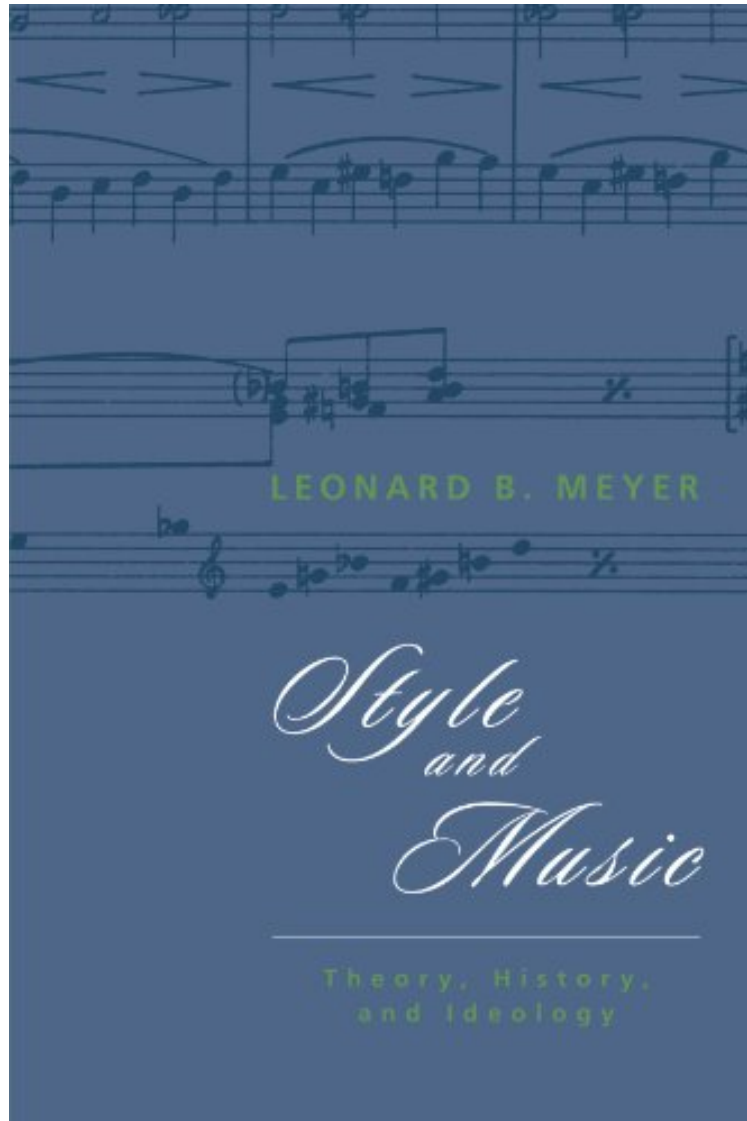


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# Style and Music: Theory, History, and Ideology

*Leonard B. Meyer*

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**Leonard B. Meyer : Style and Music: Theory, History, and Ideology** before purchasing it in order to gage whether or not it would be worth my time, and all praised Style and Music: Theory, History, and Ideology:

0 of 1 people found the following review helpful. Five StarsBy Mario Godoyok13 of 13 people found the following review helpful. A stunning workBy Dr. Christopher ColemanLeonard Meyer once again proves he is one of the great thinkers about music in this fantastically wide-ranging book. The subtitle, Theory, History, and Ideology is not an empty promise--Meyer's discussion is exactly the relationships between Theory and Ideology, especially in Romantic music; how ideology affects compositional practice. His thoughts on elite egalitarianism, disguise in music, and the

persistence of Romanticism are a must-read for the serious music scholar. That Meyer's thoughts can scarcely be contained within the confines of a book is demonstrated by his own writing style--fully half of the book is footnoted asides--points brought up by the main text and worthy of discussion but which would side-track the main points if pursued there; almost as if Meyer has written two books in one! I cannot recommend this book more highly--I think it is one of the most important English language books on music ever written.

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*