
Contents

| | |
|---|----|
| <i>Repertory</i> | xi |
| <i>Introduction</i> | xv |
| PART ONE STRUCTURAL PRINCIPLES AND COMPOSITIONAL MATERIALS OF TWENTIETH-CENTURY MUSIC | |
| Chapter 1. Tonality in Transition | 3 |
| Common-Practice Tonality. Disruptions of the Tonic-Dominant Axis. Irregular Treatment of Embellishing Tones and the Freeing of Dissonance. Experimental Harmony and Tonality. Bibliography. | |
| Chapter 2. Harmonic and Motivic Associations and the "Emancipation of Dissonance" | 21 |
| The Role of the Motive. Harmonic Relationships. Types of Harmonies. Bibliography. | |

| | |
|---|-----|
| Chapter 3. Triadic Harmony, Diatonic Collections, and Tonality | 43 |
| Triads and Triadic Extensions. Modality. Tonality and Atonality. Bibliography. | |
| Chapter 4. Serialism | 61 |
| The Twelve-Tone Method. Non-Twelve-Tone Serialism. Integral Serialism. Bibliography. | |
| Chapter 5. Rhythm and Meter | 81 |
| The Emancipation of Rhythm. Systematic Changes of Tempo and Meter: Berg, Ives, and Carter. The Rhythmic Language of Messiaen. Serialized Rhythm. Bibliography. | |
| Chapter 6. Orchestration, Tone Color, and Texture | 101 |
| Orchestration. Tone Color. Texture. Bibliography. | |
| PART TWO MUSIC FROM 1900 TO 1945 | |
| Chapter 7. Avant-Garde Composition in Germany and Austria | 123 |
| The Progressive Romantics. Atonality. Consolidation: The Twelve-Tone Method. The Expressionist Musical Theater. Bibliography. | |
| Chapter 8. Avant-Garde Composition in France and Russia | 163 |
| Symbolism and Impressionism. The French Romantics. Debussy, Satie, and Ravel. The Decline of the Avant-Garde. The Russian Avant-Garde: The Five and Scriabin. Diaghilev, Stravinsky, Prokofiev, and Shostakovich. Bibliography. | |
| Chapter 9. Musical Nationalism | 203 |
| The Folk Song Arrangement. Eastern Europe: Bartók, Kodály, Janáček, and Szymanowski. Scandinavia: Sibelius and Nielsen. England: Vaughan Williams and Holst. Spain: Manuel de Falla. The New World. Bibliography. | |

| | |
|---|-----|
| Chapter 10. Neoclassicism in France, Germany, and England | 234 |
| French Neoclassicism: Stravinsky and the Six. German Objectivity: Strauss and Hindemith. Traditionalism in England: Britten and Tippett. Popular Music from the New World and the Neoclassical Style. Bibliography. | |
| Chapter 11. Neoclassicism and Populism in American Music | 266 |
| New Directions. Populist Composers: Copland, Harris, Thomson, and Barber. Neoclassicists: Piston, Sessions, Diamond, and Others. Bibliography. | |
| Chapter 12. Experimental Music in America | 296 |
| Composers in New England: Ives and Ruggles. Composers on the West Coast: Cowell, Cage, Harrison, and Partch. Edgard Varèse. Bibliography. | |
| PART THREE MUSIC FROM 1945 TO THE PRESENT | |
| Chapter 13. The Revival of the Avant-Garde | 319 |
| Atonality and Serialism in America. Serialism in Europe: Stockhausen and Boulez. Textural Composition and the Transformation of Serialism. Bibliography. | |
| Chapter 14. Indeterminacy | 343 |
| Indeterminacy in America: Cage, Feldman, Brown, and Wolff. Indeterminacy in Europe: Boulez, Stockhausen, Berio, and Lutosławski. Bibliography. | |
| Chapter 15. Electronic Music | 365 |
| <i>Musique concrète</i> . Pure Electronic Music. Recorded Music with Electronic and Concrete Sounds. Live Performance with Taped Sounds. Live Electronic Music. Recent Developments. Bibliography. | |
| Chapter 16. Eclecticism | 383 |
| Olivier Messiaen. Peter Maxwell Davies. George Rochberg. George Crumb. Berio, Penderecki, and Henze. Schnittke and Gubaidulina. Bibliography. | |

| | |
|---|-----|
| Chapter 17. Recent Music in Europe and America | 403 |
| Minimalism. A Search for the | |
| Known. Theater. Interactions with | |
| Rock. Epilogue. Bibliography. | |
| Index | 425 |