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The Twentieth Century and Beyond

The twentieth-century music is simply incomplete without mentioning Aaron Copeland. He gave the American music a new trend and a new inspiration, which before him was not there. He peculiarly influenced the music industry. Wells and Steven mention that Copeland music was just simply American music(Wells and Stevens). The times Copeland started making music, it was different. There was a kind of peace but the inner self of the people in America was finding peace of another kind. He helped to bridge that and developed a taste that was not there in American music. The peculiarity about his work is that it could not be related to any previous compositions. He actually shaped the musical world with his compositions(Wells and Stevens). Although he lived the whole life as a bachelor, he through the music made turned life of many bachelors and presented them the valuable gift in terms of his compositions which everyone can relate to his or her own personality. This is the reason why Alexander has quoted him the real American musician(Alexander).

Copeland reaches to the wider audience by using the platform of radio and TV. He remained successful in making the place for his music in the minds and hearts of Americans, at times when the Latin American composers were furiously developing music. These were the times when American music got influenced in many ways by Latin American music. Many composers of that time believed that American music has survived those times, because of some notable musicians, and Copeland was one among them(Alexander). During the times of Copeland, there was a trend of developing new music based on old rhythms and compositions. It was not actually creating the new replicas of the old music but creating a new pattern, based on old nodes, Copeland avoided using such techniques and also discouraged such efforts. He was of the view that such musical patterns are neither new nor have a sense of music at all(*Classic Aaron Copland Interview: “I’d Just like to Get up There and Tell Them How My Music Should Go” | Gramophone.Co.Uk*).

The life of Copeland is also different from many musicians of that time. For him, music has been a struggle. He lived a life of a bachelor and witnessed every difficulty of life without having anyone close to share with. Many creative analysts believe that in such conditions when anyone does not have an emotional attachment, he or she limits his creativity. Copeland was against this idea and his personality stand against all odds. He graduated from a high school in Brooklyn and soon received a scholarship to study music in France. This is where he explored his actual taste of music composition. Her teacher Nadia Ballooner instilled in him, what he grew in like then. He wrote on her request the Organ Concerto.

American Jazz music is the initial identity of American music history. This is the taste which has confirmed many and many related their life with these nodes. The Jazz nodes enlighten the classic sense which is what the real American music is. It has been played on occasions that are of personal nature, or the privet nature or even of the national significance. Kernfeld mentions that classical nodes of Jazz music entail among every American a rhythm which is beautiful and everlasting(Kernfeld and Kernfeld). Compared to Jazz music, the Blues is also another form of American music. There are many formal paradigms of the Blue rhythm, which has been played and composed by some established composers. There are many differences between the Blues, Jazz, and Swings. The difference in them is based on harmonic syntax, the vocabulary in the melody used, the association with many musical instruments and in the forms of improvisational techniques.

Swing music compared to that of Jazz have totally different versions in the form of melodious syntax. There are other ways also relate differently to both Jazz and Swings. Many musicians consider this class of music as a subclass of jazz, but many consider it totally different from classical Jazz music. Big bangs are the reason why this is classified differently to classic Jazz music. In the twentieth century, these all music genres experienced betterment in each sense. They were played differently, they were expanded in terms of instruments played in and in terms of the latest technologies used in.

Compared to all these three genres of music, it is difficult to analyze that which exact form of above mentioned musical genre, Copeland's music falls in. He has been nearer to the classical music, his music has the taste of swings also, and some believe that blues are what the Copeland's form of music(Bresler and Stake). Copeland's music if compared in a very true sense with that of the musk forms mentioned above it also becomes evident that Copeland has played with the imaginative orchestrations. He has made the listeners feel the orchestra in the wildest and plainest form at the same time. Similarly, his music has the ability like the power of brass and fanfare. This is what in the classical music sense called the palpable fanfare. Such fanfare cannot be created with the usage of a single kind of symphony as how many American musicians did. This is the reason they all remained hollow in the development of the American sense of music. Such development just came at the part of Aaron Copeland.

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