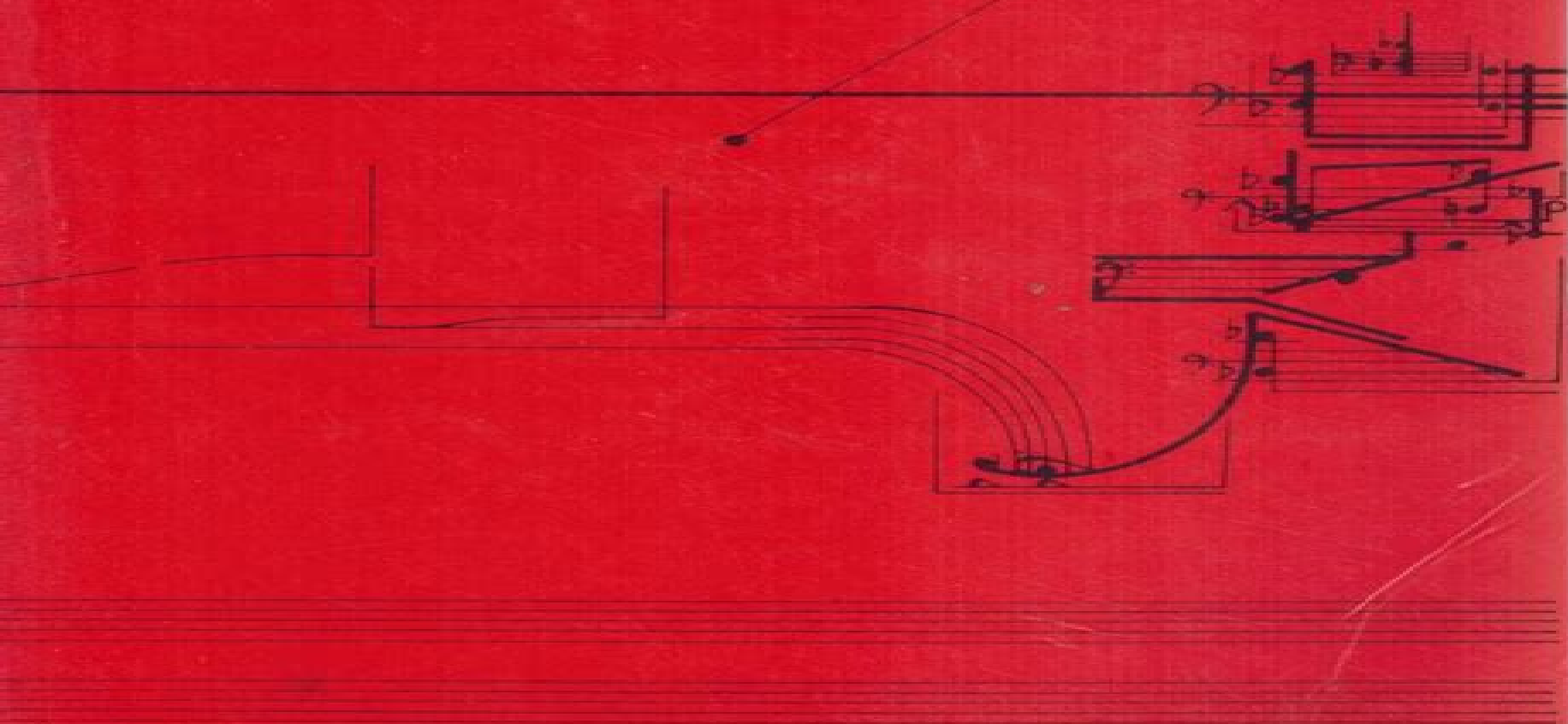


Paul Griffiths  
**MODERN MUSIC**  
The avant garde  
since 1945



# Modern Music The Avant Garde Since 1945

**Edward Strickland**



## **Modern Music The Avant Garde Since 1945:**

*Modern Music* Paul Griffiths, 1986      **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In addition to a previously untranslated article by Pierre Boulez the volume contains articles all but one previously unpublished by twelve distinctive and prominent composers music critics and music theorists from America Europe Australia and South Africa Arved Ashby Amy Bauer William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      **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

**The Arab Avant-Garde** Thomas Burkhalter, Kay Dickinson, Benjamin J. Harbert, 2013-11-13 The first in depth study of diverse and radical innovation in Arab music From jazz trumpeters drawing on the noises of warfare in Beirut to female heavy metallers in Alexandria the Arab culture offers a wealth of exciting challenging and diverse musics The essays in this collection investigate the plethora of compositional and improvisational techniques performance styles political motivations professional trainings and inter continental collaborations that claim the mantle of innovation within Arab and Arab diaspora music While most books on Middle Eastern music making focus on notions of tradition and regionally specific genres The Arab Avant Garde presents a radically hybrid and globally dialectic set of practices Engaging the avant garde a term with Eurocentric resonances this anthology disturbs that presumed exclusivity drawing on and challenging a growing body of literature about alternative modernities Chapters delve into genres and modes as diverse as jazz musical theatre improvisation hip hop and heavy metal as performed in countries like Iraq Egypt Lebanon Syria Palestine and the United States Focusing on multiple ways in which the Arab avant garde becomes manifest this anthology brings together international writers with eclectic disciplinary trainings practicing musicians area studies specialists ethnomusicologists and scholars of popular culture and media Contributors include Sami W Asmar Michael Khoury Saed Muhssin Marina Peterson Kamran Rastegar Caroline Rooney and Shayna Silverstein as well as the editors

*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 in the Late Twentieth Century Richard Taruskin, 2006-08-14 The universally acclaimed and award winning Oxford History of Western Music is the eminent musicologist Richard Taruskin s provocative erudite telling of the story of Western music from its earliest days to the present

Each book in this superlative five volume set illuminates through a representative sampling of masterworks the themes styles and currents that give shape and direction to a significant period in the history of Western music Music in the Late Twentieth Century is the final installment of the set covering the years from the end of World War II to the present In these pages Taruskin illuminates the great compositions of recent times offering insightful analyses of works by Aaron Copland John Cage Milton Babbitt Benjamin Britten Steve Reich and Philip Glass among many others He also looks at the impact of electronic music and computers the rise of pop music and rock n roll the advent of postmodernism and the contemporary music of Laurie Anderson John Zorn and John Adams Laced with brilliant observations memorable musical analysis and a panoramic sense of the interactions between history culture politics art literature religion and music this book will be essential reading for anyone who wishes to understand this rich and diverse period When Music Mattered James Wierzbicki,2022-04-27

This book examines the American Sixties and how that period s socio political essence was reflected and refracted in certain forms of the period s music Its five main chapters bear the names of familiar musical categories Folk Rock Jazz Avant Garde Classical But the book s real subject matter treated at length in the Prologue and the Epilogue but spread throughout all that comes between is the Sixties tangled mess of hopes and frustrations of hungers as much for self identity as for self indulgence of crises of conscience that bothered Americans of almost all ages and regardless of political persuasion

Music in the Making of Modern Japan Kei Hibino,Barnaby Ralph, Henry Johnson,2021-07-29 This volume explores the notion of affective media within and across different arts in Japan with a primary focus on music whether as standalone product or connected to other genres such as theatre and photography The volume explores the Japanese reception of this affective media its transformation and subsequent cultural flow Moving from a discussion of early encounters with the West through Jesuits and others the contributors primarily consider the role of music in the nineteenth twentieth and twenty first centuries With ten original chapters the volume covers a wealth of themes from education koto music guitar making avant garde recorder works musicals and rock photography to interviews with contemporary performers in jazz modern rock and J pop Innovative and fascinating the book provides rich new insights and material to all those interested in Japanese musical culture **No Documents, No Escape** Christophe Levaux,2020-09-01

Rising out of the American art music movement of the late 1950s and 1960s minimalism shook the foundations of the traditional constructs of classical music becoming one of the most important and influential trends of the twentieth century The emergence of minimalism sparked an active writing culture around the controversies philosophies and forms represented in the music s style and performance and its defenders faced a relentless struggle within the music establishment and beyond Focusing on how facts about music are constructed negotiated and continually remodeled We Have Always Been Minimalist retraces the story of these battles that from pure fiction to proven truth led to the triumph of minimalism Christophe Levaux s critical analysis of literature surrounding the origins and transformations of the stylistic movement offers radical insights and a unique new history *American*

*Composers* Edward Strickland, 1991-08-22 Strickland's own deep involvement with the works of these composers is revealed by the questions and comments he poses in an appreciative Paterian way His profound pleasure in these works also leads him to scrutinize and challenge them intimately Publishers Weekly This is an indispensable book about American music Fanfare exhilarating Any of the interviews in *American Composers* will stimulate your curiosity and appetite Hungry Mind Review not only engaging but also a useful representation of the major compositional styles of the 1980s and their corresponding practitioners Notes Philip Glass Keith Jarrett Meredith Monk and eight other active American composers reveal a broad spectrum of musical personalities in these candid in depth conversations Witty and articulate their remarks convey the great vitality diversity and distinctiveness of today's American music [From Handel to Hendrix](#) Michael Chanan, 1999-12-17 This study examines the composer as a public figure It examines the fate of the composer through successive incarnations and investigates a range of themes such as subjectivity and identity **The Woman Composer** Jill Halstead, 2017-07-05 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 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 **Notes for Oboists** Nora Anderson Lewis, 2025 Notes for Oboists A Guide to the Repertoire is an essential resource for professional amateur and student oboists that collects the important historical and analytical information for thirty five of the best known pieces composed for the instrument These works span the eighteenth through the twenty first century and include sonatas concertos chamber music and works for solo oboe by a wide range of composers Chapters will cover compositions such as Alessandro Marcello's Concerto in D Minor Robert Schumann's Three Romances Op 94 Francis Poulenc's Sonata for Oboe and Piano Isang Yun's Piri for Oboe Solo Reena Esmail's Jhula Jhule for Oboe and Piano and thirty other treasures of the oboe repertoire Writing in engaging and accessible prose supported by fact filled analytical charts Nora A Lewis offers rich biographical information on individual composers historical context for compositions such as the circumstances for its development as well as clear structural analyses to help oboists gain a deeper understanding of well known repertoire In offering both historical biographical as well as musicological

insight Notes for Oboists connects performance studies with scholarship allowing readers to build a more complete picture of the music and encourage them to approach other compositions in a similarly analytical manner      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      **Applications of Evolutionary Computing** Günther Raidl,Stefano Cagnoni,Juan J. Romero Cardalda,David W. Corne,Jens Gottlieb,Agnes Guillot,Emma Hart,Colin G. Johnson,Elena Marchiori,Jean-Arcady Meyer,Martin Middendorf,2003-08-03 This book constitutes the joint refereed proceedings of six workshops EvoWorkshops 2003 held together with EuroGP 2003 in Essex UK in April 2003 The 63 revised full papers presented were carefully reviewed and selected from a total of 109 submissions In accordance with the six workshops covered the papers are organized in topical sections on bioinformatics combinatorial optimization image analysis and signal processing evolutionary music and art evolutionary robotics and scheduling and timetabling      *What's the Matter with Today's Experimental Music?* Leigh Landy,2013-01-11 Today s education and communications media are seen to be the main cause of the anonymity of contemporary music and suggestions are made to improve this situation Leigh Landy investigates audio visual applications that have hardly been explored new timbres and sound sources the discovery of musical space new notations musical politics and the musical community in an attempt to incite more composers musicians and musicologists to get this music out into the works and to stimulate the creation of new experimental works      Music and German National Identity Celia Applegate,Pamela Potter,2002-08 Concert halls all over the world feature mostly the works of German and Austrian composers as their standard repertoire composers like the three Bs of classical music Bach Beethoven and Brahms all of whom are German Over the past three centuries many supporters of German music have even nurtured the notion that the German speaking world possesses a peculiar strength in the cultivation of music This book brings together seventeen contributors from the fields of musicology ethnomusicology history and German literature to explore these questions how music came to be associated with German identity when and how Germans came to be regarded as the people of music and how music came to be designated the most German of arts Unlike previous volumes on this topic many of which focused primarily on Wagner and Nazism the essays here are wide ranging and comprehensive examining philosophy literature politics and social currents as well as the creation and performance of folk music art music church music jazz rock and pop The result is a striking volume adeptly addressing the complexity and variety of ways in which music insinuated itself into the German national imagination and how it has continued to play a central role in the shaping of a German identity Contributors to this volume Celia Applegate Doris L Bergen Philip Bohlman Joy Haslam Calico Bruce Campbell John Daverio Thomas S Grey Jost Hermand Michael H Kater Gesa Kordes Edward Larkey Bruno Nettl Uta G Poiger Pamela Potter Albrecht Riethm ller Bernd Sponheuer Hans Rudolf Vaget      **Revolutions in Music Education** Leon de Bruin,Jane Southcott,Andrew Sutherland,2022-06-27 The teaching and learning of music around the world have

evolved in diverse ways as social industrial and cultural developments have influenced the ways humans understand organize and collectivize music education Revolutions in Music Education Historical and Social Explorations chronicles major changes in music education that continue to shape practices in the twenty first century The contributors investigate the organizational pedagogical and strategic approaches to teaching music across the ages The universality of music is manifest in the chapters of this book providing meaning and insight from all geographic socio political and economic contexts

*Revealing Masks* W. Anthony Sheppard, 2001-02-01 W Anthony Sheppard considers a wide ranging constellation of important musical works in this fascinating exploration of ritualized performance in twentieth century music *Revealing Masks* uncovers the range of political didactic and aesthetic intents that inspired the creators of modernist music theater Sheppard is especially interested in the use of the exotic in techniques of masking and stylization identifying Japanese Noh medieval Christian drama and ancient Greek theater as the most prominent exotic models for the creation of total theater Drawing on an extraordinarily diverse and in some instances little known range of music theater pieces Sheppard cites the work of Igor Stravinsky Benjamin Britten Arthur Honegger Peter Maxwell Davies Harry Partch and Leonard Bernstein as well as Andrew Lloyd Webber and Madonna Artists in literature theater and dance such as William Butler Yeats Paul Claudel Bertolt Brecht Isadora Duncan Ida Rubenstein and Edward Gordon Craig also play a significant role in this study Sheppard poses challenging questions that will interest readers beyond those in the field of music scholarship For example what is the effect on the audience and the performers of depersonalizing ritual elements Does borrowing from foreign cultures inevitably amount to a kind of predatory appropriation *Revealing Masks* shows that compositional concerns and cultural themes manifested in music theater are central to the history of twentieth century Euro American music drama and dance *The Last Opera* Chandler Carter, 2019-05-31 From the fall of 1947 through the summer of 1951 composer Igor Stravinsky and poet W H Auden collaborated on the opera *The Rake's Progress* At the time their self consciously conventional work seemed to appeal only to conservative audiences Few perceived that Stravinsky and Auden were confronting the central crisis of the Modern age for their story of a hapless eighteenth century Everyman dramatizes the very limits of human will a theme Auden insists underlies all opera In *The Last Opera* Chandler Carter weaves together three interlocking stories The central and most detailed story explores the libretto and music of *The Rake's Progress* The second positions the opera as a focal point in Stravinsky's artistic journey and those who helped him realize it his librettists Auden and Chester Kallman his protégé Robert Craft and his compatriot fellow composer and close friend Nicolas Nabokov By exploring the ominous cultural landscape in which these fascinating individuals lived and worked the book captures a pivotal twenty five year span from approximately 1945 to 1970 during which modernists like Stravinsky and Auden confronted a tectonic disruption to their artistic worldview Ultimately Carter reveals how these stories fit into a larger third narrative the 400 year history of opera This richly and lovingly contextualized study of *The Rake's Progress* sheds new light on why despite the hundreds of musical dramas and



theater pieces that have been written since its premier in 1951 this work is still considered the the last opera

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rotations at joints are taken as unknowns a set of algebraic equations in terms of unknown displacements rotations is obtained by substituting the force displacement relations into the equilibrium equations

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