

Debussy In Proportion A Musical Analysis

This second edition of Historical Dictionary of Modern and Contemporary Classical Music contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 500 cross-referenced entries on the most important composers, musicians, methods, styles, and media in modernist and postmodern classical music.

This text provides the most comprehensive analytical approach to post-tonal music available, from Impressionism to recent trends. It covers music from the early 1900s through the present day, with discussion of such movements as Minimalism and the Neoromanticism, and includes chapters on rhythm, form, electronic and computer music, and the roles of chance and choice in post-tonal music. Chapter-end exercises involve drills, analysis, composition, as well as several listening assignments.

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

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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.

One of the most admired qualities of Claude Debussy's music has been its seemingly effortless evocation and assimilation of exotic musical strains. He was the first great European composer to discern the possibilities inherent in the gamelan, the ensemble consisting mainly of tuned percussion instruments that originated in Java. *Echoes from the East: The Javanese Gamelan and its Influence on the Music of Claude Debussy* argues Debussy's encounter with the gamelan in 1889 at the Paris Exposition Universelle had a far more profound effect on his work and style than can be grasped by simply looking for passages and pieces in his output that sound "Asian" or "like a gamelan." Kiyoshi Tamagawa recounts Debussy's individual experience with the music of Java and traces its echoes through his entire compositional career. *Echoes from the East* adds a commentary on the modern-day issue of cultural appropriation and a

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survey of Debussy's contemporaries and successors who have also attempted to merge the sounds of the gamelan with their own distinctive musical styles.

A fascinating history of the piano explored through 100 pieces chosen by one of the UK's most renowned concert pianists An astonishingly versatile instrument, the piano allows just two hands to play music of great complexity and subtlety. For more than two hundred years, it has brought solo and collaborative music into homes and concert halls and has inspired composers in every musical genre—from classical to jazz and light music. Charting the development of the piano from the late eighteenth century to the present day, pianist and writer Susan Tomes takes the reader with her on a personal journey through 100 pieces including solo works, chamber music, concertos, and jazz. Her choices include composers such as Bach, Mozart, Beethoven, Robert Schumann, Tchaikovsky, Debussy, Gershwin, and Philip Glass. Looking at this history from a modern performer's perspective, she acknowledges neglected women composers and players including Fanny Mendelssohn, Maria Szymanowska, Clara Schumann, and Amy Beach. Some of Debussy's most beloved pieces, as well as lesser-known ones from his early years, set in a rich cultural context by leading experts from the English- and French-speaking worlds.

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A study of American popular music, focusing on genre and cultural contexts. Individual chapters treat particular artists and the different genres and styles that they exemplify. Copyright © Libri GmbH. All rights reserved.

Despite Messiaen's position as one of the greatest technical innovators of the twentieth century, his musical language has not been comprehensively defined and investigated. The composer's 1944 theoretical study, *The Technique of My Musical Language*, expounds only its initial stages, and while his posthumously published *Traité de rythme, de couleur, et d'ornithologie* contains detailed explanations of selected techniques, in most cases the reader is left to define these more precisely by observing them in the context of Messiaen's analyses of his own works. Technical processes are nevertheless in many cases the primary components of a work or movement. For instance, personages dominate 'Joie du sang des étoiles' from the *Turangalîla-symphonie*, and in certain cases, such as 'L'échange' from the *Vingt regards sur l'Enfant-Jésus*, the process (asymmetric augmentation) is the only structuring element present. Given this reliance on idiosyncratic techniques, clear comprehension of the music is impossible without a detailed knowledge of Messiaen's methods. Gareth Healey charts their development and interconnections, considers their relationship with formal structures, and applies them

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in refined and extended form to works for which Messiaen himself left no published analysis.

In this classic study of Benjamin Britten and Michael Tippett, Arnold Whittall builds up a unique double portrait of the two leading composers of their generation. For this second, revised edition Whittall includes a new chapter on Tippett's major works of the 1980s: the Piano Sonata No. 4, the large-scale choral composition *The Mask of Time* and the most recent opera, *New Year*. In addition, new information on the Britten repertoire and an updated bibliography are also presented.

What does it mean to talk about musical coherence at the end of a century characterised by fragmentation and discontinuity? How can the diverse influences which stand behind the works of many late twentieth-century composers be reconciled with the singular immediacy of the experiences that they can create? How might an awareness of the distinctive ways in which these experiences are generated and controlled affect the way we listen to, reflect upon and write about this music?

Mark Hutchinson outlines a novel concept of coherence within Western art music from the 1980s to the turn of the millennium as a means of understanding the work of a number of contemporary composers, including Thomas Adès, Kaija Saariaho, T? ru Takemitsu and György Kurtág, whose music cannot be fitted easily into a particular compositional school or analytical framework. Coherence is understood as a multi-layered phenomenon experienced, above all, in the act of listening, but reliant upon a variety of other aspects of musical experience, including compositional statements,

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analysis, and connections of aesthetic, as well as listeners' own, imaginative conceptualisations.

Accordingly, the approach taken here is similarly multi-faceted: close analytical readings of a number of specific works are combined with insights drawn from philosophy and aesthetics, music perception, and critical theory, with a particular openness to novel metaphorical presentations of basic musical ideas about form, language and time.

This new book on Debussy's music comprises analytical studies of individual works not widely examined previously, including the *Fantaisie* for piano and orchestra, *La demoiselle élue*, *Nuages*, and *Gigues*. A discussion of the tonal structure of the first movement of *La mer* finds new relevance in the overused term symphonic in relation to Debussy's position in the history of French orchestral music. An extensive essay documents Debussy's aural images in his propensity for recycling his own musical ideas and quoting the music of other composers. A final lighthearted chapter, *Debussy and Ravel: How to Tell Them Apart*, systematically addresses this century-old critics' conundrum.

A collection of essays on Debussy exploring his working methods, visual tastes and his performance practice.

La mer stands at the centre of Debussy's achievement: described by the composer as 'a seascape without figures', it is arguably the greatest and most original French symphony. In this study *La mer* is considered in the context of Debussy's personal and musical development, and in the French musical renaissance in general, looking back to Cèsar Franck and forward to the

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orchestral Images and Jeux. The author uses new biographical information and a wide range of sources to reveal the period of La mer's composition as one of intense emotional turbulence. Detailed discussion of performance styles draws on current recordings, and two analytical chapters trace the growth of ideas through the work. Studies of rhythm, motif and tonality show how Debussy generates 'narratives' across the three movements, which give La mer a structural integrity unparalleled in French music at the turn of the century. Between present and past, visible and invisible, and sensation and idea, there is resonance—so philosopher Maurice Merleau-Ponty argued and so Jessica Wiskus explores in *The Rhythm of Thought*. Holding the poetry of Stéphane Mallarmé, the paintings of Paul Cézanne, the prose of Marcel Proust, and the music of Claude Debussy under Merleau-Ponty's phenomenological light, she offers innovative interpretations of some of these artists' masterworks, in turn articulating a new perspective on Merleau-Ponty's philosophy. More than merely recovering Merleau-Ponty's thought, Wiskus thinks according to it. First examining these artists in relation to noncoincidence—as silence in poetry, depth in painting, memory in literature, and rhythm in music—she moves through an array of their artworks toward some of Merleau-Ponty's most exciting themes: our bodily relationship to the world and the dynamic process of expression. She closes with an examination of synesthesia as an intertwining of internal and external realms and a call, finally, for philosophical inquiry as a mode of artistic expression. Structured like a piece of

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music itself, *The Rhythm of Thought* offers new contexts in which to approach art, philosophy, and the resonance between them.

Debussy in Proportion A Musical Analysis Cambridge University Press

The *Reader's Guide to Music* is designed to provide a useful single-volume guide to the ever-increasing number of English language book-length studies in music. Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated, by an expert in the field, in light of the history of writing and scholarship on the given topic. The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked (from early chant to rock and roll) and topics important to the various disciplines of music scholarship (from aesthetics to gay/lesbian musicology).

First published in 2011. Routledge is an imprint of Taylor & Francis, an informa company.

The authors explore the means by which two early 20th-century operas - Debussy's *'Pelléas et Mélisande'* (1902) and Bartók's *'Duke Bluebeard's Castle'* (1911) - transformed the harmonic structures of the traditional major/minor scale system into a new musical language. Blending history and musical analysis, Davidian reveals the genius of Debussy's major works. As Davidian looks beneath the surface of the music to explain its power, she contextualizes them within Debussy's life and nineteenth-century Paris.

"In a study that is both scholarly and highly entertaining, Matthew Brown explores pop culture's appropriations of

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Debussy's music in everything from '30s swing tunes, '40s movie scores, '50s lounge/exotica, '70s rock and animation, '80s action films, and Muzak. The book, however, is far more than a compendium of fascinating borrowings. The author uses these musical transfers to tackle some of the most fundamental aesthetic issues relevant to the music of all composers, not just Debussy." David Grayson -- Book jacket.

American composer Morton Feldman is increasingly seen to have been one of the key figures in late-twentieth-century music, with his work exerting a powerful influence into the twenty-first century. At the same time, much about his music remains enigmatic, largely due to long-standing myths about supposedly intuitive or aleatoric working practices. In *Composing Ambiguity*, Alistair Noble reveals key aspects of Feldman's musical language as it developed during a crucial period in the early 1950s. Drawing models from primary sources, including Feldman's musical sketches, he shows that Feldman worked deliberately within a two-dimensional frame, allowing a focus upon the fundamental materials of sounding pitch in time. Beyond this, Feldman's work is revealed to be essentially concerned with the 12-tone chromatic field, and with the delineation of complexes of simple proportions in 'crystalline' forms. Through close reading of several important works from the early 1950s, Noble shows that there is a remarkable consistency of compositional method, despite the varied experimental notations used by Feldman at this time. Not only are there direct relations to be found between staff-notated works and

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grid scores, but much of the language developed by Feldman in this period was still in use even in his late works of the 1980s.

An anthology containing 28 essays devoted to the interrelations between the arts and media. Contributions promote interdisciplinary strategies in the study of such traditional arts as dance, literature, music, and theater, as well as more modern media such as film, television, and computer-generated art. Annotation copyrighted by Book News, Inc., Portland, OR

Fractals in Music is intended for advanced students of music theory, whether individuals, composers, students, or teachers. It is intelligible to anyone having some knowledge of algebra and trigonometry. The many illustrations clarify such concepts as self-similarity and transforms. Book jacket.

A History of Twentieth-Century Music in a Theoretic-Analytical Context is an integrated account of the genres and concepts of twentieth-century art music, organized topically according to aesthetic, stylistic, technical, and geographic categories, and set within the larger political, social, economic, and cultural framework. While the organization is topical, it is historical within that framework. Musical issues interwoven with political, cultural, and social conditions have had a significant impact on the course of twentieth-century musical tendencies and styles. The goal of this book is to provide a theoretic-analytical basis that will appeal to those instructors who want to incorporate into student learning an analysis of the musical works that have reflected cultural influences on the major musical phenomena of

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the twentieth century. Focusing on the wide variety of theoretical issues spawned by twentieth-century music, *A History of Twentieth-Century Music in a Theoretic-Analytical Context* reflects the theoretical/analytical essence of musical structure and design.

This new volume incorporates all entries from the previous editions by Arthur Wenk, expanding to cover writings drawn from periodicals, theses, dissertations, books, and *Festschriften* from 1940 to 2000. Over 9,000 references to analyses of works by over 1,000 composers of the nineteenth and twentieth centuries are included.

This book examines the impact place and displacement can have on the composition and interpretation of Western art music, using as its primary objects of study the work of István Anhalt (1919–2012), György Kurtág (1926–), and Sándor Veress (1907–92). Although all three composers are of Hungarian origin, their careers followed radically different paths. Whereas, Kurtág remained in Budapest for most of his career, Anhalt and Veress left: the former in 1946 and immigrated to Canada and the latter in 1948 and settled in Switzerland. All three composers have had an extraordinary impact in the cultural environments within which their work took place. In the first section, “Place and Displacement,” contributors examine what happens when composers and their music migrate in the culturally complex world of the late twentieth century. The past one hundred years produced record numbers of refugees, and this fact is now beginning to resonate in the study of music. As Anhalt himself forcefully asserts, however, not all composers who emigrate should be understood as exiles. The first chapters of this book explore some of the problems and questions surrounding this issue. Essays in the second section, “Perspectives on Reception, Analysis, and Interpretation,” look at how performing acts of

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interpretation on music implies bringing the time, place, and identity of the musician, the analyst, and the teacher to bear on the object of study. Like Kodály, Kurtág considers his work to be “naturally” embedded in Hungarian culture, but he is also a quintessentially European artist. Much of his production—he is one of the twentieth century’s most prolific composers of vocal music—involves the setting of Hungarian texts, but in the late 1970s his cultural horizons expanded to include texts in Russian, German, French, English, and ancient Greek. The book explores how musicologists’ divergent cultural perspectives impinge on the interpretation of this work. The final section, “The Presence of the Past and Memory in Contemporary Music,” examines the impact time and memory can have on notions of place and identity in music. All living art taps into the personal and collective past in one way or another. The final four chapters look at various aspects of this relationship.

More than forty years after the composer's death, the music of Roberto Gerhard (1896-1970) continues to be recorded and performed and to attract international scholarly interest. The Roberto Gerhard Companion is the first full length scholarly work on this composer noted for his sharp intellect and original, exploring mind. This book builds on the outcomes of two recent international conferences and includes contributions by scholars from Spain, the USA and UK. The essays collected here explore themes and trends within Gerhard’s work, using individual or groups of works as case studies. Among the themes presented are the way Gerhard’s work was shaped by his Catalan heritage, his education under Pedrell and Schoenberg, and his very individual reaction to the latter’s teaching and methods, notably Gerhard’s very distinctive approach to serialism. The influence of these and other cultural and literary figures is an important underlying theme that ties essays together. Exiled

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from Catalonia from 1939, Gerhard spent the remainder of his life in Cambridge, England, composing a string of often ground-breaking compositions, notably the symphonies and concertos composed in the 1950s and 1960s. A particular focus in this book is Gerhard's electronic music. He was a pioneer in this genre and the book will contain the first rigorous studies of this music as well as the first accurate catalogue of this electronic output. His ground-breaking output of incidental music for radio and the stage is also given detailed consideration.

An analysis that accounts precisely for the nature of Debussy's musical forms and how forms of different works are related. Geometric systems found here throw new light on Debussy's intense interest in the other arts and provide links with artists he admired in other fields.

Presents new research on Fauré by leading scholars, encompassing hermeneutics, musical analysis, aesthetic theory, critical theory, and social history.

An essential resource for scholars and performers, this study by a world-renowned specialist illuminates the piano music of four major French composers, in comparative and reciprocal context. Howat explores the musical language and artistic ethos of this repertoire, juxtaposing structural analysis with editorial and performing issues. He also relates his four composers historically and stylistically to such predecessors as Chopin, Schumann, Liszt, the French harpsichord school, and Russian and Spanish music. Challenging long-held assumptions about performance practice, Howat elucidates the rhythmic vitality and invention inherent in French music. In granting Fauré and Chabrier equal consideration with Debussy and Ravel, he redresses a historic imbalance and reshapes our perceptions of this entire musical tradition. Outstanding historical documentation and analysis are supported by Howat's direct references to performing

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traditions shaped by the composers themselves. The book balances accessibility with scholarly and analytic rigor, combining a lifetime's scholarship with practical experience of teaching and the concert platform

Table of contents

Rethinking Music offers a comprehensive re-evaluation of current thinking about music. In this book, 24 distinguished musicologists, music theorists, and ethnomusicologists review different dimensions of musical study, revealing a range of concerns that are shared across the discipline: the nature of musicological practice, its social and ethical dimensions, issues of canon and value, and the relationship between academic study and musical experience.

As more and more music literature is published each year, librarians, scholars, and bibliographers are turning to music bibliography to retain control over the flood of information. Based on the Conference of Music Bibliography, this timely book provides vital information on the most important aspects of the scholarly practice of music bibliography. Foundations in Music Bibliography provides librarians with great insight into bibliographic issues they face every day including bibliographic control of primary and secondary sources, the emergence of enumerative and analytical bibliography, bibliographic instruction, and bibliographic lacunae.

Foundations in Music Bibliography features the perspectives of prominent scholars and music librarians on contemporary issues in music bibliography often encountered by music librarians. It offers practical insights and includes chapters on teaching students how to use microcomputer programs to search music bibliographies, organizing a graduate course in music bibliography, and researching film music bibliography. The book also provides a supplement to Steven D. Westcott's A Comprehensive Bibliography of Music for Film and Television. This insightful volume demonstrates the many

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ways that bibliography relates music publications to each other and endows grander meaning to individual scholarly observations. Some of the fascinating topics covered by Foundations in Music Bibliography include: the history of thematic catalogs indexing Gregorian chant manuscripts general principles of bibliographic instruction analyses of Debussy discographies musical ephemera and their importance in various types of musicological research bibliographical lacunae (i.e. lack of access to visual sources, failure to control primary sources, and lack of communication with the rest of the performing arts) Foundations in Music Bibliography shows librarians how bibliography can be used to help music students and researchers find the information they need among the innumerable available sources. It is an indispensable asset to the shelves of all music reference libraries that wish to provide their patrons with the latest bibliographic tools.

This text draws together separate areas of Debussy research into perspective to reveal the significance of the composer's music and thought in relation to the broader cultural, intellectual, and artistic issues of the 20th century.

Debussy and the Theatre means, in effect, 'Debussy and Pellias et Milisande', the opera both established Debussy's mature style and changed the course of operatic history. Perspectives on the Performance of French Piano Music offers a range of approaches central to the performance of French piano music of the nineteenth and twentieth centuries. The contributors include scholars and active performers who see performance not as an independent activity but as a practice enriched by a wealth of historical and analytical approaches. To underline the usefulness of contextual understanding for performance, each author highlights the choices performers must confront with examples drawn from particular repertoires and composers. Topics explored include

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editorial practice, the use of early recordings, emergent disciplines such as analysis-and-performance, and traditions passed down from teacher to student. Themes that emerge demonstrate the importance of editions as a form of communication, the challenges of notation, the significance of detail and of deeper continuity, the importance of performing and teaching traditions, and the influence of cross disciplinary frameworks. A link to a set of performed examples on the frenchpianomusic.com website allows readers to hear and compare performances and interpretations of the music discussed. The volume will appeal to musicologists and analysts interested in performance, performers, students, and piano teachers.

Luigi Dallapiccola is widely considered a defining figure in twentieth-century Italian musical modernism, whose compositions bear passionate witness to the historical period through which he lived. In this book, Ben Earle focuses on three major works by the composer: the one-act operas *Volo di notte* ('Night Flight') and *Il prigioniero* ('The Prisoner'), and the choral *Canti di prigionia* ('Songs of Imprisonment'), setting them in the context of contemporary politics to trace their complex path from fascism to resistance. Earle also considers the wider relationship between musical modernism and Italian fascism, exploring the origins of musical modernism and investigating its place in the institutional structures created by Mussolini's regime. In doing so, he sheds new light on Dallapiccola's work and on the cultural politics of the early twentieth century to provide a history of musical modernism in Italy from the fin de siècle to the early Cold War.

An interdisciplinary study of music and poetry which examines a series of encounters between Mallarmé and Debussy. In a fresh reading of the lecture "La musique et les lettres", it argues that Mallarmé's poetic theory creates an architecture for the cohabitation of music and letters.

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