

# Architectural Form of Thought in Music

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**Abstract** – The Thought in music is the most important. And its architectural Form represents the summit of the universal intelligence. For example the creation of the *continuous melody* by Wagner in *Tristan und Isolde*, expresses the continuous movement of the Universe. Impact of this discovery changed the conception of musical knowledge. Musicology must today analyze music by taking in account the scientific progress and also the exceptional capacity of imagination, of investigation by intuition that possesses authentic composer, looking at the life being above physical death. In a transcendental perspective, that may be the reality of the Future.

**Keywords** – Thought Form Universe Philosophy Music.

## I. INTRODUCTION

As in Philosophy, in Music, the Thought is the most important element because it dominates all the matter. The Thought takes a Form that contents the true signification. Invisible and abstract it survives through the centuries when musical and poetic matter changes and passes out with time and mode. The conception of this Form represents the summit of universal Intelligence and an authentic source of Progress. For example, *Leitmotif's* conception was a real further conquest, because it has touched the problem of linking, of continuous relation between all musical elements. By the *continuous melody* which was the prototype of continuous movement of the Universe. The consequences of this discovery has impacted on the most advanced research concerning laws of rotation and attraction in the cosmos. Wagner opened a new way for analyzing music and composing. *Tristan und Isolde* can be considered, today, as the metaphor of perpetual movement and not as created work under the influence of the Schopenhauer's pessimistic philosophy. By the grace of music, the most abstract and creative Art, Wagner has discovered the fundamental Law of the Universe: the perpetual movement. So what he expresses by continuous *chromaticism*, transgressing all the previous barriers of the Harmony (that means: of Time and Space). Schoenberg tried to go further, but his dodecaphonic system is not in accordance with the Universe Planetary towards which each *pure* musical sound is naturally directed and attracted. The Thought of his dodecaphonist scale was genial, but realization or execution needs revision for reaching its goal. Somewhere that is an error which is the ultimate degree before the perfection. And also a challenge for our epoch.

## II. HYPOTHESIS

We want by Thought to create the music of the Future. That is to say: a masterpiece which have philosophical and scientific universal construction and signification on the scale of the world. Because the mission of the Music is to conduct Human being through darkness and doubt to the Light of Intelligence. By the reason and by the power of

very developed sensibility able to remote Time and together to project itself in a distant Future. This capacity of pure logic married with great imagination is the property of completely *opened* brain. It possesses the rare quality of **synthesis where each part reflects the whole and where the whole reflects all parts**. No empty art, but the highest knowledge. We propose to analyze, in other way, pioneer, independent, the musical works and to extract of these the pure gold of Intelligence. So that is creation, beauty, over this earth, but significant for Humanity. Music is the supreme Philosophy that builds with mortal matter a Symbolic Form, forever existing.

## III. ERROR AND PERFECTION THE FUTURE

We can restore the problem of dodecaphonic musical theory: 12 sounds (musical notes) that enclose the whole work and appear according to strict rules. What does it mean? That Schoenberg perceived into *Tristan*, a scale of sounds which create the true structure and enclose the true meaning. The Form of the Thought over the emotional content. The correspondence between transcendent Love and the Eternal Creation. The true goal of this drama. Wagner, alone on this earth, searched the sister soul. That is the perfection, the Whole that passes death and destruction. According to this thought he composed with no accidental notes but even existing, the Gold scale going up to the least Truth. It was also the Ideal of Schoenberg. The indestructible part of Music.

In result of this hypothesis, our method consists in completely forgetting the pretext (the argument) of this drama, for concentrating the intelligence in hearing the musical partition where all the time notes rise up by *chromaticism* searching the true issue. Generating a scale that is the true *Symbolic Form* of this masterpiece and where each sound has a semantic, precise, sense. That can even dominate over every other musical, textual, dramatic, content. Like a bridge over the logical flow. Like rainbow over the earth, in the sky. It is why the rules of apparition are not a coincidence. For understanding this kind of Art, musical memory must be total, absolutely synthetic and truthful. Able to detect the true notes that even remain and have a real signification. Able to perceive a totally abstract musical painting without descriptive elements, despite their presence. No action, no persons, nobody: but the pure genial Thought, sending its rays towards the highest Source of the entire creation. No ocean is significant in this opera, because it has reach and bottom, but the continuous palpitation of infinite waves.

Last words of *Isolde*<sup>1</sup> must be understood in this context. They are a comment of the music. Unique opera of Wagner where music leads poetry and drama. A pure philosophical and abstract musical work, despite appearance. That is Debussy has very well understood and tried to recreate in

another way with *Pelleas and Melisande*.

#### IV. METHOD OF VERIFICATION

If our theory is right: each element takes its sense, even inverse, as an inverse mirror. And each choice element, for example: water, finds its signification. As like a color in painting, is not only color, but the only one which reflects the Thought. Because the Whole reflects itself in each part, and each part reflects itself in the Whole. No accident, no emotion without control of Intelligence, but the Truth. At this time, signification arrives to its least end and can turn upside down all previous certitudes. Ocean, as concrete element in this drama, *means* the Source, that Tristan and Isolde search over Earth and Death.

#### V. SYSTEMATIC CONSEQUENCES OF MAIN HYPOTHESIS

Academic method of Research in Music does not take into account some more advanced and progressive ways of thinking. Between Past and Present there is no continuation. The reason of this deserting part reposes on erroneous postulate that Music is something concrete. The world of sounds. But in reality, the musical Word is far above the sounds. The Source is the thought and each sound finds an accordance with thought and not (only) in dependence of rules that emerge out of long observation. **At each instant, Thought can change sound.** The Absolute is the property of spirit no of the matter!

The greatest quality of Music is its capacity to escape always further. Because it is turned to absolute source of Perfection. As in Philosophy, where the goal is the Perfection. We must consider that each masterpiece is a step towards the Absolute. Some musicians have gone directly, without help from contemporary world, to very distant sphere. For this it does not exist any rules. And the Academic system tries absurdly to stop this kind of impulse of which depends the Future of Human being. In result, instead of being the strongest instrument of Progress, music is the most sclerotic.

#### VI. RESULTS

We must today consider in other way the Music. As a part of Universe, in the Universe, and Universal. Traditional performance of *Tristan und Isolde* is obsolete. But an absurd interpretation is its destruction. We need to extract, out of concrete appearance, the Thought, its Form, its Signification, and recreate this opera in the perspective of Present and Future. But from the Source of the true Meaning that imagined this masterpiece. No caricature for *debil* public, but recreation going further on the tracks of Wagner. What would be, today, the *Leitmotive's* World, used into a contemporary composition? The complete union of orchestra with voice, the *continuous melody*? What would be today the Thought exploring the world upon the Earth, the Universe, by imagination and sensibility, without scientific technical instruments of verification. The great jump into the Unknown. Preceding all technical

investigation. The only strength of Human brain. That, for me, contains the Universe. All Universe is written into the human brain. And here is the true sense of the Bible confirmation that *Man was made in the image of God*. The sense of human life is to return to this Source.

#### VII. CONCLUSION

The Nature is stronger than Human, but Brain, Thought, is the First. Is the Source that approaches the Human to the Creator.

According to this postulate, we conclude that Music and Musicology must be the field of Art, that is to say: of Spirit dominating the Matter. Going this way, we shall find the issue to the highest Intelligence. As the ancient Philosophy asserted and later Beethoven: *Music is the highest Philosophy*.

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