

# Violin Concerto Mozart G

## Major Analyses

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**Race and Gender in the Western Music History Survey** - Horace J. Maxile, Jr.  
2022-05-23

Race and Gender in the Western Music History Survey: A Teacher's Guide provides concrete information and approaches that will help instructors include women and people of color in the typical music history survey course and the foundational music theory classes. This book provides a reconceptualization

of the principles that shape the decisions instructors should make when crafting the syllabus. It offers new perspectives on canonical composers and pieces that take into account musical, cultural, and social contexts where women and people of color are present. Secondly, it suggests new topics of study and pieces by composers whose work fits into a more inclusive narrative of music history. A thematic approach parallels the

traditional chronological sequencing in Western music history classes. Three themes include people and communities that suffer from various kinds of exclusion: Locales & Locations; Forms & Factions; Responses & Reception. Each theme is designed to uncover a different cultural facet that is often minimized in traditional music history classrooms but which, if explored, lead to topics in which other perspectives and people can be included organically in the curriculum, while not excluding canonical composers.

Classical Form - William E.

Caplin 1998-05-14

Building on ideas first advanced by Arnold Schoenberg and later developed by Erwin Ratz, this book introduces a new theory of form for instrumental music in the classical style. The theory provides a broad set of principles and a comprehensive methodology for the analysis of classical form, from individual ideas, phrases, and themes to the large-scale organization of

complete movements. It emphasizes the notion of formal function, that is, the specific role a given formal unit plays in the structural organization of a classical work.

**The Oxford Handbook of Critical Concepts in Music Theory** - Alexander Rehding  
2019-11-19

Music Theory has a lot of ground to cover. Especially in introductory classes a whole range of fundamental concepts are introduced at fast pace that can never be explored in depth or detail, as other new topics become more pressing. The short time we spend with them in the classroom belies the complexity (and, in many cases, the contradictions) underlying these concepts. This book takes the time to tarry over these complexities, probe the philosophical assumptions on which these concepts rest, and shine a light on all their iridescent facets. This book presents music-theoretical concepts as a register of key terms progressing outwards from smallest detail to

discussions of the music-theoretical project on the largest scale. The approaches individual authors take range from philosophical, historical, or analytical to systematic, cognitive, and critical-theoretical-covering the whole diverse spectrum of contemporary music theory. In some cases authors explore concepts that have not yet been widely added to the theorist's toolkit but deserve to be included; in other cases concepts are expanded beyond their core repertory of application. This collection does not shy away from controversy. Taken in their entirety, the essays underline that music theory is on the move, exploring new questions, new repertories, and new approaches. This collection is an invitation to take stock of music theory in the early twenty-first century, to look back and to encourage discussion about its future directions. Its chapters open up a panoramic view of the contemporary music-theoretical landscape with its

expanding repertories and changing guiding questions, and offers suggestions as to where music theory is headed in years to come.

[Bach to Brahms](#) - David Beach  
2015

Bach to Brahms presents current analytic views by established scholars of the traditional tonal repertoire, with essays on works by Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Chopin, and Brahms. The fifteen essays are divided into three groups, two of which focus primarily on the interaction of elements of musical design (formal, metric, and tonal organization) and voice leading at multiple levels of structure. The third group of essays focusses on the "motive" from different perspectives.

The result is a volume of integrated studies on the music of the common-practice period, a body of music that remains at the core of modern concert and classroom repertoire.

Contributors: Eytan Agmon, David Beach, Charles Burkhart, L. Poundie Burstein, Yosef Goldenberg, Timothy Jackson,

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William Kinderman, Joel Lester, Boyd Pomeroy, John Rink, Frank Samarotto, Lauri Suurpää, Naphtali Wagner, Eric Wen, Channan Willner. David Beach is professor emeritus and former dean of the Faculty of Music, University of Toronto. Recent publications include *Advanced Schenkerian Analysis*, and *Analysis of 18th- and 19th-Century Musical Works in the Classical Tradition/* (co-authored with Ryan McClelland). Yosef Goldenberg teaches at the Hebrew University of Jerusalem and at the Jerusalem Academy of Music and Dance, where he also serves as head librarian. He is the author of *Prolongation of Seventh Chords in Tonal Music* (Edwin Mellen Press, 2008) and published in leading journals on music theory and on Israeli music.

**Beethoven's Compositional Process** - William Kinderman  
1991-01-01

Fresh perspectives on the symphonies and piano concertos of Ludwig van

Beethoven are offered in the inaugural volume of *North American Beethoven Studies*. To be published under the joint auspices of the University of Nebraska Press and the Ira F. Brilliant Center for Beethoven Studies, the volumes in the new series will focus on the life and work, milieu and influence of the great composer. The first volume, edited by the noted music scholar and pianist William Kinderman, brings together recent studies by leading scholars on Beethoven's major orchestral, including the first two piano concertos, the *Egmont* overture, the *Missa Solemnis*, and several of the symphonies, especially the Third, Fifth, and Ninth. They devote special attention to Beethoven's creative process by analyzing, in some instances closely for the first time, his numerous surviving musical sketchbooks and loose sketch-leaves. The issues dealt with include Beethoven's reinterpretation of the composition models of Haydn and Mozart, his working methods in composition, the

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structural expansion of his symphonic forms, the design of variation movements in his symphonies, and Beethoven's musical symbolism. Four introductory essays probe the relation between Beethoven's sketches and the analysis of his finished works; it is a fascinating and controversial undertaking. The first volume of North American Beethoven Studies illuminates critical issues and challenges traditional interpretations of some of Beethoven's most celebrated works while avoiding the narrow specialization of some recent scholarship. Future volumes will focus on performance practices, composition, and recording history.

*The Art of Tonal Analysis* - Carl Schachter 2016

Carl Schachter is the world's leading practitioner of Schenkerian theory and analysis. His articles and books have been broadly influential, and are seen by many as models of musical insight and lucid prose. Yet, perhaps his greatest impact has been felt in

the classroom. At the Mannes College of Music, the Juilliard School of Music, Queens College and the Graduate Center of the City University of New York, and at special pedagogical events around the world, he has taught generations of musical performers, composers, historians, and theorists over the course of his long career. In Fall 2012, Schachter taught a doctoral seminar at the CUNY Graduate Center in which he talked about the music and the musical issues that have concerned him most deeply; the course was in essence a summation of his extensive and renowned teaching. In *The Art of Tonal Analysis*, winner of the Society for Music Theory's 2017 Citation of Special Merit, music theorist Joseph Straus presents edited transcripts of those lectures. Accompanied by abundant music examples, including analytical examples transcribed from the classroom blackboard, Straus's own visualizations of material that Schachter presented aurally at

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the piano, and Schachter's own extended Schenkerian graphs and sketches, this book offers a vivid account of Schachter's masterful pedagogy and his deep insight into the central works of the tonal canon. In making the lectures of one of the world's most extraordinary musicians and musical thinkers available to a wide audience, *The Art of Tonal Analysis* is an invaluable resource for students and scholars of music. *Essays in Musical Analysis* - Donald Francis Tovey 1966

*Contemporary Orchestration* - R.J. Miller 2014-12-17  
*Contemporary Orchestration: A Practical Guide to Instruments, Ensembles, and Musicians* teaches students how to orchestrate for a wide variety of instruments, ensembles, and genres, while preparing them for various real-world professional settings ranging from the concert hall to the recording studio. Unlike most orchestration texts, it includes coverage of contemporary instruments and ensembles alongside traditional orchestra

and chamber ensembles. Features Practical considerations: Practical suggestions for choosing a work to orchestrate, and what to avoid when writing for each instrument. Pedagogical features In the Profession: Professional courtesies, considerations and expectations. Building the Score: Step-by-step construction of an orchestration. Scoring Examples: Multiple scoring examples for each instrument. Exercises: Analyzing, problem solving, and creating orchestration solutions. Critical Thinking: Alternate approaches and solutions.

**Essays in Musical Analysis: Concertos and choral works** - Donald Francis Tovey 1981

*Essays in Musical Analysis: Concertos* - Donald Francis Tovey 1969

*Music for Piano and Orchestra* - Maurice Hinson 1993  
Suitable for all admirers of the piano, this work brings together more than 3,000

works for piano and orchestra. It comes with a supplement containing over 200 new entries.

Essays in Musical Analysis - Sir Donald Francis Tovey 1962

**The Concerto** - Stephan D. Lindeman 2006

Twelve-tone and serial music were dominant forms of composition following World War II and remained so at least through the mid-1970s. In 1961, Ann Phillips Basart published the pioneering bibliographic work in the field.

Concerto Themes - Raymond Burrows 1951

**The National Union Catalog, Pre-1956 Imprints** - 1975

**Elements of Sonata Theory** -

James Hepokoski 2006-08-31  
Elements of Sonata Theory is a comprehensive, richly detailed rethinking of the basic principles of sonata form in the decades around 1800. This foundational study draws upon the joint strengths of current music history and music theory to outline a new, up-to-date

paradigm for understanding the compositional choices found in the instrumental works of Haydn, Mozart, Beethoven, and their contemporaries: sonatas, chamber music, symphonies, overtures, and concertos. In so doing, it also lays out the indispensable groundwork for anyone wishing to confront the later adaptations and deformations of these basic structures in the nineteenth and earlier twentieth centuries. Combining insightful music analysis, contemporary genre theory, and provocative hermeneutic turns, the book brims over with original ideas, bold and fresh ways of awakening the potential meanings within a familiar musical repertory. Sonata Theory grasps individual compositions-and each of the individual moments within them-as creative dialogues with an implicit conceptual background of flexible, ever-changing historical norms and patterns. These norms may be recreated as constellations "compositional defaults," any of

which, however, may be stretched, strained, or overridden altogether for individualized structural or expressive purposes. This book maps out the terrain of that conceptual background, against which what actually happens-or does not happen-in any given piece may be assessed and measured. The Elements guides the reader through the standard (and less-than-standard) formatting possibilities within each compositional space in sonata form, while also emphasizing the fundamental role played by processes of large-scale circularity, or "rotation," in the crucially important ordering of musical modules over an entire movement. The book also illuminates new ways of understanding codas and introductions, of confronting the generating processes of minor-mode sonatas, and of grasping the arcs of multimovement cycles as wholes. Its final chapters provide individual studies of alternative sonata types, including "binary" sonata

structures, sonata-rondos, and the "first-movement form" of Mozart's concertos.

**The Cambridge Companion to the Concerto** - Simon P. Keefe 2005-10-27

No musical genre has had a more chequered critical history than the concerto and yet simultaneously retained as consistently prominent a place in the affections of the concert-going public. This volume, one of very few to deal with the genre in its entirety, assumes a broad remit, setting the concerto in its musical and non-musical contexts, examining the concertos that have made important contributions to musical culture, and looking at performance-related topics. A picture emerges of a genre in a continual state of change, re-inventing itself in the process of growth and development and regularly challenging its performers and listeners to broaden the horizons of their musical experience.

*Reading Pop : Approaches to Textual Analysis in Popular Music* - Richard Middleton

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2000-06-08

Reading Pop collects together key essays on the interpretation of pop songs previously published in the journal Popular Music. In sixteen varied studies by many of the best-known scholars, all the most influential approaches are represented. An introduction by leading pop academic Richard Middleton puts them into context and outlines the main debates. A select bibliography of other writings on pop music analysis adds to the usefulness of the book, which will become a central text in popular music studies. - ;Reading Pop collects together key essays on the interpretation of pop songs previously published in the journal Popular Music. In sixteen varied studies by many of the best-known scholars, all the most influential approaches are represented. An introduction by leading pop academic Richard Middleton puts them into context and outlines the main debates. A select bibliography of other writings on pop music analysis

adds to the usefulness of the book, which will become a central text in popular music studies. - ;extensive introduction is particularly valuable ... the paperback price is worth it for the introduction, and the Bjornberg and Tagg essays, alone. - Allan More, British Journal of Music Education

Graphic Music Analysis - Eric Wen 2019-02-14

This book approaches Schenkerian analysis in a practical and accessible manner fit for the classroom, guiding readers through a step-by-step process. It is suitable for advanced undergraduates and graduate students of musicology, music theory, composition, and performance, and it is replete with a wide variety of musical examples. *Paganini* - Maiko Kawabata 2013

Separating fact from fiction, this book explores how the legendary violinist challenged the very notion of what it meant to be a musician.

Music in Eighteenth-Century Britain - DavidWyn Jones

2017-07-05

This collection of essays by some of the leading scholars in the field looks at various aspects of musical life in eighteenth-century Britain. The significant roles played by institutions such as the Freemasons and foreign embassy chapels in promoting music making and introducing foreign styles to English music are examined, as well as the influence exerted by individuals, both foreign and British. The book covers the spectrum of British music, both sacred and secular, and both cosmopolitan and provincial. In doing so it helps to redress the picture of eighteenth-century British music which has previously portrayed Handel and London as its primary constituents.

*Structural Novelty and Tradition in the Early Romantic Piano Concerto* - Stephan D. Lindeman 1999

Lindeman, a musicologist, traces and defines the historical development of the concerto form as it passed from Mozart to succeeding

generations. He then assesses Beethoven's contributions, and examines the classical model of the form in the early 19th century by overviewing several early romantic composers' works. Subsequent chapters analyze and assess the responses of five precursors of Schumann, whose work offers a synthesis of radical experiments and traditional tenets. He concludes by suggesting that concertos of Liszt offer a road into further developments of the genre in the second half of the century. Illustrated with bandw portraits of composers and excerpts from musical scores. Annotation copyrighted by Book News, Inc., Portland, OR  
*Concertos and Choral Works* - Donald Francis Tovey

2015-02-18

Part of Tovey's Essays in Musical Analysis, Concertos and Choral Works, companion volume to Symphonies and other Orchestral Works, contains some of Tovey's most important essays on Bach, Beethoven, Dvorak, Mozart, and Brahms. These writings

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are known for their clarity and wit, and are considered among the best of any classical music writing.

Style and Music - Leonard B. Meyer 1996

Leonard Meyer proposes a theory of style and style change that relates the choices made by composers to the constraints of psychology, cultural context, and musical traditions. He explores why, out of the abundance of compositional possibilities, composers choose to replicate some patterns and neglect others. Meyer devotes the latter part of his book to a sketch-history of nineteenth-century music. He shows explicitly how the beliefs and attitudes of Romanticism influenced the choices of composers from Beethoven to Mahler and into our own time. "A monumental work. . . . Most authors concede the relation of music to its cultural milieu, but few have probed so deeply in demonstrating this interaction."—Choice "Probes the foundations of musical research precisely at the joints

where theory and history fold into one another."—Kevin Korsyn, *Journal of American Musicological Society* "A remarkably rich and multifaceted, yet unified argument. . . . No one else could have brought off this immense project with anything like Meyer's command."—Robert P. Morgan, *Music Perception* "Anyone who attempts to deal with Romanticism in scholarly depth must bring to the task not only musical and historical expertise but unquenchable optimism. Because Leonard B. Meyer has those qualities in abundance, he has been able to offer fresh insight into the Romantic concept."—Donal Henahan, *New York Times*  
*Anthology of Musical Forms - Structure & Style (Expanded Edition)* - Leon Stein  
1999-11-27

*Structure and Style*, first published in 1962 and expanded in 1979, fills the need for new ways of analysis that put 20th-century music in perspective. It spans forms in use before 1600 through forms

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and techniques in use today. *Anthology of Musical Forms* provides musical examples of forms treated in *Structure and Style*. Some examples are analyzed throughout. Most are left for the student to analyze. These books reflect Leon Stein's impressive background as student, musician, and composer. Stein studied composition with Leo Sowerby, Frederick Stock (conductor of the Chicago Symphony) and orchestration with Eric DeLamarter, his assistant. He earned M. Mus and Ph.D degrees at DePaul University and was associated with its School of Music as director of the Graduate Division and chairman of the Department of Theory and Composition until his retirement in 1976. He has composed a wide variety of works, including compositions for orchestra, chamber combinations, two operas, and a violin concerto.

**Musical Form and Analysis** - Glenn Spring 2013-08-29

Understanding the way music unfolds to the listener is a major key for unlocking the

secrets of the composer's art. *Musical Form and Analysis*, highly regarded and widely used for two decades, provides a balanced theoretical and philosophical approach that helps upper-level undergraduate music majors understand the structures and constructions of major musical forms. Spring and Hutcheson present all of the standard topics expected in such a text, but their approach offers a unique conceptual thrust that takes readers beyond mere analytical terminology and facts. Evocative rather than encyclopedic, the text is organized around three elements at work at all levels of music: time, pattern, and proportion. Well-chosen examples and direct, well-crafted assignments reinforce techniques. A 140-page anthology of music for in-depth analysis provides a wide range of carefully selected works.

**Mozart** - Royce E. Wates 2010-09-01

(Amadeus). *Mozart: An Introduction to the Music, the Man, and the Myths* explores in

detail 20 of the composer's major works in the context of his tragically brief life and the turbulent times in which he lived. Addressed to non-musicians seeking to deepen their technical appreciation for his music while learning more about Mozart the man than the caricature portrayed in the 1986 movie *Amadeus*, this book offers extensive biographical and historical background debunking many well-established Mozart myths along with guided study of compositions representing every genre of 18th-century music: opera, concerto, symphony, church music, divertimento and serenade, sonata, and string quartet. Author Royce E. Wates, a Mozart specialist, has taught music history to thousands of non-musicians, both undergraduates and adults, as a Professor of Music at Boston University and from 2002-2004 as director of Boston University's Adult Music Seminar at Tanglewood, summer residence of the Boston Symphony Orchestra.

*Mozart: An Introduction to the Music, the Man, and the Myths* provides a unique combination of biographical detail, up-to-date research, detailed musical analyses, and clear definitions of terms. Amateurs as well as more advanced musicians will gain a greater understanding of Mozart's encyclopedic mastery.

*Mozart's Music of Friends* - Edward Klorman 2016-04-21

This study analyzes chamber music from Mozart's time within its highly social salon-performance context.

Messiaen - Peter Hill 2005-01-01

With access to Messiaen's private archive, the authors have been able to trace the origins of many of his greatest works and place them in the context of his life. --book jacket.

**The Violin** - Mark Katz 2006  
This book is the only complete and up-to-date annotated bibliography available on women's activities and contributions in the creation and performance of music through the ages.

Encompassing major books, articles and recordings published over the past five decades, the book examines a broad cross-section of contemporary thought, with each entry - with over 500 devoted to resources from countries outside the US - including annotation along with a critical description of content.

Mozart's Piano Concertos - Marius Flothuis 2001

Mozart's Piano Concertos, especially those composed during the years of 1784-'91, are still held in high esteem, two centuries later, by both amateur music-lovers and professional musicians. The present study, first published in German in a slightly abridged form, deals with Mozart's evolution as a composer of piano concertos; sheds light on the connections between the concertos and other fields of creative activity, as well as on those with other composers of the time. Finally, attention is paid to problems of performance practice.

**A Guide to Orchestral Music**

**: The Handbook for Non-Musicians** - Ethan Mordden  
1980-05-29

Relaxed and accessible in style, this authoritative guide is the first symphony handbook for non-musicians. The book begins with a general introduction to the symphony and short pieces on the orchestra and musical styles. Mordden goes on to describe, chronologically, over 700 pieces--from Vivaldi to twentieth-century composers. Further aids to the reader include two lists of repertory builders and a glossary of musical terms. Easy and pleasurable to read...a genuinely useful guide for the music lover who has not had a musical education but loves concert music.--John Barkham Reviews

**Keys to the Drama** - Gordon Sly 2016-04-22

Sonata form is fundamentally a dramatic structure that creates, manipulates, and ultimately satisfies expectation. It engages its audience by inviting prediction, association, and interpretation. That sonata

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form was the chief vehicle of dramatic instrumental music for nearly 200 years is due to the power, the universality, and the tonal and stylistic adaptability of its conception. This book presents nine studies whose central focus is sonata form. Their diversity attests both to the manifold analytical approaches to which the form responds, and to the vast range of musical possibility within the form's exemplars. At the same time, common compositional issues, analytical methods, and overarching perspectives on the essential nature of the form weave their way through the volume. Several of the essays approach the musical structure directly as drama, casting the work as an expression of its composer's engagement with an idea or principle that is dynamic and at times intensely difficult. Others concentrate their attention on a composer's use of "motive," which typically takes the form of a simple melodic span that shapes the musical architecture through an interdependent series of structural levels. Integrating

these motivic threads within the musical fabric often warrants departures from formal norms in other areas. Analyses that seek to understand works with anomalous formal qualities—whether engendered by a motivic component or not—have a prominent place in the volume. Among these, accounts of idiosyncratic tonal discourse that threatens to undermine the unfolding of form-defining qualities or events are central.

### **Library of Congress Catalog**

- Library of Congress 1970

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### **Joy and the Objects of Psychoanalysis** - Volney P.

Gay 2001-08-30

Shows how literature can aid psychoanalysts in the understanding of psychological conflicts.

### *The Sonic Self* - Naomi Cumming 2000

"Semioticians began by looking at literature but have gradually applied their techniques to other disciplines, including music. The late Naomi

Cumming . . . based this consideration of the sources of musical expression on her experiences as a performer—with interesting, if rarely surprising, results."

—Choice Using classical violin music as her principal laboratory, the author examines how a performance incorporates distinctive features not only of the work, but of the performer as well—and how the listener goes about interpreting not only the composer's work and the performer's rendering of the work, but also of the performer's and listener's identities. A richly interdisciplinary approach to a very common, yet persistently mysterious, part of our lives.

### **Violin Techniques in Western and South Indian Classical Music -**

Muthuswamy Lalitha 2004  
The First Of Its Kind, This Book Is An Encyclopedia On The Different Techniques In Violin Playing In Both The Systems- The Western And The South Indian Classical Music.

Ernst Von Dohnányi - James A.

Grymes 2001

Provides a comprehensive examination of the life and work of the often-neglected Hungarian composer, pianist, conductor, and pedagogue Ernst von Dohnanyi (1877-1960).

**The Concerto** - Michael Steinberg 2000-10-26

Michael Steinberg's 1996 volume *The Symphony: A Reader's Guide* received glowing reviews across America. It was hailed as "wonderfully

clear...recommended warmly to music lovers on all levels" (Washington Post), "informed and thoughtful" (Chicago Tribune), and "composed by a master stylist" (San Francisco Chronicle). Seiji Ozawa wrote that "his beautiful and effortless prose speaks from the heart." Michael Tilson Thomas called *The Symphony* "an essential book for any concertgoer." Now comes the companion volume--*The Concerto: A Listener's Guide*. In this marvelous book, Steinberg discusses over 120 works, ranging from Johann

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Sebastian Bach in the 1720s to John Adams in 1994. Readers will find here the heart of the standard repertory, among them Bach's Brandenburg Concertos, eighteen of Mozart's piano concertos, all the concertos of Beethoven and Brahms, and major works by Mendelssohn, Schumann, Liszt, Bruch, Dvora'k, Tchaikovsky, Grieg, Elgar, Sibelius, Strauss, and Rachmaninoff. The book also provides luminous introductions to the achievement of twentieth-century masters such as Arnold Schoenberg, Be'la Barto'k, Igor Stravinsky, Alban Berg, Paul Hindemith, Sergei Prokofiev, Aaron Copland, and Elliott Carter. Steinberg examines the work of these musical giants with unflagging enthusiasm and bright style. He is a master of capturing the expressive, dramatic, and emotional values of the music and of conveying the historical and personal context in which these wondrous works were composed. His writing blends impeccable scholarship, deeply felt love of music, and

entertaining whimsy. Here then is a superb journey through one of music's richest and most diverse forms, with Michael Steinberg along as host, guide, and the best of companions.

The Aesthetics of Music - Roger Scruton 1999

What is music, what is its value, and what does it mean? In this stimulating volume, Roger Scruton offers a comprehensive account of the nature and significance of music from the perspective of modern philosophy. The study begins with the metaphysics of sound. Scruton distinguishes sound from tone; analyzes rhythm, melody, and harmony; and explores the various dimensions of musical organization and musical meaning. Taking on various fashionable theories in the philosophy and theory of music, he presents a compelling case for the moral significance of music, its place in our culture, and the need for taste and discrimination in performing and listening to it. Laying down principles for

musical analysis and criticism,  
this bold work concludes with a  
theory of culture--and a

devastating demolition of  
modern popular music. "A  
provocative new study."--The  
Guardian