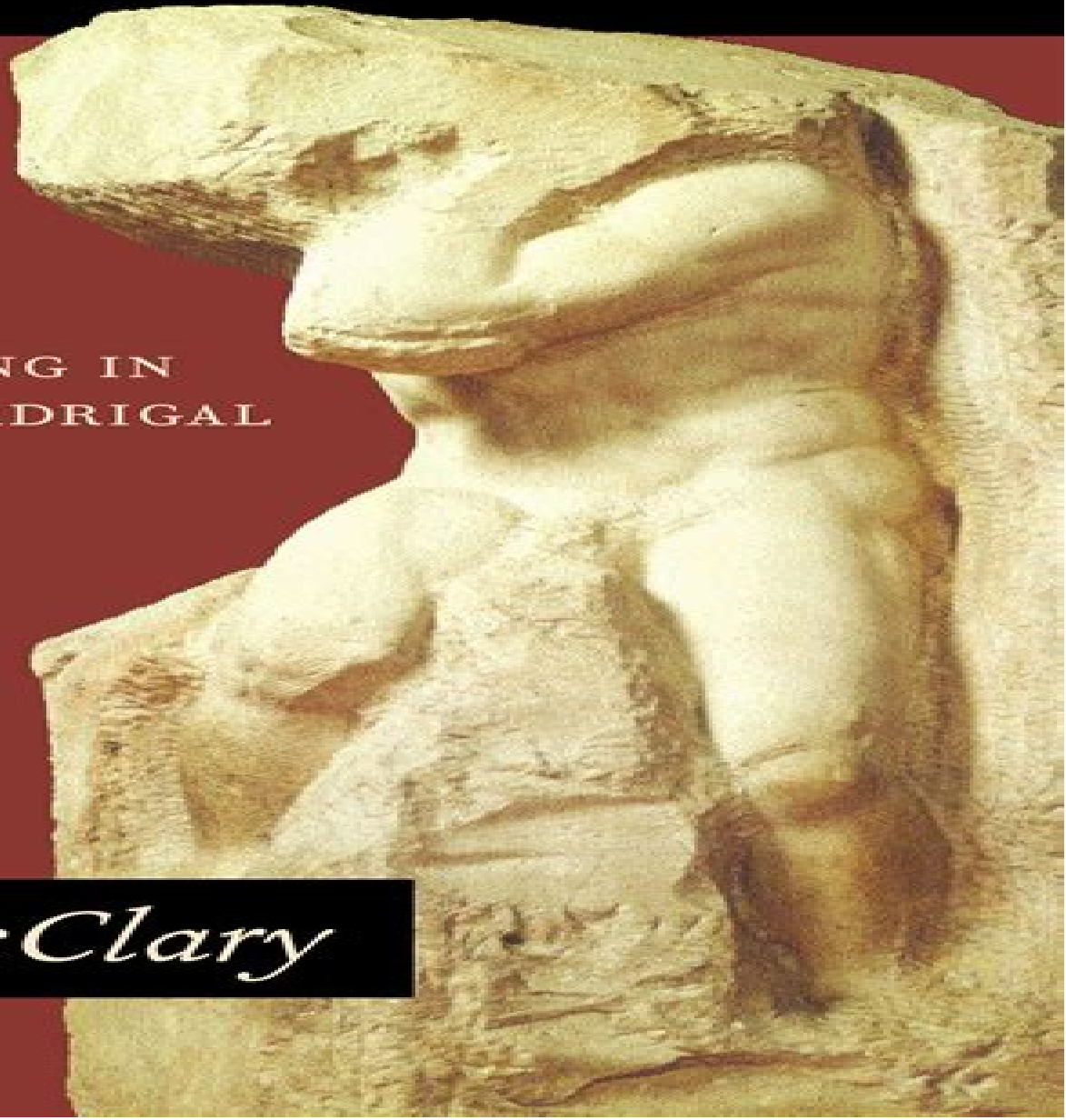


Modal Subjectivities

SELF-FASHIONING IN
THE ITALIAN MADRIGAL

Susan McClary



Modal Subjectivities Self Fashioning In The Italian Madrigal

Ted Gioia



Modal Subjectivities Self Fashioning In The Italian Madrigal:

Modal Subjectivities Susan McClary, 2004-12-13 A study of the transition from modal to tonal music in Western Europe and the parallel transition from pre modern to modern sensibilities in Western Europe using the Italian madrigal as a case study

Desire and Pleasure in Seventeenth-Century Music Susan McClary, 2012-03-06 In this book Susan McClary examines the mechanisms through which seventeenth century musicians simulated extreme affective states desire divine rapture and ecstatic pleasure She demonstrates how every major genre of the period from opera to religious music to instrumental pieces based on dances was part of this striving for heightened passions by performers and listeners While she analyzes the social and historical reasons for the high value placed on expressive intensity in both secular and sacred music and she also links desire and pleasure to the many technical innovations of the period McClary shows how musicians whether working within the contexts of the Reformation or Counter Reformation Absolutists courts or commercial enterprises in Venice were able to manipulate known procedures to produce radically new ways of experiencing time and the Self

Making Sense of Music Susan McClary, 2025-05-30 One of the best known prose stylists in contemporary musicology Susan McClary brings together a fascinating set of essays in Making Sense of Music that focus on temporality and the body as ways of understanding music Prefaced by a Foreword from celebrated theatre director Peter Sellars the chapters engage variously with ribald songs of the Renaissance the performance of Bach fugues time bending in seventeenth century keyboard works Grieg s Norwegian swerve Florence Price s reclaiming of the spiritual erotic scenarios in Mahler representations of motherhood in Kaija Saariaho s operas and queer elements in classical and popular repertoires McClary grounds her readings within the specifics of historical time and place even as she shows how the music itself relies on gesture and the body In sum this book demonstrates in case studies taken from a wide variety of practices how music draws upon and shapes human subjective experience

Reading Music Susan McClary, 2017-07-05 This outstanding collection of Susan McClary s work exemplifies her contribution to a bridging of the gap between historical context culture and musical practice The selection includes essays which have had a major impact on the field and others which are less known and reproduced here from hard to find sources The volume is divided into four parts Interpretation and Polemics Gender and Sexuality Popular Music and Early Music Each of the essays treats music as cultural text and has a strong interdisciplinary appeal Together with the autobiographical introduction they will prove essential reading for anyone interested in the life and times of a renegade musicologist

Critical Musicological Reflections Stan Hawkins, 2016-04-22 This collection of original essays is in tribute to the work of Derek Scott on the occasion of his sixtieth birthday As one of the leading lights in Critical Musicology Scott has helped shape the epistemological direction for music research since the late 1980s There is no doubt that the path taken by the critical musicologist has been a tricky one leading to new conceptions interactions and heated debates during the past two decades Changes in musicology during the closing decades of the twentieth century prompted

the establishment of new sets of theoretical methods that probed at the social and cultural relevance of music as much as its self referentiality All the scholars contributing to this book have played a role in the general paradigmatic shift that ensued in the wake of Kerman s call for change in the 1980s Setting out to address a range of approaches to theorizing music and promulgating modes of analysis across a wide range of repertoires the essays in this collection can be read as a coming of age of critical musicology through its active dialogue with other disciplines such as sociology feminism ethnomusicology history anthropology philosophy cultural studies aesthetics media studies film music studies and gender studies The volume provides music researchers and graduate students with an up to date authoritative reference to all matters dealing with the state of critical musicology today

The Gesualdo Hex: Music, Myth, and Memory Glenn Watkins,2010 A riveting investigation of one of the most provocative musicians of the Renaissance who continues to captivate composers artists and audiences today In this vivid tale of adultery and intrigue witchcraft and murder Glenn Watkins explores the fascinating life of the Renaissance composer Carlo Gesualdo a life suffused with scandal and bordering on the fantastical An isolated prince Gesualdo had a personal life that was no less eccentric and bewildering than the music he composed his biography has often clouded our perception of his oeuvre which music scholars have periodically dismissed as a late Renaissance deformation of little consequence Today however Gesualdo s music once deemed so strange as to be unperformable stands as one of the most vibrant legacies of the late Italian Renaissance with an undeniable impact on a host of twentieth century musicians and artists The incendiary details of Gesualdo s life recede and his grip on our musical imagination comes to the fore Watkins challenges our preconceptions of what has become a nearly mythic persona weaving together the cumulative experience of some of the most vibrant artists of the past century from Stravinsky and Schoenberg to Abbado and Herzog Beyond questions of mere influence however *The Gesualdo Hex* offers a profound meditation on cultural memory and historical awareness how composers attempt to shape the legacy they will bequeath to the world and how music and history inevitably take on a new guise as they are revisited by subsequent generations and reinterpreted in light of contemporary experience In examining Gesualdo s life music myth and memory intertwine with one another to reveal an uncanny affinity with our own time With his elegant and engaging prose Watkins asks us to grapple with our understanding not only of art and the artists who create it but also of history itself

Tonal Space in the Music of Antonio Vivaldi Bella Brover-Lubovsky,2008-06-25 The book combines theory and practice discussing the theoretical aspects and practical realization of the arrangement of tonal space in terms of their contemporary reception Brover Lubovsky s approach is therefore directed toward a study of the musical repertoire mapped onto the canvas of contemporary musical thought including theory pedagogy reception and aesthetics *Tonal Space in the Music of Antonio Vivaldi* is a substantial contribution to a better understanding of Vivaldi s individual style while illuminating wider processes of stylistic development and of the diffusion of artistic ideas in the eighteenth century

BOOK JACKET **The Cambridge Companion to Monteverdi** John Whenham,Richard Wistreich,2007-12-13 Claudio

Monteverdi is one of the most important figures of early music a composer whose music speaks powerfully and directly to modern audiences This book first published in 2007 provides an authoritative treatment of Monteverdi and his music complementing Paolo Fabbri s standard biography of the composer Written by leading specialists in the field it is aimed at students performers and music lovers in general and adds significantly to our understanding of Monteverdi s music his life and the contexts in which he worked Chapters offering overviews of his output of sacred secular and dramatic music are complemented by intermedi in which contributors examine individual works or sections of works in detail The book draws extensively on Monteverdi s letters and includes a select discography videography and a complete list of Monteverdi s works together with an index of first lines and titles

Sound, Music, Affect Marie Thompson,Ian Biddle,2013-03-14 Sound Music Affect features brand new essays that bring together the burgeoning developments in sound studies and affect studies The first section sets out key methodological and theoretical concerns focussing on the relationships between affective models and sound The second section deals with particular musical case studies exploring how reference to affect theory might change or reshape some of the ways we are able to make sense of musical materials The third section examines the politics and practice of sonic disruption from the notion of noise as prophecy to the appropriation of bad vibes for pleasurable aesthetic and affective experiences And the final section engages with some of the ways in which affect can help us understand the politics of chill relaxation and intimacy as sonic encounters The result is a rich and multifaceted consideration of sound music and the affective from scholars with backgrounds in cultural theory history literary studies media studies architecture philosophy and musicology

Towards Tonality Thomas Street Christensen,2007 Collected Writings of the Orpheus Institute 6We have developed a tremendous amount of what might best be referred to as journalistic knowledge concerning the ways that musicians of earlier periods thought about musical structures Now that we have that knowledge what might we do with it Joel LesterThe often complex connections and intersections between modal and tonal idioms and contrapuntal and harmonic organization during the transition from the Renaissance to the Baroque era are considered from various perspectives in Towards Tonality Prominent musicians and scholars from a wide range of fields testify here to their personal understanding of this significant time of shifts in musical taste This collection of essays is based on lectures presented during the conference Historical Theory Performance and Meaning in Baroque Music organized by the International Orpheus Academy for Music and Theory in Ghent Belgium

Renaissance Polyphony Fabrice Fitch,2020-08-27 This engaging study introduces Renaissance polyphony to a modern audience balancing the listening experience with what lies beyond the notes

Carmen Chris Perriam,Ann Davies,2005 Since Prosper M rim e and Georges Bizet with his librettists Meilhac and Hal vy brought the figure of the Spanish Carmen to prominence in the nineteenth century an astonishing eighty or so film versions of the story have been made This collection of essays gathers together a unique body of scholarly critique focused on that Carmen narrative in film It covers the phenomenon from a number of aspects cultural

studies gender studies studies in race and representation musicology film history and the history of performance The essays take us from the days of silent film to twenty first century hip hop style showing through a variety of theoretical and historical perspectives that despite social and cultural transformations particularly in terms of gender sexuality and race remarkably little has changed in terms of basic human desires and anxieties at least as they are represented in this body of films The conception of Carmen s independent sexuality as a source of danger both to men and occasionally women and to respectable society has been a constant Nor has sexual and ethnic otherness lost its appeal On the other hand the corpus of Carmen films is more than a simple recycling of stereotypes and each engages newly with the social and cultural issues of their time

Hearing Homophony Megan Kaes Long, 2020-04-28 The question of tonality s origins in music s pitch content has long vexed many scholars of music theory However tonality is not ultimately defined by pitch alone but rather by pitch s interaction with elements like rhythm meter phrase structure and form *Hearing Homophony* investigates the elusive early history of tonality by examining a constellation of late Renaissance popular songs which flourished throughout Western Europe at the turn of the seventeenth century Megan Kaes Long argues that it is in these songs rather than in more ambitious secular and sacred works that the foundations of eighteenth century style are found Arguing that tonality emerges from features of modal counterpoint in particular the rhythmic phrase structural and formal processes that govern it and drawing on the arguments of theorists such as Dahlhaus Powers and Barnett she asserts that modality and tonality are different in kind and not mutually exclusive Using several hundred homophonic partsongs from Italy Germany England and France Long addresses a historical question of critical importance to music theory musicology and music performance *Hearing Homophony* presents not only a new model of tonality s origins but also a more comprehensive understanding of what tonality is providing novel insight into the challenging world of seventeenth century music

From 1989, Or European Music and the Modernist Unconscious Seth Brodsky, 2017-01-24 Roth Family Foundation music in America imprint

The Matter of Song in Early Modern England Katherine Rebecca Larson, 2019 This volume treats early modern song as a musical and embodied practice and considers the implications of reading song not just as lyric text but as a musical phenomenon that is the product of the singing body It draws on a variety of genres from theatre to psalm translations sonnets and lyrics and household drama to courtly masques

Monteverdi's Voices Tim Carter, 2024-05-24 Ah alas The faithful shepherd Mirtillo s woeful sigh of unrequited love delivered with outrageous musical dissonances has rung through the ages since the first publication of Claudio Monteverdi s madrigal *Cruda Amarilli* in 1605 But there is far more to the composer s nine books of madrigals than dissonant progressions they are an integral part of the intellectual artistic and practical worlds of creation and performance in Italian musical and literary culture of the late sixteenth and early seventeenth centuries While Monteverdi is also recognized for his operas and sacred works it is no surprise that the madrigal dominated his output through his long career in Cremona Mantua and Venice Author Tim Carter illustrates how the

composer's wonderfully witty settings of Italian verse ran the gamut from compositions in the traditional polyphonic style for five unaccompanied voices to those in more modern idioms for one or more singers and instruments. Their poets included the major figures of the day Torquato Tasso, Battista Guarini, and Giambattista Marino, as well as the classics, not least of all Petrarch, with texts that embraced all the current literary genres from lyric through epic to dramatic. Monteverdi also repeatedly asked and answered the fundamental question of any musical setting of poetry concerning the relationship between poetic and musical voice. Carter offers a more holistic perspective than has been adopted in the partial studies of Monteverdi's madrigals to date and moves far beyond conventional views of the composer and his work. He considers how Monteverdi engaged with poetry with sound and with the performers for whom he was writing. As Carter shows, Monteverdi was irascible, exasperating, and prone to error. Yet his astonishing musical mind was also inventive, playful, and capable of the most extraordinary wit, producing madrigals that continue to invite new approaches both to their study and to their performance.

Love Songs Ted Gioia, 2015-01-14 The love song is timeless. From its beginnings, it has been shaped by bohemians and renegades, slaves and oppressed minorities, prostitutes, immigrants, and other excluded groups. But what do we really know about the origins of these intimate expressions of the heart? And how have our changing perceptions about topics such as sexuality and gender roles changed our attitudes towards these songs? In *Love Songs: The Hidden History*, Ted Gioia uncovers the unexplored story of the love song for the first time. Drawing on two decades of research, Gioia presents the full range of love songs from the fertility rites of ancient cultures to the sexualized YouTube videos of the present day. The book traces the battles over each new insurgency in the music of love, whether spurred by wandering scholars of medieval days or by four lads from Liverpool in more recent times. In these pages, Gioia reveals that the tenderest music has, in different eras, driven many of the most heated cultural conflicts and how the humble love song has played a key role in expanding the sphere of individualism and personal autonomy in societies around the world. Gioia forefronts the conflicts, controversies, and the battles over censorship and suppression spurred by such music, revealing the outsiders and marginalized groups that have played a decisive role in shaping our songs of romance and courtship and the ways their innovations have led to reprisals and strife. And he describes the surprising paths by which the love song has triumphed over these obstacles and emerged as the dominant form of musical expression in modern society.

Seventeenth-Century Opera and the Sound of the Commedia dell'Arte Emily Wilbourne, 2016-11-21 In this book, Emily Wilbourne boldly traces the roots of early opera back to the sounds of the *commedia dell'arte*. Along the way, she forges a new history of Italian opera from the court pieces of the early seventeenth century to the public stages of Venice more than fifty years later. Wilbourne considers a series of case studies structured around the most important and widely explored operas of the period: Monteverdi's *lost L'Arianna*, as well as his *Il Ritorno d'Ulisse* and *L'incoronazione di Poppea*; Mazzocchi and Marazzoli's *L'Egisto* (over *Chi soffre speri*); and Cavalli's *L'Ormindo* and *L'Artemisia*. As she demonstrates the sound-in-performance aspect of *commedia dell'arte* theater specifically,

the use of dialect and verbal play produced an audience that was accustomed to listening to sonic content rather than simply the literal meaning of spoken words This Wilbourne suggests shaped the musical vocabularies of early opera and facilitated a musicalization of Italian theater Highlighting productive ties between the two worlds from the audiences and venues to the actors and singers this work brilliantly shows how the sound of commedia performance ultimately underwrote the success of opera as a genre

The Oxford Handbook of Critical Concepts in Music Theory Alexander Rehding, Steven Rings, 2019-11-19 Music Theory has a lot of ground to cover Especially in introductory classes a whole range of fundamental concepts are introduced at fast pace that can never be explored in depth or detail as other new topics become more pressing The short time we spend with them in the classroom belies the complexity and in many cases the contradictions underlying these concepts This book takes the time to tarry over these complexities probe the philosophical assumptions on which these concepts rest and shine a light on all their iridescent facets This book presents music theoretical concepts as a register of key terms progressing outwards from smallest detail to discussions of the music theoretical project on the largest scale The approaches individual authors take range from philosophical historical or analytical to systematic cognitive and critical theoretical covering the whole diverse spectrum of contemporary music theory In some cases authors explore concepts that have not yet been widely added to the theorist s toolkit but deserve to be included in other cases concepts are expanded beyond their core repertory of application This collection does not shy away from controversy Taken in their entirety the essays underline that music theory is on the move exploring new questions new repertories and new approaches This collection is an invitation to take stock of music theory in the early twenty first century to look back and to encourage discussion about its future directions Its chapters open up a panoramic view of the contemporary music theoretical landscape with its expanding repertories and changing guiding questions and offers suggestions as to where music theory is headed in years to come

Francesca Caccini at the Medici Court Suzanne G. Cusick, 2015-11-07 A priceless study of the life and career of the Renaissance era Italian who was the first woman to have composed an opera Gender History Extraordinary in its breadth its detail its insight and its worth to all participants in early music Its contribution is not limited to the musical world however as Cusick s remarkable command and analysis of her material has immense value for scholars engaged in cultural studies performance studies history politics or the study of difference Renaissance Quarterly A contemporary of Shakespeare and Monteverdi and a colleague of Galileo and Artemisia Gentileschi at the Medici court Francesca Caccini was a dominant musical figure there for thirty years Dazzling listeners with the transformative power of her performances and the sparkling wit of the music she composed for more than a dozen court theatricals Caccini is best remembered today as the first woman to have composed opera Francesca Caccini at the Medici Court reveals for the first time how this multitaled composer established a fully professional musical career at a time when virtually no other women were able to achieve comparable success Suzanne G Cusick argues that Caccini s career depended on the usefulness of her talents to the political

agenda of Grand Duchess Christine de Lorraine Tuscany's de facto regent from 1606 to 1636 Drawing on Classical and feminist theory Cusick shows how the music Caccini made for the Medici court sustained the culture that enabled Christine's power thereby also supporting the sexual and political aims of its women In bringing Caccini's surprising story so vividly to life Cusick ultimately illuminates how music making functioned in early modern Italy as a significant medium for the circulation of power

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