

Abstract

This Master's thesis deals with a critique of popular music by the British conservative philosopher Roger Scruton. It is based on a premise that this critique is not purely aesthetic, as it is deeply rooted in Scruton's conception of art, culture, and man. The first part of the thesis, therefore, deals with this broader context, and its outcome is an explanation of the reasons why Scruton rejects popular music as an integral part of popular culture. The second part of the thesis focuses on Scruton's philosophy of music, in other words, on questions of musical aesthetics: what the ontological status of music is, what the nature of its meaning is, what its value is, and what its 'ethical power' is. The third part is devoted to the critique of popular music itself: first, the concept of popular music is clarified, and then the outputs of the two previous chapters are linked to fully grasp Scruton's condemnation of popular music. In the end, the thesis points to problematic aspects of Scruton's theory: it questions the adequacy of applying the model of evaluating classical music to the case of popular music.