

Materials and Techniques of
TWENTIETH-
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MUSIC

THIRD EDITION

Stefan Kostka

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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

Research Materials in Music Phillip R. Rehfeldt,1990-01-01 This text was developed for use in a standard college level introduction to graduate studies course in musicology that I taught for thirty three years at the University of Redlands

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

Twentieth-Century Music in the West Tom Perchard,Stephen Graham,Tim Rutherford-Johnson,Holly Rogers,2022-10-06 This is the first introductory survey of western twentieth century music to address popular music art music and jazz on equal terms It treats those forms as inextricably intertwined and sets them in a wide variety of social and critical contexts The book comprises four sections Histories Techniques and Technologies Mediation Identities with 16 thematic chapters Each of these explores a musical or cultural topic as it developed over many years and as it appeared across a diversity of musical practices In this way the text introduces both key musical repertoire and critical musicological approaches to that work It historicises music and musical thinking opening up debate in the present rather than offering a new but closed narrative of the past In each chapter an overview of the topic s chronology and main issues is illustrated by two detailed case studies

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 Bartok Janacek 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 Aspects of Twentieth-century Music Richard DeLone,1975 The twentieth century has seen a revolution in art music with the great variety of conceptually opposed musical developments existing side by side This book presents a study of this century's music from the point of view of its structure without addressing collective styles the mechanisms or techniques for sound manipulation or the literature of the period Rather the essays in this book address questions of how form timbre and texture rhythm line chord and ordering procedures are dealt with by twentieth century composers in a wide variety of musical works from early to very recent examples **The Recorder** Richard W. Griscom,David Lasocki,2003-12-16 A Choice Best Academic book in its first edition The Recorder remains an essential resource for anyone who wants to know about this instrument This new edition is thoroughly redone takes account of the publishing activity of the years since its first publication and still follows the original organization **The Cambridge History of Twentieth-Century Music** Nicholas Cook,Anthony Pople,2004-08-05 Publisher Description **Decomposition** Andrew Durkin,2014-11-18 Decomposition is a bracing revisionary and provocative inquiry into music from Beethoven to Duke Ellington from Conlon Nancarrow to Evelyn Glennie as a personal and cultural experience how it is composed how it is idiosyncratically perceived by critics and reviewers and why we listen to it the way we do Andrew Durkin best known as the leader of the West Coast based Industrial Jazz Group is singular for his insistence on asking tough questions about the complexity of our presumptions about music and about listening especially in the digital age In this winning and lucid study he explodes the age old concept of musical composition as the work of individual genius arguing instead that in both its composition and reception music is fundamentally a collaborative enterprise that comes into being only through mediation Drawing on a rich variety of examples Big Jay McNeely's Deacon's Hop Biz Markie's Alone Again George Antheil's Ballet Mechanique Frank Zappa's While You Were Art and Pauline Oliveros's Tuning Meditation to name only a few Durkin makes clear that our appreciation of any piece of music is always informed by neuroscientific psychological technological and cultural factors How we listen to music he maintains might have as much power to change it as music might have to change how we listen

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