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Musical Composition in the Twentieth Century

Arnold Whittall

Musical Composition In The Twentieth Century

Marco Cascella



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. **An Approach to Twentieth Century Musical Composition** Michiel W. Irik, Mike Irik, 1984

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. *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. All American Music John Rockwell, 1983 *All American Music* John Rockwell, 1997-03-21 The story of American musical composition, this work delineates the heritage, actuality and potential of music. In 20 chapters it shows the necessity of dealing with such unrelated artists as Milton Babbitt and Laurie Anderson, John Cage and Neil Young, Elliott Carter and David Byrne and Philip Glass and Ornette Coleman. Techniques of Twentieth Century Composition Leon Dallin, 1957 **Australian Composition in the Twentieth Century** Frank Callaway, David Tunley, 1978 *Musical Aesthetics: The twentieth century* 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

The Twentieth Century, 1926

Music and Musical Composition at the American Academy in Rome Martin Brody, 2014 Combining cultural analysis with historical and personal accounts of a century of musical life at the American Academy in Rome this volume provides a history of the AAR's Rome Prize in Composition

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

The Twentieth Century Cyclopedia, 1902

[The New Werner Twentieth Century Edition of the Encyclopaedia Britannica](#), 1907

Twentieth Century, 1912

The Nineteenth century and after London

Dramatic Compositions Copyrighted in the United States, 1870 to 1916 ... Library of Congress. Copyright Office, 1918

Chambers's twentieth century dictionary of the English language, ed. by T. Davidson Chambers W. and R., Ltd, 1901

New American Supplement to the New Werner Twentieth Century Edition of the Encyclopaedia Britannica ... Illustrated with Hundreds of Portraits and Other Engravings, 1905

Fundamentals of Musical Composition Arnold Schoenberg, 1999 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

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