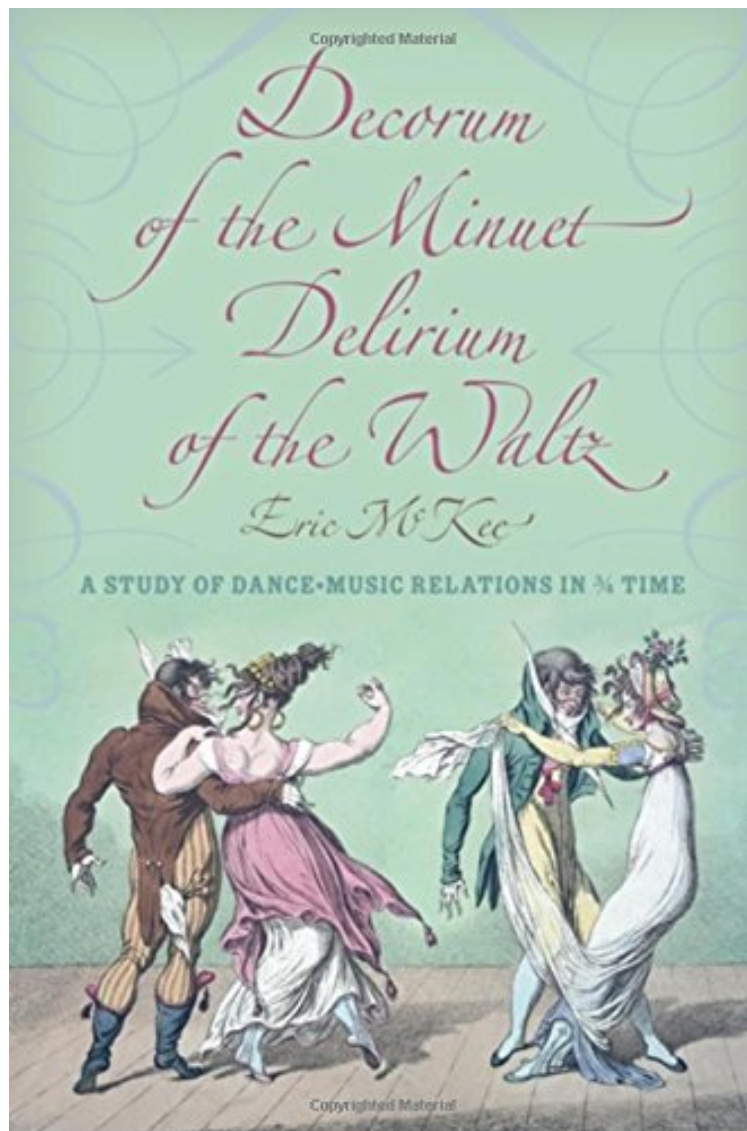


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Decorum of the Minuet, Delirium of the Waltz: A Study of Dance-Music Relations in 3/4 Time (Musical Meaning and Interpretation)

Eric J. McKee

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Eric J. McKee : Decorum of the Minuet, Delirium of the Waltz: A Study of Dance-Music Relations in 3/4 Time (Musical Meaning and Interpretation) before purchasing it in order to gage whether or not it would be worth my time, and all praised Decorum of the Minuet, Delirium of the Waltz: A Study of Dance-Music Relations in 3/4 Time (Musical Meaning and Interpretation):

0 of 0 people found the following review helpful. *New Approaches in the Study of Movement and Music* By The Magic Christian Excellent work. Easy to read, engaging, and finally calling the obvious to the fore. Why do I need six more words to say what could be said in my first two sentences? I recommend reading McKee's other books. He gets it.

Much music was written for the two most important dances of the 18th and 19th centuries, the minuet and the waltz. In *Decorum of the Minuet, Delirium of the Waltz*, Eric McKee argues that to better understand the musical structures and expressive meanings of this dance music, one must be aware of the social contexts and bodily rhythms of the social dances upon which it is based. McKee approaches dance music as a component of a multimedia art form that involves the interaction of physical motion, music, architecture, and dress. Moreover, the activity of attending a ball involves a dynamic network of modalities—sight, sound, bodily awareness, touch, and smell, which can be experienced from the perspectives of a dancer, a spectator, or a musician. McKee considers dance music within a larger system of signifiers and points-of-view that opens new avenues of interpretation.

Think back . . . to an enlightened age of rhythmic egalitarianism, when life was lived in the lightness, suppleness, and grace of triple meter as well as duple, and the two reigning dances were in 3/4. This book is a much-needed, restorative paean to that two-century era and its emblematic dances: the minuet and the waltz. (DANCE CHRONICLE) McKee's overall orientation is laudable, since functional dance music has largely been ignored by music analysts, and stylized dance music has been treated as if it had minimal connection to the practice of dancing. . . . Despite the amount of close music analysis, McKee's writing is accessible to a wide range of readers. . . . One hopes that McKee has plans for a future book to follow the mid-century delirium of the waltz to its twentieth-century demise. (Nineteenth-Century Music) McKee's book . . . fulfils its aim: that of presenting dance-music relations in two out of three of the most popular ballroom dances in several centuries. To my knowledge, there is no other English publication on such intersection of topics thus it deserves a place in the libraries of music and dance departments. (Gediminas Karoblis Dance Research) I think this is an important book for musicians and dance academics alike, since McKee proposes that to understand the musical structures of the minuet and waltz, 'it is helpful to be aware of the bodily rhythms of the dance upon which they are based and the social contexts in which they were performed'. . . . McKee's holistic approach illuminates the total experiences of all the participants. . . . highly informative on the importance of dancing at every level of society, and its varying social functions, during the eighteenth and nineteenth centuries. (Dance Europe) About the Author Eric McKee is Associate Professor of Music Theory at Penn State University. He is a contributor to *The Age of Chopin* (IUP, 2004), and his articles have appeared in such journals as *Music Theory Spectrum*, *Music Analysis*, *In Theory Only*, *College Music Symposium*, and *Theory and Practice*.