

music in the early 20th century

Music in the Early 20th Century: A Dynamic Evolution of Sound and Style

Music in the early 20th century marks one of the most exciting and transformative periods in the history of sound. This era was characterized by rapid changes, experimentation, and the birth of genres that would shape the musical landscape for decades to come. From the classical traditions evolving into modernism to the rise of jazz and blues, music in this time reflected the cultural shifts and technological advancements of the era. Let's dive deeper into how music evolved during this fascinating period, exploring its styles, key figures, and lasting impact.

The Landscape of Music in the Early 20th Century

The early 1900s were a time of great innovation in music. As societies grappled with modernization, music mirrored these changes, blending old and new traditions. This was the period when composers, performers, and audiences alike began to challenge conventional ideas about harmony, rhythm, and form.

Transition from Romanticism to Modernism

At the dawn of the 20th century, classical music was still heavily influenced by the Romantic era's emotional expression and grandeur. However, composers such as Igor Stravinsky, Arnold Schoenberg, and Claude Debussy started to push boundaries. Stravinsky's "The Rite of Spring" famously caused a riot at its 1913 premiere due to its unconventional rhythms and dissonance. Meanwhile, Schoenberg pioneered atonality and the twelve-tone technique, breaking away from traditional tonal harmony.

This shift towards modernism represented a radical departure from earlier styles and opened new avenues for musical creativity. Composers sought to express the complexities of the modern world, experimenting with new scales, structures, and instrumental techniques.

The Rise of Popular Music Genres

While classical music was evolving in elite concert halls, popular music was exploding on the streets and in clubs, especially in the United States. The early 20th century saw the birth and popularization of blues, jazz, ragtime, and country music – genres that were deeply rooted in African American communities.

Jazz, in particular, emerged as a revolutionary force. Originating in New Orleans, jazz combined African rhythms, blues scales, and improvisation to create a uniquely American art form. Artists like Louis Armstrong and Duke Ellington became icons, bringing jazz to national and international audiences. This era also saw the spread of ragtime, with Scott Joplin's compositions becoming widely celebrated.

Technological Advances and Their Impact on Music

One cannot discuss music in the early 20th century without acknowledging the technological breakthroughs that transformed how music was created, recorded, and consumed.

The Phonograph and Recorded Music

The invention and refinement of the phonograph allowed music to be recorded and played back for the first time, revolutionizing the industry. Before this, music was primarily experienced live. The ability to capture performances meant that artists could reach audiences far beyond their local communities.

This also led to the growth of the music business and the rise of record labels, which promoted artists and genres on a previously unimaginable scale. Blues, jazz, and classical music recordings helped to popularize these styles and preserve historical performances that remain influential today.

Radio Broadcasting

The advent of radio in the 1920s brought music directly into people's homes. Radio stations began to broadcast a wide range of music, from classical concerts to live jazz sessions and popular hits. This accessibility helped unite listeners across regions and social classes, broadening the audience for new styles and artists.

Social and Cultural Influences on Early 20th Century Music

Music in this era was not created in a vacuum. It was deeply intertwined with social movements, cultural shifts, and historical events.

The Harlem Renaissance and African American Music

The Harlem Renaissance was a cultural movement centered in New York City during the 1920s that celebrated Black art, literature, and music. This period saw African American musicians gain greater visibility and respect. Jazz and blues flourished as expressions of Black identity and experience.

Figures like Bessie Smith, known as the “Empress of the Blues,” and Duke Ellington played critical roles in bringing African American music to mainstream audiences. The Harlem Renaissance helped lay the foundation for the civil rights movement and influenced music’s ongoing role as a tool for social change.

European Influences and Global Exchange

European classical traditions continued to influence composers in the early 20th century, but there was also a growing interest in folk music and non-Western sounds. Composers like Béla Bartók and Zoltán Kodály incorporated Hungarian folk melodies into their work, while others explored Asian and African musical elements.

This blending of styles contributed to a richer, more diverse musical environment. It also anticipated the later global fusion genres that would emerge in the mid-20th century.

Key Figures Who Shaped Music in the Early 20th Century

Understanding music in the early 20th century means recognizing the contributions of some of its most influential artists and composers.

Igor Stravinsky

Stravinsky’s innovative compositions, such as “The Firebird” and “The Rite of Spring,” challenged musical conventions with their complex rhythms and tonal experimentation. His work influenced countless composers and remains central to modern classical repertoire.

Louis Armstrong

Armstrong was a pioneering jazz trumpeter and vocalist whose improvisational skills and charismatic performances made jazz accessible to wider audiences.

His recordings helped define the genre's sound and set standards for generations of musicians.

Scott Joplin

Known as the "King of Ragtime," Joplin's piano compositions like "The Maple Leaf Rag" were immensely popular and helped popularize ragtime music across America. His work bridged older musical traditions with newer popular forms.

Tips for Exploring Early 20th Century Music Today

If you're interested in diving into the rich world of early 20th-century music, here are some ways to get started:

- **Listen to a variety of genres:** Explore classical modernism, jazz, blues, ragtime, and folk music from the era to understand the diversity of sounds.
- **Explore historical recordings:** Many early 20th-century performances have been preserved, offering a window into the music's original character.
- **Read about cultural contexts:** Understanding the social and political backdrop can deepen your appreciation of the music's significance.
- **Attend live performances or lectures:** Some orchestras and jazz ensembles specialize in early 20th-century repertoire, providing authentic experiences.

Music in the early 20th century was a vibrant tapestry woven from innovation, cultural exchange, and social change. Its legacy continues to influence contemporary music styles across the world, reminding us how powerful and transformative sound can be. Whether through the bold dissonances of modernist composers or the soulful melodies of jazz pioneers, this period invites us to listen closely and appreciate the roots of much of today's music.

Frequently Asked Questions

What were the dominant musical genres in the early 20th century?

The early 20th century saw the rise of genres such as jazz, blues, ragtime, and classical music innovations like modernism and impressionism.

How did technological advancements impact music in the early 20th century?

Technological advancements like the phonograph, radio, and sound recording significantly expanded music distribution and accessibility, allowing artists to reach wider audiences.

Who were some influential composers in early 20th century classical music?

Influential composers included Igor Stravinsky, Arnold Schoenberg, Claude Debussy, and Maurice Ravel, who introduced new styles and broke traditional musical conventions.

What role did jazz play in early 20th century music culture?

Jazz emerged as a revolutionary genre blending African American musical traditions with European styles, influencing popular music and symbolizing cultural change and modernity.

How did the Great Depression affect music in the early 20th century?

The Great Depression led to economic hardships that impacted musicians and the music industry, but also inspired socially conscious songs and the growth of radio as an affordable entertainment source.

What was the significance of Tin Pan Alley in early 20th century music?

Tin Pan Alley was the center of American popular music publishing, producing numerous hit songs and shaping the music industry by standardizing songwriting and marketing practices.

Additional Resources

Music in the Early 20th Century: A Transformative Era of Sound and Innovation

Music in the early 20th century represents a period of profound

transformation and experimentation that reshaped the cultural and artistic landscapes worldwide. This era witnessed the convergence of traditional musical forms with groundbreaking innovations, influenced by technological advances, sociopolitical shifts, and evolving aesthetic philosophies. From the emergence of modernist classical compositions to the birth of jazz and the widespread dissemination of recorded sound, the early 1900s established foundational changes that continue to reverberate through contemporary music.

Contextualizing Music in the Early 20th Century

At the dawn of the 20th century, Western classical music was still dominated by Romantic ideals of emotional expression and grandiose orchestration. However, the period between 1900 and 1930 saw a gradual departure from these conventions as composers and musicians sought new means of artistic expression. This transition was influenced by rapid industrialization, urbanization, and the aftermath of World War I, which collectively catalyzed a reevaluation of cultural norms.

Simultaneously, the early 20th century marked a critical juncture for popular music genres, notably with the rise of jazz, blues, and folk traditions. These genres, often rooted in African American communities, began to gain national and international prominence, facilitated by advances in recording technology and mass media. The accessibility of phonographs and radio broadcasts allowed for unprecedented dissemination of diverse musical styles, fostering cross-cultural exchanges and hybrid forms.

Technological Innovations and Their Impact

The early 20th century was distinguished by significant technological progress that directly influenced musical production and consumption. The invention and commercialization of the phonograph revolutionized how audiences engaged with music, transitioning from live-only experiences to the accessibility of recorded sound.

Moreover, the development of radio broadcasting in the 1920s expanded the reach of music from localized concert halls and dance clubs to a mass audience. This era also saw improvements in musical instrument manufacturing, such as the refinement of the piano and the popularization of the saxophone, which became emblematic of jazz ensembles.

Modernism and the Evolution of Classical Music

The early 20th century's classical music scene was marked by the rise of modernism, a movement characterized by experimentation with tonality, rhythm, and form. Composers like Arnold Schoenberg, Igor Stravinsky, and Claude

Debussy challenged traditional harmonic structures and embraced dissonance, atonality, and new rhythmic complexities.

Schoenberg's development of the twelve-tone technique exemplified a radical break from the tonal system that had dominated Western music for centuries. Meanwhile, Stravinsky's ballets, including **The Rite of Spring**, shocked audiences with their rhythmic innovation and primal energy, signaling a new musical language.

This period also saw nationalist composers incorporating folk elements into their works to evoke cultural identity, further diversifying the musical landscape. For instance, Béla Bartók and Ralph Vaughan Williams integrated indigenous melodies and rhythms, reflecting broader socio-political movements toward self-determination.

Popular Music and the Birth of Jazz

While classical music explored abstraction and complexity, popular music in the early 20th century gravitated toward accessibility and rhythmic vitality. Jazz emerged as a defining genre during this era, originating in New Orleans' African American communities. It synthesized elements of blues, ragtime, and brass band traditions to create a vibrant, improvisational style that emphasized syncopation and swing.

The 1920s, often called the Jazz Age, witnessed the genre's rapid proliferation across the United States and internationally. Figures such as Louis Armstrong, Duke Ellington, and Bessie Smith became cultural icons, influencing both musical techniques and social attitudes.

Jazz's improvisational nature challenged rigid musical structures and democratized music-making, encouraging individual expression within collective performance. This dynamic interplay between structure and spontaneity became a hallmark of 20th-century musical innovation.

The Blues and Its Cultural Significance

Parallel to jazz, the blues genre flourished as a poignant expression of African American experiences, especially in the southern United States. Characterized by its distinctive twelve-bar structure and emotive lyrics, blues music articulated themes of hardship, love, and resilience.

Artists like Robert Johnson and Ma Rainey popularized the blues, which profoundly influenced subsequent musical styles, including rock and roll and rhythm and blues. The blues' impact extended beyond music, informing cultural and social movements by giving voice to marginalized communities.

Global Influences and Cross-Cultural Exchanges

Music in the early 20th century was not confined to Western traditions. The period saw increased globalization and cultural exchange, facilitated by colonial networks, migration, and technological connectivity. Indigenous and non-Western musical forms began to be documented, studied, and integrated into Western compositions, although often through the lens of exoticism.

For example, composers such as Gustav Holst and Maurice Ravel incorporated Indian and Spanish musical elements, respectively, broadening the harmonic and rhythmic vocabulary of Western music. Meanwhile, traditional Asian and African musical practices gained exposure through ethnomusicological research, laying groundwork for later fusion genres.

Impact of Sociopolitical Changes on Music

The early 20th century was turbulent, marked by two World Wars, the Great Depression, and shifting social orders. These events shaped the thematic content and dissemination of music. Wartime songs, protest music, and compositions reflecting existential anxieties emerged, mirroring the complexities of the era.

Moreover, the rise of mass media and recording industries created new economic models for musicians, amplifying both opportunities and challenges. The commodification of music led to tensions between artistic integrity and commercial appeal, a discourse that remains pertinent today.

Legacy and Continuing Influence

The innovations and movements of music in the early 20th century laid the foundation for many contemporary genres and practices. The modernist experiments in form and harmony influenced later avant-garde and electronic music. Jazz and blues evolved into diverse subgenres, shaping popular music globally.

Furthermore, the era's embrace of recording and broadcast technology established the frameworks for today's music industry. Understanding this foundational period offers critical insights into the dynamics of musical evolution, cultural exchange, and technological integration.

In examining music in the early 20th century, one observes a rich tapestry of experimentation, cultural dialogue, and transformation. This era not only redefined the boundaries of musical possibility but also reflected broader societal shifts, making it a pivotal chapter in the history of sound.

Music In The Early 20th Century

music in the early 20th century: *Music in the Early Twentieth Century* Richard Taruskin, 2006-08-14 The universally acclaimed and award-winning Oxford History of Western Music is the eminent musicologist Richard Taruskin's provocative, erudite telling of the story of Western music from its earliest days to the present. Each book in this superlative five-volume set illuminates-through a representative sampling of masterworks-the themes, styles, and currents that give shape and direction to a significant period in the history of Western music. *Music in the Early Twentieth Century*, the fourth volume in Richard Taruskin's history, looks at the first half of the twentieth century, from the beginnings of Modernism in the last decade of the nineteenth century right up to the end of World War II. Taruskin discusses modernism in Germany and France as reflected in the work of Mahler, Strauss, Satie, and Debussy, the modern ballets of Stravinsky, the use of twelve-tone technique in the years following World War I, the music of Charles Ives, the influence of peasant songs on Bela Bartok, Stravinsky's neo-classical phase and the real beginnings of 20th-century music, the vision of America as seen in the works of such composers as W.C. Handy, George Gershwin, and Virgil Thomson, and the impact of totalitarianism on the works of a range of musicians from Toscanini to Shostakovich

music in the early 20th century: Top Popular Music of the Early 20th Century: 1900 - 1949 -- Rankings, Artists & Links Wayne Cottrell, 2019-04-13 This book features by-decade rankings of music singles and albums, in six different genres, covering the first half of the 20th century. The decade of the 1890s is also included. The rankings pertain to U.S. music charts, wherein a typical week's chart would be based on sales, radio airplays, jukebox plays, and-or a combination of one or more of these. The genres include children's, classical, country, instrumental, popular, and rhythm & blues music. Short biographies on a selection of artists are located throughout the book. The artists index includes some vital statistics.

music in the early 20th century: Encyclopedia of Music in the 20th Century Lol Henderson, Lee Stacey, 2014-01-27 The Encyclopedia of Music in the 20th Century is an alphabetically arranged encyclopedia of all aspects of music in various parts of the world during the 20th century. It covers the major musical styles--concert music, jazz, pop, rock, etc., and such key genres as opera, orchestral music, be-bop, blues, country, etc. Articles on individuals provide biographical information on their life and works, and explore the contribution each has made in the field. Illustrated and fully cross-referenced, the Encyclopedia of Music in the 20th Century also provides Suggested Listening and Further Reading information. A good first point of reference for students, librarians, and music scholars--as well as for the general reader.

music in the early 20th century: Music in the 20th Century (3 Vol Set) Dave DiMartino, 2016-04-15 This is an examination of the crucial formative period of Chinese attitudes toward nuclear weapons, the immediate post-Hiroshima/Nagasaki period and the Korean War. It also provides an account of US actions and attitudes during this period and China's response.

music in the early 20th century: British Women Composers and Instrumental Chamber Music in the Early Twentieth Century Laura Seddon, 2016-04-15 This is the first full-length study of British women's instrumental chamber music in the early twentieth century. Laura Seddon argues that the Cobbett competitions, instigated by Walter Willson Cobbett in 1905, and the formation of the Society of Women Musicians in 1911 contributed to the explosion of instrumental music written by women in this period and highlighted women's place in British musical society in the years leading up to and during the First World War. Seddon investigates the relationship between Cobbett, the Society of Women Musicians and women composers themselves. The book's six case studies - of Adela Maddison (1866-1929), Ethel Smyth (1858-1944), Morfydd Owen (1891-1918), Ethel Barns (1880-1948), Alice Verne-Bredt (1868-1958) and Susan Spain-Dunk (1880-1962) - offer valuable insight into the women's musical education and compositional careers. Seddon's discussion of their chamber works for differing instrumental combinations includes an exploration of formal

procedures, an issue much discussed by contemporary sources. The individual composers' reactions to the debate instigated by the Society of Women Musicians, on the future of women's music, is considered in relation to their lives, careers and the chamber music itself. As the composers in this study were not a cohesive group, creatively or ideologically, the book draws on primary sources, as well as the writings of contemporary commentators, to assess the legacy of the chamber works produced.

music in the early 20th century: The Cambridge History of Twentieth-Century Music Nicholas Cook, Anthony Pople, 2004-08-05 Publisher Description

music in the early 20th century: Annunciations: Sacred Music for the Twenty-First Century George Corbett, 2019-05-01 Our contemporary culture is communicating ever-increasingly through the visual, through film, and through music. This makes it ever more urgent for theologians to explore the resources of art for enriching our understanding and experience of the Judeo-Christian tradition. *Annunciations: Sacred Music for the twenty-First Century*, edited by George Corbett, answers this need, evaluating the relationship between the sacred and the composition, performance, and appreciation of music. Through the theme of 'annunciations', this volume interrogates how, when, why, through and to whom God communicates in the Old and New Testaments. In doing so, it tackles the intimate relationship between Scriptural reflection and musical practice in the past, its present condition, and what the future might hold. *Annunciations* comprises three parts. Part I sets out flexible theological and compositional frameworks for a constructive relationship between the sacred and music. Part II presents the reflections of theologians and composers involved in collaborating on new pieces of sacred choral music, alongside the six new scores and links to the recordings. Part III considers the reality of programming and performing sacred works today. This volume provides an indispensable resource for scholars and artists working at the interface between theology and the arts, and for those involved in sacred music. However, it will also be of interest to anyone concerned with the ways in which the Divine communicates through word and artistry to humanity.

music in the early 20th century: The Player Piano and Musical Labor Allison Rebecca Wenthe, 2022-06-14 By the early 20th century the machine aesthetic was a well-established and dominant interest that fundamentally transformed musical performance and listening practices. While numerous scholars have examined this aesthetic in art and literature, musical compositions representing industrialized labor practices and the role of the machine in music remain largely unexplored. Moreover, in recounting the history of machines in musical recording and reproduction, scholars often tend to emphasize the phonograph, rather than player piano, despite the latter's prominence within the newly established musical marketplace. Machines and their music influenced multiple areas of early 20th-century musical culture, from film scores to popular music and even the concert hall. But the opposite was also true: industrialized labor practices changed the musical marketplace and musical culture as a whole. As consumers accepted mechanical replacements for what previously required an active human laborer, ghostly, mechanical performers labored tirelessly in parlors, businesses, and even concert halls. Although the player piano failed to maintain a stronghold in the recorded music marketplace after 1930, the widespread acceptance of recording technologies as media for storing and enjoying music indicates a much more fundamental societal shift. This book explores that shift, examining the rise and fall of the player piano in early 20th-century society and connecting it to the digital technologies of today.

music in the early 20th century: Western Music and Its Others Georgina Born, David Hesmondhalgh, 2000-10-15 [*Western Music and Its Others*] will be taken as an important book signalling a new turn within the field. It takes the best features of traditional, rigorous scholarship and brings these to bear upon contemporary, more speculative questions. The level of theoretical sophistication is high. The studies within it are polemical and timely and of lasting scholarly value.—Will Straw, co-editor of *Theory Rules: Art as Theory/ Theory and Art* The great value of this collection lies in the wealth of questions that it raises—questions that together crystallize the recent concerns of musicology with force and clarity. But it also lies in the authors' resistance to the easy

'postmodernist' answers that threaten to turn new musicology prematurely grey. The editors' comprehensive, intellectually adventurous introduction exemplifies the sort of eager yet properly skeptical receptivity to scholarly innovation that fosters lasting disciplinary reform. It alone is worth the price of the book. —Richard Taruskin, author of *Stravinsky and the Russian Traditions: A Biography of the Works Through Mavra* When cultural-studies methods first appeared in musicology 15 years ago, they triggered a storm of polemics that sometimes overshadowed the important issues being raised. As the canon wars recede, however, scholars are finding it possible to focus on the concerns that led them to cultural criticism in the first place: the study of music and its political meanings. *Western Music and Its Others* brings together leading musicologists, ethnomusicologists, and specialists in film and popular music to explore the ways European and North American musicians have drawn on or identified themselves in tension with the musical practices of Others. In a series of essays ranging from examination of the Orientalist tropes of early 20th-century Modernists to the tangled claims for ownership in today's World Music, the authors in this collection greatly advance both our knowledge of specific case studies and our intellectual awareness of the complexity and urgency of these problems. A timely intervention that should help push music studies to the next level. —Susan McClary, author of *Conventional Wisdom: The Content of Musical Form* (2000) This collection provides a sophisticated model for using theory to interrogate music and music to interrogate theory. The essays both take up and challenge the dominance of notions of representation in cultural theory as they explore the relevance of the concepts of hybridity and otherness for contemporary art music. Sophisticated theory, erudite scholarship and a very real appreciation for the specificities of music make this a powerful and important addition to our understanding of both culture and music. —Lawrence Grossberg, author of *Dancing in Spite of Myself*

music in the early 20th century: Rosa Newmarch and Russian Music in Late Nineteenth and Early Twentieth-Century England Philip Ross Bullock, 2017-07-05 Philip Ross Bullock looks at the life and works of Rosa Newmarch (1857-1940), the leading authority on Russian music and culture in late nineteenth- and early twentieth-century England. Although Newmarch's work and influence are often acknowledged - most particularly by scholars of English poetry, and of the role of women in English music - the full range of her ideas and activities has yet to be studied. As an inveterate traveller, prolific author, and polyglot friend of some of Europe's leading musicians, such as Elgar, Sibelius and Janáček, Newmarch deserves to be better appreciated. On the basis of both published and archival materials, the details of Newmarch's busy life are traced in an opening chapter, followed by an overview of English interest in Russian culture around the turn of the century, a period which saw a long-standing Russophobia (largely political and military) challenged by a more passionate and well-informed interest in the arts. Three chapters then deal with the features that characterize Newmarch's engagement with Russian culture and society, and - more significantly perhaps - which she also championed in her native England; nationalism; the role of the intelligentsia; and feminism. In each case, Newmarch's interest in Russia was no mere instance of ethnographic curiosity; rather, her observations about and passion for Russia were translated into a commentary on the state of contemporary English cultural and social life. Her interest in nationalism was based on the conviction that each country deserved an art of its own. Her call for artists and intellectuals to play a vital role in the cultural and social life of the country illustrated how her Russian experiences could map onto the liberal values of Victorian England. And her feminism was linked to the idea that women could exercise roles of authority and influence in society through participation in the arts. A final chapter considers how her late interest in the music of Czechoslovakia fit

music in the early 20th century: American Music Nicolae Sfetcu, 2014-05-09 The music of the United States is so cool! It reflects the country's multicultural population through a diverse array of styles. Rock and roll, hip hop, country, rhythm and blues, and jazz are among the country's most internationally renowned genres. Since the beginning of the 20th century, popular recorded music from the United States has become increasingly known across the world, to the point where some

forms of American popular music is listened to almost everywhere. A history and an introduction in the ethnic music in the United States, American Indian music, classical music, folk music, hip hop, march music, popular music, patriotic music, as well as the American pop, rock, barbershop music, bluegrass music, blues, bounce music, Doo-wop, gospel, heavy metal, jazz, R&B, and the North American Western music.

music in the early 20th century: The Music Sound Nicolae Sfetcu, 2014-05-07 A guide for music: compositions, events, forms, genres, groups, history, industry, instruments, language, live music, musicians, songs, musicology, techniques, terminology, theory, music video. Music is a human activity which involves structured and audible sounds, which is used for artistic or aesthetic, entertainment, or ceremonial purposes. The traditional or classical European aspects of music often listed are those elements given primacy in European-influenced classical music: melody, harmony, rhythm, tone color/timbre, and form. A more comprehensive list is given by stating the aspects of sound: pitch, timbre, loudness, and duration. Common terms used to discuss particular pieces include melody, which is a succession of notes heard as some sort of unit; chord, which is a simultaneity of notes heard as some sort of unit; chord progression, which is a succession of chords (simultaneity succession); harmony, which is the relationship between two or more pitches; counterpoint, which is the simultaneity and organization of different melodies; and rhythm, which is the organization of the durational aspects of music.

music in the early 20th century: The Harvard Dictionary of Music Don Michael Randel, 2003-11-28 This classic reference work, the best one-volume music dictionary available, has been brought completely up to date in this new edition. Combining authoritative scholarship and lucid, lively prose, the Fourth Edition of The Harvard Dictionary of Music is the essential guide for musicians, students, and everyone who appreciates music. The Harvard Dictionary of Music has long been admired for its wide range as well as its reliability. This treasure trove includes entries on all the styles and forms in Western music; comprehensive articles on the music of Africa, Asia, Latin America, and the Near East; descriptions of instruments enriched by historical background; and articles that reflect today's beat, including popular music, jazz, and rock. Throughout this Fourth Edition, existing articles have been fine-tuned and new entries added so that the dictionary fully reflects current music scholarship and recent developments in musical culture. Encyclopedia-length articles by notable experts alternate with short entries for quick reference, including definitions and identifications of works and instruments. More than 220 drawings and 250 musical examples enhance the text. This is an invaluable book that no music lover can afford to be without.

music in the early 20th century: Musical Encounters with Deleuze and Guattari Pirkko Moisala, Taru Leppänen, Milla Tiainen, Hanna Väättäinen, 2017-01-12 This is the first volume to mobilize encounters between the work of Gilles Deleuze and Félix Guattari and the rich developments in cultural studies of music and sound. The book takes seriously the intellectual and political challenge that the process philosophy of Deleuze and Guattari poses for previous understandings of music as permanent objects and primarily discursive texts. By elaborating on the concepts of Deleuze and Guattari in innovative ways, the chapters of the book demonstrate how musical and sonic practices and expressions can be reconsidered as instances of becoming, actors in assemblages, and actualizations of virtual tendencies. The collection pushes notions of music and sound beyond such long-term paradigms as identity thinking, the privileging of signification, and the centrality of the human subject. The chapters of the volume bring a range of new topics and methodological approaches in contact with Deleuze and Guattari. These span from movement improvisation, jazz and western art music studies, sound and performance art and reality TV talent shows to deaf musicians and indigenous music. The book also highlights such fresh ways of doing analysis and shaping the methodological tools of music and sound studies that are enabled by Deleuze and Guattari's philosophy. Their philosophy, too, gains renewed capacities and potential when responding to ethnographic, cultural, ethnomusicological, participatory, aesthetic, new materialist, feminist and queer perspectives to music and sound.

music in the early 20th century: A Ragtime Legacy Pasquale De Marco, 2025-07-23 **A

Ragtime Legacy** is the definitive guide to ragtime music, one of the most popular and influential musical genres in American history. This comprehensive book covers everything from the origins of ragtime in the African American community to its peak of popularity in the early 20th century. In **A Ragtime Legacy**, you will learn about the lives and careers of some of the most famous ragtime composers, including Scott Joplin, James Scott, and Joseph Lamb. You will also learn about the different styles of ragtime, from the classic rags of the late 19th century to the more modern rags of the early 20th century. **A Ragtime Legacy** is packed with rare and never-before-seen photos and illustrations, as well as extensive musical examples. This book is the perfect resource for anyone who wants to learn more about ragtime music. **A Ragtime Legacy** is written by Pasquale De Marco, a leading expert on ragtime music. Pasquale De Marco has written extensively about ragtime, and he has lectured on the subject at universities and music festivals around the world. **A Ragtime Legacy** is the most comprehensive and authoritative book on ragtime music ever written. This book is a must-have for anyone who loves ragtime music. **Order your copy of A Ragtime Legacy today!** If you like this book, write a review!

music in the early 20th century: Textological Aspects of Musicology in Russia and the Former Soviet Union Tatyana Naumenko, 2018-03-29 In this monograph, Tatyana Naumenko, Doctor of Arts and a professor at Moscow's Gnessin Russian Academy of Music, looks at modern Russian musicology through the prism of texts representing it. She mentions subjects addressed in musicological studies, names genres of music that scholars preference to explore, and describes modern methods of research and criteria of assessment, largely with the aim of overcoming Soviet-era dogmatism. Special consideration is given to the writing of academic degree dissertations on music in the former Soviet Union and post-Soviet Russia. The Annex lists dissertations approved between 1970 and 2013.

music in the early 20th century: Categorizing Sound David Brackett, 2016-07-19 Categorizing Sound addresses the relationship between categories of music and categories of people: in other words, how do particular ways of organizing sound become integral parts of whom we perceive ourselves to be and of how we feel connected to some people and disconnected from others? After an introduction that discusses the key theoretical concepts to be deployed, Categorizing Sound presents a series of case studies that range from foreign music, race music, and old-time music in the 1920s up through country and rhythm and blues in the 1980s. Each chapter focuses not so much on the musical contents of these genres as on the process of 'gentrification' through which these categories are produced.--Provided by publisher.

music in the early 20th century: Popular Music: Music and society Simon Frith, 2004 Popular music studies is a rapidly expanding field with changing emphases and agenda. This is a multi-volume resource for this area of study

music in the early 20th century: The New Handbook of Research on Music Teaching and Learning Richard Colwell, Carol Richardson, 2002-04-18 Featuring chapters by the world's foremost scholars in music education and cognition, this handbook is a convenient collection of current research on music teaching and learning. This comprehensive work includes sections on arts advocacy, music and medicine, teacher education, and studio instruction, among other subjects, making it an essential reference for music education programs. The original Handbook of Research on Music Teaching and Learning, published in 1992 with the sponsorship of the Music Educators National Conference (MENC), was hailed as a welcome addition to the literature on music education because it serves to provide definition and unity to a broad and complex field (Choice). This new companion volume, again with the sponsorship of MENC, explores the significant changes in music and arts education that have taken place in the last decade. Notably, several chapters now incorporate insights from other fields to shed light on multi-cultural music education, gender issues in music education, and non-musical outcomes of music education. Other chapters offer practical information on maintaining musicians' health, training music teachers, and evaluating music education programs. Philosophical issues, such as musical cognition, the philosophy of research theory, curriculum, and educating musically, are also explored in relationship to policy issues. In

addition to surveying the literature, each chapter considers the significance of the research and provides suggestions for future study. Covering a broad range of topics and addressing the issues of music education at all age levels, from early childhood to motivation and self-regulation, this handbook is an invaluable resource for music teachers, researchers, and scholars.

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