



Figure 1.1. Score of *In C* (copyright Terry Riley, 1964).

Terry Rileys In C

Michael Sweet



Terry Rileys In C:

Terry Riley's In C Robert Carl,2009-08-05 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

Terry Riley's In C Robert Carl,2009-08-05 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

New York Magazine ,1969-03-10 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea

The Names of Minimalism Patrick Nickleson,2023-01-19 Minimalism stands as the key representative of 1960s radicalism in art music histories but always as a failed project In The Names of Minimalism Patrick Nickleson holds in tension collaborative composers in the period of their collaboration as well as the musicological policing of authorship in the wake of their eventual disputes Through examinations of the droning of the Theatre of Eternal Music Reich s Pendulum Music Glass s work for multiple organs the austere performances of punk and no wave bands and Rhys Chatham and Glenn Branca s works for massed electric guitars Nickleson argues for authorship as always impure buzzing and indistinct Expanding the place of Jacques Rancière s philosophy within musicology Nickleson draws attention to disciplinary practices of guarding compositional authority against artists who set out to undermine it The book reimagines the canonic artists and works of minimalism as early minimalism to show that art music histories refuse to take seriously challenges to conventional authorship as a means of defending the very category art music Ultimately Nickleson asks where we end up if we imagine the early minimalist project artists forming bands to perform their own music rejecting the score in favor of recording making extensive use of magnetic tape as compositional and archival medium hosting performances in lofts and art galleries rather than concert halls not as a utopian moment within a 1960s counterculture doomed to fail but as the beginning of a process with a long and influential afterlife

Mother Jones Magazine ,1977-06 Mother Jones is an award winning national magazine widely respected for its groundbreaking investigative reporting and coverage of sustainability and environmental issues

Terry Riley: In C, Rock and Other Four Letter Words, Switched-On Bach on Columbia Records Columbia Records, Inc,1969*

The Ashgate Research Companion to Minimalist and Postminimalist Music Keith Potter,Kyle Gann,2016-03-23 In recent years the music of minimalist composers such as La Monte Young Terry Riley

Steve Reich and Philip Glass has increasingly become the subject of important musicological reflection research and debate. Scholars have also been turning their attention to the work of lesser known contemporaries such as Phill Niblock and Eliane Radigue or to second and third generation minimalists such as John Adams, Louis Andriessen, Michael Nyman and William Duckworth whose range of styles may undermine any sense of shared aesthetic approach but whose output is still to a large extent informed by the innovative work of their minimalist predecessors. Attempts have also been made by a number of academics to contextualise the work of composers who have moved in parallel with these developments while remaining resolutely outside its immediate environment including such diverse figures as Karel Goeyvaerts, Robert Ashley, Arvo Pärt and Brian Eno. Theory has reflected practice in many respects with the multimedia works of Reich and Glass encouraging interdisciplinary approaches, associations and interconnections. Minimalism's role in culture and society has also become the subject of recent interest and debate complementing existing scholarship which addressed the subject from the perspective of historiography, analysis, aesthetics and philosophy. The Ashgate Research Companion to Minimalist and Postminimalist Music provides an authoritative overview of established research in this area while also offering new and innovative approaches to the subject.

On Minimalism Kerry O'Brien, 2023-04-25. A revisionist history of minimalism's transformative rise through the voices of the musicians who created it. When composers like Philip Glass and Steve Reich began creating hypnotically repetitive music in the 1960s it upended the world of American composition. But minimalism was more than a classical phenomenon; minimalism changed everything. Its static harmonies and groovy pulses swept through the broader avant garde landscape informing the work of Yoko Ono and Brian Eno, John and Alice Coltrane, Pauline Oliveros and Julius Eastman and many others. *On Minimalism* moves from the style's beginnings in psychedelic counterculture through its present day influences on ambient, jazz, doom metal and electronic music. The editors look beyond the major figures to highlight crucial and diverse voices, especially women, people of color and LGBTQ musicians that have shaped the genre. Featuring more than a hundred rare historical sources, *On Minimalism* curates this history anew, documenting one of the most important musical movements of our time.

Teaching and Evaluating Music Performance at University John Encarnacao, Diana Blom, 2020-04-28. Fresh perspectives on teaching and evaluating music performance in higher education are offered in this book. One to one pedagogy and Western art music once default positions of instrumental teaching are giving way to a range of approaches that seek to engage with the challenges of the music industry and higher education sector funding models of the twenty first century. Many of these approaches formal, informal, semi autonomous, notated using improvisation or aleatory principles incorporating new technology are discussed here. Chapters also consider the evolution of the student play as a medium for learning, reflective essay writing, multimodal performance, interactivity and assessment criteria. The contributors to this edited volume are lecturers, practitioners, choristers, instrumentalists, producers and technologists who ground their research in real life situations. The perspectives extend to the challenges of professional

development programs and in several chapters incorporate the experiences of students Grounded in the latest music education research the book surveys a contemporary landscape where all types of musical expression are valued not just those of the conservatory model of decades past This volume will provide ideas and spark debate for anyone teaching and evaluating music performance in higher education

Switched on Albert Glinsky,2022 The Moog synthesizer bent the course of music forever Rolling Stone declared Bob Moog walked into history in 1964 when his homemade contraption unexpectedly became a sensation that heavily influenced the sounds of the 1960 s and 1970 s In Switched On Albert Glinsky draws on his exclusive access to Bob Moog s personal archives and his probing interviews with Bob s family and a multitude of associates for this first complete biography of the man and his work *Repeating Ourselves* Robert Fink,2005-09-13 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

Performing Arts as High-Impact Practice Michelle Hayford,Susan Kattwinkel,2018-05-21 This book investigates how the performing arts in higher education nationally contribute to the high impact practices as identified by the Association of American Colleges and Universities AACU Using the well known map of the HIPs for illustrating the centrality of performing arts practices in higher education the editors and authors of this volume call for increased participation by performing arts programs in general education and campus initiatives with specific case studies as a guide Performing arts contribute to the efforts of their institution in delivering a strong liberal arts education that uniquely serves students to meet the careers of the future This is the first book to explicitly link the performing arts to the HIPs and will result in the implementation of best practices to better meet the educational needs of students At stake is the viability of performing arts programs to continue to serve students in their pursuit of a liberal arts education

Settling Scores Joseph Franklin,2006 *SETTLING SCORES* A Life in the Margins of American Music details one life lived in the margins of America s musical consciousness From a working class background in gritty North Philadelphia to the sanctity of European concert stages from imagined dangers lurking along the waterfronts in mysterious Asian cities to the real dangers lurking in the narrow minds of those who uphold the status quo in American music this book reveals the life of one who embraced change and in the process gained political leverage and intellectual freedom It is the story of Joseph Franklin and a legion of collaborators and it is a snapshot view of a slice of America s musical landscape in the final quarter of the 20th century including a history of Rel che and The Rel che Ensemble

Born in Philadelphia Joseph Franklin is a graduate of the Philadelphia Musical Academy and Temple University's Graduate School of Music. He has composed works for mixed instrumental vocal ensembles, film, video, theater, and dance. In 1977 he co-founded The Rel che Ensemble, which evolved into Rel che Inc, a presenting and producing organization in support of the Rel che Ensemble. He served as founding executive and artistic director of Rel che until 1998. Independently and as Director of Rel che, he has been a producer of concerts, festivals, recordings, radio programs, residency programs, international tours, and other related music events, including the NEW MUSIC AMERICA 1987 Festival, NEW MUSIC AT ANNENBERG at The University of Pennsylvania, and MUSIC IN MOTION, a nationwide audience development project. He formerly served as Artistic Director for Helena Presents The Myrna Loy Center, a performing arts and film center located in Helena, Montana. He has published criticism and book reviews in the Philadelphia Inquirer and Philadelphia City Paper. While living in Louisiana, he developed and taught courses in arts administration and an overview of 20th century music at the University of New Orleans, while serving as an independent consultant to arts organizations. He currently serves as executive director for Chamber Music Albuquerque, a presenting organization dedicated to presenting world-class chamber music ensembles in concert.

Music Discovery Daniel J. Healy, Kimberly Lansinger Ankney, 2020. Improvisation is a boundless and exciting way to experience music, especially for students. Teachers increasingly agree that improvisation is an essential skill for students to learn; however, many are unsure how to productively incorporate it in the classroom. Furthermore, most improvisational practices are centered around jazz, with very little to help even classical and vocal ensembles, let alone the general music classroom. Now, in this new book, Daniel Healy and Kimberly Lansinger Ankney offer a practical volume aimed at busy music teachers. Recognizing educators' desire to balance the standard curriculum with improvisational activities, the authors provide 36 activities to incorporate into their everyday music classes and ensemble practices. All activities are flexibly designed in styles ranging from modern classical to pop. Teachers can spend anywhere from 5 minutes to an entire term on a single activity in a variety of environments and ensembles: concert bands, orchestras, choirs, jazz ensembles, and music technology classes alike can benefit from the practices of improvisation. Aligning improvisation practices with the constraints of the classroom, the lessons focus on key music learning principles: melody, harmony, rhythm, texture, timbre, articulation, and dynamics, allowing students' basic performance skills to develop in conjunction with their improvisational ones. The book also comes with a companion website which provides helpful resources for teachers, including recordings of actual K-12 ensembles performing the improvisation activities. Designed for a wide range of ages and experience levels, *Music Discovery: Improvisation for the Large Ensemble and Music Classroom* is the first practical guide of its kind and gives teachers a long-awaited jumping-off point to introduce this playful, thrilling, and vital musical practice to their students.

Blues & Chaos Robert Palmer, 2011-09-06. A collection of previously published articles and criticism by famed music critic Robert Palmer.

Writing Interactive Music for Video Games Michael Sweet, 2015. This is the first complete guide to composing

interactive scores for video games Authored by the developer of Berklee College of Music's pioneering Game Audio program it covers everything professional composers and music students need to know and contains exclusive tools for interactive scoring previously available only at Berklee Drawing on his experience as an award winning video game composer and in teaching hundreds of music students the author brings together comprehensive knowledge presented in no other book **A Theory of Music Analysis** Dora A. Hanninen, 2012 This book introduces a theory of music analysis that one can use to explore aspects of segmentation and associative organization in a wide range of repertoire including Western classical music from the Baroque to the present with potential applications to jazz and popular music and some non Western musics Rather than a methodology the theory provides analysts with precise language and a broad flexible conceptual framework through which they can formulate and investigate 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 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 with close analyses of works by Beethoven Debussy Nancarrow Riley Feldman and Morris Dora A Hanninen is professor of music theory at the University of Maryland She received the 2010 Outstanding Publication Award from the Society for Music Theory *Musical Revolutions* Stuart Isacoff, 2022-06-07 From the critically acclaimed author of *Temperament* a narrative account of the most defining moments in musical history classical and jazz all of which forever altered Western culture A fascinating journey that begins with the origins of musical notation and travels through the centuries reaching all the way to our time Semyon Bychkov chief conductor and music director of the Czech Philharmonic The invention of music notation by a skittish Italian monk in the eleventh century The introduction of multilayered hymns in the Middle Ages The birth of opera in a Venice rebelling against the church's pious restraints Baroque Romantic and atonal music bebop and cool jazz Bach and Liszt Miles Davis and John Coltrane In telling the exciting story of Western music's evolution Stuart Isacoff explains how music became entangled in politics culture and economics giving rise to new eruptions at every turn from the early church's attempts to bind its followers by teaching them to sing in unison to the global spread of American jazz through the Black platoons of the First World War The author investigates questions like When does noise become music How do musical tones reflect the natural laws of the universe Why did discord become the primary sound of modernity *Musical Revolutions* is a book replete with the stories of our most renowned musical artists including notable achievements of people of color and women whose paths to success were the most difficult *The Cambridge Companion to Rhythm* Russell Hartenberger, Ryan McClelland, 2020-09-24 One of the defining aspects of music is that it exists in time From clapping to dancing toe tapping to head nodding the responses of musicians and listeners alike capture the immediacy and significance of the musical beat This Companion explores the richness of musical time through a variety of perspectives

surveying influential writings on the topic incorporating the perspectives of listeners analysts composers and performers and considering the subject across a range of genres and cultures It includes chapters on music perception visualizing rhythmic notation composers writings on rhythm rhythm in jazz rock and hip hop Taking a global approach chapters also explore rhythmic styles in the music of India Africa Bali Latin America and the Caribbean and Indigenous music of North and South America Readers will gain an understanding of musicians approaches to performing complex rhythms of contemporary music and revealing insights into the likely future of rhythm in music

Relocating Popular Music E. Mazierska,G. Gregory,2016-02-03 Relocating Popular Music uses the lens of colonialism and tourism to analyse types of music movements such as transporting music from one place or historical period to another hybridising it with a different style and furnishing it with new meaning It discusses music in relation to music video film graphic arts fashion and architecture

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