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20th Century Classical) Fanalysis - The

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Crossroads of Destiny **3 Great Piano
Lead Sheets Books My Favorite Piano
Books (Non Sheet Music) A Brief**

~~History of 20th Century Classical Music
(Tetris-style) Music In The Twentieth And~~
The music of the twentieth and twenty-
first centuries in its cultural, social, and
intellectual contexts. Joseph Auner's

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Music in the Twentieth and Twenty-First Centuries explores the sense of possibility unleashed by the era's destabilizing military conflicts, social upheavals, and technological advances. Auner shows how the multiplicity of musical styles has called into question traditional assumptions about compositional practice,

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The music of the twentieth and twenty-
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~~Music in the Twentieth and Twenty-First
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The 20th century was clearly a period of widespread experimentation and many composers wanted the freedom to explore new compositional approaches without the restrictions and expectations that accompany traditional genres. Even when

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longstanding genres were used, composers felt very comfortable abandoning the traditional structures of those genres.

~~Music of the 20th Century | Music 101 -
Lumen Learning~~

Music Forms and Styles of the 20th Century. 12-tone System: A term mainly

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Centuries Western Music In Context A Norton History attributed to Arnold Schoenberg, who wanted to eliminate the tonal center. He developed a technique called 12-tone system wherein all the 12 notes of the octave are of equal importance. The 12 notes are placed in a specific order called a "tone-row" or "tone-series," and no note is repeated within a row.

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~~What Music Was Like in the 20th Century~~
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~~Live About~~

The 20th century is described as the “age of musical diversity” because composers had more creative freedom. Composers were more willing to experiment with new music forms or reinvent music forms of

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the past. They also took advantage of the resources and technology that were available to them. New Sounds of the 20th Century

~~Music, Instruments, and Innovations of the 20th Century~~

He is the author of books and articles on

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topics in twentieth-century music and music theory, including MUSIC OF THE TWENTIETH CENTURY (Schirmer 1996) and, most recently, THE ATONAL MUSIC OF ARNOLD SCHOENBERG, 1908-1923 (Oxford University Press).

~~Music of the Twentieth Century: Style and~~

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~~Structure: Simms ...~~

During the 20th century there was a large increase in the variety of music that people had access to. Prior to the invention of mass market gramophone records and radio broadcasting, people mainly listened to music at live Classical music concerts or musical theatre shows, which were too

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expensive for many working class people; on early phonograph players; or by individuals performing music or singing songs on an amateur basis at home, using sheet music, which required the ability to sing, play,

~~20th century music - Wikipedia~~

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20th-century classical music describes art music that was written nominally from 1901 to 2000, inclusive. Musical style diverged during the 20th century as it never had previously. Consequently, this century was without a dominant style.

~~20th-century classical music - Wikipedia~~

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The advancement of technology had a huge impact on the evolution of music. Twentieth century music is very different than the music of previous centuries because musicians had more freedom to be creative. Musicians were very open to change and incorporated many aspects of the African culture. African music had a

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~~Essay about Music and Its Influence on
20th Century ...~~

The style of music that uses musical forms and techniques from earlier periods in conjunction with twentieth century harmonies and rhythms is called _____.

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neoclassicism. True or false: Neoclassical composers embraced program music from the Romantic period.

~~Music Unit 6 Flashcards | Quizlet~~

Composition in the 21st century. Like the term 20th-century classical music, "21st-century classical music" is defined entirely

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by the calendar and does not refer to a historical style period in music—in the sense that Baroque and Romantic do—but rather to all art music produced since the year 2000. Musicologists generally say that we are in the postmodernist or contemporary music era—a ...

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~~21st-century classical music - Wikipedia~~

B. Twentieth-century music follows the same general principles of musical structure as earlier periods. C. Twentieth-century music relies less on preestablished relationships and expectations. D. After 1900 each musical composition is more likely to have a unique system of pitch

File Type PDF Music In The Twentieth And Twenty First Centuries Western Music In Context A Norton History relationships, rather than be organized around a central tone.

~~Music Listening (Twentieth Century)~~
Subjecto.com

Taking a chronological approach, the course explores the fascinating gamut of 20th-century musical “isms,” from

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impressionism and fauvism to serialism, stochasticism, ultraserialism, neo-classicism, neo-tonalism, and minimalism, as well as the inclusivity and synthesis within concert music that embraced Western historical styles, folk and popular music, jazz, rock, Asian, Latin American, and other influences in the service of

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~~Great Music of the 20th Century :: Robert
Greenberg~~

in twentieth century music. a rapid slide
up or down a scale. the glissando, a
technique widely used in the twentieth
century, is` glissando. among the unusual

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playing techniques that are widely used during the twentieth century is the _____, the rapid slide up or down a scale.

~~Music appreciation: 20th century.~~

~~Flashcards | Quizlet~~

musical style stressing intense, subjective emotion and harsh dissonance, typical of

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German and Austrian music of the early twentieth century. Neoclassicism musical style marked by emotional restraint, balance, and clarity, inspired by the forms and stylistic features of eighteenth-century music, found in many works from 1920 to 1950

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Music Appreciation Twentieth Century
and Beyond final test ...

Twentieth Century Music is the third volume to appear in this series.. Morgan divides his text into three chronological sections. Beginning with such giants as Mahler, Richard Strauss and Debussy, he discusses national movements, as

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Centuries represented by Charles Ives and Ralph
Vaughan Williams; philosophical
movements as various as the
Schoenberg/Berg/Webern alliance or "les
six"; and the giants who ...

~~Twentieth-Century Music: A History of
Musical Style in ...~~

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Characteristics of 20th Century Music One of the most important developments in 20th Century classical music was the effective dissolving of tonality. The entire system of keys that had dominated the musical landscape since the late Renaissance was by many composers, ultimately dismissed in favor of what

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~~Characteristics of 20th Century Music: An
Introduction - CMUSE~~

Twentieth century music, the pieces that were written during 1901-2000, is the most experimenting music throughout the past era. Lots of new style music was

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developed in this twentieth century period, such as Surrealism, neo-classicism, minimalism...etc. This music was having a huge influence toward not only to music, but also to the whole world.

~~Importance Of 20th Century Music - 949~~
~~Words | Internet ...~~

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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

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Centuries, and Philip Glass, among many
others.
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The music of the twentieth and twenty-first centuries in its cultural, social, and intellectual contexts. Joseph Auner's

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Music in the Twentieth and Twenty-First Centuries explores the sense of possibility unleashed by the era's destabilizing military conflicts, social upheavals, and technological advances. Auner shows how the multiplicity of musical styles has called into question traditional assumptions about compositional practice,

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the boundaries of music and noise, and the relationship among composer, performer, and listener. He also shows how

composers and their works have played important roles in defining ideas of nation, race, and gender, and thus in shaping the modern world for better and worse.

Western Music in Context: A Norton

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History comprises six volumes of moderate length, each written in an engaging style by a recognized expert.

Authoritative and current, the series examines music in the broadest sense—as sounds notated, performed, and heard—focusing not only on composers and works, but also on broader social and

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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

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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

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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

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specialist.
Ton de Leeuw was a truly groundbreaking
composer. As evidenced by his pioneering
study of compositional methods that
melded Eastern traditional music with
Western musical theory, he had a
profound understanding of the complex

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and often divisive history of twentieth-century music. Now his renowned chronicle *Music of the Twentieth Century* is offered here in a newly revised English-language edition. *Music of the Twentieth Century* goes beyond a historical survey with its lucid and impassioned discussion of the elements, structures, compositional

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principles, and terminologies of twentieth-century music. De Leeuw draws on his experience as a composer, teacher, and music scholar of non-European music traditions, including Indian, Indonesian, and Japanese music, to examine how musical innovations that developed during the twentieth century transformed musical

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theory, composition, and scholarly thought around the globe.

Musical works for chorus are among the great masterpieces of 20th-century art. This guide, the first truly comprehensive volume on the choral music of the last century, covers the spectacular range of

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music for vocal ensembles, from Saint-Saens to Tan Dun. The book will be essential to every choral conductor and a valuable resource for choir members, choral societies and choruses.

This book explores the web of pitch relations that generates the musical

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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

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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

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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

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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.

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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.

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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

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centuries mass culture, and between 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

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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.

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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

File Type PDF Music In The Twentieth And Twenty First Centuries. 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

File Type PDF Music In The Twentieth And Twenty First 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

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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

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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/>.

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Table of contents
Concert Music of the Twentieth Century is about "concert music"--music for contemplation rather than for atmosphere. The repertoire discussed in these pages was written by composers with something important to say and with skills to do so.

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Many of the works discussed tie in with a long-standing, Western European tradition of art music, but an equal voice is given to culturally and ethnically diverse composers active during the past several decades. Radice provides data about the pieces, the composers who wrote them, and the contexts in which they originated.

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Our understanding and evaluation of music is a dynamic process and one that is subject to change. Music only has meaning within its social contexts, and these are expanding daily. Many non-Western nations have long-standing musical traditions and practices that have entered into the Western mainstream just

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as Western practices and traditions have influenced the musical cultures of the world to produce new and exciting possibilities for music making. Diversity has been a key element in the selection of topics for discussion, and the examples included here can serve as gateways for other investigations by interested readers.

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This book is a survey presenting a broad array of representative works. The personalities explored include composers, performers, theorists, teachers, and organizations. In many cases, the information comes directly from composers whom the author has interviewed. The discussions in this book

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demonstrate that the world of contemporary music is a fascinating one that offers rich rewards to those interested in understanding the vibrant dynamics of concert music.

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