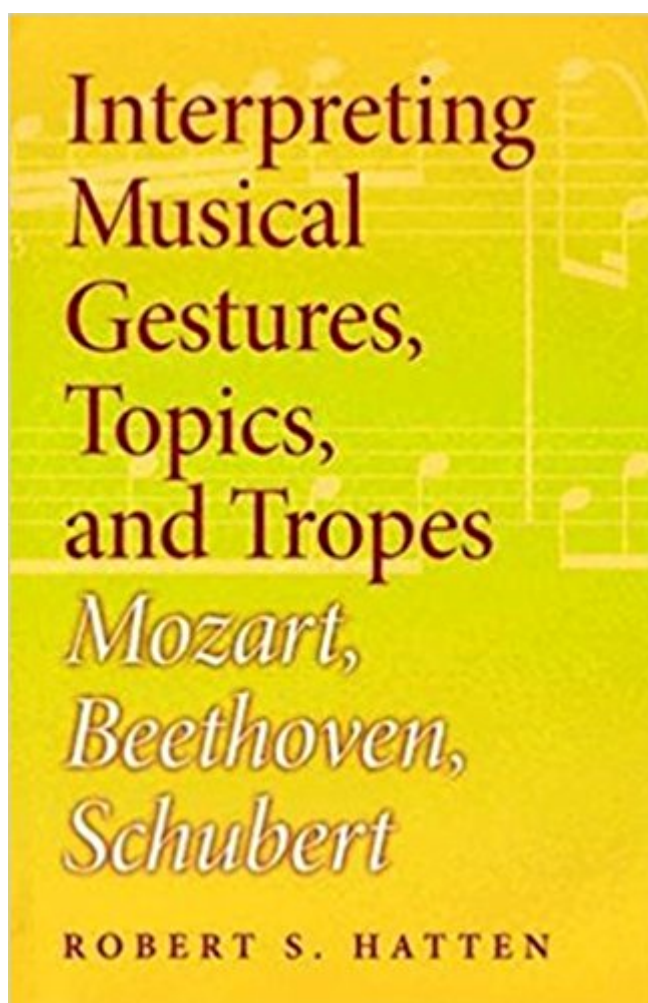


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Interpreting Musical Gestures, Topics, And Tropes: Mozart, Beethoven, Schubert (Musical Meaning And Interpretation)



Synopsis

"Robert Hatten's new book is a worthy successor to his *Musical Meaning in Beethoven*, which established him as a front-rank scholar... in questions of musical meaning.... [B]oth how he approaches musical works and what he says about them are timely and to the point. Musical scholars in both musicology and theory will find much of value here, and will find their notions of musical meaning challenged and expanded." —Patrick McCreless

This book continues to develop the semiotic theory of musical meaning presented in Robert S. Hatten's first book, *Musical Meaning in Beethoven* (IUP, 1994). In addition to expanding theories of markedness, topics, and tropes, Hatten offers a fresh contribution to the understanding of musical gestures, as grounded in biological, psychological, cultural, and music-stylistic competencies. By focusing on gestures, topics, tropes, and their interaction in the music of Mozart, Beethoven, and Schubert, Hatten demonstrates the power and elegance of synthetic structures and emergent meanings within a changing Viennese Classical style.

Musical Meaning and Interpretation
—Robert S. Hatten, editor

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Robert S. Hatten is Professor of Music Theory at the University of Texas at Austin. He is author of *Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation*.

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