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# Twentieth Century Music A History Of Musical Style In Modern Europe And America

## The Norton Introduction To Music History

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Essays on Adorno and Twentieth-Century Music  
Twentieth-Century Music and Politics  
Music of the Twentieth Century  
Ear Training for Twentieth-century Music  
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## **DYER MARISSA**

Essays on Adorno and Twentieth-Century Music Cengage Learning  
From Music to Sound is an examination of the six musical histories whose convergence produces the emergence of sound, offering a plural, original history of new music and showing how music had begun a change of paradigm, moving from a culture centred on the note to a culture of sound. Each chapter follows a chronological progression and is illustrated with numerous musical examples. The chapters are composed of six parallel histories: timbre, which became a central category for musical composition; noise and the exploration of its musical potential; listening, the awareness of which opens to the generality of sound; deeper and deeper immersion in sound; the substitution of composing the sound for composing with sounds; and space, which is progressively viewed as composable. The book proposes a global overview, one of the first of its kind, since its ambition is to systematically delimit the emergence of sound. Both well-known and lesser-known works and composers are analysed in detail; from Debussy to contemporary music in the early twenty-first century; from rock to electronica; from the sound objects of the earliest musique concrète to current electroacoustic music; from the Poème électronique of Le Corbusier-Varèse-Xenakis to the most recent inter-arts attempts. Covering theory, analysis and aesthetics, From Music to Sound will be of great interest to scholars, professionals and students of Music, Musicology, Sound Studies and Sonic Arts. Supporting musical examples can be accessed via the online Routledge Music Research Portal.  
Twentieth-Century Music and Politics W. W. Norton  
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 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  
Music of the Twentieth Century Yale University Press  
Twentieth-century Music A History of Musical Style in Modern Europe and America W W Norton & Company Incorporated  
**Ear Training for Twentieth-century Music** Walter de Gruyter GmbH & Co KG  
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A Biocritical Sourcebook Routledge  
This volume explores twentieth-century organ music through in-depth studies of the principal centers of composition, the most significant composers and their works, and the evolving role of the instrument and its music. The twentieth-century was a time of unprecedented change for organ music, not only in its composition and performance but also in the standards of instrument design and building. Organ music was anything but immune to the complex musical, intellectual, and socio-political climate of the time. Twentieth-Century Organ Music examines the organ's repertory from the entire period, contextualizing it against

the background of important social and cultural trends. In a collection of twelve essays, experienced scholars survey the dominant geographic centers of organ music (France, the Netherlands, Scandinavia, the United States, and German-speaking countries) and investigate the composers who made important contributions to the repertory (Reger in Germany, Messiaen in France, Ligeti in Eastern and Central Europe, Howells in Great Britain). Twentieth-Century Organ Music provides a fresh vantage point from which to view one of the twentieth century's most diverse and engaging musical spheres.

**Music in the Twentieth and Twenty-First Centuries (Western Music in Context: A Norton History)** Farrar, Straus and Giroux

This book introduces German Sound Studies using a transdisciplinary approach. It invites readers to auralize space by describing characteristically German soundscapes in the long twentieth century, including the noisy city of the early 1900s, the sounds of East and West Germany, and hip-hop soundscapes of the millennium.

Listening to the Twentieth Century Cambridge University Press  
Michael Friedmann's Ear Training for Twentieth-Century Music is a skills text; using non-tonal materials, students are asked to improvise at the keyboard, sing at sight, take dictation, memorize melodies by rote, and identify selected set classes by eye and ear.

Exploring Twentieth-Century Music Routledge  
Designed to introduce the reader to a variety of analytic techniques applicable to music of our century, this valuable new book is written in a straightforward, clear style and includes abundant music examples, practical exercises, and reinforcing overviews.

Spanish Music in the Twentieth Century W W Norton & Company Incorporated

Music has gained the increasing attention of historians. Research has branched out to explore music-related topics, including

creative labor, economic histories of music production, the social and political uses of music, and musical globalization. This handbook both covers the history of music in Europe and probes its role for the making of Europe during a "long" twentieth century. It offers concise guidance to key historical trends as well as the most important research on central topics within the field. Remaking the Past Twentieth-century Music A History of Musical Style in Modern Europe and America "Music" referred only to the artistic, classical tradition of Western Europe and North America at the beginning of the twentieth century. However, several different traditions emerged by the end of the century. Written by experts in the field, this book surveys how the Western tradition was affected by the development of jazz, popular music, and world music and links the history of music with that of its social contexts.

**A History of Twentieth-Century Music in a Theoretic-Analytical Context** W. W. Norton

This book explores the web of pitch relations that generates the musical language of non-serialized twelve-tone music and supplies both the analytical materials and methods necessary for analyses of a vast proportion of the 20th century musical repertoire. It does so in a simple, clear, and systematic manner to promote an easily accessible and global understanding of this music. Since the chromatic scale is the primary source for the pitch materials of 20th-century music, common sub-collections of the various modes and interval cycles serve as the basis for their mutual transformation. It is precisely this peculiarity of the non-serialized twelve-tone system that allows for an array of pitch relations and modal techniques hitherto perceived difficult if not impossible to analyze. Susanni and Antokoletz present the principles, concepts, and materials employed for analysis using a unique theoretic-analytical approach to the new musical language. The book contains a large number of original analyses that explore a host of composers including Ives, Stravinsky, Bartók, Messiaen, Cage, Debussy, Copland, and many more, providing insight into the music of the tonal revolution of the twentieth century and contributing an important perspective to how music works in general.

The Norton Introduction to Literature Routledge

Kyle Gann examines the characteristic sounds of the diverse movements in American art music from Charles Ives to the

present day. He sketches the changing social and cultural contexts of American concert music through the study of representative works of music and key individuals.

A Study of Its Elements and Structure Routledge

Braun (Universität der Bundeswehr) presents 13 contributions by scholars in two fields of history--musicology and technology. Topics include the role of Yamaha in Japan's musical development, the social construction of the synthesizer, the player piano as a precursor of computer music, the musical role of airplanes and locomotives, the origins of the 45-RPM record, violin vibrato and the phonograph, Jimi Hendrix, the aesthetic challenge of sound sampling, and others. Originally published in 2000 as *I Sing the Body Electric: Music and Technology in the 20th Century*. Annotation copyrighted by Book News, Inc., Portland, OR.

**Twentieth-century music** Naxos Audio Books

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.

*The Rest Is Noise* Cambridge University Press

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, Béla Bartók, Sergei Prokofiev, Arnold Schoenberg, Claude Debussy, György 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/>.

**Harmonic Progression Based on Modality and the Interval Cycles** Routledge

Who holds the record for the world's loudest band? Which composer invented a musical notation system based on tennis? How much did a three-day ticket to the Woodstock Festival cost? Who were Igor Stravinsky, Georges Gershwin, Duke Ellington, and Janis Joplin? What are the behind-the-scene stories of Motown, glam rock, gangsta rap, or minimalism? Featuring an assortment of games, puzzles, and trivia, this volume contains a wealth of information, detailing all there is to know on twentieth century music history.

Quotation and Cultural Meaning in Twentieth-Century Music Princeton University Press

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.

*Masterworks of 20th-Century Music* Routledge

The Encyclopedia of Music in the 20th Century is an alphabetically

arranged encyclopedia of all aspects of music in various parts of the world during the 20th century. It covers the major musical styles--concert music, jazz, pop, rock, etc., and such key genres as opera, orchestral music, be-bop, blues, country, etc. Articles on individuals provide biographical information on their life and works, and explore the contribution each has made in the field. Illustrated and fully cross-referenced, the *Encyclopedia of Music in the 20th Century* also provides Suggested Listening and Further Reading information. A good first point of reference for students, librarians, and music scholars--as well as for the general reader. [Twentieth-century Music](#) Cambridge University Press

When considering the role music played in the major totalitarian regimes of the century it is music's usefulness as propaganda that leaps first to mind. But as a number of the chapters in this volume

demonstrate, there is a complex relationship both between art music and politicised mass culture, and between entertainment and propaganda. Nationality, self/other, power and ideology are the dominant themes of this book, whilst key topics include: music in totalitarian regimes; music as propaganda; music and national identity; émigré communities and composers; music's role in shaping identities of 'self' and 'other' and music as both resistance to and instrument of oppression. Taking the contributions together it becomes clear that shared experiences such as war, dictatorship, colonialism, exile and emigration produced different, yet clearly inter-related musical consequences.

*Aspects of Twentieth-century Music* Editions Assouline

Presenting a view of the 20th-century music avant-garde without resorting to highly specialized jargon, this work offers an exhaustive history and analysis of contemporary music in a social, political, and artistic context. Distinguished contributors from around the world consider specific composers who represent the most progressive musical thinking of their time and place. Editor Larry Sitsky, an eminent Australian composer and teacher, has assembled an accessible, unique, and clearly written collection. Also exploring the links among this diverse group of composers, the guide offers a cross-index of names that will help the researcher formulate a cohesive view of the 20th-century avant-garde. A bibliography and list of selected works round out the volume, which succeeds in demystifying an area that, until now, has been the exclusive province only of the specialist.

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