



# The Language Of Modern Music

**Nicholas Cook, Anthony Pople**



## **The Language Of Modern Music:**

**"The" Language of Modern Music**, 1993      "The" Language of Modern Music Donald Mitchell, 1966      **The Language of Modern Music** Donald Mitchell (Musikwissenschaftler, England), 1966      *The Language of Music* Gareth R. Schott, 2025-09-23 This collection delves into the politics of language choice when composing and performing popular music in punk metal Hip Hop and rap and provides fascinating examples of language change resistance reclamation and revitalisation from across the globe giving readers insights into the work of artists the activity and functions of scenes and music spaces Even when absorbed in solitude the uniting power of music holds the power to instil a sense of belonging connecting outsiders outcasts and the dissident From the agitation of protest songs to expressions of uniqueness and diversity music offers a means for expressing individual struggle suffering and disadvantage that can be heard acknowledged and understood to bring about social action reconciliation and education This collection will introduce new music and subcultures to the wider academic community to explore and enjoy      *The Language of Modern Music* MacKinley Helm, 1970      **The Language of Modern Music** Donald MITCHELL (of Dulwich.), 1963      The Language of Modern Music Donald MITCHELL (of Dulwich.), 1966      Alan Bush, Modern Music, and the Cold War Joanna Bullivant, 2022-12-15 The first major study of Alan Bush this book provides new perspectives on twentieth century music and communism British communist composer of politicised works and friend of Soviet musicians Bush proved to be a lightning rod in the national musical culture His radical vision for British music prompted serious reflections on aesthetics and the rights of artists to private political opinions as well as influencing the development of state sponsored music making in East Germany Rejecting previous characterisations of Bush as political and musical Other Joanna Bullivant traces his aesthetic project from its origins in the 1920s to its collapse in the 1970s incorporating discussion of modernism political song music theory opera and Bush s response to the Soviet music crisis of 1948 Drawing on a wealth of archival sources including recently released documents from MI5 this book constructs new perspectives on the cultural Cold War through the lens of the individual artist

**Studies in Modern Music: Frederick Chopin, Antonin Dvořák, Johannes Brahms** W. H. Hadow, 2023-09-18 In *Studies in Modern Music* Frederick Chopin Antonin Dvořák Johannes Brahms W H Hadow delves into the works of three prominent composers of the 19th century Through a scholarly analysis Hadow explores the distinct musical styles and innovations of Chopin Dvořák and Brahms shedding light on their contributions to the evolution of modern music The book offers a comprehensive examination of the composers compositions providing valuable insights into their creative processes and influences within the musical landscape of their time Hadow s writing is both informative and engaging making this book a must read for music enthusiasts and scholars alike Hadow s in depth exploration of these three musical giants showcases his deep understanding of their significance in the development of classical music His meticulous research and attention to detail demonstrate his passion for the subject matter and his dedication to enlightening readers about the rich legacy of

these composers *Studies in Modern Music* is a captivating and illuminating read that will undoubtedly enhance readers' appreciation for the genius of Chopin, Dvořák and Brahms. *Ethnomusicology and Modern Music History* Stephen Blum, Philip V. Bohlman, Philip Vilas Bohlman, Daniel M. Neuman, 1993 Designed as a tribute to world renowned ethnomusicologist Bruno Nettl, this volume explores the ways in which ethnomusicologists are contributing to the larger task of investigating music history. The fifteen contributors explore topics ranging from meetings with the Suy Indians of Brazil to the German speaking Jewish community of Israel from Indian music in Felicita Trinidad to Ravi Shankar's role as cultural mediator. This book is unique not only for its approach but also for the scope of its content. It is definitely a must for libraries of research centers and institutions with ethnomusicology programs. **Choice**

**Revival: Modern Music and Musicians (1906)** Richard Alexander Streatfield, 2018-04-20 A plethora of biographical accounts of some of the contemporary composers and musicians at the turn of the twentieth century. **Adorno on Music** Robert W. Witkin, 2013-06-17 Adorno is one of the leading cultural thinkers of the twentieth century. This is the first detailed account of Adorno's texts on music from a sociological perspective. In clear, non-technical language, Robert Witkin guides the reader through the complexities of Adorno's argument about the link between music and morality and between musical works and social structure. It was largely through these works that Adorno established the right of the arts to be acknowledged as a moral and critical force in the development of a modern society. By recovering them for non-musicologists, Witkin adds immeasurably to our appreciation of this giant of twentieth-century thought. *Modern Music*, 1928 *The Oxford Handbook of Technology and Music Education* S. Alex Ruthmann, Roger Mantie, 2017-07-06 Few aspects of daily existence are untouched by technology. Learning and teaching music are no exceptions and arguably have been impacted as much or more than other areas of life. Digital technologies have come to affect music learning and teaching in profound ways, influencing how we create, listen, share, consume, interact, and conceptualize musical practices and the musical experience. For a discipline as entrenched in tradition as music education, this has brought forth myriad views on what does and should constitute music learning and teaching. To tease out and elucidate some of the salient problems, interests, and issues, *The Oxford Handbook of Technology and Music Education* critically situates technology in relation to music education from a variety of perspectives: historical, philosophical, socio-cultural, pedagogical, musical, economic, policy. Organized around four broad themes: Emergence and Evolution, Locations and Contexts, Social and Cultural Issues, Experiencing, Expressing, Learning and Teaching, and Competence, Credentialing and Professional Development, chapters from a highly diverse group of junior and senior scholars provide analyses of technology and music education through intersections of gender, theoretical perspective, geographical distribution, and relationship to the field. *The Oxford Handbook of Technology and Music Education's* dedication to diversity and forward-facing discussion promotes contrasting perspectives and conversational voices rather than reinforcing traditional narratives and prevailing discourses. **World Music and the Black Atlantic** Aleysia K. Whitmore, 2020-05-07 Examining the experiences of

musicians industry personnel and audiences World Music and the Black Atlantic offers a nuanced view of a global industry informed and marked by diverse transnational perspectives and histories of transatlantic exchange Musical Listening in the German Enlightenment Matthew Riley, 2017-07-05 The silent attentiveness expected of concert audiences is one of the most distinctive characteristics of modern Western musical culture This is the first book to examine the concept of attention in the history of musical thought and its foundations in the writings of German musical commentators of the late eighteenth century Those critics explained numerous technical features of the music of their time as devices for arousing sustaining or otherwise influencing the attention of a listener citing in illustration works by Gluck C P E Bach Georg Benda and others Two types of attention were identified the uninterrupted experience of a single emotional state conveyed by a piece of music as a whole and the fleeting sense of wonder or astonishment induced by a local event in a piece The relative validity of these two modes was a topic of heated debate in the German Enlightenment encompassing issues of musical communication compositional integrity and listener competence Matthew Riley examines the significant writers on the topic Descartes Leibniz Wolff Baumgarten Rousseau Meier Sulzer and Forkel and provides analytical case studies to illustrate how these perceived modes of attention shaped interpretations of music of the period **Music and the Origins of Language** Downing A. Thomas, 1995-06-15 This study analyses reflections on music and considers ways in which it facilitates links between language and meaning **Bloomsbury Encyclopedia of Popular Music of the World, Volume 11** David Horn, 2017-10-05 See 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      **Music and Humanism** R. A. Sharpe, 2000 The metaphor of music as a language has exerted a deep influence on the way we think about music and the way we hear it we conceive of music as expressive and as something to be understood These two ideas underpin the thought that it is a humanist art Sharpe suggests that Western music may have entered a new period in which the language analogy and the humanist conception are becoming less and less appropriate BOOK JACKET

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