Music and Text Critical Inquiries

Music and Text-Steven Paul Scher 1992-02-28 Melopoetics, the study of the multifarious relations between music and literature, has emerged in recent years as an increasingly popular field of interdisciplinary inquiry. Brought together in this volume for the first time within the broadly conceived framework of this developing comparative discipline, noted musicologists and literary critics explore diverse topics of shared concern such as literary theory as a model for musical criticism, genre theories in literature and music, the criticism and analysis of texted music, and the role of aesthetic, historical, and cultural understanding in concepts of text--music convergence. This book of fourteen original essays--united here not by a common ideology but by common subject matter--demonstrates how musical and literary scholarship can combine forces effectively on the common ground of contemporary critical theory and interpretive practice. The concluding essay by interdisciplinary historian Hayden White offers a magisterial, non-biased assessment of the individual contributions. By generalizing the critical issues raised, White locates this ambitious enterprise of contemplating "music and text" in the larger context of intellectual history.

Music and Text-Steven Paul Scher 1994

Annual Review of Jazz Studies 5, 1991-David Cayer 1991-12 Features articles and reviews on the Ellington legacy, George Duvivier, Milt Hinton, John Coltrane, a bibliography of British jazz periodicals, an expanded review section, and a review essay on jazz autobiographies.

Essays on Literature and Music (1967-2004)-Steven Paul Scher 2004 The present volume meets a frequently expressed demand as it is the first collection of all the relevant essays and articles which Steven Paul Scher has written on Literature and Music over a period of almost forty years in the field of Word and Music Studies. The range and depth of these studies have made him the 'mastermind' of Word and Music Studies who has defined the basic aims and objectives of the discipline. This volume is of interest to literary scholars and musicologists as well as comparatists and all those concerned about the rapidly expanding field of Intermedia Studies.

Studies in Music with Text-David Lewin 2006-01-05 Throughout his career, David Lewin labored to make even the most abstract theory speak to the experience of the ordinary listener. This book combines many of Lewin's classic articles on song and opera with newly drafted chapters on songs of Brahms, Robert Schumann, Clara Schumann, and Milton Babbitt. Bound together by Lewin's cogent insight, the resulting collection constitutes a major statement concerning the methodological problems associated with interpretation of texted music.

“The Given Note”-Seán Crosson 2021-02-03 The oldest records indicate that the performance of poetry in Gaelic Ireland was normally accompanied by music, providing a point of continuity with past tradition while bolstering a sense of community in the present. Music would also offer, particularly for poets writing in English from the eighteenth century onwards, a perceived authenticity, a connection with an older tradition perceived as being un tarnished by linguistic and cultural division. While providing an innovative analysis of theoretical work in music and literary studies, this book examines how traditional Irish music, including the related song tradition (primarily in Irish), has influenced, and is apparent in, the work of Irish poets. While looking generally at where this influence is evident historically and in contemporary Irish poetry, this work focuses primarily on the work of six poets, three who write in English and three who write primarily in the Irish language: Thomas Kinsella, Seamus Heaney, Ciaran Carson, Gearóid Mac Lochlainn, Nuala Ní Dhomhnaill and Cathal Ó Searcaigh.

Narrative Across Media-Marie-Laure Ryan 2004-01-01 Narratology has been conceived from its earliest days as a project that transcends disciplines and media. The essays gathered here address the question of how narrative migrates, mutates, and creates meaning as it is expressed across various
media. Dividing the inquiry into five areas: face-to-face narrative, still pictures, moving pictures, music, and digital media, Narrative across Media investigates how the intrinsic properties of the supporting medium shape the form of narrative and affect the narrative experience. Unlike other interdisciplinary approaches to narrative studies, all of which have tended to concentrate on narrative across language-supported fields, this unique collection provides a much-needed analysis of how narrative operates when expressed through visual, gestural, electronic, and musical means. In doing so, the collection redefines the act of storytelling. Although the fields of media and narrative studies have been invigorated by a variety of theoretical approaches, this volume seeks to avoid a dominant theoretical bias by providing instead a collection of concrete studies that inspire a direct look at texts rather than relying on a particular theory of interpretation. A contribution to both narrative and media studies, Narrative across Media is the first attempt to bridge the two disciplines.

Analysing Performance-Patrick Campbell 1996-04-15 A wide-ranging collection of specially commissioned essays by contributors of international standing about key aspects of the performing arts

Classical Music and Postmodern Knowledge-Lawrence Kramer 1995-08-24 A leading cultural theorist and musicologist opens up new possibilities for understanding mainstream Western art music—the "classical" music composed between the eighteenth and early twentieth centuries that is, for many, losing both its prestige and its appeal. When this music is regarded esoterically, removed from real-world interests, it increasingly sounds more evasive than transcendent. Now Lawrence Kramer shows how classical music can take on new meaning and new life when approached from postmodernist standpoints. Kramer draws out the musical implications of contemporary efforts to understand reason, language, and subjectivity in relation to concrete human activities rather than to universal principles. Extending the rethinking of musical expression begun in his earlier Music as Cultural Practice, he regards music not only as an object that invites aesthetic reception but also as an activity that vitally shapes the personal, social, and cultural identities of its listeners. In language accessible to nonspecialists but informative to specialists, Kramer provides an original account of the postmodernist ethos, explains its relationship to music, and explores that relationship in a series of case studies ranging from Haydn and Mendelssohn to Ives and Ravel.

Musical Meaning-Lawrence Kramer 2001-12-03 How have romantic narratives involving Beethoven's "Moonlight" Sonata affected how we hear this famous piece? How does John Coltrane's African American identity affect the way we hear him perform a relatively "white" pop standard like "My Favorite Things"? Why does music requiring great virtuosity have different cultural meanings than music that is not particularly virtuosic? From classical to jazz, pop and film music, Musical Meaning uncovers the historical importance of asking about meaning in the lived experience of musical works, styles, and performances. Kramer demonstrates that thinking about music can become a vital means of thinking about general questions of meaning, subjectivity, and value. Lawrence Kramer has been a pivotal figure in the development new resources for understanding music and this accessible and eloquently written book deepens the trajectory of his thinking, boldly arguing that humanistic, not just technical, meaning is a basic force in music history and an indispensable factor in how, where, and when music is heard. First published in 2001, Musical Meaning anticipates many of the musicological topics of today, including race, performance, embodiment, and media. In addition, Kramer explores music itself as a source of understanding via his composition Revenants, revised for this edition and available on the UC Press website.


Reading World Literature-Sarah Lawall 2010-01-01 As teachers and readers expand the canon of world literature to include writers whose voices traditionally have been silenced by the dominant culture, fundamental questions arise. What do we mean by "world"? What constitutes "literature"?
Who should decide? Reading World Literature is a cumulative study of the concept and evolving practices of "world literature." Sarah Lawall opens the book with a substantial introduction to the overall topic. Twelve original essays by distinguished specialists run the gamut from close readings of specific texts to problems of translation theory and reader response. The sequence of essays develops from re-examinations of traditional canonical pieces through explorations of less familiar works to discussions of reading itself as a "literacy" dependent on worldview. Reading World Literature will open challenging new vistas for a wide audience in the humanities, from traditionalists to avant-garde specialists in literary theory, cultural studies, and area studies.

Disruptive Divas-Lori Burns 2013-10-08 Disruptive Divas focuses on four female musicians: Tori Amos, Courtney Love, Me'Shell Ndegéocello and P. J. Harvey who have marked contemporary popular culture in unexpected ways have impelled and disturbed the boundaries of "acceptable" female musicianship.

A Topical Guide to Schenkerian Literature-David Carson Berry 2004 To the growing list of Pendragon Press publications devoted to the work of Heinrich Schenker, we wish to announce the addition of this much-needed bibliography. The author, a student of Allen Forte, has created a work useful to a wide range of researchers music theorists, musicologists, music librarians and teachers. The Guide is the largest Schenkerian reference work ever published. At nearly 600 pages, it contains 3600 entries (2200 principal, 1400 secondary) representing the work of 1475 authors. Fifteen broad groupings encompass seventy topical headings, many of which are divided and subdivided again, resulting in a total of 271 headings under which entries are collected.

New-Found-Lands-Alwin Fill 1993

Words and Music-John Williamson 2005 The essays included in this volume tackle the study of words and music from a number of standpoints, examining artists as diverse as Eminem, Patti Smith and Arnold Schoenberg.

The Figure of Music in Nineteenth-Century British Poetry-Phyllis Weliver 2017-07-05 How was music depicted in and mediated through Romantic and Victorian poetry? This is the central question that this specially commissioned volume of essays sets out to explore in order to understand better music's place and its significance in nineteenth-century British culture. Analysing how music took part in and commented on a wide range of scientific, literary, and cultural discourses, the book expands our knowledge of how music was central to the nineteenth-century imagination. Like its companion volume, The Idea of Music in Victorian Fiction (Ashgate, 2004) edited by Sophie Fuller and Nicky Losseff, this book provides a meeting place for literary studies and musicology, with contributions by scholars situated in each field. Areas investigated in these essays include the Romantic interest in national musical traditions; the figure of the Eolian harp in the poetry of Coleridge and Shelley; the recurring theme of music in Blake's verse; settings of Tennyson by Parry and Elgar that demonstrate how literary representations of musical ideas are refigured in music; George Eliot's use of music in her poetry to explore literary and philosophical themes; music in the verse of Christina and Dante Gabriel Rossetti; the personification of lyric (Sappho) in a song cycle by Granville and Helen Bantock; and music and sexual identity in the poetry of Wilde, Symons, Michael Field, Beardsley, Gray and Davidson.

Figural Realism-Hayden White 2020-03-03 It is because historical discourse is actualized in its culturally significant form as a specific kind of writing that we may consider the relevance of literary theory to both the theory and the practice of historiography."

Mahler's Sixth Symphony-Robert Samuels 2004-03-11 This study uses semiotic theory in order to investigate different kinds of musical communication.

Edinburgh Companion to Literature and Music-da Sousa Correa Delia da Sousa Correa 2020-06-18 Provides a pioneering interdisciplinary overview
of the literature and music of nine centuries

Offers research essays by literary specialists and musicologists that provides access to the best current interdisciplinary scholarship on connections between literature and music

Includes five historical sections from the Middle Ages to the present, with editorial introductions to enhance understanding of relationships between literature and music in each period

Charts and extends work in this expanding interdisciplinary field to provide an essential resource for researchers with an interest in literature and other media

Bringing together seventy-one newly commissioned original chapters by literary specialists and musicologists, this book presents the most recent interdisciplinary research into literature and music.

In five parts, the chapters cover the Middle Ages to the present. The volume introduction and methodology chapters define key concepts for investigating the interdependence of these two art forms and a concluding chapter looks to the future of this interdisciplinary field.

An editorial introduction to each historical part explains the main features of the relationships between literature and music in the period and outlines recent developments in scholarship.

Contributions represent a multiplicity of approaches: theoretical, contextual and close reading. Case studies reach beyond literature and music to engage with related fields including philosophy, history of science, theatre, broadcast media and popular culture.

This trailblazing companion charts and extends the work in this expanding interdisciplinary field and is an essential resource for researchers with an interest in literature and other media.

Word and Music Studies - 2002-01-01

The eighteen interdisciplinary essays in this volume were presented in 2001 in Sydney, Australia, at the Third International Conference on Word and Music Studies, which was sponsored by The International Association for Word and Music Studies (WMA).

The conference celebrated the sixty-fifth birthday of Steven Paul Scher, arguably the central figure in word and music studies during the last thirty-five years.

The first section of this volume comprises ten articles that discuss, or are methodologically based upon, Scher’s many analyses and critical commentaries on the field, particularly on interrelationships between words and music.

The authors cover such topics as semiotics, intermediality, hermeneutics, the de-essentialization of the arts, and the works of a wide range of literary figures and composers that include Baudelaire, Mallarmé, Proust, T. S. Eliot, Goethe, Hölderlin, Mann, Britten, Schubert, Schumann, and Wagner.

The second section consists of a second set of papers presented at the conference that are devoted to a different area of word and music studies: cultural identity and the musical stage.

Eight scholars investigate - and often problematize - widespread assumptions regarding ‘national’ and ‘cultural’ music, language, plots, and production values in musical stage works.

Topics include the National Socialists’ construction of German national identity; reception-based examinations of cultural identity and various “national” opera styles; and the means by which composers, librettists, and lyricists have attempted to establish national or cultural identity through their stage works.

Critical Entertainments - Charles Rosen 2001-11-30

This collection of essays by gifted musician and writer Rosen covers a broad range of musical forms, historical periods, and issues. They court controversy and offer enlightenment on subjects as diverse as music dictionaries and the aesthetics of stage fright.

Music Speaks - Daniel Albright 2009

Explores the meaning(s) of music, the most intricate and significant language invented by our culture.

Wagner’s Musical Prose - Thomas S. Grey 2007-01-25

This book provides critical perspectives on Wagner’s prose on musical subjects set in historical and intellectual context.

Musico-poetics in Perspective - Ulrich Weisstein 2000

The volume is dedicated to the memory of the late Calvin S. Brown of the University of Georgia, author of the first systematically conceived survey - Music and Literature: A Comparison of the Arts (1948) - of the branch of interart studies now generally known as Melopoetics.

Part One consists of six original contributions by experts from Austria, Belgium, France, and the United States. Authored by a novelist and a composer/scholar, respectively, the first two essays - Jean Libis’s “Inscription musicale et composition littéraire:
Réflexions sur un roman schubertien” and David M. Hertz’s “The Composer’s Musico-Literary Experience: Reflections on Song Writing” - focus, not surprisingly, on the creative process. The third piece - Francis' Claudon's review of the pertinent research done between 1970 and 1990 - complements the honoree's analogous report on the preceding decades, reprinted in the present volume, whereas the fourth - Jean-Louis Cupers' “Méthaphores de l’écho et de l’ombre: Regards sur l’évolution des études musico-littéraires” - surveys the plethora of metaphorical applications, in music and literature, of two significant natural phenomena, the one acoustic and the other optical. Linked to each other, the two remaining papers - Ulrich Weisstein's "The Miracle of Interconnectedness: Calvin S. Brown, a Critical Biography" and Walter Bernhart's “A Profile in Retrospect: Calvin S. Brown as a Musico-Literary Scholar” - offer critical accounts of the honoree's theoretical and methodological stance as viewed, in the first case, from a biographical angle and, in the second, in the light of subsequent scholarly practice. Part Two bundles eleven of Professor Brown's previously uncollected articles, covering a period of nearly half a century of significant scholarly activity in the field. The selection demonstrates Brown's poignant interest in transpositions d'art exemplifying the “musicalization” of literature in the formal and structural, rather than thematic, domain as culminating in his trenchant critique of “music in poetry” as understood, somewhat naively, by Mallarmé and his critics, and, to a slightly lesser extent, by his translation of Josef Weinhebers' variations on Friedrich Hölderlin’s ode “An die Parzen”. Just as Professor Brown's successive anatomies of melopoetic theory and practice illustrate his steadily growing sophistication and the maturing of his mind, so his Bloomington lecture “The Writing and Reading of Language and Music: Thoughts on Some Parallels Between two Artistic Media” reflects his unique ability to assemble, and organize, vast materials and comprehensive data in such a way as to reveal the underlying pattern.

Word and Music Studies Defining the Field-Walter Bernhart 1999 The nineteen interdisciplinary essays assembled in WORD AND MUSIC STUDIES I were first presented in 1997 at the founding conference of the International Association for Word and Music Studies (WMA) in Graz, Austria. Diverse in subject matter, theoretical orientation, critical approach, and interpretive strategy, they share a keen scholarly interest in contemporary word-music reflection. Registering the impact of cultural studies on word-music relations, as manifested in the 'new musicology' and other 'historicist' approaches, the volume aims to assess the entire field of word and music studies, to define its subject, objectives, and methodology and to describe the field's state of the art. Within the broader context of generic, structural, performative, and ideological considerations concerning the manifold interrelations between literature and music, contributors explore wide-ranging topics, such as the vexing question of terminology (e.g. 'word and music', 'melopoetics', 'interart', 'intermedial', 'transmedial'); inquiry into the meaning, narrative potential, and verbalization of music; analysis of texted music (the Lied and opera) and instrumental music; and discussion of individual issues (e.g. 'ekphrasis', 'musicalization of fiction', 'word music', and 'verbal music') and interart loanwords (e.g. 'narrativity', 'counterpoint', and 'leitmotif').

A Concise Survey of Music Philosophy-Donald A. Hodges 2016-10-04 A Concise Survey of Music Philosophy helps music students choose a philosophy that will guide them throughout their careers. The book is divided into three sections: central issues that any music philosophy ought to consider (e.g., beauty, emotion, and aesthetics); secondly, significant philosophical positions, exploring what major thinkers have had to say on the subject; and finally, opportunities for students to consider the ramifications of these ideas for themselves. Throughout the book, students are encouraged to make choices that will inform a philosophy of music and music education with which they are most comfortable to align. Frequently, music philosophy courses are taught in such a way that the teacher, as well as the textbook used, promotes a particular viewpoint. A Concise Survey of Music Philosophy presents the most current, prevalent philosophies for consideration. Students think through different issues and consider practical applications. There are numerous musical examples, each with links from the author’s home website to online video performances. Examples are largely from the Western classical canon, but also jazz, popular, and world music styles. In the last two chapters, students apply their views to...
practical situations and learn the differences between philosophy and advocacy. "Hodges has written an excellent resource for those wanting a short—but meaningful—introduction to the major concepts in music philosophy. Applicable to a number of courses in the music curriculum, this much-needed book is both accessible and flexible, containing musical examples, tables and diagrams, and additional readings that make it particularly useful for a student's general introduction to the topic. I especially like the emphasis on the personal development of a philosophical position, which makes the material especially meaningful for the student of music." —Peter R. Webster, Scholar-in-Residence, Thornton School of Music, University of Southern California, USA

The Practice of Cultural Analysis-Mieke Bal 1999 Cultural analysis is devoted to understanding the past as part of the present, as what we have around us. The essays gathered here represent the current state of an emerging field of enquiry.

Mallarmé and Debussy-Elizabeth McCombie 2003 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.

Music, Modernity, and God-Jeremy Begbie 2013 Jeremy Begbie explores how the practices of music and the discourses it has generated bear witness to some of the pivotal theological currents and counter-currents shaping modernity. Begbie argues that music is capable of yielding highly effective ways of addressing some of the more intractable theological problems and dilemmas of modernity.

Analytical Essays on Music by Women Composers-Brenda Ravenscroft 2016-03-17 Over the past 30 years, musicologists have produced a remarkable new body of research literature focusing on the lives and careers of women composers in their socio-historical contexts. But detailed analysis and discussion of the works created by these composers are still extremely rare. This is particularly true in the domain of music theory, where scholarly work continues to focus almost exclusively on male composers. Moreover, while the number of performances, broadcasts, and recordings of women's compositions has unquestionably grown, they remain significantly underrepresented in comparison to music by male composers. Addressing these deficits is not simply a matter of rectifying a scholarly gender imbalance; the lack of knowledge surrounding the music of women composers means that scholars, performers, and the general public remain unfamiliar with a large body of exciting repertoire. Analytical Essays on Music by Women Composers: Concert Music, 1960-2000 is the first to appear in an exciting four volume series devoted to the work of women composers across Western art music history. Each chapter, many by leading music theorists, opens with a brief biographical sketch of the composer before presenting an in-depth critical-analytic exploration of a single representative composition, linking analytical observations with questions of meaning and sociohistorical context. Chapters are grouped thematically by analytical approach into three sections, each of which places the analytical methods used in the essays that follow into the context of late twentieth-century ideas and trends. Featuring rich analyses and detailed study by the most reputed music theorists in the field, along with brief biographical sketches for each composer, this collection brings to the fore the essential repertoire of a range of important composers, many of whom otherwise stand outside the standard canon.

Phrase and Subject-Deliada Sousa Correa 2017-07-05 The confluence between music and literature, long hymned as sister arts, is a newly burgeoning field of critical inquiry. This innovative collection of interdisciplinary essays provides a valuable introduction to the field, mapping the contours of recent research and investigating the mutual aesthetic influence of the two arts and their common historical ground. The examination of literary works using music as an analogy for literary composition and agent of cultural value, and the consideration of musical works whose structure is derived from literary models will excite the interest of both professional scholars and students in the fields of musicology, literary studies and modern European languages. (Legenda 2006) Delia da Sousa Correa is Lecturer in Literature at The Open University. She is the author of George Eliot,
Music and Victorian Culture (2002) and editor of Building musical culture in Nineteenth-century Amsterdam-Darryl Cressman 2016-03-15 When people attend classical music concerts today, they sit and listen in silence, offering no audible reactions to what they're hearing. We think of that as normal—but, as Darryl Cressman shows in this book, it's the product of a long history of interrelationships between music, social norms, and technology. Using the example of Amsterdam's Concertgebouw in the nineteenth century, Cressman shows how its design was in part intended to help discipline and educate concert audiences to listen attentively and analysis of its creation and use offers rich insights into sound studies, media history, science and technology studies, classical music, and much more.

Performative Analysis-Jeffrey Swinkin 2016 This book proposes a new model for understanding the musical work, which includes interpretation -- both analysis- and performance-based -- as an integral component.

Twentieth-Century Chamber Music-James McCalla 2004-03-01 First Published in 2003. Routledge is an imprint of Taylor & Francis, an informa company.

Good Music-John J. Sheinbaum 2018-11-29 Over the past two centuries Western culture has largely valorized a particular kind of “good” music—highly serious, wondrously deep, stylistically authentic, heroically created, and strikingly original—and, at the same time, has marginalized music that does not live up to those ideals. In Good Music, John J. Sheinbaum explores these traditional models for valuing music. By engaging examples such as Handel oratorios, Beethoven and Mahler symphonies, jazz improvisations, Bruce Springsteen, and prog rock, he argues that metaphors of perfection do justice to neither the perceived strengths nor the assumed weaknesses of the music in question. Instead, he proposes an alternative model of appreciation where abstract notions of virtue need not dictate our understanding. Good music can, with pride, be playful rather than serious, diverse rather than unified, engaging to both body and mind, in dialogue with manifold styles and genres, and collaborative to the core. We can widen the scope of what music we value and reconsider the conventional rituals surrounding it, while retaining the joys of making music, listening closely, and caring passionately.

Aesthetics of Music-Stephen Downes 2014-06-27 Aesthetics of Music: Musicological Approaches is an anthology of fourteen essays, each addressing a single key concept or pair of terms in the aesthetics of music, collectively serving as an authoritative work on musical aesthetics that remains as close to ‘the music’ as possible. Each essay includes musical examples from works in the 18th, 19th, and into the 20th century. Topics have been selected from amongst widely recognised central issues in musical aesthetics, as well as those that have been somewhat neglected, to create a collection that covers a distinctive range of ideas. All essays cover historical origins, sources, and developments of the chosen idea, survey important musicological approaches, and offer new critical angles or musical case studies in interpretation.

A Theory of Musical Narrative-Byron Almén 2017-09-04 Byron Almén proposes an original synthesis of approaches to musical narrative from literary criticism, semiotics, historiography, musicology, and music theory, resulting in a significant critical reorientation of the field. This volume includes an extensive survey of traditional approaches to musical narrative illustrated by a wide variety of musical examples that highlight the range and applicability of the theoretical apparatus. Almén provides a careful delineation of the essential elements and preconditions of musical narrative organization, an eclectic analytical model applicable to a wide range of musical styles and repertoires, a classification scheme of narrative types and subtypes reflecting conceptually distinct narrative strategies, a wide array of interpretive categories, and a sensitivity to the dependence of narrative interpretation on the cultural milieu of the work, its various audiences, and the analyst. A Theory of Musical Narrative provides both an excellent introduction to an increasingly important conceptual domain and a complex reassessment of its possibilities and characteristics.
Undertones of Insurrection—Marc Weiner 2017-09-29

A basic tenet of literary studies is that aesthetic structures are politically significant because they represent an artist's response to the political implications of cultural codes with which the recipient of the modern work is also acquainted. This tenet provides the basis for the ideological associations attending the appearance of music in the modern German narrative. With his understanding of the arts as involved in often unacknowledged ideological forces within a culture, Marc Weiner's Undertones of Insurrection bridges the gap between the "New Musicology's" rewarding infusion of modern cultural and literary theory into the study of music, politically insightful examinations of narrative structures in the modern novel, and the methodologically conservative area of musical-literary relations in Germanic Studies. In other words, the questions it raises are different from those pursued in most examinations of music and literature, because previous works of this kind concerning the literature of German-speaking Europe have often disregarded social concerns in general, and political issues in particular. Ranging from 1900 to Doctor Faustus (1947), Weiner study sets the stage by examining public debates that conflated such issues as national identity, racism, populism, the role of the sexes, and xenophobia with musical texts. In the literary analyses that follow, Weiner discusses both obvious connections between music and sociopolitical issues—Hesse's equation of jazz and insurrection in Steppenwolf—and covert ones, the suppression of music in Death in Venice and the use of politically charged musical subtexts in Werfel's Verdi and Schnitzler's Rhapsody. By uncovering the ideological agendas informing cultural practice in modernist Germany, Undertones of Insurrection calls for a reevaluation of the function of music in the modern German narrative.


This volume collects twenty-two major essays by Werner Wolf published between 1992 and 2014, which have contributed to establishing 'intermediality' as an internationally recognized research field, providing a widely accepted typology of the field and opening intermedial perspectives on areas as varied as narratology, metareferentiality and iconicity.

Music And Text Critical Inquiries

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