

Music In The Twentieth And Twenty First Centuries Western Music In Context A Norton History

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Exploring Twentieth-Century Music

The Cambridge History of Western Music Theory is the first comprehensive history of Western music theory to be published in the English language. A collaborative project by leading music theorists and historians, the volume traces the rich panorama of music-theoretical thought from the Ancient Greeks to the present day. Recognizing the variety and complexity of music theory as an historical subject, the volume has been organized within a flexible framework. Some chapters are defined chronologically within a restricted historical domain, whilst others are defined conceptually and span longer historical periods. Together the thirty-one chapters present a synthetic overview of the fascinating and complex subject that is historical music theory. Richly enhanced with illustrations, graphics, examples and cross-citations as well as being thoroughly indexed and supplemented by comprehensive bibliographies of the most important primary and secondary literature, this book will be an invaluable resource for students and scholars alike.

Twentieth-century Piano Music

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.

Struggling to Define a Nation

Concert Music of the Twentieth Century is about "concert music"--music for contemplation rather than for atmosphere. The repertoire discussed in these pages was written by composers with something important to say and with skills to do so. Many of the works discussed tie in with a long-standing, Western European tradition of art music, but an equal voice is given to culturally and ethnically diverse composers active during the past several decades. Radice provides data about the pieces, the composers who wrote them, and the contexts in which they originated. Our understanding and evaluation of music is a dynamic process and one that is subject to change. Music only has meaning within its social contexts, and these are expanding daily. Many non-Western nations have long-standing musical traditions and practices that have entered into the Western mainstream just as Western practices and traditions have influenced the musical cultures of the world to produce new and exciting possibilities for music making. Diversity has been a key element in the selection of topics for discussion, and the examples included here can serve as gateways for other investigations by interested readers. This book is a survey presenting a broad array of representative works. The personalities explored include composers, performers, theorists, teachers, and organizations. In many cases, the information comes directly from composers whom the author has interviewed. The discussions in this book demonstrate that the world of contemporary music is a fascinating one that offers rich rewards to those interested in understanding the vibrant dynamics of concert music.

Music and Twentieth-century Tonality

The music of the twentieth and twenty-first centuries in its cultural, social, and intellectual contexts. Joseph Auner's *Music in the Twentieth and Twenty-First Centuries* explores the sense of possibility unleashed by the era's destabilizing military conflicts, social upheavals, and technological advances. Auner shows how the multiplicity of musical styles has called into question traditional assumptions about compositional practice, the boundaries of music and noise, and the relationship among composer, performer, and listener. He also shows how composers and their works have played important roles in defining ideas of nation, race, and gender, and thus in shaping the modern world for better and worse. *Western Music in Context: A Norton History* comprises six volumes of moderate length, each written in an engaging style by a recognized expert. Authoritative and current, the series examines music in the broadest sense—as sounds notated, performed, and heard—focusing not only on composers and works, but also on broader social and intellectual currents.

Music and International History in the Twentieth Century

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 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 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 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.

Analytic Approaches to Twentieth-century Music

The twentieth-century revival of early music unfolded in two successive movements rooted respectively in nineteenth-century antiquarianism and in rediscovery of the value of original instruments. The present volume is a collection of insights reflecting the principal concerns of the second of those revivals, focusing on early keyboards, and beginning in the 1950s. The volume and its authors acknowledge Canadian harpsichordist Kenneth Gilbert (b. 1931) as one of this revival's leaders. The content reflects international research on early keyboard music, sources, instruments, theory, editing, and discography. Considerations that echo throughout the book are the problematics of source attributions, progressive institutionalization of early music, historical instruments as agents of artistic change and education, antecedents and networks of the revival seen as a social phenomenon, the impact of historical performance and the quest for understanding style and genre. The chapters cover historical performance practice, source studies, edition, theory and form, and instrument curating and building. Among their authors are prominent figures in performance, music history, editing, instrument building and restoration, and theory, some of whom engaged with the early keyboard revival as it was happening.

British Organ Music of the Twentieth Century

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The Cambridge History of Twentieth-Century Music

Categorizing Sound addresses the relationship between categories of music and categories of people, particularly how certain ways of organizing sounds becomes integral to how we perceive ourselves and how we feel connected to some people and disconnected from others. Presenting a series of case studies ranging from race music and old-time music of the 1920s through country and R&B of the 1980s, David Brackett explores the processes by which genres are produced. Using in-depth archival research and sophisticated theorizing about how musical categories are defined, Brackett has produced a markedly original work.

Balanchine and Kirstein's American Enterprise

The displacement of European musics and musicians is a defining feature of twentieth-century music history. Musical Journeys uses vignettes of migratory moments in the works of Hanns Eisler in Paris, Mtys Seiber in London, and Istvn Anhalt in Montreal to investigate concepts of identity construction and musical aesthetics in the light of migratory experiences. Moving between the Austro-Hungarian Empire, proto-fascist Hungary, fascist Germany, war-time Britain, post-war Canada, and socialist East Germany, the book explores aspects of musical migrant culture including creative responses to nationalist ideas and politics, the role of cultural institutions in promoting (or censoring) the works of immigrant composers, and the complex interaction between Jewish identity and memory. It contends that an approach to music through the lens of migration can challenge and enrich socio-cultural understandings of music as well as conceptions of music historiography. Drawing on exile, diaspora, migration and mobilities studies, critical theory, and post-colonial and cultural studies, Musical Journeys weaves detailed biographical and contextual historical knowledge and analytical insights into music into an intricate fabric that does justice to the complexity of the musical migratory experience. FLORIAN SCHEDING is Senior Lecturer in Music at the University of Bristol.

Spanish Music in the Twentieth Century

For a century and more, the idea of democracy has fuelled musicians' imaginations. Seeking to go beyond music's proven capacity to contribute to specific political causes, musicians have explored how aspects of their practice embody democratic principles. This may involve adopting particular approaches to compositional material, performance practice, relationships to audiences, or modes of dissemination and distribution. Finding Democracy in Music is the first study to offer a wide-ranging investigation of ways in which democracy may thus be found in music. A guiding theme of the volume is that this takes place in a plurality of ways, depending upon the perspective taken to music's manifold relationships, and the idea of democracy being entertained. Contributing authors explore various genres including orchestral composition, jazz, the post-war avant-garde, online performance, and contemporary popular music, as well as employing a wide array of theoretical, archival, and ethnographic methodologies. Particular attention is given to the contested nature of democracy as

a category, and the gaps that frequently arise between utopian aspiration and reality. In so doing, the volume interrogates a key way in which music helps to articulate and shape our social lives and our politics.

Concert Music of the Twentieth Century

Kyle Gann examines the characteristic sounds of the diverse movements in American art music from Charles Ives to the present day. He sketches the changing social and cultural contexts of American concert music through the study of representative works of music and key individuals.

Music Notation in the Twentieth Century

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

Composing for the State

In 1933 choreographer George Balanchine and impresario Lincoln Kirstein embarked on an elusive quest to found a ballet company and school in the United States. Though their efforts would eventually result in the creation of the New York City Ballet and the School of American Ballet, the first decade of their collaborative efforts was anything but assured. Tracing the tangled histories of two of the most important figures in twentieth-century dance, Balanchine and Kirstein's American Enterprise offers a fresh perspective on a pivotal period in cultural history. Deeply researched using sources only made available in recent years, the book challenges the mythologies surrounding the early years of the Balanchine-Kirstein enterprise. It also reveals the full extent of Kirstein's essential role and offers reconstructive analysis of lost works, as well as new and surprising details regarding some of Balanchine's most iconic ballets, including Serenade, Apollo, and Concerto Barocco. This history involved artists including Richard Rodgers, Martha Graham, George Gershwin, Katherine Dunham, Vera Zorina, and Igor Stravinsky, as well as dozens of lesser known players whose contributions have yet to be fully

acknowledged. Capturing the full sweep of Balanchine and Kirstein's collaborative work across multiple genres and institutions, this book reveals their partnership in all of its exciting and ungainly complexity, showing how the 1930s Balanchine was not the artist that he would eventually become, and how the same was true of the institutions that he and Kirstein jointly created.

Animal Musicalities

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.

Music and Identity in Twentieth-Century Literature from Our America

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.

Perspectives on Early Keyboard Music and Revival in the Twentieth Century

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This concise, straightforward handbook by the renowned conductor and instrumentalist Arthur Weisberg is the first practical manual to address the performance problems specific to twentieth-century music. Book jacket.

The Music of Time

Over the past century and a half, the voices and bodies of animals have been used by scientists and music experts as a benchmark for measures of natural difference. *Animal Musicalities* traces music's taxonomies from Darwin to digital bird guides to show how animal song has become the starting point for enduring evaluations of species, races, and cultures. By examining the influential efforts made by a small group of men and women to define human diversity in relation to animal voices, this book raises profound questions about the creation of modern human identity, and the foundations of modern humanism.

Aspects of Twentieth-century Music

Bringing together scholars from the fields of musicology and international history, this book investigates the significance of music to foreign relations, and how it affected the interaction of nations since the late 19th century. For more than a century, both state and non-state actors have sought to employ sound and harmony to influence allies and enemies, resolve conflicts, and export their own culture around the world. This book asks how we can understand music as an instrument of power and influence, and how the cultural encounters fostered by music changes our ideas about international history.

Music of the Twentieth-century Avant-garde

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 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.

Music in the Twentieth and Twenty-First Centuries (Western Music in Context: A Norton History)

Jewish Identities mounts a formidable challenge to prevailing essentialist assumptions about "Jewish music," which maintain that ethnic groups, nations, or religious communities possess an essence that must manifest itself in art created by

members of that group. Klára Móricz scrutinizes concepts of Jewish identity and reorders ideas about twentieth-century "Jewish music" in three case studies: first, Russian Jewish composers of the first two decades of the twentieth century; second, the Swiss American Ernest Bloch; and third, Arnold Schoenberg. Examining these composers in the context of emerging Jewish nationalism, widespread racial theories, and utopian tendencies in modernist art and twentieth-century politics, Móricz describes a trajectory from paradigmatic nationalist techniques, through assumptions about the unintended presence of racial essences, to an abstract notion of Judaism.

Music and Technology in the Twentieth Century

Braun (Universität 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 Rest Is Noise

Michael Friedmann's *Ear Training for Twentieth-Century Music* is a skills text; using non-tonal materials, students are asked to improvise at the keyboard, sing at sight, take dictation, memorize melodies by rote, and identify selected set classes by eye and ear.

Performing Twentieth-century Music

Drawing on extensive field research conducted over the course of two decades, Bode Omojola examines traditional and contemporary Yorùbá genres of music.

Yoruba Music in the Twentieth Century

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

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.

The Cambridge History of Western Music Theory

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 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 scholarly thought around the globe.

Choral Music in the Twentieth Century

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

Categorizing Sound

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 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 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.

Twentieth-century Music Theory and Practice

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 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 represent a typically American diversity of background and life circumstances, and strips away the many myths surrounding twelve-tone music in America.

Twentieth-century Music

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.

Finding Democracy in Music

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/>.

Musical Journeys: Performing Migration in Twentieth-Century Music

Guides the reader or researcher, in language suitable for the layperson, through the history and musicianship of the avant-garde composers of the 20th century.

Jewish Identities

"First published in a slight different form in Great Britain in 2019 by Profile Books Ltd."--Title page verso.

Performing Knowledge

Musical works for chorus are among the great masterpieces of 20th-century art. This guide, the first truly comprehensive volume on the choral music of the last century, covers the spectacular range of music for vocal ensembles, from Saint-Saens to Tan Dun. The book will be essential to every choral conductor and a valuable resource for choir members, choral societies and choruses.

Musical Composition in the Twentieth Century

Identifying music as a vital site of cultural debate, this book captures the dynamic, contested nature of musical life in the United States. It examines an array of genres - including art music, jazz, popular song, ragtime, and Hawaiian music - and well-known musicians, such as Charles Ives, Jelly Roll Morton, Louis Armstrong, and Irving Berlin.

Music of the Twentieth Century

Now in paperback! In Twentieth-Century Piano Music, David Burge offers a personal and inviting overview of the often challenging music written for solo piano during this century, an artistic response by a pianist and educator widely acclaimed for introducing much of this literature to the repertoire. Divided into four sections, each covering a key historical period, the text examines the development of different styles and compositional techniques, and integrates historical and artistic details with a sophisticated and accessible approach to the music. Burge offers cogent performance suggestions for selected works of Copland, Stockhausen, Boulez, Berio, Cage, Crumb, and others.

Twentieth-Century Music and Politics

Ear Training for Twentieth-century Music

"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,

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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.

American Music in the Twentieth Century

Offering a one-of-a-kind approach to music and literature of the Americas, this book examines the relationships between musical protagonists from Colombia, Cuba, and the United States in novels by writers such as Gabriel García Márquez, Alejo Carpentier, Zora Neale Hurston, and John Okada.

Twelve-Tone Music in America

The scandal over modern music has not died down. While paintings by Pablo Picasso and Jackson Pollock sell for a hundred million dollars or more, shocking musical works from Stravinsky's Rite of Spring onward still send ripples of unease through audiences. At the same time, the influence of modern music can be felt everywhere. Avant-garde sounds populate the soundtracks of Hollywood thrillers. Minimalist music has had a huge effect on rock, pop, and dance music from the Velvet Underground onward. Alex Ross, the brilliant music critic for The New Yorker, shines a bright light on this secret world, and shows how it has pervaded every corner of twentieth century life. The Rest Is Noise takes the reader inside the labyrinth of modern sound. It tells of maverick personalities who have resisted the cult of the classical past, struggled against the indifference of a wide public, and defied the will of dictators. Whether they have charmed audiences with the purest beauty or battered them with the purest noise, composers have always been exuberantly of the present, defying the stereotype of classical music as a dying art. Ross, in this sweeping and dramatic narrative, takes us 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. We follow the rise of mass culture and mass politics, of dramatic new technologies, of hot and cold wars, of experiments, revolutions, riots, and friendships forged and broken. In the tradition of Simon Schama's The Embarrassment of Riches and Louis Menand's The Metaphysical Club, the end result is not so much a history of twentieth-century music as a history of the twentieth century through its music.

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