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AN INTRODUCTION TO THE MUSIC OF MILTON BABBITT

Princeton University Press 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.

WHO'S WHO OF PULITZER PRIZE WINNERS

Greenwood Publishing Group List Pulitzer Prize winners in thirty-nine different categories, arranged chronologically, with biographical and career information, selected works, other awards, and a brief commentary, along with material on Pulitzer.

MUSIC OF THE TWENTIETH-CENTURY AVANT-GARDE

A BIOCRITICAL SOURCEBOOK

Greenwood Publishing Group Guides the reader or researcher, in language suitable for the layperson, through the history and musicianship of the avant-garde composers of the 20th century.

THE COLLECTED ESSAYS OF MILTON BABBITT

Princeton University Press Like his compositions, Milton Babbitt's writings about music have exerted an extraordinary influence on postwar music and thinking about music. In essays and public addresses spanning fifty years, Babbitt has grappled profoundly with central questions in the composition and apprehension of music. These writings range from personal memoirs and critical reviews to closely reasoned metatheoretical speculations and technical exegesis. In the history of music theory, there has been only a small handful of figures who have produced work of comparable stature. Taken as a whole, Babbitt's writings are not only an invaluable testimony to his thinking--a priceless primary source for the intellectual and cultural history of the second half of the twentieth century--but also a remarkable achievement in their own right. Prior to this collection, Babbitt's writings were scattered through a wide variety of journals, books, and magazines--many hard to find and some unavailable--and often contained typographical errors and editorial corruptions of various kinds. This volume of almost fifty pieces gathers, corrects, and annotates virtually everything of significance that Babbitt has written. The result is complete, authoritative, and fully accessible--the definitive source of Babbitt's influential ideas.

THINKING IN AND ABOUT MUSIC

ANALYTICAL REFLECTIONS ON MILTON BABBITT'S MUSIC AND THOUGHT

Oxford University Press "Milton Babbitt (1916-2011) was, at once, one of the century's foremost composers and a founder of American music theory. These two aspects of his creative life-"thinking in" and "thinking about" music, as he would put it-nourished each other. Theory and analysis inspired fresh compositional ideas, and compositional concerns focused theoretical and analytical inquiry. Accordingly, this book undertakes an excavation of the sources of his theorizing as a guide to analysis of his music. Babbitt's idiosyncratic synthesis of ideas from Heinrich Schenker, analytic philosophy, and cognitive science-at least as much as more obviously relevant, and more frequently cited, predecessors such as Arnold Schoenberg-provide insight into his aesthetics and compositional technique. Examination of Babbitt's newly available sketch materials sheds additional light on his procedures. But a close look at his music reveals a host of concerns unaccounted for in his theories, some of which seem to directly contradict theoretical expectations. New analytical models are needed to complement those suggested by Babbitt's theories. Departing from the serial logic of Babbitt's writings, his compositional procedures, and most previous work on the subject-and in an attempt to discuss Babbitt's music as it is actually heard rather than just deciphered-the book brings to bear theories of gesture and embodiment, rhetoric, text setting, and temporality. The result is a richly multi-faceted look at one of the twentieth century's most fascinating musical minds"--

ANALYSES OF NINETEENTH- AND TWENTIETH-CENTURY MUSIC, 1940-2000

Scarecrow Press This new volume incorporates all entries from the previous editions by Arthur Wenk, expanding to cover writings drawn from periodicals, theses, dissertations, books, and Festschriften from 1940 to 2000. Over 9,000 references to analyses of works by over 1,000 composers of the nineteenth and twentieth centuries are included.

THE WHISTLING BLACKBIRD

ESSAYS AND TALKS ON NEW MUSIC

University Rochester Press No description available.

READER'S GUIDE TO MUSIC

HISTORY, THEORY AND CRITICISM

Routledge The Reader's Guide to Music is designed to provide a useful single-volume guide to the ever-increasing number of English language book-length studies in music. Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated, by an expert in the field, in light of the history of writing and scholarship on the given topic. The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked (from early chant to rock and roll) and topics important to the various disciplines of music scholarship (from aesthetics to gay/lesbian musicology).

INTIMATE VOICES: SHOSTAKOVICH TO THE AVANT-GARDE. DMITRI SHOSTAKOVICH : THE STRING QUARTETS

University Rochester Press Leading authorities explore, in direct and accessible language, chamber-music masterpieces by twenty-one prominent composers since 1900.

DICTIONARY OF AMERICAN CLASSICAL COMPOSERS

Routledge The Dictionary of American Classical Composers covers over 650 composers active from the 18th century to today. Covering all classical styles, it offers the most comprehensive overview of key composers in the United States available. Entries include basic biographical information and critical analysis of each composer's key works and ideas. Entries also include worklists and bibliographic information. Whenever possible, the entries will have been checked by the composers themselves to assure greatest possible accuracy. This new edition, completely updated and expanded from the 1984 edition, also includes over 200 historic photographs.

HISTORICAL DICTIONARY OF MODERN AND CONTEMPORARY CLASSICAL MUSIC

Rowman & Littlefield This second edition of Historical Dictionary of Modern and Contemporary Classical Music contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 500 cross-referenced entries on the most important composers, musicians, methods, styles, and media in modernist and postmodern classical music.

PERSPECTIVES ON AMERICAN MUSIC SINCE 1950

Taylor & Francis First Published in 1999. Routledge is an imprint of Taylor & Francis, an informa company.

SCHOENBERG, WITTGENSTEIN AND THE VIENNA CIRCLE

Peter Lang In 2006, Schoenberg, Wittgenstein, and the Vienna Circle received a Lewis Lockwood Award (Finalist) from the American Musicological Society, for outstanding new books on musicological topics. This study examines relativistic aspects of Arnold Schoenberg's harmonic and aesthetic theories in the light of a framework of ideas presented in the early writings of Ludwig Wittgenstein, the logician, philosopher of language, and Schoenberg's contemporary and Austrian compatriot. The author has identified correspondences between the writings of Schoenberg, the early Wittgenstein (the *Tractatus Logico-Philosophicus*, in particular), and the Vienna Circle of philosophers, on a wide range of topics and themes. Issues discussed include the nature and limits of language, musical universals, theoretical conventionalism, word-to-world correspondence in language, the need for a fact- and comparison-based approach to art criticism, and the nature of music-theoretical formalism and mathematical modeling. Schoenberg and Wittgenstein are shown to have shared a vision that is remarkable for its uniformity and balance, one that points toward the reconciliation of the positivist/relativist dualism that has dominated recent discourse in music theory. Contrary to earlier accounts of Schoenberg's harmonic and aesthetic relativism, this study identifies a solid epistemological core underlying his thought, a view that was very much in step with Wittgenstein and the Vienna Circle, and thereby with the most vigorous and pivotal developments in early twentieth century intellectual history.

MUSIC IN THE LATE TWENTIETH CENTURY

THE OXFORD HISTORY OF WESTERN MUSIC

Oxford University Press 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.

CHAMBER MUSIC

A RESEARCH AND INFORMATION GUIDE

Routledge Chamber Music: A Research and Information Guide is a reference tool for anyone interested in chamber music. It is not a history or an encyclopedia but a guide to where to find answers to questions about chamber music. The third edition adds nearly 600 new entries to cover new research since publication of the previous edition in 2002. Most of the literature is books, articles in journals and magazines, dissertations and theses, and essays or chapters in Festschriften, treatises, and biographies. In addition to the core literature obscure citations are also included when they are the only studies in a particular field. In addition to being printed, this volume is also for the first time available online. The online environment allows for information to be updated as new research is introduced. This database of information is a "live" resource, fully searchable, and with active links. Users will have unlimited access, annual revisions will be made and a limited number of pages can be downloaded for printing.

TO BOULEZ AND BEYOND

Scarecrow Press Joan Peyser offers a history of twentieth century music through the lives and works of its greatest composers in *To Boulez and Beyond*. Peyser provides historical context and suggests psychological insight for these masters, including Schoenberg, Berg, and Webern of the Second Viennese School; their immediate ancestors Wagner and Mahler; Rimsky-Korsakov and his pupil Stravinsky; and Hindemith, Bartók, Cowell, and Varèse. Discussing proponents of serialism and twelve-tone technique, as well as those who worked against these styles, the book also considers Berio, Stockhausen, Shostakovich, Babbitt, Copland, Wuorinen, and Cage, among others, describing how and why music moved throughout the 20th century. The largest section of the book is devoted to the life and works of

Pierre Boulez. A new preface and a bibliography help to round out this revised and updated edition.

COMPOSING ELECTRONIC MUSIC

A NEW AESTHETIC

OU P Us Electronic music evokes new sensations, feelings, and thoughts in both composers and listeners. Opening the door to an unlimited universe of sound, it engages spatialization as an integral aspect of composition and focuses on sound transformation as a core structural strategy. In this new domain, pitch occurs as a flowing and ephemeral substance that can be bent, modulated, or dissolved into noise. Similarly, time occurs not merely as a fixed duration subdivided by ratios, but as a plastic medium that can be generated, modulated, reversed, warped, scrambled, and granulated. Envelope and waveform undulations on all time scales interweave to generate form. The power of algorithmic methods amplify the capabilities of music technology. Taken together, these constitute game-changing possibilities. This convergence of technical and aesthetic trends prompts the need for a new text focused on the opportunities of a sound oriented, multiscale approach to composition of electronic music. Sound oriented means a practice that takes place in the presence of sound. Multiscale means an approach that takes into account the perceptual and physical reality of multiple, interacting time scales-each of which can be composed. After more than a century of research and development, now is an appropriate moment to step back and reevaluate all that has changed under the ground of artistic practice. Composing Electronic Music outlines a new theory of composition based on the toolkit of electronic music techniques. The theory consists of a framework of concepts and a vocabulary of terms describing musical materials, their transformation, and their organization. Central to this discourse is the notion of narrative structure in composition-how sounds are born, interact, transform, and die. It presents a guidebook: a tour of facts, history, commentary, opinions, and pointers to interesting ideas and new possibilities to consider and explore.

THE OXFORD HANDBOOK OF TIMBRE

Oxford University Press "With essays covering an array of topics including ancient Homeric texts, contemporary sound installations, violin mutes, birdsong, and cochlear implants, this volume reveals the richness of what it means to think and talk about timbre and the materiality of the experience of sound"--

THE DANGER OF MUSIC AND OTHER ANTI-UTOPIAN ESSAYS

Univ of California Press "Taruskin's work is a major contribution to thinking about music in the broadest sense. The book is lucid, powerful, varied, self-aware, and courageous. It is the very best work being done today, not just in musicology, but in any discipline."—Michael Beckerman, author of *New Worlds of Dvorák*

SIMPLE COMPOSITION

C F Peters Corporation Originally published: New York: Longman, c1979.

NEW MAKERS OF MODERN CULTURE

Routledge *New Makers of Modern Culture* is the successor to the classic reference works *Makers of Modern Culture* and *Makers of Nineteenth-Century Culture*, published by Routledge in the early 1980s. The set was extremely successful and continues to be used to this day, due to the high quality of the writing, the distinguished contributors, and the cultural sensitivity shown in the selection of those individuals included. *New Makers of Modern Culture* takes into full account the rise and fall of reputation and influence over the last twenty-five years and the epochal changes that have occurred: the demise of Marxism and the collapse of the Soviet Union; the rise and fall of postmodernism; the eruption of Islamic fundamentalism; the triumph of the Internet. Containing over eight hundred essay-style entries, and covering the period from 1850 to the present, *New Makers* includes artists, writers, dramatists, architects, philosophers, anthropologists, scientists, sociologists, major political figures, composers, film-makers and many other culturally significant individuals and is thoroughly international in its purview. Next to Karl Marx is Bob Marley, next to John Ruskin is Salmon Rushdie, alongside Darwin is Luigi Dallapiccola, Deng Xiaoping runs shoulders with Jacques Derrida, Julia Kristeva with Kropotkin. Once again, Wintle has enlisted the services of many distinguished writers and leading academics, such as Sam Beer, Bernard Crick, Edward Seidensticker and Paul Preston. In a few cases, for example Michael Holroyd and Philip Larkin, contributors are themselves the subject of entries. With its global reach, *New Makers of Modern Culture* provides a multi-voiced witness of the contemporary thinking world. The entries carry short bibliographies and there is thorough cross-referencing. There is an index of names and key terms.

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THE HARVARD BIOGRAPHICAL DICTIONARY OF MUSIC

Harvard University Press Provides authoritative articles covering nearly 5,500 figures in the history of music, from classical to jazz to hymns to blues

ANALYSIS AND PERFORMANCE OF SELECTED PIANO WORKS OF MILTON BABBITT (1916-)

ANALYSES OF NINETEENTH- AND TWENTIETH-CENTURY MUSIC, 1940-2000

Scarecrow Press This new volume incorporates all entries from the previous editions by Arthur Wenk, expanding to cover writings drawn from periodicals, theses, dissertations, books, and *Festschriften* from 1940 to 2000. Over 9,000

references to analyses of works by over 1,000 composers of the nineteenth and twentieth centuries are included.

THE TOPOS OF MUSIC I: THEORY

GEOMETRIC LOGIC, CLASSIFICATION, HARMONY, COUNTERPOINT, MOTIVES, RHYTHM

Springer This is the first volume of the second edition of the now classic book “The Topos of Music”. The author explains the theory's conceptual framework of denotators and forms, the classification of local and global musical objects, the mathematical models of harmony and counterpoint, and topologies for rhythm and motives.

PERSPECTIVES ON POWER

AN INTER-DISCIPLINARY APPROACH

Cambridge Scholars Publishing Although ‘power’ can appear a vague term, the dichotomy between haves and have-nots, the desire to gain autonomy, and the dire consequences of subjugation, are three issues that resound across the arts and social sciences. In this book, postgraduate students from the constituent disciplines use the freedom of their positions as early-career researchers to boldly explore power relations. From a legal perspective, papers are included geared towards human rights issues and violations. Further, the applied perspectives from business and education researchers consider how access to wealth and education, and to equal education, can and must be achieved. Then, interpreted through the perspectives of anthropological, sociological, and historical approaches, power has become a resonant issue among the creations of culture and human interaction(s). Finally, within the ‘soft’ sciences, the very same preoccupations, as they appear in creative expression, are examined within literature and music. Indeed, through the twenty-one articles chosen for inclusion in this collection, distinct in their disciplinary origins, approaches and foci, together the authors are emphasising the many similarities that exist among the arts and social sciences subjects. ‘Perspectives on Power: An Interdisciplinary Approach’ was conceived as a result of the quality and reception of papers presented at the 2008 Moving Forward Postgraduate Conference, held at the University of Aberdeen. The volume comprises twenty-one articles on the theme of ‘power’, carefully chosen by the editorial team from in excess of eighty presentations. These represent and tender a wide range of scholarly approaches to and within the arts and social sciences; the remit of Moving Forward. The collection is aimed at scholars and scholarly institutions within the United Kingdom in particular, but contains contributions from scholars across the globe. The collection should

especially appeal to and inspire delegates visiting the Moving Forward Postgraduate Conference in the years to come.

MODERN MUSIC AND AFTER

Oxford University Press 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.

UNDERSTANDING POST-TONAL MUSIC

Routledge *Understanding Post-Tonal Music* is a student-centered textbook that explores the compositional and musical processes of twentieth-century post-tonal music. Intended for undergraduate or general graduate courses on the theory and analysis of twentieth-century music, this book will increase the accessibility of post-tonal music by providing students with tools for understanding pitch organization, rhythm and meter, form, texture, and aesthetics. By presenting the music first and then deriving the theory, *Understanding Post-Tonal Music* leads students to greater understanding and appreciation of this challenging and important repertoire. The updated second edition includes new

"Explorations" features that guide students to engage with pieces through listening and a process of exploration, discovery, and discussion; a new chapter covering electronic, computer, and spectral musics; and additional coverage of music from the twenty-first century and recent trends. The text has been revised throughout to enhance clarity, both by streamlining the prose and by providing a visual format more accessible to the student.

SERIAL COMPOSITION AND ATONALITY

AN INTRODUCTION TO THE MUSIC OF SCHOENBERG, BERG, AND WEBERN

Univ of California Press Widely recognized as the definitive work in its field ever since its original publication in 1962, *Serial Composition and Atonality* remains an unsurpassed introduction to the technical features of what is probably the most revolutionary body of work since the beginnings of polyphony. In the analysis of specific compositions there is first and last of all a concern with the musical surface—an attempt to trace connections and distinctions there before offering any deeper-level constructions, and to offer none where their effects are not obvious on more immediate levels of musical experience. In this sixth edition of the book, George Perle employs the new and more consistent terminology for the identification of transpositional levels of twelve-tone sets that he first proposed in *Twelve-Tone Tonality* (1977).

MILTON BABBITT

WORDS ABOUT MUSIC

Univ of Wisconsin Press Many consider Pulitzer Prize-winning composer Milton Babbitt to be the preeminent figure in post-World War II American music. Beyond the extraordinary power of his music, he is also, as he says, “somewhat known as a talker.” In fact, he is renowned as an energetic teacher and inspired lecturer. In 1983 at the University of Wisconsin-Madison, Babbitt presented a concise summary of his most essential musical insights in a series of lectures and seminars. These are gathered here, presenting for the first time in book form a comprehensive overview of the subjects that have formed the core of his teaching for the past forty years. Babbitt's central concern in these lectures is the twelve-tone tradition with which he is so closely identified. His discussion of this tradition ranges from close consideration of specific compositional problems to frank evaluation of his own position in that tradition. In his characteristically penetrating way, Babbitt discusses the most controversial issues in twentieth-century music, from

serialism and atonality to the responsibility of the listener and the place of music in the university. Until now, few have had direct exposure to Babbitt's ideas. In Madison, he spoke to a variety of audiences and, because of the pedagogical context, his presentation was direct and explanatory. This volume preserves the dazzling constructions and spontaneous excitement of his spoken language. At the time of publication, Milton Babbitt was William Shubael Conant Professor of Music Emeritus at Princeton University. He has been showered with awards during his long and distinguished career, including the Pulitzer Prize (1982) and a prestigious MacArthur Fellowship (1986). He was a member of the National Institute of Arts and Letters and a Fellow of the American Academy of Arts and Sciences.

SCHOENBERG, BERG, AND WEBERN

A COMPANION TO THE SECOND VIENNESE SCHOOL

Greenwood A thorough information source on the lives and works of the three composers comprising the Second Viennese School, Schoenberg, Berg, and Webern.

A THEORY OF MUSIC ANALYSIS

ON SEGMENTATION AND ASSOCIATIVE ORGANIZATION

University Rochester Press This book introduces a theory of music analysis--a language and conceptual framework--that analysts can use to delve into aspects of segmentation and associative organization in a wide range of repertoire from the Baroque to the present. Rather than a methodology, the theory provides analysts with a precise language and broad, flexible conceptual framework that they can use when formulating and investigating questions of interest and develop their own interpretations of individual pieces and passages. The theory begins with a basic distinction among three domains of musical experience and discourse about it: the sonic (psychoacoustic); the contextual (or associative, sparked by varying degrees of repetition); and the structural (guided by a specific theory of musical structure or syntax invoked by the analyst). A comprehensive presentation of the theory (with copious musical illustrations) is balanced with close analyses of works by Beethoven, Debussy, Nancarrow, Riley, Feldman, and Morris -- Publisher summary.

A DICTIONARY FOR THE MODERN CONDUCTOR

Scarecrow Press Titles in Dictionaries for the Modern Musician: A Scarecrow Press Music Series offer both the novice and the advanced artist key information designed to convey the field of study and performance for a major instrument or instrument class, as well as the workings of musicians in areas from conducting to composing. Unlike other encyclopedic works, contributions to this series focus primarily on the knowledge required by the contemporary musical student or performer. Each dictionary covers topics from instrument parts to playing technique, major works to key figures. A must-have for any musician's personal library! Filling a vital need in the rapidly changing and complex field of conducting, A Dictionary for the Modern Conductor is a concise one-volume reference tool that brings together for the first time information covering a broad array of topics essential for today's conductor to know. Author and conductor Emily Freeman Brown offers easy-to-read definitions of key musical terms, translated foreign terms, examples of usage from orchestral music and practical vocabulary in multiple languages. A Dictionary for the Modern Conductor includes biographies of major conductors and other individual important to the world of modern conducting, emphasizing throughout their contributions to the progress of the conducting professional; critical information on major orchestras, significant ensembles, key institutions and organizations, with a focus on the ways in which they preserve and advance today's musical life; and practical entries covering baton and rehearsal techniques, bowing terms, information about instruments, voice types and much more. In a series of appendixes, A Dictionary for the Modern Conductor also covers such topics as orchestral works that changed the art and practice of conducting, a short historiography of conducting, a comprehensive bibliography, a look at conducting recitative, and a list of pitches, interval names, rhythmic terms, orchestral and percussion instrument names, and finally translations of all of these categories of information into French, German, Italian, and Spanish. A Dictionary for the Modern Conductor will appeal to aspiring conductors and seasoned professionals. It is an invaluable resource.

A COMPANION TO NARRATIVE THEORY

John Wiley & Sons The 35 original essays in A Companion to Narrative Theory constitute the best available introduction to this vital and contested field of humanistic enquiry. Comprises 35 original essays written by leading figures in the field Includes contributions from pioneers in the field such as Wayne C. Booth, Seymour Chatman, J. Hillis Miller and Gerald Prince Represents all the major critical approaches to narrative and investigates and debates the relations between them Considers narratives in different disciplines, such as law and medicine Features analyses of a variety of

media, including film, music, and painting Designed to be of interest to specialists, yet accessible to readers with little prior knowledge of the field

MUSIC & MEANING

Cornell University Press In order to promote new ways of thinking about musical meaning, this volume brings together scholars in music theory, musicology, and the philosophy of music, disciplines generally treated as separate and distinct. This interdisciplinary collaboration, while respecting differences in perspective, identifies and elaborates shared concerns. This volume focuses on the many and various kinds of meaning in music. Do musical meanings exist exclusively in internal, formal musical relations or might they also be found in the relationship between music and other areas of experience, such as action, emotion, ideas, and values? Also discussed is the vexed question why people listen to and apparently enjoy music which expresses unpleasant emotions, such as melancholy or despair. Among the particular pieces the writers discuss are Mahler's Ninth Symphony, Shostakovich's Tenth Symphony, and Schubert's last sonata. More broadly, they consider the relation of musical meaning and interpretation to language, storytelling, drama, imagination, metaphor, and emotion.

MATHEMATICS AND COMPUTATION IN MUSIC

SECOND INTERNATIONAL CONFERENCE, MCM 2009, NEW HAVEN, CT, USA, JUNE 19-22, 2009. PROCEEDINGS

Springer Science & Business Media This book constitutes the refereed proceedings of the Second International Conference on Mathematics and Computation in Music, MCM 2009, held in New Haven, CT, USA, in June 2009. The 26 revised full papers presented were carefully reviewed and selected from 38 submissions. The MCM conference is the flagship conference of the Society for Mathematics and Computation in Music. The papers deal with topics within applied mathematics, computational models, mathematical modelling and various further aspects of the theory of music. This year's conference is dedicated to the honor of John Clough whose research modeled the virtues of collaborative work across the disciplines.

THE AMERICAN POPULAR BALLAD OF THE GOLDEN ERA, 1924-1950

Princeton University Press In this pathbreaking book, Allen Forte uses modern analytical procedures to explore the

large repertoire of beautiful love songs written during the heyday of American musical theater, the Big Bands, and Tin Pan Alley. Covering the work of such songwriters as Jerome Kern, Irving Berlin, Cole Porter, George Gershwin, Richard Rodgers, and Harold Arlen, he seeks to illuminate this extraordinary music indigenous to America by revealing its deeper organizational characteristics. In so doing, he aims to establish it as a unique corpus of music that deserves more intensive study and appreciation by scholars and connoisseurs in the broader fields of American popular music and jazz. Expressing much of the traditional tonality associated with European music in the eighteenth and nineteenth centuries, the love songs of the Golden Age are shown to draw on a rich variety of elements--popular harmony, idiomatic lyric-writing, and Afro-American dance rhythms. His analyses of such songs as "Embraceable You" or "Yesterdays" in particular exemplify his ability to convey the sublime, unpretentious simplicity of this great music.

AMERICAN CULTURE AFTER WORLD WAR II

Gale Group Identifies people, movements, events, organizations, issues, and concepts

ELECTRONIC MUSIC

RESOURCES FOR PERFORMANCE GROUPS AND GENERAL MUSIC CLASSES
