

Milton Babbitt Words about Music

Edited by Stephen Dembski and Joseph N. Straus



Milton Babbitt Words About Music The Madison Lectures

Arnold Schoenberg Institute



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Milton Babbitt Milton Babbitt, 1987 Many consider Pulitzer Prize winning composer Milton Babbitt to be the preeminent figure in post World War II American music Beyond the extraordinary power of his music he is also as he says somewhat known as a talker In fact he is renowned as an energetic teacher and inspired lecturer In 1983 at the University of Wisconsin Madison Babbitt presented a concise summary of his most essential musical insights in a series of lectures and seminars These are gathered here presenting for the first time in book form a comprehensive overview of the subjects that have formed the core of his teaching for the past forty years Babbitt's central concern in these lectures is the twelve tone tradition with which he is so closely identified His discussion of this tradition ranges from close consideration of specific compositional problems to frank evaluation of his own position in that tradition In his characteristically penetrating way Babbitt discusses the most controversial issues in twentieth century music from serialism and atonality to the responsibility of the listener and the place of music in the university Until now few have had direct exposure to Babbitt's ideas In Madison he spoke to a variety of audiences and because of the pedagogical context his presentation was direct and explanatory This volume preserves the dazzling constructions and spontaneous excitement of his spoken language At the time of publication Milton Babbitt was William Shubael Conant Professor of Music Emeritus at Princeton University He has been showered with awards during his long and distinguished career including the Pulitzer Prize 1982 and a prestigious MacArthur Fellowship 1986 He was a member of the National Institute of Arts and Letters and a Fellow of the American Academy of Arts and Sciences

The Collected Essays of Milton Babbitt Milton Babbitt, 2012-06-24 Like his compositions Milton Babbitt's writings about music have exerted an extraordinary influence on postwar music and thinking about music In essays and public addresses spanning fifty years Babbitt has grappled profoundly with central questions in the composition and apprehension of music These writings range from personal memoirs and critical reviews to closely reasoned metatheoretical speculations and technical exegesis In the history of music theory there has been only a small handful of figures who have produced work of comparable stature Taken as a whole Babbitt's writings are not only an invaluable testimony to his thinking a priceless primary source for the intellectual and cultural history of the second half of the twentieth century but also a remarkable achievement in their own right Prior to this collection Babbitt's writings were scattered through a wide variety of journals books and magazines many hard to find and some unavailable and often contained typographical errors and editorial corruptions of various kinds This volume of almost fifty pieces gathers corrects and annotates virtually everything of significance that Babbitt has written The result is complete authoritative and fully accessible the definitive source of Babbitt's influential ideas

Reader's Guide to Music Murray Steib, 2013-12-02 The Reader's Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated by an expert in the field in

light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology *Perspectives on Power* Jernej Letnar Černič, Lindsay Milligan, Heather M. Morgan, 2010-01-08 Although power can appear a vague term the dichotomy between haves and have nots the desire to gain autonomy and the dire consequences of subjugation are three issues that resound across the arts and social sciences In this book postgraduate students from the constituent disciplines use the freedom of their positions as early career researchers to boldly explore power relations From a legal perspective papers are included geared towards human rights issues and violations Further the applied perspectives from business and education researchers consider how access to wealth and education and to equal education can and must be achieved Then interpreted through the perspectives of anthropological sociological and historical approaches power has become a resonant issue among the creations of culture and human interaction s Finally within the soft sciences the very same preoccupations as they appear in creative expression are examined within literature and music Indeed through the twenty one articles chosen for inclusion in this collection distinct in their disciplinary origins approaches and foci together the authors are emphasising the many similarities that exist among the arts and social sciences subjects *Perspectives on Power An Interdisciplinary Approach* was conceived as a result of the quality and reception of papers presented at the 2008 Moving Forward Postgraduate Conference held at the University of Aberdeen The volume comprises twenty one articles on the theme of power carefully chosen by the editorial team from in excess of eighty presentations These represent and tender a wide range of scholarly approaches to and within the arts and social sciences the remit of Moving Forward The collection is aimed at scholars and scholarly institutions within the United Kingdom in particular but contains contributions from scholars across the globe The collection should especially appeal to and inspire delegates visiting the Moving Forward Postgraduate Conference in the years to come **The Oxford Handbook of Neo-Riemannian Music Theories** Edward Gollin, Alexander

Rehding, 2011-12-22 In recent years neo Riemannian theory has established itself as the leading approach of our time and has proven particularly adept at explaining features of chromatic music The Oxford Handbook of Neo Riemannian Music Theories assembles an international group of leading music theory scholars in an exploration of the music analytical theoretical and historical aspects of this new field **Form as Harmony in Rock Music** Drew Nobile, 2020

Overtuning the inherited belief that popular music is unrefined *Form as Harmony in Rock Music* brings the process based approach of classical theorists to popular music scholarship Author Drew Nobile offers the first comprehensive theory of form for 1960s 70s and 80s classic rock repertoire showing how songs in this genre are not simply a series of discrete elements but rather exhibit cohesive formal harmonic structures across their entire timespan Though many elements contribute to the cohesion of a song the rock music of these decades is built around a fundamentally harmonic backdrop giving rise to distinct types of verses

choruses and bridges Nobile's rigorous but readable theoretical analysis demonstrates how artists from Bob Dylan to Stevie Wonder to Madonna consistently turn to the same compositional structures throughout rock's various genres and decades unifying them under a single musical style Using over 200 transcriptions graphs and form charts *Form as Harmony in Rock Music* advocates a structural approach to rock analysis revealing essential features of this style that would otherwise remain below our conscious awareness

Classical Music in Weimar Germany Brendan Fay, 2019-10-03 From Hitler's notorious fondness for Wagner's operas to classical music's role in fuelling German chauvinism in the era of the world wars many observers have pointed to a distinct relationship between German culture and reactionary politics In *Classical Music in Weimar Germany* Brendan Fay challenges this paradigm by reassessing the relationship between conservative musical culture and German politics Drawing upon a range of archival sources concert reviews and satirical cartoons Fay maps the complex path of classical music culture from Weimar to Nazi Germany a trajectory that was more crooked uneven or broken than straight Through an examination of topics as varied as radio and race to nationalism this book demonstrates the diversity of competing aesthetic philosophical and political ideals held by German music critics that were a hallmark of Weimar Germany Rather than seeing the cultural conservatism of this period as a natural prelude for the violence and destruction later unleashed by Nazism this fascinating book sheds new light on traditional culture and its relationship to the rise of Nazism in 20th century Germany

Music in the United States Hugh Wiley Hitchcock, 1988 This book provides a chronological look at American music from colonial times to the end of the 20th century revised and updated to reflect the latest scholarship and critical views It uses extensive citation of phonorecordings especially CD's from New World Records Composers Recordings Inc and the Smithsonian Institution all of which maintain catalogs in print Readers will find a comprehensive treatment of both serious and popular music in the United States with a final chapter on contemporary American music from composer critic Kyle Gann Part of the highly acclaimed Prentice Hall History of Music Series the colonial and federal eras to 1820 the romantic century 1820 1920 between the wars 1920 1945 and World War II through the present Musicians especially those interested in American music

Mavericks and Other Traditions in American Music Michael Broyles, 2008-10-01 From colonial times to the present American composers have lived on the fringes of society and defined themselves in large part as outsiders In this stimulating book Michael Broyles considers the tradition of maverick composers and explores what these mavericks reveal about American attitudes toward the arts and about American society itself Broyles starts by examining the careers of three notably unconventional composers William Billings in the eighteenth century Anthony Philip Heinrich in the nineteenth and Charles Ives in the twentieth All three had unusual lives wrote music that many considered incomprehensible and are now recognized as key figures in the development of American music Broyles goes on to investigate the proliferation of eccentric individualism in all types of American music classical popular and jazz and how it has come to dominate the image of diverse creative artists from John Cage to Frank Zappa The history of the

maverick tradition Broyles shows has much to tell us about the role of music in American culture and the tension between individualism and community in the American consciousness Notes Music Library Association,2005-06 *Current Musicology* Austin Clarkson,1985 *Avant Garde* Robin Maconie,2012-03-01 Gertrude Stein and philosopher Alfred North Whitehead were unlikely friends who spent most of their mature lives in exile Stein in France and Whitehead in the United States Their friendship was based on a mutual admiration for the philosophical pragmatism of William James and skepticism toward the European tradition of intellectual abstraction extending as far back as Plato and Aristotle Though neither was musical both were leading exponents of a new orientation toward time and knowledge acquisition that would go on to influence succeeding generations of composers Through Virgil Thomson Stein came to influence John Cage and the New York school of abstract music through his teaching in the United States Whitehead s philosophy of time and cognition came to be seen in America and abroad as an alternative to Newtonian neoclassicism an alternative clearly acknowledged in the metric modulations of Elliott Carter and Conlon Nancarrow as well as the post 1950 total serialism of Pierre Boulez and Karlheinz Stockhausen The seemingly unlikely influence of Stein and Whitehead on Thomson Cage Carter and the minimalists tells a remarkable story of transmission within and among the arts and philosophy one that Robin Maconie unravels through his series of essays in *Avant Garde An American Odyssey from Gertrude Stein to Pierre Boulez* Maconie explores from Hollywood to Harvard the way in which music functions as a form of communication across the boundaries of language serving the causes of trade and diplomacy through its representation of national identity emotional character honorable intention and social discipline The study of music as a language inevitably became the object of information science after World War II but as Maconie notes 60 years on music s refusal to yield to scientific elucidation has generated a stream of anti music propaganda by a powerful collective of celebrity science writers In a sequence of linked essays Stockhausen specialist Robin Maconie reconsiders the role of music and music technology through careful examination of key modern concepts with respect to time existence identity and relationship as formulated by such thinkers as Einstein Russell Whitehead and Stein along with Freud Schoenberg Wittgenstein and Marcel Duchamp This foray into art music science and philosophy is ideally suited for students and scholars of these disciplines as well as those seeking to understand more deeply the influence these individuals had on one another s work and modern music Critical Essays in Popular Musicology Allan F. Moore,2007 This reference work reproduces in facsimile form many of the most important and innovative journal articles and papers in the field along with an introductory overview by the editor Allan F Moore **Journal of the Arnold Schoenberg Institute** Arnold Schoenberg Institute,1992 **Understanding Post-Tonal Music** Miguel A. Roig-Francolí,2021-02-25

Understanding Post Tonal Music is a student centered textbook that explores the compositional and musical processes of twentieth century post tonal music Intended for undergraduate or general graduate courses on the theory and analysis of twentieth century music this book will increase the accessibility of post tonal music by providing students with tools for

understanding pitch organization rhythm and meter form texture and aesthetics By presenting the music first and then deriving the theory Understanding Post Tonal Music leads students to greater understanding and appreciation of this challenging and important repertoire The updated second edition includes new Explorations features that guide students to engage with pieces through listening and a process of exploration discovery and discussion a new chapter covering electronic computer and spectral musics and additional coverage of music from the twenty first century and recent trends The text has been revised throughout to enhance clarity both by streamlining the prose and by providing a visual format more accessible to the student

Compositional Process in Elliott Carter's String Quartets Laura Emmery, 2019-11-21 Compositional Process in Elliott Carter's String Quartets is an interdisciplinary study examining the evolution and compositional process in Elliott Carter's five string quartets Offering a systematic and logical way of unpacking concepts and processes in these quartets that would otherwise remain opaque the book's narrative reveals new aspects of understanding these works and draws novel conclusions on their collective meaning and Carter's place as the leading American modernist Each of Carter's five string quartets is driven by a new idea that Carter was exploring during a particular period which allows for each quartet to be examined under a unique lens and a deeper understanding of his oeuvre at large Drawing on key ideas from a variety of subjects including performance studies philosophy music cognition musical meaning and semantics literary criticism and critical theory this is an informative volume for scholars and researchers in the areas of music theory and musicology Analyses are supplemented with sketch study correspondence text manuscripts and other archival sources from the Paul Sacher Stiftung the Library of Congress and the New York Public Library

International Who's who in Music and Musicians' Directory, 1998

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

Music Theory and the Exploration of the Past Christopher Hatch, David W. Bernstein, 1993 In recent decades increased specialization has sharply separated music theory from historical musicology Music Theory and the Exploration of the Past brings together a group of essays written by theorists and musicologists that seek to bridge this gap This collection shows that music theory can join forces with historical musicology to produce a more humanistic form of musical scholarship In nineteen essays dealing with musical theories from the twelfth to the twentieth century two recurring themes emerge One is the need to understand the historical circumstances of the writing and reception of theory a humanistic approach that gives theory a place within social and intellectual history The other is the advantages of applying contemporaneous theory to the music of a given period thus linking theory to the history of musical styles and structures The periods given principal attention in these essays are the Renaissance the years around 1800 and the twentieth century Abundantly illustrated with musical examples Music Theory and the Exploration of the Past offers models of new practical applications of theory to the analysis of music At the same time it raises the broader question of how historical knowledge can deepen the understanding of an art and of systematic writings about that art **International Who's who in Classical Music** ,2002

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