



Remaking the Past

Musical Modernism
and the Influence of
the Tonal Tradition

Joseph N. Straus

Remaking The Past Tradition And Influence In Twentieth Century Music

Nicholas Cook, Anthony Pople



Remaking The Past Tradition And Influence In Twentieth Century Music:

Remaking the Past Joseph Nathan Straus,1990 Joseph Straus details the revisionary strategies of twentieth century composers how they transformed the music of the tonal tradition in creating their radically new sonorities and structures He defines a mainstream of musical modernism a mainstream shaped by the aggressive reinterpretation of eighteenth and nineteenth century models *The Cambridge History of Twentieth-Century Music* Nicholas Cook,Anthony Pople,2004-08-05 Publisher Description [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 beginnings of 20th century music the vision of America as seen in the works of such composers as W C Handy George Gershwin and Virgil Thomson and the impact of totalitarianism on the works of a range of musicians from Toscanini to Shostakovich **Twentieth-Century Chamber Music** James McCalla,2004-03-01 20th Century Chamber Music features an introduction giving a chronological overview of 20th century chamber music and the major composers in the style setting in context the following chapters that cover a wide selection of chamber works grouped thematically including program music vocal chamber music works for new ensembles the modern sonata and contemporary string quartets Composers covered range from Schoenberg and Bart k to Toru Takemitsu and George Crumb The book is ideal for a course focussing on the history of chamber music or a unit in a 20th century music on the chamber works of the era Plus students and scholars will find it an excellent resource summarizing current research

Twentieth-century Music Theory and Practice Edward Pearsall,2012 Twentieth Century Music Theory and Practice introduces a number of tools for analyzing a wide range of twentieth century musical styles and genres It includes discussions of harmony scales rhythm contour post tonal music set theory the twelve tone method and modernism Recent developments involving atonal voice leading K nets nonlinearity and neo Reimannian transformations are also engaged While many of the theoretical tools for analyzing twentieth century music have been devised to analyze atonal music they may also provide insight into a much broader array of styles This text capitalizes on this idea by using the theoretical devices associated with atonality to explore music inclusive of a large number of schools and contains examples by such stylistically diverse composers as Paul Hindemith George Crumb Ellen Taffe Zwilich Steve Reich Michael Torke Philip Glass Alexander Scriabin Ernest Bloch Igor Stravinsky B la Bart k Sergei Prokofiev Arnold Schoenberg Claude Debussy Gy rgy Ligeti and Leonard Bernstein This textbook also provides a number of analytical compositional and written exercises The aural skills supplement and online aural skills trainer on the companion website allow students to use theoretical concepts as the

foundation for analytical listening Access additional resources and online material here <http://www.twentiethcenturymusictheoryandpractice.net> and <https://www.motivichearing.com>

The Pop Palimpsest Lori Burns, Serge Lacasse, 2018-01-29 Within popular music there are entire genres jazz standards styles hip hop techniques sampling and practices covers that rely heavily on references between music of different styles and genres This interdisciplinary collection of essays covers a wide range of musical styles and artists to investigate intertextuality the shaping of one text by another in popular music The Pop Palimpsest offers new methodologies and frameworks for the analysis of intertextuality in popular music and provides new lenses for examining relationships between a variety of texts both musical and nonmusical Enriched by perspectives from multiple subdisciplines The Pop Palimpsest considers a broad range of intertextual relationships in popular music to explore creative practices and processes and the networks that intertextual practices create between artists and listeners

The Stravinsky Legacy Jonathan Cross, 1998-12-10 This book explores the technical and aesthetic legacy of Igor Stravinsky

Quotation and Cultural Meaning in Twentieth-Century Music David Metzger, 2003-04-17 Throughout the twentieth century musicians frequently incorporated bits of works by other musicians into their own compositions and performances When a musician borrows from a piece he or she draws upon not only a melody but also the cultural associations of the original piece By working with and altering a melody a musician also transforms those associations This book explores that vibrant practice examining how musicians used quotation to participate in the cultural dialogues sustained around such areas as race childhood madness and the mass media

Bruckner's Symphonies Julian Horton, 2004-11-25 Few works in the nineteenth century repertoire have aroused such extremes of hostility and admiration or have generated so many scholarly problems as Anton Bruckner's symphonies In this 2004 book Julian Horton seeks fresh ways of understanding the symphonies and the problems they have accrued by treating them as the focus for a variety of interdisciplinary debates and methodological controversies He isolates problematic areas in the works analysis and reception and approaches them from a range of analytical historical philosophical literary critical and psychoanalytical viewpoints The symphonies are thus explored in the context of a number of crucial and sometimes provocative themes including the political circumstances of the works production Bruckner and post war musical analysis issues of musical influence the problem of editions Bruckner and psychobiography and the composer's controversial relationship to the Nazis

Rethinking Music Nicholas Cook, Mark Everist, 1999 Academic musical studies have gone through a period of rapid change in recent years the musicological agenda has been expanded to include a broad range of sociological and ideological issues while the very status of music theory with its apparent dependence on the autonomous musical work has been thrown into doubt The time is ripe for a comprehensive re evaluation of our thinking about music in the light of such recent developments Rethinking Music is in two parts Part 1 focuses on approaches to musical texts covering such topics as the relationship of text and context concepts of unity and meaning in music and the role of empirical approaches together with

compositional and performance perspectives Underlying the volume as a whole is the question of how far and in what ways music theory can remain viable and valuable in a changing intellectual environment Part 2 sets out to reflect the nature of the discipline of musicology and the ways in which it has been and may be challenged and enriched The volume examines music history and cultural histories of music The status of the musical text is a subject that has clear resonances in Part 1 and themes developed in Part 2 include questions of ethics pedagogy performance and popular music as subjects for scholarly enquiry questions of reception canon gender and historiography

Unveiling the Magic of Words: A Overview of "**Remaking The Past Tradition And Influence In Twentieth Century Music**"

In a world defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is truly awe-inspiring. Enter the realm of "**Remaking The Past Tradition And Influence In Twentieth Century Music**," a mesmerizing literary masterpiece penned by a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve into the book's central themes, examine its distinctive writing style, and assess its profound impact on the souls of its readers.

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