



Modern Music

James Huneker

Modern Music:

Modern Music Paul Griffiths, 1994 Beginning at the threshold of the modern era with the late Romanticism of Debussy and Mahler the author traces the new directions of music through composers such as Alban Berg and Anton Webern Charles Ives Edgard Varese and Olivier Messiaen Karlheinz Stockhausen Pierre Boulez Philip Glass and Elliott Carter The various paths are made clear by a concentration on the major works and turning points in the music of our time the new rhythmic force that came in with The Rite of Spring the unbounded universe of Schoenberg's atonality the undreamed of possibilities opened up by electronics the role of chance in the music of John Cage and the astonishing diversity of minimalism

Modern Music and After Paul Griffiths, 2011-02-16 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 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

Dialogue on Ancient and Modern Music Vincenzo Galilei, Victor Palisca, Henry L Lucy G Moses Professor of Music Claude V Palisca, 2003-01-01 Vincenzo Galilei the father of the astronomer Galileo was a guiding light of the Florentine Camerata His Dialogue on Ancient and Modern Music published in 1581 or 1582 and now translated into English for the first time was among the most influential music treatises of his era Galilei is best known for his rejection of modern polyphonic music in favor of Greek monophonic song The treatise sheds new light on his importance both as a musician who advocated a new philosophy of music history and theory based on an objective search for the truth and as an experimental scientist who was one of the founders of modern acoustics

Modern Music Paul Griffiths, 1978 **This Modern Music** John Tasker Howard, 1942 **Modern Music**, 1926 *A History of*

Modern Music Paul Collaer, 1961 A translation of the second edition of the French text published in Belgium 1955 This book presents the evolution of musical thought from the origins of twelve tone music to the American and British composers of today French music since Debussy the work of Eric Satie and les Six German music after Richard Strauss and music in Soviet Russia are all discussed Publisher's note **Introducing Modern Music** Otto Karolyi, 1995 In this companion to his popular *Introducing Music* Otto Karolyi offers a lively and comprehensive guide to modern music and provides the reader with some technical understanding of what happens when a twentieth century composition is being performed He looks at the ways in which modern music has moved away from traditional ideas of for example form tonality harmony rhythm orchestration and notation Through careful and detailed explanation of this evolution he illuminates the works of composers such as Stravinsky Schoenberg Bartók and many other musical innovators who have broken away from traditional formulae in their composition **BOOK JACKET** Title Summary field provided by Blackwell North America Inc All Rights Reserved

Paths to Modern Music Laurence Davies, 1971 *Modern Music*, 1924 **Liveness in Modern Music** Paul Sanden, 2013-01-17 This study investigates the idea and practice of liveness in modern music Understanding what makes music live in an ever changing musical and technological terrain is one of the more complex and timely challenges facing scholars of current music where liveness is typically understood to represent performance and to stand in opposition to recording amplification and other methods of electronically mediating music The book argues that liveness itself emerges from dynamic tensions inherent in mediated musical contexts tensions between music as an acoustic human utterance and musical sound as something produced or altered by machines Sanden analyzes liveness in mediatized music music for which electronic mediation plays an intrinsically defining role exploring the role this concept plays in defining musical meaning In discussions of music from both popular and classical traditions Sanden demonstrates how liveness is performed by acts of human expression in productive tension with the electronic machines involved in making this music whether on stage or on recording Liveness is not a fixed ontological state that exists in the absence of electronic mediation but rather a dynamically performed assertion of human presence within a technological network of communication This book provides new insights into how the ideas of performance and liveness continue to permeate the perception and reception of even highly mediatized music within a society so deeply invested on every level with the use of electronic technologies *Modern Music and Musicians* Richard Alexander Streatfeild, 1906 *Phases of Modern Music* ... Lawrence Gilman, 1904 **Modern Music and Musicians for Vocalists: Modern art songs**, 1918 **The Pleasure of Modernist Music** Arved Mark Ashby, 2004 The debate over modernist music has continued for almost a century from Berg's *Wozzeck* and Webern's *Symphony Op 21* to John Cage's renegotiation of musical control the unusual musical practices of the Velvet Underground and Stanley Kubrick's use of Ligeti's *Lux Aeterna* in the epic film *2001* The composers discussed in these pages including Bartók Stockhausen Bernard Herrmann Steve Reich and many others are modernists in that they are defined by their individualism whether

covert or overt and share a basic urge toward redesigning musical discourse The aim of this volume is to negotiate a varied and open middle ground between polemical extremes of reception The contributors sketch out the possible significance of a repertory that in past discussions has been deemed either meaningless or beyond describable meaning With an emphasis on recent aesthetics and contexts including film music sexuality metaphor and ideas of a listening grammar they trace the meanings that such works and composers have held for listeners of different kinds None of them takes up the usual mandate of educated listening to modernist works the notion that a person can appreciate difficult music if given enough time and schooling Instead the book defines novel but meaningful avenues of significance for modernist music avenues beyond those deemed appropriate or acceptable by the academy While some contributors offer new listening strategies most interpret the listening premise more loosely as a metaphor for any manner of personal and immediate connection with music In addition to a previously untranslated article by Pierre Boulez the volume contains articles all but one previously unpublished by twelve distinctive and prominent composers music critics and music theorists from America Europe Australia and South Africa Arved Ashby Amy Bauer William Bolcom Jonathan Bernard Judy Lochhead Fred Maus Andrew Mead Greg Sandow Martin Scherzinger Jeremy Tambling Richard Toop and Lloyd Whitesell Arved Ashby is Associate Professor of Music at the Ohio State University The BBC and Ultra-Modern Music, 1922-1936 Jennifer Ruth Doctor, 1999 This book first published in 2000 examines the BBC's campaign to raise cultural awareness of British mass audiences in the early days of radio As a specific case it focuses on policies and plans behind transmissions of music by composers associated with Arnold Schoenberg's circle between 1922 when the BBC was founded and spring 1936 when Edward Clark a former Schoenberg pupil and central figure in BBC music resigned from the Corporation This study traces and analyses the BBC's attempts to manipulate critical and public responses to this repertory The book investigates three interrelated aspects of early BBC history Policy decisions relating to contemporary music transmissions are examined to determine why precious broadcast time was devoted to this repertory Early personnel structures are reconstructed to investigate the responsibilities attitudes and interests of those who influenced music broadcasting Finally broadcasts of Second Viennese School works are examined in detail

Modern Music and Musicians: Encyclopedia: v. 1. A history of music; special articles; great composers; v. 2. Religious music of the world; vocal music and musicians; the opera; history and guide; v. 3. The theory of music; piano technique; special articles; modern instruments; anecdotes of musicians; dictionary. (musical terms and biography) Louis Charles Elson, 1912 **Mezzotints in Modern Music** James Huneker, 1899 **Studies in Modern Music, Second Series** William Henry Hadow, 1913 **History of the Modern Music of Western Europe** Raphael Georg Kiesewetter, 2013-10-24 The 1848 English translation of an important German text one of the first histories of music for the general reader

Reviewing **Modern Music**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is actually astonishing. Within the pages of "**Modern Music**," an enthralling opus penned by a very acclaimed wordsmith, readers attempt an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve into the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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