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| Nota di contenuto | Contents; FOREWORD; INTRODUCTION: Preliminary Clarifications; CHAPTER ONE: Introduction to German Romanticism; Historical Context of German Romanticism; German Romantic Themes and Imagery; Cultural Influences within German Romanticism; Exercises; CHAPTER TWO: Devices and Delights in Poetry; Poetic Content; Poetic Form; Exercises; CHAPTER THREE: Texture; Vocal Styles; Accompanimental Styles; Models for Study of Texture; Exercises; CHAPTER FOUR: Temporality; Nuances of Notation; Determination of Tempo; Timing between Partners; Exercises; CHAPTER FIVE: Elements of Interpretation; Dynamics Timbre Vocal Accent and Stress; The Concept of Persona; Exercises; CHAPTER SIX: Harmony and Tonality; Harmonic and Tonal Norms; Tonality and Mode; Harmonic and Tonal Innovation; Exercises; CHAPTER SEVEN: Melody and Motive; Melodic Overview: Context and Characteristics; Linear Analysis; Contrapuntal Structure of Melody and Bass; Compound Line; Motivic Analysis; Melody in the Accompaniment; Exercises; CHAPTER EIGHT: Rhythm and Meter; Rhythmic, Metric, and Phrase Norms; Metric, Rhythmic, and Phrase Deviations; Exercises; |

CHAPTER NINE: Form in the German Lied; Introduction
Analysis of Form in LiederConclusion; Exercises; CHAPTER TEN:
Different Settings of a Single Text: Comparison of Compositional Style;
Settings of ""Harper I"": Schubert, Schumann, and Wolf; Comparisons
with Brahms Lieder; Settings of ""Liebst du um Schonheit"": Clara
Schumann and Gustav Mahler; Conclusion; Exercises; POSTLUDE;
NOTES; APPENDIX I: Text Translations; APPENDIX II: Glossary;
Terminology for Poetry, Performance, Analysis; A; B; C; D; E; F; G; H; I;
L; M; O; P; R; S; T; APPENDIX III: Selected Bibliography; APPENDIX IV:
Repertory by Chapter; APPENDIX V: Scores Not Readily Accessible
INDEXA; B; C; D; E; F; G; H; I; J; K; L; M; N; O; P; R; S; T; U; V; W; Z

Sommario/riassunto

Focusing on the music of the great song composers--Schubert, Schumann, Brahms, Wolf, and Strauss--Poetry Into Song offers a systematic introduction to the performance and analysis of Lieder . Part I, ""The Language of Poetry,"" provides chapters on the themes and imagery of German Romanticism and the methods of analysis for German Romantic poetry. Part II, ""The Language of the Performer,"" deals with issues of concern to performers: texture, temporality, articulation, and interpretation of notation and unusual rhythm accents and stresses. Part III provides clearly defined analytical procedure
