

Twentieth Century Music A History Of Musical Style In Modern Europe And America The Norton Introduction To Music History

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HUGHES LESTER

[The Oxford History of Western Music](#) Routledge

Twentieth-century music is explored from both a historical and a theoretical perspective in this enlightening text. Bryan R. Simms addresses style and structure with equal care as he chronicles the evolution of music from the time of Schoenberg to the work of such current composers as Schnittke and Gorecki. Throughout the book, Simms focuses on a number of influential compositions, examining 107 major works in depth as vivid representatives of music in our time.

Masterworks of 20th-Century Music W. W. Norton

Traces the currents that have shaped the development of music in the twentieth century and discusses the contributions of such composers as Mahler, Debussy, Stockhausen, Vaughan Williams, Bartok, and Stravinsky

[Discover Classical Music of the 20th Century](#) Walter de Gruyter GmbH & Co KG

Table of contents

McGraw-Hill College

Twentieth-century MusicA History of Musical Style in Modern Europe and AmericaW W Norton & Company Incorporated

From Music to Sound W. W. Norton

Braun (Universitat der Bundeswehr) presents 13 contributions by scholars in two fields of history--musicology and technology. Topics include the role of Yamaha in Japan's musical development, the social construction of the synthesizer, the player piano as a precursor of computer music, the musical role of airplanes and locomotives, the origins of the 45-RPM record, violin vibrato and the phonograph, Jimi Hendrix, the aesthetic challenge of sound sampling, and others. Originally published in 2000 as I Sing the Body Electric: Music and Technology in the 20th Century. Annotation copyrighted by Book News, Inc., Portland, OR.

The Norton Introduction to Literature Yale University Press

"Music" referred only to the artistic, classical tradition of Western Europe and North America at the beginning of the twentieth century. However, several different traditions emerged by the end of the century. Written by experts in the field, this book surveys how the Western tradition was affected by the development of jazz, popular music, and world music and links the history of music with that of its social contexts.

[Music Game Book](#) Cambridge University Press

When considering the role music played in the major totalitarian regimes of the century it is music's usefulness as propaganda that leaps first to mind. But as a number of the chapters in this volume demonstrate, there is a complex relationship both between art music and politicised mass culture, and between entertainment and propaganda. Nationality, self/other, power and ideology are the dominant themes of this book, whilst key topics include: music in totalitarian regimes; music as propaganda; music and national identity; émigré communities and composers; music's role in shaping identities of 'self' and 'other' and music as both resistance to and instrument of oppression. Taking the contributions together it becomes clear that shared experiences such as war, dictatorship, colonialism, exile and emigration produced different, yet clearly inter-related musical consequences.

[Ear Training for Twentieth-century Music](#) Oxford University Press

Designed to introduce the reader to a variety of analytic techniques applicable to music of our century, this valuable new book is written in a straightforward, clear style and includes abundant music examples, practical exercises, and reinforcing overviews.

Harmonic Progression Based on Modality and the Interval Cycles Farrar, Straus and Giroux

How do musical analysis and performance relate? In a unique collaborative approach to this question, theorist-pianist Daphne Leong partners with internationally renowned performers to interpret twentieth-century repertoire. Imaginative explorations of music by Ravel, Schoenberg, Bartók, Schnittke, Milhaud, Messiaen, Babbitt, Carter, and Morris illuminate focal issues such as the role of embodiment, the affordances of a score, the cultural understanding of notation, the use of metaphor, and--to round out the viewpoints of theorist and performers with those of composer and listeners--the role of structure in audience reception. Each exploration engages deeply with musical structure, redefined to encompass the creative activity of composers, performers, analysts, and listeners. Performances, demonstrations, and interviews online complement the book's written text; practical application and pedagogical guidance round out theoretical and analytical content. The collaborations themselves demonstrate different dimensions of knowledge at the intersection of analysis and performance, and illustrate Leong's theory of the things and people that facilitate cross-disciplinary collaboration in music. They also exemplify the antagonisms and synergies that emerge when theorists and performers meet. Both flexibly and rigorously conceived, Performing Knowledge is a brave crossing of disciplinary divides between scholarship and practice, a work of analysis shaped by the voices of performers.

Music of the twentieth century Routledge

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 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.

Twentieth-century Music Twentieth-century MusicA History of Musical Style in Modern Europe and America

Presents a comprehensive exploration of twentieth-century musical idioms within their larger political, social, economic, and cultural contexts. This book provides an overview of the vast array of technical principles that characterize modern music and at the same time reveals the distinguishing features of the numerous styles. Organized into historical and theoretical-analytical portions, this book illustrates topics with in-depth analyses of one or more works of a given composer citing illustrates topics with in-depth analyses of one or more works of a given composer. Musicians, music teachers, and music enthusiasts.

[A World History of 20th Century Music](#) Routledge

Who holds the record for the world's loudest band? Which composer invented a musical notation system based on tennis? How much did a three-day ticket to the Woodstock Festival cost? Who were Igor Stravinsky, Georges Gershwin, Duke Ellington, and Janis Joplin? What are the behind-the-scene stories of Motown, glam rock, gangsta rap, or minimalism? Featuring an assortment of games, puzzles, and trivia, this volume contains a wealth of information, detailing all there is to know on twentieth century music history.

American Music in the Twentieth Century OUP USA

The universally acclaimed and award-winning Oxford History of Western Music is the eminent musicologist Richard Taruskin's provocative, erudite telling of the story of Western music from its earliest days to the present. Each book in this superlative five-volume set illuminates-through a representative sampling of masterworks-the themes, styles, and currents that give shape and direction to a significant period in the history of Western music. Music in the Early Twentieth Century , the fourth volume in Richard Taruskin's history, looks at the first half of the twentieth century, from the beginnings of Modernism in the last decade of the nineteenth century right up to the end of World War II. Taruskin discusses modernism in Germany and France as reflected in the work of Mahler, Strauss, Satie, and Debussy, the modern ballets of Stravinsky, the use of twelve-tone technique in the years following World War I, the music of Charles Ives, the influence of peasant songs on Bela Bartok, Stravinsky's neo-classical phase and the real beginnings of 20th-century music, the vision of America as seen in the works of such composers as W.C. Handy, George Gershwin, and Virgil Thomson, and the impact of totalitarianism on the works of a range of musicians from Toscanini to Shostakovich

Music and International History in the Twentieth Century Cambridge University Press

"Masterworks of 20th-Century Music" introduces more than one hundred of the greatest compositions by world-renowned composer that have entered the standard orchestral repertory. The author surveyed dozens of major American orchestras to focus on those works that an average audience member is most likely to hear. Concertgoers who are intimidated by the modern repertoire finally have a single resource that will help them understand and enjoy it. Like an educated guide, he walks the listener through the piece, explaining how all the elements come together to form a unified whole. This book serves the general reader interested in 20th-century music, plus students, teachers, and scholars.

[Tradition and Innovation](#) Prentice Hall

Twentieth-Century Music Theory and Practice introduces a number of tools for analyzing a wide range of twentieth-century musical styles and genres. It includes discussions of harmony, scales, rhythm, contour, post-tonal music, set theory, the twelve-tone method, and modernism. Recent developments involving atonal voice leading, K-nets, nonlinearity, and neo-Reimannian transformations are also engaged. While many of the theoretical tools for analyzing twentieth century music have been devised to analyze atonal music, they may also provide insight into a much broader array of styles. This text capitalizes on this idea by using the theoretical devices associated with atonality to explore music inclusive of a large number of schools and contains examples by such stylistically diverse composers as Paul Hindemith, George Crumb, Ellen Taffe Zwilich, Steve Reich, Michael Torke, Philip Glass, Alexander Scriabin, Ernest Bloch, Igor Stravinsky, Béla Bartók, Sergei Prokofiev, Arnold Schoenberg, Claude Debussy, György Ligeti, and Leonard Bernstein. This textbook also provides a number of analytical, compositional, and written exercises. The aural skills supplement and online aural skills trainer on the companion website allow students to use theoretical concepts as the foundation for analytical listening. Access additional resources and online material here: <http://www.twentiethcenturymusictheoryandpractice.net> and <https://www.motivichearing.com/>.

A History of Musical Style in Modern Europe and America ABC-CLIO

Free website with music available, to access see page 4.

[Encyclopedia of Music in the 20th Century](#) W W Norton & Company Incorporated

This book explores the web of pitch relations that generates the musical language of non-serialized twelve-tone music and supplies both the analytical materials and methods necessary for analyses of a vast proportion of the 20th century musical repertoire. It does so in a simple, clear, and systematic manner to promote an easily accessible and global understanding of this music. Since the chromatic scale is the primary source for the pitch materials of 20th-century music, common sub-collections of the various modes and interval cycles serve as the basis for their mutual transformation. It is precisely this peculiarity of the non-serialized twelve-tone system that allows for an array of pitch relations and modal techniques hitherto perceived difficult if not impossible to analyze. Susanni and Antokoletz present the principles, concepts, and materials employed for analysis using a unique theoretic-analytical approach to the new musical language. The book contains a large number of original analyses that explore a host of composers including Ives, Stravinsky, Bartók, Messiaen, Cage, Debussy, Copland, and many more, providing insight into the music of the tonal revolution of the twentieth century and contributing an important perspective to how music works in general.

Twentieth-century Music Theory and Practice Routledge

A History of Twentieth-Century Music in a Theoretic-Analytical Context is an integrated account of the genres and concepts of twentieth-century art music, organized topically according to aesthetic, stylistic, technical, and geographic categories, and set within the larger political, social, economic, and cultural framework. While the organization is topical, it is historical within that framework. Musical issues interwoven with political, cultural, and social conditions have had a significant impact on the course of twentieth-century musical tendencies and styles. The goal of this book is to provide a theoretic-analytical basis that will appeal to those instructors who want to incorporate into student learning an analysis of the musical works that have reflected cultural influences on the major musical phenomena of the twentieth century. Focusing on the wide variety of theoretical issues spawned by twentieth-century music, *A History of Twentieth-Century Music in a Theoretic-Analytical Context* reflects the theoretical/analytical essence of musical structure and design.

Music and Technology in the Twentieth Century Wadsworth Publishing Company

From the exhilarating impact of Isaac Albeniz at the beginning of the century to today's complex and adventurous avant-garde, this complete interpretive history introduces twentieth-century Spanish music to English-speaking readers. With graceful authority, Tomas Marco, award-winning composer, critic, and bright light of Spanish music since the 1960s, covers the entire spectrum of composers and their works: trends and movements,

critical and popular reception, national institutions, influences from Europe and beyond, and the effect of such historic events as the Spanish Civil War and the death of Franco. Marco's penetrating aesthetic critiques are threaded throughout each phase of this rich account. Marco provides detailed coverage of the key figures, including a chapter devoted entirely to Manuel de Falla--Spain's most celebrated twentieth-century composer--and a panoramic survey of recent arrivals on the contemporary music scene. Exploring the rise and fall of the zarzuela, the author highlights innovative works in this authentic Spanish genre. He analyzes the attempts to find an audience for Spanish opera; demonstrates the flowering of symphonic and chamber music at the beginning of this century; traces currents such as romanticism, impressionism, and neoclassicism; and tracks the influence of Spain's distinctive regional folk traditions. Covering musical innovation after Spain's emergence from its period of isolation, Marco notes the speed with which many composers absorbed the work of Stravinsky and Bartok, the twelve-tone system, aleatory forms, electronic techniques, and other European developments. English-speaking scholars, musicians, critics and general readers have for decades been without full information on the rich and varied work coming out of Spain in this century. This lively history fills a long-felt need and fills it superbly, with the knowledge and insights of a major figure in the musical world.

Remaking the Past Routledge

In the first decade of the twentieth-century, many composers rejected the principles of tonality and regular beat. This signaled a dramatic challenge to the rationalist and linear conceptions of music that had existed in the West since the Renaissance. The 'break with tonality', Neo-Classicism, serialism, chance, minimalism and the return of the 'sacred' in music, are explored in this book for what they tell us about the condition of modernity. Modernity is here treated as a complex social and cultural formation, in which mythology, narrative, and the desire for 're-enchantment' have not completely disappeared. Through an analysis of Schoenberg, Stravinsky, Boulez and Cage, 'the author shows that the twentieth century composer often adopted an artistic personality akin to Max Weber's religious types of the prophet and priest, ascetic and mystic. *Twentieth Century Music and the Question of Modernity* advances a cultural sociology of modernity and shows that twentieth century musical culture often involved the adoption of 'apocalyptic' temporal narratives, a commitment to 'musical revolution', a desire to explore the limits of noise and sound, and, finally, redemption through the rediscovery of tonality. This book is essential reading for those interested in cultural sociology, sociological theory, music history, and modernity/modernism studies.