

Style and Music

THEORY, HISTORY,
AND IDEOLOGY

Leonard B. Meyer

STUDIES IN THE CRITICISM
AND THEORY OF MUSIC

Style And Music Theory History And Ideology

Deborah Mawer



Style And Music Theory History And Ideology:

Style and Music Leonard B. Meyer, 1996 Leonard Meyer proposes a theory of style and style change that relates the choices made by composers to the constraints of psychology cultural context and musical traditions He explores why out of the abundance of compositional possibilities composers choose to replicate some patterns and neglect others Meyer devotes the latter part of his book to a sketch history of nineteenth century music He shows explicitly how the beliefs and attitudes of Romanticism influenced the choices of composers from Beethoven to Mahler and into our own time A monumental work Most authors concede the relation of music to its cultural milieu but few have probed so deeply in demonstrating this interaction Choice Probes the foundations of musical research precisely at the joints where theory and history fold into one another Kevin Korsyn Journal of American Musicological Society A remarkably rich and multifaceted yet unified argument No one else could have brought off this immense project with anything like Meyer's command Robert P Morgan Music Perception Anyone who attempts to deal with Romanticism in scholarly depth must bring to the task not only musical and historical expertise but unquenchable optimism Because Leonard B Meyer has those qualities in abundance he has been able to offer fresh insight into the Romantic concept Donal Henahan New York Times *The ^AOxford Handbook of Critical Concepts in Music Theory* Alexander Rehding, Steven Rings, 2019-11-19 Music Theory operates with a number of fundamental terms that are rarely explored in detail This book offers in depth reflections on key concepts from a range of philosophical and critical approaches that reflect the diversity of the contemporary music theory landscape *Programming the Absolute* Berthold Hoeckner, 2021-03-09 Programming the Absolute discusses the notorious opposition between absolute and program music as a true dialectic that lies at the heart of nineteenth century German music Beginning with Beethoven Berthold Hoeckner traces the aesthetic problem of musical meaning in works by Schumann Wagner Liszt Mahler and Schoenberg whose private messages and public predicaments are emblematic for the cultural legacy of this rich repertory After Romanticism had elevated music as a language beyond language the ineffable spurred an unprecedented proliferation of musical analysis and criticism Taking his cue from Adorno Hoeckner develops the idea of a hermeneutics of a moment which holds that musical meaning crystallizes only momentarily in a particular passage a progression even a single note And such moments can signify as little as a fleeting personal memory or as much as the whole of German music Although absolute music emerged with a matrix of values the integrity of the subject the aesthetic autonomy of art and the intrinsic worth of high culture that are highly contested in musicology today Hoeckner argues that we should not completely discard the ideal of a music that continues to offer moments of transcendence and liberation Passionately and artfully written Hoeckner's quest for an essayistic musicology displays an original intelligence willing to take interpretive risks It is a provocative contribution to our knowledge about some of Europe's most important music and to contemporary controversies over how music should be understood and experienced *Absolute Music, Mechanical Reproduction* Arved Ashby, 2010-06-07 Recordings are now the

primary way we hear classical music especially the more abstract styles of absolute instrumental music In this original provocative book Arved Ashby argues that recording technology has transformed our understanding of art music Contesting the laments of nostalgic critics Ashby sees recordings as socially progressive and instruments of a musical vernacular but also finds that recording and absolute music actually involve similar notions of removing sound from context He takes stock of technology's impact on classical music addressing the questions at the heart of the issue This erudite yet concise study reveals how mechanical reproduction has transformed classical musical culture and the very act of listening breaking down aesthetic and generational barriers and mixing classical music into the soundtrack of everyday life **Hearing Harmony** Christopher Doll, 2017-05-30 Hearing Harmony offers a listener based philosophical psychological theory of harmonic effects for Anglophone popular music since the 1950s It begins with chords their functions and characteristic hierarchies then identifies the most common and salient harmonic progression classes or harmonic schemas The identification of these schemas as well as the historical contextualization of many of them allows for systematic exploration of the repertory's typical harmonic transformations such as chord substitution and harmonic ambiguities Doll provides readers with a novel explanation of the assorted aural qualities of chords and how certain harmonic effects result from the interaction of various melodic rhythmic textural timbral and extra musical contexts and how these interactions can determine whether a chordal riff is tonally centered or tonally ambiguous whether it sounds aggressive or playful or sad whether it seems to evoke an earlier song using a similar series of chords whether it sounds conventional or unfamiliar **The Routledge Handbook of Music Signification** Esti Sheinberg, William P. Dougherty, 2020-03-17 The Routledge Handbook of Music Signification captures the richness and complexity of the field presenting 30 essays by recognized international experts that reflect current interdisciplinary and cross disciplinary approaches to the subject Examinations of music signification have been an essential component in thinking about music for millennia but it is only in the last few decades that music signification has been established as an independent area of study During this time the field has grown exponentially incorporating a vast array of methodologies that seek to ground how music means and to explore what it may mean Research in music signification typically embraces concepts and practices imported from semiotics literary criticism linguistics the visual arts philosophy sociology history and psychology among others By bringing together such approaches in transparent groupings that reflect the various contexts in which music is created and experienced and by encouraging critical dialogues this volume provides an authoritative survey of the discipline and a significant advance in inquiries into music signification This book addresses a wide array of readers from scholars who specialize in this and related areas to the general reader who is curious to learn more about the ways in which music makes sense *Rethinking Schubert* Lorraine Byrne Bodley, Julian Horton, 2016 Rethinking Schubert offers a conspectus of issues in Schubert scholarship a reappraisal of key debates and an exploration of new avenues of research It brings together twenty two essays by some of today's most important Schubert

scholars which provide new insights into this composer his music his influence and his legacy 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 The Routledge Companion to Philosophy and Music Theodore Gracyk, Andrew Kania, 2011-02-14 The Routledge Companion to Philosophy and Music is an outstanding guide and reference source to the key topics subjects thinkers and debates in philosophy and music Over fifty entries by an international team of contributors are organised into six clear sections general issues emotion history figures kinds of music music philosophy and related disciplines The Routledge Companion to Philosophy and Music is essential reading for anyone interested in philosophy music and musicology **Musical Creativity** Irène Deliège, Geraint A. Wiggins, 2006-10-16 This collection initiates a resolutely interdisciplinary research dynamic specifically concerning musical creativity Creativity is one of the most challenging issues currently facing scientific psychology and its study has been relatively rare in the cognitive sciences especially in artificial intelligence This book will address the need for a coherent and thorough exploration Musical Creativity Multidisciplinary Research in Theory and Practice comprises seven sections each viewing musical creativity from a different scientific vantage point from the philosophy of computer modelling through music education interpretation neuroscience and music therapy to experimental psychology Each section contains discussions by eminent international specialists of the issues raised and the book concludes with a postlude discussing how we can understand creativity in the work of eminent composer Jonathan Harvey This unique volume presents an up to date snapshot of the scientific study of musical creativity in conjunction with ESCOM the European Society for the Cognitive Sciences of Music Describing many of the different aspects of musical creativity and their study it will form a useful springboard for further such study in future years and will be of interest to academics and practitioners in music psychology cognitive science artificial intelligence neuroscience and other fields concerning the study of human cognition in this most human of behaviours *Musical Languages* Joseph Peter Swain, 1997 The illustrations used in the book range from the most elemental speech sounds to the poetry of Emerson from a single saxophone note to the grandest passages of Beethoven they include discussions of medieval polyphony and the music of Josquin Palestrina Monteverdi Bach Mozart Wagner Debussy Schoenberg and American jazz all within their historical contexts Such scope shows how deep the analogy between music and language really is *French Music and Jazz in Conversation* Deborah Mawer, 2014-12-04 This book explores the historical cultural interactions between French concert music and American jazz across 1900-65 from both perspectives *Music Theory and*

Analysis in the Writings of Arnold Schoenberg (1874-1951) Norton Dudeque, 2017-07-05 Arnold Schoenberg's theory of music has been much discussed but his approach to music theory needs a new historical and theoretical assessment in order to provide a clearer understanding of his contributions to music theory and analysis Norton Dudeque's achievement in this book involves the synthesis of Schoenberg's theoretical ideas from the whole of the composer's working life including material only published well after his death The book discusses Schoenberg's rejection of his German music theory heritage and past approaches to music theory pedagogy the need for looking at musical structures differently and to avoid aesthetic and stylistic issues Dudeque provides a unique understanding of the systematization of Schoenberg's tonal harmonic theory thematic motivic development theory and the links with contemporary and past music theories The book is complemented by a special section that explores the practical application of the theoretical material already discussed The focus of this section is on Schoenberg's analytical practice and the author's response to it Norton Dudeque therefore provides a comprehensive understanding of Schoenberg's thinking on tonal harmony motive and form that has hitherto not been attempted

Decentering Music Kevin Ernest Korsyn, 2003 By linking the institutions that support musical research to complex historical changes such as globalization and the commodification of knowledge the author critiques musical scholarship as an institutional discourse while contributing to a general theory of disciplinary structures

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

What Is a Cadence? Markus Neuwirth, Pieter Bergé, 2015-04-23 The variety and complexity of cadence The concept of closure is crucial to understanding music from the classical style This volume focuses on the primary means of achieving closure in tonal music the cadence Written by leading North American and European scholars the nine essays assembled in this volume seek to account for the great variety and complexity inherent in the cadence by approaching it from different sub disciplinary angles including music analytical theoretical historical psychological experimental as well as linguistic Each of these essays challenges in one way or another our common notion of cadence Controversial viewpoints between the essays are highlighted by numerous cross references Given the ubiquity of cadences in tonal music in general this volume is aimed not only at a broad portion of the academic community scholars and students alike but also at music

performers Contributors Pieter Berg KU Leuven Poundie Burstein City University of New York Vasili Byros Northwestern University William Caplin McGill University Felix Diergarten Schola Cantorum Basiliensis Nathan John Martin Yale University KU Leuven Danuta Mirka University of Southampton Markus Neuwirth KU Leuven Julie Pedneault Deslauriers University of Ottawa Martin Rohrmeier Massachusetts Institute of Technology and David Sears McGill University [Mozart the Performer](#) Dorian Bandy, 2023-12-05 An innovative study of the ways performance influenced Mozart's compositional style We know Mozart as one of history's greatest composers But his contemporaries revered him as a multi instrumentalist a dazzling improviser and the foremost keyboard virtuoso of his time When he composed it was often with a single aim in mind to set the stage quite literally for compelling and captivating performances He wrote piano concertos not with an eye to posterity but to give himself a repertoire with which to flaunt his keyboard wizardry before an awestruck public The same was true of his sonatas string quartets symphonies and operas all of which were painstakingly crafted to produce specific effects on those who played or heard them amusing stirring and ravishing colleagues and consumers alike Mozart the Performer brings to life this elusive side of Mozart's musicianship Dorian Bandy traces the influence of showmanship on Mozart's style showing through detailed analysis and imaginative historical investigation how he conceived his works as a series of dramatic scripts Mozart the Performer is a book for anyone who wishes to engage more deeply with Mozart's artistry and legacy and understand why centuries later his music still captivates us [The Oxford Handbook of Topic Theory](#) Danuta Mirka PhD, 2014-10-16 Topics are musical signs developed and employed primarily during the long eighteenth century Their significance relies on associations that are clearly recognizable to the listener with different genres styles and types of music making Topic theory which is used to explain conventional subjects of musical composition in this period is grounded in eighteenth century music theory aesthetics and criticism while drawing also from music cognition and semiotics The concept of topics was introduced into by Leonard Ratner in the 1980s to account for cross references between eighteenth century styles and genres As the invention of a twentieth century academic topic theory as a field is comparatively new and The Oxford Handbook of Topic Theory provides a much needed reconstruction of the field's aesthetic underpinnings The volume grounds the concept of topics in eighteenth century music theory aesthetics and criticism Documenting the historical reality of individual topics on the basis of eighteenth century sources it traces the origins of topical mixtures to transformations of eighteenth century musical life and relates topical analysis to other methods of music analysis conducted from the perspectives of composers performers and listeners Focusing its scope on eighteenth century musical repertoire The Oxford Handbook of Topic Theory lays the foundation for further investigation of topics in music of the nineteenth twentieth and twenty first centuries **The Evolution of Music** Leonid Perlovsky, Aleksey Nikolsky, 2020-12-28 This eBook is a collection of articles from a Frontiers Research Topic Frontiers Research Topics are very popular trademarks of the Frontiers Journals Series they are collections of at least ten articles all centered on a particular subject With their unique mix

of varied contributions from Original Research to Review Articles Frontiers Research Topics unify the most influential researchers the latest key findings and historical advances in a hot research area Find out more on how to host your own Frontiers Research Topic or contribute to one as an author by contacting the Frontiers Editorial Office frontiersin.org about contact

The Routledge Reader on the Sociology of Music John Shepherd, Kyle Devine, 2015-03-24 The Routledge Reader on the Sociology of Music offers the first collection of source readings and new essays on the latest thinking in the sociology of music Interest in music sociology has increased dramatically over the past decade yet there is no anthology of essential and introductory readings The volume includes a comprehensive survey of the field s history current state and future research directions It offers six source readings thirteen popular contemporary essays and sixteen fresh new contributions along with an extended Introduction by the editors The Routledge Reader on the Sociology of Music represents a broad reference work that will be a resource for the current generation of sociologically inclined musicologists and musically inclined sociologists whether researchers teachers or students

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