

Writings on Music 1965–2000



Steve Reich

EDITED WITH AN INTRODUCTION BY PAUL HILLIER

Writings On Music 1965 2000

Steve Reich



Writings On Music 1965 2000:

Writings on Music, 1965-2000 Steve Reich, 2002-04-11 In the mid 1960s Steve Reich radically renewed the musical landscape with a back to basics sound that came to be called Minimalism These early works characterized by a relentless pulse and static harmony focused single mindedly on the process of gradual rhythmic change Throughout his career Reich has continued to reinvigorate the music world drawing from a wide array of classical popular sacred and non western idioms His works reflect the steady evolution of an original musical mind Writings on Music documents the creative journey of this thoughtful groundbreaking composer These 64 short pieces include Reich s 1968 essay Music as a Gradual Process widely considered one of the most influential pieces of music theory in the second half of the 20th century Subsequent essays articles and interviews treat Reich s early work with tape and phase shifting showing its development into more recent work with speech melody and instrumental music Other essays recount his exposure to non western music African drumming Balinese gamelan Hebrew cantillation and the influence of these musics as structures and not as sounds The writings include Reich s reactions to and appreciations of the works of his contemporaries John Cage Luciano Berio Morton Feldman Gyorgy Ligeti and older influences Kurt Weill Schoenberg Each major work of the composer s career is also explored through notes written for performances and recordings Paul Hillier himself a respected figure in the early music and new music worlds has revisited these texts working with the author to clarify their central narrative the aesthetic and intellectual development of an influential composer For long time listeners and young musicians recently introduced to his work this book provides an opportunity to get to know Reich s music in greater depth and perspective

Historical Performance and New Music Rebecca Cypess, Estelí Gomez, Rachael Lansang, 2023-11-30 The worlds of new music and historically informed performance might seem quite distant from one another Yet upon closer consideration clear points of convergence emerge Not only do many contemporary performers move easily between these two worlds but they often do so using a shared ethos of flexibility improvisation curiosity and collaboration collaboration with composers past and present with other performers and with audiences Bringing together expert scholars and performers considering a wide range of issues and case studies Historical Performance and New Music the first book of its kind addresses the synergies in aesthetics and practices in historical performance and new music The essays treat matters including technologies and media such as laptops printing presses and graphic notation new music written for period instruments from natural horns to the clavichord personalities such as the pioneering singer Cathy Berberian the musically omnivorous ensembles A Far Cry and Roomful of Teeth and composers Luciano Berio David Lang Molly Herron Caroline Shaw and many others Historical Performance and New Music presents pathbreaking ideas in an accessible style that speaks to performers composers scholars and music lovers alike Richly documented and diverse in its methods and subject matter this book will open new conversations about contemporary musical life

Michael Nyman: Collected Writings Pwyll ap Siôn, 2016-04-22 For over three decades Michael Nyman s music

has succeeded in reaching beyond the small community of contemporary music aficionados to a much wider range of listeners. An important element in unlocking the key to Nyman's success lies in his writings about music which preoccupied him for over a decade from the late 1960s to the early 1980s. During this time Nyman produced over 100 articles covering almost every conceivable musical style and genre from the Early Music revival and the West's interest in world music or from John Cage and minimalism to rock and pop. Nyman initiated a number of landmark moments in the course of late twentieth century music along the way: he was one of the first to critique the distinction between the European avant garde and the American experimental movement; he was the first to coin the term minimalism in relation to the music of then largely unknown Steve Reich and Terry Riley and later Philip Glass; the first to seriously engage with the music of the English experimental tradition and the importance of Cornelius Cardew; and to identify the importance of Art Colleges in nurturing and developing a radical alternative to modernism; and one of the first writers to grasp the significance of post-minimalists such as Brian Eno and Harold Budd; and to realize how these elements could be brought together into a new aesthetic vision for his own creative endeavours which was formulated during the late 1970s and early 80s. Much of what transformed and defined Nyman's musical character may be found within the pages of this volume of his writings comprehensively edited and annotated for the first time and including previously unpublished material from Nyman's second interview with Steve Reich in 1976. There is also much here to engage the minds of those who are interested in pre-twentieth century music from Early and Baroque music, Handel and Purcell in particular, to innovative features in Haydn, spatial elements in Berlioz or Bruckner and Mahler's symphonic works.

From Music to Sound Makis Solomos, 2019-10-28. *From Music to Sound* is an examination of the six musical histories whose convergence produces the emergence of sound, offering a plural original history of new music and showing how music had begun a change of paradigm moving from a culture centred on the note to a culture of sound. Each chapter follows a chronological progression and is illustrated with numerous musical examples. The chapters are composed of six parallel histories: timbre which became a central category for musical composition; noise and the exploration of its musical potential; listening: the awareness of which opens to the generality of sound; deeper and deeper immersion in sound; the substitution of composing the sound for composing with sounds and space which is progressively viewed as composable. The book proposes a global overview, one of the first of its kind since its ambition is to systematically delimit the emergence of sound. Both well-known and lesser-known works and composers are analysed in detail from Debussy to contemporary music in the early twenty-first century from rock to electronica from the sound objects of the earliest musique concrète to current electroacoustic music from the Poème électronique of Le Corbusier Varèse to the most recent inter-arts attempts. Covering theory, analysis and aesthetics, *From Music to Sound* will be of great interest to scholars, professionals and students of Music, Musicology, Sound Studies and Sonic Arts. Supporting musical examples can be accessed via the online Routledge Music Research Portal. [The Ashgate Research Companion to Minimalist and Postminimalist](#)

Music Keith Potter, Kyle Gann, 2016-03-23 In recent years the music of minimalist composers such as La Monte Young Terry Riley Steve Reich and Philip Glass has increasingly become the subject of important musicological reflection research and debate Scholars have also been turning their attention to the work of lesser known contemporaries such as Phill Niblock and Eliane Radigue or to second and third generation minimalists such as John Adams Louis Andriessen Michael Nyman and William Duckworth whose range of styles may undermine any sense of shared aesthetic approach but whose output is still to a large extent informed by the innovative work of their minimalist predecessors Attempts have also been made by a number of academics to contextualise the work of composers who have moved in parallel with these developments while remaining resolutely outside its immediate environment including such diverse figures as Karel Goeyvaerts Robert Ashley Arvo Pärt and Brian Eno Theory has reflected practice in many respects with the multimedia works of Reich and Glass encouraging interdisciplinary approaches associations and interconnections Minimalism's role in culture and society has also become the subject of recent interest and debate complementing existing scholarship which addressed the subject from the perspective of historiography analysis aesthetics and philosophy The Ashgate Research Companion to Minimalist and Postminimalist Music provides an authoritative overview of established research in this area while also offering new and innovative approaches to the subject

The Oxford Handbook of Film Music Studies David Neumeyer, 2014 The Oxford Handbook of Film Music Studies gathers two dozen original essays that chart the history and current state of interdisciplinary scholarship on music in audiovisual media focusing on four areas history genre and medium analysis and criticism and interpretation

On Minimalism Kerry O'Brien, 2023-04-25 A revisionist history of minimalism's transformative rise through the voices of the musicians who created it When composers like Philip Glass and Steve Reich began creating hypnotically repetitive music in the 1960s it upended the world of American composition But minimalism was more than a classical phenomenon minimalism changed everything Its static harmonies and groovy pulses swept through the broader avant garde landscape informing the work of Yoko Ono and Brian Eno John and Alice Coltrane Pauline Oliveros and Julius Eastman and many others On Minimalism moves from the style's beginnings in psychedelic counterculture through its present day influences on ambient jazz doom metal and electronic music The editors look beyond the major figures to highlight crucial and diverse voices especially women people of color and LGBTQ musicians that have shaped the genre Featuring more than a hundred rare historical sources On Minimalism curates this history anew documenting one of the most important musical movements of our time

Godard and Sound Albertine Fox, 2017-12-18 What happens when we listen to a film How can we describe the relationship of sound to vision in cinema and in turn our relationship as spectators with the audio visual Jean Luc Godard understood the importance of the soundtrack in cinema and relied heavily on the impact of carefully constructed sound to produce innovative effects For the first time this book brings together his post 1979 multimedia works and an analysis of their rich soundscapes The book provides detailed critical discussions of feature length

films shorts and videos delving into Godard's inventive experiments with the cinematic soundtrack and offering new insights into his latest 3D films. By detailing the production contexts and philosophy behind Godard's idiosyncratic sound design, it provides an accessible route to understanding his complex use of music, speech, and environmental sound alongside the distorting effects of speed alteration and auditory excess. The book is framed by the concept of acoustic spectatorship, a way of cultivating active listening in the viewer. It also draws on ideas by leading sound theorists, philosophers, musicians, and poets, giving particular emphasis to the pioneering thought of French sound engineer and theorist Pierre Schaeffer. Softening the boundaries between film studies, sound studies, and musicology, *Godard and Sound* re-evaluates Godard's work from a sonic perspective and will prove essential reading for those wishing to rebalance the importance of sound for the study of cinema.

The Music of Stravinsky Pieter C. van den Toorn, 2023-05-12 The most celebrated of Western composers in the twentieth century, Igor Stravinsky may have been the greatest as well. Stretching across forty or so years, the essays in this volume address the dynamics of Igor Stravinsky's music from a variety of analytical, critical, and aesthetic angles. Underscored are the features of melody, harmony, rhythm, and form that would remain consistently a part of Stravinsky's oeuvre regardless of the changes in orientation from the Russian period to the neoclassical and the early serial. *The Rite of Spring* (1913), *Les Noces* (1917-23), *The Symphony of Psalms* (1930), and *The Symphony in Three Movements* (1945) are discussed in detail, as are many of the circumstances attending their conception. Other concerns include the composer's formalist aesthetics and the strict performing style he pursued as an interpreter and conductor of his music.

Contemporary Opera in Flux Yayoi U Everett, 2024-10-15 In twelve essays, *Contemporary Opera in Flux* discusses a series of shifts that taken together have radically redefined the production and reception of opera. Focusing on productions involving late twentieth and twenty-first century scores and libretti, the contributors draw on conversations with members of creative teams and studies of archival material, dipping into a historical record that remains in flux as composers, librettists, directors, and designers revisit existing work and create anew. The contributors to this volume push the boundaries of contemporary opera scholarship by examining works that disrupt operatic conventions, tackle sociopolitical issues such as drug trafficking, racial injustice, and cultural trauma, and advance underrepresented works by female, African American, Asian, and avant-garde composers around the globe. *Contemporary Opera in Flux* bridges the gaps between expanding literature on opera, theater, new music, postmodern dramaturgy, and posthuman aesthetics while also confronting larger questions of identity, representation, and narrative agency that are at the forefront of contemporary music scholarship. This collection of essays engages critically with the past out of a conviction that amid general public perceptions of opera as anachronistic or elitist, contemporary opera has emerged as an artistic incubator for experimentation.

Diffusing Music Ben Neill, 2024-11-14 This book explores the democratization of music in our current era, made possible by digital technologies. Music has become ubiquitous and increasingly intertwined with everyday life, rendering previous models of creation, performance, and consumption obsolete.

Diffusing Music identifies trajectories between 20th century innovators and the broader redefinition of the musical art in popular culture today This approach can inform new modalities of musical thinking in the wake of the transformations being actualized by artificial intelligence and other emerging technologies The author has been an active participant in many of the scenes and movements that gave rise to musical democratization His experiences and collaborations with influential figures in the field are woven into the fabric of the narrative *On not being Able to Play* Marla Morris, 2019-02-11 Scholars and musicians from many different backgrounds will find this book helpful as it deals with psychic problems in both professions This book might help scholars and musicians to find a way out of their psychic dilemmas From classical musicians to rock stars from curriculum theorists to music teachers from anthropologists to philosophers this book takes the reader through a rocky intellectual terrain to explore what happens when one can no longer play or work The driving question of the book is this What do you do when you cannot do what you were called to do This is what the author calls The Crisis of Psyche The theoretical framework for this book combines curriculum theory psychoanalysis and phenomenology Here the author looks at issues of emotion and the working through of crisis points in the lives of both scholars and musicians Psychoanalytic theory helps to flesh out and untangle what it means to suffer from a damaged musical psyche and a damaged scholarly psyche How to work through psychic inertia as a scholar How to work through through psychic inertia as a musician From Pink Floyd to Laurie Anderson from Marion Milner to William F Pinar this book draws on the work of a wide range of musicians and scholars to find a way out of psychic blocks From Philip Glass to Pablo Casals from Michael Eigen to Mary Aswell Doll this book draws on the work of composers cellists psychoanalysts and educationists to find a way out of psychic meltdowns

Audio Culture, Revised Edition Christoph Cox, Daniel Warner, 2017-07-27 The groundbreaking Audio Culture Readings in Modern Music Continuum September 2004 paperback original maps the aural and discursive terrain of vanguard music today Rather than offering a history of contemporary music Audio Culture traces the genealogy of current musical practices and theoretical concerns drawing lines of connection between recent musical production and earlier moments of sonic experimentation It aims to foreground the various rewirings of musical composition and performance that have taken place in the past few decades and to provide a critical and theoretical language for this new audio culture This new and expanded edition of the Audio Culture contains twenty five additional essays including four newly commissioned pieces Taken as a whole the book explores the interconnections among such forms as minimalism indeterminacy musique concr te free improvisation experimental music avant rock dub reggae ambient music hip hop and techno via writings by philosophers cultural theorists and composers Instead of focusing on some crossover between high art and popular culture Audio Culture takes all these musics as experimental practices on par with and linked to one another While cultural studies has tended to look at music primarily popular music from a sociological perspective the concern here is philosophical musical and historical Audio Culture includes writing by some of the most important musical thinkers of the past half century among them John

Cage Brian Eno Ornette Coleman Pauline Oliveros Maryanne Amacher Glenn Gould Umberto Eco Jacques Attali Simon Reynolds Eliane Radigue David Toop John Zorn Karlheinz Stockhausen and many others Each essay has its own short introduction helping the reader to place the essay within musical historical and conceptual contexts and the volume concludes with a glossary a timeline and an extensive discography **Repeating Ourselves** Robert Wallace Fink, 2005-09-13 Annotation Fink looks at minimalist music as part of a much larger trend in American culture which encompasses modern art television commercial advertising pedagogy club culture religion and much more **Analytical Methods of Electroacoustic Music** Mary Simoni, 2005-12-09 Containing extensive artwork serving as demonstration as well as downloadable resources with sound and video clips this collection of essays on electroacoustic music explores the creative possibilities to be found in various forms of musical analysis Taking pitch duration intensity and timbre as the four basic elements of music the authors discuss electroacoustic works and examine the applications of neumes contemporary staff notation sound orchestra and score files time domain representations spectrograms Taking into consideration both the positive aspects preservation of the abstract and negative aspects creative limitation of these analytical methods the authors have created a useful resource for students of electroacoustic music *Musical Revolutions* Stuart Isacoff, 2022-06-07 From the critically acclaimed author of *Temperament* a narrative account of the most defining moments in musical history classical and jazz all of which forever altered Western culture A fascinating journey that begins with the origins of musical notation and travels through the centuries reaching all the way to our time Semyon Bychkov chief conductor and music director of the Czech Philharmonic The invention of music notation by a skittish Italian monk in the eleventh century The introduction of multilayered hymns in the Middle Ages The birth of opera in a Venice rebelling against the church's pious restraints Baroque Romantic and atonal music bebop and cool jazz Bach and Liszt Miles Davis and John Coltrane In telling the exciting story of Western music's evolution Stuart Isacoff explains how music became entangled in politics culture and economics giving rise to new eruptions at every turn from the early church's attempts to bind its followers by teaching them to sing in unison to the global spread of American jazz through the Black platoons of the First World War The author investigates questions like When does noise become music How do musical tones reflect the natural laws of the universe Why did discord become the primary sound of modernity *Musical Revolutions* is a book replete with the stories of our most renowned musical artists including notable achievements of people of color and women whose paths to success were the most difficult *The Cambridge Companion to Jewish Music* Joshua S. Walden, 2015-11-19 The term Jewish music has conveyed complex and diverse meanings for people around the world across hundreds of years This accessible and comprehensive Companion is a key resource for students scholars and everyone with an interest in the global history of Jewish music Leading international experts introduce the broad range of genres found in Jewish music from the biblical era to the present day including classical religious folk popular and dance music Presenting a range of fresh perspectives on the subject the chapters explore Jewish

liturgy Klezmer music in Israel the music of Yiddish theatre and cinema and classical music from the Jewish Enlightenment through to the postmodern era Additional contributions set Jewish music in context and offer an overview of the broader issues that arise in its study such as questions of Diaspora ontology economics and the history of sound technologies

Audio Culture Christoph Cox, Daniel Warner, 2004-09-01 Contributions Brian Eno John Cage Jacques Attali Umberto Eco Christian Marclay Simon Reynolds Pierre Schaeffer Marshall McLuhan Derek Bailey Pauline Oliveros Tony Conrad David Toop etc

Composing Ambiguity: The Early Music of Morton Feldman Alistair Noble, 2016-05-23 American composer Morton Feldman is increasingly seen to have been one of the key figures in late twentieth century music with his work exerting a powerful influence into the twenty first century At the same time much about his music remains enigmatic largely due to long standing myths about supposedly intuitive or aleatoric working practices In *Composing Ambiguity* Alistair Noble reveals key aspects of Feldman's musical language as it developed during a crucial period in the early 1950s Drawing models from primary sources including Feldman's musical sketches he shows that Feldman worked deliberately within a two dimensional frame allowing a focus upon the fundamental materials of sounding pitch in time Beyond this Feldman's work is revealed to be essentially concerned with the 12 tone chromatic field and with the delineation of complexes of simple proportions in crystalline forms Through close reading of several important works from the early 1950s Noble shows that there is a remarkable consistency of compositional method despite the varied experimental notations used by Feldman at this time Not only are there direct relations to be found between staff notated works and grid scores but much of the language developed by Feldman in this period was still in use even in his late works of the 1980s

The Political Force of Musical Beauty Barry Shank, 2014-03-17 In *The Political Force of Musical Beauty* Barry Shank shows how musical acts and performances generate their own aesthetic and political force creating however fleetingly a shared sense of the world among otherwise diverse listeners Rather than focusing on the ways in which music enables the circulation of political messages he argues that communities grounded in the act and experience of listening can give rise to new political ideas and expression Analyzing a wide range of beautiful music within popular and avant garde genres including the Japanese traditions in the music of Takemitsu Toru and Yoko Ono the drone of the Velvet Underground and the insistence of hardcore punk and Riot grrrl post punk Shank finds that when it fulfills the promise of combining sonic and lyrical differences into a cohesive whole musical beauty has the power to reorganize the basis of social relations and produce communities that recognize meaningful difference

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