

Contents

LIST OF ILLUSTRATIONS		viii
PREFACE		xi
INTRODUCTION	THE NINETEENTH-CENTURY MUSICAL BACKGROUND	1
PART I. BEYOND TONALITY: FROM 1900 TO WORLD WAR I		
CHAPTER I	The Historical Context: Europe at the Turn of the Century	11
CHAPTER II	Some Transitional Figures Austria: Mahler • Germany: Richard Strauss • Busoni • Pfitzner • Reger • France: Debussy • Satie • Russia: Skryabin	18
CHAPTER III	The Atonal Revolution Schoenberg • Schoenberg as Theorist and Teacher • Webern • Berg	62
CHAPTER IV	New Tonalities Stravinsky • Bartók	89
CHAPTER V	Other European Currents Russia: Rachmaninov and Others • Italy: The Futurists • Czechoslovakia: Janáček • Hungary: Kodály • Scandinavia: Sibelius and Nielsen • France: Ravel	111
CHAPTER VI	Beyond the Continent Music in England • Vaughan Williams • Holst • Charles Ives and American Music	128

PART II: RECONSTRUCTION AND NEW SYSTEMS: BETWEEN THE WARS

CHAPTER VII	The Historical Context: Europe after World War I	151
CHAPTER VIII	Neo-Classicism The "New Spirit" in France • Satie • Les Six • Poulenc • Milhaud • Honegger • Stravinsky and Neo-Classicism • Bartók	159
CHAPTER IX	The Twelve-Tone System Schoenberg • Webern • Berg	187
CHAPTER X	The Influence of Politics Germany • Hindemith • Weill • Russia • Prokofiev • Shostakovich	220
CHAPTER XI	Other Europeans Italy: Casella, Malipiero, and Dallapiccola • Germany: Orff • Austria: Hauer • Krenek • Poland: Szymanowski • Czechoslovakia: Hába • Spain: Falla	251
CHAPTER XII	England after World War I Walton • Britten • Tippett	270
CHAPTER XIII	The United States The New American Traditionalists • Copland • Sessions • The Experimental Tradition in American Music • Cowell • Partch • Varèse	283
CHAPTER XIV	Latin America Villa-Lobos • Chávez • Ginastera • Other Latin Americans	315

PART III: INNOVATION AND FRAGMENTATION: FROM WORLD WAR II TO THE PRESENT

CHAPTER XV	The Historical Context: The World after World War II	325
CHAPTER XVI	Integral Serialism The Postwar Compositional Mood • The Serial Revolution in France: Messiaen and Boulez • Serialism in Germany: Stockhausen • American Serialism: Babbitt • Stravinsky and Serialism	333

CHAPTER XVII	Indeterminacy	359
	Cage and Other Americans • Indeterminacy in European Music • Notational Innovations	
CHAPTER XVIII	Innovations in Form and Texture	379
	The Implications of Serialism and Indeterminacy • From Pointillism to Group Composition • Textural Music • New Instrumental Resources • Stochastic Music • Corresponding Developments in American Music	
CHAPTER XIX	The New Pluralism	407
	The Post-Serial Age • Quotation and Collage • Jazz, Rock, and Popular Influences • Ethnic Sources	
CHAPTER XX	A Return to Simplicity: Minimalism and the New Tonality	423
	Minimalism • The Rediscovery of Tonality • Microtonality	
CHAPTER XXI	Music and the External World	441
	New Approaches to Language • Extensions in Music Theater • Multimedia • Traditional Opera • The Encroachment of Reality • Environmental Music • Music and Politics	
CHAPTER XXII	Developments in Technology: Electronic Music	461
	Antecedents • <i>Musique Concrète</i> • Electronic Studios • Synthesizers • Live and Electronic Mixtures • Live Electronic Music • Computer Music • The Impact of Technology on Twentieth-Century Music	
CHAPTER XXIII	Epilogue: Music Today	481
	The Current Musical Scene • The Culture of Musical Pluralism • Musical Tradition Today • A Glimpse at the Future	
BIBLIOGRAPHY		491
INDEX		539

Index

Page numbers in **boldface** refer to examples. Those in *italics* refer to illustrations.

- Abrahamsen, Hans, 482
 absolute music, 35–36, 41, 43, 50
 Adams, John, 436, 482
 Nixon in China, 450
 Adler, Guido, 78
 Aeschylus, 259
 Albéniz, Isaac, 266–67
 Suite Iberia, 266
 Altenberg, Peter, 84, 87, 210, 213
 amateurs, music for, 136–37, 225–26, 229, 230, 289
 AMM, 374
 Andersen, Hans Christian, 102
 Anderson, Laurie, 418–19, 419
 O Superman, 418
 Set and Reset, 418
 United States, 418
 Anderson, T. J., 486
 Andreyev, Leonid, 292
 anti-art, 153–54, 221
 antimodernism, 112, 121, 158
 Apollinaire, Guillaume, 160, 163
 architecture, 155–56, 331
 Bauhaus school of, 155
 International style of, 332
 postmodern, 331, 332
 Argento, Dominick, 450
 Arp, Hans, 152
 Art Ensemble of Chicago, 417
 Ashley, Robert, 449, 452, 456, 467, 483
 Wolfman, 474–75
 athematicism, 74, 81, 265
 atonality, 8, 62–88, 181
 Schoenberg and, 62–76, 92, 96, 140, 308, 312
 theoretical basis of, 67, 76–77
 Auden, W. H., 273, 276
 Auric, Georges, 162
 Ayler, Albert, 417
 Aztec Renaissance, 318
 Babbitt, Milton, 292, 348–55, 468
 Arie da capo, 354
 Canonical Form, 354
 Composition for Four Instruments, 351, **351–52**
 Composition for Synthesizer, 469
 Paraphrases, 354
 Philomel, 469, 471, **473**
 Sounds and Words, 443
 String Quartet No. 2, 350–51, **351**
 String Quartet No. 3, 352–54, **352, 353**
 String Quartet No. 5, 354
 Three Compositions for Piano, 349–50, **349**
 Vision and Prayer, 471
 Bach, Johann Sebastian, 22, 35, 105
 Bist du bei mir, 413–14
 Fantasy and Fugue in D minor, 36
 influence of, 36, 38, 39, 40, 109, 167, 172, 182, 216, 223, 224, 229, 279, 317
 Passions, 279
 Well-Tempered Clavier, 229
 Bakst, Leon, 91
 Balakirev, Mily, 55
 Balanchine, George, 356
 Balázs, Béla, 110, 179
 Ball, Hugo, 152
 ballet, 50, 160
 American, 289–91, 290, **291**
 French, 160–62, 164–65
 Russian, 236, 240, 242, 243, 246
 see also specific composers
 Ballets Russes, 91–92, 127, 160
 Bantock, Granville, 137
 Barber, Samuel, 286
 Baron, Bebe, 467
 Baron, Louis, 467
 Baroque style, 173, 194, 223, 229, 251, 279
 Bartók, Béla, 35, 103–10, 104, 167, 179–86, 197, 269, 285, 322
 Allegro barbaro, 108, **108**
 Bluebeard's Castle, 110, 179
 Cantata profana, 184
 classical tradition and, 109, 182–83, 186
 compositional style of, 103–10, 179–86
 Concerto for Orchestra, 185–86
 Dance Suite, 182
 Fifteen Hungarian Peasant Songs, 107
 folk music used by, 103–10, 104, 117, 119–20, 130, 182, 184, 264
 For Children, 106, 107, **107**
 Fourteen Bagatelles, Op. 6, 109, 110
 harmonic vocabulary of, 181–85
 Improvisations on Hungarian Peasant Songs, Op. 20, 106–7, **107**, 182
 influence of Liszt on, 103–4, 184, 375, 389, 390
 Kossuth, 103, 109
 Mikrokosmos, 183–84, **183**
 The Miraculous Mandarin, 181
 Music for Strings, Percussion, and Celesta, 185
 “night music” style of, 184
 Out of Doors Suite, 182, 184
 Piano Concerto No. 1, 182
 Piano Concerto No. 2, 184
 Piano Concerto No. 3, 185, **186**

- Bartók, Béla (*continued*)
 Piano Sonata, 182
 Rhapsody, Op. 1, 103, 104, 109
 Sonata for Solo Violin, 185
 Sonata for Two Pianos and Percussion, 184
 Sonatas for violin and piano, 181–82
 Sonatina for Piano, 107–8
 String Quartet No. 1, 110, 179
 String Quartet No. 2, 179–81, **180**
 String Quartet No. 3, 184
 String Quartet No. 4, 184
 String Quartet No. 5, 184
 String Quartet No. 6, 184, 185
 Suite for Piano, Op. 14, 108, 179
 Suite No. 1 for Orchestra, 104, 109
 Twenty Hungarian Folk Songs, 106
 Viola Concerto, 185
 Violin Concerto No. 2, 184, 185
The Wooden Prince, 179, 181
- Bax, Arnold, 137, 270
- Beatles, 417
Sergeant Pepper's Lonely Hearts Club Band, 330
- Beckett, Samuel, 413
- Beethoven, Ludwig van, 4, 77, 105, 413
 String Quartet in E minor, Op. 59, No. 2, 4
 Symphony No. 5, 3
 Symphony No. 6 "Pastoral," 43
 Symphony No. 9, 20, 280
- Benois, Alexandre, 91
- Berberian, Cathy, 444, 447
- Berg, Alban, 79, 80, 83–88, 92, 152, 210–19, 249, 256, 314
 blend of tonality and atonality by, 212–14, 216, 218
 Chamber Concerto for Piano, Violin, and Thirteen Wind Instruments, 212–14, 218
 compositional style of, 84–88, 211–19
 Five Orchestral Songs, Op. 4, 87, 210, 213
 Four Pieces for Clarinet and Piano, Op. 5, 87
 Four Songs, Op. 2, 85–86, 85
 influence of, 256, 276, 321
Lulu, 218, 322, 411
Lyric Suite, 214–16, **215–16**, 218, 219, 410
 Piano Sonata, Op. 1, 84, 86
Schliesse mir die Augen beide, 214
 Schoenberg's influence on, 77, 84, 86, 87, 88
 Seven Early Songs, 84
 String Quartet, Op. 3, 85, 86–87
 Three Pieces for Orchestra, Op. 6, 87–88
 Violin Concerto, 216, **217**, 410
Der Wein, 218
Wozzeck, 210–12, **211**, 213, **213**, 218, 321
- Berio, Luciano, 327, 348, 375, 391, 417, 478
Circles, 443, 444, 446
Coro, 420
Cries of London, 420
Differences, 471
Opera, 451
Recital I, 446–47, 447
Sequenza III, 443–44
Sinfonia, 413
Thema: Omaggio a Joyce, 466–67
- Berlioz, Louis Hector, 28, 76
- Bernoulli, Jacques, 392–93
- Bernstein, Leonard, 235
A Quiet Place, 420
Trouble in Tahiti, 420
West Side Story, 420
- Billings, William, 302
- Bing, Albert, 229
- Birtwistle, Harrison, 277, 450
Chronometer, 477
Verse for Ensemble, 446
- bitonality, 36, 95, 127, 144
- Bizet, Georges, 36
Carmen, 36
- Blackwood, Easley, 440
Twelve Microtonal Etudes, 440
- Blake, William, 419
- Blitzstein, Marc, 284
The Cradle Will Rock, 286–87
- Bloch, Ernest, 284, 292, 293
- Boccioni, Umberto, 115
- Bolcom, William, 419–20
Songs of Innocence and Experience, 419–20
- Borodin, Aleksander, 55, 111
- Boulanger, Nadia, 283–85, 284, 286, 287, 397
- Boulez, Pierre, 327, 341–45, 357, 370–71
Live pour quatuor, 342
Le Marteau sans maître, 371, 384–86, **385**
 musical philosophy and theory of, 333–34, 341–45, **342–43**
 orchestral conducting of, 373, 417
 Piano Sonata No. 1, 341, **341**
 Piano Sonata No. 2, 341–42
 Piano Sonata No. 3, 372–73
Pli selon pli, 373
Polyphony X, 342
Répons, 477–78
Sonatine for Flute and Piano, 341
Structures I, 342–45, **344**, 346–47, 373
- Brahms, Johannes, 20, 63, 65, 78
 influence of, 109, 129, 200, 222
- Branca, Glenn, 418
- Brant, Henry, 297
- Braque, Georges, 15
- Braxton, Anthony, 417
- Brecht, Bertolt, 226, 231–35, 231, 286
- Bridge, Frank, 137, 273
- Britten, Benjamin, 272–78, 279, 282
Albert Herring, 277
Billy Budd, 277
Death in Venice, 277
 eclectic lyrical style of, 273
Gloriana, 277
Les Illuminations, 273
A Midsummer Night's Dream, 277–78
On This Island, 273
Our Hunting Fathers, 273
Paul Bunyan, 273, 276
Peter Grimes, 276–77, 277
The Rape of Lucretia, 277
Serenade, Op. 31, 273–76, **274–75**
Sinfonia da requiem, 273
Sinfonietta, Op. 1, 273
The Turn of the Screw, 277–78
Variations on a Theme of Frank Bridge, 273
 vocal music of, 273–78
War Requiem, 278
- Brooks, F. B., 477
- Brown, Carolyn, 363
- Brown, Earle, 365, 367–70
Available Forms I, 369, 370
Available Forms II, 369–70, **369**
December 1952, 367–68, **367**
Folio, 367–68
Twenty-five Pages, 368–69
- Brown, Trisha, 418

- Bruch, Max, 130, 252
 Bruckner, Anton, 20, 23, 129
 Buchla, Donald, 469–70
 Büchner, George, 210
 Bulgakov, Mikhail, 236
 Bülow, Hans von, 29
 Busoni, Ferruccio, 35–38, 62, 198, 220, 230
 Arlecchino, 37
 Concerto for Piano, 35
 Doktor Faust, 37
 Elegies, 35
 influence of, 266, 306, 307
 Sonatina No. 2, 36–37, 37
 Sonatina No. 5, 36
 Sonatina No. 6, 36
 stylistic diversity of, 36–38, 39
 Turandot, 37
 Bussotti, Sylvano, 377–78
 Siciliano, 377–78, 377
 Byrne, David, 418

 Cage, John, 77, 327, 359–65, 363, 370–71, 407–8, 423, 452, 456
 Aria, 444, 445
 Bacchanale, 360
 Book for Prepared Piano, 433
 A Book of Music, 360
 Cartridge Music, 473
 Composition for Three Voices, 359
 Concert for Piano and Orchestra, 363–64, 364
 Construction, 360
 Credo in Us, 416
 Fontana Mix, 467, 473
 4' 33", 362–63, 423
 HPSCHD, 449
 Imaginary Landscape No. 1, 360, 462
 Imaginary Landscape No. 3, 360
 Imaginary Landscape No. 5, 467
 Living Room Music, 360
 Mozart Mix, 474
 Music for Piano, 362
 Music of Changes, 362
 Sonata for Two Voices, 359
 Sonatas and Interludes, 360, 361–62, 361
 String Quartet, 433
 Three Dances, 360
 Variations, 363
 Variations V, 363
 Williams Mix, 467
 Cahill, Thaddeus, 462
 Calder, Alexander, 368, 369
 canon, 73, 78, 201, 203–5, 246, 256
cante jondo, 267
 Cardew, Cornelius, 378, 457–58, 459
 Boolavogue, 458
 The Great Learning, 457, 458
 Piano Album, 458
 The Tiger's Mind, 457
 Treatise, 457
 Carlos, Walter (Wendy), 470
 Carrà, Carlo, 15
 Carrillo, Julián, 266, 322
 Preludio a Colón, 322
 Sonido 13, 322
 Carroll, Lewis, 435, 437
 Carter, Elliott, 397–402, 398
 Cello Sonata, 398
 Double Concerto for Harpsichord, Piano, and Two Chamber Orchestras, 401
 In Sleep, in Thunder, 402
 A Mirror on Which to Dwell, 402
 Oboe Concerto, 402
 String Quartet No. 1, 398–400, 399
 String Quartet No. 3, 400–401, 401
 String Quartet No. 4, 402
 Symphony No. 1, 397
 Syringa, 402
 Casella, Alfredo, 251–53, 257
 La Cimarosiana, 253
 Vivaldiana, 253
 Cerha, Friedrich, 218
 Cervantes, Miguel de, 267
 Cézanne, Paul, 40
 Chabrier, Emmanuel, 40, 42
 Chadwick, George W., 137
 Char, René, 385
 Chaucer, Geoffrey, 272
 Chávez, Carlos, 314, 318–20
 Sinfonia de Antígona, 319
 Sinfonia india, 318
 Symphony No. 4 (*Sinfonia romantica*), 319
 Symphony No. 5, 319
 Toccata for Percussion, 319
 Xochipilli "An Imagined Aztec Music," 319
 Chekhov, Anton, 272
 Chopin, Frédéric François, 55, 263, 264
 Sonata No. 3 in B minor, 5
 Chou Wen-chung, 313
 chromaticism, 3, 5, 6, 21, 37, 38, 39, 45, 51
 Schoenberg and, 65–67, 76, 188, 289
 Strauss and, 31, 32–33, 64
 tonal centrality and, 264–65
 twelve-tone music and, 253–57, 260
 see also scales, chromatic
 Classicism, 3, 6, 19–20, 63, 171, 251
 form and style of, 5, 23, 39, 48, 65, 334
 see also neo-classicism; Young Classicism
 Claudel, Paul, 165–66
 Clementi, Muzio, 160
 Cocteau, Jean, 159–60, 161, 162, 164, 168, 173, 223
 Coleman, Ornette, 417
 Coltrane, John, 417
 Columbia-Princeton Electronic Music Center, 468, 469
comedia dell'arte, 34, 37
 composers:
 autonomy vs. patronage, 6–7
 cultural isolation of, 89–90, 103, 112–14, 123, 138, 140, 179, 209, 236, 303, 306, 313
 style of the age vs. tendencies of, 112–13, 115, 123, 129, 272, 292, 304, 313
 computer music, 475–78
 Consolo, Ernesto, 253
 constructivism, 213
 Cooperative, Studio for Electronic Music, 467
 Copland, Aaron, 284–85, 284, 287–92, 296
 Appalachian Spring, 289–90, 290, 292
 ballets of, 289–91, 290, 291
 Billy the Kid, 289–90, 291
 Connotations, 291
 Danzón cubano, 289
 Duo for Flute and Piano, 292
 Fanfare for the Common Man, 291
 film scores of, 291
 Inscape, 291
 Lincoln Portrait, 287, 291
 Music for the Theater, 287

- Copland, Aaron (*continued*)
 Nonet for Strings, 292
 Piano Concerto, 285, 287
 Piano Sonata, 291
 Piano Variations, 287–89, **288**
Quartet for Piano and Strings, 291
Rodeo, 289
El salón México, 289, 290
The Second Hurricane, 289
Short Symphony, 287, 289
 Sonata for Violin and Piano, 291
Statements, 287
Symphonic Ode, 287
Symphony No. 1, 287
Symphony No. 3, 291
Three Latin American Sketches, 289
Twelve Poems of Emily Dickinson, 291
 vernacular style of, 285, 287, 289–91, 301
Vitebsk, 287
- Corner, Philip, 449
- Cowell, Henry, 297–302, 314, 320, 387
Advertisement, 299
The Aeolian Harp, 298, 298
The Banshee, 298–99, **299**
 Concerto for Rhythmicon and Orchestra, 301
Ensemble, 301
 folk and Oriental influences on, 297, 301–2
Homage to Iran, 302
Hymn and Fuguing Tune, 302
 innovations of, 300–301, 359
Mosaic Quartet, 301
Persian Set, 302
Quartet Euphometric, 299–300
Quartet Romantic, 299–300, **300**
Sinister Resonance, 298
 String Quartet No. 2, 301
Symphony No. 7, 302
Symphony No. 11 "Seven Rituals of Music," 302
The Tides of Manaunau, 297–98
Tiger, 299
 timbral and textural techniques of, 298–302
United Quartet, 301–2
- Craft, Robert, 358
- Crumb, George, 378, 391, 420–21
Ancient Voices of Children, 413–14
Echoes of Time and the River, 446
Lux aeterna, 421, **421**, 446
Vox balaenae, 446
- Cubism, 15, 115
- Cui, César, 55
- Cummings, E. E., 443
- Cunningham, Merce, 363, 365, 449
- Dada, 152–54, 329
- Dallapiccola, Luigi, 253–57
Canti di prigionia, 254, 256
Cinque Frammenti di Saffo, 254–56, **254–55**
Cori di Michelangelo, 254
Il Coro degli zitti, 254
Goethe Lieder, 257
 lyrical style of, 257–58
Parole di San Paolo, 257
Partita for Orchestra, 253
Il Prigioniero, 256, 257
Quaderno musicale di Annalibera, 256
Sonatina canonica, 256
Tartiniana, 256
Tartiniana seconda, 256
Tre Laudi, 254
Tre Poemi, 257
 twelve-tone vocabulary of, 253–57
Ulisse, 256
Volo di notte, 254, 256
- dance forms:
 Baroque, 194
 Latin American, 320
 popular, 271, 286
 17th century, 136
- Dargomizhsky, Aleksandr, 55
- Darwin, Charles, 12
- Davidovsky, Mario, 322
Synchronism No. 1, 471, **472**
- Davies, Peter Maxwell, 277, 419, 446, 450, 482
Alma redemptoris mater, 415
Antechrist, 415
Eight Songs for a Mad King, 446
Fantasias, 415
Missa super L'Homme armé, 446
Miss Donnithorne's Maggot, 446
Revelation and Fall, 415, 446
Salome, 415
Shakespeare Music, 415
 String Quartet, 415
Vesalii icones, 415, 446
- Davis, Anthony, 417
 X, 420
- Davis, Miles, 475
- Debussy, Claude Achille, 6, 28, 29, 36, 40–50, 51, 111, 159, 160, 167, 197
 Baudelaire songs, 42
La Cathédrale engloutie, 44, 45, **48**
 compositional style of, 42–50, 52, 55, 66, 67, 74, 102, 106, 109, 124, 308, 334
L'Enfant prodigue, 42
Estampes, 50
Etudes for piano, 50
Images, 50
 impact and influence of, 109, 124, 125, 126, 184, 263, 267, 334
Jeux, 50
La Mer, 46, 47, 48, 50
Nocturnes, 43
Pelléas et Mélisande, 43
Prélude à "L'Après-midi d'un faune," 43, 48
 Preludes for piano, 44, 45, 48, 50
 Ravel compared with, 125, 126
Sonatas, 50
 String Quartet, 42, **42**
Le Vent dans la plaine, 48
Voiles, 45
- Dehmel, Richard, 78
- Delius, Frederick, 128, 129–30, 137
Brigg Fair, 130
In a Summer Garden, 130
A Mass of Life, 130
On Hearing the First Cuckoo in Spring, 130
Sea Drift, 130
A Village Romeo and Juliet, 130
- Del Tredici, David, 292, 434–36, 437–38, 482
Final Alice, 435–36
Vintage Alice, 437–38, **438**
- de Mille, Agnes, 290
- Dempster, Stuart, 391
- Diaghilev, Sergey, 91, 95, 111, 127, 160, 161, 170, 242

- Dodge, Charles, 476
Story of Our Lives, 476
 Druckman, Jacob, 448, 482
Animus I, 448
 Dukas, Paul, 124, 267
 Dunstable, John, 130
 Durey, Louis, 162
 Dvořák, Antonín, 117, 118, 137–38
From the New World, 138
 dynamics, 83, 312, 350
- Eaton, John, 440, 450, 474
Danton and Robespierre, 440
Mass, 474
The Tempest, 440
- Egk, Werner, 260
 Eimert, Herbert, 464–65
 Einstein, Albert, 13, 432
 Eisenstein, Sergey, 92, 243
 Eisler, Hanns, 77, 455–56, 458
 electronic music, 299, 307, 313, 320, 384, 461–78
 Elgar, Edward, 18, 128–30, 137, 271–72
The Apostles, 129
Cockaigne, 129
The Dream of Gerontius, 129
"Enigma" Variations, 129
Falstaff, 129
The Kingdom, 129
 Piano Quartet, 129
Pomp and Circumstance, 129
 String Quartet, 129
 Symphony No. 1, 129
 Violin Sonata, 129
- English Renaissance, 129, 137, 270, 277
 environmental music, 328, 453–55
 "epic theater," 231
 Erickson, Robert, 391
 ethnic music, 328, 420–22
 ethnomusicology, 105
 expressionism, 46, 74, 155, 181, 194, 263
- Falla, Manuel de, 267–69
El Amor brujo, 267
Atlántida, 268
 Harpsichord Concerto, 267–68
 musical influences on, 267
 nationalistic style of, 267–68
Noches en los jardines de España, 267
El Retablo de maese Pedro, 267–68, 268
Seven Spanish Popular Songs, 267
El Sombrero de tres picos, 267
La Vida breve, 267
- Fauré, Gabriel, 40, 42
 Feininger, Lyonel, 155
 Feldman, Morton, 365–67, 423
Durations, 367
November 1952 "Synergy," 367
Piece for Four Pianos, 366
Projection, 365
Projection 4, 365–66, 365
The Rothko Chapel, 366
The Viola in My Life I–III, 366
- Ferneyhough, Brian, 386
Cassandra's Dream Song, 386
Transit, 386
- film scores, 243, 248, 272, 291
 Fokine, Mikhail, 91
- folk music, 23, 27, 55, 264, 301
 American, 137–38, 279, 285, 289–90
 English, 130, 134, 135, 271
 Hungarian, 103–10, 104, 117, 119–20, 130, 182, 184, 264
 Latin American, 316, 320
 Russian, 89, 94, 97, 106, 168
- Foss, Lukas, 374
Baroque Variations, 413
- Franck, César, 129
- Frazzi, Vito, 253
- Freud, Sigmund, 13–14, 20, 74
- Futurists, 17, 114–17, 116, 152, 251, 307, 320, 391
- Gauguin, Paul, 40
- Gay, John, 233
Beggar's Opera, 233
- Gebrauchsmusik, 157, 225, 229, 230, 289
- George, Stefan, 68, 78
- Gerhard, Roberto, 77, 269
- Gershwin, George, 285, 302
Rhapsody in Blue, 285
- Ginastera, Alberto, 320–22
Beatriz Cenci, 321
Bommarzo, 321
Cantata para América mágica, 321
 Cello Concerto, 321
5 Canciones populares argentinas, 320
Danza argentinas, 320
Danza del trigo, 320
Danza finale, 320
Don Rodrigo, 321–22, 322
Estancia, 320
Las Horas de una estancia, 320
Pampeana No. 1, 320
 Piano Concertos, 321
 Piano Sonata, 321
 String Quartets, 321
Variaciones concertantes, 321
 Violin Concerto, 321
- Giordano, Umberto, 114
- Giraud, Albert, 75
- Glass, Philip, 418, 419, 421, 424, 427, 430–33, 431, 432, 450
Akhmaten, 431
Another Look at Harmony, 431
Einstein on the Beach, 431–32, 432
 Ensemble of, 430, 431
Music in Changing Parts, 430–31
Music in Fifths, 430, 430
Music in Similar Motion, 430
Music in Twelve Parts, 431
The Photographer, 449
Satyagraha, 431, 432
- Glière, Reinhold, 239
- Glinka, Mikhail, 45, 55
- Globe-Unity Orchestra, 417
- Globokar, Vinko, 391
- Goehr, Alexander, 277
- Goethe, Johann Wolfgang von, 21, 37
- Goeyvaerts, Karel, 345
 Sonata for Two Pianos, 345
- Golishev, Efim, 113, 114
- Gomes, Carlos, 315
Il Guarany, 315
- Goodman, Alice, 450
- Goya, Francisco de, 267
- Graham, Martha, 290

- Granados, Enríque, 266, 269
Goyescas, 267
 Grateful Dead, The, 475
 Graves, Michael, 331, 332
 Gregorian chant, 43, 51, 252, 337
 Gropius, Walter, 155
 Grosz, George, 153
 Groupe de Musique Concrète, 464
 Grünewald, Matthias, 226
 Gubaidulina, Sofia, 486
- Haacke, Hans, 328
 Hába, Alois, 264–66, 439
 Duo for Two Violins, 265
 nonthematic and microtonal style of, 264–66
 String Quartets, 264–65
 Thy Kingdom Come, 265
 Halfiter, Ernesto, 268
 Hammond, Louis, 462
 Handel, George Frideric, 128, 413
 Hanson, Howard, 286
 Harris, Roy, 284, 284
 symphonies of, 286
 Harrison, Lou, 297
 Hartmann, Karl Amadeus, 258
 Hauer, Josef Matthias, 260–62, 265
 Piano Piece, Op. 25, No. 8, 261, 261
 twelve-tone system of, 260–62
 Haydn, Franz Joseph, 3, 20, 77, 109, 173, 240
 Henry, Pierre, 464
 Symphonie pour un homme seul, 464
 Henze, Hans Werner, 375, 415, 436, 450, 456–57
 Die Bassariden, 415
 El Cimarrón, 457
 Das Floss der Medusa, 457
 Der langwierige Weg in die Wohnung der Natascha Ungeheuer, 457
 Tristan, 457, 476
 Versuch über Schweine, 457
 Voices, 457
 Herzl, Theodor, 20
 Hiller, Lejaren, 449
 Illiac Suite, 477
 Hindemith, Paul, 40, 157, 221–29, 230, 238, 258, 326
 Cardillac, 224–25, 227
 Clarinet Quintet, 223
 compositional style of, 221–29, 308
 Concerto for Orchestra, 223
 Frau Musica, 227
 Die Harmonie der Welt, 229
 Hin und zurück, 225
 influence of jazz and popular music on, 222–23
 Kammermusik No. 1, 223
 Kammermusik No. 2, 223–24, 224, 228
 Kleine Kammermusik, 223
 Konzertmusik, 223
 Lehrstück, 225–26
 Der Lindberghflug, 226
 Ludus tonalis, 229
 Das Marienleben, 223, 227
 Mathis der Maler, 226, 228
 Mörder, Hoffnung der Frauen, 222
 Neues vom Tage, 225, 227
 Das Nusch-Nuschi, 222
 operas of, 222, 224–29
 Piano Sonata No. 3, 227–28, 227
 Piano Suite "1922," 222, 222
- prolific output of, 225, 229
Sancta Susanne, 222
Der Schwanendrehe, 228
 String Quartet No. 1, 221–22
 String Quartet No. 2, 221
 String Quartets Nos. 3 and 4, 223
 String Trio No. 1, 223
Symphonic Metamorphosis on Themes of Carl Maria von Weber, 228
 synthesis of earlier styles by, 222–23, 224, 228–29
Tanzstücke, 222
 teaching and theory of, 220, 221, 226–27, 228, 229
Wir bauen eine Stadt, 226
 Hoffman, E. T. A., 224
 Hofmannsthal, Hugo von, 20, 33–34
 Hollein, Hans, 331
 Holliger, Heinz, 391
 Holloway, Robin, 436
 Holst, Gustav, 131, 134–37, 270
 At the Boar's Head, 136
 Beni Mora, 135
 Egdon Heath, 136
 Fugal Overture, 136
 The Hymn of Jesus, 136
 interest in Hinduism, 135
 The Planets, 135–36, 136
 Sāvitri, 135
 Honegger, Arthur, 162, 166–67, 166
 Jeanne d'Arc au bûcher, 166
 Pacific 231, 166, 236
 Pastorale d'été, 166
 Piano Concerto, 166
 Le Roi David, 166
 Symphony No. 5, 167, 167
 Houseman, A. E., 131
 Hovhanness, Alan, 297
 Howe, Hubert, 476
 Hugo, Valentine, 101
 Humperdinck, Engelbert, 230
 hymns, 141, 142, 146, 147, 286, 290
- I Ching*, 362
 Imbrie, Andrew, 292, 483
 Impressionism, 46, 57, 74, 125, 159, 260, 263, 266–67
 Improvisation Chamber Ensemble, 374
 indeterminacy, 146, 262–63, 301, 328, 359–78
 Indy, Vincent d', 53
 Institut de Recherche et de Coordination Acoustique/Musique (IRCAM), 477–78
 instruments:
 electronic, 307, 313, 320, 469
 microtonal, 266
 noise making, 116–17, 116, 304
 percussion, 259, 259, 300–301, 304, 307–8, 312–13, 319
 specialized adaptation and construction of, 298, 300–301, 304–5, 304, 307, 360
 string-playing techniques, 83, 185, 191
 unconventional use of, 390–91
 International Composers' Guild, 314
intonarumori, 116–17, 116, 462
 Ionesco, Eugène, 329
 IRCAM, 477–78
 Ireland, John, 137, 273
 Isaac, Heinrich, 78

- Isaacson, Leonard, 477
Illiac Suite, 477
- Ives, Charles, 113, 138–48, 139, 266, 286, 292, 302, 306, 314, 359
assembling and editing of works by, 139–40
At the River, 140, 141
business career of, 139
The Children's Hour, 140
Chromatimelödtune, 145
“combinational” technique of, 143–48
From the Steeples and Mountains, 145
harmonic language of, 140–41, 144, 145, 146
musical philosophy of, 139–40
musical quotations used by, 141–43, 146–48
orchestral techniques of, 143, 145–46, 148
Over the Pavements, 144–45, 144, 146
Piano Sonata No. 2 “Concord, Mass., 1840–1860,” 146
Psalm 54, 140
Song for Harvest Seasons, 140
songs of, 140–43, 148
String Quartet No. 1, 138, 146
String Quartet No. 2, 146
stylistic variety and range of, 140–41, 144, 296, 298
Symphony No. 1, 138
Symphony No. 3, 146
Symphony No. 4, 146–48
The Things Our Fathers Loved, 141–43, 142
Three Places in New England, 146
Three Quarter-Tone Pieces, 148
Tone Road No. 1, 145
Two Little Flowers, 140
The Unanswered Question, 145–46
vernacular and folk music style of, 286, 297
- Jaläl ad Dîn ar-Rûmî, 263
- James, Henry, 278
- Janáček, Leoš, 117–19, 130
The Beginning of a Romance, 117
Concertino for piano, strings, and winds, 119
The Cunning Little Vixen, 119
The Excursions of Mr. Brouček, 118
Fate, 118
From the House of the Dead, 119
Glagolitic Mass, 119
Jenůfa, 117–19
Kát'a Kabanová, 119
The Makropulos Affair, 119
Mládí, 119
operas of, 117–19
Šárka, 117
speech melody of, 118, 118
String Quartets, 119
- Jarnach, Philipp, 37
- jazz, 170, 222–23, 232, 271, 280, 416–20
in American music, 285, 287, 302, 417–19
in French music, 159, 164, 166, 416
- Johnston, Ben, 439–40
Four Do-It-Yourself Pieces, 439
In Memory Harry Partch, 439–40
Quintet for Groups, 439
String Quartet No. 1, 439
String Quartet No. 2, 439
String Quartet No. 4, 420, 440
- Jolas, Betsy, 486
- Jone, Hildegard, 209
- Jones, Ernest, 13
- Joyce, James, 304
- Kagel, Mauricio, 322, 391, 443
Anagramma, 443
Ludwig van, 413
Match, 447, 448
Staatstheater, 451
Sur Scene, 447–48
- Kaiser, Georg, 230, 235
- Kandinsky, Wassily, 14, 14, 74, 155
- Kepler, Johannes, 229
- Ketoff, Paolo, 474
- Khachaturian, Aram, 238
- Kirchner, Leon, 77
- Klangfarbenmelodie*, 83
- Klee, Paul, 155
- Klimt, Gustav, 20, 84
- Klinger, Max, 4
- Kodály, Zoltán, 104, 105, 106, 109, 117, 119–20
Cello Sonata, Op. 4, 120
Duo for Violin and Cello, Op. 7, 120
educational method of, 120
folk music study of, 117, 119–20
Háry János, 120
Psalmus hungaricus, 120
Sonata for Solo Cello, Op. 8, 120
String Quartet No. 1, Op. 2, 119
String Quartet No. 2, Op. 10, 120
- Koechlin, Charles, 124
- Koenig, Gottfried Michael, 476
- Kokoschka, Oskar, 15, 15, 20, 84
- Koons, Jeff, 435
- Kraus, Karl, 20, 84
- Krenek, Ernst, 262–63
Fibonacci mobile, 263
From Three Make Seven, 262–63
Jonny spielt auf, 262
Sestina, 262
- Larionov, Michel, 239
- Le Corbusier (Charles-Edouard Jeanneret), 155, 156, 392, 393
- Léger, Fernand, 156, 165
- Lenin, Vladimir Ilyich, 236
- Leoncavallo, Ruggiero, 114
- Lewis, George, 417, 478
- Ligeti, György, 387, 389–90
Atmosphères, 389, 390
Aventures, 390, 444–46, 445
Horn Trio, 390
Lontano, 390
Melodien, 390
Nouvelles aventures, 390
Selbstporträt mit Reich und Riley (und Chopin ist auch dabei), 390
Three Pieces for Two Pianos, 390
- Liszt, Franz, 29, 45, 102, 103–4, 121, 184
Hungarian Rhapsodies, 104
Sonata in B minor, 5
- Lloyd, Jonathan, 482
- Loos, Adolph, 20
- Loriod, Yvonne, 335, 340
- Lourié, Arthur, 113, 114
- Lowry, Robert, 141
- Lucier, Alvin, 453–54, 456, 483
Hartford Memory Space, 453
I Am Sitting in a Room, 475
Music for Solo Performer, 453
- Luening, Otto, 464
Fantasy in Space, 464

- Luening, Otto (*continued*)
Poem in Cycles and Bells (with V. Ussachevsky), 470
Reverberation (with V. Ussachevsky), 464
Rhapsodic Variations (with V. Ussachevsky), 470
Transposition (with V. Ussachevsky), 464
 Lutosławski, Witold, 375–76
 Concerto for Orchestra, 375
 String Quartet, 375, 376
- MacDowell, Edward, 137
Indian Suite, 137
 Machover, Tod, 478
 McLuhan, Marshall, 327
 McPhee, Colin, 297
 Maderna, Bruno, 348, 382
Musica su due dimensioni, 470
 Maeterlinck, Maurice, 15
 Mahler, Gustav, 16, 18–28, 19, 29, 63, 77, 121–22
 compositional style of, 20–28, 30, 55, 80, 123, 143, 250
 harmonic structure of, 6, 22–23
 influence of, 77, 80, 87, 230, 232, 247, 273
Kindertotenlieder, 21
Des Knaben Wunderhorn, 21
Das Lied von der Erde, 21, 21
 orchestral conducting of, 19, 20, 28
 Strauss compared with, 22, 29, 30–31
 symphonies of, 20–22, 27, 30
 Symphony No. 7, 21, 22, 24–27, 25–26
 Symphony No. 9, 21, 22–23, 30
 Malevich, Kasimir, 236, 237
 Malipiero, Gian Francesco, 251, 252–53
Paganiniana, 253
Scarlattiana, 253
 Mallarmé, Stéphane, 40, 46–48
 marches:
 Elgar, 129
 Ives, 138, 141, 146
 Mahler, 23, 24, 27
 Marinetti, Filippo Tommaso, 114–15
 Martenot, Maurice, 307, 462
 Martino, Donald, 292, 354
 Martirano, Salvatore, 419
Ballad, 419
Cocktail Music, 419
L's G.A., 449
Underworld, 419
 Mascagni, Pietro, 114
 Mason, Daniel Gregory, 137
String Quartet on Negro Themes, 137
 Massine, Leonid, 160, 161
 Matthews, Max V., 476
 Maw, Nicholas, 277
 Mayakovsky, Vladimir, 236
 Mayuzumi, Toshiro, 422
 Melby, John, 476
Accelerazioni, 476
 Mendelssohn, Arnold, 221
 Mendelssohn, Felix, 29, 128
 Menotti, Gian Carlo, 450
 Messiaen, Olivier, 335–40, 335
 bird song used by, 337
Cantéyodjavá, 338
Catalogue d'oiseaux, 340
Chronochromie, 340, 421
Couleurs de la cité céleste, 340
Et exspecto resurrectionem mortuorum, 340
Fête des belles eaux, 463
Livre d'orgue, 338
Mode de valeurs et d'intensités, 338, 349
La Nativité du Seigneur, 336
 non-Western influences on, 337
Oiseaux exotiques, 340
Quartet for the End of Time, 336–38, 336
Quatre Études de rythme, 338–40, 339, 342, 345
Réveil des oiseaux, 337
Technique de mon langage musical, 335–36
 theoretical principles of, 336–40
Turangalila-symphonie, 337–38
Vingt Regards sur l'enfant Jésus, 340
 meter:
 ametrical concept of, 335–36
 constant changing of, 376
 irregular, 135, 145
 MEV (Musica Electronica Viva), 374, 417
 Meyer, Leonard B., 489
 Meyerhold, Vsevolod, 236
 microtones, 148, 264–66, 299, 322, 439–40
 Mies van der Rohe, Ludwig, 331
 "Mighty Handful," 55
 Milhaud, Darius, 164–66, 167, 173, 326
Le Boeuf sur le toit, 164
Catalogue de fleurs, 164
Christophe Colomb, 166, 448
La Création du monde, 164, 165
Machines agricoles, 164
Musique d'ameublement, 161, 164
 polytonal technique of, 164–65, 165, 167
 prolific output of, 166
Saudades do Brasil, 164–65, 164, 167
Le Train bleu, 164
 minimalism, 328, 424–33
 modes, 37, 42, 44–45, 162, 182
 combinations of, 118
 Lydian, 44
 Phrygian, 44, 178, 274
see also scales, modal
 modulation, 2, 5, 6, 44, 426
 Mondrian, Piet, 154–55, 155
 Monk, Meredith, 419
 Monteverdi, Claudio, 252, 415
Orfeo, 451
 Moog, Robert, 469–70, 469
 Mosolov, Alexandr, 237–38
The Iron Foundry, 236
Steel, 236
 Mothers of Invention, The, 417, 475
 Mozart, Wolfgang Amadeus, 3, 20, 77, 109, 173, 179
 multimedia, 448–49
 Mumma, Gordon, 363, 449, 467
Hornpipe, 475
 Munch, Edvard, 15
 Musgrave, Thea, 486
 music education:
 of American composers, 138, 283–87, 284, 292
 English, 128, 136–37
 German, 137, 138
 Kodály method of, 120
 Orff method of, 259–60, 259
 Musil, Robert, 15
Musique concrète, 463–64, 476–77, 480
 Musorgsky, Modest, 6, 42, 55, 102, 283–84
Pictures at an Exhibition, 125
 Muybridge, Eadweard, 449

- Nancarrow, Conlon, 297
 Nath, Pran, 425
 nationalism, 6, 20
 nationalist music:
 in England, 133–34, 136
 in Germany, 29–30
 in Latin America, 316–22
 in Russia, 55, 162, 264
 in Spain, 266–69
 in United States, 285, 294
 neo-classicism, 136, 159–86, 208, 264, 333
 American, 285–87, 292–93
 English, 136, 273
 French, 126–27, 159–66
 German, 201, 208, 219
 Italian, 252–53
 Stravinsky and, 168–79, 285
 twelve-tone music and, 201, 208, 219
 neo-tonality, 328
 Neuhaus, Max, 453
 Radio Net, 454
 New Symphony Orchestra, 314
 Nielsen, Carl, 123–24, 133
 Maskerade, 124
 Saul and David, 124
 Symphony No. 6, 124
 Woodwind Quintet, 124
 Nietzsche, Friedrich Wilhelm, 55
 Nijinsky, Vaslav, 91
 Nono, Luigi, 348, 450
 Como una cola de fuerza y luz, 459
 Cori di Didone, 441–42, 442
 notation, musical, 99–100, 298
 Cowell and, 298, 376
 graphic, 117, 377–78, 377, 378
 innovations in, 376–78, 377, 378
 Stravinsky and, 99–100, 376
 Nouveaux Jeunes, Les, 162
 Novák, Vítěslav, 264

 Obukhov, Nikolay, 113, 114
 Offenbach, Jacques, 164
 Oliveros, Pauline, 444, 456, 483
 Sonic Meditations, 454
 Sound Patterns, 444
 ONCE group, 449
 ondes martenot, 307, 462
 operas:
 American, 286, 294
 English, 134, 135, 136, 272, 276–78, 282
 free-flowing linear development in, 118–19
 French, 163–65
 German, 31–35, 195, 210–13, 218, 222, 224–29, 230, 233–35, 258–59
 Italian, 114–15, 251–52, 254, 256
 Latin America, 321–22, 322
 nineteenth-century, 5, 251–52
 number, 118–19, 218, 225, 233
 parlando style, 118–19
 reforms of, 231
 Spanish, 266, 267
 standard repertory preserved in, 20
 topical subject matter in, 225, 235
 verismo style, 114, 251, 315
 see also specific composers
 orchestra:
 atmosphere and color in, 46
 chamberlike groupings in, 87, 145–47
 concertante concept of, 257
 growth and development of, 20, 21, 24, 31–32
 multileveled structures in, 145–46, 147
 percussive use of, 100
 Wagnerian influence on, 28–29, 31
 Orff, Carl, 258–60
 Antigonae, 259
 Die Bernauerin, 259
 Carmina burana, 258
 distinctive theatrical style of, 258–60
 educational work (*Schulwerk*), 259–60
 Die Kluge, 258–59
 Der Mond, 258
 Oedipus der Tyrann, 259
 Prometheus, 259
 Oriental music, 51, 135, 297, 301–2, 328, 337, 421–23
 Orozco, José Clemente, 318, 319
 Ortega, Sergio, 459
 ostinatos, 73, 82, 95, 97, 168, 233, 242, 258, 274–76, 316
 Oud, J. J. P., 154

 Paganini, Niccolò, 256
 Paik, Nam June, 449
 Palestrina, Giovanni Pierluigi da, 38
 Pan American Association of Composers, 314
 Paolozzi, Eduardo, 324
 Pappenheim, Marie, 73
 Paris Universal Exposition of 1889, 42, 51
 Parker, Horatio, 138, 292
 Parry, Hubert, 128, 130
 Partch, Harry, 297, 303–6, 304, 439, 455
 And on the Seventh Day Petals Fell on Petaluma, 305
 Barstow, 304
 Delusion of the Fury, 305
 innovative techniques and instruments of, 303–5, 304
 The Letter, 304
 Li Po Songs, 303
 Oedipus, 304
 San Francisco, 304
 total musical theater concept of, 305–6
 U.S. Highball, 304
 Pasatieri, Thomas, 450
 Pears, Peter, 278
 Pedrell, Felipe, 269
 Péguy, Charles, 17
 Penderecki, Krzysztof, 327, 387–90, 436, 482
 Capriccio, 390
 Paradise Lost, 390
 St. Luke Passion, 390
 Threnody for the Victims of Hiroshima, 387–89, 388, 391
 Utrenja, 390
 performance art, 418–19
 Pergolesi, Giovanni Battista, 170
 Perle, George, 354
 Petrassi, Goffredo, 257
 Concerto No. 1 for Orchestra, 257
 Concerto No. 2 for Orchestra, 257
 Noche oscura, 257
 Partita for Orchestra, 257
 String Trio, 257
 Petrushka chord, 95, 95, 97
 Pfitzner, Hans, 38, 230
 Palestrina, 38
 Picasso, Pablo, 15, 49, 160, 161, 171
 Pink Floyd, 433

- Piston, Walter, 284, 286
 Plato, 160
 pluralism, 328, 331–32, 407–33
 pointillism, 81, 204
 Poirier, Richard, 330
 polyphony, 22, 24, 27, 31, 36, 39, 84, 167
 polytonality, 36, 164–65, 167
 pop art, 324, 328, 330–31, 330
 popular music, 52, 87, 94, 138, 144, 146, 158,
 159, 163, 164, 222–23
 blues, 282
 cabaret and music hall, 52, 160, 223, 232
 dance forms in, 271, 286
 French use of, 163, 164, 416
 fusion of "serious" music with, 285, 416–17
 impact of, 330, 416–20
 musical theater and, 235, 286–87, 420
 ragtime, 141, 144, 170
 Third Stream movement in, 416–17
 Weill and, 231–35, 416
 see also jazz
 post-Impressionism, 15, 40
 Poulenc, Francis, 162–63, 163, 167, 173
 Les Biches, 162–63
 Dialogues des Carmélites, 163
 Gloria, 163
 lyric and harmonic style of, 162–63
 Les Mamelles de Tirésias, 163
 Mouvements perpétuels, 162
 operas of, 163–64, 163
 songs of, 162
 Stabat mater, 163
 La Voix humaine, 163
 Pousseur, Henri, 348, 375
 Rimes pour différentes sources sonores, 471
 Scambi, 466
 Votre Faust, 413, 451, 451
 Pratella, Francesco Balilla, 114
 program music, 5, 28–29, 30–31, 48, 53, 63, 121
 absolute music vs., 35–36, 43, 50
 symphonic, 133, 137, 245, 248–49
 twelve-tone examples of, 218–19
 Prokofiev, Sergey, 133, 238–44, 239, 250, 271
 Ala and Lolli, 240
 Alexander Nevsky, 243
 ballets of, 240, 242, 243
 Betrothal in a Monastery, 243
 Chout, 240, 242
 Cinderella, 243
 Classical Symphony, 240–41, 242
 Diabolical Suggestion, 241
 The Fiery Angel, 242–43
 The Gambler, 240
 The Giant, 239
 Lieutenant Kijé, 243
 The Love for Three Oranges, 242
 lyrical style of, 240–42, 244, 250
 Maddalena, 240
 operas of, 240, 242–44
 Piano Concerto No. 1, 239
 Piano Concerto No. 2, 240
 Piano Concerto No. 3, 242
 Piano Sonata No. 2, 240
 Piano Sonata No. 3, 240
 Piano Sonata No. 5, 242
 Piano Sonata No. 7, 244
 political influence on, 243
 The Prodigal Son, 242
 Quintet for Winds and Strings, 242
 Romeo and Juliet, 243
 Sarcasms, 241
 Scythian Suite, 240, 242
 Semyon Kotko, 243
 The Steel Step, 242
 The Stone Flower, 243
 The Story of a Real Man, 243
 symphonies of, 242–44
 Violin Concerto No. 1, 240
 Visions fugitives, 241–42, 241
 War and Peace, 243–44
 Proust, Marcel, 16
 Puccini, Giacomo, 262
 La Bohème, 114
 Madama Butterfly, 114
 Manon Lescaut, 114
 Tosca, 114
 Turandot, 114
 Purcell, Henry, 128, 130, 277
 Welcome Songs, 130
 Purists, 155
 Rachmaninov, Sergey, 18, 111–13, 236
 The Bells, 112
 compositional style of, 112–13
 The Isle of the Dead, 112
 Piano Concerto No. 2, 112
 Piano Concerto No. 3, 112
 Rhapsody on a Theme of Paganini, 112
 virtuoso pianism of, 112
 ragtime, 141, 144, 170
 Ramuz, C. F., 169
 Ran, Shulamit, 483
 Randall, J. K., 476
 Mudgett: Monologues by a Mass Murderer, 476
 Rauschenberg, Robert, 418, 449
 Ravel, Maurice, 124–27, 125, 130, 263
 Boléro, 125
 Daphnis et Chloé, 125, 127
 L'Enfant et les sortilèges, 127, 127
 influence of, 131, 263, 267
 Jeux d'eau, 125, 126
 Miroirs, 125–26
 Piano Concerto in G major, 125, 127
 Piano Trio, 126
 Rapsodie espagnole, 124, 126
 Shéhérazade, 124
 Sonata for Violin and Cello, 126
 Sonatina, 125
 String Quartet, 125
 Three Poems of Mallarmé, 126
 Le Tombeau de Couperin, 125, 126
 La Valse, 124
 Valses nobles et sentimentales, 124
 Violin Sonata, 125
 RCA Mark II, 469
 Red Pony, *The* (film), 291
 Reger, Max, 22, 38–40, 197, 222
 chromatic and contrapuntal style of, 38–39
 Symphonic Fantasy and Fugue for Organ, Op.
 57, 39, 39
 Variations and Fugue on a Theme of Mozart,
 Op. 132, 39–40
 Reich, Steve, 419, 424, 427–29, 432–33
 Clapping Music, 428
 Come Out, 427
 The Desert Music, 429

- Drumming*, 428–29, 429
Four Organs, 428
It's Gonna Rain, 427
Melodica, 427
Music for Eighteen Musicians, 429
Music for Mallet Instruments, Voices, and Organ, 421–22, 429
Octet, 429
Phase Patterns, 428
Piano Phase, 427–28, 427
Six Pianos, 429
Tehillim, 429
Vermont Counterpoint, 429
Violin Phase, 428
- Respighi, Ottorino, 253
Antiche Arie e danza per liuto, 253
Fontane di Roma, 253
Pini di Roma, 253
Rossiniana, 253
- rhythm:
 “additive,” 336–37, 346–47
 freely unfolding patterns of, 130, 256
 harmonic relationship to, 299
 irregular, 289
 “metrical modulation” of, 397–98
 nonretrogradable, 336–37
 polyrhythmic combinations in, 115, 300–301
 serialization of, 145, 336–37
 speech patterns in, 6, 43, 118, 118, 119, 285, 303
 syncopated, 278–79, 290
 rhythmicon, 300–301
- Riemann, Hugo, 38
 Rihm, Wolfgang, 436
 Riley, Terry, 418, 425–26
I Can't Stop, No, 426
In C, 426, 427
Keyboard Studies, 426
Mescaline Mix, 426
Poppy Nogood's Phantom Band, 418
A Rainbow in Curved Air, 426
- Rimbaud, Arthur, 40, 273
 Rimsky-Korsakov, Nikolay, 55, 90, 92, 111, 239
 Rivers, Larry, 409
 Robida, Albert, 10
 Rochberg, George, 414–15, 450, 482
The Confidence Man, 436
Music for the Magic Theater, 414, 436
Nach Bach, 414–15, 414, 436
String Quartet No. 3, 415
String Quartets, 436
- Rogatis, Pascual de, 315
Huamac, 315
- Roller, Alfred, 33
- Romanticism, 3, 5, 17, 28, 33–34, 35, 36, 38, 48, 62
 German, 33–34, 40, 50–51, 63, 64, 77, 86, 87, 129, 225
 reactions against, 36, 50–51, 52, 106, 123–24, 157, 159, 167, 168, 220, 222, 225, 271
 twentieth-century reflection of, 38, 80, 92, 109, 112–13, 126, 129, 133, 148, 218, 222
- Rosenberg, Harold, 328
 Roslavets, Nikolay, 113–14, 236, 237–38
Quasi Prélude, 113
Syntheses, 114
 Rothko, Mark, 366
 Roussel, Albert, 53
- Rubinstein, Anton, 54, 55
 Rubinstein, Nikolay, 55
 Rückert, Friedrich, 21
 Rudhyar, Dane, 297
 Ruggles, Carl, 297, 314
 Russian Five, 55
 Russolo, Luigi, 115–17, 116, 376, 462
A Meeting of Motorcars and Aeroplanes, 116
The Wakening of a Great City, 116
 Rzewski, Frederic, 458–59
The People United Will Never Be Defeated, 459
- Saint-Saëns, Camille, 40
 Salzedo, Carlos, 314
 Sardou, Victorien, 114
 Satie, Erik, 50–54, 124, 146, 159, 160–62, 164
La Balançoire, 53–54, 54
 compositional style of, 51–54, 160–62, 168
Disagreeable Observations, 53
Le Fils des étoiles, 51, 51
Gnossiennes, 52
Gymnopédie, 50–51, 51
Mercury, 161
Musique d'ameublement, 161, 164
Parade, 160, 161, 161
Relâche, 161
 simplicity and wit of, 52–53, 159–61, 168
Socrate, 160–61
Sonatine bureaucratique, 160
Sports et divertissements, 53–54
Three Pieces in the Shape of a Pear, 52
- scales:
 chromatic, 39, 61, 105, 110, 113, 183
 diatonic, 28, 37, 42, 45, 94, 102, 122, 174, 176, 183, 184, 214, 216, 273
 forty-three note, 303
 microtonal, 115
 modal, 37, 42, 44–45, 55, 105, 110, 122, 178, 302
 octatonic, 55, 90, 178, 183, 184, 335–36
 pentatonic, 44, 45, 105, 110
 whole-tone, 36, 44–45, 55, 57, 113, 140, 144, 183, 335–36
- Scarlatti, Domenico, 267
 Schaeffer, Pierre, 463–64, 465
 Schafer, Murray, 454–55
 String Quartet No. 2, 455
 World Soundscape Project of, 454–55
- Schiele, Egon, 20
 Schmitt, Florent, 124
 Schnittke, Alfred, 415–16
 Schnitzler, Arthur, 20
 Schoenberg, Arnold, 1, 19, 20, 24, 28, 35, 39, 57, 62–77, 63, 92, 152, 167, 264, 326, 358
Das Buch der hängenden Gärten, 67, 69–72, 70, 72
Chamber Symphony, Op. 9, 65–67, 66, 84, 230
Chamber Symphony, Op. 38, 199
 chromaticism of, 65–67, 76, 188, 289
 compositional style of, 62–76, 106, 122, 187–200, 289
Erwartung, 67, 73, 74
Farben, Op. 16, No. 3, 73, 87
Five Orchestral Pieces, Op. 16, 67, 73, 76, 87
Five Piano Pieces, Op. 23, 192, 193
Four Orchestral Songs, Op. 22, 75, 187
Die glückliche Hand, Op. 18, 75, 187
Gurrelieder, 63–64

- Schoenberg, Arnold, (*continued*)
Herzgewächse, Op. 20, 75
 impact and influence of, 74–77, 78–79, 80, 83,
 84, 86, 87, 88, 109, 126, 179, 181, 193,
 198, 200, 201, 230, 285, 293, 295, 301, 341,
 349, 355
Die Jakobsleiter, 188, 192
Moses und Aron, 195
 musical influences on, 24, 28, 62, 63, 65, 111,
 200, 261–62
Ode to Napoleon, Op. 41, 199
Pelleas und Melisande, 63, 64
 Phantasy for violin with piano accompaniment,
 199
 Piano Concerto, Op. 42, 199
 Piano Piece, Op. 33a, 195–97, **196**
 Piano Suite, Op. 25, 189–92, **190, 191**, 194, 201
Pierrot lunaire, Op. 21, 75, 87, 187, 270
 reactions against, 226, 238
 Serenade, Op. 24, 192, 194
 Six Little Piano Pieces, Op. 19, 75, 76
 String Quartet No. 1, Op. 7, 65, 84, 230
 String Quartet No. 2, Op. 10, 67, 68–69
 String Quartet No. 3, 195
 String Trio, 199
 Suite for String Orchestra, 199, 261
 Theme and Variations for Wind Orchestra, Op.
 43a, 199
 theory and teaching of, 62, 74–77, 78–79, 84,
 88, 188–95, 197–98, **198**, 200, 206, 209–10,
 220, 227, 269, 286, 301, 312, 359
 Three Piano Pieces, Op. 11, 67, 69, 73
 Three Songs, Op. 48, 197, **197**
 Two Songs, Op. 14, 67, 69
 Variations for Orchestra, 195
 Variations on a Recitative for Organ, Op. 40,
 199
Verklärte Nacht, 63
Verlassen, Op. 6, No. 4, 64, **64**
 Violin Concerto, Op. 36, **199**
Von heute auf morgen, 195
 Woodwind Quintet, Op. 26, 194–95, 201–2
see also atonality; twelve-tone system
 Schreker, Franz, 220, 264
 Schubert, Franz, 20, 77, 282
 Symphony No. 9, 3
 Schuller, Gunther, 417
 Concertino for Jazz Quartet and Orchestra, 417
 Schuman, William, 286
 Schumann, Robert, 76
 Scratch Orchestra, 457–58
 Second Viennese School, 77, 80, 83, 86, 113, 152,
 172, 212, 341, 402
 Seeger, Charles, 299
 Sekles, Bernard, 221
 Sellars, Peter, 450
 serialism, 333–58
 American, 348–55
 French, 335–45
 German, 345–48, 370–71
 Stravinsky and, 355–58
 Serly, Tibor, 185
 Serra, Richard, 424
 Sessions, Roger, 284, 287, 292–95, 293, 296
 The Black Maskers, 292
 complex chromatic style of, 293–95
 Concerto for Orchestra, 294
 Double Concerto for Violin, Cello, and
 Orchestra, 294
 The Idyll of Theocritus, 294
 Montezuma, 294
 Piano Concerto, 294
 Piano Sonata No. 1, 292, 293
 Sonata for Unaccompanied Violin, 294
 String Quartet No. 1, 294
 Symphony No. 1, 292
 Symphony No. 2, 294
 teaching of, 292
 The Trial of Lucullus, 294
 Violin Concerto, 294
 When Lilacs Last in the Door-yard Bloom'd, 294
 Seurat, Georges, 40, 41
 Shakespeare, William, 272, 282
 Shapey, Ralph, 397, 402–6, **403**
 The Covenant, 406
 Incantations, 406
 Praise, 406
 Song of Songs, 406
 Songs of Eos, 406
 String Quartet No. 6, 403–5, **404–5**
 Sheridan, Richard, 243
 Shostakovich, Dmitry, 133, 238, 244–50, 245, 295
 “abstract experimentation” of, 245
 Aphorisms, 245
 The Golden Age, 246
 Lady Macbeth of the Mtsensk District, 238, 245–
 46, 247
 The Nose, 246
 Piano Sonata No. 1, 245
 political influence upon, 244, 246–47, 248, 249
 programmatic intentions of, 245, 248–49
 String Quartet No. 8, 249
 String Quartet No. 12, 249
 Symphonies of, 244–49
 Symphony No. 5, 246, **247**, 248
 Symphony No. 13, 249
 Sibelius, Jean, 121–23, 121, 124, 133, 271, 295
 conservative and nationalistic style of, 120–24,
 269
 En Saga, 121
 Finlandia, 121
 Kullervo, 121
 String Quartet “Voces intimae,” 123
 symphonies of, 121–23
 Symphony No. 1, 121
 Symphony No. 4, 122–23
 Symphony No. 7, 123
 Tapiola, 123
 Violin Concerto, 123
 Sing-und-Spielmusik, 225
 Sitwell family, 270–72
 Six, Les, 162–67, 169, 172, 173, 223, 271
 Skryabin, Alexander, 54–61, 111, 113
 compositional style of, 55–61, 67, 69, 106, 113
 influence of, 113, 263
 Mysterium, 61, 61
 Mystic chord of, 56–57, 58, 60
 Piano Sonata No. 5, 56, **56**
 Piano Sonata No. 7, 58–60, **58–59**
 Poem of Ecstasy, 56
 Prometheus, 56, 57, 448
 Smetana, Bedřich, 117, 118
 socialist realism, 243
 Société Nationale de Musique, 40–41, 43, 51

- Society for Private Musical Performances, 197–98, 264
- Sondheim, Stephen, 235, 420
Into the Woods, 420
Sunday in the Park with George, 420
Sweeney Todd, 420
- Sophocles, 259, 304
- speech-melody, 118, 119
- Sprechstimme*, 75, 212, 391
- Stalin, Joseph, 237–38
- Stanford, Charles Villiers, 128, 130
- Stein, Gertrude, 286
- Steinberg, Maximilian, 245
- Stijl, De*, 154–55, 155
- Still, Clifford, 366
- Still, William Grant, 302
- Stirling, James, 331
- Stockhausen, Karlheinz, 334, 345–48, 357, 381–84, 417
Aus den sieben Tagen, 373–74, 474
Donnerstag, 450
Gesang der Jünglinge, 384, 442–43, 466
Gruppen, 381–86, 382, 383
Hymnen, 413
Imori, 348
Intensity, 373–74
“intuitive” music of, 374, 417
Kontakte, 466, 471, 472
Kontra-Punkte, 346
Kreuzspiel, 345–46
Kurzwellen, 373, 474
Licht, 450
Mantra, 374
Mikrophonie I, 473–74
Mikrophonie II, 474
Mixtur, 474
Piano Piece I, 346–48, 347, 381
Piano Pieces V–XI, 371, 372, 373
Piano Pieces XII, 450
Plus/Minus, 373
Prozession, 373, 474
Solo, 475
“statistical music” of, 382
Sternklang, 448
Stimmung, 439
Study I, 465
Study II, 465, 465
Telemusik, 422
Zeitmasse, 384
Zyklus, 371–72, 372
- Stockhausen Ensemble, 474
- Storm, Theodore, 214
- Stradella, Alessandro, 252
- Strauss, Richard, 18, 22, 28–35, 222
Die ägyptische Helena, 34
Also sprach Zarathustra, 6, 103
Arabella, 34
Ariadne auf Naxos, 34
Aus Italien, 29
Capriccio, 34
compositional and orchestral style of, 30–35, 36, 55, 64, 123
Don Juan, 29, 30
Don Quixote, 30, 31
Elektra, 31–33, 32, 34, 35, 65
Feuersnot, 31
Four Last Songs, 35
Die Frau ohne Schatten, 34
Guntram, 31
Ein Heldenleben, 30, 31
influence of, 222, 230, 263
Intermezzo, 34
Metamorphosen, 35
operas of, 31–35
orchestral conducting of, 28, 29
programmatic writing of, 28–29, 30–31
Der Rosenkavalier, 33–4, 33
Salome, 31–32, 33, 34, 65
Die schweigsame Frau, 34
Symphonia domestica, 29
Till Eulenspiegels lustige Streiche, 30
Tod und Verklärung, 30
- Stravinsky, Igor, 36, 89–103, 91, 111, 112, 124, 167, 168–79, 198, 236, 398
Abraham and Isaac, 358
Agon, 356
Apollon musagète, 178
ballets of, 91–102, 111, 168, 169, 170–72, 178, 263
Cantata, 274, 355
Canticum sacrum, 356, 357
compositional style of, 90–103, 122, 168–79, 186, 225, 228–29, 308
Concerto for Piano and Winds, 173, 182
“Dumbarton Oaks” *Concerto*, 173
Easy Pieces for piano four-hands, 168, 170
The Fairy’s Kiss, 173, 410
The Firebird, 91–92, 95, 97, 102
Fireworks, 90–91
The Flood, 357
harmonic vocabulary of, 106, 174–78
Histoire du soldat, 168, 169–70, 170, 172, 178
influence of, 126, 135, 179, 193, 200, 223, 232, 257, 258, 260, 263, 264, 273, 274, 284–85, 289, 291, 293, 316
In Memoriam Dylan Thomas, 355–56, 356
Jeu de cartes, 178
Mass, 173
Mavra, 173
Movements, 357
neo-classicism of, 168–79, 182
The Nightingale, 102
Octet for Winds, 157, 172–73, 182, 240
Oedipus Rex, 173, 178, 448
operas of, 168, 173, 178–79
orchestration of, 90–91, 94–98, 99–100, 169
Orpheus, 178
Perséphone, 178
Petrushka, 92–95, 93, 95, 96, 97, 102, 169
Piano-Rag-Music, 170
Piano Sonata, 173, 174, 175, 176
Pribaoutiki songs, 168
Pulcinella, 170–71, 171, 173, 410
Rag-time, 170
The Rake’s Progress, 173, 179
reactions against, 226, 238
Requiem Canticles, 358
Reynard, 168, 169, 178–79
Rite of Spring, *The*, 92, 95–102, 108, 159, 242, 267
Scherzo fantastique, 90
Septet, 355
Serenade in A, 173, 174–76, 175, 177
serialism of, 355–58

- Stravinsky, Igor (*continued*)
A Sermon, a Narrative, and a Prayer, 357
 Symphony in C, 173
 Symphony in E $\flat$ major, 90
 Symphony in Three Movements, 173
Symphony of Psalms, 173, 177–78, **177–78**
 Three Pieces for Clarinet, 168
 Three Pieces for String Quartet, 168
 Three Songs from William Shakespeare, 355
Threni, 356
 Variations for orchestra, 357
 Violin Concerto, 173
The Wedding, 168, 178–79, 258
 Western exile of, 103, 112, 198, 236, 326, 355
Zvezdoliki, 102, 168
- Subotnick, Morton, 467
- Sidewinder*, 470
Silver Apples of the Moon, 470
Touch, 470
Until Spring, 470
The Wild Bull, 470
- Switched-On Bach*, 470
- symbolist writers, 46–47
- Syn-Ket, 474
- synthesizers, 467–70, 474–75
- Szymanowski, Karol, 263–64
Études, Op. 4, 263
King Roger, 264
Piano Preludes, Op. 1, 263
Piano Sonata No. 3, 263
Słowieńie, 264
Stabat mater, 264
String Quartet No. 2, 264
 stylistic diversity of, 263–64
Symphony No. 3, 263
Violin Concerto No. 1, 263
Violin Concerto No. 2, 264
- Tailleferre, Germaine, 162
- Takemitsu, Toru, 422
- Takeyama, Minoru, 331
- Talking Heads, 418
- Tallis, Thomas, 133
- Tangerine Dream, 433
- Tartini, Giuseppe, 252
- Taverner, John, 415
- Taylor, Cecil, 417
- Tchaikovsky, Peter Ilych, 111, 112, 121, 173
Symphony No. 6, 5
- Tenney, James, 476
- Termen, Lev, 300, 307, 462, 463
 “theater of the absurd,” 329
- theremin, 462, 463, 463
- Thomas, Dylan, 355
- Thomson, Virgil, 284, 284, 285–86
Four Saints in Three Acts, 286
The Mother of Us All, 286
Symphony on a Hymn Tune, 286
Variations and Fugue on Sunday School Tunes, 285–86
- thundersticks, 301
- Tippett, Michael, 272–73, 277, 278–82
 Britten compared with, 278–79, 282
A Child of Our Time, 279
 Concerto for Double String Orchestra, 278–79
 harmonic and rhythmic language of, 279–80
The Ice Break, 282
- King Priam*, 282
The Knot Garden, 282
The Midsummer Marriage, 282
 operas of, 282
Piano Sonata No. 1, 278
Piano Sonata No. 3, 280, **281**
String Quartet No. 1, 278
 symphonies of, 279–80
- tonality, 1–8, 17, 140
 collapse of, 1–2, 6–8, 16, 17, 22, 33, 56, 62, 67–68
 common practice, 2, 3, 62, 157
 extended, 123
 form and rhythm related to, 2, 6, 8, 17
 functional, 8, 75, 84–85, 118
 individuality and expressiveness in, 3–5, 32, 42, 140–41
 key centers and relations in, 2, 4–5, 6, 22–23, 39, 48, 56, 68–69, 90, 94–95, 141, 162, 174–77
 new approaches to, 157, 256, 264–66
 paired, 6
 rediscovery of, 434–39
 special effects in, 3–4, 8, 37, 44–48
 suspended and deceptive, 4–5, 6, 55
 twentieth-century use of, 8, 18, 36–37, 38, 44–48, 55, 102, 106, 117–37, 174–78, 262, 271–82, 308, 331–32
 as “universal musical language,” 2–3
see also atonality; bitonality; polytonality
- tone clusters, 298, 299, 302, 387
- Tower, Joan, 486
- Tudor, David, 363, 370
- Turina, Joaquín, 269
- twelve-tone system, 6, 75, 87, 113–14, 187–219
 American music and, 145, 291, 294–95
 Berg and, 212–19
 Classical form and, 334, 348–49
 combinatoriality technique and, 196–97
 operas in, 210–12, 211, 213, **213**, 218, 321
 post-World War II, 256, 257
 Schoenberg and, 113, 145, 187–200, 209–10, 213, 214, 260–62, 287, 334
 theoretical basis and principles of, 188–92, **189**, 256, 260–61
 tone rows or series in, 188–92, **189**, 201–2, **202**, 205–8, **206**, 213–16, **215**, **217**, 218, 254–56, **254**, 334, 350–51, **351**
 trope theory of, 260–62
 Webern and, 201–20
see also atonality; serialism
- twentieth-century music:
 antimodernism in, 121, 158
 artistic and social background of, 14–17, 19–20, 40, 46–47, 48, 74, 81, 91–92, 114–17, 152–58, 235–36
 decadency and degeneracy seen in, 158, 221, 238, 243, 246, 266
 divergent compositional tendencies of, 8, 17, 92, 237, 296–97
 eighteenth-century musical influences on, 2–3, 4, 240–41, 250, 267, 302
 esthetic and philosophic theories of, 35–36, 38, 40–41, 53, 114–17, 152, 159–60, 303–4
 ethnic sources of, 420–22
 “exotic” sources of, 55, 263, 297, 303, 421–22
 experimental aspects of, 17, 39, 143–44, 152, 157, 264–66, 295–314

- historical context of, 11–17, 63, 151–58, 220–50, 325–32
- humor and satire in, 124, 141, 146, 147, 160–61, 241
- individuality and expressiveness in, 8, 16–17, 40, 152, 154
- intellectual and theoretical aspects of, 157, 210, 230–31, 237–38, 244, 260–62, 265–66, 299
- mechanical and crowd sounds in, 115, 144, 160, 166, 222, 236
- modern technology and, 116–17, 166, 236, 320
- musical quotations in, 36, 133, 141–43, 146–48, 160–61, 170–71, 173, 216, 228, 253, 256, 280, 282, 410–16
- new artistic freedom in, 16–18, 35–36, 152
- nineteenth-century musical background of, 1–8, 17, 18, 38, 53, 54–55, 308–9, 315
- pitch vs. nonpitch elements in, 308
- political influences on, 220–50, 279, 285–87, 289, 455–60
- post-serial age in, 407–16
- post-World War II “international” style of, 269, 272, 279–80
- radicalism and negation in, 5, 16–17, 18, 157, 161–62
- recording and broadcasting of, 327, 328, 454
- repression and censorship of, 114, 221, 228, 235, 237–38, 243, 244, 246–47, 249, 253, 286–87
- specialized forums for performance of, 197–98, 259–60, 264, 314, 374
- transitional composers in, 18–61
- utilitarian and functional aspects of, 157, 226–27
- see also popular music
- Tzara, Tristan, 152, 154
- United States:
- American vs. internationalist style in, 284–87
 - Eastern musical influences in, 297, 301–2, 421–23
 - expatriate composers in, 62, 77, 103, 112–13, 129, 185, 198–99, 228, 229, 235, 236, 242, 262, 276, 292, 306, 326, 327
 - experimental trends in, 295–314
 - “high culture” vs. “counterculture” in, 329–331
 - traditionalist composers in, 283–96
 - unique geographic and social aspects of, 296–97
 - “vernacular” style in, 285–87, 294, 296, 297
- Ussachevsky, Vladimir, 464
- Poem in Cycles and Bells* (with O. Luening), 470
 - Reverberation* (with O. Luening), 464
 - Rhapsodic Variations* (with O. Luening), 470
 - Sonic Contours*, 464
 - Transposition* (with O. Luening), 464
- Valle Riestra, José Maria, 315
- Ollanta*, 315
- Varèse, Edgard, 52, 297, 306–14, 314, 402
- Amériques*, 306–8
 - Déserts*, 313, 470–71
 - Equatorial*, 307, 308, 463
 - Hyperprism*, 308
 - Intégrales*, 308, 309–12, 310–11
 - Ionisation*, 308, 312–13
 - Nocturnal*, 313
 - Octandre*, 308–9
 - Offrandes*, 308–9
 - Poème électronique*, 313, 393
 - sonic and instrumental experiments of, 308–9, 312–13, 360
- Vaughan Williams, Ralph, 129, 130–34, 131, 135, 137, 269, 270
- compositional style of, 131–34, 136
 - Fantasia on a Theme by Thomas Tallis*, 133, 279
 - Hugh the Drover*, 134
 - Job*, 134
 - On Wenlock Edge*, 131–33, 132
 - The Pilgrim's Progress*, 134
 - Riders to the Sea*, 134
 - A Sea Symphony*, 131, 133
 - Sir John in Love*, 134
 - symphonies of, 131, 133–34
- Velvet Underground, The, 475
- Venturi, Robert, 331
- Vercoc, Barry, 476
- Verdi, Giuseppe, 315, 358
- Otello*, 114
- Verga, Giovanni, 114
- Verlaine, Paul, 40
- Villa-Lobos, Heitor, 316–18
- Bachianas brasileiras*, 317
 - Chôros*, 316–17
 - nationalistic style of, 316–18
 - Nonet, 317
 - Quartet No. 1, 318
 - Quartet No. 5, 318
 - Quartet No. 6, 318
 - Rudepoema*, 316–17
- Vishnegradsky, Ivan, 266
- Vivaldi, Antonio, 252
- Volkov, Solomon, 249
- Wagner, Otto, 16, 16, 20
- Wagner, Richard, 5, 22
- compositional style of, 28–29, 31, 43, 51
 - influence of, 28, 29–30, 38, 41, 43, 63–64, 65, 76, 77, 135, 200, 263
 - Lohengrin*, 3
 - reaction against, 40–41, 43, 51, 159, 222
 - Das Rheingold*, 3
 - Tristan und Isolde*, 4, 222, 410
- Walton, William, 129, 270–72
- The Bear*, 272
 - Belshazzar's Feast*, 272
 - Façade*, 270–71, 271
 - film scores of, 272
 - mature symphonic style of, 272
 - Portsmouth Point*, 271
 - Troilus and Cressida*, 272
 - Viola Concerto*, 271–72
- Warhol, Andy, 330–31, 330
- Weber, Karl Maria von, 76
- Webern, Anton, 77–83, 79, 86, 92, 152, 200–210, 209, 256, 306, 314
- Das Augenlicht*, Op. 26, 209
 - Cantata No. 1*, Op. 29, 209
 - Cantata No. 2*, Op. 31, 209, 209
 - compositional style of, 77–83, 87, 200–210, 214, 265
 - Concerto for Nine Instruments*, Op. 24, 206–7, 206, 207
 - Entfloht auf leichten Kähnen*, Op. 2, 78
 - Five Canons on Latin Texts*, Op. 16, 201
 - Five Orchestral Pieces*, Op. 10, 83

- Webern, Anton (*continued*)
 Five Pieces for String Quartet, Op. 5, 81–82, 81
Five Sacred Songs, Op. 15, 201
 Five Songs, Op. 3, 78–80, 80
 Four Pieces for Violin and Piano, Op. 7, 81–83, 82
 influence of, 210, 334, 341
Passacaglia, Op. 1, 78
Piano Variations, Op. 27, 207–8, 207
 relationship of formal and serial structure by, 201–8
 Schoenberg's influence on, 77, 78–79, 80, 83, 200, 201
 Six Bagatelles for String Quartet, Op. 9, 80
 songs of, 78–80, 80, 200–201
 String Quartet, Op. 28, 208
 String Trio, Op. 20, 201–2
 Symphony, Op. 21, 202–6, 202, 203–4, 207, 208
 Three Songs, Op. 18, 201
Three Traditional Rhymes, Op. 17, 201
 Variations for Orchestra, Op. 30, 208
- Wedekind, Frank, 218
- Weill, Kurt, 226, 229–35, 231, 258, 326
Aufstieg und Fall der Stadt Mahagonny, 232, 233–34, 234
Die Bürgschaft, 235
 Concerto for Violin and Winds, Op. 12, 230
Die Dreigroschenoper, 233
Der Jasager, 234
Lady in the Dark, 235
Lost in the Stars, 235
Mahagonny-Songspiel, 232–33
One Touch of Venus, 235
 popular music style of, 231, 232–33, 234, 235, 286
Der Protagonist, 230
Die sieben Todsünden, 234–35
Der Silbersee, 235
Street Scene, 235
 Symphony No. 1, 230
 Symphony No. 2, 235
- Wernick, Richard, 483
- Whitman, Walt, 131
- Who, The, 417
- Wilde, Oscar, 7
- Wilson, Ollie, 486
- Wilson, Robert, 418, 431, 432
Civil Wars, The: A Tree Is Best Measured When It Is Down, 418
- Wolff, Christian, 459
- Wolpe, Stefan, 402
- Woolf, Virginia, 15
- World War I, 12–13, 14, 17, 20, 36, 110, 117, 187, 253
 artistic and social changes following, 152–58, 220–21, 264, 287
- World War II, 28, 34, 148, 185, 209–10, 229, 248–49, 262, 263, 287
 artistic and philosophic changes resulting from, 328–32
 musical developments following, 291, 307, 314
 social and political changes resulting from, 325–28
- Wuorinen, Charles, 354, 483
- Xenakis, Iannis, 392–97
Achoropsis, 396–97, 396
Duel, 397
Herma, 397
Medea, 397
Metastasis, 392, 393–94, 394–95
Nomos alpha, 397
ST/4, 477
 stochastic music of, 392–94
Stratégie, 397
- Yevtushenko, Yevgeny, 249
- Young, La Monte, 424–26, 439, 440, 449
Composition 1960, No. 7, 425
Death Chant, 425, 425
 String Trio, 424–25
The Well-Tuned Piano, 425
X for Henry Flynt, 425
- Young Classicism, 36, 37
- Yun, Isang, 422
- Zappa, Frank, 417
zarzuela, 266
Zeitoper, 225, 262
- Zemlinsky, Alexander von, 62–63
- Zhdanov, Andrei, 238, 243, 248
- Zimmermann, Bernd Alois, 411–12
Musique pour les soupers du roi Ubu, 412
Die Soldaten, 411–12, 412, 450
- Zola, Émile, 114
- Zorn, John, 418
Forbidden Fruit, 418
Spillane, 418
- Zweig, Stefan, 12–13, 34, 84
- Zwiliich, Ellen Taaffe, 486