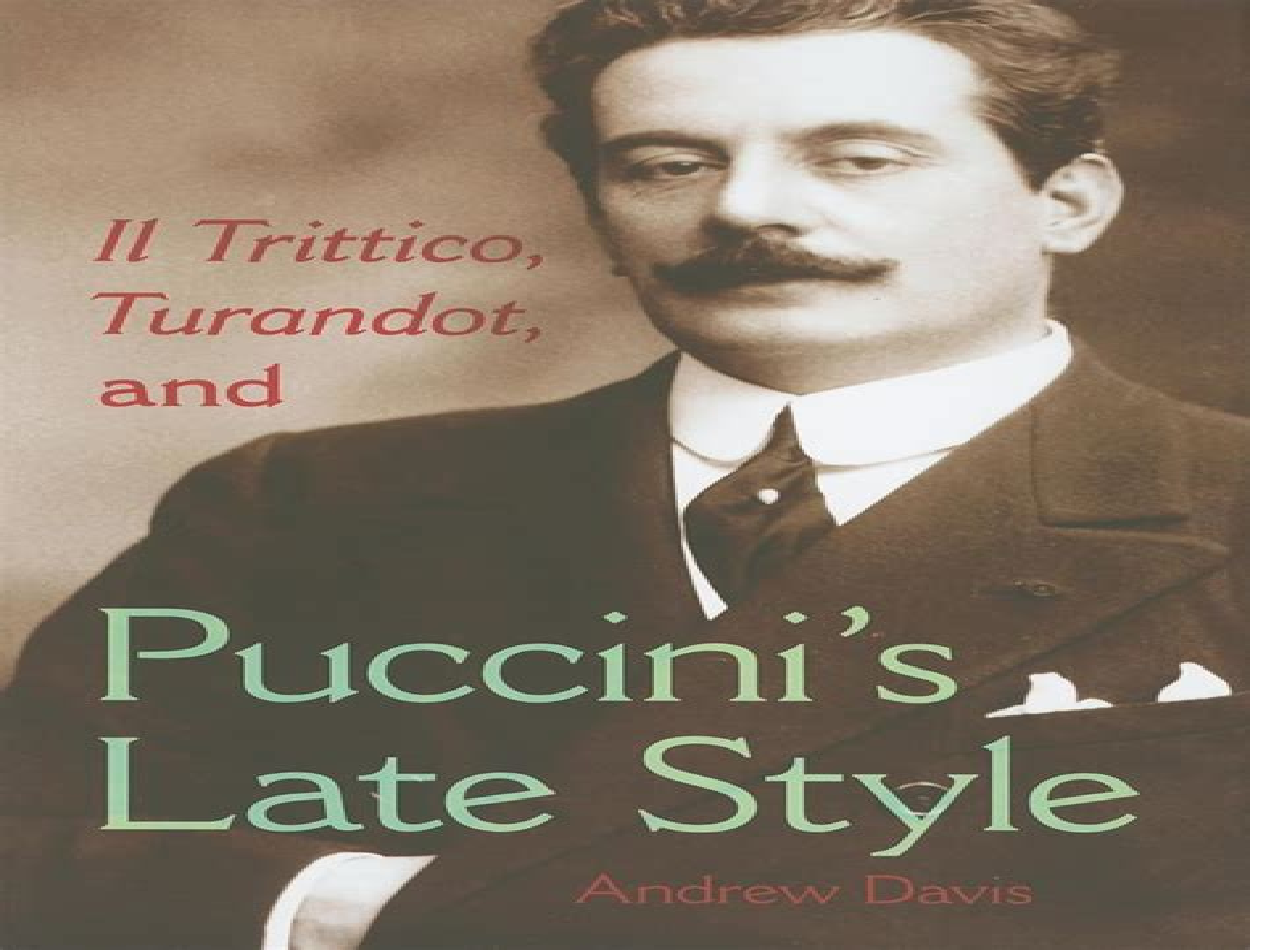


A sepia-toned portrait of Giacomo Puccini, a man with a prominent mustache, wearing a dark suit and a white shirt with a high collar. The portrait is the background for the text.

*Il Trittico,
Turandot,
and*

Puccini's
Late Style

Andrew Davis

Il Trittico Turandot And Puccinis Late Style Musical Meaning And Interpretation

Leo Treitler



Il Trittico Turandot And Puccini's Late Style Musical Meaning And Interpretation:

Il Trittico, Turandot, and Puccini's Late Style Andrew Davis, 2010-09-09 Giacomo Puccini is one of the most frequently performed and best loved of all operatic composers In *Il Trittico Turandot and Puccini's Late Style* Andrew Davis takes on the subject of Puccini's last two works to better understand how the composer creates meaning through the juxtaposition of the conventional and the unfamiliar situating Puccini in past operatic traditions and modern European musical theater Davis asserts that hearing Puccini's late works within the context of *la solita forma* allows listeners to interpret the composer's expressive strategies He examines Puccini's compositional language with insightful analyses of melody orchestration harmony voice leading and rhythm and meter **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 **Reflections on Musical Meaning and Its Representations** Leo Treitler, 2011-09-07 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 **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 **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

The Italian Traditions & Puccini Nicholas Baragwanath,2011-07-08 A major contribution not only to Puccini studies but also to the study of nineteenth century Italian opera in general Nineteenth Century Music Review In this groundbreaking survey of the fundamentals methods and formulas that were taught at Italian music conservatories during the 19th Century Nicholas Baragwanath explores the compositional significance of tradition in Rossini Bellini Donizetti Verdi Boito and most importantly Puccini Taking account of some 400 primary sources Baragwanath explains the varying theories and practices of the period in light of current theoretical and analytical conceptions of this music The Italian Traditions and Puccini offers a guide to an informed interpretation and appreciation of Italian opera by underscoring the proximity of archaic traditions to the music of Puccini Dense and challenging in its detail and analysis this work is an important addition to the growing corpus of Puccini studies Highly recommended Choice *Reconfiguring Myth and Narrative in Contemporary Opera* Yayoi Uno Everett,2015-11-30 Yayoi Uno Everett focuses on four operas that helped shape the careers of the composers Osvaldo Golijov Kaija Saariaho John Adams and Tan Dun which represent a unique encounter of music and production through what Everett calls multimodal narrative Aspects of production design the mechanics of stagecraft and their interaction with music and sung texts contribute significantly to the semiotics of operatic storytelling Everett s study draws on Northrop Frye s theories of myth Lacanian psychoanalysis via Slavoj i ek Linda and Michael Hutcheon s notion of production and musical semiotics found in Robert Hatten s concept of troping in order to provide original interpretive models for conceptualizing new operatic narratives *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 **Breaking Time's Arrow** Matthew McDonald,2014-06-16 A critical look at the work of and philosophical influences upon the American Modernist composer Charles Ives 1874 1954 moved traditional compositional practice in new directions by incorporating modern and innovative techniques with nostalgic borrowings of 19th century American popular music and Protestant hymns Matthew McDonald argues that the influence of Emerson and Thoreau on Ives

s compositional style freed the composer from ordinary ideas of time and chronology allowing him to recuperate the past as he reached for the musical unknown McDonald links this concept of the multi temporal in Ives s works to Transcendentalist understandings of eternity His approach to Ives opens new avenues for inquiry into the composer s eclectic and complex style A trenchant and intellectually expansive reading of Ives s relationship to time by connecting several compositions and indeed the composer s larger conceptualization of the past present and future to the Emersonian concept of the everlasting Now This book is a wonderfully written important contribution to scholarship on the music of Charles Ives Gayle Sherwood Magee author of Charles Ives Reconsidered McDonald investigates both the temporal and spatial effects of multidirectional motion as well as its ramifications for understanding some of the larger philosophical issues that are raised in Ives s music Music Letters May 2015 McDonald brings together analytic and personal factors to sharpen the image of the composer in convincing ways This book deserves a close reading The bibliography provides a select list of scores and recordings as well as articles books catalogues and unpublished commentaries This book is recommended for college and university libraries and for readers with a music theory background Music Reference Services Quarterly Allusion as Narrative Premise in Brahms's Instrumental Music Jacquelyn 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 Music and the Politics of Negation James R. Currie,2012-08-23 Over the past quarter century music studies in the academy have their postmodern credentials by insisting that our scholarly engagements start and end by placing music firmly within its various historical and social contexts In Music and the Politics of Negation James R Currie sets out to disturb the validity of this now quite orthodox claim Alternating dialectically between analytic and historical investigations into the late 18th century and the present he poses a set of uncomfortable questions regarding the limits and complicities of the values that the academy keeps in circulation by means of its musical encounters His overriding thesis is that the forces that have formed us are not our fate **Debussy Redux** Matthew Brown,2012-04-09 In a study that is both scholarly and highly entertaining Matthew Brown explores pop

culture's appropriations of 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

Heart And Soul Martin J. Power, Eoin Devereux, Aileen Dillane, 2018-10-05 Led by the iconic Ian Curtis Joy Division remains one of the most influential bands to emerge in the British Post Punk Scene In spite of Joy Division's relatively short existence their unique sound and distinct iconography have had a lasting impact on music fans and performers alike This book disassembles the band's contribution to rock music Based on up to date original research Heart And Soul brings together established and newly emerging scholars who provide detailed examinations the many layers of this multi faceted and influential band and their singer the late Ian Curtis in particular Given Joy Division's complexities the book draws upon a wide range of academic disciplines and approaches in order to make sense of this influential band

Musical Forces Steve Larson, 2012-01-31 Steve Larson drew on his 20 years of research in music theory cognitive linguistics experimental psychology and artificial intelligence as well as his skill as a jazz pianist to show how the experience of physical motion can shape one's musical experience Clarifying the roles of analogy metaphor grouping pattern hierarchy and emergence in the explanation of musical meaning Larson explained how listeners hear tonal music through the analogues of physical gravity magnetism and inertia His theory of melodic expectation goes beyond prior theories in predicting complete melodic patterns Larson elegantly demonstrated how rhythm and meter arise from and are given meaning by these same musical forces

Music and Embodied Cognition Arnie Cox, 2016-09-06 Taking a cognitive approach to musical meaning Arnie Cox explores embodied experiences of hearing music as those that move us both consciously and unconsciously In this pioneering study that draws on neuroscience and music theory phenomenology and cognitive science Cox advances his theory of the mimetic hypothesis the notion that a large part of our experience and understanding of music involves an embodied imitation in the listener of bodily motions and exertions that are involved in producing music Through an often unconscious imitation of action and sound we feel the music as it moves and grows With applications to tonal and post tonal Western classical music to Western vernacular music and to non Western music Cox's work stands to expand the range of phenomena that can be explained by the role of sensory motor and affective aspects of human experience and cognition

Psychedelic Popular Music William Echard, 2017-05-22 Recognized for its distinctive musical features and its connection to periods of social innovation and ferment the genre of psychedelia has exerted long term influence in many areas of cultural production including music visual art graphic design film and literature William Echard explores the historical development of psychedelic music and its various stylistic incarnations as a genre unique for its fusion of rock soul funk folk and electronic music Through the theory of musical topics highly conventional musical figures that signify broad cultural concepts and musical meaning Echard traces the stylistic evolution of psychedelia

from its inception in the early 1960s with the Beatles Rubber Soul and Revolver and the Kinks and Pink Floyd to the German experimental bands and psychedelic funk of the 1970s with a special emphasis on Parliament Funkadelic He concludes with a look at the 1980s and early 1990s touching on the free festival scene rave culture and neo jam bands Set against the cultural backdrop of these decades Echard s study of psychedelia lays the groundwork and offers lessons for analyzing the topic of popular music in the twentieth and twenty first centuries

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

Singing in Signs Gregory J. Decker,Matthew R. Shaftel,2020-01-23 *Singing in Signs* New Semiotic Explorations of Opera offers a bold and refreshing assessment of the state of opera study as seen through the lens of semiotics At its core the volume responds to Carolyn Abbate and Roger Parker s *Analyzing Opera* utilizing a semiotic framework to embrace opera on its own terms and engage all of its constituent elements in interpretation Chapters in this collection resurrect the larger sense of serious operatic study as a multi faceted interpretive discipline no longer in isolation Contributors pay particular attention to the musical dramatic cultural and performative in opera and how these modes can create an intertext that informs interpretation Combining traditional and emerging methodologies *Singing in Signs* engages composer constructed and work specific music semiotic systems broader socio cultural music codes and narrative strategies with implications for performance and staging practices today

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* *Listener and BBC Television Review* ,1963

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