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Nota di bibliografia	Includes bibliographical references (p. 305-307) and index.
Nota di contenuto	Contents; ONE: General Characterization of the Opposition; TWO: Two Eighteenth-Century Views; THREE: Evaluations of Rhythm and Meter; FOUR: Distinctions of Rhythm and Meter in Three Influential American Studies; FIVE: Discontinuity of Number and Continuity of Tonal "Motion"; SIX: Preliminary Definitions; SEVEN: Meter as Projection; EIGHT: Precedents for a Theory of Projection; NINE: Some Traditional Questions of Meter Approached from the Perspective of Projective Process; TEN: Metrical Particularity; ELEVEN: Obstacles to a View of Meter as Process; TWELVE: The Limits of Meter THIRTEEN: Overlapping, End as Aim, Projective TypesFOURTEEN: Problems of Meter in Early-Seventeenth-Century and Twentieth-Century Music; FIFTEEN: Toward a Music of Durational Indeterminacy; SIXTEEN: The Spatialization of Time and the Eternal "Now Moment"; References; Index; A; B; C; D; E; F; G; H; I; J; K; L; M; N; P; R; S; T; V; W; Y; Z
Sommario/riassunto	This work presents a theory of musical duration. Drawing on insights from modern ""process"" philosophy, it advances a fully temporal perspective in which metre is released from its mechanistic connotations and recognized as a concrete, visceral agent of musical expression.

