

Musical Meaning In Beethoven Markedness Correlatio

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Music Semiotics: A Network of Significations - Esti Sheinberg 2017-07-05

United in their indebtedness to the scholarship of Raymond Monelle, an international group of contributors, including leading authorities on music and culture, come together in this state of the art volume to investigate different ways in which music signifies. Music semiotics asks what music signifies as well as how the signification process takes place. Looking at the nature of musical texts and music's narrativity, a number of the essays in this collection delve into the relationship between music and philosophy, literature, poetry, folk traditions and the theatre, with opera a genre that particularly lends itself to this mode of investigation. Other contributions look at theories of musical markedness, metaphor and irony, using examples and specific musical texts to serve as case studies to validate their theoretical approaches. Musical works discussed include those by Haydn, Mozart, Beethoven, Schumann, Wagner, Stravinsky, BartXenakis, Kutavicius and John Adams, offering stimulating discussions of music that attest to its beauty as much as to its intellectual challenge. Taking Monelle's writing as a model, the contributions adhere to a method of logical argumentation presented in a civilized and respectful way, even - and particularly - when controversial issues are at stake, keeping in mind that contemplating the significance of music is a way to contemplate life itself.

Early English Composers and the Credo - Wendy J Porter 2022-03-23

This book develops an innovative approach for understanding the relationship between music and words in the works of five major composers of the English Renaissance: John Taverner, Christopher Tye, John Sheppard, Thomas Tallis, and William Byrd. Focusing on these composers' settings of the Latin Credo, the author shows how musical and linguistic emphasis can be used to understand the composers' theological interpretations of the text. By combining markedness theory with style analysis, this study demonstrates that the composers used their musical skills to not only create beautiful music but also raise certain elements of the text to the foreground of perception and relegate others to supporting roles, inviting listeners to experience the familiar words of the liturgy in unique ways. Providing new insights into the changing musical and religious world of the sixteenth century, this book is relevant to anyone researching music or religion in early modern England, while offering a flexible and widely adaptable tool for the analysis of musical-textual relationships.

Allusion as Narrative Premise in Brahms's Instrumental Music - Jacquelyn E. C. Sholes 2018-05-24

Who inspired Johannes Brahms in his art of writing music? In this book, Jacquelyn E. C. Sholes provides a fresh look at the ways in which Brahms employed musical references to works of earlier composers in his own

instrumental music. By analyzing newly identified allusions alongside previously known musical references in works such as the B-Major Piano Trio, the D-Major Serenade, the First Piano Concerto, and the Fourth Symphony, among others, Sholes demonstrates how a historical reference in one movement of a work seems to resonate meaningfully, musically, and dramatically with material in other movements in ways not previously recognized. She highlights Brahms's ability to weave such references into broad, movement-spanning narratives, arguing that these narratives served as expressive outlets for his complicated, sometimes conflicted, attitudes toward the material to which he alludes. Ultimately, Brahms's music reveals both the inspiration and the burden that established masters such as Domenico Scarlatti, J. S. Bach, Haydn, Mozart, Schubert, Schumann, Wagner, and especially Beethoven represented for him as he struggled to emerge with his own artistic voice and to define and secure his unique position in music history.

The Cambridge Companion to Beethoven - Glenn Stanley 2000-05-11

This Companion, first published in 2000, provides a comprehensive view of Beethoven and his work. The first part of the book presents the composer as a private individual, as a professional, and at the work-place, discussing biographical problems, Beethoven's professional activities when not composing and his methods as a composer. In the heart of the book, individual chapters are devoted to all the major genres cultivated by Beethoven and to the elements of style and structure that cross all genres. The book concludes by looking at the ways that Beethoven and his music have been interpreted by performers, writers on music, and in the arts, literature, and philosophy. The essays in this volume, written by leading Beethoven specialists, maintain traditional emphases in Beethoven studies while incorporating other developments in musicology and theory.

Musical Signification - Eero Tarasti 1995-01-01

The String Quartets of Beethoven - William Kinderman 2010-10-01

Henry Kisor lost his hearing at age three to meningitis and encephalitis but went on to excel in the most verbal of professions as a literary journalist. This new and expanded edition of Kisor's engrossing memoir recounts his life as a deaf person in a hearing world and addresses heartening changes over the last two decades due to the Americans with Disabilities Act of 1990 and advancements in cochlear implants and modes of communication. Kisor tells of his parents' drive to raise him as a member of the hearing and speaking world by teaching him effective lip-reading skills at a young age and encouraging him to communicate with his hearing peers. With humor and much candor, he narrates his time as the only deaf student at Trinity College in

Connecticut and then as a graduate student at Northwestern University, as well as his successful career as the book review editor at the Chicago Sun-Times and the Chicago Daily News. Life without hearing, Kisor says, has been fine and fulfilling. Widely praised in popular media and academic journals when it was first published in 1990, *What's That Pig Outdoors?* opened new conversations about the deaf. Bringing those conversations into the twenty-first century, Kisor updates the continuing disagreements between those who advocate sign language and those who practice speech and lip-reading, discusses the increased acceptance of deaf people's abilities and idiosyncrasies, and considers technological advancements such as blogging, instant messaging, and hand-held mobile devices that have enabled deaf people to communicate with the hearing world on its own terms.

Musicology: The Key Concepts - David Beard 2016-01-22
Now in an updated 2nd edition, *Musicology: The Key Concepts* is a handy A-Z reference guide to the terms and concepts associated with contemporary musicology. Drawing on critical theory with a focus on new musicology, this updated edition contains over 35 new entries including: Autobiography Music and Conflict Deconstruction Postcolonialism Disability Music after 9/11 Masculinity Gay Musicology Aesthetics Ethnicity Interpretation Subjectivity With all entries updated, and suggestions for further reading throughout, this text is an essential resource for all students of music, musicology, and wider performance related humanities disciplines.

Music, Analysis, Experience - Costantino Maeder 2015-12-07

Transdisciplinary and intermedial analysis of the experience of music Nowadays musical semiotics no longer ignores the fundamental challenges raised by cognitive sciences, ethology, or linguistics. Creation, action and experience play an increasing role in how we understand music, a sounding structure impinging upon our body, our mind, and the world we live in. Not discarding music as a closed system, an integral experience of music demands a transdisciplinary dialogue with other domains as well. *Music, Analysis, Experience* brings together contributions by semioticians, performers, and scholars from cognitive sciences, philosophy, and cultural studies, and deals with these fundamental questionings. Transdisciplinary and intermedial approaches to music meet musicologically oriented contributions to classical music, pop music, South American song, opera, narratology, and philosophy. Contributors Paulo Chagas (University of California, Riverside), Isaac and Zelia Chueke (Universidade Federal do Paraná, OMF/Paris-Sorbonne), Maurizio Corbella (Università degli Studi di Milano), Ian Cross (University of Cambridge), Paulo F. de Castro (CESEM/Departamento de Ciências Musicais; FCSH Universidade Nova de Lisboa), Robert S. Hatten (University of Texas at Austin), David Huron (School of Music, Ohio State University), Jamie Liddle (The Open University), Gabriele Marino (University of Turin), Dario Martinelli (Kaunas University of Technology; International Semiotics Institute), Nicolas Marty (Université Paris-Sorbonne), Maarten Nellestijn (Utrecht University), Małgorzata Pawłowska (Academy of Music in Krakow), Mônica Pedrosa de Pádua (Federal University of Minas Gerais, UFMG), Piotr Podlipniak (Adam Mickiewicz University, Poznan), Rebecca Thumpston (Keele University), Mieczysław Tomaszewski (Academy of Music in Krakow), Lea Maria Lucas Wierød (Aarhus University), Lawrence M. Zbikowski (University of Chicago)

Sonata Fragments - Andrew Davis 2017-08-21
"An effort to expand sonata theory more solidly into the nineteenth-century repertoire." –Notes In *Sonata Fragments*, Andrew Davis argues that the Romantic sonata is firmly rooted, both formally and expressively, in its Classical forebears, using Classical conventions in

order to convey a broad constellation of Romantic aesthetic values. This claim runs contrary to conventional theories of the Romantic sonata that place this nineteenth-century musical form squarely outside inherited Classical sonata procedures. Building on *Sonata Theory*, Davis examines moments of fracture and fragmentation that disrupt the cohesive and linear temporality in piano sonatas by Chopin, Brahms, and Schumann. These disruptions in the sonata form are a narrative technique that signify temporal shifts during which we move from the outer action to the inner thoughts of a musical agent, or we move from the story as it unfolds to a flashback or flash-forward. Through an interpretation of Romantic sonatas as temporally multi-dimensional works in which portions of the music in any given piece can lie inside or outside of what *Sonata Theory* would define as the sonata-space proper, Davis reads into these ruptures a narrative of expressive features that mark these sonatas as uniquely Romantic. "A major achievement." –Michael L. Klein, author of *Music and the Crises of the Modern Subject*

The Sense of Music - Raymond Monelle 2010-09-17
The fictional Dr. Strabismus sets out to write a new comprehensive theory of music. But music's tendency to deconstruct itself combined with the complexities of postmodernism doom him to failure. This is the parable that frames *The Sense of Music*, a novel treatment of music theory that reinterprets the modern history of Western music in the terms of semiotics. Based on the assumption that music cannot be described without reference to its meaning, Raymond Monelle proposes that works of the Western classical tradition be analyzed in terms of temporality, subjectivity, and topic theory. Critical of the abstract analysis of musical scores, Monelle argues that the score does not reveal music's sense. That sense--what a piece of music says and signifies--can be understood only with reference to history, culture, and the other arts. Thus, music is meaningful in that it signifies cultural temporalities and themes, from the traditional manly heroism of the hunt to military power to postmodern "polyvocality." This theoretical innovation allows Monelle to describe how the Classical style of the eighteenth century--which he reads as a balance of lyric and progressive time--gave way to the Romantic need for emotional realism. He argues that irony and ambiguity subsequently eroded the domination of personal emotion in Western music as well as literature, killing the composer's subjectivity with that of the author. This leaves Dr. Strabismus suffering from the postmodern condition, and Raymond Monelle with an exciting, controversial new approach to understanding music and its history.

A Marriage of Philosophy and Music - Erich Welling 2014-04

How to use philosophy and music to open your horizons and enjoy being yourself, put theory to work, and help you experience personal growth is discussed in *A Marriage of Philosophy and Music*. It is all about "after." After having a liberal education, you are comfortable in modern culture, and after further education and becoming a specialist in some field, you enjoy using your skills. We learn the ideas and methods of many social cultures and our own chosen specialty, but we often neglect the liberal art of disciplining and enjoying the ideas and methods of our own individuality. This book offers a path toward the education of privacy, with the key words being selection, design, and beauty. The book relates five areas of general human interest: spirituality, philosophy, science, art, and body awareness. The interrelation is accomplished by using personal patterns of experience that are available from philosophy and music. Because of the plurality of subject matters and methods used in philosophy and music, their patterns of discipline are comparable to self-discipline. *A Marriage of Philosophy and Music*

attempts to create a path in this direction, because besides the enjoyment of social culture and personal skills, there is enjoyment in being yourself, which is a neglected liberal art.

Harmony in Beethoven - David Damschroder 2016-03-31

David Damschroder's new analytical perspective sheds fresh light on Beethoven's harmonic structures.

Music as Cultural Heritage and Novelty - Oana Andreica 2022-09-13

This book provides a multifaceted view on the relation between the old and the new in music, between tradition and innovation. This is a much-debated issue, generating various ideas and theories, which rarely come to unanimous conclusions. Therefore, the book offers diverse perspectives on topics such as national identities, narrative strategies, the question of musical performance and musical meaning. Alongside themes of general interest, such as classical repertoire, the music of well-established composers and musical topics, the chapters of the book also touch on specific, but equally interesting subjects, like Brazilian traditions, Serbian and Romanian composers and the lullaby. While the book is mostly addressed to researchers, it can also be recommended to students in musicology, ethnomusicology, musical performance, and musical semiotics.

Mozart's Music of Friends - Edward Klorman 2016-04-21

This study analyzes chamber music from Mozart's time within its highly social salon-performance context.

The Oxford Handbook of Topic Theory - Danuta Mirka 2014

Consolidates the research field of topic theory by clarifying its basic concepts and exploring its historical foundations.

A Theory of Musical Narrative - Byron Almén 2017-09-04

Byron Almén proposes an original synthesis of approaches to musical narrative from literary criticism, semiotics, historiography, musicology, and music theory, resulting in a significant critical reorientation of the field. This volume includes an extensive survey of traditional approaches to musical narrative illustrated by a wide variety of musical examples that highlight the range and applicability of the theoretical apparatus. Almén provides a careful delineation of the essential elements and preconditions of musical narrative organization, an eclectic analytical model applicable to a wide range of musical styles and repertoires, a classification scheme of narrative types and subtypes reflecting conceptually distinct narrative strategies, a wide array of interpretive categories, and a sensitivity to the dependence of narrative interpretation on the cultural milieu of the work, its various audiences, and the analyst. *A Theory of Musical Narrative* provides both an excellent introduction to an increasingly important conceptual domain and a complex reassessment of its possibilities and characteristics.

Beethoven - Michael Spitzer 2017-07-05

Our image of Beethoven has been transformed by the research generated by a succession of scholars and theorists who blazed new trails from the 1960s onwards. This collection of articles written by leading Beethoven scholars brings together strands of this mainly Anglo-American research over the last fifty years and addresses a range of key issues. The volume places Beethoven scholarship within a historical and contemporary context and considers the future of Beethoven studies.

Voicing the Ineffable - Siglind Bruhn 2002

The relationship between music and religion has long been a clearly delineated one. Up to the late Middle Ages, music employed for ritual expressions of faith in sacred contexts was contrasted with secular music, then mostly played in open spaces. The former was believed to aid in the communication of divine truths, while the latter was suspected of arousing sensuality and thus potentially leading away from the spiritual perspective

of life. In subsequent centuries, music entered first the courtly salons, then the concert hall and the home. Such music, created for virtuoso performance or for the enjoyment in private chambers, occasionally made room for an expression of religious experiences outside the dedicated spaces of worship. This aspect is particularly intriguing in instrumental music, where allusions to extra-musical messages are at best hinted at in titles or explanatory notes, and in those cases of vocal music where it can be shown that the musical language adds significant nuances to the verbal text. On the basis of various case studies that transcend a music-analytical approach in the direction of the hermeneutic perspective, this volume explores in which ways the musical language in itself, independently of an explicitly sacred context, communicates the ineffable. The discussion focuses on the musical means and devices employed to this effect and on the question what the presence of religious messages in certain works of secular music tells us about the spirituality of an era.

Meaning and Interpretation of Music in Cinema - David P. Neumeyer 2015-08-17

By exploring the relationship between music and the moving image in film narrative, David Neumeyer shows that film music is not conceptually separate from sound or dialogue, but that all three are manipulated and continually interact in the larger acoustical world of the sound track. In a medium in which the image has traditionally trumped sound, Neumeyer turns our attention to the voice as the mechanism through which narrative (dialog, speech) and sound (sound effects, music) come together. Complemented by music examples, illustrations, and contributions by James Buhler, *Meaning and Interpretation of Music in Cinema* is the capstone of Neumeyer's 25-year project in the analysis and interpretation of music in film.

Composing the Modern Subject: Four String Quartets by Dmitri Shostakovich - Sarah Reichardt 2017-07-05

Since the publication of Solomon Volkov's disputed memoirs of Dmitri Shostakovich, the composer and his music has been subject to heated debate concerning how the musical meaning of his works can be understood in relationship to the composer's life within the Soviet State. While much ink has been spilled, very little work has attempted to define how Shostakovich's music has remained so arresting not only to those within the Soviet culture, but also to Western audiences - even though such audiences are often largely ignorant of the compositional context or even the biography of the composer. This book offers a useful corrective: setting aside biographically grounded and traditional analytical modes of explication, Reichardt uncovers and explores the musical ambiguities of four of the composer's middle string quartets, especially those ambiguities located in moments of rupture within the musical structure. The music is constantly collapsing, reversing, inverting and denying its own structural imperatives. Reichardt argues that such confrontation of the musical language with itself, though perhaps interpretable as Shostakovich's own unique version of double-speak, also poignantly articulates the fractured state of a more general form of modern subjectivity. Reichardt employs the framework of Lacanian psychoanalysis to offer a cogent explanation of this connection between disruptive musical process and modern subjectivity. The ruptures of Shostakovich's music become symptoms of the pathologies at the core of modern subjectivity. These symptoms, in turn, relate to the Lacanian concept of the real, which is the empty kernel around which the modern subject constructs reality. This framework proves invaluable in developing a powerful, original hermeneutic understanding of the music. Read through the lens of the real, the riddles written into the quartets reveal the arbitrary and contingent state of the musical subject's constructed reality, reflecting pathologies ende

The New Beethoven - Jeremy Yudkin 2020

Marking the 250th anniversary of the composer's birth, this volume presents twenty-one completely new essays on aspects of Beethoven's personal life, his composing process, his manuscripts, and his greatest works.

Musical Improvisation - Gabriel Solis 2009

A musical practice used for centuries the world over, improvisation too often has been neglected by scholars who dismiss it as either technically undissectible or inexplicably mysterious. At different times and in different cultures, performing music that is not "precomposed" has constituted an artful expression of the performer's individuality (the Baroque); a wild, unthinking form of expression (jazz antagonists); and the best method to train inexperienced musicians to use their instruments (the Middle East). This wide-ranging collection of essays considers musical improvisation from a variety of approaches, including ethnomusicology, education, performance, historical musicology, and music theory. Laying the groundwork for even further research into improvisation, the contributors of this volume delve into topics as diverse as the creative minds of Mozart and Beethoven, the place of improvised musics in Western and non-Western societies, and the development of jazz as a musical and cultural phenomenon.

Musical Form, Forms & Formenlehre - William Earl Caplin 2010

The tone of the debates among Caplin, Hepokoski, and Webster (in the form of comments on each author's essay and then responses to the comments), though tactful, is obliquely blunt and tendentious; like the best of tennis pros, each author strives to serve an ace and defends the net against a passing shot (with Caplin, the ace is for formal function; with Hepokoski for Sonata Theory and dialogic form; with Webster for multivalent analysis). But we can trust that this provocative exchange will thoroughly invigorate discussions about classical form and encourage diverse approaches to its analysis.

Music and Gesture - Elaine King 2017-07-05

This volume showcases key theoretical ideas and practical considerations in the growing area of scholarship on musical gesture. The book constructs and explores the relations between music and gesture from a range of differing perspectives, identifying theoretical approaches and examining the nature of certain types of gesture in musical performance. The twelve chapters in this volume are organized into a heuristic progression from theory to practice, from essay to case study. Theoretical considerations about the interpretation of musical gestures are identified and phrased in terms of semiotics, the mimetic hypothesis, concepts of musical force, immanence, quotation and topic, and the work of musical gestures. The lives of musical gestures in performance are revealed through engaging with their rhythmic properties as well as inquiring into the breathing of pianists, the nature of clarinetists' bodily movements, and the physical acts and personae of individual artists, specifically Keith Jarrett and Robbie Williams. The reader is encouraged to listen to the various resonances and tensions between the chapters, including the importance given to bodies, processes, motions, expressions, and interpretations of musical gesture. The book will be of significance to musicologists, theorists, semioticians, analysts, composers and performers, as well as scholars working in different research communities with an interest in the study of gesture.

Musical Style and Social Meaning - Derek B. Scott 2017-07-05

Why do we feel justified in using adjectives such as romantic, erotic, heroic, melancholic, and a hundred others when speaking about music? How do we locate these meanings within particular musical styles? These are questions that have occupied Derek Scott's thoughts and

driven his critical musicological research for many years. In this selection of essays, dating from 1995-2010, he returns time and again to examining how conventions of representation arise and how they become established. Among the themes of the collection are social class, ideology, national identity, imperialism, Orientalism, race, the sacred and profane, modernity and postmodernity, and the vexed relationship of art and entertainment. A wide variety of musical styles is discussed, ranging from jazz and popular song to the symphonic repertoire and opera.

Beethoven Hero - Scott Burnham 2020-08-04

Bringing together reception history, music analysis and criticism, the history of music theory, and the philosophy of music, *Beethoven Hero* explores the nature and persistence of Beethoven's heroic style. What have we come to value in this music, asks Scott Burnham, and why do generations of critics and analysts hear it in much the same way? Specifically, what is it that fosters the intensity of listener engagement with the heroic style, the often overwhelming sense of identification with its musical process? Starting with the story of heroic quest heard time and again in the first movement of the *Eroica* Symphony, Burnham suggests that Beethoven's music matters profoundly to its listeners because it projects an empowering sense of self, destiny, and freedom, while modeling ironic self-consciousness. In addition to thus identifying Beethoven's music as an overarching expression of values central to the age of Goethe and Hegel, the author describes and then critiques the process by which the musical values of the heroic style quickly became the controlling model of compositional logic in Western music criticism and analysis. Apart from its importance for students of Beethoven, this book will appeal to those interested in canon formation in the arts and in music as a cultural, ethical, and emotional force--and to anyone concerned with what we want from music and what music does for us.

The Cambridge Handbook of Metaphor and Thought - Raymond W. Gibbs, Jr. 2008-09-22

A comprehensive collection of essays in multidisciplinary metaphor scholarship that has been written in response to the growing interest among scholars and students from a variety of disciplines such as linguistics, philosophy, anthropology, music and psychology. These essays explore the significance of metaphor in language, thought, culture and artistic expression. There are five main themes of the book: the roots of metaphor, metaphor understanding, metaphor in language and culture, metaphor in reasoning and feeling, and metaphor in non-verbal expression. Contributors come from a variety of academic disciplines, including psychology, linguistics, philosophy, cognitive science, literature, education, music, and law.

Mapping Musical Signification - Joan Grimalt 2021-01-23

This book is a unique attempt to systematize the latest research on all that music connotes. Musicological reflections on musically expressive content have been pursued for some decades now, in spite of the formalist prejudices that can still hinder musicians and music lovers. The author organizes this body of research so that both professionals and everyday listeners can benefit from it – in plain English, but without giving up the level of depth required by the subject matter. Two criteria have guided his choice among the many ways to speak about musical meaning: its relevance to performance, and its suitability to the teaching context. The legacy of the so-called art music, without an interpretive approach that links ancient traditions to our present, runs the risk of missing the link to the new generations of musicians and listeners. Complementing the theoretical, systematic content, each chapter includes a wealth of examples, including the so-called popular music.

Musical Meaning in Beethoven - Robert S. Hatten
2004-10-20

Award-winning examination of Beethoven's music.

The Routledge Handbook of Music Signification - Esti Sheinberg 2020-03-17

The Routledge Handbook of Music Signification captures the richness and complexity of the field, presenting 30 essays by recognized international experts that reflect current interdisciplinary and cross-disciplinary approaches to the subject. Examinations of music signification have been an essential component in thinking about music for millennia, but it is only in the last few decades that music signification has been established as an independent area of study. During this time, the field has grown exponentially, incorporating a vast array of methodologies that seek to ground how music means and to explore what it may mean. Research in music signification typically embraces concepts and practices imported from semiotics, literary criticism, linguistics, the visual arts, philosophy, sociology, history, and psychology, among others. By bringing together such approaches in transparent groupings that reflect the various contexts in which music is created and experienced, and by encouraging critical dialogues, this volume provides an authoritative survey of the discipline and a significant advance in inquiries into music signification. This book addresses a wide array of readers, from scholars who specialize in this and related areas, to the general reader who is curious to learn more about the ways in which music makes sense.

Music and the Crises of the Modern Subject - Michael L. Klein 2015-07-06

Departing from the traditional German school of music theorists, Michael Klein injects a unique French critical theory perspective into the framework of music and meaning. Using primarily Lacanian notions of the symptom, that unnamable jouissance located in the unconscious, and the registers of subjectivity (the Imaginary, the Symbolic Order, and the Real), Klein explores how we understand music as both an artistic form created by "the subject" and an artistic expression of a culture that imposes its history on this modern subject. By creatively navigating from critical theory to music, film, fiction, and back to music, Klein distills the kinds of meaning that we have been missing when we perform, listen to, think about, and write about music without the insights of Lacan and others into formulations of modern subjectivity.

Wagner, Schumann, and the Lessons of Beethoven's Ninth - Christopher Alan Reynolds 2015-04-24

In this original study, Christopher Alan Reynolds examines the influence of Beethoven's Ninth Symphony on two major nineteenth-century composers, Richard Wagner and Robert Schumann. During 1845–46 the compositional styles of Schumann and Wagner changed in a common direction, toward a style that was more contrapuntal, more densely motivic, and engaged in processes of thematic transformation. Reynolds shows that the stylistic advances that both composers made in Dresden in 1845–46 stemmed from a deepened understanding of Beethoven's techniques and strategies in the Ninth Symphony. The evidence provided by their compositions from this pivotal year and the surrounding years suggests that they discussed Beethoven's Ninth with each other in the months leading up to the performance of this work, which Wagner conducted on Palm Sunday in 1846. Two primary aspects that appear to have interested them both are Beethoven's use of counterpoint involving contrary motion and his gradual development of the "Ode to Joy" melody through the preceding movements. Combining a novel examination of the historical record with careful readings of the music, Reynolds adds further layers to this argument, speculating that Wagner and Schumann may not have come to these discoveries entirely independently of each other. The trail of

influences that Reynolds explores extends back to the music of Bach and ahead to Tristan and Isolde, as well as to Brahms's First Symphony.

Interpreting Musical Gestures, Topics, and Tropes - Robert S. Hatten 2017-09-04

"Robert Hatten's new book is a worthy successor to his *Musical Meaning in Beethoven*, which established him as a front-rank scholar . . . in questions of musical meaning. . . . [B]oth how he approaches musical works and what he says about them are timely and to the point. Musical scholars in both musicology and theory will find much of value here, and will find their notions of musical meaning challenged and expanded." –Patrick McCreless This book continues to develop the semiotic theory of musical meaning presented in Robert S. Hatten's first book, *Musical Meaning in Beethoven* (IUP, 1994). In addition to expanding theories of markedness, topics, and tropes, Hatten offers a fresh contribution to the understanding of musical gestures, as grounded in biological, psychological, cultural, and music-stylistic competencies. By focusing on gestures, topics, tropes, and their interaction in the music of Mozart, Beethoven, and Schubert, Hatten demonstrates the power and elegance of synthetic structures and emergent meanings within a changing Viennese Classical style. *Musical Meaning and Interpretation*—Robert S. Hatten, editor

Beethoven - William Kinderman 2009-04-10

Combining musical insight with the most recent research, William Kinderman's *Beethoven* is both a richly drawn portrait of the man and a guide to his music. Kinderman traces the composer's intellectual and musical development from the early works written in Bonn to the Ninth Symphony and the late quartets, looking at compositions from different and original perspectives that show Beethoven's art as a union of sensuous and rational, of expression and structure. In analyses of individual pieces, Kinderman shows that the deepening of Beethoven's musical thought was a continuous process over decades of his life. In this new updated edition, Kinderman gives more attention to the composer's early chamber music, his songs, his opera *Fidelio*, and to a number of often-neglected works of the composer's later years and fascinating projects left incomplete. A revised view emerges from this of Beethoven's aesthetics and the musical meaning of his works. Rather than the conventional image of a heroic and tormented figure, Kinderman provides a more complex, more fully rounded account of the composer. Although Beethoven's deafness and his other personal crises are addressed, together with this ever-increasing commitment to his art, so too are the lighter aspects of his personality: his humor, his love of puns, his great delight in juxtaposing the exalted and the commonplace.

Decorum of the Minuet, Delirium of the Waltz - Eric McKee 2012

Much music was written for the two most important dances of the 18th and 19th centuries, the minuet and the waltz. In *Decorum of the Minuet, Delirium of the Waltz*, Eric McKee argues that to better understand the musical structures and expressive meanings of this dance music, one must be aware of the social contexts and bodily rhythms of the social dances upon which it is based. McKee approaches dance music as a component of a multimedia art form that involves the interaction of physical motion, music, architecture, and dress. Moreover, the activity of attending a ball involves a dynamic network of modalities—sight, sound, bodily awareness, touch, and smell, which can be experienced from the perspectives of a dancer, a spectator, or a musician. McKee considers dance music within a larger system of signifiers and points-of-view that opens new avenues of interpretation.

Musical Genre and Romantic Ideology - Matthew Gelbart 2022-09-30

European Romanticism gave rise to a powerful discourse

equating genres to constrictive rules and forms that great art should transcend; and yet without the categories and intertextual references we hold in our minds, "music" would be meaningless noise. Musical Genre and Romantic Ideology teases out that paradox, charting the workings and legacies of Romantic artistic values such as originality and anti-commercialism in relation to musical genre. Genre's persistent power was amplified by music's inevitably practical social, spatial, and institutional frames. Furthermore, starting in the nineteenth century, all music, even the most anti-commercial, was stamped by its relationship to the marketplace, entrenching associations between genres and target publics (whether based on ideas of nation, gender, class, or more subtle aspects of identity). These newly strengthened correlations made genre, if anything, more potent rather than less, despite Romantic claims. In case studies from across nineteenth-century Europe engaging with canonical music by Bizet, Chopin, Verdi, Wagner, and Brahms, alongside representative genres such as opéra-comique and the piano ballade, Matthew Gelbart explores the processes through which composers, performers, critics, and listeners gave sounds, and themselves, a sense of belonging. He examines genre vocabulary and discourse, the force of generic titles, how avant-garde music is absorbed through and into familiar categories, and how interpretation can be bolstered or undercut by genre agreements. Even in a modern world where transcription and sound recording can take any music into an infinite array of new spatial and social situations, we are still locked in the Romantics' ambivalent tussle with genre.

Aesthetics of Music - Stephen Downes 2014-06-27

Aesthetics of Music: Musicological Approaches is an anthology of fourteen essays, each addressing a single key concept or pair of terms in the aesthetics of music, collectively serving as an authoritative work on musical aesthetics that remains as close to 'the music' as possible. Each essay includes musical examples from works in the 18th, 19th, and into the 20th century. Topics have been selected from amongst widely recognised central issues in musical aesthetics, as well as those that have been somewhat neglected, to create a collection that covers a distinctive range of ideas. All essays cover historical origins, sources, and developments of the chosen idea, survey important musicological approaches, and offer new critical angles or musical case studies in interpretation.

Musical Topics and Musical Performance - Julian Hellaby 2023-01-31

The principal purpose of topics in musicology has been to identify meaning-bearing units within a musical composition that would have been understood by contemporary audiences and therefore also by later receivers, albeit in a different context and with a need for historically aware listening. Since Leonard Ratner (1980) introduced the idea of topics, his relatively simple ideas have been expanded and developed by a number of distinguished authors. Topic theory has now become a well-established branch of musicology, often embracing semiotics, but its relationship to performance has received less attention. *Musical Topics and Musical Performance* thus focuses on the interface of theory and practice, and investigates how an appreciation of

topical presence in a work may prompt interpretative thoughts for a potential performer as well as how performers have responded to such a presence in practice. The chapters focus on music from the nineteenth, twentieth and twenty-first centuries with case studies drawn from composers as diverse as Beethoven, Scriabin and Péter Eötvös. Using both scores and recordings, the book presents a variety of original and innovative perspectives on the subject from a range of distinguished authors, and addresses a neglected area of musicology and musical performance.

The Oxford Handbook of Music and Disability Studies - Blake Howe 2016

Disability is a broad, heterogeneous, and porous identity, and that diversity is reflected in the variety of bodily conditions under discussion here, including autism and intellectual disability, deafness, blindness, and mobility impairment often coupled with bodily deformity. Cultural Disability Studies has, from its inception, been oriented toward physical and sensory disabilities, and has generally been less effective in dealing with cognitive and intellectual impairments and with the sorts of emotions and behaviors that in our era are often medicalized as "mental illness." In that context, it is notable that so many of these essays are centrally concerned with madness, that broad and ever-shifting cultural category. There is also in impressive diversity of subject matter including YouTube videos, Ghanaian drumming, Cirque du Soleil, piano competitions, castrati, medieval smoking songs, and popular musicals. Amid this diversity of time, place, style, medium, and topic, the chapters share two core commitments. First, they are united in their theoretical and methodological connection to Disability Studies, especially its central idea that disability is a social and cultural construction. Disability both shapes and is shaped by culture, including musical culture. Second, these essays individually and collectively make the case that disability is not something at the periphery of culture and music, but something central to our art and to our humanity.

A Theory of Virtual Agency for Western Art Music - Robert S. Hatten 2018-09-06

In his third volume on musical expressive meaning, Robert S. Hatten examines virtual agency in music from the perspectives of movement, gesture, embodiment, topics, tropes, emotion, narrativity, and performance. Distinguished from the actual agency of composers and performers, whose intentional actions either create music as notated or manifest music as significant sound, virtual agency is inferred from the implied actions of those sounds, as they move and reveal tendencies within music-stylistic contexts. From our most basic attributions of sources for perceived energies in music, to the highest realm of our engagement with musical subjectivity, Hatten explains how virtual agents arose as distinct from actual ones, how unspecified actants can take on characteristics of (virtual) human agents, and how virtual agents assume various actorial roles. Along the way, Hatten demonstrates some of the musical means by which composers and performers from different historical eras have staged and projected various levels of virtual agency, engaging listeners imaginatively and interactively within the expressive realms of their virtual and fictional musical worlds.