



*An
Introduction
to the*

Music of

**MILTON
BABBITT**

ANDREW MEAD

An Introduction To The Music Of Milton Babbitt

Miguel A. Roig-Francolí



An Introduction To The Music Of Milton Babbitt:

An Introduction to the Music of Milton Babbitt Andrew Mead, 2014-07-14 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

The Cambridge History of American Music David Nicholls, 1998-11-19 The Cambridge History of American Music first published in 1998 celebrates the richness of America's musical life It was the first study of music in the United States to be written by a team of scholars American music is an intricate tapestry of many cultures and the History reveals this wide array of influences from Native European African Asian and other sources The History begins with a survey of the music of Native Americans and then explores the social historical and cultural events of musical life in the period until 1900 Other contributors examine the growth and influence of popular musics including film and stage music jazz rock and immigrant folk and regional musics The volume also includes valuable chapters on twentieth century art music including the experimental serial and tonal traditions

Reader's Guide to Music Murray Stein, 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

Analyses of Nineteenth- and Twentieth-Century Music, 1940-2000 D. J. Hoek, 2007-02-15 The latest volume in the Music Library Association's Index and Bibliography series *Analyses of Nineteenth and Twentieth Century Music 1940-2000* features over 9 000 references to analyses of works by more than 1 000 composers of the nineteenth and twentieth centuries References that address form harmony melody rhythm and other structural elements of musical compositions have been compiled into this valuable resource This update of Arthur Wenk's well known bibliography last published in 1987 includes all the original entries from that work along with additional references to analyses through 2000 International in scope the bibliography covers writings in English French German Italian and other European languages and draws from 167 periodicals as well as important theses dissertations books and *Festschriften* References are arranged alphabetically by composer and include subheadings for specific works and genres This bibliography provides students scholars performers and librarians with broad coverage detailed indexing and ready access to a large and diverse body of analytical literature on nineteenth and twentieth century music

Understanding Post-Tonal Music Miguel A. Roig-Francolí, 2021-02-25 *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

Intimate Voices: Shostakovich to the avant-garde. Dmitri Shostakovich : the string quartets Evan Allan Jones, 2009 This volume discusses composers such as Shostakovich Britten Cage and Babbitt in the context of the string quartet It offers the observations and intuitions of 20 leading authorities on quartets

The Whistling Blackbird Robert Morris, 2010 A collection of essays on new music composers and issues in American music criticism and aestheticson by composer and music theorist Robert Morris *The Whistling Blackbird Essays and Talks on New Music* is the long awaited book of essays from Robert Morris the greatly admired composer and music theorist In these essays Morris presents a new and multifaceted view of recent developments in American music His views on music as well as his many compositions defy easy classification favoring instead a holistic creative and critical approach *The Whistling Blackbird* contains fourteen essays and talks divided into three parts preceded by an Overture that portrays what it

means to compose music in the United States today Part 1 presents essays on American composers John Cage Milton Babbitt Richard Swift and Stefan Wolpe Part 2 comprises talks on Morris's music that illustrate his ideas and creative approaches over forty years of music composition including his outdoor compositions an ongoing project that began in 1999 Part 3 includes four essays in music criticism on the relation of composition to ethnomusicology on phenomenology and attention on music theory at the millennium and on issues in musical time Threaded throughout this collection of essays are Morris's diverse and seemingly disparate interests and influences English romantic poetry mathematical combinatorics group and set theory hiking Buddhist philosophy Chinese and Japanese poetry and painting jazz and nonwestern music chaos theory linguistics and the American transcendental movement exist side by side in a fascinating and eclectic portrait of American musical composition at the dawn of the new millennium Robert Morris is Professor of Music Composition at the Eastman School of Music University of Rochester

A Theory of Music Analysis Dora A. Hanninen, 2012 This book introduces a theory of music analysis that one can use to explore aspects of segmentation and associative organization in a wide range of repertoire including Western classical music from the Baroque to the present with potential applications to jazz and popular music and some non-Western musics Rather than a methodology the theory provides analysts with precise language and a broad flexible conceptual framework through which they can formulate and investigate 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 Dora A. Hanninen is professor of music theory at the University of Maryland She received the 2010 Outstanding Publication Award from the Society for Music Theory

The Twelve-tone Music of Luigi Dallapiccola Brian Alegant, 2010 Alegant's Dallapiccola book will be a crucial source of insights for readers theorists musicologists composers conductors performers pedagogues who are interested in twentieth century music in general and postwar Italian music and the Second Viennese School in particular

Schoenberg, Wittgenstein and the Vienna Circle James Kenneth Wright, 2007 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

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