

Musical Design In Aeschylean Theater

Reviews

MUSICAL DESIGN IN AESCHYLEAN THEATER. By William C. Scott. Hanover and London: University Press of New England, 1984. Pp. xxi + 228.

The thesis of this book is the sound and important one that, since the music of an Aeschylean tragedy "develops as a support for the dramatic themes", we cannot hope to understand it or to produce it effectively on the modern stage unless we try to appreciate the part played in it by its choral songs. Although the music and dance are themselves irretrievably lost, Scott aims to help even the non-specialist reader, by a close examination of the scansion patterns and design of each ode, and of the repetition of metrical configurations, to visualize the original intention of a poet who composed his own music and produced his own plays. Most of the book is devoted to the *Oresteia* trilogy, a key to whose correct interpretation Aeschylus has provided, Scott argues, by establishing in the Parodos two 'thematic' metres – the lecythion, which is associated with trust in the just working of Zeus, and the lyric iambic, which accompanies the theme of continuing sin and retribution. He is especially helpful in showing how Aeschylus will deliberately disappoint the audience's expectation by disrupting a symmetrical pattern or deviating from a basic norm, or by presenting a development in which a chorus loses its ability to sing and dance.

I have misgivings about some of the details of Scott's treatment, and I am less optimistic than he is that the metrical patterns of Aeschylean lyrics can be easily grasped by the Greekless reader or producer. Specialist discussion is confined to the notes, but in the text itself the reader might welcome more help with technical terms. Scott is not always careful to distinguish clearly between spoken and sung iambs. More seriously, he persistently (except on pp. 175–7) treats as songs the recitative anapaests which are in fact quite different from lyric anapaests. As for his two 'thematic' metres, the distinction, on which he bases so much, between — ∪ — ∪ — ∪ — as (trochaic) lecythion, and the same rhythm as a syncopated iambic dimeter, is not always easy to determine (cf. pp. 36, 206 n. 116). I do not understand why, for example, it is called lecythion at *Cho.* 406–7, but cretic iambic at 456–8. And why is it really only these two metres (and to some extent dochmiac and dactylic) that are 'thematic'? Even if it is true that in the Second Stasimon of *Ag.* Aeschylus deliberately used metres which have no thematic association (pp. 52 ff.), one still wonders why he chose ionic and glyconic in particular for this purpose. Elsewhere

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Buy Musical Design in Aeschylean Theatre by William C. Scott, Dartmouth College (ISBN:) from Amazon's Book Store. Everyday low prices and. Musical Design in Aeschylean Theater by William C. Scott. (review). David Sider. Comparative Drama, Volume 19, Number 3, Fall , pp. (Review). MUSICAL DESIGN IN AESCHYLEAN THEATER. By William C. Scott. Hanover and London: University Press of New England, Pp. xxi +. The thesis of . Musical Design In Aeschylean Theater. By William C. Scott. Hanover and London : University Press of New England, Pp. xxi + William C. Scott extends concepts set forth in his Goodwin Award-winning Musical Design in Aeschylean Theater () by examining scansion patterns in the. Musical Design in Aeschylean Theater William C. Scott Available only as an ebook. Dartmouth pp. 1 illus. 5 1/2 x 8 1/2" Theater. Available in the National Library of Australia collection. Author: Scott, William C. (William Clyde), ; Format: Book; xxi, p. ; 23 cm. Drama in Greek Aeschylus Music. Notes. Includes index. Bibliography: p. [-] Language. English. ISBN. Dewey Number. /3/Musical Design in Aeschylean Theater Subject: Aeschylus -- Dramatic production. Subject Subject: Music, Greek and Roman -- History and criticism. Subject. Essential for those who want to see ancient plays produced either physically in the theater or imaginatively in their own minds. In Scott's earlier book, the Goodwin-Award-winning Musical Design in Aeschylean Theater (), the interpretation of the Agamemnon which treated it as a. Musical design in Aeschylean theater by William C Scott() 16 editions published between and in English and Undetermined and held by 1, sider the role of music and of the chorus. In Musical Design in Sophoclean Thea book on Aeschylus, William Scott looks than as an aspect of text; that is, he work. New Theater and Stage Designs Staging Classical Focuses on the plays of Aeschylus See the Books sub-page under the Theatre home tab for other theatre subject searches. . Musical design in Aeschylean theater. The Greek theatre of Syracuse lies on the south slopes of the Temenite hill, overlooking the At Syracuse, Aeschylus put on "The Aitnans" (a tragedy written to celebrate the re-foundation of Catania . In , the Assessorato authorised the use of the theatre for summer events like music, singing and dance performances. Browse and buy a vast selection of Theater Books and Collectibles on AbeBooks. com. Musical Design in Aeschylean Theater. Scott, William C.

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