

Yzing The Music Of Living Composers And Others

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Analyzing the Music of Living Composers (and Others) is a collection of essays that grew out of the 2010 annual meeting of the West Coast Conference of Music Theory and Analysis. The stated purpose was to apply traditional music-analytic techniques, as well as new, innovative techniques, to describing the music of composers of the late 20th and early 21st centuries. The goal was to take steps toward making the music of our time a bit less impenetrable for our colleagues, students and other listeners by showing how it follows, varies, and sometimes controverts the organizational schemes of older music. This collection includes chapters analyzing music of older eras as well, including a number that throw light on the analysis of recent music in unexpected ways, and there are also several chapters that propose innovative analytic approaches to recent popular music and jazz.

Form and Process in Music, 1300–2014: An Analytic Sampler draws together papers delivered at the 2014 meeting of the West Coast Conference of Music Theory and Analysis. The conference spanned an unusually wide spectrum of musical styles, including papers on European twelve-tone music after the Second World War, fourteenth-century music, pop music and jazz, the music of living composers, narrative and characterization, and the history of music theory. The title of the book reflects the large span of musical cultures that are represented within, but also accounts for the common thread through all of these essays, a strong emphasis on understanding the forms and processes of music through analysis. The reader will find within it a compendium of analytic techniques for numerous musical styles.

Jack Boss presents detailed analyses of Arnold Schoenberg's twelve-tone pieces, bringing the composer's 'musical idea' - problem, elaboration, solution - to life.

This volume draws together papers delivered at the 2018 meeting of the West Coast Conference of Music Theory and Analysis. It comprises a wide range of analytical approaches, including those inspired by Schoenberg, his theories and works; methods of applying transformational theory to analysis; and studies in narrative and form. Representing the diversifying discipline of music research, the book pointedly contains several approaches to popular music. It represents the cutting-edge nature of the repertoire under inspection, and the reader will find in this book a compendium of analytic techniques for numerous musical styles.

John Adams: A Research and Information Guide offers the first comprehensive guide to the musical works and literature of one of the leading American composers of our time. The research guide catalogs and summarizes materials relating to Adams ' s work, providing detailed annotated bibliographic entries for both primary and secondary sources. Covering writings by and interviews with Adams, books, journal articles and book chapters, newspaper articles and reviews, dissertations, video recordings, and other sources, the guide also contains a chronology of Adams ' s life, a discography, and a list of compositions. Robust indexes enable researchers to easily locate sources by author, composition, or subject. This volume is a major reference tool for all those interested in Adams and his music, and a valuable resource for students and researchers of minimalism, contemporary American music, and twentieth-century music more broadly.

Music Is My Life is the first comprehensive analysis of Louis Armstrong's autobiographical writings (including his books, essays, and letters) and their relation to his musical and visual performances. Combining approaches from autobiography theory, literary criticism, intermedia studies, cultural history, and musicology, Daniel Stein reconstructs Armstrong's performances of his life story across various media and for different audiences, complicating the monolithic and hagiographic views of the musician. The book will appeal to academic readers with an interest in African American studies, jazz studies, musicology, and popular culture, as well as general readers interested in Armstrong's life and music, jazz, and twentieth-century entertainment. While not a biography, it provides a key to understanding Armstrong's oeuvre as well as his complicated place in American history and twentieth-century media culture.

Models for Beginners in Composition was one of Arnold Schoenberg's earliest attempts to reach a broad American audience through his pedagogical ideas. The novelty of MModels for Beginners in Composition lay in its streamlined approach-one basing all aspects of composition including motivic design, harmony, and the construction of themes on the two-measure phrase. In its practical function as a syllabus for the American classroom, Models for Beginners in Composition stands alone. One of its most significant contributions to American music education was its use of the two-measure phrase as the building block for an entire compositional method. This revised edition of Models for Beginners in Composition by Gordon Root incorporates Schoenberg's corrections to the original manuscript and a commentary tracing the evolution of Schoenberg's unique pedagogical approach. These features allow readers to utilize and explore the text in greater depth. Students of composition, Schoenberg scholars, music theorists, and historians of music theory alike will no doubt welcome this new edition of Schoenberg's classic composition syllabus.

Nowadays, everyone feels the pressure. We rush to work, we rush home, there is always so much to do. Stress and anxiety are now a part of our lives. But how do we deal with it? Most people don ' t do that. Stress wrecks havoc on our bodies. Leave him free of rage and stress will make you sick. The statistics are staggering. One in eight French people between the ages of 18 and 54 suffer from an anxiety disorder. That represents more than 19 million people! Research conducted by the National Institute of Mental Health has shown that anxiety disorders are the most common mental illnesses, surpassing even depression. Women are almost twice as affected as men and this is the main mental health problem for women. Men are not spared; anxiety disorders in men rank second only to alcohol and drug abuse. Anxiety does not affect our health, but rather our chequebooks, worth 46.6 billion euros a year in our country. People suffering from anxiety consult an average of five doctors before being successfully diagnosed. Stress and anxiety go hand in hand. One of the main symptoms of stress is anxiety. And stress accounts for 80% of all diseases, directly or indirectly. Stress is more dangerous than we originally thought. You probably already know that it can increase your blood pressure, which increases the likelihood of a stroke. But recently, it has been claimed that 90 percent of visits to a primary care physician were due to stress-related disorders. Health Psychology magazine reports that chronic stress can interfere with the normal functioning of the body ' s immune system. And studies have shown that stressed people are more vulnerable to disease and are more susceptible to allergic, autoimmune or cardiovascular diseases. Doctors agree that during chronic stress, body functions that are not essential to survival, such as the digestive and immune systems, are shut down. Stress makes us sick. In addition, stress often leads people to react in unhealthy ways, such as smoking, drinking alcohol, eating poorly or becoming physically inactive. This damages the body in addition to the wear and tear of the stress itself.

How do we know music? We perform it, we compose it, we sing it in the shower, we cook, sleep and dance to it. Eventually we think and write about it. This book represents the culmination of such shared processes. Each of these essays, written by leading writers on popular music, is analytical in some sense, but none of them treats analysis as an end in itself. The books presents a wide range of genres (rock, dance, TV soundtracks, country, pop, soul, easy listening, Turkish Arabesk) and deals with issues as broad as methodology, modernism, postmodernism, Marxism and communication. It aims to encourage listeners to think more seriously about the 'social' consequences of the music they spend time with and is the first collection of such essays to incorporate contextualisation in this way.

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