

# SEMANTICS OF MUSIC SCHOLARSHIP

Concepts True Of All Music

Volume I. Formulating Concepts True of All Music

Volume II. Teaching Concepts True of All Music

© 2007 The Robert B. Cantrick Estate  
All rights reserved

No part of this publication may be reproduced or distributed in any form or by any means,  
or stored in any data base or retrieval system, without prior written permission of the publishers.

# VOLUME I

## Formulating Concepts True of All Music

### TABLE OF CONTENTS

(estimated pagination averages 45 pages per chapter)

Preface and Introduction	iii
Chapter 1 The Single Language In Which All Music Scholars Talk	1
Chapter 2 Why We Don't Know What We're Talking About	51
Chapter 3 A Drastic Methodological Reform	76
Chapter 4 How To Tell the Truth About Music	112
Chapter 5 Connecting Heard and Unheard Actions Instantly	174
Chapter 6 Pairing Instants To Form Sets of Heard and Unheard Occurrences	226
Chapter 7 Transforming Physical Actions of Physical Objects Into Musical Performances of Musical Instruments	271
Chapter 8 Aesthetic Significance Transcends Historico-cultural Context	316
Appendix 1. Two Pioneering Scholars: Jay Rahn and Fred Lerdahl	361
Appendix 2. Summary of Concepts Formulated in Volume I	371
References	373
Index	381

# VOLUME II

## Teaching Concepts True of All Music

### TABLE OF CONTENTS

(pagination estimated at 30 per chapter)

Chapter 9.	Conducting Sequences of Occurrences	1
Chapter 10.	Conducting Sequences of Included Occurrences	31
Chapter 11.	First Listening Assignment: Vocal Sacred Music (e.g., recent century AD African: <i>Princes of Dahomey</i> ; 16 <sup>th</sup> -century AD European: Palestrina, <i>Missa Brevis</i> ; 21 <sup>st</sup> -century AD American: gospel music)	61
Chapter 12.	Evaluating Conducting of Sequences	91
Chapter 13.	Improvising Sequences of Occurrences	121
Chapter 14.	Improvising Sequences of Included Occurrences	151
Chapter 15.	Second Listening Assignment: Instrumental Solo Music (e.g., Chinese 6 <sup>th</sup> -century AD pipa: <i>Ambush From All Sides</i> , Liang Xing Tang; 18 <sup>th</sup> -century AD pipe organ: J.S. Bach, <i>Toccata, Adagio, and Fugue</i> in C major; 20 <sup>th</sup> -century AD piano: John Cage, <i>Variations II</i> )	181
Chapter 16.	Evaluating Improvising of Sequences	211
Chapter 17.	Notating an Original Well-ordering for Small Ensemble	241
Chapter 18.	Conducting An Original Notated Well-ordering for Small Ensemble	271
Chapter 19.	Third Listening Assignment: Vocal-instrumental Music for Small Ensembles e.g., 18 <sup>th</sup> -century AD Japanese: Minezaki K_t_: <i>Zangetsu</i> , Perspectives of	

New Music 27; 18 <sup>th</sup> -century AD India: Anoushka Shankar in Carnegie Hall; 20 <sup>th</sup> -century AD European-American: Luciano Berio, <i>Circles</i> )	301
---	-----

Chapter 20. Evaluating a Conducted Performed Notated Original Well-ordering for Small Ensemble	331
Appendix 1. Summary of Concepts Formulated in Volume II	361
References	363
Index	