

Expressive Forms in
Brahms's
Instrumental Music

Structure and Meaning in His Werther Quartet



PETER H. SMITH

Expressive Forms In Brahms Instrumental Music

Siddappa N.Byrareddy



Expressive Forms In Brahms's Instrumental Music:

Expressive Forms in Brahms's Instrumental Music Peter H. Smith, 2005-07-07 This book is a substantial and timely contribution to Brahms studies Its strategy is to focus on a single critical work the C Minor Piano Quartet analyzing and interpreting it in great detail but also using it as a stepping stone to connect it to other central Brahms works in order to reach a new understanding of the composer's technical language and expressive intent It is an original and worthy contribution on the music of a major composer Patrick McCreless *Expressive Forms in Brahms's Instrumental Music* integrates a wide variety of analytical methods into a broader study of theoretical approaches using a single work by Brahms as a case study On the basis of his findings Smith considers how Brahms's approach in this piano quartet informs analyses of similar works by Brahms as well as by Beethoven and Mozart Musical Meaning and Interpretation Robert S Hatten editor

Allusion as Narrative Premise in Brahms's Instrumental Music Jacquelyn E. C. Sholes, 2018-05-24 Who inspired Johannes Brahms in his art of writing music In this book Jacquelyn E C Sholes provides a fresh look at the ways in which Brahms employed musical references to works of earlier composers in his own instrumental music By analyzing newly identified allusions alongside previously known musical references in works such as the B Major Piano Trio the D Major Serenade the First Piano Concerto and the Fourth Symphony among others Sholes demonstrates how a historical reference in one movement of a work seems to resonate meaningfully musically and dramatically with material in other movements in ways not previously recognized She highlights Brahms's ability to weave such references into broad movement spanning narratives arguing that these narratives served as expressive outlets for his complicated sometimes conflicted attitudes toward the material to which he alludes Ultimately Brahms's music reveals both the inspiration and the burden that established masters such as Domenico Scarlatti J S Bach Haydn Mozart Schubert Schumann Wagner and especially Beethoven represented for him as he struggled to emerge with his own artistic voice and to define and secure his unique position in music history

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 **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 Theology, Music, and Modernity Jeremy Begbie, Daniel K. L. Chua, Markus Rathey, 2021 Theology Music and Modernity addresses the question how can the study of music contribute to a theological reading of modernity It has grown out of the conviction that music has often been ignored in narrations of modernity s theological struggles Featuring contributions from an international team of distinguished theologians musicologists and music theorists the volume shows how music and discourse about music has remarkable powers to bring to light the theological currents that have shaped modern culture It focuses on the concept of freedom concentrating on the years 1740 1850 a period when freedom especially religious and political freedom became a burning matter of concern in virtually every stratum of Western society The collection is divided into four sections each section focusing on a key phenomenon of this period the rise of the concept of revolutionary freedom the move of music from church to concert hall the cry for eschatological justice in the work of black hymn writer and church leader Richard Allen and the often fierce tensions between music and language There is a particular concern to draw on a distinctively Scriptural imagination especially the theme of New Creation in order to elicit the key issues at stake and to suggest constructive ways forward for a contemporary Christian theological engagement with the legacies of modernity today *Chamber Music* John H Baron, 2010-06-10 Chamber Music A Research and Information Guide is a reference tool for anyone interested in chamber music It is not a history or an encyclopedia but a guide to where to find answers to questions about chamber music The third edition adds nearly 600 new entries to cover new research since publication of the previous edition in 2002 Most of the literature is books articles in journals and magazines dissertations and theses and essays or chapters in Festschriften treatises and biographies In addition to the core literature obscure citations are also included when they are the only studies in a particular field In addition to being printed this volume is also for the first time available online The online environment allows for information to be updated as new research is introduced This database of information is a live resource fully searchable and with active

links Users will have unlimited access annual revisions will be made and a limited number of pages can be downloaded for printing

Brahms and the Scherzo Ryan McClelland, 2016-04-15 Despite the incredible diversity in Brahms's scherzo type movements there has been no comprehensive consideration of this aspect of his oeuvre Professor Ryan McClelland provides an in depth study of these movements that also contributes significantly to an understanding of Brahms's compositional language and his creative dialogue with musical traditions McClelland especially highlights the role of rhythmic metric design in Brahms's music and its relationship to expressive meaning In Brahms's scherzo type movements McClelland traces transformations of primary thematic material demonstrating how the relationship of the initial music to its subsequent versions creates a musical narrative that provides structural coherence and generates expressive meaning McClelland's interpretations of the expressive implications of Brahms's fascinatingly intricate musical structures frequently engage issues directly relevant to performance This illuminating book will appeal to music theorists musicologists working on nineteenth century instrumental music and performers

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

Brahms's Violin Sonatas Joel Lester, 2020-08-21 Notation in Johannes Brahms's sonata scores tells violinists and pianists far more than merely what pitches to play and how long to play them if read carefully these scores reveal an immense amount of expression both of musical and human essences Joel Lester's Brahms's Violin Sonatas magnifies key passages from these scores revealing in clear and accessible language how the composer built his themes and musical narratives and how ultimately Brahms's music came to sound Brahmsian Through close readings and annotated musical examples Brahms's Violin Sonatas guides practitioners to read scores with care and to develop their own informed interpretation of the pieces eschewing the notion of a single correct interpretation of the historical score By exploring not only the sonatas musical elements but also their relationship to important events in the composer's life Lester shows how subtle components can communicate the gestures moods personalities and emotions that make Brahms's music so compelling A companion volume to the author's award winning 1999 study *Bach's Works for Solo Violin Style Structure and Performance* OUP Brahms's Violin Sonatas is a clear and practical guide to understanding and performing Brahms's music in the present

Sonata Fragments Andrew Davis, 2017-08-21 An effort to expand sonata theory more solidly into the nineteenth century repertoire Notes In Sonata Fragments Andrew Davis argues that the Romantic sonata is firmly rooted both formally and expressively in its Classical forebears using Classical conventions in order to convey a broad constellation of Romantic aesthetic values This claim runs contrary to conventional theories of the Romantic sonata that place this nineteenth century musical form squarely outside inherited Classical sonata procedures Building on Sonata Theory Davis examines moments of fracture and fragmentation that disrupt the cohesive and linear temporality in piano sonatas by Chopin Brahms and Schumann These disruptions in the sonata form are a narrative

technique that signify temporal shifts during which we move from the outer action to the inner thoughts of a musical agent or we move from the story as it unfolds to a flashback or flash forward Through an interpretation of Romantic sonatas as temporally multi dimensional works in which portions of the music in any given piece can lie inside or outside of what Sonata Theory would define as the sonata space proper Davis reads into these ruptures a narrative of expressive features that mark these sonatas as uniquely Romantic A major achievement Michael L Klein author of *Music and the Crises of the Modern Subject* **In the Process of Becoming** Janet Schmalfeldt, 2017-02-03 This philosophically inspired approach to the perception of form in early nineteenth century music invites listeners and especially performers to assess and participate in the interpretation of transformative formal processes as they unfold in time It proposes new ways of hearing beloved works of the romantic generation as representative of their striving for novel intensely self reflective modes of communication

Schubert's Late Music Lorraine Byrne Bodley, Julian Horton, 2016-04-07 Schubert's late music has proved pivotal for the development of diverse fields of musical scholarship from biography and music history to the theory of harmony This collection addresses current issues in Schubert studies including compositional technique the topical issue of late style tonal strategy and form in the composer's instrumental music and musical readings of the postmodern Schubert Offering fresh approaches to Schubert's instrumental and vocal works and their reception this book argues that the music that the composer produced from 1822-8 is central to a paradigm shift in the history of music during the nineteenth century The contributors provide a timely reassessment of Schubert's legacy assembling a portrait of the composer that is very different from the sentimental Schubert permeating nineteenth century culture and the postmodern Schubert of more recent literature *Music as Discourse* Victor Kofi Agawu, 2009 The question of whether music has meaning has been the subject of sustained debate ever since music became a subject of academic inquiry This book presents a synthetic and innovative approach to musical meaning which argues deftly for the thinking of music as a discourse in itself

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

Meaning and Interpretation of Music in Cinema David P. Neumeyer, 2015-08-17 By exploring the relationship between music and the moving image in film narrative David Neumeyer shows that film music is not conceptually separate from sound or dialogue but that all three are manipulated and continually interact in the larger acoustical world of the sound track In a medium in which the image has traditionally trumped sound Neumeyer turns our attention to the voice as the mechanism through which narrative dialog speech and sound sound effects music come together Complemented by music examples illustrations and contributions by James Buhler *Meaning and Interpretation of Music in Cinema* is the capstone of Neumeyer's 25 year project in the analysis and interpretation of music in film *Music and the Crises of the Modern*

Subject Michael L. Klein, 2015-07-06 Departing from the traditional German school of music theorists Michael Klein injects a unique French critical theory perspective into the framework of music and meaning Using primarily Lacanian notions of the symptom that unnamable jouissance located in the unconscious and the registers of subjectivity the Imaginary the Symbolic Order and the Real Klein explores how we understand music as both an artistic form created by the subject and an artistic expression of a culture that imposes its history on this modern subject By creatively navigating from critical theory to music film fiction and back to music Klein distills the kinds of meaning that we have been missing when we perform listen to think about and write about music without the insights of Lacan and others into formulations of modern subjectivity

Explorations in Schenkerian Analysis David Beach, Su Yin Susanna Mak, 2016 Displays the range and diversity of Schenkerian studies today in fifteen essays covering music from Bach through Debussy and Strauss Reconfiguring Myth and Narrative in Contemporary Opera Yayoi Uno Everett, 2015-11-30 Yayoi Uno Everett focuses on four operas that helped shape the careers of the composers Osvaldo Golijov Kaija Saariaho John Adams and Tan Dun which represent a unique encounter of music and production through what Everett calls multimodal narrative Aspects of production design the mechanics of stagecraft and their interaction with music and sung texts contribute significantly to the semiotics of operatic storytelling Everett's study draws on Northrop Frye's theories of myth Lacanian psychoanalysis via Slavoj Žižek Linda and Michael Hutcheon's notion of production and musical semiotics found in Robert Hatten's concept of troping in order to provide original interpretive models for conceptualizing new operatic narratives *Breaking Time's Arrow* Matthew McDonald, 2014-06-16 A critical look at the work of and philosophical influences upon the American Modernist composer Charles Ives 1874-1954 moved traditional compositional practice in new directions by incorporating modern and innovative techniques with nostalgic borrowings of 19th century American popular music and Protestant hymns Matthew McDonald argues that the influence of Emerson and Thoreau on Ives's compositional style freed the composer from ordinary ideas of time and chronology allowing him to recuperate the past as he reached for the musical unknown McDonald links this concept of the multi-temporal in Ives's works to Transcendentalist understandings of eternity His approach to Ives opens new avenues for inquiry into the composer's eclectic and complex style A trenchant and intellectually expansive reading of Ives's relationship to time by connecting several compositions and indeed the composer's larger conceptualization of the past present and future to the Emersonian concept of the everlasting Now This book is a wonderfully written important contribution to scholarship on the music of Charles Ives Gayle Sherwood Magee author of *Charles Ives Reconsidered* McDonald investigates both the temporal and spatial effects of multidirectional motion as well as its ramifications for understanding some of the larger philosophical issues that are raised in Ives's music Music Letters May 2015 McDonald brings together analytic and personal factors to sharpen the image of the composer in convincing ways This book deserves a close reading The bibliography provides a select list of scores and recordings as well as articles books catalogues and

unpublished commentaries This book is recommended for college and university libraries and for readers with a music theory background Music Reference Services Quarterly **Decorum of the Minuet, Delirium of the Waltz** Eric McKee, 2012

Much music was written for the two most important dances of the 18th and 19th centuries the minuet and the waltz In *Decorum of the Minuet Delirium of the Waltz* Eric McKee argues that to better understand the musical structures and expressive meanings of this dance music one must be aware of the social contexts and bodily rhythms of the social dances upon which it is based McKee approaches dance music as a component of a multimedia art form that involves the interaction of physical motion music architecture and dress Moreover the activity of attending a ball involves a dynamic network of modalities sight sound bodily awareness touch and smell which can be experienced from the perspectives of a dancer a spectator or a musician McKee considers dance music within a larger system of signifiers and points of view that opens new avenues of interpretation

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