

## Modern Music And After By Paul Griffiths

**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In addition to a previously untranslated article by Pierre Boulez, the volume contains articles (all but one previously unpublished) by twelve distinctive and prominent composers, music critics, and music theorists from America, Europe, Australia, and South Africa: Arved Ashby, Amy Bauer,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.

The New Grove Dictionary of Music and Musicians: A to Aristotle Stanley Sadie 2001

Modern Music and After Paul Griffiths 1995

*Writer's Guide to Book Editors, Publishers, and Literary Agents,*

1997-1998 Jeff Herman 1996-09-25 This book contains the names and addresses of acquisitions editors at top publishing houses, as well as their area of expertise and information on top literary agents. First time and experienced authors will find the information they need to get their big break in the writing business instead of having their manuscripts end up in the slush pile.

*Penderecki and the Avant Garde* Ray Robinson 2003

**Ideas and Styles in the Western Musical Tradition** Douglass Seaton

2010 *Ideas and Styles in the Western Musical Tradition, Third Edition*, explores the conceptual frameworks that have shaped musical development from antiquity to the present. In a lively narrative that prompts readers to think both critically and creatively, Douglass Seaton uses historical documents from thinkers, artists, and musicians to add rich detail to the compelling story of Western music. This brief and accessible narrative of music history features numerous works of art, literature, and music that immerse the reader in the historical and intellectual contexts of musical styles. In addition, the thoroughly updated and revised third edition: \* Includes the most current historiography \* Clarifies the interconnections and divisions between musical periods, moving away from "periodization" terms \* Offers an updated and comprehensive timeline \* Expands the final chapter with additional recent works and more reflection on postmodernism \* Features a unique anthology-free design that allows instructors the flexibility to choose their own musical examples (a correlation guide to the major score anthologies is included in the Companion Website) The third edition is also enhanced by a new Companion Website ([www.oup.com/us/seaton](http://www.oup.com/us/seaton)) with study aids, teaching tips, chapter synopses, review and quiz materials, and listening recommendations. Also included are questions for study and reflection, guidance for research and writing in music history, and hints for pronouncing church Latin, as well as a correlation guide to the major score anthologies.

Modern Music and After Paul Griffiths 2011-02-16 Over three decades, Paul Griffiths's survey has remained the definitive study of music since the Second World War; this fully revised and updated edition re-

establishes *Modern Music and After* as the preeminent introduction to the music of our time. The disruptions of the war, and the struggles of the ensuing peace, were reflected in the music of the time: in Pierre Boulez's radical reformation of compositional technique and in John Cage's development of zen music; in Milton Babbitt's settling of the serial system and in Dmitry Shostakovich's unsettling symphonies; in Karlheinz Stockhausen's development of electronic music and in Luigi Nono's pursuit of the universally human, in Iannis Xenakis's view of music as sounding mathematics and in Luciano Berio's consideration of it as language. The initiatives of these composers and their contemporaries opened prospects that haven't yet stopped unfolding. This constant expansion of musical thinking since 1945 has left us with no singular history of music; Griffiths's study accordingly follows several different paths, showing how and why they converge and diverge. This new edition of *Modern Music and After* discusses not only the music of the fifteen years that have passed since the previous edition, but also the recent explosion of scholarly interest in the latter half of the twentieth century. In particular, the book has been expanded to incorporate the variety of responses to the modernist impasse experienced by composers of the 1980s and 1990s. Griffiths then moves the book into the twenty-first century as he examines such highly influential composers as Helmut Lachenmann and Salvatore Sciarrino. For its breadth, wealth of detail, and characteristic wit and clarity, the third edition of *Modern Music and After* is required reading for the student and the enquiring listener.

**Bibliographic Guide to Music** New York Public Library. Music Division 1995

*Literature and Musical Adaptation* 2016-08-09 It can safely be said that when literary texts are utilized or adapted by a musician to create a new work of art, it is seldom that a diminished or lessened product results. Rather, such a merging usually enlarges and enhances both text and tune, perhaps significantly changing the message of the original.

Discovering exactly what the new form has to offer and how it relates to the text or melody that preceded it is often a daunting task, requiring a close examination of both the author's and the composer's intent. The essays in this collection offer an analysis of several adaptations, some successful, some not so successful, and attempt to assess just what the musicians or writers have modified or changed from to the original as they re-form it into an altogether different media. Ranging from Pasternak's appropriation of Tchaikovsky to Britten's operatic versions of Billy Budd and the Turn of the Screw, from Celan's use of fugal technique in his "Todesfuge" to the way that the musicianship of several women writers found voice in their writing, a broad spectrum of collaborations is examined. As readers examine an author's respect for a long dead musician (Hopkins' admiration of Purcell) or as they discover how John Harbison worked to transform Fitzgerald's musicality in *The Great Gatsby*, it will be evident that musical adaptations often provide a richness that the originals did not possess and that the potential for greatness is heightened when the arts intersect.

**20th Century Music** 1999

The New Grove Dictionary of Music and Musicians Stanley Sadie 2001

The Best Books for Academic Libraries: Music & fine arts 2002 Books recommended for undergraduate and college libraries listed by Library of Congress Classification Numbers.

Teaching Music History Mary Natvig 2017-07-05 Unlike their colleagues in music theory and music education, teachers of music history have tended not to commit their pedagogical ideas to print. This collection of essays seeks to help redress the balance, providing advice and guidance to those who teach a college-level music history or music appreciation course, be they a graduate student setting out on their teaching career, or a seasoned professor having to teach outside his or her speciality. Divided into four sections, the book covers the basic music history survey usually taken by music majors; music appreciation and introductory courses aimed at non-majors; special topic courses such as women and music, music for film and American music; and more general issues such as writing, using anthologies, and approaches to teaching in various situations. In addition to these specific areas, broader themes emerge across the essays. These include how to integrate social history and cultural context into music history teaching; the shift away from the 'classical canon'; and how to organize a course taking into consideration time constraints and the need to appeal to students from a diverse range of backgrounds. With contributions from both teachers approaching

retirement and those at the start of their careers, this volume provides a spectrum of experience which will prove valuable to all teachers of music history.

*Critical Music Historiography: Probing Canons, Ideologies and Institutions* Vesa Kurkela 2016-03-09 During the past two decades, there has emerged a growing need to reconsider the objects, axioms and perspectives of writing music history. A certain suspicion towards Francois Lyotard's grand narratives, as a sign of what he diagnosed as our 'postmodern condition', has become more or less an established and unquestioned point of departure among historians. This suspicion, at its most extreme, has led to a radical conclusion of the 'end of history' in the work of postmodern scholars such as Jean Baudrillard and Francis Fukuyama. The contributors to *Critical Music Historiography* take a step back and argue that the radical view of the 'impossibility of history', as well as the unavoidable ideology of any history, are counter-productive points of departure for historical scholarship. It is argued that metanarratives in history are still possible and welcome, even if their limitations are acknowledged. Foucault, Lyotard and others should be taken into account but systematized viewpoints and methods for a more critical and multi-faceted re-evaluation of the past through research are needed. As to the metanarratives of music history, they must avoid the pitfalls of evolutionism, hagiography, and teleology, all hallmarks of traditional historiography. In this volume the contributors put these methods and principles into practice. The chapters tackle under-researched and non-conventional domains of music history as well as rethinking older historiographical concepts such as orientalism and nationalism, and consequently introduce new concepts such as occidentalism and transnationalism. The volume is a challenging collection of work that stakes out a unique territory for itself among the growing body of work on critical music history.

*The Cambridge Companion to Composition* Toby Young 2024-05-30

There are as many ways of creating music as there are composers in the world, with a vast array of possible methods and practices. This book provides essential critical and practical tools for composers as they try to navigate this complex landscape, whilst also offering provocations for practitioners discovering their own voices and solidifying their place in their musical communities. Designed to be a companion in the truest sense, the book offers practical support throughout the creative process and thought-provoking insights on technical questions for a range of compositional approaches.

*BBC Music Magazine* 1996

*Modern Music and After* Paul Griffiths 1994-06-01

*Music Research Forum* 2000

*Resistance, Rebellion and Revolution in Hungary and Central Europe*

László Péter 2008 "The Hungarian Cultural Centre in London is proud to be associated with this, the third volume on the history of Hungary which the Centre has supported and co-published. Like its predecessors on Lajos Kossuth and on British-Hungarian relations, the present work demonstrates the sustained interest in Great Britain in the field of Hungarian history. The collection draws together British, Hungarian and North American historians and thus illuminates the continued scholarly exchange between both countries and continents. ... The Hungarian Cultural Centre in London was opened in Covent Garden in 1999. From the very start its mission has been to familiarize the British people and the rest of the world with all the treasures that were spread to Europe by the Hungarians, as well as to highlight the values that Hungary owes to foreign cultures, in this way emphasizing Hungary's role as a bridge for inter-cultural communication. The present work comports entirely with this aim, as well as having its focus on one of the most important events in post-war Hungarian and European history - the Revolution of 1956." -- preface, p. ix.

*Music's Intellectual History* Zdravko Blažeković 2009 Personalities:

music scholars. Personalities: composers. National studies.

Encyclopedias. Periodicals. Historiography & its directions

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