

# Twelve Tone Music In America

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## **Schoenberg's Correspondence with American Composers** - 2018-10-25

Schoenberg's Correspondence with American Composers is the first edition of all known and available letters between Arnold Schoenberg and over seventy American composers written between 1915 and 1951, in English and English translation and with commentary. In six chronologically organized chapters, the correspondence first casts new light on Schoenberg's contacts with American composers before 1933, including correspondence with students and champions of his music (Israel Amter, James Francis Cooke, Henry Cowell, Edgar Varèse, and Adolph Weiss among others). The letters after 1933 show how Schoenberg gradually built a network of composer colleagues and friends, among them Mark Brunswick, Oscar Levant, Roger Sessions, Nicolas Slonimsky, Gerald Strang, with whom he discussed compositional ideas, specific musical works and writings, performances and the publication of his compositions. These letters also provide insight into his ideas about teaching in private settings, at the Malkin Conservatory and the University of California. The correspondence of his last years illuminates how the reception of Schoenberg's music in the United States was flourishing and how he attracted a growing number of disciples exploring twelve-tone composition. The book also qualifies the concept of and Schoenberg's association with the Second Viennese School. Schoenberg's Correspondence with American Composers not only illuminates a varied and vivid epistolary style, but clearly demonstrates Schoenberg's far-reaching connections in the American music world.

## **America's Music, from the Pilgrims to the Present** - Gilbert Chase 1992

A history of American music, its diversity, and the cultural influences that helped it develop.

## **Aaron Copland in Latin America** - Carol A. Hess 2023-06-06

Between 1941 and 1963, Aaron Copland made four government-sponsored tours of Latin America that drew extensive attention at home and abroad. Interviews with eyewitnesses, previously untapped Latin American press accounts, and Copland's diaries inform Carol A. Hess's in-depth examination of the composer's approach to cultural diplomacy. As Hess shows, Copland's tours facilitated an exchange of music and ideas with Latin American composers while capturing the tenor of United States diplomatic efforts at various points in history. In Latin America, Copland's introduced works by U.S. composers (including himself) through lectures, radio broadcasts, live performance, and conversations. Back at home, he used his celebrity to draw attention to regional composers he admired. Hess's focus on Latin America's reception of Copland provides a variety of outside perspectives on the composer and his mission. She also teases out the broader meanings behind reviews of Copland and examines his critics in the context of their backgrounds, training, aesthetics, and politics.

## **Representing the Good Neighbor** - Carol A. Hess 2013-06-26

Winner of the 2015 Robert M. Stevenson Award from the American Musicological Society In *Representing the Good Neighbor: Music, Difference, and the Pan American Dream*, Carol A. Hess investigates the reception of Latin American art music in the US during the twentieth century. Hers is the first study to probe Latin American art music in relation to Pan Americanism, or the idea that the American nations are bound by common aspirations. Under the Good Neighbor policy, crafted by the administration of President Franklin D. Roosevelt to cement hemispheric solidarity amid fears of European fascism, Latin American art music flourished and US critics applauded it as "universal." During the

Cold War, however, this repertory assumed a very different status. While the United States supported Latin American military dictators to assuage fears that communism would overwhelm the hemisphere, musical works were increasingly objectified through essentializing adjectives such as "exotic," "distinctive," or "national"--through the filter of difference. Hess explores this phenomenon by tracking the reception in the United States of the so-called Big Three: Carlos Chávez (Mexico), Heitor Villa-Lobos (Brazil), and Alberto Ginastera (Argentina). She also evaluates several important US composers and critics-Copland, Thomson, Rosenfeld, and others-in relation to Pan Americanism, and offers a new interpretation of a work about Latin America by US composer Fredric Rzewski, *36 Variations on "The People United Will Never Be Defeated!"* Whether discussing works performed in modern music concerts of the 1920s, at the 1939 World's Fair, the inauguration of the New York State Theater in 1966, or for the US Bicentennial, Hess illuminates ways in which North-South relations continue to inform our understanding of Latin American art music today. As the first book to examine in detail the critical reception of Latin American music in the United States, *Representing the Good Neighbor* promises to be a landmark in the field of American music studies, and will be essential reading for students and scholars of music in the US and Latin America during the twentieth-century. It will also appeal to historians studying US-Latin America relations, as well as general readers interested in the history of American music.

## **Encyclopedia of Contemporary American Culture** - Robert Gregg 2005-11-10

As a meeting point for world cultures, the USA is characterized by its breadth and diversity. Acknowledging that diversity is the fundamental feature of American culture, this volume is organized around a keen awareness of race, gender, class and space and with over 1,200 alphabetically-arranged entries - spanning 'the American century' from the end of World War II to the present day - the Encyclopedia provides a one-stop source for insightful and stimulating coverage of all aspects of that culture. Entries range from short definitions to longer overview essays and with full cross-referencing, extensive indexing, and a thematic contents list, this volume provides an essential cultural context for both teachers and students of American studies, as well as providing fascinating insights into American culture for the general reader. The suggestions for further reading, which follows most entries, are also invaluable guides to more specialized sources.

## **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.

## **An Introduction to the Music of Milton Babbitt** - Andrew Mead 2014-07-14

In this celebration of Milton Babbitt's art, Andrew Mead explores

the development of a central figure in contemporary American music. As a teacher and writer, Babbitt has influenced two generations of students, including such notable musicians as Stephen Sondheim and Donald Martino. He has helped establish the study of music theory as a serious academic pursuit, and his articles on Schoenberg, Stravinsky, and the twelve-tone system constitute a seminal body of research. But Babbitt is first and last a composer, whose works are, in Mead's words, "truly music to be heard." With Mead as a guide, we discover the strong emotional and expressive charge of Babbitt's music that is inextricably entwined with its structure. Babbitt is a twelve-tone composer, unabashedly so, and it is precisely his profound understanding of Arnold Schoenberg's epochal insight that gives Babbitt's music its special quality. By examining the underlying principles of twelve-tone composition, Mead allows us to appreciate Babbitt's music on its own terms, as a richly varied yet unified body of work. In achieving this purpose, he provides an excellent introduction to twelve-tone music in general. Without relying on professional jargon, he lucidly and succinctly explains Babbitt's complexities. A catalog of compositions, a discography, and a bibliography complete a book that will interest performers, music theorists, and music historians, as well as other readers who are enthusiastic or curious about contemporary musical works. Originally published in 1994. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

**Style and Idea** - Arnold Schoenberg 2014-11-04

In these enlightening essays, the Austrian composer and music theorist presents his vision of how music speaks to us and what it is capable of saying. This book is full of essays which Arnold Schoenberg wrote on style and idea. He talks about the relationship to the text, new and outmoded music, composition in twelve tones, entertaining through composing, the relationship of heart and mind in music, evaluation of music, and other essays.

Polycultural Synthesis in the Music of Chou Wen-chung - Mary I. Arlin 2018-04-17

The displacement of Chou Wen-chung from his native China in 1948 forced him into Western-European culture. Ultimately finding his vocation as a composer, he familiarized himself with classical and contemporary techniques but interpreted these through his traditionally oriented Chinese cultural perspective. The result has been the composition of a unique body of repertoire that synthesizes the most progressive Western compositional idioms with an astonishingly traditional heritage of Asian approaches, not only from music, but also from calligraphy, landscape painting, poetry, and more. Chou's importance rests not only in his compositions, but also in his widespread influence through his extensive teaching career at Columbia University, where his many students included Bright Sheng, Zhou Long, Tan Dun, Chen Yi, Joan Tower, and many more. During his tenure at Columbia, he also founded the U.S.-China Arts Exchange, which continues to this day to be a vital stimulus for multicultural interaction. The volume will include an inventory of the Chou collection in the Paul Sacher Stiftung in Basel, Switzerland.

*Music and Philosophy Volume Two* - Jan Holcman 2020-08-18

These three texts explore the power and potential of music by a renowned musicologist, a celebrated composer, and a Nobel Prize-winning author. Jan Holcman's *The Legacy of Chopin* is a comprehensive study of the great composer's views on music—including pianism, composition, pedagogy, criticism, and more. Drawing on extensive research from a wide range of sources, Holcman provides essential historical and musicological context for Frederic Chopin's references and concepts, making his more esoteric ideas accessible to the general reader. Nobel Prize winning author and devoted pianist André Gide presents inspiring discourse on the power of Chopin's music in *Notes on Chopin*. Gide depicts Chopin as a composer "betrayed . . . deeply, intimately, totally violated" by a music community that had fundamentally misinterpreted his work. *Notes* is a moving and poetic expression

of profound admiration for a pioneering composer, and this edition includes rare pages and fragments from Gide's journals. In *Style and Idea*, Austrian composer and music theorist Arnold Schoenberg presents his vision of how music speaks to us and what it is capable of saying. Through a series of essays, Schoenberg discusses the relationship between music and language, new and outmoded music, composition in twelve tones, entertaining through composing, the relationship of heart and mind in music, evaluation of music, and other topics.

**Music in America's Cold War Diplomacy** - Danielle Fosler-Lussier 2015-05-01

"During the Cold War, thousands of musicians from the United States traveled the world under the sponsorship of the U.S. State Department's Cultural Presentations program. Using archival documents and newly collected oral histories, this study illuminates the reception of these musical events, for the practice of musical diplomacy on the ground sometimes differed substantially from what the department's planners envisioned. Performances of music in many styles--classical, rock 'n' roll, folk, blues, and jazz--were meant to compete with traveling Soviet and Chinese artists, enhancing the reputation of American culture. These concerts offered large audiences evidence of America's improving race relations, excellent musicianship, and generosity toward other peoples. Most important, these performances also built meaningful connections with people in other lands. Through personal contacts and the media, musical diplomacy created subtle musical, social, and political relationships on a global scale. Although these tours were sometimes conceived as propaganda ventures, their most important function was the building of imagined and real relationships, which constitute the essence of soft power"--Provided by publisher.

*Reflections on American Music* - College Music Society 2000

The twentieth century - also called the "American century" by thousands of historians and artists around the world - has brought with it untold musical innovations: the popularization of ragtime and the blues, the birth and dissemination of jazz, gospel, and rock, the transmission via radio of music around the world, the transformation of sound recording from primitive cylinders and shellac disks to digital sound, the incorporation of film music into motion pictures, the rise (and decline) of twelve-tone techniques among American composers, the widespread use of music in advertising, the institution of programs that have made music education available to children throughout the United States. And so on. This book presents both the opinions of more than forty historians, theorists, composers, conductors, instrumentalists, singers, librarians, archivists, ethnomusicologists, music-business executives, schoolteachers, and experts of other kinds on the progress of music during the last hundred years and speculations by these individual son what may be in store for us in the opening decades of the "new millennium" and the twenty-first century.

*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.

*Elisabeth Lutyens and Edward Clark* - Annika Forkert 2023-10-31

Unlocks new perspectives on twentieth-century British music, charting Lutyens and Clark's influential and controversial

contributions to composition, performance, appreciation, and education.

Neoclassical Music in America - R. James Tobin 2014-07-02

In *Neoclassical Music in America: Voices of Clarity and Restrain*, music reviewer and scholar, R. James Tobin explores the origins and fate of neoclassicism, arguing how efforts to define musical neoclassicism as a style largely fail because of the stylistic diversity of the music that fall within its scope. Tobin surveys the careers of various figures, drawing especially on early reviews of performances before offering his own critical assessment of individual works. His examination includes such European influencers, as Igor Stravinsky, Paul Hindemith, and Nadia Boulanger, before he turns his attention to Edward Burlingame Hill, Walter Piston, Harold Shapero, Irving Fine, early Lukas Foss, Alexei Haieff, Ingolf Dahl, Louise Talma, John Lessard, Nicolai Lopatnikoff, and Aaron Rabushka

*Dictionary Of Modern American Philosophers* - John R. Shook 2005-05-15

The *Dictionary of Modern American Philosophers* includes both academic and non-academic philosophers, and a large number of female and minority thinkers whose work has been neglected. It includes those intellectuals involved in the development of psychology, pedagogy, sociology, anthropology, education, theology, political science, and several other fields, before these disciplines came to be considered distinct from philosophy in the late nineteenth century. Each entry contains a short biography of the writer, an exposition and analysis of his or her doctrines and ideas, a bibliography of writings, and suggestions for further reading. While all the major post-Civil War philosophers are present, the most valuable feature of this dictionary is its coverage of a huge range of less well-known writers, including hundreds of presently obscure thinkers. In many cases, the *Dictionary of Modern American Philosophers* offers the first scholarly treatment of the life and work of certain writers. This book will be an indispensable reference work for scholars working on almost any aspect of modern American thought.

*Orpheus in Manhattan* - Steve Swayne 2011-02-07

Winner of the ASCAP Nicolas Slonimsky Award for Outstanding Musical Biography The musical landscape of New York City and the United States of America would look quite different had it not been for William Schuman. *Orpheus in Manhattan*, a fully objective and comprehensive biography of Schuman, portrays a man who had a profound influence upon the artistic and political institutions of his day and beyond. Steve Swayne draws heavily upon Schuman's letters, writings, and manuscripts as well as unprecedented access to archival recordings and previously unknown correspondence. The winner of the first Pulitzer Prize in Music, Schuman composed music that is rhythmically febrile, harmonically pungent, melodically long-breathed, and timbrally brilliant, and Swayne offers an astute analysis of his work, including many unpublished music scores. Swayne also describes Schuman's role as president of the Juilliard School of Music and of Lincoln Center, tracing how he both expanded the boundaries of music education and championed the performing arts. Filled with new discoveries and revisions of the received historical narrative, *Orpheus in Manhattan* confirms Schuman as a major figure in America's musical life.

Serial Music - Ann Phillips Basart 2023-04-28

This title is part of UC Press's *Voices Revived* program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, *Voices Revived* makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1961.

**A Short History of Music in America** - John Tasker Howard 1967

Analytical Essays on Music by Women Composers - Laurel Parsons 2016

This volume is the first to appear in a four-volume series devoted to the work of women composers across Western art music. Each chapter opens with a brief biographical sketch of the composer before presenting an in-depth exploration of a single representative composition, linking analytical observations with

questions of meaning and content. Chapters are grouped thematically into three sections, each of which places the analytical methods used in the essays into the context of late twentieth-century ideas and trends.

**Horizons Circled** - Ernst Krenek 1974

Supplies interesting facts about the building and history of America's cities.

*America's Musical Landscape* - Jean Ferris 1993

This text addresses the broad range of music in the United States from early periods to today, presenting this rich tapestry of sound in its historical and cultural context. Its reasonable length, readability, and logical organization make the text a useful and attractive means of furthering appreciation of the musical heritage of the United States. Frequent connections to other arts, particularly the visual arts, add to the book's appeal and enhance understanding of core musical concepts. The text also offers an elegant and readable introduction to the fundamentals of music. To order the text packaged with a set of three CDs of recorded examples, at a discounted price, use ISBN 0-07-304387-7.

**George Rochberg, American Composer** - Amy Lynn Wlodarski 2019

Based on private diaries, correspondence, and unpublished writings, *George Rochberg, American Composer*, reveals the impact of personal trauma on the creative and intellectual work of a leading postmodern composer.

*Louise Talma* - Kendra Preston Leonard 2016-04-22

American composer Louise Talma (1906-1996) was the first female winner of two back-to-back Guggenheim Awards (1946, 1947), the first American woman to have an opera premiered in Europe (1962), the first female winner of the Sibelius Award for Composition (1963), and the first woman composer elected to the American Academy and Institute of Arts and Letters (1974). This book analyses Talma's works in the context of her life, focusing on the effects on her work of two major changes she made during her adult life: her conversion to Catholicism as an adult, under the guidance of Nadia Boulanger, and her adoption of serial compositional techniques. Employing approaches from traditional musical analysis, feminist and queer musicology, and women's autobiographical theory to examine Talma's body of works, comprising some eighty pieces, this is the first full-length study of this pioneering composer. Exploring Talma's compositional language, text-setting practices, and the incorporation of autobiographical elements into her works using her own letters, sketches, and scores, as well as a number of other relevant documents, this book positions Talma's contributions to serial and atonal music in the United States, considers her role as a woman composer during the twentieth century, and evaluates the legacy of her works and career in American music.

Twentieth-century Music - Eric Salzman 2002

Offering complete, accurate coverage in a tightly condensed, simple format, this comprehensive exploration of modern music (to 1998) deals primarily with the music itself and musical ideas. It puts the whole century in a unified concept, helping readers make sense out of the heterogeneity. It explains the overall development of 20th century music in relation to the past and to two big cycles of contemporary music; and encompasses classical and experimental traditions as well as popular elements, media, multi-media, and theater. *Twentieth-Century Music and the Past. THE BREAKDOWN OF TRADITIONAL TONALITY. The Sources. The Revolution: Paris and Vienna. THE NEW TONALITIES. Stravinsky and Neo-Classicism. Neo-Classicism and Neo-Tonality in France and Outside of France. National Styles. Musical Theater. ATONALITY AND TWELVE-TONE MUSIC. The Viennese School. The Diffusion of Twelve-Tone Music. THE AVANT GARDE. Before World War II. Technological Culture and Electronic Music. Ultra-Rationality and Serialism. Anti-Rationality and Aleatory. The New Performed Music: The United States. Post-Serialism: The New Performance Practice in Europe. POST-MODERNISM. Beyond Modern Music. Back to Tonality. Pop as Culture. Media and Theater. Music Examples. For courses anyone interested in 20th Century Music, Modern Music, or the History of Music.*

**Style and Idea** - Arnold Schoenberg 1950

This book is full of essays which Arnold Schoenberg wrote on style and idea. He talks about the relationship to the text, new and outmoded music, composition in twelve tones, entertaining

through composing, the relationship of heart and mind in music, evaluation of music, and other essays. Arnold Schoenberg (13 September 1874 - 13 July 1951) was an Austrian and later American composer, associated with the expressionist movement in German poetry and art, and leader of the Second Viennese School. He used the spelling Schönberg until after his move to the United States in 1934 (Steinberg 1995, 463), "in deference to American practice" (Foss 1951, 401), though one writer claims he made the change a year earlier (Ross 2007, 45). Schoenberg was known early in his career for successfully extending the traditionally opposed German Romantic traditions of both Brahms and Wagner, and later and more notably for his pioneering innovations in atonality. During the rise of the Nazi party in Austria, his music was labeled, alongside swing and jazz, as degenerate art. In the 1920s, he developed the twelve-tone technique, a widely influential compositional method of manipulating an ordered series of all twelve notes in the chromatic scale. He also coined the term developing variation, and was the first modern composer to embrace ways of developing motifs without resorting to the dominance of a centralized melodic idea. Schoenberg's approach, both in terms of harmony and development, is among the major landmarks of 20th century musical thought; at least three generations of composers in the European and American traditions have consciously extended his thinking and, in some cases, passionately reacted against it. Schoenberg was also a painter, an important music theorist, and an influential teacher of composition; his students included Alban Berg, Anton Webern, Hanns Eisler, and later John Cage, Lou Harrison, Earl Kim, Wayne Barlow, and many other prominent musicians. Many of Schoenberg's practices, including the formalization of compositional method, and his habit of openly inviting audiences to think analytically, are echoed in avant-garde musical thought throughout the 20th century. His often polemical views of music history and aesthetics were crucial to many of the 20th century's significant musicologists and critics, including Theodor Adorno, Charles Rosen, and Carl Dahlhaus. Schoenberg's archival legacy is collected at the Arnold Schönberg Center in Vienna.

**Schoenberg's Correspondence with American Composers** - Sabine Feisst 2018

Schoenberg's Correspondence with American Composers is the first edition of all known and available letters between Arnold Schoenberg and over seventy American composers written between 1915 and 1951, in English and English translation and with commentary. In six chronologically organized chapters, the correspondence first casts new light on Schoenberg's contacts with American composers before 1933, including correspondence with students and champions of his music (Israel Amter, James Francis Cooke, Henry Cowell, Edgar Varèse, and Adolph Weiss among others). The letters after 1933 show how Schoenberg gradually built a network of composer colleagues and friends, among them Mark Brunswick, Oscar Levant, Roger Sessions, Nicolas Slonimsky, Gerald Strang, with whom he discussed compositional ideas, specific musical works and writings, performances and the publication of his compositions. These letters also provide insight into his ideas about teaching in private settings, at the Malkin Conservatory and the University of California. The correspondence of his last years illuminates how the reception of Schoenberg's music in the United States was flourishing and how he attracted a growing number of disciples exploring twelve-tone composition. The book also qualifies the concept of and Schoenberg's association with the Second Viennese School. Schoenberg's Correspondence with American Composers not only illuminates a varied and vivid epistolary style, but clearly demonstrates Schoenberg's far-reaching connections in the American music world.

**American National Biography** - John A. Garraty 2005-05-12  
American National Biography is the first new comprehensive biographical dictionary focused on American history to be published in seventy years. Produced under the auspices of the American Council of Learned Societies, the ANB contains over 17,500 profiles on historical figures written by an expert in the field and completed with a bibliography. The scope of the work is enormous--from the earliest recorded European explorations to the very recent past.

*Gerhard on Music* - Roberto Gerhard 2019-06-04

This title was first published in 2000: Catalan-born composer Roberto Gerhard (1896-1970) left significant legacies - both musical and documentary. Exiled in Cambridge with the onset of the Spanish Civil War, he gradually achieved wide recognition by performers and conductors, in both Britain and America, as a composer whose music was essential to the modern repertoire. In this work, the author collects many of the composer's articles, reviews, lectures and broadcasts to demonstrate the full extent and continuity of Gerhard's artistic and creative thinking. The writings have been arranged thematically to emphasize the evolution of Gerhard's musical interests. His attachment to Spanish and Catalan traditions broadened into a fascination with folk music of all kinds. His studies with Schoenberg in the mid 1920s gave him the key to his own creative individuality; thereafter, his imaginative vitality led him eventually to experiment with electronic and concrete music and he continued breaking new ground, even in his final years.

**Schoenberg and Hollywood Modernism** - Kenneth H. Marcus 2016-01-14

Kenneth H. Marcus shows how Schoenberg played a vital role in Southern California Modernism through his pedagogy, compositions, and texts.

**American Music: A Panorama, Concise** - Lorenzo Candelaria 2014-01-01

This concise, accessible book describes American music as a panorama of distinct yet parallel streams--hip-hop and Latin; folk and country; gospel and classical; jazz, blues, and rock--that reflect the uniquely diverse character of the United States. Comparing and contrasting musical styles across regions and time, the author delivers a vision of American music both exuberant and inventive--a music that arises out of the history and musical traditions of the many immigrants to America's shores. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Encyclopedia of Contemporary Latin American and Caribbean Cultures - Daniel Balderston 2000-12-07

This vast three-volume Encyclopedia offers more than 4000 entries on all aspects of the dynamic and exciting contemporary cultures of Latin America and the Caribbean. Its coverage is unparalleled with more than 40 regions discussed and a time-span of 1920 to the present day. "Culture" is broadly defined to include food, sport, religion, television, transport, alongside architecture, dance, film, literature, music and sculpture. The international team of contributors include many who are based in Latin America and the Caribbean making this the most essential, authoritative and authentic Encyclopedia for anyone studying Latin American and Caribbean studies. Key features include: \* over 4000 entries ranging from extensive overview entries which provide context for general issues to shorter, factual or biographical pieces \* articles followed by bibliographic references which offer a starting point for further research \* extensive cross-referencing and thematic and regional contents lists direct users to relevant articles and help map a route through the entries \* a comprehensive index provides further guidance.

American Music in the Twentieth Century - Kyle Gann 1997

American Music in the Twentieth Century surveys the art music written in the United States during the last 100 years from the groundbreaking experiments of Charles Ives to the present day. Writing for the general reader, Kyle Gann describes the characteristic sounds of the diverse movements that have sprung up in this eventful period, while at the same time he sketches the changing social and cultural contexts for American concert music, and provides concise biographies of key figures.

America's Music - Gilbert Chase 1955

*Twentieth-century Techniques in Selected Works for Solo Guitar* - Steven C. Raisor 1999

This work explores the 12-tone technique of composition as applied to the solo guitar, undertaking a comparative analysis of four works which exploit this technique. Works by Richard Rodney Bennett, Milton Babbitt, Deniis Aplvor, and Barbara Kolb.

*Music in American Life [4 volumes]* - Jacqueline Edmondson 2013-10-03

A fascinating exploration of the relationship between American

culture and music as defined by musicians, scholars, and critics from around the world. Music has been the cornerstone of popular culture in the United States since the beginning of our nation's history. From early immigrants sharing the sounds of their native lands to contemporary artists performing benefit concerts for social causes, our country's musical expressions reflect where we, as a people, have been, as well as our hope for the future. This four-volume encyclopedia examines music's influence on contemporary American life, tracing historical connections over time. *Music in American Life: An Encyclopedia of the Songs, Styles, Stars, and Stories That Shaped Our Culture* demonstrates the symbiotic relationship between this art form and our society. Entries include singers, composers, lyricists, songs, musical genres, places, instruments, technologies, music in films, music in political realms, and music shows on television.

*America's Musical Landscape* - Jean Ferris 1993

This text addresses the broad range of music in the United States from early periods to today, presenting this rich tapestry of sound in its historical and cultural context. Its reasonable length, readability, and logical organization make the text a useful and attractive means of furthering appreciation of the musical heritage of the United States. Frequent connections to other arts, particularly the visual arts, add to the book's appeal and enhance understanding of core musical concepts. The text also offers an elegant and readable introduction to the fundamentals of music. To order the text packaged with a set of three CDs of recorded examples, at a discounted price, use ISBN 0-07-304387-7.

**Schoenberg's New World** - Sabine Feisst 2011-02-01

Arnold Schoenberg was a polarizing figure in twentieth century music, and his works and ideas have had considerable and lasting impact on Western musical life. A refugee from Nazi Europe, he spent an important part of his creative life in the United States (1933-1951), where he produced a rich variety of works and distinguished himself as an influential teacher. However, while his European career has received much scholarly attention, surprisingly little has been written about the genesis and context of his works composed in America, his interactions with Americans and other ?migr?s, and the substantial, complex, and fascinating performance and reception history of his music in this country. Author Sabine Feisst illuminates Schoenberg's legacy and sheds a corrective light on a variety of myths about his sojourn. Looking at the first American performances of his works and the dissemination of his ideas among American composers in the

1910s, 1920s and early 1930s, she convincingly debunks the myths surrounding Schoenberg's alleged isolation in the US. Whereas most previous accounts of his time in the US have portrayed him as unwilling to adapt to American culture, this book presents a more nuanced picture, revealing a Schoenberg who came to terms with his various national identities in his life and work. Feisst dispels lingering negative impressions about Schoenberg's teaching style by focusing on his methods themselves as well as on his powerful influence on such well-known students as John Cage, Lou Harrison, and Dika Newlin. Schoenberg's influence is not limited to those who followed immediately in his footsteps—a wide range of composers, from Stravinsky adherents to experimentalists to jazz and film composers, were equally indebted to Schoenberg, as were key figures in music theory like Milton Babbitt and David Lewin. In sum, Schoenberg's *New World* contributes to a new understanding of one of the most important pioneers of musical modernism.

Ask the Experts - Michael Sy Uy 2020

This text tells a new story about patterns of public and private grantmaking from the 1950s to the 1970s, a period during which the United States witnessed a remarkable expansion in arts patronage. Through archival documents, oral history, and ethnographic material, author Michael Sy Uy offers an in-depth analysis of grant-making practices, and highlights important and instructive issues concerning philanthropy, arts patronage, and musical production and consumption.

*Twelve-Tone Music in America* - Joseph N. Straus 2014-05-01

Most histories of American music have ignored the presence of twelve-tone music before and during the Second World War, and virtually all have ignored its presence after 1970, even though so many major composers continued (and continue) to compose serially. This book provides a comprehensive history of twelve-tone music in America, and compels a revised picture of American music since 1925 as a dynamic steady-state within which twelve-tone serialism has long been, and still remains, a persistent presence: a vigorous and unbroken tradition for more than eighty years. Straus outlines how, instead of a rigid orthodoxy, American twelve-tone music is actually a flexible, loosely-knit cultural practice. The book provides close readings of thirty-seven American twelve-tone works by composers including Copland, Babbitt, Stravinsky and Carter, among many others, who represent a typically American diversity of background and life circumstances, and strips away the many myths surrounding twelve-tone music in America.