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0521543975 - Analytical Strategies and Musical Interpretation: Essays on Nineteenth- and Twentieth-Century Music - Edited by Craig Ayrey and Mark Everist

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*Analytical Strategies and Musical Interpretation* is devoted to music analysis as an interpretative activity. Interpretation is often considered only in theory, or as a philosophical problem, but this book attempts to demonstrate and reflect on the interpretative results of analysis. Two associated types of practice are emphasised: 'translation', the transformation of one type of experience or art object into the musical work, the artistic attempt to persuade us that the new product is equal to, or more truthful than, its origin; and 'rhetoric', the attempt to persuade us, through structure, to accept the signifying power of the work. The unifying theme of the essays is the interpretative transformation of concepts, ideas and forms that constitutes the heart of the compositional process of nineteenth- and twentieth-century music. The repertoire covered ranges from Schumann through Wagner, Mahler, Zemlinsky, Debussy, Schoenberg, Berg, Webern and Stravinsky to Elliott Carter and Harrison Birtwistle.

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# Analytical strategies and musical interpretation

Essays on nineteenth- and twentieth-century music

Edited by

**Craig Ayrey**

*Goldsmiths College London*

and

**Mark Everist**

*University of Southampton*



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PUBLISHED BY THE PRESS SYNDICATE OF THE UNIVERSITY OF CAMBRIDGE  
The Pitt Building, Trumpington Street, Cambridge, United Kingdom

CAMBRIDGE UNIVERSITY PRESS

The Edinburgh Building, Cambridge CB2 2RU, UK

40 West 20th Street, New York NY 10011-4211, USA

477 Williamstown Road, Port Melbourne, VIC 3207, Australia

Ruiz de Alarcón 13, 28014 Madrid, Spain

Dock House, The Waterfront, Cape Town 8001, South Africa

<http://www.cambridge.org>

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First published 1996

First paperback edition 2003

*A catalogue record for this book is available from the British Library*

*Library of Congress cataloguing in publication data*

Analytical Strategies and Musical Interpretation: Essays on Nineteenth- and Twentieth-Century Music / edited by Craig Ayrey and Mark Everist.

p. cm.

Includes index.

ISBN 0 521 46249 5 (hardback)

1. Musical analysis. 2. Music – Theory – 19th century. 3. Music – Theory – 20th century. 4. Music – Interpretation (Phrasing, dynamics, etc.). I. Ayrey, Craig. II. Everist, Mark.

MT75.A62 1996

780'.9'034 – dc20 95-17461 CIP

ISBN 0 521 46249 5 hardback

ISBN 0 521 54397 5 paperback

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Dedicated to Arnold Whittall

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## Preface

When *Theory, Analysis and Meaning in Music*, edited by Anthony Pople (Cambridge University Press) appeared in 1993 it was immediately clear that his contributors' considerations of current music theory had opened the way for a complementary volume of essays devoted to analytical practice. This new project could only be eclectic in subject and approach, but should not lack consistency of purpose. Modelled on the diversity of interests of Arnold Whittall, the doyen of British music analysis, the realisation of this project – the present volume – seeks to maintain a certain communality of attitude to the various topics considered, a communality guaranteed partly by the contributors' professional connections with him. No analyst or theorist in Britain has been more concerned with the interpretative consequences of analysis. Whittall's writing, with its special gift for distilling structural insights in an accessible format without sacrificing interpretative rigour or depth, is valued as a humanising voice in music theory, and as having defined the distinctive character of the British analytical tradition.

We dedicate this volume to Arnold Whittall on the occasion of his sixtieth birthday, in recognition of, and in gratitude for, his critical example and intellectual influence.



## Acknowledgements

We thank the contributors for their enthusiasm for this project and the Editorial Board of *Music Analysis* for its encouragement and financial support in the preparation of music examples. Particular thanks are due to Jonathan Cross, James Ellis and Jonathan Dunsby for their help in many ways. We are grateful also for the assistance and support of our colleagues at Goldsmiths College London, especially Anthony Pryer and Benedict Sarnaker, and at King's College London. At Cambridge University Press, Penny Souster has been a constant source of advice, expertise and enthusiastic support.

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