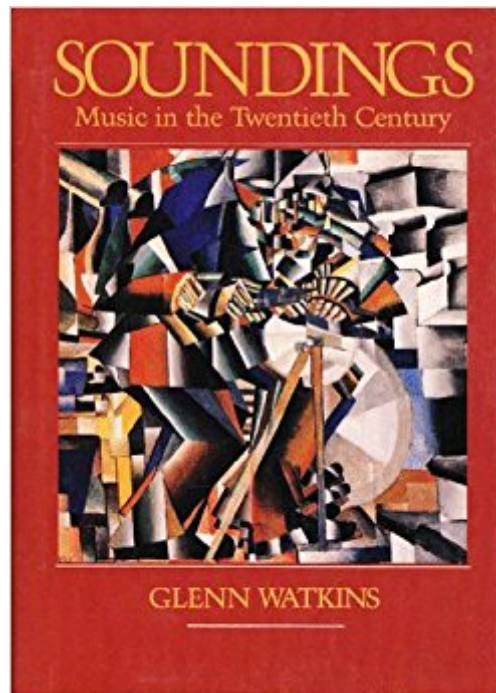




**Ebook Directory**  
the best source of ebook

The book was found

# Soundings: Music In The Twentieth Century



## Book Information

Perfect Paperback: 728 pages

Publisher: Schirmer Books; 1st edition (October 26, 1988)

Language: English

ISBN-10: 0028732901

ISBN-13: 978-0028732909

Product Dimensions: 1.8 x 7.5 x 10.5 inches

Shipping Weight: 2.7 pounds (View shipping rates and policies)

Average Customer Review: 4.2 out of 5 stars 6 customer reviews

Best Sellers Rank: #195,036 in Books (See Top 100 in Books) #8 inÂ Books > Arts & Photography > Music > Musical Genres > New Age #556 inÂ Books > Arts & Photography > Music > History & Criticism #689 inÂ Books > Textbooks > Humanities > Performing Arts > Music

## Customer Reviews

Preface. PART 1: VIENNA: 1885-1915. 1. The German Romantic Legacy. 2. Schoenberg to 1909: Extending Traditions. 3. Webern: Opus 1 to Opus 12. 4. Alban Berg Before Wozzeck. PART TWO: PARIS: 1885-1915. 5. Debussy: Impressionism and Symbolism. 6. Maurice Ravel to the Mallarme Songs (1913). 7. Exoticism: Importations from Abroad. 8. Symbolist Reverberations Abroad (I): Decadent Symbolism. 9. Symbolist Reverberations Abroad (II): Synesthetic Symbolism. PART THREE: EMBLEMS OF CRISIS: 1909-1914. 10. Expressionism: The Path to Pierrot. 11. Primitivism: The Road to the Rite. 12. Futurism: Manifestos and Machines. 13. The New Simplicities: France. 14. The New Simplicities: Germany. 15. Toward Neoclassicism. 16. Zemlinsky's Lyric Symphony: Against the Tide. 17. Berg: Wozzeck and the Violin Concerto. 18. Weberns Path to the New Music. PART FIVE: EMERGING NATIONAL ASPIRATIONS: 1910-1945. 19. Hungary: Bela Bartok. 20. Russians Abroad and At Home. 21. The Twentieth-Century Spanish and English Renaissance. 22. An "American" Music for America. PART SIX: BEYOND NATIONALISM: 1920-1950. 23. Rituals, Liturgies, and Voices of War. PART SEVEN: POSTWAR SERIALISM AND THE RISE OF AN INTERNATIONAL AVANT-GARDE. 24. Europe: In Search of a Common Practice. 25. The United States of America. 26. Serialism and the European Old Guard. 27. The International Avant-Garde: Choice and Chance. PART EIGHT: THE QUEST FOR NEW SOUNDS. 28. Electronics and Explorations of Duration, Timbre, and Space. 29. The New Virtuosity. PART NINE: PAST IMPERFECT-FUTURE SUBJUNCTIVE. 30. Users of the Past: A Synthesis. 31. Users of the Past: The Generic Revivals. 32. Envoi. Notes. Index.

This book is extremely full of information and very detailed. Lots of primary sources and makes an excellent college text book.

This is a unique and important book. It provides a comprehensive overview of art music in the twentieth century; a topic that is not given the attention it deserves. Mr. Watkins demonstrates a unique breadth of knowledge of the music of the last hundred plus years and he also possesses a rare depth of insight into the wonderfully rich flowering of musical styles and the connection of those styles to the larger artistic culture in painting, sculpture, literature, poetry, theatre, and dance. This book is so rich in explanation and insight that it is impossible to take in all it has to offer in a single front to back reading. It is one of those texts that rewards deep and repeated study. You will want to return not only for its texts, musical examples, and images, but also for its rich notes and references. The book opens by giving us wonderful background in the cultural movements in Vienna and Paris from 1885 through the first year of the First World War. The next two parts lay out the way new movements and views arose in Europe from 1909-1930. The next two sections brilliantly demonstrate the rise and aims of national movements and the way the first and second world wars caused artists to create works aiming beyond nationalism. Serialism and the search for new sounds are the subjects of the next two sections. The book closes with a survey of the art music of the late twentieth century including its movements in synthesizing earlier composers into new musical movements and the way classic forms were re-used and re-interpreted. Mr. Watkins tells us these great stories by providing wonderful readings of aptly chosen works that connect and illuminate all these movements. It isn't a continuous narrative of one thing after another. Instead, we get the benefit of seeing great works up close and in their proper cultural context. For me, one of the great benefits of this book was the way it opened up the connections between painting, sculpture, and literature to the music of this period. I had studied that for the Baroque, Classic, and Romantic periods, but had not been given that insight into the twentieth century. And this book does it better than anything I have seen for those previous centuries. Reading this book was an electric experience for me. It is just so intensely packed with insight and revelation. At least it was for me.

Watkins seems to have an encyclopedic knowledge of the first half of the twentieth century, and does a very good job of encapsulating stylistic trends. However, his examples sometimes do not support his conclusions, although they seem sound. Often, a few logical steps seem to be left out. Finally, this book is marred by shoddy editing. Figures do not match the text, there are factual

errors, and the reader is constantly being referred to "pp. 000-000".

I took a class from Prof Watkins in the early 1980s, and our text was a photocopy of a working version of this book, which I still have in my bookshelf. It was a marvelous class that informed me about a lot of music I had not heard before that time. It was enjoyable to think about music in the context of other arts of the time. He was a great talker and polymath. If I hadn't just read Alex Ross's masterly "The Rest is Noise" I might run out and get the published version of this.

The initial printing, with the described editing problems, was corrected almost a decade ago. Readers are encouraged to see the result for themselves. The book has been widely and successfully adopted as a text throughout the United States.

Soundings is a good book with a great many examples and a great deal of information, but the format often leaves the reader in quite a quandry, as the author titles a chapter "Alan Berg Before Wozzeck," and the reader expects such. Then the author goes on to talk about Berg, but keeps referring back to Webern and Mahler and Schoenberg, and the reader at many points is left wondering exactly who this piece of music and that particular quote is by. Once again, much information in a format lacking in organization.

[Download to continue reading...](#)

Soundings: Music in the Twentieth Century Composing for the State: Music in Twentieth-Century Dictatorships (Musical Cultures of the Twentieth Century) Lipstick Traces: A Secret History of the Twentieth Century, Twentieth Anniversary Edition The BBC and Ultra-Modern Music, 1922-1936: Shaping a Nation's Tastes (Music in the Twentieth Century) Anthology of Twentieth-Century Music (Norton Introduction to Music History) Twentieth Century Danish Music: An Annotated Bibliography and Research Directory (Music Reference Collection) Music in the Late Twentieth Century: The Oxford History of Western Music Twentieth Century Fox: A Century of Entertainment Something New Under the Sun: An Environmental History of the Twentieth-Century World (The Global Century Series) The Myth of the Twentieth Century: The Myth of the 20th Century; Mythos des 20. Jahrhunderts; An Evaluation of the Spiritual-Intellectual Confrontations of Our Age The Impact of God (Soundings from St John of the Cross) Soundings: The Story of the Remarkable Woman Who Mapped the Ocean Floor Bull Rider (Orca Soundings) Redline (Orca Soundings) Respira: (Breathless) (Spanish Soundings) (Spanish Edition) Wave Warrior (Orca Soundings) Breathless (Orca Soundings) Refuge Cove (Orca Soundings) Tell (Orca Soundings) Big Guy (Orca Soundings)

Contact Us

DMCA

Privacy

FAQ & Help