

Semantics and Music

The open nature of associations in experience
 Beethoven Diabelli Variations
 Importance of the medium for making associations
 Tchaikovsky Symphony 4 in two variants
 Concurrent associations from many perspectives
 Schubert's setting of Erlkönig
 Objectivity and musical expression
 Deryck Cooke: The Language of Music

Semantics and Music links

Diabelli variations
http://en.wikipedia.org/wiki/Diabelli_Variations
 Tchaikovsky Symphony 4 in two variants
<http://www.youtube.com/watch?v=D9XadiHIPyg>
www.youtube.com/watch?v=A12wLpj5NTs
 Schubert Erlkönig ...
 Deryck Cooke: The Language of Music ...



Schubert's setting of Erlkönig

- Original version:
http://www.youtube.com/watch?v=KFD8x_kRPcM
- Dramatic orchestrated version:
<http://www.youtube.com/watch?v=VdhRYMY6IEc>
- Erlkönig metal versions:
<http://www.youtube.com/watch?v=v2knik6uef8>
<http://www.youtube.com/watch?v=3vW8yKCB-8g>
- Modelling Erlkönig as a study in EM
<http://www.dcs.warwick.ac.uk/~wmb/webeden/Erlkoenig.html>

Alternative perspectives on Erlkönig

- Loewe's setting of Goethe's ballad:
<http://vimeo.com/24529166>
- A 'hard rock' version unrelated to Schubert's setting
<http://www.youtube.com/watch?v=Ly34BO9VjJw>
- Dudley Moore's parody of Schubert's setting
<http://www.myspace.com/video/paladin/dudley-moore-schubert-flabbergasted/19611445>

Deryck Cooke: *The Language of Music*

First published in 1959, this original study argues that the main characteristic of music is that it expresses and evokes emotion, and that **all composers whose music has a tonal basis have used the same, or closely similar, melodic phrases, harmonies, and rhythms to affect the listener in the same ways.** He supports this view with hundreds of musical examples, ranging from plainsong to Stravinsky, and contends that music is a language in the specific sense that we can identify idioms and draw up a list of meanings. The book's final section analyzes two symphonies, Mozart's Fortieth and Vaughan Williams's Sixth, to explore the nature of musical **inspiration and the process whereby the notes actually convey emotion from composer to listener.**

References

- Meurig Beynon. [From formalism to experience: a Jamesian perspective on music, computing and consciousness](#). EM paper #112
- Meurig Beynon. [Mathematics and Music - Models and Morals](#). EM paper #094
- Meurig Beynon, Steve Russ and Willard McCarty. [Human Computing: Modelling with Meaning](#). EM paper #082