concise and accessible introduction to Plato's symbolic schemes and the role of

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allegory in ancient times. The following chapters then annotate the musical symbols in two of Plato's most popular dialogues, the Symposium and Euthyphro, and show that Plato used the musical scale as an outline for structuring his narratives.

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