



# Contemporary Composers On Contemporary Music

**Donald Brook**



## **Contemporary Composers On Contemporary Music:**

**Contemporary Composers on Contemporary Music** Elliott Schwartz, Barney Childs, 1967 This anthology of essays interviews and autobiographical pieces provides an invaluable overview of the evolution of contemporary music from chromaticism serialism and indeterminacy to jazz vernacular electronic and non Western influences Featuring classic essays by Stravinsky Stockhausen and Reich as well as writings by lesser known but equally innovative composers such as Jack Beeson and Richard Maxfield this collection covers a broad range of styles and approaches Here you will find Busoni s influential Sketch of a New Esthetic of Music Partch s exploration of a new notation system and Babbitt s defense of advanced composition in his controversial Who Cares If You Listen *Contemporary Composers* Daniel Gregory Mason, 1918

**Contemporary Music** Irène Deliège, 2016-05-13 This collection of essays and interviews addresses important theoretical philosophical and creative issues in Western art music at the end of the twentieth and the beginning of the twenty first centuries Edited by Max Paddison and Irène Deliège the book offers a wide range of international perspectives from prominent musicologists philosophers and composers including C lestin Deliège Pascal Decroupet Richard Toop Rudolf Frisius Alastair Williams Herman Sabbe François Nicolas Marc Jimenez Anne Boissi re Max Paddison Hugues Dufourt Jonathan Harvey and new interviews with Pierre Boulez Brian Ferneyhough Helmut Lachenmann and Wolfgang Rihm Part I is mainly theoretical in emphasis Issues addressed include the historical rationalization of music and technology new approaches to the theorization of atonal harmony in the wake of Spectralism debates on the new complexity the heterogeneity pluralism and stylistic omnivorousness that characterizes music in our time and the characterization of twentieth century and contemporary music as a search for lost harmony The orientation of Part II is mainly philosophical examining concepts of totality and inclusivity in new music raising questions as to what might be expected from an autonomous contemporary musical logic and considering the problem of the survival of the avant garde in the context of postmodernist relativism As well as analytic philosophy and cognitive psychology critical theory features prominently with theories of social mediation in music new perspectives on the concept of musical material in Adorno s late aesthetic theory and a call for an aesthetics of risk in contemporary art as a means to reassert the essential role of criticism of judgment and of evaluation as necessary conditions to bring about a real public debate on the art of today Part III offers creative perspectives with new essays and interviews from important contemporary composers who have made

**Introduction to Contemporary Music** Joseph Machlis, 1979 Biographical and historical data and clear technical explanations are featured in a guide to the appreciation of twentieth century music that includes a full discussion of trends since 1961 a dictionary of composers and a concentrated review of musical concepts

**A Survey of Contemporary Music** Cecil Gray, 1927 Our Contemporary Composers John Tasker Howard, 1946 *Women of Influence in Contemporary Music* Michael K. Slayton, 2010-12-23 In *Women of Influence in Contemporary Music* Nine American Composers Michael K Slayton has

collected essays which focus on women who have made significant contributions to American music Elizabeth Austin Susan Botti Gabriela Lena Frank Jennifer Higdon Libby Larsen Tania Le n Cindy McTee Marga Richter and Judith Shatin While these composers have much in common not least of all dedication to their art their individual stories reveal different impulses in American music Their works reflect the shifting societal landscapes in the United States over the last seven decades as well as different stylistic approaches to writing music Each chapter includes a biography of the composer an interview and a detailed analysis of one major composition The composers openly reflect on their individual journeys in which they have discovered respective musical languages and have found success during different times in history Because few music books focus solely on female composers *Women of Influence in Contemporary Music* offers a rare glimpse into the styles and attitudes of gifted women and their work Techniques of the Contemporary Composer David Cope,Jr. Jerry Lee Ford,1997 This text is a practical guide to the compositional techniques resources and technologies available to composers today Each chapter traces the development of traditional and modern elements that form the foundation of music in the late twentieth century Among the subjects discussed are interval exploration serialism pitch class sets twelve tone music electronic music algorithmic composition and indeterminacy **Composers On Music** Josiah Fisk,Jeff Nichols,1997-01-30 This volume is a greatly expanded version of the classic 1956 anthology by Sam Morgenstern The editor has added 30 composers to the roster mostly in the pre Baroque and contemporary eras and has taken advantage of recent scholarship to prune and update the entries The result is a glimpse into the writings of 103 major composers from Marchetto of Padua 14th century on the definition of musician to the contemporary British composer Oliver Knussen on much the same topic and Bach s famous memorandum to the Town Council of Leipzig as well as new discoveries such as the elegant cryptic prose of Toru Takemitsu

*Our Contemporary Composers* John Tasker Howard,1948 **Our Contemporary Composers** John Tasker Howard,1943

**Philosophical Considerations on Contemporary Music** Giacomo Fronzi,2017-01-06 The musical universe of the 20th and 21st centuries is a force field in which styles instruments personalities and stories can be found that are ascribable to conceptual frameworks that may differ greatly one from another Such complexity cannot be traced back to single theories or all encompassing interpretations but may be tackled philosophically starting from certain characteristics This book identifies nine such characteristics namely Extremes Noise Silence Technology Audience Listening Freedom Disintegration and New Media Each of these permits us to open up unforeseen philosophical cultural paths and interpret in its multifarious variety the developments of contemporary music profoundly interwoven with the history of thought culture and society

*Contemporary Composers* Daniel Gregory Mason,1926 **Experiments in Musical Creativity** Contemporary Music Project for Creativity in Music Education,1966 Contemporary Music and Spirituality Robert Sholl,Sander Van Maas,2016-08-12 The flourishing of religious or spiritually inspired music in the late twentieth and early twenty first centuries remains largely unexplored The engagement and tensions between modernism and tradition and institutionalized

religion and spirituality are inherent issues for many composers who have sought to invoke spirituality and Otherness through contemporary music Contemporary Music and Spirituality provides a detailed exploration of the recent and current state of contemporary spiritual music in its religious musical cultural and conceptual philosophical aspects At the heart of the book are issues that consider the role of secularization the claims of modernity concerning the status of art and subjective responses such as faith and experience The contributors provide a new critical lens through which it is possible to see the music and thought of Cage Ligeti Messiaen Stockhausen as spiritual music The book surrounds these composers with studies of and by other composers directly associated with the idea of spiritual music Harvey Gubaidulina MacMillan P rt Pott and Tavener and others Adams Birtwistle Ton de Leeuw Ferneyhough Ustvolskaya and Vivier who have created original engagements with the idea of spirituality Contemporary Music and Spirituality is essential reading for humanities scholars and students working in the areas of musicology music theory theology religious studies philosophy of culture and the history of twentieth century culture

Composers' Gallery Donald Brook,1946 In this volume of 40 compact biographies the reader meets some of the most interesting and significant characters in modern music Concise and informative each sketch is alive with anecdotes and vitally important opinions expressed by the biographees with helpful comments on their more important works To music lovers professional or amateur this attractive work by the author of that highly successful book Conductors gallery cannot fail to be of of outstanding interest Jacket

Companion to Contemporary Musical Thought John Paynter,1992

Distributed Creativity Eric F. Clarke,Mark Doffman,2017 Creative practice in music particularly in traditional concert culture is commonly understood in terms of a rather stark division of labour between composer and performer But this overlooks the distributed and interactive nature of the creative processes on which so much contemporary music depends The incorporation of two features improvisation and collaboration into much contemporary music suggests that the received view of the relationship between composition and performance requires reassessment Improvisation and collaborative working practices blur the composition performance divide and in doing so provide important new perspectives on the forms of distributed creativity that play a central part in much contemporary music Distributed Creativity Collaboration and Improvisation in Contemporary Music explores the different ways in which collaboration and improvisation enable and constrain creative processes Thirteen chapters and twelve shorter Interventions offer a range of perspectives on distributed creativity in music on composer performer collaborations and on contemporary improvisation practices The chapters provide substantial discussions of a variety of conceptual frameworks and particular projects while the Interventions present more informal contributions from a variety of practitioners performers composers improvisers giving insights into the pleasures and perils of working creatively in collaborative and improvised ways

**Contemporary Composers (Classic Reprint)** Daniel Gregory Mason,2017-11-21 Excerpt from Contemporary Composers There is indeed much of charm or interest of vividness perhaps of permanent power But the time when critical appraisal of them can be

anything like final has not yet arrived and meanwhile there is in their centrifugal tendencies I believe a real menace to the best interests of music One and all they look away from that inner emotion to which About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books Find more at [www.forgottenbooks.com](http://www.forgottenbooks.com) This book is a reproduction of an important historical work Forgotten Books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy In rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition We do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works **Music of**

**Our Time** Nick Rossi, Robert Alonzo Choate, 1970

The book delves into Contemporary Composers On Contemporary Music. Contemporary Composers On Contemporary Music is a crucial topic that must be grasped by everyone, from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into Contemporary Composers On Contemporary Music, encompassing both the fundamentals and more intricate discussions.

1. The book is structured into several chapters, namely:
    - Chapter 1: Introduction to Contemporary Composers On Contemporary Music
    - Chapter 2: Essential Elements of Contemporary Composers On Contemporary Music
    - Chapter 3: Contemporary Composers On Contemporary Music in Everyday Life
    - Chapter 4: Contemporary Composers On Contemporary Music in Specific Contexts
    - Chapter 5: Conclusion
  2. In chapter 1, this book will provide an overview of Contemporary Composers On Contemporary Music. The first chapter will explore what Contemporary Composers On Contemporary Music is, why Contemporary Composers On Contemporary Music is vital, and how to effectively learn about Contemporary Composers On Contemporary Music.
  3. In chapter 2, the author will delve into the foundational concepts of Contemporary Composers On Contemporary Music. This chapter will elucidate the essential principles that must be understood to grasp Contemporary Composers On Contemporary Music in its entirety.
  4. In chapter 3, the author will examine the practical applications of Contemporary Composers On Contemporary Music in daily life. The third chapter will showcase real-world examples of how Contemporary Composers On Contemporary Music can be effectively utilized in everyday scenarios.
  5. In chapter 4, the author will scrutinize the relevance of Contemporary Composers On Contemporary Music in specific contexts. The fourth chapter will explore how Contemporary Composers On Contemporary Music is applied in specialized fields, such as education, business, and technology.
  6. In chapter 5, the author will draw a conclusion about Contemporary Composers On Contemporary Music. This chapter will summarize the key points that have been discussed throughout the book.
- The book is crafted in an easy-to-understand language and is complemented by engaging illustrations. It is highly recommended for anyone seeking to gain a comprehensive understanding of Contemporary Composers On Contemporary Music.

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