

## Musical Composition In The Twentieth 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 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 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. 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

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experiences of nine composers born in the twentieth century (Avril Coleridge Taylor, Grace Williams, Elizabeth Maconchy, Minna Keal, Ruth Gipps, Antoinette 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 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 been 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 next 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

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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.

*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 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. 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

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today.

This text is a practical guide to the compositional techniques, resources, and technologies available to composers today. Each chapter traces the development of traditional and modern elements that form the foundation of music in the late twentieth century. Among the subjects discussed are interval exploration, serialism, pitch-class sets, twelve-tone music, electronic music, algorithmic composition, and indeterminacy.

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.

*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, 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

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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 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 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. This new book builds on Whittall's *Music since the First World War*. It updates and reshapes the original text and places it in the wider context of twentieth-century serious music before 1918 and after 1975, surveying the immense variety of technical developments in twentieth-century music. Sections of detailed analysis, with particular emphasis on such major figures as Stravinsky, Bartok, Messiaen, Tippett, and Ligeti, are framed by more concise sketches of a range of twentieth-century composers from Fauré to Wolfgang Rihm. Extensive musical examples are employed throughout.

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

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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 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 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.

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.

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 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.

The study of musical composition has been marked by a didactic, technique-based approach, focusing on the understanding of musical language and grammar -harmony,

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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 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.

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.

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 history' might entail under the critiques of post-modernism? One of the most

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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 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 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 Creative Music Composition is designed to be an introductory textbook for music students. "Creative composition"-composing in your own style, rather than in the style of a composer of the past-is embraced by music educators not only for composition students, but for beginning performers and music educators, and is often offered to all

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music students and non-music majors who wish to enhance their musical creativity. With 25 years of experience teaching fledgling composers, the author tackles the key ingredients that make for successful composition, including: stimulus to the musical imagination; discussion of a variety of current musical languages; analysis of many examples from contemporary scores; technical exercises; suggestions as to how to start a composition; structures; and examinations of works from particular genres. Wilkins covers several musical languages, from folk and popular to serialism; analyses various rhythmic forms; suggests approaches for composing for a variety of instruments, from traditional to electronic ones, as well as for the human voice; addresses the nuts and bolts of score preparation; and offers career advice. For all composition students-and for music students in general-Creative Music Composition offers a clear and concise introduction that will enable them to reach their personal goals.

Materials and Techniques of Post-Tonal Music, Fifth Edition provides the most comprehensive introduction to post-tonal music and its analysis available. Covering music from the end of the nineteenth century through the beginning of the twenty-first, it offers students a clear guide to understanding the diverse and innovative compositional strategies that emerged in the post-tonal era, from Impressionism to computer music. This updated fifth edition features: chapters revised throughout to include new examples from recent music and insights from the latest scholarship; the introduction of several new concepts and topics, including parsimonious voice-leading, scalar transformations, the New Complexity, and set theory in less chromatic contexts; expanded discussions of spectralism and electronic music; timelines in each chapter, grounding the music discussed in its chronological context; a companion website that provides students with links to

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recordings of musical examples discussed in the text and provides instructors with an instructor's manual that covers all of the exercises in each chapter. Offering accessible explanations of complex concepts, *Materials and Techniques of Post-Tonal Music, Fifth Edition* is an essential text for all students of post-tonal music theory.

Over three decades, Paul Griffiths's survey has remained the definitive study of music since the 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 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 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 such highly influential composers as Helmut

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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.

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 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.

The state of contemporary music is dizzyingly diverse in terms of style, media, traditions, and techniques. How have trends in music developed over the past decades? *Music Composition in the 21st Century* is a guide for composers and students that helps them navigate the often daunting complexity and abundance of resources and influences that confront them as they work to achieve a personal expression. From pop to classical, the book speaks to the creative ways that

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new composers mix and synthesize music, creating a music that exists along a more continuous spectrum rather than in a series of siloed practices. It pays special attention to a series of critical issues that have surfaced in recent years, including harmony, the influence of minimalism, the impact of technology, strategies of "openness," sound art, collaboration, and improvisation. Robert Carl identifies an emerging common practice that allows creators to make more informed aesthetic and technical decisions and also fosters an inherently positive approach to new methods.

"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 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

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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 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 to include *Yogaku* in their collection.

Presenting an innovative, alternative analytical model for Stravinsky's compositions, *Building Blocks* seeks a fuller perspective, and enables a fresh, insightful approach to this music and the theoretical constructs behind it. Author Gretchen Horlacher portrays the whole of Stravinsky's repertoire as radical or modern not because it eschews continuity

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and connection, but because it places them in relation to their opposites.

This collection of new interviews with twenty-five accomplished female composers substantially advances our knowledge of the work, experiences, compositional approaches, and musical intentions of a diverse group of creative individuals. With personal anecdotes and sometimes surprising intimacy and humor, these wide-ranging conversations represent the diversity of women composing music in the United States from the mid-twentieth century into the twenty-first. The composers work in a variety of genres including classical, jazz, multimedia, or collaborative forms for the stage, film, and video games. Their interviews illuminate questions about the status of women composers in America, the role of women in musical performance and education, the creative process and inspiration, the experiences and qualities that contemporary composers bring to their craft, and balancing creative and personal lives. Candidly sharing their experiences, advice, and views, these vibrant, thoughtful, and creative women open new perspectives on the prospects and possibilities of making music in a changing world. An invaluable introduction to the art and craft of musical composition from a distinguished teacher and composer This essential introduction to the art and craft of musical composition is designed to familiarize beginning composers with principles and

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techniques applicable to a broad range of musical styles, from concert pieces to film scores and video game music. The first of its kind to utilize a style-neutral approach, in addition to presenting the commonly known classical forms, this book offers invaluable general guidance on developing and connecting musical ideas, building to a climax, and other fundamental formal principles. It is designed for both classroom use and independent study.

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This volume is presented as a collection of primary research materials for scholars and artists. Each composer presents either a score or some form of documentation of one of his works and, in an accompanying essay, discusses his music in detail, exploring both its aesthetic and structural premises. The purpose of this book is not to present analyses or critical evaluations of this original and diverse body of works but rather, for the first time, to document the major activities of recent composers working in the important hybrid media of sound-text and sound-installation. It is hoped that this book will mark the beginning of a general recognition of the importance of such inter-media works as well as encourage future exploration of the aesthetic and structural innovations continued therein. Composers discussed include John Cage, Robert Ashley, Max Neuhaus, Alvin Lucier and Kenneth Gaburo.

This book explores the transformation of ideas of the material in late twentieth- and early twenty-first-century musical composition. New music of this era is argued to

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reflect a historical moment when the idea of materiality itself is in flux. Engaging with thinkers such as Theodor Adorno, Sara Ahmed, Zygmunt Bauman, Rosi Braidotti, and Timothy Morton, the author considers music's relationship with changing material conditions, from the rise of neo-liberalisms and information technologies to new concepts of the natural world. Drawing on musicology, cultural theory, and philosophy, the author develops a critical understanding of musical bodies, objects, and the environments of their interaction. Music is grasped as something that both registers material changes in society whilst also enabling us to practice materiality differently.

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