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Expressive Forms in Brahms's Instrumental Music
Reflections on Musical Meaning and Its Representations

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SULLIVAN MCKENZIE

Brahms and the Principle of Developing Variation Univ of California Press

This volume is an analytical study of 18 works by Brahms, making skillful use of Schoenberg's provocative concept of developing variation. It traces a genuine evolution through Brahms's compositions, considering their relationship to each other.

The Devil's Music Master Duke University Press

Despite the incredible diversity in Brahms's scherzo-type movements, there has been no comprehensive consideration of this aspect of his oeuvre. Professor Ryan McClelland provides an in-depth study of these movements that also contributes significantly to an understanding of Brahms's compositional language and his creative dialogue with musical traditions. McClelland especially highlights the role of rhythmic-metric design in Brahms's music and its relationship to expressive meaning. In Brahms's scherzo-type movements, McClelland traces transformations of primary thematic material, demonstrating how the relationship of the initial music to its subsequent versions creates a musical narrative that provides structural coherence and generates expressive meaning. McClelland's interpretations of the expressive implications of Brahms's fascinatingly intricate musical structures frequently engage issues directly relevant to performance. This illuminating book will appeal to music theorists, musicologists working on nineteenth-century instrumental music and performers.

Sonata Fragments Cambridge University Press

This Companion provides an overview of the composer Anton Bruckner (1824-1896). Sixteen chapters by leading scholars investigate aspects of his life and works and consider the manner in which critical appreciation has changed in the twentieth century. The first section deals with Bruckner's Austrian background, investigating the historical circumstances in which he worked, his upbringing in Upper Austria, and his career in Vienna. A number of misunderstandings are dealt with in the light of recent research. The remainder of the book covers Bruckner's career as church musician and symphonist, with a chapter on the neglected secular vocal music. Religious, aesthetic, formal, harmonic, and instrumental aspects are considered, while one chapter confronts the problem of the editions of the symphonies. Two concluding chapters discuss the symphonies in performance, and the history of Bruckner-reception with particular reference to German Nationalism, the Third Reich and the appropriation of Bruckner by the Nazis.

Allusion as Narrative Premise in Brahms's Instrumental Music Oxford University Press

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.

Pleasure and Meaning in the Classical Symphony Cambridge University Press

The Musical Topic discusses three tropes prominently featured in Western European music: the hunt, the military, and the pastoral. Raymond Monelle provides an in-depth cultural and historical study of musical topics -- short melodic figures, harmonic or rhythmic formulae carrying literal or lexical meaning -- through consideration of their origin, thematization, manifestation, and meaning. The Musical Topic shows the connections of musical meaning to literature, social history, and the fine arts.

Early Sound Recordings Good Press

This classic reference work, the best one-volume music dictionary available, has been brought completely up to date in this new edition. Combining authoritative scholarship and lucid, lively prose, the Fourth Edition of *The Harvard Dictionary of Music* is the essential guide for musicians, students, and everyone who appreciates music. The *Harvard Dictionary of Music* has long been admired for its wide range as well as its reliability. This treasure trove includes entries on all the styles and forms in Western music; comprehensive articles on the music of Africa, Asia, Latin America, and the Near East; descriptions of instruments enriched by historical background; and articles that reflect today's beat, including popular music, jazz, and rock. Throughout this Fourth Edition, existing articles have been fine-tuned and new entries added so that the dictionary fully reflects current music scholarship and recent developments in musical culture. Encyclopedia-length articles by notable experts alternate with short entries for quick reference, including definitions and identifications of works and instruments. More than 220 drawings and 250 musical examples enhance the text. This is an invaluable book that no music lover can afford to be without.

Meaning and Interpretation of Music in Cinema Routledge

Classical music permeates contemporary life. Encountered in waiting rooms, movies, and hotel lobbies as much as in the concert hall, perennial orchestral favorites mingle with commercial jingles, video-game soundtracks, and the booming bass from a passing car to form the musical soundscape of our daily lives. In this provocative and ground-breaking study, Melanie Lowe explores why the public instrumental music of late-eighteenth-century Europe has remained accessible, entertaining, and distinctly pleasurable to a wide variety of listeners for over 200 years. By placing listeners at the center of interpretive activity, *Pleasure and Meaning in the Classical Symphony* offers an alternative to more traditional composer- and score-oriented approaches to meaning in the symphonies of

Haydn and Mozart. Drawing from the aesthetics of the Enlightenment, the politics of entertainment, and postmodern notions of pleasure, Lowe posits that the listener's pleasure stems from control over musical meaning. She then explores the widely varying meanings eighteenth-century listeners of different social classes may have constructed during their first and likely only hearing of a work. The methodologies she employs are as varied as her sources -- from musical analysis to the imaginings of three hypothetical listeners. Lowe also explores similarities between the position of the classical symphony in its own time and its position in contemporary American consumer culture. By considering the meanings the mainstream and largely middle-class American public may construct alongside those heard by today's more elite listeners, she reveals the great polysemic potential of this music within our current cultural marketplace. She suggests that we embrace "crosstalk" between performances of this music and its myriad uses in film, television, and other mediated contexts to recover the pleasure of listening to this repertory. In so doing, we surprisingly regain something of the classical symphony's historical ways of meaning.

The Art Song Indiana University Press

How is it possible to talk or write about music? What is the link between graphic signs and music? What makes music meaningful? In this book, distinguished scholar Leo Treitler explores the relationships among language, musical notation, performance, compositional practice, and patterns of culture in the presentation and representation of music. Treitler engages a wide variety of historical sources to discuss works from medieval plainchant to Berg's opera *Lulu* and a range of music in between.

Theology, Music, and Modernity Harvard University Press

Presents current analytic views by established scholars of the traditional tonal repertoire, with essays on works by Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Chopin, and Brahms. *Bach to Brahms* presents current analytic views on the traditional tonal repertoire, with essays on works by Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Chopin, and Brahms. The fifteen essays, written by well-established scholars of this repertoire, are divided into three groups, two of which focus primarily on elements of musical design (formal, metric, and tonal organization) and voice leading at multiple levels of structure. The third group of essays focuses on musical motives from different perspectives. The result is a volume of integrated studies on the music of the common-practice period, a body of music that remains at the core of modern concert and classroom repertoire. Contributors: Eytan Agmon, David Beach, Charles Burkhart, L. Poundie Burstein, Yosef Goldenberg, Timothy L. Jackson, William Kinderman, Joel Lester, Boyd Pomeroy, John Rink, Frank Samarotto, Lauri Suurpää, Naphtali Wagner, Eric Wen, Channan Willner. David Beach is professor emeritus and former dean of the Faculty of Music, University of Toronto. Yosef Goldenberg teaches at the Hebrew University of Jerusalem and at the Jerusalem Academy of Music and Dance, where he also serves as head librarian.

Allusion as Narrative Premise in Brahms's Instrumental Music Indiana University Press

The use of historical recordings as primary sources is relatively well established in both musicology and performance studies and has demonstrated how early recording technologies transformed the ways in which musicians and audiences engaged with music. This edited volume offers a timely snapshot of a wide range of contemporary research in the area of performance practice and

performance histories, inviting readers to consider the wide range of research methods that are used in this ever-expanding area of scholarship. The volume brings together a diverse team of researchers who all use early recordings as their primary source to research performance in its broadest sense in a wide range of repertoires within and on the margins of the classical canon -- from the analysis of specific performing practices and parameters in certain repertoires, to broader contextual issues that call attention to the relationship between recorded performance and topics such as analysis, notation and composition. Including a range of accessible music examples, which allow readers to experience the music under discussion, this book is designed to engage with academic and non-academic readers alike, being an ideal research aid for students, scholars and performers, as well as an interesting read for early sound recording enthusiasts.

Rethinking Brahms Taylor & Francis

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.

Approaches to Meaning in Music Indiana University Press

Accessible and affordable biography illustrated throughout with over 30 full-color plates

A Theory of Musical Narrative Indiana University Press

First Published in 2003. Routledge is an imprint of Taylor & Francis, an informa company.

The Musical Topic Indiana University Press

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.

Decorum of the Minuet, Delirium of the Waltz Leuven University Press

Displays the range and diversity of Schenkerian studies today in fifteen essays covering music from Bach through Debussy and Strauss.

Earworm and Event Indiana University Press

"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*

Performing Brahms Indiana University Press

"This exceptionally fine collection brings together many of the best analysts of Brahms, and nineteenth-century music generally, in the English-speaking world today." —Nineteenth-Century Music Review Contributors to this exciting volume examine the intersection of structure and meaning in Brahms's music, utilizing a wide range of approaches, from the theories of Schenker to the most recent analytical techniques. They combine various viewpoints with the semiotic-based approaches of Robert Hatten, and address many of the most important genres in which Brahms composed. The essays reveal the expressive power of a work through the comparison of specific passages in one piece to similar works and through other artistic realms such as literature and painting. The result of this intertextual re-framing is a new awareness of the meaningfulness of even Brahms's most "absolute" works. "Through its unique combination of historical narrative, expressive content, and technical analytical approaches, the essays in *Expressive Intersections in Brahms* will have a profound impact on the current scholarly discourse surrounding Brahms analysis." —Notes *The Cambridge Companion to Bruckner* Indiana University Press

Approaches to Meaning in Music presents a survey of the problems and issues inherent in pursuing meaning and signification in music, and attempts to rectify the conundrums that have plagued philosophers, artists, and theorists since the time of Pythagoras. This collection brings together essays that reflect a variety of diverse perspectives on approaches to musical meaning. Established

music theorists and musicologists cover topics including musical aspect and temporality, collage, borrowing and association, musical symbols and creative mythopoesis, the articulation of silence, the mutual interaction of cultural and music-artistic phenomena, and the analysis of gesture. Contributors are Byron Almén, J. Peter Burkholder, Nicholas Cook, Robert S. Hatten, Patrick McCreless, Jann Pasler, and Edward Pearsall.

Brahms in Context Indiana University Press

Theology, Music, and Modernity addresses the question: how can the study of music contribute to a theological reading of modernity? It has grown out of the conviction that music has often been ignored in narrations of modernity's theological struggles. Featuring contributions from an international team of distinguished theologians, musicologists, and music theorists, the volume shows how music—and discourse about music—has remarkable powers to bring to light the theological currents that have shaped modern culture. It focuses on the concept of freedom, concentrating on the years 1740-1850, a period when freedom—especially religious and political freedom—became a burning matter of concern in virtually every stratum of Western society. The collection is divided into four sections, each section focusing on a key phenomenon of this period—the rise of the concept of 'revolutionary' freedom; the move of music from church to concert hall; the cry for eschatological justice in the work of black hymn-writer and church leader Richard Allen; and the often fierce tensions between music and language. There is a particular concern to draw on a distinctively 'Scriptural imagination' (especially the theme of New Creation) in order to elicit the key issues at stake, and to suggest constructive ways forward for a contemporary Christian theological engagement with the legacies of modernity today.

Reader's Guide to Music Cambridge University Press

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.