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Arnold Whittall

Musical Composition In The Twentieth Century

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Musical Composition In The Twentieth Century:

Musical Composition in the Twentieth Century Arnold Whittall, 1999 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.

Techniques of Twentieth Century Composition Leon Dallin, 1974 The approach of *Techniques of Twentieth Century Music* is appropriate for composers exploring contemporary idioms for performers learning to cope with the innovations of modern music and for teachers developing their understanding and appreciation of the music of our time. All three categories are served by this text. It is designed to provide essential knowledge of the techniques and materials of twentieth century music and to bridge the gulf between traditional academic training and current practice.

Exploring Twentieth-Century Music Arnold Whittall, 2003-02-27 In this wide ranging book Arnold Whittall considers a group of important composers of the twentieth century including Debussy, Webern, Schoenberg, Stravinsky, Bartók, Janáček, Britten, Carter, Birtwistle, Andriessen and Adams. He moves skilfully between the cultural and the technical, the general and the particular to explore the various contexts and critical perspectives which illuminate certain works by these composers. Considering the extent to which place and nationality contribute to the definition of musical character, he investigates the relevance of such images as mirroring and symmetry, the function of genre and the way types of identity may be suggested by such labels as classical, modernist, secular, sacred, radical, traditional. These categories are considered as flexible and interactive and they generate a wide ranging series of narratives delineating some of the most fundamental forces which affected composers and their works within the complex and challenging world of the twentieth century.

Techniques of Twentieth Century Composition Leon Dallin, 1957 **An Approach to Twentieth Century**

Musical Composition Michiel W. Irik, Mike Irik, 1984 All American Music John Rockwell, 1983 *Materials and Techniques of Twentieth-century Music* Stefan M. Kostka, 1990 Textbook for a college level course of a few weeks to a full year. Arranged by compositional technique rather than strict chronology. Covers neither music history per se nor the detailed analysis of specific composers. Includes examples mostly available on recordings and exercises. Annotation copy.

Musical Aesthetics Edward A. Lippman, 1986 Musical aesthetics in this century like music itself is distinguished by its concern with specifically musical forms and principles with the interrelationships and transformation of motifs with the permutations of sets of tones with the characteristics of forms such as the fugue or sonata and with underlying or background structures that are not really audible themselves but that nevertheless are important determinants of the form and sense of the music. Thus music and musical thought in this century have been significantly determined by a reaction against the predominating

qualities and values of the 19th century musical hermeneutics symbolism and semiotics having replaced the traditional problem of emotional content This volume is the third of three which are designed to present the main trends of Western musical thought in the area of philosophy and aesthetics Each section of the work presenting the fundamental statements of a given aesthetic issue has its own brief introduction defining and interrelating the relevant ideas the various sections seek to clarify the underlying historical continuities of thought Each also concludes with its own bibliography

A History of Twentieth-Century Music in a Theoretic-Analytical Context Elliott Antokoletz, 2014-03-14 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 from the Middle Ages Through the Twentieth Century Carmelo Peter Comberiati, Matthew C. Steel, 1988 First Published in 1988 Routledge is an imprint of Taylor Francis an informa company

The Cambridge History of Twentieth-Century Music Nicholas Cook, Anthony Pople, 2004-08-05 Publisher Description

Australian Composition in the Twentieth Century Frank Callaway, David Tunley, 1978

A Handbook to Twentieth-Century Musical Sketches Patricia Hall, Friedemann Sallis, 2004-12-02 This indispensable handbook first published in 2004 explains how scholars and students should work with and think about the composer's working manuscripts This book surveys the knowledge necessary to work efficiently in archives and libraries housing this material and with the skills and techniques specifically related to sketch studies transcription reconstructing sketchbooks deciphering handwriting dating documents It deals with the music of important twentieth century composers and presents visual examples of manuscripts from the collections of world renowned institutions such as the Paul Sacher Foundation The book aims to make the work of both researchers and students more efficient and rewarding

Music in the Early Twentieth Century Richard Taruskin, 2006-08-14 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

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