

Romanticism in Philosophy and Music: Beethoven, AbdelWahab, and Pink Floyd

Course Description:

The course aims at exploring the relation between philosophy and music through Romanticism, a movement that appeared roughly by the beginning of the 19th century in Europe and exerted its massive influence on all aspects of art, literature, and thought until the beginning of the 20th century. Together we are going to take a look at what constitutes Romanticism, its philosophical roots and elaborations, and Romantic music which found its way at its infancy through the late works of Mozart and Haydn, as well as the works of Beethoven and Schubert, reaching its end at the beginning of the 20th century with the works of Strauss and Mahler. We then move to take a closer look at the influence of Western Romantic music beyond its spatial and temporal boundaries, that is through its influence on modern Arabic music, taking the works of Mohamed Abdel Wahab as a trajectory from where we listen to how Romanticism influenced his approach to music which infused Arabic and Western elements, as well as the mid-sixties art and progressive rock of the era, here represented through the early works of Pink Floyd - the most popular band of progressive rock - and whether Romanticism had a deep impact on their music and approach.

We are also happy to invite you to listening sessions of the musical works we are going to discuss on CILAS' top roof under the starry nights of Cairo, an experience you don't want to miss!

Course Flow:

The course's readings will mainly focus on the works of Andrew Bowie; *Music, Philosophy and Modernity, Aesthetics and Subjectivity*. Together we will critically engage with readings as well as moving back and forth between the themes we discuss, experimenting with some of them - as infusing two distinct themes through discussion and listening - in order to widen our perspectives regarding the reciprocal relation between philosophy and music.

Bibliography:

Attali, Jacques. *Noise: The Political Economy of Music*. Translated by Brian Massumi, University of Minnesota Press, 1985.

Berefelt, Gunnar. "On Symbol and Allegory." *The Journal of Aesthetics and Art Criticism*, no. Vol. 28, No. 2 (Winter 1969), pp. 201–12.

Bonds, Mark Evan. *Music as Thought: Listening to the Symphony in the Age of Beethoven*. Princeton University Press, 2006.

Bowie, Andrew. *Aesthetics and Subjectivity: From Kant to Nietzsche*. Manchester University Press, 2003.

---. *Music, Philosophy, and Modernity*. Cambridge University Press, 2007.

Burns, Robert G. H. *Experiencing Progressive Rock: A Listener's Companion*. Rowman & Littlefield, 2018.

Geck, Martin. *Beethoven's Symphonies: Nine Approaches to Art and Ideas*. Translated by Stewart Spencer, University of Chicago Press, 2017.

Hegarty, Paul, and Martin Halliwell. *Beyond and Before: Progressive Rock since the 1960s*. Bloomsbury Publishing USA, 2011.

Kaiser, David Aram. *Romanticism, Aesthetics, and Nationalism*. Cambridge University Press, 1999.

Loughridge, Deirdre. *Haydn's Sunrise, Beethoven's Shadow: Audiovisual Culture and the Emergence of Musical Romanticism*. University of Chicago Press, 2016.

Norris, Christopher. *Platonism, Music and the Listener's Share*. Continuum, 2006.

Spitzer, Michael. *Metaphor and Musical Thought*. University of Chicago Press, 2004.

Taruskin, Richard. *The Oxford History of Western Music Vol. II: The Seventeenth and Eighteenth Centuries*. Oxford University Press, USA, 2005.

Taruskin, Richard. *The Oxford History of Western Music Vol III: The Nineteenth Century*. Oxford University Press, USA, 2005.

Audio:

As discussions would unfold through the course, more suggestions than the ones stated below would be welcomed.

Beethoven's Fifth Symphony, Ninth Symphony, Piano Sonata no. 14 (widely known as the moonlight sonata).

Mozart's The Magic Flute.

Schubert's Serenade.

Wagner's Faust, and Tannhauser (overture).

Richard Strauss' Thus Spoke Zarathustra.

Gustav Mahler's Fifth Symphony and Eighth Symphony.

Pink Floyd's The Piper at the Gates of Dawn, Atom Heart Mother, Echoes, The Dark Side of the Moon.

Mohamed AbdelWahab's Al-Gondol, Al-Karnak, Cleopatra, and Al-Nahr Al-Khalid.

Week One:

Readings:

Andrew Bowie - Music, Philosophy and Modernity. Introduction

Andrew Bowie - Aesthetics and Subjectivity. Introduction and Chapter one.

Mark Evan Bonds - Music as Thought. Chapter one

Optional Readings:

Oxford History of Western Music, Vol. II, Chapter 31.

Week Two:

Readings:

Andrew Bowie - Music, Philosophy and Modernity. Chapters one and two

Andrew Bowie - Aesthetics and Subjectivity. Chapter Two

Mark Evan Bonds - Music as Thought. Chapter two

Optional Readings:

Gunnar Berrefelt - On Symbol and Allegory.

Week Three:

Andrew Bowie - Music, Philosophy, and Modernity. Chapter three

Andrew Bowie - Aesthetics and Subjectivity. Chapters three and four.

Mark Evan Bonds - Music as Thought. Chapter three.

David Aram Kaiser - Romanticism, Aesthetics and Nationalism. Introduction and Chapter two.

Optional readings:

Oxford History of Western Music, Vol. III, Chapter 35

Week Four:

Andrew Bowie - Music, Philosophy, Modernity. Chapters four and five.

Andrew Bowie - Aesthetics and subjectivity. Chapter five.

Deirdre Loughridge - Haydn's Sunrise, Beethoven's Shadow. Introduction and Chapter one

Additional Readings:

Michael Spitzer - Metaphor and Musical Thought. Introduction.

Week Five:

Andrew Bowie - Music, Philosophy, Modernity. Chapter six.
Andrew Bowie - Aesthetics and Subjectivity. Chapters six and seven.
Hegarty and Halliwell - Beyond and Before. Chapter one.
Additional readings:
Michael Spitzer - Metaphor and Musical Thought. Chapter six.

Week Six:

Andrew Bowie - Music, Philosophy, Modernity. Chapters Seven and Eight.
Andrew Bowie - Aesthetics and Subjectivity. Chapter Eight.
Hegarty and Halliwell - Beyond and Before. Chapter four.
Additional Readings:
Jacques Attali - Noise: The Political Economy of Music. Chapter One.

Week Seven:

Robert Burns - Experiencing Progressive Rock. Chapters one and two.
Beyond and Before. Chapter five.
Deirdre Loughridge - Haydn's sunrise, Beethoven's shadow. Chapter five
Additional Readings:
Christopher Norris - Platonism, Music, and the Listener's Share. Introduction.

Additional Bibliography:

Martin Geck - Beethoven's Symphonies: Nine Approaches to Art and Ideas.