

1. Record Nr.	UNISA996248283103316
Autore	Kopp David
Titolo	Chromatic transformations in nineteenth-century music // David Kopp [[electronic resource]]
Pubbl/distr/stampa	Cambridge : , : Cambridge University Press, , 2002
ISBN	1-107-13108-1 1-280-41909-1 1-139-14731-5 0-511-17035-1 0-511-06372-5 0-511-05739-3 0-511-32394-8 0-511-48193-4 0-511-07218-X
Edizione	[1st ed.]
Descrizione fisica	1 online resource (xiii, 275 pages) : digital, PDF file(s)
Collana	Cambridge studies in music theory and analysis ; ; 17
Disciplina	781.2/52
Soggetti	Harmony Chromaticism (Music) Music - 19th century - History and criticism
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. 264-269) and index.
Nota di contenuto	Common-tone tonality -- Three examples of functional chromatic mediant relations in Schubert -- Key harmonic systems and notions of third relations from Rameau -- Hugo Riemann -- Twentieth-century theory and chromatic third relations -- Riemann's legacy and transformation theories -- A chromatic transformation system -- Chromatic mediant relations in musical contexts -- Five analyses.
Sommario/riassunto	David Kopp's book develops a model of chromatic chord relations in nineteenth-century music by composers such as Schubert, Beethoven, Chopin, Schumann and Brahms. The emphasis is on explaining chromatic third relations and the pivotal role they play in theory and practice. The book traces conceptions of harmonic system and of chromatic third relations from Rameau through nineteenth-century

theorists such as Marx, Hauptmann and Riemann, to the seminal twentieth-century theorists Schenker and Schoenberg and on to the present day. Drawing on tenets of nineteenth-century harmonic theory, contemporary transformation theory and the author's own approach, the book presents a clear and elegant means for characterizing commonly acknowledged but loosely defined elements of chromatic harmony, and integrates them as fully fledged entities into a chromatically based conception of harmonic system. The historical and theoretical argument is supplemented by plentiful analytic examples.

2. Record Nr.	UNINA9910130894103321
Autore	Crombez Thomas
Titolo	Het anti-theater van Antonin Artaud : Een onderzoek naar de veralgemeende artistieke transgressie toegepast op het werk van Romeo Castellucci en de Societas Raffaello Sanzio // Thomas Crombez
Pubbl/distr/stampa	Gent, : Academia Press, 2008 Gent : , : Academia Press, , 2008
ISBN	9789038212739
Descrizione fisica	1 online resource (x, 336 pages) : digital, PDF file(s)
Collana	Ginkgo Het antitheater van Antonin Artaud
Soggetti	Romance Literatures Languages & Literatures French Literature
Lingua di pubblicazione	Olandese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph
Nota di bibliografia	Includes bibliographical references.
Sommario/riassunto	What does it mean to violate the law on a theatrical stage? This is the central question in the following examination of modern theatre, beginning with the avant-garde, but also including the contemporary and iconoclastic work of the Societas Raffaello Sanzio. For the historical avant-garde, art could be the gateway to a new and liberated reality. But then all of existing reality first had to be demolished, and its laws consistently violated. Ultimately, this transgressive programme ends in

discouragement and self-sabotage. Such an 'anti-theatre' has been explored most extensively in the writings of the French director and essayist Antonin Artaud. A careful exploration of Artaud's work, emphasizing his actual theatrical productions, shows that this paradox does not necessarily lead to a dead end. Generalized transgression may lead to a theatre that belongs more to philosophy than to art itself.

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