

8 sg DT NOD M L T RHB M K RHR BNMED DMBD DT NL B 8

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surrounding musical style periods. While there are various aspects to the concept of sociability (cf. Kors 2005), in musical terms it clearly is closely related to the sense of interaction between various actors in musical discourse and how this relationship is embodied in musical forms. In the case of concertos the mastery of composing is illustrated through the plenitude of ways in which an individual is found to be embedded in social fabrics of various types and how he/she takes an increasingly active role in these social environments. This is first and foremost a question of illustrating interaction in terms of music analytical methodology. Social fabrics can be found in ritornello sections of concerto form and occasionally also within solo sections. In a concerto form this is a question of articulating the relationship between a soloist and orchestra (ritornello) in terms of music analytical vocabulary bearing in mind that there are various intermediary levels where the relationship is manifested. In relative terms one could now speak of sociability as an equilibrium relation emerging between an individual and society.

These ideas of dialogue and representation can be applied to a range of repertoires and genres within classical style and possibly to other stylistic periods as well. This opens an avenue for cultural knowledge to enter the musical work, its formal structures. Whereas performance practice in a narrow sense involves phrasing and articulation, one now gains access to Enlightenment cultural practice as exemplified by the conversational nature of concerto form. We have moved from performance practice to fully embrace the realm of cultural practice.

Keywords

Lyricism
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