

“Music, Poetry, and Performance in a Song by Maria Schneider”

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This file includes the abstract, and extensive keyword list, acknowledgements, and bibliography for the video essay, Stephen Rodgers, “Music, Poetry, and Performance in a Song by Maria Schneider,” *SMT-V* 3.3 (2017). This essay may be found at <https://vimeo.com/societymusictheory/videocast3-3rodgers> .

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Abstract for “Music, Poetry, and Performance in a Song by Maria Schneider,” by Stephen Rodgers, *SMT-V* 3.3 (2017).

Song composers respond not just to the meanings of words but also to their sounds. As a demonstration of this, Maria Schneider’s 2013 song cycle “Winter Morning Walks” provides a case study for considering how a particular performance of a song and a particular performance of a poem can heighten awareness of the connections between music and the materiality of poetry.

Extensive Keyword List

U.S. Poet Laureate, Ted Kooser, Nebraskan poet, Winter Morning Walks, Perfectly Still This Solstice Morning, Maria Schneider, Minnesota composer, Improvisation, Jazz, Australian Chamber Ensemble, Robert Pinsky, Sounds of poetry, Dawn Upshaw, Soprano, Singing, Song, M. H. Abrams, The Fourth Dimension of a Poem, Poetry, Sound, Materiality, Phoneme, Phonetics, Syntax, Poetic meaning, Poetic form, Musical form, Punctuation marks, Enjambment, Commas, Caesuras, Declamation, Reading speed, Gradual acceleration and deceleration, Vowels , Consonants, Percussive consonants, Soft consonants, Breathy tone, Multiple S consonants, Sibilants, Plosives, Approximants, Fricatives, Flow, Pauses , Rhythmic continuity, Ah vowels, Sequential melodic repetition, Musical acceleration, Linear continuity, Diction, Lyric diction, Rhyme, Poetic form, Rhythm, Contour, Repetition, Literary criticism, Poetic analysis, Performance, Performance and analysis, Music analysis, Music theory, Music and text, text setting, Perfectly Still This Solstice Morning, Amanda Hext, Eric Antoniou

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