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| 1. Record Nr. | UNINA9910715034503321 |
| Titolo | Recent hammer events |
| Pubbl/distr/stampa | Washington, D.C. : , : United States Nuclear Regulatory Commission, Office of Inspection and Enforcement, , 1985 |
| Descrizione fisica | 1 online resource |
| Collana | Information notice ; ; no. 85-76 |
| Soggetti | Water hammer
Pressurized water reactors - Accidents |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | "September 19, 1985." |
| 2. Record Nr. | UNINA9910969158603321 |
| Autore | Krebs Harald <1955-> |
| Titolo | Fantasy pieces : metrical dissonance in the music of Robert Schumann / Harald Krebs |
| Pubbl/distr/stampa | New York, : Oxford University Press, 1999 |
| ISBN | 9780195353815
0195353811 |
| Edizione | [1st ed.] |
| Descrizione fisica | xiv, 290 p. : music |
| Disciplina | 781.2/26/092 |
| Soggetti | Musical meter and rhythm |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Nota di bibliografia | Includes bibliographical references (p. 275-281), glossary, list of cited works, and index. |
| Nota di contenuto | Nineteenth- and twentieth-century theories of metrical conflict --
Metrical consonance and dissonance : definitions and taxonomy --
Intermezzo I: Influences on Schumann's metrical style -- Metrical |

progressions and processes -- Intermezzo II: Metrical revisions -- Interactions of metrical dissonance with pitch structure, form, and extramusical elements -- Intermezzo III: Performing metrical dissonances -- Carnival des analyses -- Epilogue: Morning song.

Sommario/riassunto

This book presents a theory of metrical conflict and applies it to the music of Schumann, thereby placing the composer's distinctive metrical style in full focus. It describes the various categories of metrical conflict that characterize Schumann's work, investigates how states of conflict are introduced and then manipulated and resolved in his compositions, and studies the interaction of such metrical conflict with form, pitch structure, and text. Throughout the text, Krebs intersperses his own theoretical assertions with Schumannesque dialogues between Florestan and Eusebius, who comment on the theory at hand while also discussing and illustrating relevant aspects of "their" metrical practices.
