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| Nota di contenuto       | Mimesis, gesture, and parody in musical word-setting / Derek B. Scott -- Rhetoric and music : the influence of a linguistic art / Jasmin Cameron -- Eminem : difficult dialogics / David Clarke -- Artistry, expediency or irrelevance? : English choral translators and their work / Judith Blezzard -- Pyramids, symbols, and butterflies : "Nacht" from Pierrot Lunaire / John Williamson -- Music and text in Schoenberg's A survivor from Warsaw / Bhesham Sharma -- Rethinking the relationship between words and music for the twentieth century : the strange case of Erik Satie / Robert Orledge -- "Breaking up is hard to do" : issues of coherence and fragmentation in post-1950 vocal music / James Wishart -- Writing for your supper : creative work and the contexts of popular songwriting / Mike Jones. |
| Sommario/riassunto      | Word and music studies is a relatively young discipline that has nonetheless generated a substantial amount of work. Recent studies in the field have embraced music in literature (word music, formal parallels to music in literature, verbal music), music and literature (vocal music) and literature in music (programme music). Other positions have been defined in which song exists as an analysable category distinct from words and music and requiring its own grammar. Much of the literature has tended to focus on readings of the literary text, pushing theoretical and analytical concerns in music to   |

one side, a trend that is as apparent among musicologists as among literary historians. The essays presented here from the third Liverpool Music Symposium seek accordingly to redress this situation. Contributors tackle the study of words and music from a number of standpoints, examining artists as diverse as Eminem, Patti Smith and Arnold Schoenberg.

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