Quotation and Cultural Meaning in Twentieth-Century Music

Throughout the twentieth century, musicians frequently incorporated quotations from works by other musicians into their own compositions and performances. When a musician borrows from a piece, he or she draws not only upon a melody but also upon the cultural associations of the original piece. By working with and altering a melody, a musician also transforms those associations. This book explores that vibrant practice, examining how musicians have used quotation to participate in the cultural dialogues sustained around such areas as race, childhood, madness, and the mass media. The focus of this study is broad, discussing pieces in a spectrum of musical styles (classical, experimental, jazz, and popular) as well as works in the other arts. Part of the young and quickly growing field of study examining musical borrowing, this book takes an important step in discussing the wider cultural ramifications of quotation.

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New perspectives in music history and criticism

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