

Terry Rileys In C

*Soon after the book's publication in 1982, artist David Hockney read Lawrence Weschler's *Seeing Is Forgetting the Name of the Thing One Sees: A Life of Contemporary Artist Robert Irwin* and invited Weschler to his studio to discuss it, initiating a series of engrossing dialogues, gathered here for the first time. Weschler chronicles Hockney's protean production and speculations, including his scenic designs for opera, his homemade xerographic prints, his exploration of physics in relation to Chinese landscape painting, his investigations into optical devices, his taking up of watercolor—and then his spectacular return to oil painting, around 2005, with a series of landscapes of the East Yorkshire countryside of his youth. These conversations provide an astonishing record of what has been Hockney's grand endeavor, nothing less than an exploration of "the structure of seeing" itself.*

Minimalism, savagery, the raw and the cooked, the primal and the pre-verbal, Elvis's hips, The Rite of Spring . . . Earth Dances is an original investigation of how music and primitivism intersect – a dazzling journey through music and culture. With alternating chapters of criticism and interviews, including with Liza Lim and Brian Eno, composer and broadcaster Andrew Ford explores the relationship between primal forms of music and the most refined examples of the art – between passion and control. He looks at the voice, the drum, the drone and the dance, at 'music that is in touch with something fundamental in our existence, music that seeks and rediscovers the earthy side of our nature, the primitive, the "simple, rude or rough", and in doing so restores and resets our humanity'. 'The perfect, knowledgeable, enthusiastic friend . . . I couldn't put it down!' —David Robertson 'Much has been made of the search for the lost

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chord. But chords are sophisticated structures. Earth Dances documents Andrew Ford's intrepid quest for the lost thud, and the lost scream . . . Music can't survive without primitivism. It is the bushfire clearing overgrown and cluttered musical landscapes, paring them to essentials. This results in fresh structures, materials and practices that lead us to the place we belong.' —Brian Ritchie, *Violent Femmes*, *MONA FOMA* 'Earth Dances is a vivid and rarely less than astute history of the debt modern music simultaneously owes to the inheritances of tradition, and the texture of dissonance.' —Kill Your Darlings 'Filled with insightful musical analysis made accessible for a general audience.'

—Sydney Morning Herald
Arguably the most important American composer of the century, Elliott Carter often has been more highly regarded in Europe than in his native land. Interest in his work has grown rapidly in recent years, however, and the celebration of his ninetieth birthday in December, 1998, accompanied by numerous performances and new recordings, undoubtedly will increase the attention of his fellow citizens to this remarkable figure.

Where did musical minimalism come from—and what does it mean? In this significant revisionist account of minimalist music, Robert Fink connects repetitive music to the postwar evolution of an American mass consumer society. Abandoning the ingrained formalism of minimalist aesthetics, *Repeating Ourselves* considers the cultural significance of American repetitive music exemplified by composers such as Terry Riley, Steve Reich, and Philip Glass. Fink juxtaposes repetitive minimal music with 1970s disco; assesses it in relation to the selling structure of mass-media advertising campaigns; traces it back to the innovations in hi-fi technology that turned baroque concertos into ambient "easy listening"; and appraises its meditative kinship to the spiritual path of musical mastery offered by Japan's Suzuki Method of

Talent Education.

La Monte Young, Terry Riley, Steve Reich, Philip Glass

1960s Counterculture and the Avant-Garde

Rethinking Reich

Representation in Western Music

A Theory of Music Analysis

A Practical Guide for the New Common Practice

Earth Dances

The role of popular music is widely recognized in giving voice to radical political views, the plight of the oppressed, and the desire for social change. Avant-garde music, by contrast, is often thought to prioritize the pursuit of new technical or conceptual territory over issues of human and social concern. Yet throughout the activist 1960s, many avant-garde musicians were convinced that aesthetic experiment and social progressiveness made natural bedfellows. Intensely involved in the era's social and political upheavals, they often sought to reflect this engagement in their music. Yet how could avant-garde musicians make a meaningful contribution to social change if their music remained the preserve of a tiny, initiated clique? In answer, *Sound Commitments*, examines the encounter of avant-

garde music and "the Sixties" across a range of genres, aesthetic positions and geographical locations. Through music for the concert hall, tape and electronic music, jazz and improvisation, participatory "events," performance art, and experimental popular music, the essays in this volume explore developments in the United States, France, West Germany, Italy, the Netherlands, the Soviet Union, Japan and parts of the "Third World," delving into the deep richness of avant-garde musicians' response to the decade's defining cultural shifts. Featuring new archival research and/or interviews with significant figures of the period in each chapter, *Sound Commitments* will appeal to researchers and advanced students in the fields of post-war music, cultures of the 1960s, and the avant-garde, as well as to an informed general readership.

This book is an invaluable chronicle of an exuberant time of artistic exploration and experimentation populated by now legendary figures such as John Cage, Morton Feldman, Cornelius Cardew, Terry Riley, Julius Eastman, David Tudor, and many others who were part of this under-known chapter of late 20th century music history. Levine Packer brings it to life once again.

With her debut album *Switched-On Bach*, composer and electronic musician Wendy Carlos (b. 1939) brought the sound of the Moog synthesizer to a generation of listeners, helping to effect arguably one of the most substantial changes in popular music's sound since musicians began using amplifiers. Her story is not only one of a person who blazed new trails in electronic music for decades but is also the story of a person who intersected in many ways with American popular culture, medicine, and social trends during the second half of the 20th century and well into the 21st. There is much to tell about her life and about the ways in which her life reflects many dimensions of American culture. Carlos's identity as a transgender woman has shaped many aspects of her life, her career, how she relates to the public, and how the public has received her and her music. Cultural factors surrounding the treatment of transgender people affected many of the decisions that Carlos has made over the decades. Additionally, cultural reception and perception of transgender people has colored how journalists, scholars, and fans have written about Carlos and her music for decades.

Composer Michael Nyman's classic 1974 account of the postwar

experimental tradition in music.

Henry Cowell, Bohemian

Experimental Music

Sound Commitments

Music in Search of the Primitive

American Minimal Music as Cultural Practice

Mars by 1980

Contemporary Classical Music Through the Eyes of a Graphic Designer

Electronic music is now ubiquitous, from mainstream pop hits to the furthest reaches of the avant garde. But how did we get here? In Mars by 1980, David Stubbs charts the evolution of synthesised tones, from the earliest mechanical experiments in the late nineteenth century, through the musique concrete of the Futurists and radical composers such as Pierre Schaeffer and Karl Stockhausen, to the gradual absorption of electronic instrumentation into the mainstream, be it through the BBC Radiophonic Workshop, grandiose prog rock or the DIY approach of electronica, house and techno. Stubbs tells a tale of mavericks and future dreamers, malfunctioning devices and sonic

mayhem. But above all, he describes an essential story of authenticity: is this music? Mars by 1980 is the definitive account that answers this question.

In 1946, Harry Choates, a Cajun fiddle virtuoso, changed the course of American musical history when his recording of the so-called Cajun national anthem "Jole Blon" reached number four on the national Billboard charts. Cajun music became part of the American consciousness for the first time thanks to the unprecedented success of this issue, as the French tune crossed cultural, ethnic, racial, and socio-economic boundaries. Country music stars Moon Mullican, Roy Acuff, Bob Wills, and Hank Snow rushed into the studio to record their own interpretations of the waltz—followed years later by Waylon Jennings and Bruce Springsteen. The cross-cultural musical legacy of this plaintive waltz also paved the way for Hank Williams Sr.'s Cajun-influenced hit "Jambalaya." Choates' "Jole Blon" represents the culmination of a centuries-old dialogue between the Cajun community and the rest of America. Joining into this dialogue is the most thoroughly researched and broadly conceived history of Cajun music yet published, Cajun Breakdown. Furthermore, the book examines the

social and cultural roots of Cajun music's development through 1950 by raising broad questions about the ethnic experience in America and nature of indigenous American music. Since its inception, the Cajun community constantly refashioned influences from the American musical landscape despite the pressures of marginalization, denigration, and poverty. European and North American French songs, minstrel tunes, blues, jazz, hillbilly, Tin Pan Alley melodies, and western swing all became part of the Cajun musical equation. The idiom's synthetic nature suggests an extensive and intensive dialogue with popular culture, extinguishing the myth that Cajuns were an isolated folk group astray in the American South. Ryan André Brasseaux's work constitutes a bold and innovative exploration of a forgotten chapter in America's musical odyssey.

Teach Your Students How to Use Computing to Explore Powerful and Creative Ideas In the twenty-first century, computers have become indispensable in music making, distribution, performance, and consumption. Making Music with Computers: Creative Programming in Python introduces important concepts and skills necessary to generate music with computers. It interweaves computing pedagogy

with musical concepts and creative activities, showing students how to integrate the creativity and design of the arts with the mathematical rigor and formality of computer science. The book provides an introduction to creative software development in the Python programming language. It uses innovative music-creation activities to illustrate introductory computer programming concepts, including data types, algorithms, operators, iteration, lists, functions, and classes. The authors also cover GUIs, event-driven programming, big data, sonification, MIDI programming, client-server programming, recursion, fractals, and complex system dynamics. Requiring minimal musical or programming experience, the text is designed for courses in introductory computer science and computing in the arts. It helps students learn computer programming in a creative context and understand how to build computer music applications. Also suitable for self-study, the book shows musicians and digital music enthusiasts how to write music software and create algorithmic music compositions. Web Resource A supplementary website (<http://jythonMusic.org>) provides a music library and other software resources used in the text. The music library is an extension of the

jMusic library and incorporates other cross-platform programming tools. The website also offers example course and associated media resources.

Setting the stage for a most intriguing journey into the world of minimalism, Robert Carl's Terry Riley's In C argues that the work holds its place in the canon because of the very challenges it presents to "classical" music. Carl examines In C in the context of its era, its grounding in aesthetic practices and assumptions, its process of composition, presentation, recording, and dissemination.

Brian Eno

Thought and Mathematics in Composition

The Music of John Cage

The Art of Record Production

Evenings for New Music in Buffalo

Sound, Technology, and Modernism

True to Life

Winner of the 2007 National Book Critics Circle Award for Criticism A
New York Times Book Review Top Ten Book of the Year Time magazine Top
Ten Nonfiction Book of 2007 Newsweek Favorite Books of 2007 A

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Washington Post Book World Best Book of 2007 In this sweeping and dramatic narrative, Alex Ross, music critic for The New Yorker, weaves together the histories of the twentieth century and its music, from Vienna before the First World War to Paris in the twenties; from Hitler's Germany and Stalin's Russia to downtown New York in the sixties and seventies up to the present. Taking readers into the labyrinth of modern style, Ross draws revelatory connections between the century's most influential composers and the wider culture. *The Rest Is Noise* is an astonishing history of the twentieth century as told through its music.

Uncovers the unexplored history of the love song, from the fertility rites of ancient cultures to the sexualized YouTube videos of the present day, and discusses such topics as censorship, the legacy of love songs, and why it is a dominant form of modern musical expression.

An exploration of how music and musicians have moved between North America and Europe and the positive exchanges that have resulted.

The candid, insightful memoir of a maverick American composer and publisher

La Monte Young and Marian Zazeela

Music of Louis Andriessen

Musical Portraits

A Painter in Sound

Love Songs

The Composition of Identity in Contemporary and Experimental Music

The Hidden History

Offers the most detailed account yet of the early works of these four minimalist composers.

The music of Terry Riley, La Monte Young, Steve Reich and Philip Glass are dealt with in this book, and an ideological and historical background to minimal music is also provided.

The playback of recordings is the primary means of experiencing music in contemporary society, and in recent years 'classical' musicologists and popular music theorists have begun to examine the ways in which the production of recordings affects not just the sound of the final product but also musical aesthetics more generally. Record production can, indeed, be treated as part of the creative process of composition. At the same time, training in the use of these forms of technology has moved from an apprentice-based system into university education. Musical education and music research are thus intersecting to produce a new academic field: the history and analysis of the production of recorded music. This book is designed as a general introductory reader, a text book for undergraduate degree courses studying the creative processes involved in the production of recorded music. The aim is to introduce

students to the variety of approaches and methodologies that are currently being employed by scholars in this field. The book is divided into three sections covering historical approaches, theoretical approaches and case studies and practice. There are also three interludes of commentary on the academic contributions from leading record producers and other industry professionals. This collection gives students and scholars a broad overview of the way in which academics from the analytical and practice-based areas of the university system can be brought together with industry professionals to explore the ways in which this new academic field should progress.

Over the last 10 years, Copenhagen-based graphic designer Denise Burt has been on a unique discovery of contemporary classical music through her work designing covers for hundreds of art music releases. In "Seeing New Music" she tells, from a personal viewpoint, the stories behind the creation of 24 of her CD designs. She also explains how starting out as a music novice she learnt to inquire and engage with the ideas behind the often complex music, in order to create more meaningful designs. She takes us on a visual journey through a diverse range of new music projects and gives us an easily understandable entry-point into a genre of music that is generally considered difficult or elite.

Music Composition in the 21st Century

On Segmentation and Associative Organization

Listening to the Twentieth Century

The Rest Is Noise

Minimalism--origins

A Biography

The Music and Mysticism of La Monte Young

This book presents the musician in dialog with a Polish-Canadian musicologist and three Dutch friends and collaborators, Reinbert de Leeuw, Elmer Schönberger and Frits van den Berg. Topics include his artistic evolution, his relationship to minimalism, his prevalent interest in mysticism and meaning, the use of quotation and writing for the stage and an introduction to his musical language.

Recognized as the patriarch of the minimalist movement--Brian Eno once called him "the most important of us all"--La Monte Young remains an enigma within the music world, one of the most important and yet most elusive composers of the late twentieth century. Early in his career, Young almost completely eschewed the conventional musical institutions of publishers, record labels, and venues, in order to create compositions completely unfettered by commercial concerns. Yet at the same time he exercised profound influence on such varied figures as John Cage, Philip Glass, Steve Reich, Terry Riley, Cornelius Cardew, Andy Warhol, Yoko Ono, David Lang, The Velvet Underground, and the entire branches of electronica and drone music. For half a century, he and his partner and collaborator, Marian Zazeela, have worked in near-seclusion in their Tribeca loft, creating works that explore the furthest extremes of conceptual audacity, technical sophistication,

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acoustical complexity, and overt spirituality. *Draw A Straight Line and Follow It: The Music and Mysticism of La Monte Young* stands as the first narrative study to examine Young's work in detail. The book is a culmination of a decade of research, during which author J. Grimshaw gained rare access to the composer and his archives. Loosely structured upon the chronology of the composer's career, the book takes a multi-disciplinary approach that combines biography, musicology, ethnomusicology, and music analysis, and illuminates seemingly disparate aspects of Young's work as integral serialism and indeterminacy, Mesoterica and Vedic mysticism, and psychedelia and psychoacoustics. *Draw A Straight Line and Follow It* is a long-awaited, in-depth look at one of America's most fascinating musical figures. This comprehensive resource features more than 400 projections and colour illustrations augmented by MRI images for added detail to enhance the anatomy and positioning of the work's presentations.

This book introduces a theory of music analysis--a language and conceptual framework that analysts can use to delve into aspects of segmentation and associative organization in a wide range of repertoire from the Baroque to the present. Rather than a methodology, the text provides analysts with a precise language and broad, flexible conceptual framework that can be used when formulating and investigating 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.

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(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 by close analyses of works by Beethoven, Debussy, Nancarrow, Riley, Feldman, and Morris. Publisher summary.

Seeing New Music

His Music And The Vertical Color Of Sound

Draw a Straight Line and Follow It

Making Music with Computers

Terry Riley

Twenty-Five Years of Conversations with David Hockney

Repeating Ourselves

The term Minimalism appeared in the mid-1960s, primarily with reference to the stripped down sculpture of artists like Donald Judd. This volume investigates the origins of Minimalism in post-war American culture. The author redefines it as a movement that developed reductive stylistic innovations.

Described by music critic Alex Ross as "the most original musical thinker of our time" and having received innumerable accolades in a career spanning over fifty years, composer Steve Reich is considered by many to be America's greatest contemporary composer. His music, however, remains largely underresearched. Rethinking Reich redresses this imbalance, providing a space for prominent and

emerging scholars to reassess the composer's contribution to music in the twentieth century. Featuring fourteen tightly focused and multifarious essays on various aspects of Reich's work--ranging from analytical, aesthetic, and archival studies to sociocultural, philosophical, and ethnomusicological reflections--this edited volume reveals new insights, including those enabled by access to the growing Steve Reich Collection at the Paul Sacher Foundation archive, the premier institution for primary research on twentieth-century and contemporary classical music. This volume takes on the timely task of challenging the hegemony of Reich's own articulate and convincing discourses on his music, as found in his *Writings on Music* (OUP, 2002), and breaks new ground in the broader field of minimalism studies. The state of contemporary music is dizzyingly diverse in terms of style, media, traditions, and techniques. How have trends in music developed over the past decades? *Music Composition in the 21st Century* is a guide for composers and students that helps them navigate the often daunting complexity and abundance of resources and influences that confront them as they work to achieve a personal expression. From pop to classical, the book speaks to the creative ways that new composers mix and synthesize music, creating a music that exists along a more continuous spectrum rather than in a series of siloed practices. It pays special attention to a series of critical issues that have surfaced in recent years, including harmony, the influence of minimalism, the impact of technology, strategies of

"openness," sound art, collaboration, and improvisation. Robert Carl identifies an emerging common practice that allows creators to make more informed aesthetic and technical decisions and also fosters an inherently positive approach to new methods.

Joshua S. Walden's *Musical Portraits: The Composition of Identity in Contemporary and Experimental Music* explores the wide-ranging but under-examined genre of musical portraiture. It focuses in particular on contemporary and experimental music created between 1945 and the present day, an era in which conceptions of identity have changed alongside increasing innovation in musical composition as well as in the uses of abstraction, mixed media, and other novel techniques in the field of visual portraiture. In the absence of physical likeness, an element typical of portraiture that cannot be depicted in sound, composers have experimented with methods of constructing other attributes of identity in music, such as character, biography, and profession. By studying musical portraits of painters, authors, and modern celebrities, in addition to composers' self-portraits, the book considers how representational and interpretive processes overlap and differ between music and other art forms, as well as how music is used in the depiction of human identities. Examining a range of musical portraits by composers including Peter Ablinger, Pierre Boulez, Morton Feldman, Philip Glass, György Ligeti, and Virgil Thomson, and director Robert Wilson's on-going series of video portraits of modern-day

celebrities and his "portrait opera" Einstein on the Beach, Musical Portraits contributes to the study of music since 1945 through a detailed examination of contemporary understandings of music's capacity to depict identity, and of the intersections between music, literature, theater, film, and the visual arts.

The Story of Electronic Music

Terry Riley's In C

Instruments for New Music

Creative Programming in Python

American and European Music in Interaction, 1900-2000

Creative Practice in the Studio

Sound and Light

This volume assembles leading scholars to provide a comprehensive study of representation in music from the nineteenth century to today.

DVD, entitled Wow and flutter, contains recordings of concerts at the festival, held Oct. 1-2.

2004, RPI Playhouse, Rensselaer Polytechnic Institute, Troy, N.Y.

Musician, composer, producer: Brian Eno is unique in contemporary music. Best known in recent years for producing U2's sensational albums, Eno began his career as a synthesizer player for Roxy Music. He has since released many solo albums, both rock and ambient, written music for film and television soundtracks, and collaborated with David Bowie, David Byrne, Robert Fripp, and classical and experimental composers. His pioneering ambient sound has been enormously

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influential, and without him today's rock would have a decidedly different sound. Drawing on Eno's own words to examine his influences and ideas, this book—featuring a new afterword and an updated discography and bibliography—will long remain provocative and definitive.

Pendragon Press is proud to offer this new, revised, and expanded edition of *Formalized Music*, Iannis Xenakis's landmark book of 1971. In addition to three totally new chapters examining recent breakthroughs in music theory, two original computer programs illustrating the actual realization of newly proposed methods of composition, and an appendix of the very latest developments of stochastic synthesis as an invitation to future exploration, Xenakis offers a very critical self-examination of his theoretical propositions and artistic output of the past thirty-five years. This edition of *Formalized Music* is an essential tool for understanding the man and the thought processes of one of this century's most important and revolutionary musical figures.

Crosscurrents

The San Francisco Tape Music Center

Five Lines, Four Spaces

Silence in Philosophy, Literature, and Art

Debussy

The World of My Music

Cage and Beyond

Offers information on the American composer Terry Riley. Includes a biographical sketch, a listing of his compositions, a discography, audio files, and photographs of Riley.

One of the most revered composers of the twentieth century, Claude Debussy (1862–1918) achieved the unheard of: he reinvented the language of music without alienating the majority of music lovers. Debussy drove French music into entirely new regions of beauty and excitement at a time when old traditions threatened to stifle it. Yet despite his profound influence on French culture, Debussy's own life was complicated and often troubled by struggles over money, women, and ill health. Here, Stephen Walsh, acclaimed author of *Stravinsky*, chronicles both the composer himself and the unique moment in European history that bore him. Walsh's engagingly original approach is to enrich a lively biography with analyses of Debussy's music: from his first daring breaks with the rules as a Conservatoire student to his achievements as the greatest French composer of his time.

This *Life of Sounds* portrays an important and previously unexplored corner of the history of new music in America: the Center of the Creative and Performing Arts at the State University of New York at Buffalo. Composers Lukas Foss (the Center's founder), Lejaren Hiller, and Morton Feldman were the music directors over the life of "the Buffalo group," during the years 1964–1980. Based on Foss's plan, the Rockefeller Foundation provided annual fellowships for young composers and virtuoso instrumentalists to live in Buffalo for up to two years, thus creating a cadre of like-minded musicians who would spend their time studying, creating, and performing difficult - often controversial - new

work. The new legendary group of musicians (some would say "musical outflows") who participated in the Buffalo group included Pulitzer Prize winner George Crumb, Terry Riley, Cornelius Cardew, Maryanne Amacher, Frederic Rzewski, David Tudor, Julius Eastman, and many more. Composers John Cage, Jim Tenney, Iannis Xenakis and others all figure in the story as well. The book provides valuable accounts of the Center's influential concert series, Evenings for New Music, performed in Buffalo, New York and throughout Europe; its famous recording of Terry Riley's *In C*; the political activism of the time; and the intersection of academic, private, and institutional funding for the arts. Life magazine declared in an article about the 1965 Fest of the Arts Today titled, "Can This Be Buffalo?," "Buffalo exploded last month in a two-week avant garde festival that was bigger and hipper than anything ever held in Paris or New York..." The concerts, the festivals, and the adventurous musical climate attracted filmmakers and young visual artists resulting in what one person called "one of those kinds of places the way people talk about Vienna in 1900-1910."

This book is a collection of essays and original material that introduces the avant-garde artist-collaborators, La Monte Young and Marian Zazeela to those unfamiliar with their life and art, as well as providing the more acquainted readers with new and useful insights and analyses of the fundamental issues in their life and work. The book explores the recurring themes that have influenced Young's minimalist music and Zazeela's ongoing

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engagement with the use of light in art. These themes include the importance of nature and its natural shapes and sounds, the importance of mathematics and organized tuning systems based on natural harmonics, enhanced attention spans and increased sensitivity to differences within apparent sameness, extensions of time, and alterations of space. Essays by Terry Riley, John Schaefer, Henry Flynt, Christine Christer Hennix, Mitchell Clark, Kyle Gann, Ben Neill, and Robert Palmer are included. Young and Zazeela contribute to the book with original text materials that focus on continuous sound and light environments.

Four Musical Minimalists

American Minimal Music

Cajun Breakdown

Avant-Garde Music and the Sixties

Formalized Music

This Life of Sounds

Wendy Carlos

The first book to examine fully the work of John Cage, leading figure of the post-war musical avant-garde.

In this first full-length study of Henry Cowell, Michael Hicks shows how the maverick composer, writer, teacher, and performer built his career on the intellectual and

aesthetic foundations of his parents, community, and teachers--and exemplified the essence of bohemian California. Author of the highly influential *New Musical Resources* and a teacher of John Cage, Lou Harrison, and Burt Bacharach, Cowell is regarded as an innovator, a rebel, and a genius. One of the first American composers to be celebrated for the novelty of his techniques, Cowell popularized a series of experimental piano-playing techniques that included pounding his fists and forearms on the keys and plucking the piano strings directly to achieve the exotic, dissonant sounds he desired. *Henry Cowell, Bohemian* traces the venerated experimentalist's radical ideas back to his teachers, including Charles Seeger, Samuel Seward, and E. G. Stricklen, the tightknit artistic communities in the San Francisco Bay area where he grew up and first started composing, and the immeasurable influence of his parents. Mining the published and unpublished writings of his mother, a politically motivated novelist from the Midwest who carefully monitored the pulse of her son's creativity from birth, Hicks provides insight into the composer's heritage, artistic inclinations, and childhood. Focusing on Cowell's formative and most prolific years, from his birth in 1897 through his incarceration on a morals conviction in the 1930s, Hicks examines the philosophical fervor that fueled his whirlwind compositions, and the ways his irrepressible bohemian spirit helped foster an appreciation in the United States and Europe for a new brand of American music.

Listening to instruments -- "The joy of precision" : mechanical instruments and the

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aesthetics of automation -- "The alchemy of tone" : Jörg Mager and electric music --
"Sonic handwriting" : media instruments and musical inscription -- "A new, perfect
musical instrument" : the trautonium and electric music in the 1930s -- The expanding
instrumentarium

Silence in Philosophy, Literature, and Art demonstrates how silence as a form of
indirect discourse provides us with access to hitherto inaccessible aspects of human
experience.

The Emergence of an American-Made Music

Harmony Book

The Music of Elliott Carter