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While Rameau alluded to contemporary notions of musical expression in his theoretical writings, he devoted little effort to explaining how music acted on listeners expressively. This article reviews Rameau's writings to establish and clarify his beliefs about this process, finding that they less resemble what we would think of as the leading edge of contemporary thought - exemplified by Dubos, Estève and the Encyclopedists - than they do the earlier descriptions of Descartes and ... **RAMEAU'S CARTESIAN WONDER | Eighteenth-Century Music ...**

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Jean-Philippe Rameau (1683-1764)

Jean-Philippe Rameau (French: [ʒɑ̃filip ʁamo]; () 25 September 1683 - () 12 September 1764) was one of the most important French composers and music theorists of the 18th century. He replaced Jean-Baptiste Lully as the dominant composer of French opera and is also considered the leading French composer for the harpsichord of his time, alongside François Couperin.

Jean-Philippe Rameau - Wikipedia

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Hence, as one example, Christensen's 1993 monograph on Jean-Philippe Rameau attempts to analyze his music theory as a complex response to both the empirical as well as synthetic values of Enlightenment science.

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