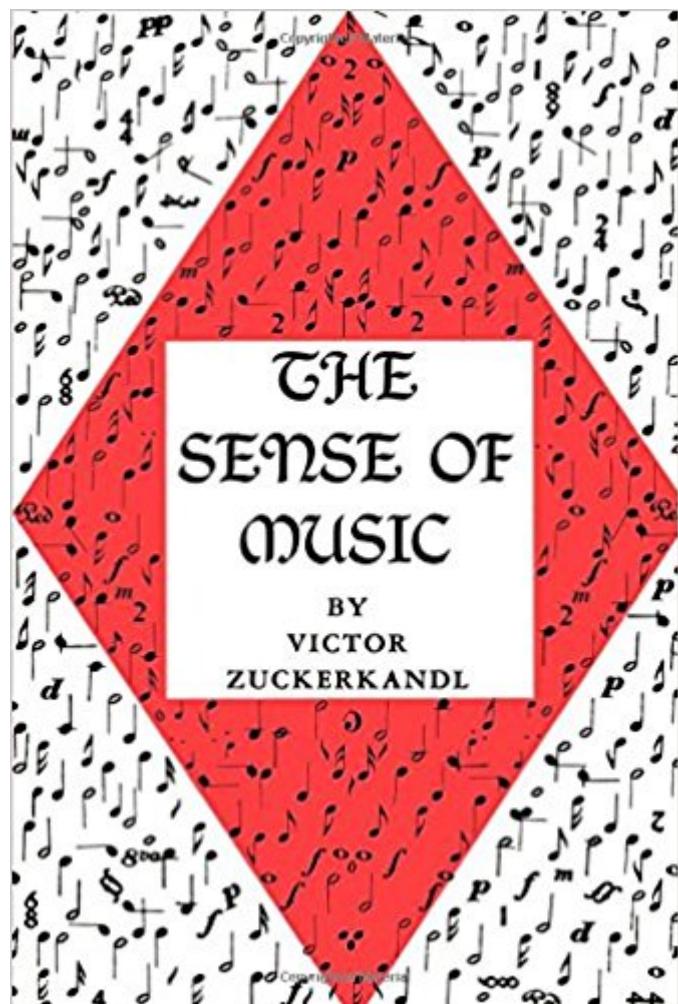


The book was found

The Sense Of Music



Synopsis

This book is addressed to the listener whose enjoyment of music is filled with questions and whose curiosity makes him eager to grasp the sense of music, despite a lack of theoretical training. Unlike the usual listener's guide, which begins with a discussion of the elementary materials of music, this book starts with the elementary experiences of listening.

Book Information

Paperback: 255 pages

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Average Customer Review: 4.8 out of 5 stars 4 customer reviews

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Customer Reviews

"The teachings of Heinrich Schenker, the Gestalt theory, and the thorough knowledge of the world of sound provide the general framework for this excellent listeners' introduction to the structure and order of music. The author . . . begins with no more than the bare bones of the listening experience (the willing, listening ear concentrating on the single, successive, and organized sounds which it can learn to interpret as music) but builds up his case rapidly, logically, and rigorously."--Catharine K. Miller, Library Journal

"This is a highly valuable book, one which should be widely read, not only by music lovers whose relation to music consists mainly in listening to records and radio, but even by the not-too-advanced student who has had some theoretical training."--Ernst Oster, Journal of Music Theory

"Anyone who has taught a music course for general college students (as music appreciation, introduction to music, or part of a humanities core) will find this a fascinating and helpful book."--Music Educators Journal

Victor Zuckerkandl (1896-1965), born in Vienna, came to the United States in 1940 and taught at

Wellesley College, The New School, and St. John's College in Annapolis, where he developed the new approach to music presented in this book. His publications include *Sound and Symbol: Music and the External World* Princeton/Bollingen, 1969). A continuation of *Sound and Symbol* was completed before his death. It has been translated by Norbert Guterman and published as *Man the Musician* (Bollingen XLIV:2).

Just as promised

I was looking for a book that would introduce me to music theory. My son recommended this one, and he was right. This is clearly and helped me to understand concepts that I have always wondered about. I recommend it.

I regard this text as a work of genius. For me this is the way music theory should begin. Here it begins with perceptive characteristics of the listening experience that underpin our appreciation of music. Composers who would like to move away from copying the masters and open a fabulous door to creative construction of music forms will find inspiration here. Of course, as the author promises, it is a foundational guide to music appreciation. For me, it goes far beyond this original intention.

This book is a clear teacher that helps you learn to read a musical score. You learn the basics of western music theory and then apply that knowledge to following your favorite concerto or opera scores.

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