

MUSIC SINCE 1900



Transformations of Musical Modernism

EDITED BY
ERLING E. GULDBRANDSEN
AND JULIAN JOHNSON

Transformations Of Musical Modernism Music Since 19

Björn Heile, Charles Wilson



Transformations Of Musical Modernism Music Since 19:

Transformations of Musical Modernism Erling E. Guldbrandsen, Julian Johnson, 2015-10-26 This collection brings fresh perspectives to bear upon key questions surrounding the composition performance and reception of musical modernism

Transformations of Musical Modernism Erling E. Guldbrandsen, Julian Johnson, 2015-10-29 Profound transformations in the composition performance and reception of modernist music have taken place in recent decades This collection brings fresh perspectives to bear upon key questions surrounding the forms that musical modernism takes today how modern music is performed and heard and its relationship to earlier music In sixteen chapters leading figures in the field and emerging scholars examine modernist music from the inside in terms of changing practices of composition musical materials and overarching aesthetic principles and from the outside in terms of the changing contextual frameworks in which musical modernism has taken place and been understood Shaped by a rehearing of modernist music the picture that emerges redraws the map of musical modernism as a whole and presents a full scale re evaluation of what the modernist movement has all been about

The Routledge Research Companion to Modernism in Music Björn Heile, Charles Wilson, 2018-10-29 Modernism in music still arouses passions and is riven by controversies Taking root in the early decades of the twentieth century it achieved ideological dominance for almost three decades following the Second World War before becoming the object of widespread critique in the last two decades of the century both from critics and composers of a postmodern persuasion and from prominent scholars associated with the new musicology Yet these critiques have failed to dampen its ongoing resilience The picture of modernism has considerably broadened and diversified and has remained a pivotal focus of debate well into the twenty first century This Research Companion does not seek to limit what musical modernism might be At the same time it resists any dilution of the term that would see its indiscriminate application to practically any and all music of a certain period In addition to addressing issues already well established in modernist studies such as aesthetics history institutions place diaspora cosmopolitanism production and performance communication technologies and the interface with postmodernism this volume also explores topics that are less established among them modernism and affect modernism and comedy modernism versus the contemporary and the crucial distinction between modernism in popular culture and a popular modernism a modernism of the people In doing so this text seeks to define modernism in music by probing its margins as much as by restating its supposed essence

Musical Modernism in Global Perspective Björn Heile, 2024-05-30 In the first study of the global dimensions of musical modernism Björn Heile proposes a novel theory according to which musical modernism is constituted by a global diasporic network of composers musicians and institutions In a series of historical and analytical case studies from different parts of the world this book overcomes the respective limitations of both Eurocentric and postcolonial revisionist accounts focusing instead on the transnational entanglements between the West and other world regions Key topics include migration the transnational reception and

transfer of musical works and ideas institutions such as the International Society for Contemporary Music ISCM and composers who are rarely discussed in Western academia such as the Nigerian born Akin Euba and the Korean German Younghi Pagh Paan Influenced by the interdisciplinary notion of entangled histories Heile critiques established dichotomies all the while highlighting the unequal power relations on which the existing global order is founded

New Music and the Crises of Materiality Samuel Wilson, 2021-07-04 This book explores the transformation of ideas of the material in late twentieth and early twenty first century musical composition New music of this era is argued to reflect a historical moment when the idea of materiality itself is in flux Engaging with thinkers such as Theodor Adorno Sara Ahmed Zygmunt Bauman Rosi Braidotti and Timothy Morton the author considers music s relationship with changing material conditions from the rise of neo liberalism and information technologies to new concepts of the natural world Drawing on musicology cultural theory and philosophy the author develops a critical understanding of musical bodies objects and the environments of their interaction Music is grasped as something that both registers material changes in society whilst also enabling us to practice materiality differently

Music and Postwar Transitions in the 19th and 20th Centuries Anaïs Fléchet, Martin Guerpin, Philippe Gumpłowicz, Barbara L. Kelly, 2023-06-09 From the Napoleonic Wars to the genocide of the Tutsis in Rwanda via the great world conflicts of the 20th century Music and Postwar Transitions in the 19th and 20th Centuries is the first book to highlight the significance of postwar transitions in the field of music and to demonstrate the influence that musicians composers critics institutions and publics have had on the period that follows conflict Leading historians political scientists psychologists and musicologists explore the roles of music and culture in demobilization reconstruction memory reconciliation revenge and nationalist backlash Moving beyond the popular conception of music as an agent of peace this study reveals music s more complex and ambivalent role in the process of transition from war to peace

Decentering Musical Modernity Tobias Janz, Chien-Chang Yang, 2019-06-13 This collection investigates the concept of modernity in music and its multiple interpretations in Europe and East Asia Through contributions by both European and East Asian musicologists it discusses how a decentered understanding of musical modernity could be matched on multiple historiographical perspectives while being attentive to the specificities of local music and their narratives in East Asia and Europe The essays connect local global and transnational history with sociological theories of modernity and modernization making the volume an important contribution to overcoming the Eurocentric dichotomy between western music and world music within the field of historical musicology

The Oxford Handbook of Sound and Imagination, Volume 2 Mark Grimshaw-Aagaard, Mads Walther-Hansen, Martin Knakkergaard, 2019-07-26 Whether social cultural or individual the act of imagination always derives from a pre existing context For example we can conjure an alien s scream from previously heard wildlife recordings or mentally rehearse a piece of music while waiting for a train This process is no less true for the role of imagination in sonic events and artifacts Many existing works on sonic imagination tend to discuss musical imagination

through terms like compositional creativity or performance technique In this two volume Handbook contributors shift the focus of imagination away from the visual by addressing the topic of sonic imagination and expanding the field beyond musical compositional creativity and performance technique into other aural arenas where the imagination holds similar power Topics covered include auditory imagery and the neurology of sonic imagination aural hallucination and illusion use of metaphor in the recording studio the projection of acoustic imagination in architectural design and the design of sound artifacts for cinema and computer games

Sounds of Modern History Daniel Morat, 2014-09-01 Long ignored by scholars in the humanities sound has just begun to take its place as an important object of study in the last few years Since the late 19th century there has been a paradigmatic shift in auditory cultures and practices in European societies This change was brought about by modern phenomena such as urbanization industrialization and mechanization the rise of modern sciences and of course the emergence of new sound recording and transmission media This book contributes to our understanding of modern European history through the lens of sound by examining diverse subjects such as performed and recorded music auditory technologies like the telephone and stethoscope and the ambient noise of the city

Teaching Music Musically Prof Keith Swanwick, Keith Swanwick, 2002-01-31 Through practical examples Swanwick illustrates layers of musical experience and outlines key principles for music educators on musical teaching Chapter deal with the value culture assessment and the future of music education

Reader's Guide to Music Murray Steib, 2013-12-02 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

Music, Encounter, Togetherness Nicholas Cook, 2024-04-23 Modern Western musical thought tends to represent music as a thing a pattern a structure even an organism than as a human practice Music Encounter Togetherness focusses on music as something people do as a mode of encounter between individuals and cultures and as an agent of interpersonal and social togetherness It presents music as a utopian dimension of everyday life

Ornette Coleman, Psychoanalysis, Discourse A. L. James, 2024-11-29 Ornette Coleman Psychoanalysis Discourse develops tools from psychoanalysis for the analysis of Ornette Coleman's discourse In this psychoanalytic philosophical and musical meditation on what it means to follow A L James presents an approach to the analysis of discourse that is a kind of listening for listening an attempt to discern in and between the lines of Coleman's speech the implication of new ways to listen new ways to experience Coleman's music as movement and space as Movements in Harmolodic Space Each chapter of this book is oriented with respect to fragments from Coleman's discourse dealing with a piece or collection of pieces from Coleman's work with particular attention to the implication of

relations and relationality Insofar as Coleman's discourse about his work also contains allusions to fields beyond music it develops tools that draw elements and structures from these fields together finding in their relation echoes and parallels Ornette Coleman Psychoanalysis Discourse will be of great interest to psychoanalysts musicians and musicologists It will be relevant for academics and scholars of psychoanalytic and Lacanian studies music and cultural studies Figures of Modernity Rūta Stanevičiūtė, 2024-11-11 The subject of this book is the activity of the Lithuanian Section of the International Society for Contemporary Music its pre history 1936 1939 and post war reception as well as the history of the Vilnius Chapter of the ISCM Polish Section which is seen as integral part of the modernisation of Lithuanian and international musical culture With the aim of including the modern music movements in Kaunas and Vilnius in the international context the book presents a critical review of ISCM strategies and a history of festivals in the interwar and early Cold War periods In the said context not only the artistic but also the political contexts of the Society's activities are important The Lithuanian Section of the ISCM is attributed to typical organisations of small countries stimulated by an international movement of modern music However in an environment of cultural transfer not only the migration of ideas from the centre to the periphery is important but also the response from the periphery to the centre The author addresses the issues which are only marginally represented in many histories of the 20th century musical modernisation *The Art of Teaching Music* Estelle R. Jorgensen, 2024-06-06 The Art of Teaching Music takes up important aspects of the art of music teaching ranging from organization to serving as conductor to dealing with the disconnect between the ideal of university teaching and the reality in the classroom Writing for both established teachers and instructors on the rise Estelle R Jorgensen opens a conversation about the life and work of the music teacher The author regards music teaching as interrelated with the rest of lived life and her themes encompass pedagogical skills as well as matters of character disposition value personality and musicality She reflects on musicianship and practical aspects of teaching while drawing on a broad base of theory research and personal experience Although grounded in the practical realities of music teaching Jorgensen urges music teachers to think and act artfully imaginatively hopefully and courageously toward creating a better world **Hugo Riemann and the Birth of Modern Musical Thought** Alexander Rehding, 2003-05 Generally acknowledged as the most important German musicologist of his age Hugo Riemann 1849 1919 shaped the ideas of generations of music scholars not least because his work coincided with the institutionalisation of academic musicology around the turn of the last century This influence however belies the contentious idea at the heart of his musical thought an idea he defended for most of his career harmonic dualism By situating Riemann's musical thought within turn of the century discourses about the natural sciences German nationhood and modern technology this book reconstructs the cultural context in which Riemann's ideas not only made sense but advanced an understanding of the tonal tradition as both natural and German Riemann's musical thought from his considerations of acoustical properties to his aesthetic and music historical views thus regains the coherence and cultural urgency that it once

possessed The Oxford Handbook of Sound and Imagination Mark Grimshaw, Mark Grimshaw-Aagaard, Mads Hansen, Martin Knakkegaard, 2019 In this two volume Handbook contributors address the tendency to discuss musical imagination through terms like compositional creativity or performance technique correcting the current bias towards visual imagination to instead highlight the many forms of sonic and musical imagination *Irving Berlin's American Musical Theater* Jeffrey Magee, 2014 Irving Berlin's songs have been the soundtrack of America for a century but his most profound contribution to the nation is to Broadway Award winning music historian Jeffrey Magee's chronicle of Berlin's theatrical career is the first book to fully consider the songwriter's immeasurable influence on the Great White Way Tracing Berlin's humble beginnings on the lower east side to his rise to American icon Irving Berlin's American Musical Theatre will delight theater aficionados as well as students of music and popular culture and anyone interested in the story of a man whose life and work expressed so well the American dream *Music, Myth and Story in Medieval and Early Modern Culture* Katherine Butler, Samantha Bassler, 2019 The complex relationship between myths and music is here investigated Myths and stories offer a window onto medieval and early modern musical culture Far from merely offering material for musical settings authoritative tales from classical mythology ancient history and the Bible were treated as foundations for musical knowledge Such myths were cited in support of arguments about the uses effects morality and preferred styles of music in sources as diverse as theoretical treatises defences or critiques of music art sermons educational literature and books of moral conduct Newly written literary stories too were believed capable of moral instruction and influence and were a medium through which ideas about music could be both explored and transmitted How authors interpreted and weaved together these traditional stories or created their own reveals much about changing attitudes across the period Looking beyond the well known figure of Orpheus this collection explores the myriad stories that shaped not only musical thought but also its styles techniques and practices The essays show that music itself performed and created knowledge in ways parallel to myth and worked in tandem with old and new tales to construct social political and philosophical views This relationship was not static however as the Enlightenment dawned the once authoritative gods became comic characters and myth became a medium for ridicule Overall the book provides a foundation for exploring myth and story throughout medieval and early modern culture and facilitating further study into the Enlightenment and beyond KATHERINE BUTLER is a senior lecturer in music at Northumbria University SAMANTHA BASSLER is a musicologist of cultural studies a teaching artist and an adjunct professor in the New York metropolitan area Contributors Jamie Apgar Katie Bank Samantha Bassler Katherine Butler Elina G Hamilton Sigrid Harris Ljubica Ilic Erica Levenson John MacInnis Patrick McMahon Aurora Faye Martinez Jacomien Prins Tim Shephard Jason Stoessel Fredia J Stone Davis Amanda Eubanks Winkler **British Music and Modernism, 1895-1960** Matthew Riley, 2017-07-05 Imaginative analytical and critical work on British music of the early twentieth century has been hindered by perceptions of the repertory as insular in its references and backward in its style and syntax

escaping the modernity that surrounded its composers Recent research has begun to break down these perceptions and has found intriguing links between British music and modernism This book brings together contributions from scholars working in analysis hermeneutics reception history critical theory and the history of ideas Three overall themes emerge from its chapters accounts of British reactions to Continental modernism and the forms they took links between music and the visual arts and analysis and interpretation of compositions in the light of recent theoretical work on form tonality and pitch organization

Unveiling the Magic of Words: A Review of "**Transformations Of Musical Modernism Music Since 19**"

In a world defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is actually awe-inspiring. Enter the realm of "**Transformations Of Musical Modernism Music Since 19**," a mesmerizing literary masterpiece penned by a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve to the book is central themes, examine its distinctive writing style, and assess its profound affect the souls of its readers.

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