

Get Free Musical Composition In The Twentieth Century

Musical Composition In The Twentieth Century

Unlike previous anthologizing examinations of women and musical composition, this book concentrates on the reasons why there have been, and continue to be, so few women composers. Jill Halstead focuses on the experiences of nine composers born in the twentieth century (Avril Coleridge Taylor, Grace Williams, Elizabeth Maconchy, Minna Keal, Ruth Gipps, Antoinette

Get Free Musical Composition In The Twentieth Century

Kirkwood, Enid Luff, Judith Bailey and Bryony Jagger) to explore the physiological, social and political factors that have inhibited women from pursuing careers as composers. Is there a biological argument for inferior female creativity? Do social structures, such as marriage, serve to restrict potential women composers? Is the gender of a composer reflected in the music they write? If so, how would this manifest itself? The conclusions that are

Get Free Musical Composition In The Twentieth Century

reached are as complex and challenging as the questions that are raised. This powerful and provocative book aims to open up debate on these issues, which have all too often be avoided by critics and musicologists whose writings have perpetuated arguments that denigrate women's ability to compose. By confronting these arguments, this study will hopefully begin a reassessment of attitudes towards women and music, so that women composers are less of a rarity by the end of the

Get Free Musical Composition In The Twentieth Century

next century.

This volume explores twentieth-century organ music through in-depth studies of the principal centers of composition, the most significant composers and their works, and the evolving role of the instrument and its music. The twentieth-century was a time of unprecedented change for organ music, not only in its composition and performance but also in the standards of instrument design and building. Organ music was anything but immune to the

Get Free Musical Composition In The Twentieth Century

complex musical, intellectual, and socio-political climate of the time. Twentieth-Century Organ Music examines the organ's repertory from the entire period, contextualizing it against the background of important social and cultural trends. In a collection of twelve essays, experienced scholars survey the dominant geographic centers of organ music (France, the Netherlands, Scandinavia, the United States, and German-speaking countries) and

Get Free Musical Composition In The Twentieth Century

investigate the composers who made important contributions to the repertory (Reger in Germany, Messiaen in France, Ligeti in Eastern and Central Europe, Howells in Great Britain).

Twentieth-Century Organ Music provides a fresh vantage point from which to view one of the twentieth century's most diverse and engaging musical spheres.

Musical Composition in the Twentieth Century builds on the foundations of Music since the First World War (first published

Get Free Musical Composition In The Twentieth Century

*1977, revised edition
1988). It updates and
reshapes the original text
and places it in the wider
context of twentieth-
century serious music
before 1918 and after
1975. The focus is on
matters of compositional
technique, with sections
of detailed analytical
comment framed by more
concise sketches of a
range of twentieth-century
composers from Faure to
Wolfgang Rihm. Extensive
music examples reinforce
this technical focus.
Though in no sense a
history of music concerned*

Get Free Musical Composition In The Twentieth Century

primarily with the institutional and critical climate within which composers live and work, nor an encyclopedia dealing with every significant composer, Musical Composition in the Twentieth Century offers a critical engagement with that confrontation between tradition and innovation to which twentieth-century composers have responded with resourcefulness and vitality.

Chronologically following Tawa's The Coming of Age of American Art Music, this new study examines,

Get Free Musical Composition In The Twentieth Century

in cultural context, the music of the most prominent composers active from 1900 to 1930, among them Frederick Shepherd Converse, Edgar Burlingame Hill, Mabel Daniels, Deems Taylor, Charles Wakefield Cadman, Arthur Farwell, Scott Joplin, Marion Bauer, and John Alden Carpenter. Unjustly neglected by latter-day critics interested in the avant-garde, this music deserves a hearing today. Tawa evaluates the composers and compositions on their own merits and concludes that much of the

Get Free Musical Composition In The Twentieth Century

*music will delight anyone
not irrevocably opposed to
romanticism.*

Understanding Music

A Practical Guidebook

Experimental Music

Yogaku

Modern Music and After

Japanese Music in the 20th Century

Under the dictatorships of the twentieth century, music never ceased to sound.

Even when they did not impose aesthetic standards, these regimes tended to favour certain kinds of art music such as occasional works for commemorations or celebrations, symphonic poems, cantatas and choral settings. In the same way, composers who were more or less ideologically

Get Free Musical Composition In The Twentieth Century

close to the regime wrote pieces of music on their own initiative, which amounted to a support of the political order. This book presents ten studies focusing on music inspired and promoted by regimes such as Nazi Germany, Fascist Italy, France under Vichy, the USSR and its satellites, Franco's Spain, Salazar's Portugal, Maoist China, and Latin-American dictatorships. By discussing the musical works themselves, whether they were conceived as ways to provide "music for the people", to personally honour the dictator, or to participate in State commemorations of glorious historical events, the book examines the relationship between the composers and the State. This important volume, therefore, addresses theoretical issues long neglected by both musicologists and historians: What is the relationship

Get Free Musical Composition In The Twentieth Century

between art music and propaganda? How did composers participate in musical life under the control of an authoritarian State? What was specifically political in the works produced in these contexts? How did audiences react to them? Can we speak confidently about "State music"? In this way, *Composing for the State: Music in Twentieth Century Dictatorships* is an essential contribution to our understanding of musical cultures of the twentieth century, as well as the symbolic policies of dictatorial regimes.

"This book introduces us to the world of contemporary Japanese music and it guides us towards a better understanding of their world."—Luciano Berio *Yogaku* discusses over a century of musical activity in Japan, detailing, in

Get Free Musical Composition In The Twentieth Century

particular, the music that was inspired by Western music after the Meiji Restoration in the 19th century, and its development through the end of the 20th century. The book not only examines the infiltration of Western music into Japan, but also provides insight into the aesthetic and theoretical aspects of Japanese musical thought. The word *yogaku* (Western music) is made up of two characters: *yo*, which means "ocean" (that is, "over the ocean," meaning Western or foreign) and *gaku*, which means "music." Divided into two parts, the text covers the period preceding World War I as well as the post-war period. The introduction provides a history of music's role in Japanese society, touching upon the differences in the functions of Japanese and Western music. Part One describes the complex

Get Free Musical Composition In The Twentieth Century

process of a new musical world and the European musical ideas that penetrated Japan. Modernization through westernization is explored; the author details the differences between the traditional Japanese music and that composed under Western influence, as well as the French and German impact on Japanese musical compositions. Galliano looks at the appearance of music in schools and the first Japanese musical compositions, as well as nationalism's effect on music through propaganda and censorship. Part Two explores topics such as the post-war avant-garde, the 1960s boom in traditional music, and the closing decades of the 20th century. The next generation of Japanese composers are also considered. Japanese history and music scholars, as well as those interested in Japanese music, will want

Get Free Musical Composition In The Twentieth Century

to include Yogaku in their collection. The study of musical composition has been marked by a didactic, technique-based approach, focusing on the understanding of musical language and grammar -harmony, counterpoint, orchestration and arrangement - or on generic and stylistic categories. In the field of the psychology of music, the study of musical composition, even in the twenty-first century, remains a poor cousin to the literature which relates to musical perception, music performance, musical preferences, musical memory and so on. Our understanding of the compositional process has, in the main, been informed by anecdotal after-the-event accounts or post hoc analyses of composition. The Act of Musical Composition: Studies in the Creative Process presents the first coherent exploration around this unique aspect

Get Free Musical Composition In The Twentieth Century

of human creative activity. The central threads, or key themes - compositional process, creative thinking and problem-solving - are integrated by the combination of theoretical understandings of creativity with innovative empirical work.

"Idealism, rebellion against complacency, and an urgent need for new linguistic power with which to transcend their sense of spiritual crisis were characteristics common to expressionist painters, poets, and dramatists as well as to composers.

Indeed, these individuals were frequently active in several fields.

Expressionism in Twentieth-Century Music explores expressionism in music in relation to the same movement in other creative arts." "This humanist approach to music written in the first quarter of the twentieth century

Get Free Musical Composition In The Twentieth Century

considers the biographical, cultural, and societal context in which these compositions were conceived and explores the psychological imperatives at the root of individual composers' innovations. John C. Crawford and Dorothy L. Crawford point out influential expressionist tendencies in Wagner, Richard Strauss, Mahler, Scriabin, and Mussorgsky, all of whom prepared the ground as forerunners to musical expressionism. The authors examine strongly expressionist traits in the works not only of Schoenberg, Berg, and Webern but also of Bartok, Stravinsky, Ives, and a "second generation" - Hindemith, Krenek, and Weill; and they find a legacy of expressionism in such composers as Ruggles and Shostakovich and in other iconoclasts still living." "In its interdisciplinary approach, the book is

Get Free Musical Composition In The Twentieth Century

generously provided with musical analyses and excerpts from major expressionist compositions, examples of contemporaneous poetry (some of it written by the composers themselves), and reproductions of striking art works by Kandinsky, Marc, Kokoschka, Klimt, and Nolde, among others. A chapter is devoted to synthesis of the arts, which was uniquely important to expressionist composers."

"Expressionism in Twentieth-Century Music demonstrates the interdependence of the arts in the twentieth century and makes a challenging body of music more accessible and meaningful to students, composers, and musicologists." --BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved
Studies in the Creative Process

Get Free Musical Composition In The Twentieth Century

**An Approach to Twentieth Century
Musical Composition**

Twentieth-Century Organ Music

The World of Twentieth-century Music

**The Female Voice in the Twentieth
Century**

Style and Structure

**The Use of the Fugue in Twentieth-
century Musical Composition**

**In this comprehensive and
definitive survey of current
notation procedures, Kurt
Stone has brought order to a
field traditionally fraught
with confusion and
idiosyncrasy. He not only
describes and recommends
new methods for notating
modern music, thereby
establishing standard**

Get Free Musical Composition In The Twentieth Century

procedures for the present and future, but integrates them with traditional practices still in use. The result is a guide to all forms of notation used in serious music today.

Since the early transformation of European music practice and theory in the cultural centers of Asia, Latin America, and Africa around 1900, it has become necessary for music history to be conceived globally - a challenge that musicology has hardly faced yet. This book discusses the effects of cultural globalization on

Get Free Musical Composition In The Twentieth Century

processes of composition and distribution of art music in the 20th and 21st century. Christian Utz provides the foundations of a global music historiography, building on new models such as transnationalism, entangled histories, and reflexive globalization. The relationship between music and broader changes in society forms the central focus and is treated as a pivotal music-historical dynamic.

A free ebook version of this title is available through

Get Free Musical Composition In The Twentieth Century

Luminos, University of California Press's Open Access publishing program. Visit www.luminosoa.org to learn more. The study of South Asian music falls under the purview of ethnomusicology, whereas that of South Asian literature falls under South Asian studies. As a consequence of this academic separation, scholars rarely take notice of connections between South Asian song and poetry. Modernizing Composition overcomes this disciplinary fragmentation

Get Free Musical Composition In The Twentieth Century

by examining the history of Sinhala-language song and poetry in twentieth-century Sri Lanka. Garrett Field describes how songwriters and poets modernized song and poetry in response to colonial and postcolonial formations. The story of this modernization is significant in that it shifts focus from India's relationship to the West to little-studied connections between Sri Lanka and North India. Over three decades, Paul Griffiths's survey has remained the definitive study of music since the

Get Free Musical Composition In The Twentieth Century

Second World War; this fully revised and updated edition re-establishes Modern Music and After as the preeminent introduction to the music of our time. The disruptions of the war, and the struggles of the ensuing peace, were reflected in the music of the time: in Pierre Boulez's radical reformation of compositional technique and in John Cage's development of zen music; in Milton Babbitt's settling of the serial system and in Dmitry Shostakovich's unsettling symphonies; in Karlheinz Stockhausen's development

Get Free Musical Composition In The Twentieth Century

of electronic music and in Luigi Nono's pursuit of the universally human, in Iannis Xenakis's view of music as sounding mathematics and in Luciano Berio's consideration of it as language. The initiatives of these composers and their contemporaries opened prospects that haven't yet stopped unfolding. This constant expansion of musical thinking since 1945 has left us with no singular history of music; Griffiths's study accordingly follows several different paths, showing how and why they

Get Free Musical Composition In The Twentieth Century

converge and diverge. This new edition of Modern Music and After discusses not only the music of the fifteen years that have passed since the previous edition, but also the recent explosion of scholarly interest in the latter half of the twentieth century. In particular, the book has been expanded to incorporate the variety of responses to the modernist impasse experienced by composers of the 1980s and 1990s. Griffiths then moves the book into the twenty-first century as he examines

Get Free Musical Composition In The Twentieth Century

such highly influential composers as Helmut Lachenmann and Salvatore Sciarrino. For its breadth, wealth of detail, and characteristic wit and clarity, the third edition of *Modern Music and After* is required reading for the student and the enquiring listener.

A Study of Its Elements and Structure

Musical Composition in the Context of Globalization

**Alan Hovhaness, Ron Nelson, and Daniel Pinkham
Music Notation in the Twentieth Century**

Get Free Musical Composition In The Twentieth Century

Epistemological Correlations Between the Middle Ages and the Twentieth Century as Seen in Abstract Methods of Musical Composition Tradition and Innovation Fundamentals of Musical Composition

Music moves through time; it is not static. In order to appreciate music we must remember what sounds happened, and anticipate what sounds might come next. This book takes you on a journey of music from past to present, from the Middle Ages to the Baroque Period to the 20th century and beyond!

Get Free Musical Composition In The Twentieth Century

Fundamentals of Musical Composition represents the culmination of more than forty years in Schoenberg's life devoted to the teaching of musical principles to students and composers in Europe and America. For his classes he developed a manner of presentation in which 'every technical matter is discussed in a very fundamental way, so that at the same time it is both simple and thorough'. This book can be used for analysis as well as for composition. On the one hand, it has the practical objective of introducing students to the

Get Free Musical Composition In The Twentieth Century

process of composing in a systematic way, from the smallest to the largest forms; on the other hand, the author analyses in thorough detail and with numerous illustrations those particular sections in the works of the masters which relate to the compositional problem under discussion.

From Music to Sound is an examination of the six musical histories whose convergence produces the emergence of sound, offering a plural, original history of new music and showing how music had begun a change of paradigm,

Get Free Musical Composition In The Twentieth Century

moving from a culture centred on the note to a culture of sound. Each chapter follows a chronological progression and is illustrated with numerous musical examples. The chapters are composed of six parallel histories: timbre, which became a central category for musical composition; noise and the exploration of its musical potential; listening, the awareness of which opens to the generality of sound; deeper and deeper immersion in sound; the substitution of composing the sound for composing with sounds; and

Get Free Musical Composition In The Twentieth Century

space, which is progressively viewed as composable. The book proposes a global overview, one of the first of its kind, since its ambition is to systematically delimit the emergence of sound. Both well-known and lesser-known works and composers are analysed in detail; from Debussy to contemporary music in the early twenty-first century; from rock to electronica; from the sound objects of the earliest musique concrète to current electroacoustic music; from the Poème électronique of Le Corbusier-Varèse-Xenakis to

Get Free Musical Composition In The Twentieth Century

the most recent inter-arts attempts. Covering theory, analysis and aesthetics, From Music to Sound will be of great interest to scholars, professionals and students of Music, Musicology, Sound Studies and Sonic Arts.

Supporting musical examples can be accessed via the online Routledge Music Research Portal.

Composer Michael Nyman's classic 1974 account of the postwar experimental tradition in music.

**British Organ Music of the Twentieth Century
Twentieth Century Musical**

Get Free Musical Composition In The Twentieth Century

**Composition in Wales and Its
Relationship with Traditional
Welsh Music**

**Music in Twentieth-Century
Dictatorships**

**Creative Aspects and Practice
From Music to Sound**

**The Act of Musical
Composition**

The Rest Is Noise

This is the first book-length survey of 20th-century British music for solo organ.

Beginning with a discussion of British organ music in the last decades of the Victorian era, the book focuses on

Get Free Musical Composition In The Twentieth Century

the pieces that the composers wrote, their musical style, possible influences on the composition of specific works, and the details of their composition.

Arranged in chronological order according to date of birth are detailed studies on important composers that made especially significant contributions to organ music including Parry, Stanford, Healey Willan, Herbert Howells, Percy Whitlock, Francis

Get Free Musical Composition In The Twentieth Century

Jackson, Peter Racine
Fricker, Arthur Wills,
and Kenneth Leighton.
Composers' biographies,
the role of organs and
organ building
developments,
influential political
and sociological events,
and aesthetic aspects of
British musical life are
also discussed in
detail. In the
concluding chapter, the
author discusses the
major phases and
achievements of the
century and gauges what
may lie ahead in the new

Get Free Musical Composition In The Twentieth Century

millennium. A comprehensive Catalog of Works provides titles of works, dates of composition, details of publishers, and the dates of publication. More than 60 music examples, 12 black and white photos, and an up-to-date bibliography are included.

A thorough information source on 20th century Danish music.

The Balinese gamelan, with its shimmering tones, breathless pace, and compelling musical

Get Free Musical Composition In The Twentieth Century

language, has long captivated musicians, composers, artists, and travelers. Here, Michael Tenzer offers a comprehensive and durable study of this sophisticated musical tradition, focusing on the preeminent twentieth-century genre, gamelan gong kebyar. Combining the tools of the anthropologist, composer, music theorist, and performer, Tenzer moves fluidly between ethnography and technical discussions of

Get Free Musical Composition In The Twentieth Century

musical composition and structure. In an approach as intricate as one might expect in studies of Western classical music, Tenzer's rigorous application of music theory and analysis to a non-Western orchestral genre is wholly original. Illustrated throughout, the book also includes nearly 100 pages of musical transcription (in Western notation) that correlate with 55 separate tracks compiled

Get Free Musical Composition In The Twentieth Century

on two accompanying compact discs. The most ambitious work on gamelan since Colin McPhee's classic *Music in Bali*, this book will interest musicians of all kinds and anyone interested in the art and culture of Southeast Asia, Indonesia, and Bali.

Winner of the 2007 National Book Critics Circle Award for Criticism
A New York Times Book Review Top Ten Book of the Year
Time magazine Top Ten

Get Free Musical Composition In The Twentieth Century

Nonfiction Book of 2007
Newsweek Favorite Books
of 2007 A Washington
Post Book World Best
Book of 2007 In this
sweeping and dramatic
narrative, Alex Ross,
music critic for The New
Yorker, weaves together
the histories of the
twentieth century and
its music, from Vienna
before the First World
War to Paris in the
twenties; from Hitler's
Germany and Stalin's
Russia to downtown New
York in the sixties and
seventies up to the

Get Free Musical Composition In The Twentieth Century

present. Taking readers into the labyrinth of modern style, Ross draws revelatory connections between the century's most influential composers and the wider culture. *The Rest Is Noise* is an astonishing history of the twentieth century as told through its music.

Twentieth-century Music
Twentieth Century Danish Music
Serial Composition and Atonality
Aspects of the
Compositional Styles of

Get Free Musical Composition In The Twentieth Century

Three Selected Twentieth-
century American
Composers of Choral
Music

All American Music
American Music in the
Twentieth Century

Roger Smalley: A Case
Study of Late Twentieth-
Century Composition

American Music in the Twentieth Century surveys the art music written in the United States during the last 100 years from the groundbreaking experiments of Charles Ives to the present day. Writing for the general reader, Kyle Gann describes the characteristic sounds of the diverse movements that have sprung up in this eventful period, while at the same time he sketches the changing social and cultural

Get Free Musical Composition In The Twentieth Century

contexts for American concert music, and provides concise biographies of key figures.

Musical Composition in the Twentieth Century
Oxford University Press on Demand

Music has gained the increasing attention of historians. Research has branched out to explore music-related topics, including creative labor, economic histories of music production, the social and political uses of music, and musical globalization. This handbook both covers the history of music in Europe and probes its role for the making of Europe during a "long" twentieth century. It offers concise guidance to key historical trends as well as the most important research on central topics within the field.

Traces the currents that have shaped the development of music in the twentieth century and discusses the contributions of

Get Free Musical Composition In The Twentieth Century

such composers as Mahler, Debussy, Stockhausen, Vaughan Williams, Bartok, and Stravinsky

The Art of Twentieth-Century Balinese Music

The Woman Composer

Twentieth Century Harmony

Exploring Twentieth-Century Music

Music in the 20th Century

Gamelan Gong Kebyar

A History of Musical Style in Modern Europe and America

Ton de Leeuw was a truly groundbreaking composer. As evidenced by his pioneering study of compositional methods that melded Eastern traditional music with Western musical theory, he had a profound understanding of the complex and often divisive history of twentieth-century

Get Free Musical Composition In The Twentieth Century

music. Now his renowned chronicle *Music of the Twentieth Century* is offered here in a newly revised English-language edition. *Music of the Twentieth Century* goes beyond a historical survey with its lucid and impassioned discussion of the elements, structures, compositional principles, and terminologies of twentieth-century music. De Leeuw draws on his experience as a composer, teacher, and music scholar of non-European music traditions, including Indian, Indonesian, and Japanese music, to examine how musical innovations that developed during the twentieth century transformed musical theory, composition, and

Get Free Musical Composition In The Twentieth Century

scholarly thought around the globe.

MUSIC OF THE TWENTIETH CENTURY provides an effective introduction to modern music using clear, comprehensive language. The author weaves together history, theory, and analysis to bring to life both the stylistic evolution of music since 1900 and the new principles by which this music is organized. How does one go about writing the history of musical composition in the late twentieth century when, on the one hand, so much of it seems impossibly fractured and disassociated, and, on the other, there has been so little certainty about what the notion of 'music

Get Free Musical Composition In The Twentieth Century

history' might entail under the critiques of post-modernism? One of the most productive ways forward is to pursue case studies involving single composers whose music reflects several aspects of recent activity. This enables the discussion of broad issues in a relatively focussed way whilst avoiding the pitfalls of traditional narrative histories and the centrifugal tendencies of the relativistic approach that some have called for. The music of the English-born (1943) and Australia-domiciled composer Roger Smalley is ideal material for such a study, because of his involvement with and response to an unusually large number of the myriad

Get Free Musical Composition In The Twentieth Century

concerns and practices of post-1950s composition, including post-serial constructivism; parody; electro-acoustic composition and the electronic modification of conventionally-produced sound; Moment Form; aleatorism; minimalism; the use of non-Western resources (Aboriginal and South-East Asian sonorities); neo-Romanticism; and, arguably, the 'new classicism', as well as a brief flirtation with rock music in the late '60s. Employing an interview with the composer as a kind of cantus firmus, the book - the first extended single-author study of Smalley's music to be published - incorporates critical commentary on the composer's major works in

Get Free Musical Composition In The Twentieth Century

a chronological narrative that engages with broad issues of central relevance to Smalley's generation, such as the process of learning the craft of composition in the early '60s; the motivation behind the adoption of certain technical and aesthetic positions; the effects on technical and aesthetic orientation of both the changing relationships between composer, performer, and audience and technological change; and the distinction between

Divided into four sections, each covering a key historical period, this trenchant examination of the development of different styles and compositional techniques integrates historical and artistic

Get Free Musical Composition In The Twentieth Century

details with a sophisticated and generally accessible approach to the music. Burge (piano, Eastman School of Music) offers cogent suggestions for the performance of Copland, Stockhausen, Boulez, Berio, Cage, Crumb, and others. Annotation(c) 2003 Book News, Inc., Portland, OR (booknews.com)

Twelve-Tone Music in America
Creativity and the Gendered
Politics of Musical Composition
Composition in the Late Twentieth
Century
Twentieth-century Piano Music
Cage and Beyond
Modernizing Composition
A Handbook

**Presents brief biographies
of 20th century composers,**

Get Free Musical Composition In The Twentieth Century

**with critical evaluations of
their work as well as
providing information on
1500 musical works**

Table of contents

**Most histories of American
music have ignored the
presence of twelve-tone
music before and during
the Second World War, and
virtually all have ignored its
presence after 1970, even
though so many major
composers continued (and
continue) to compose
serially. This book provides
a comprehensive history of
twelve-tone music in
America, and compels a
revised picture of American**

Get Free Musical Composition In The Twentieth Century

music since 1925 as a dynamic steady-state within which twelve-tone serialism has long been, and still remains, a persistent presence: a vigorous and unbroken tradition for more than eighty years. Straus outlines how, instead of a rigid orthodoxy, American twelve-tone music is actually a flexible, loosely-knit cultural practice. The book provides close readings of thirty-seven American twelve-tone works by composers including Copland, Babbitt, Stravinsky and Carter, among many others, who

Get Free Musical Composition In The Twentieth Century

represent a typically American diversity of background and life circumstances, and strips away the many myths surrounding twelve-tone music in America. Beginning with Debussy, the author traces growing freedom in the use of tonality and the different paths this emancipation took. Central to the book are the achievements of Schoenberg, Bartók, Stravinsky, and an insistence on the important role of jazz. Webern, Hindemith, and Prokofiev are also seen as important

Get Free Musical Composition In The Twentieth Century

and seminal figures. The ramifications of their achievements and the individual contributions of many other composers born before 1910 are fully treated. Biographical information is given in so far as it throws light on the music. Many music examples offering representative passages, or even whole works, are analyzed. For readers who wish to pursue any aspect of the subject further, there is a comprehensive and annotated bibliography. Musicking in Twentieth-Century Europe

Get Free Musical Composition In The Twentieth Century

Music of the Twentieth Century

Expressionism in Twentieth- century Music

An Annotated Bibliography and Research Directory

Material, Symbolic and Aesthetic Dimensions

From Debussy Through Stravinsky

Listening to the Twentieth Century

The author, director of the Lincoln Center Festival in New York City, wrote about music of all kinds for The New York Times for twenty years. Here he delineates the heritage, actuality, and potential of American music, demonstrating not only the possibility but the necessity of dealing with artists as seemingly unrelated as Elliott Carter

Get Free Musical Composition In The Twentieth Century

and David Byrne, Milton Babbitt and Laurie Anderson, John Cage and Neil Young, Philip Glass and Ornette Coleman. In twenty chapters that each bring to life the work of a specific composer, Rockwell tells the whole story of American musical composition in our time.

By integrating theoretical approaches to the female voice with the musicological investigation of female singers' practices, the contributors to this volume offer fresh viewpoints on the material, symbolic and cultural aspects of the female voice in the twentieth century. Various styles and genres are covered, including Western art music, experimental composition, popular music, urban folk and jazz. The volume offers a substantial and innovative appraisal of the role of the female voice from the perspective of twentieth-

Get Free Musical Composition In The Twentieth Century

century performance practices, the centrality of female singers' experimentations and extended vocal techniques along with the process of the 'subjectivisation' of the voice.

The Composers, Their Times, and Their Works

New Perspectives on Music History in the 20th and 21st Century

An Introduction to the Music of Schoenberg, Berg, and Webern

Sinhala Song, Poetry, and Politics in Twentieth-Century Sri Lanka

Mainstream Music of Early Twentieth Century America

The Emergence of Sound in 20th- and 21st-Century Music

Past and Present