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The relationship between music and religion has long been a clearly delineated one. Up to the late Middle Ages, music employed for ritual expressions of faith in sacred contexts was contrasted with secular music, then mostly played in open spaces.

The former was

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believed to aid in the communication of divine truths, while the latter was suspected of arousing sensuality and thus potentially ...

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in the theater) was contrasted with music presented for entertainment, be it that of an aristocracy with too much time to fill, or that of the common people with a need for diversion from their hard lives.

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The relationship
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Ineffable Music

In music theory,
voicing refers to one of
two closely related
concepts: It includes
the instrumentation

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and vertical spacing and ordering of the musical notes in a chord: which notes are on the top or in the middle, which ones are doubled, which octave each is in, and which instruments or voices perform each note.

Voicing (music) - Wikipedia

Siglind Bruhn (born October 11, 1951 in Hamburg) is a German musicologist and

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concert pianist.

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Piano Music of
Rachmaninov and
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Understanding Music .
... We can assign a role
to music in effecting the
ineffable, when the
ineffable is the non-
propositional content
of our states of mind -
a content that can be

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presented to the
imagination but not
described in words. ...
In my view this space
has nothing to do with
the geometrical
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Effing the Ineffable - Sir Roger Scruton

In addition to
contributing numerous
articles and chapters in
anthologies, she has
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music, as a mode of human expression, engages in interdisciplinary dialogue with the other arts as well as with philosophical and religious thought.

Insofar as music can be called a language, the question we wish to see addressed is how music influences, or is suffused with, the other central ways in which humans articulate

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musical ineffability. In drafting such an account it will be crucial to keep in mind that musical knowledge, ineffable or otherwise, is perceptual knowledge. I shall try to show that, when the problem of musical ineffability is planted squarely in the perceptual arena, it

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can be illuminated by
the adoption of a
recent cognitivist
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