![Jednota filozofická Brno]

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Philosophical and Logical Aspects of Harmony in Music

Abstrakt

Harmony in music can be characterized by *fitting / joining together of chords* or their *agreement*, *concord* etc. I will deal with harmony which is *internal* with respect to our well-known chromatic scale represented by an infinite line of integers. Internal harmony is nothing more than the pure interrelatedness of two or more chords. From a *logical* point of view we try to develop a formal theory of *all* the possibilities combining chords. From a *philosophical* point of view we look for a *holistic* understanding of harmony which cannot be based on any theoretical approach. In the first case we have to indicate invariant chord patterns and to formulate exact rules to modify them. In the second case we try to understand concrete patterns in the specific context of compositions *created* by composers. There are cases of harmony which we can describe as activities of following rules without any philosophical hope to make an underlying codex (a set of fixed rules) explicit. During the talk I will play and use some musical examples.

The first thesis of my presentation is that a concrete *logic* of harmony is possible. The second thesis is that a *formal theory* of harmony can neither be extended to a philosophy of harmony in the sense of grasping all the characteristic individual cases of harmony in musical compositions. Is there any chance to unify the logical and the philosophical approaches to harmony? The *philosophical* answer of the late Wittgenstein is: *family resemblances*. This is an approach to overcome the dichotomy between logical and misguided philosophical investigations.