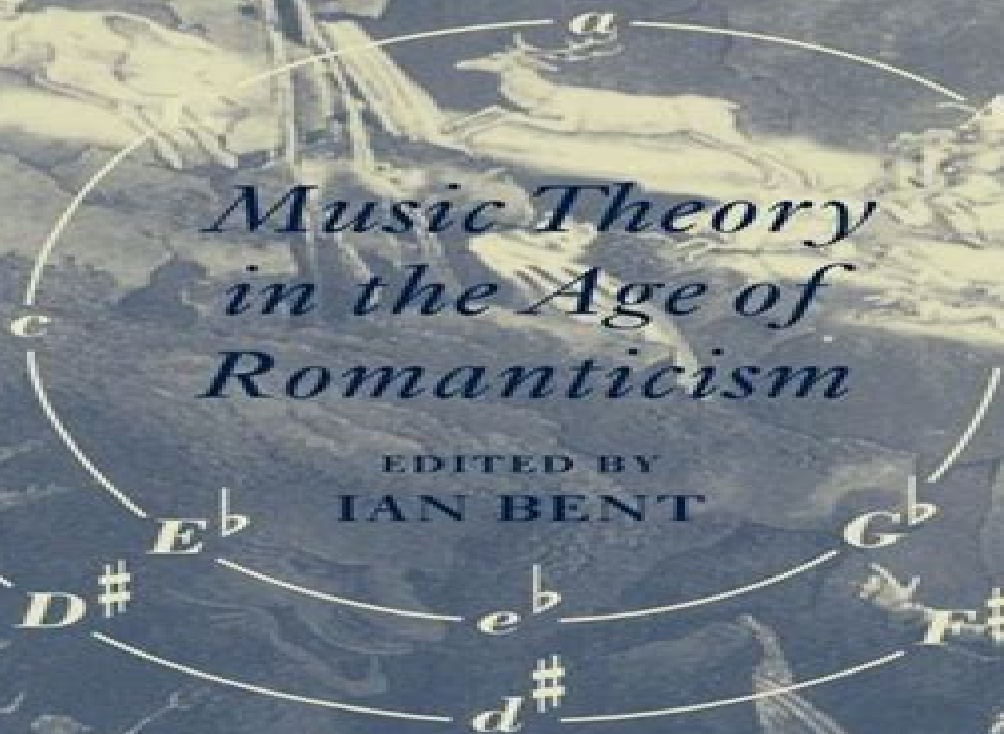


*Music Theory
in the Age of
Romanticism*

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Music Theory In The Age Of Romanticism

Suzannah Clark, Alexander Rehding



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The Cambridge Companion to Music and Romanticism Benedict Taylor, 2021-08-26 A stimulating new approach to understanding the relationship between music and culture in the long nineteenth century

Music Theory and Natural Order from the Renaissance to the Early Twentieth Century Suzannah Clark, Alexander Rehding, 2001 Music theory of almost all ages has relied on nature in its attempts to explain music The understanding of what nature is however is subject to cultural and historical differences In exploring ways in which music theory has represented and employed natural order since the scientific revolution this volume asks some fundamental questions not only about nature in music theory but also the nature of music theory In an array of different approaches ranging from physical acoustics to theology and Lacanian psychoanalysis these essays examine how the multifarious conceptions of nature located variously between scientific reason and divine power are brought to bear on music theory They probe the changing representations and functions of nature in the service of music theory and highlight the ever changing configurations of nature and music as mediated by the music theoretical discourse

Encyclopedia of the Romantic Era, 1760-1850 Christopher John Murray, 2013-05-13 In 850 analytical articles this two volume set explores the developments that influenced the profound changes in thought and sensibility during the second half of the eighteenth century and the first half of the nineteenth century The Encyclopedia provides readers with a clear detailed and accurate reference source on the literature thought music and art of the period demonstrating the rich interplay of international influences and cross currents at work and to explore the many issues raised by the very concepts of Romantic and Romanticism

Reader's Guide to Music Murray Steib, 2013-12-02 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

The Cambridge History of Nineteenth-Century Music Jim Samson, 2001-12-03 First published in 2002 this comprehensive overview of music in the nineteenth century draws on extensive scholarship in the field

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 *The Aesthetic Legacy of Eduard Hanslick* Lee Rothfarb, Alexander

Wilfing, Christoph Landerer, 2024-11-20 This book addresses the complex conceptual historical and philosophical questions posed by Eduard Hanslick's influential aesthetic treatise *On the Musically Beautiful* 1854 The contributions reveal the philosophical foundations and subtleties of his aesthetic approach The collection features original essays written by leading scholars in philosophical aesthetics and musicology It covers many of Hanslick's overarching themes such as the relationship between beauty and form between music and emotion and the role of imagination and performance in music which have recently gained prominence in Hanslick scholarship The chapters divided into five thematic sections will provide a better scholarly foundation for a deeper understanding of *On the Musically Beautiful* and its arguments In bringing together the various approaches and accounts of the different textual historical conceptual and philosophical challenges posed by Hanslick's aesthetics *The Aesthetic Legacy of Eduard Hanslick* will appeal to philosophers of music historians of aesthetics musicologists specializing in 19th century studies and music theorists working on aesthetic issues **The Cambridge**

Companion to German Romanticism Nicholas Saul, 2009-07-09 The late eighteenth and early nineteenth centuries saw an extraordinary flowering of arts and culture in Germany which produced many of the world's finest writers artists philosophers and composers This volume first published in 2004 offers students and specialists an authoritative introduction to that dazzling cultural phenomenon now known collectively as German Romanticism Individual chapters not only introduce the reader to individual writers such as Friedrich Schlegel Novalis Eichendorff Heine Hoffmann Kleist Schiller and Tieck but also treat key concepts of Romantic music painting philosophy gender and cultural anthropology science and criticism in concise and lucid language All German quotations are translated to make this volume fully accessible to a wide audience interested in how Romanticism evolved across Europe Brief biographies and bibliographies are supplemented by a list of primary and secondary further reading in both English and German **The Romantic Overture and Musical Form from**

Rossini to Wagner Steven Vande Moortele, 2017-04-27 In this book Steven Vande Moortele offers a comprehensive account of operatic and concert overtures in continental Europe between 1815 and 1850 Discussing a broad range of works by German French and Italian composers it is at once an investigation of the Romantic overture within the context of mid nineteenth century musical culture and an analytical study that focuses on aspects of large scale formal organization in the overture genre While the book draws extensively upon the recent achievements of the new *Formenlehre* it does not use the

overture merely as a vehicle for a theory of romantic form but rather takes an analytical approach that engages with individual works in their generic context

Romanticism and Film Will Kitchen, 2020-11-26 The relationship between Romanticism and film remains one of the most neglected topics in film theory and history with analysis often focusing on the proto cinematic significance of Richard Wagner's music dramas One new and interesting way of examining this relationship is by looking beyond Wagner and developing a concept of audio visual explanation rooted in Romantic philosophical aesthetics and employing it in the analysis of film discourse and representation Using this concept of audio visual explanation the cultural image of the Hungarian pianist and composer Franz Liszt a contemporary of Wagner and another significant practitioner of Romantic audio visual aesthetics is examined in reference to specific case studies including the rarely explored films *Song Without End* 1960 and *Lisztomania* 1975 This multifaceted study of film discourse and representation employs Liszt as a guiding thread structuring a general exploration of the concept of Romanticism and its relationship with film more generally This exploration is supported by new theories of representation based on schematic cognition the philosophy of explanation and the recently developed film theory of Jacques Rancière Individual chapters address the historical background of audio visual explanation in Romantic philosophical aesthetics Liszt's role in the historical discourses of film and film music and various filmic representations of Liszt and his compositions Throughout these investigations Will Kitchen explores the various ways that films explain or make sense of things through a Romantic aesthetic combination of sound and vision

Music, Masculinity and the Claims of History Ian Biddle, 2016-04-29 What does it mean to think of Western Art music and the Austro German contribution to that repertory as a tradition How are men and masculinities implicated in the shaping of that tradition And how is the writing of the history or histories of that tradition shaped by men and masculinities This book seeks to answer these and other questions by drawing both on a wide range of German language writings on music sound and listening from the so called long nineteenth century circa 1800 1918 and a range of critical theoretical texts from the post war continental philosophical and psychoanalytic traditions including Lacan Žižek Serres Derrida and Kittler The book is focussed in particular on bringing the object of historical writing itself into scrutiny by engaging in what Žižek has called a historicity or a way of writing about the past that not merely acknowledges the ahistorical kernel of historical writing but brings that kernel into the light of day takes account of it and puts it into play The book is thus committed to a kind of historical writing that is open ended though not ideologically naïve and that does not fix or stabilize the nature of the relationship between so called primary and secondary texts The book consists of an introduction which places the study of classical music and the Austro German tradition within broader debates about the value of that tradition and four extensive case studies an analysis of the cultural historical category of listening around 1800 a close reading of A B Marx's Beethoven monograph of 1859 a consideration of Heinrich Schenker's attitudes to the mob and the vernacular more broadly and an examination through Franz Kafka of the figure of Mahler's body

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Companion to Modernism in Music Björn Heile, Charles Wilson, 2018-10-29 Modernism in music still arouses passions and is riven by controversies Taking root in the early decades of the twentieth century it achieved ideological dominance for almost three decades following the Second World War before becoming the object of widespread critique in the last two decades of the century both from critics and composers of a postmodern persuasion and from prominent scholars associated with the new musicology Yet these critiques have failed to dampen its ongoing resilience The picture of modernism has considerably broadened and diversified and has remained a pivotal focus of debate well into the twenty first century This Research Companion does not seek to limit what musical modernism might be At the same time it resists any dilution of the term that would see its indiscriminate application to practically any and all music of a certain period In addition to addressing issues already well established in modernist studies such as aesthetics history institutions place diaspora cosmopolitanism production and performance communication technologies and the interface with postmodernism this volume also explores topics that are less established among them modernism and affect modernism and comedy modernism versus the contemporary and the crucial distinction between modernism in popular culture and a popular modernism a modernism of the people In doing so this text seeks to define modernism in music by probing its margins as much as by restating its supposed essence

Robert Schumann and Richard Wagner as Music Critics Tobias Taddeo Hermans, 2024-01-29 The music reviews of Robert Schumann and Richard Wagner are central documents of 19th century German musical culture This book takes a closer look at the way these texts were written and explores the significant contributions Schumann and Wagner made to the discourse of musical appraisal To that effect the author raises fundamental questions that have thus far remained unaddressed What textual features characterize the critical writings How do Schumann and Wagner understand their roles as critics of music And in what way do they reach out to the reader Rather than understanding these critical writings exclusively as a gateway to the compositions and musical aesthetics of Schumann and Wagner this book analyzes the texts through the lens of pragmatics narratology and discourse analysis Using this interdisciplinary perspective the author proposes to understand Schumann and Wagner within the broader medial and discursive context of German Kritik He challenges the dominant narrative that brands Schumann and Wagner as elitist Romantic critics demonstrating instead that they actively encourage their readers to form their own judgements This volume is an indispensable resource for scholars of German literature periodicals and music alike

Musicology: The Key Concepts David Beard, Kenneth Gloag, 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 Musicology David Beard, Kenneth Gloag, 2005 Musicology the Key Concepts provides a vital reference guide for students of contemporary musicology Its clear and accessible entries cover a comprehensive range of terms including aesthetics canon culture deconstruction ethnicity identity subjectivity value work Fully cross referenced and with suggestions for further reading this is an essential resource for all students of music

Music, Modernity, and God Jeremy Begbie, 2013-11-22 When the story of modernity is told from a theological perspective music is routinely ignored despite its pervasiveness in modern culture and the manifold ways it has been intertwined with modernity's ambivalent relation to the Christian God In conversation with musicologists and music theorists this collection of essays shows that the practices of music and the discourses it has generated bear their own kind of witness to some of the pivotal theological currents and counter currents shaping modernity Music has been deeply affected by these currents and in some cases may have played a part in generating them In addition Jeremy Begbie argues that music is capable of yielding highly effective ways of addressing and moving beyond some of the more intractable theological problems and dilemmas which modernity has bequeathed to us Music Modernity and God includes studies of Calvin Luther and Bach an exposition of the intriguing tussle between Rousseau and the composer Rameau and an account of the heady exaltation of music to be found in the early German Romantics Particular attention is paid to the complex relations between music and language and the ways in which theology a discipline involving language at its heart can come to terms with practices like music practices which are coherent and meaningful but which in many respects do not operate in language like ways *Historical*

Dictionary of Romantic Music John Michael Cooper, 2024-02-12 Library Journal praises the book as an excellent one volume ready reference resource for students researchers and others interested in music history Historical Dictionary of Romantic Music Second Edition covers the persons ideas practices and works that made up the worlds of Western music during the long 19th century ca 1780 1918 It's the first book to recognize that Romantic music was very nearly a global phenomenon It includes more women more Black musicians and other musicians of color and more exponents of musical Romanticism from Central and South America as well as Central and Eastern Europe than any other single volume study of Romantic music thus challenging the conventional hegemony of musical Romanticisms by men and by Western European nations This book includes entries on topics including anti-Semitism sexism and racism that were pervasive and defining to the worlds of musical Romanticism but are rarely addressed in general studies of that subject It includes Romantic musicians who were not primarily composers as well as topics such as the Haitian Revolution spirituals and ragtime that were more important for music in the long 19th century than is generally acknowledged The result is an expansive inclusive diverse and more richly textured portrayal of Romantic music than is elsewhere available Historical Dictionary of Romantic Music Second Edition contains a chronology an introduction an extensive bibliography and a dictionary section with more than 600 cross referenced entries on traditions famous pieces persons places technical terms and institutions of Romantic music This book is

an excellent resource for students researchers and anyone wanting to know more about Romantic music *Absolute Music and the Construction of Meaning* Daniel Chua,1999-11-25 This book is born out of two contradictions first it explores the making of meaning in a musical form that was made to lose its meaning at the turn of the nineteenth century secondly it is a history of a music that claims to have no history absolute music The book therefore writes against that notion of absolute music which tends to be the paradigm for most musicological and analytical studies It is concerned not so much with what music is but with why and how meaning is constructed in instrumental music and what structures of knowledge need to be in place for such meaning to exist From the thought of Vincenzo Galilei to that of Theodore Adorno Daniel Chua suggests that instrumental music has always been a critical and negative force in modernity even with its nineteenth century apotheosis as absolute music **The Romantic Age, 1800-1914** Nicholas Temperley,1981

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