

Contents

<i>List of figures</i>	<i>page</i> ix
<i>List of music examples</i>	x
<i>Preface: a two part invention</i>	xi
<i>Acknowledgements</i>	xiv
<i>A note on background reading</i>	xv
1 Adorno, ‘defended against his devotees’?	1
2 New methods and classic concerns	35
3 Music as cognition	59
4 How does music ‘channel’ emotion?	83
5 Music and ‘control’	118
6 After Adorno: rethinking music sociology	151
<i>Bibliography</i>	159
<i>Index</i>	168