

Chapter 1 : The Musical Topic

The Musical Topic marks the culmination of Monelle's developing thought on the book's titular subject. Monelle has drawn upon an impressive array of sources in a variety of fields, producing an interdisciplinary study of unusual scope.

Origins and Distinctions Chapter 1. Contexts, Histories, Sources Chapter 4. Fantasia and Sensibility Matthew Head Chapter Topics and Meter Danuta Mirka Chapter Topics and Harmonic Schemata: Topics and Formal Functions: Recognizing Musical Topics vs. Listening to Topics Chapter His research focuses on analytical issues in selected repertoires of Western Europe and West Africa. He is the author of *Playing with Signs: Semiotic Adventures in Romantic Music*, among other books. He is a Corresponding Fellow of the British Academy. His monograph *Haydn at the Keyboard*: He is currently focusing his artistic research on the piano works of Ludwig van Beethoven. His research focuses on the cultural and psychological foundations of style in music of the long eighteenth century. His book *Classical Form*: A former president of the Society for Music Theory, he has presented many keynote addresses, guest lectures, and workshops in North American and Europe. He recently completed a two-year leave supported by a Killam Research Fellowship from the Canada Council of the Arts on the project "Cadence: A Study of Closure in Tonal Music. He specializes in critical theory, music aesthetics and music theory in the seventeenth through twentieth centuries, focusing on issues of counterpoint and the sublime. He co-edited the essay collections *Speaking of Music: Joseph Haydn und die Zeit*. He also writes on the music of Kurt Weill. Sheila Guymer is a fortepianist and chamber musician with research interests in the performance practices of the First Viennese School, Schubert, Schumann, and Brahms. In Australia, she has held academic and performance teaching positions at the Universities of Melbourne, Sydney, Victoria, and New England. In , she was awarded the F. Freda Bage Fellowship to undertake a Ph. His research focuses on political and religious issues in the music of Franz Liszt, topics theory, and broader questions relating to Romantic pianism. He has book chapters in *Liszt: A Chorus of Voices, Grandeur et Finesse: Mozart, Beethoven, Schubert*, helped launch the book series "Musical Meaning and Interpretation," for which he serves as general editor. He has completed terms as vice-president of the Society for Music Theory and president of the Semiotic Society of America. His research focuses on music and literature in the German- and English-speaking eighteenth century. He is the author of two books: *Music and Gender in Eighteenth-Century Germany*. His current project explores music, sound and vibration through notions of "touch," feeling, and sensation. His research focuses on the analysis and reception of nineteenth-century instrumental music, with special interests in the music of Anton Bruckner and first-movement form in the early nineteenth-century piano concerto. He is the President of the Society for Music Analysis. Mary Hunter is A. Culture, Context, and Criticism. She has contributed articles on opera buffa, Mozart, Haydn, and the history of performance to such journals as *Cambridge Opera Journal* and *The Journal of the American Musicological Society*, and to many edited collections. John Irving is an academic and performer specializing in the music of Mozart and in performance practice of the eighteenth century. His CD recordings include solo and chamber discs of works by Mozart, Beethoven, and their Viennese contemporaries. His research concerns issues of form, style, and aesthetics in the eighteenth century, particularly with respect to classical-era variation and sonata form. Author of *Pleasure and Meaning in the Classical Symphony* and co-editor of the forthcoming *Rethinking Difference in Musical Scholarship*, she has widely published on Haydn and other eighteenth-century subjects, topic theory, music in American media, and music history pedagogy. Her research uses theoretical, behavioral, and neuroimaging methodologies to investigate the dynamic, moment-to-moment experience of listeners without special musical training. She is the author of *On Repeat: How Music Plays the Mind*. Her research focuses on exoticism and national styles in music of the late eighteenth and early nineteenth centuries, with particular attention to Viennese representations of Hungarian-Gypsy music. *Supernatural Music in the Eighteenth Century* is the standard text on the subject. His book *Decorum of the Minuet, Delirium of the Waltz* investigates the social contexts and bodily rhythms of the two most important dances of the eighteenth and nineteenth centuries. She has been awarded the Alfred Einstein Award of the American Musicological Society for best article by a younger

scholar, serves on the boards of international Haydn and Mozart societies as well as *The Musical Quarterly* and *The Journal of Musicology*, and completed a term as president of the American Musicological Society, which elected her to Honorary Membership in . He is the author of *Beethoven After Napoleon: His principal research interests involve applying recent work in cognitive science to various problems confronted by music scholars, with a particular focus on music theory and analysis. He is the author of Conceptualizing Music: This editorial enterprise signals a laudable pursuit of disciplinary rapprochement in current music scholarship-in this case integrating contextual musicology, structuralist music theory, and historically informed hermeneutics. Original insights, detailed historical work, and pertinent musical examples abound. It is a major achievement and will doubtless inspire fresh engagement with topic theory in the years to come. Reading it, one repeatedly feels the energy of scholars working together on an intellectual mission.*

Chapter 2 : Finding Nemo The Musical | Walt Disney World Resort

Lovestruck: The Musical is an American romance jukebox musical television film that premiered on April 21, on ABC Family. The film is directed by Sanaa.

Dance forms, a continuation of a tradition unbroken since the beginnings of recorded music history, were most characteristically composed in pairs, although single dances as well as embryonic suites of three or more dances appeared. The pairs usually consisted of pieces in contrastingâ€¦ Principles of musical form Music exists in time; as an aesthete, Susanne K. The frustration or fulfillment of such expectations and the resulting tensions and releases are basic to most musical works. Musical form depends, therefore, on the disposition of certain structural units successively in time. The basic principles can be discerned from a brief consideration of melody, which may be defined as an organized succession of musical tones. This succession of tones consists of component parts, structural units, the principal of which is the phrase â€”a complete musical utterance, roughly corresponding to what can be sung or played in one breath or played with a single stroke of the bow. A melody, then, ordinarily consists of a succession of phrases, in which there may occur repetition the same phrase repeated, contrast a completely different phrase, or variation the phrase altered, but in such a way that its identity remains perceptible. The relation between these component phrases is important for form. Some writers, pressing the analogy between music and language, also distinguish larger groupings of phrases: Most musical forms are thus not only additive but also hierarchical: A melodic entity that functions as an element in a larger whole is called a theme. Coherence may be produced by the use of a motive or figure, i. But whereas the motive is usually characterized by a striking interval or rhythmic arrangement, the figure consists of entirely conventional elements a scale segment, notes of a chord, etc. Finally, coherence may also be achieved by the consistent use of a rhythmic pattern. A few examples will serve to illustrate these points. The various phrases have been identified by slurs phrase marks and by lowercase letters the exponential numbers designate variations, whereas larger groupings are designated by capital letters. This four-phase arrangement with statement, repetition here with variation at the cadence, contrast, and restatement is extremely common in the traditional and art music of the West. Other schemes based on repetition and contrast abound. Here the scheme is: This common arrangement is known as three-part form. The phrase structure here is a b c d, so that there is no repetitive plan. Such a melody is said to be through-composed. In some through-composed melodies a rhythmic pattern may appear throughout to promote coherence. Other elements contribute to formal organization in music. Among those having solely to do with pitch are range or registerâ€”whether most of the activity is high, low, or in the middle, or combinations of these, and whether the range of pitches used is large or small; types of melodic motion, whether conjunct i. Among the harmonic aspects, there is key, or tonality set of interrelated notes and chords, based on a major or minor scale, whereby the reassertion of a key following the intervention of other keys may produce an effect akin to the restatement of a phrase after a contrasting one has been heard; in this respect, cadences sections giving the impression of conclusion are of crucial importance in defining key. Still other factors include the use of dynamics loud and soft; timbre, or tone colour, especially in the employment of unusual instruments or combinations of instruments; texture, whether monophonic consisting of a single melodic line or polyphonic many-voiced, be it contrapuntal having simultaneous independent melodic lines or homophonic one voice leading melodically, supported by chordal procedures; and, in vocal music, whether the text is set syllabically one note to a syllable or melismatically many notes to a syllable. Formal types Four basic types of musical forms are distinguished in ethnomusicology: The following discussion deals first with Western and then with non-Western music. Iterative and reverting types Iterative types, not common in Western music, may be found in the recitation tones of Gregorian chant, in which, for example, each line of a psalm is sung to the same melodic formula. Far more common, however, are reverting types. In the Middle Ages there existed the fixed forms used in songs, such as the French ballade a a b, virelai A b b a A, and rondeau A B a A a b A B, the Italian ballata A b b a A and the German bar form a a b, where the patterns of repetition and contrast correspond to poetic forms. In the representations of the reverting types in songs,

lowercase letters refer to the same music set to different words, while capital letters indicate that both text and music are the same. Since the Baroque period c. A variety of binary form particularly prominent in the dances of the 18th century is the rounded binary form, the two sections of which are a and b a i. Binary The rounded binary form took on great importance in the late 18th century, when it was expanded and elaborated into what is known as sonata form also called sonata-allegro or first movement form , which may be represented thus: Ordinarily, in the exposition the principal musical themes are stated; in the development they are subjected to a process of working out and variation; and, finally, in the recapitulation they are restated. Sometimes the scheme is enlarged by adding a slow introduction before the exposition or a coda concluding passage at the end, or both. This formal principle, usually treated with a certain freedom, has been of basic importance in Western instrumental music since the mid-18th century. The da capo principle also appears in the instrumental minuet and scherzo with trio. Rondo On a larger scale are refrain schemes, in which contrasting episodes appear between statements of the refrain. In instrumental music this is found most often in a five-part arrangement, the rondo, frequently a b a c a b a; but many departures from the form occur, most common being the replacement of c by a development passage, usually based on the rondo theme. This important variant, known as the sonata-rondo, is particularly associated with Joseph Haydn. The refrain principle also appears in the rondeau of 18th-century French harpsichord music, in which there is no set limit to the number of episodes. The third movements of concertos, with the reversions of the tutti or ritornello passage for full orchestra and the intervening episodes for the solo instrument or instruments, are also of this type, as occasionally are large operatic arias. Strophic types The strophic type is seen in hymns and traditional ballads, in which different poetic strophes are set to the same melody. Thus, while the melody of a single stanza may accord with one of the reverting types, the hymn or ballad as a whole is strophic; this also applies to the fixed forms of medieval music and to many other types of song, simple and complex. The instrumental equivalent of the strophic type is variation or theme and variation form, in which a musical theme , often a complete melody with a harmonic accompaniment , is stated and then repeated a number of times, but with variations. A clear example of the relation between variation and strophic form is the chorale-partita of the Baroque era, a keyboard piece based on a hymn, with each varied statement of the hymn tune corresponding to a strophe of the hymn text. But the structure is more common in independent instrumental compositions , often of considerable dimensions e. In the 19th century Brahms made impressive use of the ostinato finales of the Variations on a Theme by Haydn and the Symphony No. Progressive types The progressive type is common in songs and instrumental pieces of the 19th and 20th centuries but is also found in earlier music e. Polyphonic forms using a cantus firmus or basic melody often a plainchant excerpt also belong to the progressive type and include the liturgical organum , the early motet, and the conductus from the medieval era, as well as many chorale-preludes for organ of the Baroque. If, however, the cantus firmus itself is in one of the reverting forms, then the polyphonic setting will frequently follow suit. The most important forms of Renaissance polyphony also belong to the progressive type, since the characteristic procedure was to give each line of the text its own musical phrase, as in the Renaissance motet and other types of secular polyphonic music. The same applies to the instrumental contrapuntal forms of the late Renaissance and Baroque: Other progressive types include intonations, preludes, toccatas, and fantasias for lute and keyboard of the 16th, 17th, and early 18th centuries, in which the thematic material consists primarily of figurative elements scale passages, arpeggiated chords, trills, turns, and the like ; in larger works of this kindâ€”by Bach for instanceâ€”passages in fugal style are often also present. Finally, there is simple binary form a b , often found in early dances and in large operatic arias of the Classical period Mozart and Beethoven. Western compound forms Early history With the larger forms of instrumental music there are extended musical pieces, usually called movements , which in their succession and totality make up a larger whole. An important unifying factor is key: This idea goes back at least to the Baroque, when two formal types were established: The other type is the sonata da chiesa, or church sonata , which consists of four movements, again all in the same key, in a slowâ€”fastâ€”slowâ€”fast succession. Other large forms of Baroque music are the two types of overture: The instrumental concerto after usually employed the same scheme as the Italian overture. The sonata Around a combination of these types produced the forms most common in the standard repertory of concert music. The

sonata became a piece for either a keyboard instrument or a solo instrument accompanied by keyboard. It ordinarily consisted either of three movements in the arrangement fast–slow–fast or of four, with a minuet inserted between the slow movement and the finale; but there are examples of two-movement sonatas, notably by Beethoven, and even of one-movement sonatas. Usually all movements except the slow one and sometimes the trio, as well as are in the same key. The first movement typically is cast in the sonata form, the slow movement in one of the reverting schemes often ternary, and the finale either in sonata or rondo form; but variation form may appear in any of these movements. This large form is also used in chamber music, particularly the string quartet, and in the large form of orchestral music, the symphony, both of which ordinarily have four movements. The concerto, on the other hand, adheres more to the older three-movement form. The various kinds of late 18th-century entertainment music cassation, divertimento, nocturne, serenade, and the like may employ any of a number of arrangements, ranging from three movements all the way to six or more.

Cyclic form Some authorities believe that since the 18th century such sonata-form compositions have been organized by the use of a few musical thematic motives, often submitted to considerable variation throughout. Compositions organized in such a way are said to be in cyclic form. While this becomes important in the 19th century, the extent to which it characterizes the Classical period is a matter of some controversy at present.

Fantasias and program music Simultaneously a much freer form was cultivated, beginning in the late 18th century, the fantasia, primarily for keyboard, notably in the hands of Carl Philipp Emanuel Bach. Consisting of an indefinite number of highly contrasting sections, surprise and expression were of prime significance. The fantasia, along with the overture to a play or opera, was the precursor of the large forms of orchestral program music of the 19th century, in which an extramusical content usually a narrative of some kind, called the program, is expressed in the composition. There are two main types: Some 19th-century concert overtures by German composers such as Felix Mendelssohn and Robert Schumann belong to this type of composition. Important here is the association of musical themes with aspects of the program, the themes being used throughout the work, often in varied forms. Another arrangement is called the suite, which no longer consists exclusively of dances but also of instrumental pieces of all kinds. Usually some common element runs throughout: Opera and oratorio Among the large forms of vocal music, opera and oratorio are the most significant. Both are extended works in which a narrative is set to music. While an opera is performed in a theatre, an oratorio is a concert piece. Both may be either sacred or secular. The cantata may be regarded as a smaller form of oratorio. Operas and oratorios ordinarily consist of several musical genres: Opera often includes ballets and large sectional finales at the ends of acts. With respect to the oratorio, Handel greatly increased the role of the chorus in his work with this genre especially *Israel in Egypt*, an example seized upon by his successors. Oratorios also differ from operas in that they frequently make use of a *testo* narrator, who relates the events of the action, usually set in recitative style. Whereas operas are usually composed as a series of enclosed musical forms, the German composer Richard Wagner devised a special kind, known as music drama, in which the music is continuous and in which the distinction between recitative, aria, and ensemble is largely eliminated. The mass Another large vocal form is the mass, the earliest polyphonic settings of which date from the 14th century. At first the mass was set in *cantus firmus* style, each movement built on the appropriate Gregorian chant melody, as in the mass of the French composer Guillaume de Machaut. In the 15th century a Burgundian composer, Guillaume Dufay, and his contemporaries developed the cyclic mass, in which a single *cantus firmus* was employed throughout. This idea was extended in the parody mass, built by elaborating thematic material taken from an existing polyphonic work, usually a motet or chanson; most 16th-century masses are of this kind. In the Baroque mass, each segment of the text is treated as an independent composition aria, duet, chorus, similar to the procedure in a cantata or oratorio, except that no recitatives are used. In the 16th and 17th centuries, Monteverdi and others grouped madrigals into a kind of cycle around a particular subject; should a dramatic text be involved, the form is known as a madrigal comedy.

The Musical Topic shows the connections of musical meaning to literature, social history, and the fine arts. Author Bio Raymond Monelle was formerly Reader in Music at the University of Edinburgh, Scotland, where he is now an Honorary Fellow.

Act 1[edit] In , on the first day of school, seventeen-year-old Veronica Sawyer is frustrated with the hellish competitive social hierarchy at Westerburg High School, where nerds and underclassmen are pushed around by brutish jocks like Ram Sweeney and Kurt Kelly. After trying to defend her best friend, the cheerful, overweight Martha Dunnstock cruelly renamed "Martha Dumptruck" by Kurt , Veronica longs for the days of elementary school when life was simple and everyone was friends. She wishes desperately to be above the drama, but there is only one elite clique who can do that: When Veronica uses her talents as a forger to get the Heathers out of detention, Chandler recognizes her potential and the Heathers give her a make-over, elevating her to a member of their inner circle "Beautiful". Veronica soon realizes that popularity is a double-edged sword when Heather Chandler discovers that Martha has had a crush on Ram Sweeney since he kissed her in kindergarten. She orders Veronica to forge a romantic note from him and give it to Martha. Veronica tries to stop the plan but backs down when the Heathers threaten to destroy her social life "Candy Store". Their threats are witnessed by a mysterious, trenchcoat-wearing, Baudelaire -quoting new kid, Jason "J. Ram and Kurt take the opportunity to pick a fight with him, and he unexpectedly fights back and defeats them. Watching the fight, Veronica finds herself attracted to the stranger "Fight for Me". They hit it off, and he flirtatiously extols the virtues of the Slurpee, explaining he uses the brain-freeze to numb the pain of his troubled relationship with his father, the absence of his dead mother, and his nomadic lifestyle "Freeze Your Brain". With his parents gone, Ram starts the party, which quickly grows out of control as Veronica gets increasingly drunk and high "Big Fun". Martha shows up, thinking Ram invited her because of the note, but is cruelly rebuffed. She angrily resigns from the Heathers, but Heather Chandler refuses to allow her to walk away and threatens to ruin her reputation. Veronica recognizes that on the following Monday, her new social status will be ripped away and she will go back to being teased and ridiculed. Feeling she has nothing to lose now, Veronica breaks into J. Heather orders Veronica to make her a hangover cure, and J. Veronica tells him to stop and he apologizes, kissing her. Still dazed from the kiss, Veronica grabs the wrong cup. Fearing no one will believe it was an accident, Veronica panics until J. He convinces Veronica to forge a suicide note. In the process, she makes Heather sound more deep, misunderstood, and complex than she actually was, gaining her sympathy from the entire school and inspiring ex-hippie teacher Ms. Fleming to start a school-wide campaign to prevent teenage suicide "Me Inside Of Me". With Heather Chandler dead, Heather Duke breaks free of her subservient status and assumes control. Veronica gets a call from Heather McNamara, begging her to come to the cemetery, and when she gets there, she discovers the Heathers have locked themselves in a car, trying to fend off a drunk Kurt and Ram. It emerges that they escaped date-rape by the intoxicated football players, who are desperate for sexual relief, by telling them that they can have Veronica. She is branded a slut by the other students "Blue Playoff" Not included in the UK or school production. Kurt and Ram then beat up J. She lures them into the cemetery with the promise of making their lies about her come true, where J. Once the jocks are in position, J. As Veronica realizes Ram is dead and the bullets are real, J. Seeing this as a sign their murders are making the world a better place, J. She refuses, provoking a furious rant from J. Sensing the deeper pain driving his fury, Veronica asks J. Veronica begs him to give up trying to change the world through violence and live a normal life with her "Seventeen". Martha asks Veronica for help breaking into J. Veronica realizes that if Martha found anything incriminating she would become J. Martha runs off in tears. Duke mocks McNamara and whips the other students into a frenzy. Veronica lashes out at Ms. Fleming for taking advantage of the publicity and not protecting McNamara, and in her rage, she confesses to the murders. No one believes her, thinking she is just desperate for attention. She follows McNamara to the school bathroom, where she catches her attempting to overdose on a bottle of sleeping pills "Shine a Light Reprise ". Veronica stops her in time and comforts her. Realizing how unstable he is, Veronica breaks up with him. They argue,

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and he accidentally points the gun at her UK version: She storms out as the other students including Heather McNamara reveal that there is going to be a pep rally later that night "Hey Yo, Westerburg". Martha, feeling unnoticed and mourning Ram, tries to kill herself by jumping off a bridge "Kindergarten Boyfriend". She survives with a few broken bones, and her suicide is billed as a failed attempt to imitate the popular kids. Veronica rushes to the hospital as the ghosts of Kurt, Ram, and Heather Chandler taunt her with the realization that she has become as awful as Chandler "Yo Girl". When she returns home her parents confront her, telling her J. He breaks into her room, wielding a gun, as she barricades herself in the closet. Growing impatient, he breaks open the door, and finds Veronica dangling from a noose. Grief-stricken, he rushes out to complete his plan in her memory "Meant to Be Yours". Veronica, however, has faked her suicide but not before her mother finds her, leading to awkward explanations, and grabs a croquet mallet to put an end to J. She begs him one final time to stop, but he refuses to listen, and she attacks him. In their struggle, his gun goes off, and J. Having no idea how to disarm the bomb, Veronica takes it out to the empty football field, intending to save the other students by sacrificing herself. The bomb goes off, killing J. Returning to the school singing but alive, Veronica takes the red scrunchie from Heather Duke and declares to the student body that the era of constant ridicule and belittlement is over. Veronica invites Martha and Heather McNamara to hang out, rent a movie, and simply be kids for a little while before their childhoods are over "Seventeen Reprise". Fleming and Students "Candy Store" â€” H. Duke "Freeze Your Brain" â€” J. Fleming and Students "Lifeboat" â€” H.

Chapter 4 : The Oxford Handbook of Topic Theory - Danuta Mirka - Oxford University Press

High School Musical is a American musical television film and the first installment in the High School Musical trilogy directed by Kenny Ortega. It was.

Chapter 5 : Outline of music - Wikipedia

The Musical Topic discusses three tropes prominently featured in Western European music: the hunt, the military, and the pastoral.

Chapter 6 : Top Cats The Musical Quizzes, Trivia, Questions & Answers - ProProfs Quizzes

THESAURUS music the sounds made by musical instruments or people singing The music was really loud. tune the main series of musical notes in a piece of music a folk song with a pretty tune melody the main series of notes in a piece of music that has many notes being played at the same time, especially in classical music The soprano sang the.

Chapter 7 : Musical form | racedaydvl.com

Music can be compared to art, and when you write a term paper topic on music - you have to express yourself, your feelings towards a musical composition, and your thoughts on the sense of the melody as well as compare the music track to the artist's biography, his vision on life and on the topic itself.

Chapter 8 : NPR Choice page

BBC Blast Music For to year-olds interested in learning about, making, performing and talking about music. Musical Terms - Glossary of music terms from Naxos Monthly Online Features From Bloomingdale School of Music, addressing a variety of musical topics for a wide audience.

Chapter 9 : Project MUSE - The Musical Topic

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metal, indie, punk, classic rock, electronic, and alternative - all your favorite genres are here.