

Music and Narrative since 1900

Edited by

Michael L. Klein and Nicholas Reyland

Music And Narrative Since 1900 Musical Meaning And Interpretation

Andrew Davis

Music And Narrative Since 1900 Musical Meaning And Interpretation:

Music and Narrative Since 1900 Michael Leslie Klein,Nicholas W. Reyland,2013 *Musical Meaning and Interpretation* Michael J. Puri,Jason Geary,Seth Monahan,2025-03-28 This collection of essays brings together leading musicologists and music theorists working across a range of genres classical jazz and popular to offer fresh approaches to questions of meaning in music Rooted in humanistic values Musical Meaning and Interpretation combines rich analytical insights with critical perspectives on musical hermeneutics arguing collectively for the strength necessity and urgency of interpretive work in music *The Oxford Handbook of Music Censorship* Patricia Ann Hall,2018 Addresses censorship as a worldwide issue from its earliest recorded form to the modern day Includes unique case studies of music censorship unfamiliar to Western audiences Documents censorship through a necessarily intersectional lens Oxford University Press [The Rite of Spring at 100](#) John Reef,2017-05-15 When Igor Stravinsky s ballet Le Sacre du printemps The Rite of Spring premiered during the 1913 Paris season of Sergei Diaghilev s Ballets Russes its avant garde music and jarring choreography scandalized audiences Today it is considered one of the most influential musical works of the twentieth century In this volume the ballet finally receives the full critical attention it deserves as distinguished music and dance scholars discuss the meaning of the work and its far reaching influence on world music performance and culture Essays explore four key facets of the ballet its choreography and movement the cultural and historical contexts of its performance and reception in France its structure and use of innovative rhythmic and tonal features and the reception of the work in Russian music history and theory [The Oxford Handbook of Musical Variation](#) Jeffrey Swinkin,2025 The Oxford Handbook of Musical Variation offers new research into what is arguably the most fundamental and essential musical process Over forty two chapters the book offers new insights into variational workings in music from Corelli to jazz and in both instrumental and vocal music Throughout the chapters also explore new ways of thinking about musical form rhythm and meter harmony expression and narrative music cognition and pedagogy through variation [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 Exotic Self](#) Assistant Professor of Music Theory Butler School of Music Chelsea Burns,Chelsea Burns,2025 I explore how market and political forces complicate composer biography and aesthetic and intellectual concerns expressed in the composer's writings and compositions all complicate ascriptions of nationalism in the case of Mexican composer Carlos Ch vez I focus on *La aloma azul* a work Ch vez wrote for 1940 concerts at New York's Museum of Modern Art providing an alternative reading of the work and highlighting features that would be missed in a reading concerned with characterizing the work as nationalist

A Theory of Musical Narrative Byron Almén,2008-11-26 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 [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 [IRASM](#) ,2004

Hearing Orientality in (white) America, 1900-1930: Part 2 (Chapters 4-7) Robert C. Lancefield,2005 **Musical Meaning in Beethoven** Robert S. Hatten,1994 *Musical Meaning in Beethoven* offers a fresh approach to the interpretation and explanation of musical expressive meaning Beginning with a provocative analysis of the slow movement from Beethoven's Hammerklavier piano sonata the investigation examines the role of markedness Classical topics expressive genres and

musical tropes in fostering expressive interpretation at all levels of structure. Along the way close readings of movements from Beethoven's late piano sonatas and string quartets highlight less obvious expressive meanings and explain how more familiar piano meanings are consistently cued from one work to the next. The model of musical meaning that Robert S Hatten puts forth is grounded in the semiotic contributions of Charles Sanders Peirce, Umberto Eco and Michael Shapiro and in the theoretical and historical contributions of Leonard B Meyer, Charles Rosen and Leonard Ratner. In addition the latest musicological scholarship is brought to bear on a stylistic approach of considerable interpretive depth. Radically departing from both the nineteenth century Formalist aesthetics of Eduard Hanslick and Formalist theories underlying tonal analysis in the twentieth century the author argues that expressive meaning is not extramusical but fundamental to the reconstruction of compositional practice and stylistic understanding even for the absolute works of Beethoven.

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.

Abstracts of the Annual Meeting American Anthropological Association, 1983 *Canadian University Music Review*, 1997 **Irish Musical Studies: The Maynooth International Musicological Conference 1995** Patrick F. Devine, Harry White, 1990 This book addresses the relationship between music and cultural history in Ireland. It variously identifies and examines the development of music as an outgrowth of extra musical concepts and socio cultural entities including celticism in pre christian and early christian Ireland the ideology of ethnic culture education nationalism religion the composer in modern Ireland and the impact of music on the Irish literary imagination. Throughout the book an abiding concern with music as the expression of political social and religious norms of cultural development in Ireland affords thematic coherence to the essays as a whole. As with the preceding volumes in the series Music and Irish Cultural History breaks new ground in the cultivation of musicology in Ireland. In particular it serves as a stimulus to the better understanding of music as a vital preoccupation of the Irish Mind. BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved *Musical Semantics* Ole Kühl, 2007 Music offers a new insight into human cognition. The musical play with sounds in time in which we share feelings, gestures and narratives has fascinated people from all times and cultures. The author studies this semiotic behavior in the light of research from a number of sources. Being an analytical study the volume combines evidence from neurobiology, developmental psychology and cognitive science. It aims to bridge the gap between

music as an empirical object in the world and music as lived experience This is the semantic aspect of music how can something like an auditory stream of structured sound evoke such a strong reaction in the listener The book is in two parts In the first part the biological foundations of music and their cognitive manifestations are considered in order to establish a groundwork for speaking of music in generic cross cultural terms The second part develops the semantic aspect of music as an embodied emotively grounded and cognitively structured expression of human experience *Subject Guide to Books in Print* ,1975 *Register of Music Research Students in Great Britain and the Republic of Ireland* ,1995 **Musical**

Meaning Lawrence Kramer,2001-12-03 How have romantic narratives involving Beethoven s Moonlight Sonata affected how we hear this famous piece How does John Coltrane s African American identity affect the way we hear him perform a relatively white pop standard like My Favorite Things Why does music requiring great virtuosity have different cultural meanings than music that is not particularly virtuosic From classical to jazz pop and film music Musical Meaning uncovers the historical importance of asking about meaning in the lived experience of musical works styles and performances Kramer demonstrates that thinking about music can become a vital means of thinking about general questions of meaning subjectivity and value Lawrence Kramer has been a pivotal figure in the development new resources for understanding music and this accessible and eloquently written book deepens the trajectory of his thinking boldly arguing that humanistic not just technical meaning is a basic force in music history and an indispensable factor in how where and when music is heard First published in 2001 Musical Meaning anticipates many of the musicological topics of today including race performance embodiment and media In addition Kramer explores music itself as a source of understanding via his composition Revenants revised for this edition and available on the UC Press website

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