

1. Record Nr.	UNINA9910782131903321
Titolo	Communication in eighteenth-century music // edited by Danuta Mirka and Kofi Agawu [[electronic resource]]
Pubbl/distr/stampa	Cambridge : , : Cambridge University Press, , 2008
ISBN	1-107-18737-0 1-281-75130-8 9786611751302 0-511-41464-1 0-511-41532-X 0-511-41304-1 0-511-41210-X 0-511-48137-3 0-511-41396-3
Descrizione fisica	1 online resource (ix, 345 pages) : digital, PDF file(s)
Disciplina	780.9/033
Soggetti	Music - 18th century - History and criticism Communication in music
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Title from publisher's bibliographic system (viewed on 05 Oct 2015).
Nota di bibliografia	Includes bibliographical references (p. [318]-334) and indexes.
Nota di contenuto	Communication and the market. -- Part I : Communication and verisimilitude in the eighteenth century / Paul Cobley -- Listening to listeners / Mark Evan Bonds -- Mannichfaltige Abweichungen von der gewöhnlichen Sonaten-form : Beethoven's 'piano-solo' op. 31 no. 1 and the challenge of communication / Claudia Maurer Zenck -- Part II : Musical grammar -- Metre, phrase structure and manipulations of musical beginnings / Danuta Mirka -- National metrical types in music of the eighteenth and early nineteenth centuries / William Rothstein -- Schoenberg's 'second melody', or, 'Meyer-ed' in the bass / William E. Caplin -- Part III : Rhetorical form and topical decorum -- A metaphoric model of sonata form : two expositions by Mozart / Michael Spitzer -- Beethoven's op. 18 no. 3, first movement : two readings, with a comment on analysis / Kofi Agawu -- Mozart's K331, first movement :

once more, with feeling / Wye J. Allanbrook -- Dance topoi, sonic analogs and musical grammar : communicating with music in the eighteenth century / Lawrence M. Zbikowski.

Sommario/riassunto

Written by ten leading scholars, this volume assembles studies of eighteenth- and early nineteenth-century music under the broad rubric of communication. That such an impulse motivates musical composition and performance in this period of European musical history is often acknowledged but seldom examined in depth. The book explores a broad set of issues, ranging from the exigencies of the market for books and music in the eighteenth century through to the deployment of dance topoi in musical composition. A number of close readings of individual works by Mozart, Haydn and Beethoven draw on a sophisticated body of historically-appropriate technical resources to illuminate theories of form, metre, bass lines and dance topoi. Students and scholars of music history, theory and analysis will find in this volume a set of challenging, state-of-the-art essays that will stimulate debate about musical meaning and engender further study.
