



Universiteit
Leiden

The Netherlands

New sounds, new stories : narrativity in contemporary music

Meelberg, V.

Citation

Meelberg, V. (2006, June 1). *New sounds, new stories : narrativity in contemporary music*. *LUP Dissertations*. Retrieved from <https://hdl.handle.net/1887/4386>

Version: Not Applicable (or Unknown)

License: [Licence agreement concerning inclusion of doctoral thesis in the Institutional Repository of the University of Leiden](#)

Downloaded from: <https://hdl.handle.net/1887/4386>

Note: To cite this publication please use the final published version (if applicable).

Statements accompanying the dissertation

New Sounds, New Stories: Narrativity in Contemporary Music

Vincent Meelberg

1.
In music analysis, one should not pursue objectivity, but inter-subjectivity instead.
2.
Traditionally, musicology is predominantly concerned with visual, rather than aural, objects.
3.
Music without musical tense is incomprehensible.
4.
Musical causality, linearity, and goal-directedness cannot be found in the music itself, but can only be represented by it.
5.
Narrative is not necessarily linguistic.
6.
The fact that a musical narrative differs in many respects from a verbal narrative renders the notion of musical narrativity even more productive.
7.
Each performance of the same narrative musical piece results in a new musical narrative.
8.
An atonal musical narrative is not about music; it is about narrativity.
9.
For a Western listener, listening to an atonal composition is a more intuitive and conscious activity than listening to tonal music is.
10.
The best way to get to know a person better is to make music with him/her.
11.
The self-evidence of self-evidence is not evident.