

**Thursday,
November 15, 2012
3:15-5 p.m. in U73**

Guest lecture in the seminar series
**Topics in the Aesthetics of
Music and Sound**

- arranged by **The Aesthetics of Music and
Sound** – www.soundmusicresearch.org –
**Cross-Disciplinary Interplay between the
Humanities, Technology and Musical
Practice**; Institute for the Study of Culture,
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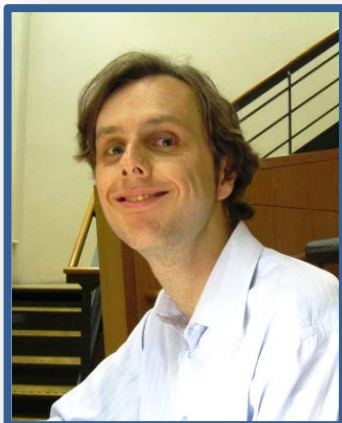
Music and Epistemology: The Case of Friedrich Schlegel

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www.kcl.ac.uk/artshums/depts/music/people/students/mcauley/index.aspx

(Via Skype.)



In a 1798 fragment from the journal *Athenaeum*, Friedrich Schlegel asks that his reader 'consider a certain tendency of pure instrumental music (*reine Instrumentalmusik*) toward philosophy as something not impossible in itself.' In a notebook entry from around the same time, Schlegel is much more forthright: 'All **pure** music must be philosophical and instrumental (music for thought).' These suggestions, tentative in public, forthright in private, are amongst the very first statements of a new view of music that arose in German-speaking countries in the years around 1800. The core of this new view was the belief that instrumental music is able to provide insight into central philosophical questions such as the nature of subjectivity or of the ultimate ground of being. According to a still standard presumption, this view arose in response to developments in contemporary composition. In this talk, however, I show that, in the case of Schlegel at least, the birth of this new view was driven not by any particular music, but by philosophical speculation regarding the nature of knowledge.

ALL ARE WELCOME! 