

FANTASY PIECES

*Metrical Dissonance in the
Music of Robert Schumann*



Harald Krebs

Fantasy Pieces Metrical Dissonance In The Music Of Robert Schumann

Alexander Rehding, Steven Rings



Fantasy Pieces Metrical Dissonance In The Music Of Robert Schumann:

Fantasy Pieces Harald Krebs, 1999-02-25 *Fantasy Pieces* examines from several vantage points a vital life force of Robert Schumann's music namely metrical conflict Harald Krebs's imaginative yet rigorous study makes use of Schumann's fascinating projections of his own personality the characters Florestan and Eusebius as one means of addressing the biographical and aesthetic context of the music In counterpoint with the remarks of these personae Krebs develops an original theory of metrical conflict by adapting the concepts of consonance and dissonance to metrical analysis He investigates how states of metrical dissonance arise and shows how they are manipulated and resolved in the course of compositions He offers new methods for understanding the metrical progressions of entire works or movements and studies the interaction of metrical conflict with form with pitch structure and with the texts of Schumann's vocal works Krebs includes a wealth of illustrations from the whole range of Schumann's work and offers numerous insights important for performance In the final chapter he provides richly detailed studies of pieces by Schumann in various genres interspersing them with shorter discussions of music by Berlioz Chopin Clara Schumann Ives and Schoenberg This is a book that will appeal not only to students and scholars of music theory but to all musicians interested in the life work and unique personality of Robert Schumann

Fantasy Pieces Harald Krebs, 2003 *Fantasy Pieces*, 1999 This volume presents a theory of metrical conflict and applies it to the music of Robert Schumann thereby placing that composer's distinctive metrical style in focus Krebs describes categories of metrical conflict that characterize the music of Schumann and studies the interaction of metrical conflict with form pitch structure and text **Rhythmic and Contrapuntal Structures in the Music of Arthur Honegger** Keith Waters, 2019-05-24 This title was first published in 2002 Through analyses of a number of Honegger's compositions including extended analyses of two of Honegger's orchestral works *Mouvement symphonique* No 2 *Rugby* and *Symphonie pour cordes* Keith Waters examines the principles of musical organization in Honegger's music and shows how these principles are based on systematic rhythmic and contrapuntal strategies Musical form in Honegger's work the book argues is articulated by contrapuntal and rhythmic structures rather than by tonal structure and it is this that provides the source of compositional unity in Honegger's music **The Routledge Companion to Popular Music Analysis** Ciro Scotto, Kenneth M. Smith, John Brackett, 2018-09-28 The Routledge Companion to Popular Music Analysis

Expanding Approaches widens the scope of analytical approaches for popular music by incorporating methods developed for analyzing contemporary art music This study endeavors to create a new analytical paradigm for examining popular music from the perspective of developments in contemporary art music Expanded approaches for popular music analysis is broadly defined as as exploring the pitch class structures form timbre rhythm or aesthetics of various forms of popular music in a conceptual space not limited to the domain of common practice tonality but broadened to include any applicable compositional analytical or theoretical concept that illuminates the music The essays in this collection investigate a variety of

analytical theoretical historical and aesthetic commonalities popular music shares with 20th and 21st century art music From rock and pop to hip hop and rap dance and electronica from the 1930s to present day this companion explores these connections in five parts Establishing and Expanding Analytical Frameworks Technology and Timbre Rhythm Pitch and Harmony Form and Structure Critical Frameworks Analytical Formal Structural and Political With contributions by established scholars and promising emerging scholars in music theory and historical musicology from North America Europe and Australia The Routledge Companion to Popular Music Analysis Expanding Approaches offers nuanced and detailed perspectives that address the relationships between concert and popular music **Focal Impulse Theory** John Paul Ito, 2021-01-05 Music is surrounded by movement from the arching back of the guitarist to the violinist swaying with each bow stroke To John Paul Ito these actions are not just a visual display rather they reveal what it really means for musicians to move with the beat organizing the flow of notes from beat to beat and shaping the sound produced By developing focal impulse theory Ito shows how a performer's choices of how to move with the meter can transform the music's expressive contours Change the dance of the performer's body and you change the dance of the notes As Focal Impulse Theory deftly illustrates bodily movements carry musical meaning and in a very real sense are meaning *Details of Consequence* Gurminder Kaur Bhogal, 2013-10 Details of Consequence examines a trait that is rarely questioned in fin de siècle French music ornamental extravagance In re-evaluating the status of ornament for French culture this book investigates how musical and visual expressions of decorative detail shaped widespread discussions on identity style and aesthetics *Music and the Mind* Irène Deliège, Jane Davidson, John A. Sloboda, 2011-02-17 Music and the Mind brings together an outstanding international team of authorities from the fields of music and psychology to celebrate the life and work of John Sloboda In addition the book reviews and takes stock of where the field of music psychology stands 25 years after Sloboda's classic work The Musical Mind first appeared *Songs in Motion* Yonatan Malin, 2010-05-26 Qualities of motion and emotion in song come from poetic images melody harmony and voice leading but they also come from rhythm and meter the flow and articulation of words and music in time This book explores rhythm and meter in the nineteenth century German Lied including songs for voice and piano by Fanny Hensel n e Mendelssohn Franz Schubert Robert Schumann Johannes Brahms and Hugo Wolf The Lied as a genre is characterized especially by the fusion of poetry and music Poetic meter itself has expressive qualities and rhythmic variations contribute further to the modes of signification These features often carry over into songs even as they are set in the more strictly determined periodicities of musical meter A new method of declamatory schema analysis is presented to illustrate common possibilities for setting trimeter tetrameter and pentameter lines Degrees of rhythmic regularity and irregularity are also considered There has been a wealth of new work on metric theory and analysis in the past thirty years here this research is reviewed and applied in song analysis Topics include the nature of metric entrainment drawing on music psychology metric dissonance hypermeter and phrase rhythm Whereas narrative

accounts of the nineteenth century Lied typically begin with Schubert here forms of expansion and elision in songs by Hensel provide a point of departure Repetition links up directly with motion in songs by Schubert including his famous Gretchen am Spinnrade The doubling and reverberation of vocal melody creates a form of interiorized resonance in Schumann's songs Brahms and Wolf are typically understood as polar opposites in the later nineteenth century here the differences are clarified along with deeper affinities Songs by both Brahms and Wolf may be understood as musical performances of poetic readings and in this regard they both belong to a late period of cultural history *Music, Subjectivity, and Schumann* Benedict Taylor, 2022-04-07 What is musical subjectivity Drawing on philosophy and critical theory Benedict Taylor investigates this concept in relation to Schumann *Brahms and the Shaping of Time* Scott Murphy, 2018 Combines fresh approaches to the life and music of the beloved nineteenth century composer with the latest and most significant ways of thinking about rhythm meter and musical time Beethoven & Freedom Daniel K L Chua, 2017-07-18 Over the last two centuries Beethoven's music has been synonymous with the idea of freedom in particular a freedom embodied in the heroic figure of Prometheus This image arises from a relatively small circle of heroic works from the composer's middle period most notably the Eroica Symphony However the freedom associated with the Promethean hero has also come under considerably critique by philosophers theologians and political theorists its promise of autonomy easily inverts into various forms of authoritarianism and the sovereign will it champions is not merely a liberating force but a discriminatory one Beethoven's freedom then appears to be increasingly problematic yet his music is still employed today to mark political events from the fall of the Berlin Wall to the attacks of 9 11 Even more problematic perhaps is the fact that this freedom has shaped the reception of Beethoven music to such an extent that we forget that there is another kind of music in his oeuvre that is not heroic a music that opens the possibility of a freedom yet to be articulated or defined By exploring the musical philosophy of Theodor W Adorno through a wide range of the composer's music Beethoven and Freedom arrives at a markedly different vision of freedom Author Daniel KL Chua suggests that a more human and fragile concept of freedom can be found in the music that has less to do with the autonomy of the will and its stoical corollary than with questions of human relation donation and a yielding to radical alterity Chua's work makes a major and controversial statement by challenging the current image of Beethoven and by suggesting an alterior freedom that can speak ethically to the twenty first century **The String Quartets of Béla Bartók** Daniel Biro, Harald Krebs, 2014-04 At the centre of Bartók's oeuvre are his string quartets which are generally acknowledged as some of the most significant pieces of 20th century chamber music This book examines these remarkable works from a range of theoretical and methodological perspectives Musical Composition in the Context of Globalization Christian Utz, 2021-03-15 Since the early transformation of European music practice and theory in the cultural centers of Asia Latin America and Africa around 1900 it has become necessary for music history to be conceived globally a challenge that musicology has hardly faced yet This book discusses the effects of cultural globalization on processes of

composition and distribution of art music in the 20th and 21st century Christian Utz provides the foundations of a global music historiography building on new models such as transnationalism entangled histories and reflexive globalization The relationship between music and broader changes in society forms the central focus and is treated as a pivotal music historical dynamic

The Oxford Handbook of Critical Concepts in Music Theory Alexander Rehding, Steven Rings, 2019 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

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

The Mediations of Music Gianmario Borio, 2022-08-17 Adorno believed that a circular relationship was established between immediacy and mediation Should we now say that this model with its clear Hegelian influence is outdated Or does it need some theoretical integration This volume addresses these questions by covering the performance of music its technological reproduction and its modes of communication in particular pedagogy and dissemination through the media Each of the book's four parts deal with different aspects of the mediation process The contributing authors outline the problematic moments in Adorno's reasoning but also highlight its potential In many chapters the pole of immediacy is explicitly brought into play its different manifestations often proving to be fundamental for the understanding of mediation processes The prime reference sources are Adorno's *Current of Music Towards a Theory of Musical Reproduction* and *Composing for the Films* Critical readings of these texts are supplemented by reflections on performance studies media theories sociology of listening post structuralism and other contiguous research fields

The Songs of Fanny Hensel Stephen Rodgers, 2021 Fanny Hensel is arguably the most gifted female composer of the nineteenth century but her music has long been overlooked *The Songs of Fanny Hensel* is a groundbreaking collection of new scholarship on Hensel's highly original contributions to the genre of song the art form that she said suits her best

Expressive Intersections in Brahms Heather Platt, Peter H. Smith, 2018-11-01 This exceptionally fine collection brings together many of the best analysts of Brahms and nineteenth century music generally in the English speaking world today Nineteenth Century Music Review Contributors to this exciting volume examine the intersection of structure and meaning in Brahms's music utilizing a wide range of approaches from the theories of Schenker to the most recent analytical techniques They combine various viewpoints with the semiotic based approaches of Robert Hatten and address many of the most

important genres in which Brahms composed The essays reveal the expressive power of a work through the comparison of specific passages in one piece to similar works and through other artistic realms such as literature and painting The result of this intertextual re framing is a new awareness of the meaningfulness of even Brahms s most absolute works Through its unique combination of historical narrative expressive content and technical analytical approaches the essays in Expressive Intersections in Brahms will have a profound impact on the current scholarly discourse surrounding Brahms analysis Notes

Exploring Musical Spaces Julian Hook, 2022 Exploring Musical Spaces is a comprehensive synthesis of mathematical techniques in music theory written with the aim of making these techniques accessible to music scholars without extensive prior training in mathematics The book adopts a visual orientation introducing from the outset a number of simple geometric models the first examples of the musical spaces of the book s title depicting relationships among musical entities of various kinds such as notes chords scales or rhythmic values These spaces take many forms and become a unifying thread in initiating readers into several areas of active recent scholarship including transformation theory neo Riemannian theory geometric music theory diatonic theory and scale theory Concepts and techniques from mathematical set theory graph theory group theory geometry and topology are introduced as needed to address musical questions Musical examples ranging from Bach to the late twentieth century keep the underlying musical motivations close at hand The book includes hundreds of figures to aid in visualizing the structure of the spaces as well as exercises offering readers hands on practice with a diverse assortment of concepts and techniques

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