I'm not a bot



```
Classical music is a genre of music that dates back centuries. It is characterized by its intricate melodies and harmonies, and often features complex orchestration. Classical Music Defined Classical music is a broad term that usually refers to Western art music that has been composed by people who are trained in the Western art music tradition
Classical music encompasses a broad range of styles and periods, from the Renaissance to the present day. The Elements of Classical music that has a long history and traditional roots. Classical music is usually considered to be art music, but most people agree that it is a specific type of music that has a long history and traditional roots. Classical music is usually considered to be art music,
meaning that it is not pop or rock music. It often has a complex structure and is usually written by composers who have been trained in the specific classical music is characterized by certain elements, including: -A focus on melody and harmony -Complexity and formal structure -An emphasis on beauty and
emotion While these are some of the most common features of classical music, it is important to remember that there is no one "correct" definition. Some people might disagree with the elements in their definition. Some people might disagree with the elements in their definition, and some people might disagree with the elements in their definition.
The History of Classical Music The term "classical music" is used to describe a wide variety of styles of music from the Renaissance, the Baroque period, the Romantic period, and the modern era. Classical music is often considered to
be synonymous with "art music" or "serious music." The history of classical music can be traced back to the early Middle Ages. The first classical pieces are religious in nature. In the 11th century, Guido d'Arezzo developed a system for musical notation that made it
possible to write down and preserve tunes. This was an important development in the history of classical music, as it allowed composers to create larger and more complex works. During the Renaissance, classical music became more secular in nature. Composers to create larger and more complex works.
Some of the most famous classical composers from this period include Giovanni Palestrina, William Byrd, and Thomas Tallis. The Baroque period saw further development in musical notation and new styles of composition emerged. The most famous composer from this era is Johann Sebastian Bach. His works exemplify the Baroque style with their
intricate counterpoint and ornamentation. Other notable Baroque composers include George Frideric Handel and Antonio Vivaldi. The Classical period saw a return to simpler compositions and a focus on balance and symmetry. The most famous composer from this era is Wolfgang Amadeus Mozart. His works are characterized by their beauty and
elegance. Other notable Classical composers include Ludwig van Beethoven and Joseph Haydn. The Romantic period was marked by a shift away from reason and order towards emotion and feelings. Composers began writing longer works that were intended to evoked strong emotions in listeners. The most famous composer from this era is Franz
Schubert. His works are known for their melodic beauty and emotional depth. Other notable Romantic composers include Felix Mendelssohn, Frederic Chopin, Robert Schumann, Johannes Brahms, and Pyotr Ilyich Tchaikovsky The Different Types of Classical Music Classical music is a broad term that generally refers to music produced in, or rooted
in the traditions of Western liturgical and secular music, encompassing a broad period from roughly the 9th century to present times. Baroque Music The first major period of classical music, encompassing a broad period from 1600 to 1750. This was a time when composers were starting to experiment with new ways of writing music, and the
results were some of the most beautiful pieces of music ever written. Some of the most famous composers from this era include Johann Sebastian Bach, George Frideric Handel, and Antonio Vivaldi. Bach's music is known for its complex harmonies and intricate melodies, while Handel's pieces are known for their grandiose settings and emotive power.
Vivaldi's music is characterized by its lively rhythms and beautiful melodies. Classical music became increasingly popular during the Romantic era, which lasted from roughly 1750 to 1850. This was a time when composers were exploring new emotions and sounds, and they created some of the most beloved pieces of classical music that are still
performed today. Some of the most famous Romantic-era composers include Ludwig van Beethoven, Franz Schubert, Frederic Chopin, Johannes Brahms, and Pyotr Ilyich Tchaikovsky. Beethoven's music is characterized by its heroic themes and emotional power, while Schubert's pieces are known for their delicate beauty and intimate sentimentality.
Chopin's music is noted for its lyrical melodies and expressive harmonies. Brahms' music is known for its clarity and structural integrity, while Tchaikovsky's pieces are famous for their passionate intensity and structural integrity, while Tchaikovsky's pieces are famous for their passionate intensity and structural integrity, while Tchaikovsky's pieces are famous for their passionate intensity and structural integrity, while Tchaikovsky's pieces are famous for their passionate intensity and structural integrity, while Tchaikovsky's pieces are famous for their passionate intensity and structural integrity, while Tchaikovsky's pieces are famous for their passionate intensity and structural integrity.
a period lasting from the Middle Ages to the present day. It is generally considered art music, and often starts with the idea of a composer, rather than that of a performer. It usually has a written score, which provides guidance for the performers. During the Classical period in Europe (roughly from 1750-1820), music became more emotive and
expressive. This was in contrast to the highly structured music of the Baroque period, which used complex counterpoint and tended to be more cerebral. The Classical period saw an increase in public concerts, and composers such as Wolfgang Amadeus Mozart and Ludwig van Beethoven wrote some of their most enduring works during this time.
Today, classical music continues to be composed, performed and enjoyed all over the world. It covers a wide range of styles, from early works like Gregorian chants to modern opera. And while it sometimes gets pigeon-holed as stuffy or elitist, classical music actually has something for everyone. Romantic Music Romantic music is a period of Western
classical music that began in the late 18th or early 19th century. It is related to Romanticism, the Western artistic and literary movement that arose in the second half of the 18th century, and Romantic music in particular dominated the 19th century, and Romantic music in particular dominated the 19th century.
form, and orchestration while revealing an emotional core that had been absent from much of the preceding Baroque and Classical periods. Romantic composers sought to increase emotional expression and power by making structural changes in musical form and adding programmatic elements (extramusical suggestions that could be conveyed by a
song), while at the same time extending or modifying purely musical elements—particularly tonality and harmonic vocabulary. These composers placed more emphasis on expressive qualities than on formal principles of balance and Classical design. The period saw a marked increase in public concerts as well as musical composition; accessible venues
such as public parks, coffeehouses and private salons emerged to supplement more formal locations like churches and courtly halls. Famous composers from the Romantic era include Ludwig van Beethoven, Franz Schubert, Frederic Chopin, Giuseppe Verdi, Pyotr Ilyich Tchaikovsky, Johann Strauss II and Antonin Dvorak. Modern Classical Music
Modern classical music is a term used to describe art music which has been composed by living composers since the 1900s. It is used to refer to the period after the Second Viennese School, and includes music written in a range of styles, from atonality and serialism to neoromanticism, minimalism and postmodernism. The Greatest Classical
Composers Classical music is art music produced or rooted in the traditions of Western music, including both liturgical and secular music produced or rooted in the present day, which includes the Classical period
and various other periods. Johann Sebastian Bach Johann Bach Johan
van Beethoven Ludwig van Beethoven was born in the Electorate of Cologne, a principality of the Holy Roman Empire, in what is now Germany, on December 17. His family's surname (van) came from
Flemish immigrants. His grandfather and great-grandfather were both music masters. His father taught him music from an early age. Ludwig's first music teacher was his father Johann who beat him whenever he practiced poorly. He later claimed that this had a positive effect on his teaching style because he never beat his own students. From 1779
to 1787, Beethoven took lessons from Christian Gottlob Neefe, the newly appointed Court Organist. He also began studying counterpoint with Franz Haydn in 1790. Ludwig van Beethoven is one of the most important figures in all of classical music. He bridged the gap between the Classical and Romantic eras of Western music, and his works are
characterized by their melodic beauty, technical mastery, and emotional power. All of these elements come together in his most famous work—Symphony No. 9 in D Minor ("Choral"), which features a choral finale based on Friedrich Schiller's poem "Ode to Joy" and is regarded as one of the greatest pieces of music ever written. (What Is Classical
Music?) Wolfgang Amadeus Mozart Wolfgang Amadeus Mozart Wolfgang Amadeus Mozart (1756-1791) is among the most prominent composers of the classical era. His works encompass symphonies, sonatas, concertos, Masses, operas and other vocal works. His influence on subsequent generations of musicians was profound, and his compositions continue to be popular 200
years after his death. Johannes Brahms Johannes Brahms Johannes Brahms (7 May 1833 - 3 April 1897) was a German composer, pianist, and conductor of the Romantic period. Born in Hamburg into a Lutheran family, Brahms spent music, chamber music, choral
compositions, and songs. Brahms is often grouped with Johann Sebastian Bach and Ludwig van Beethoven as one of the "Three Bs" of classical music, who were all born within a few years of each other and who contributed to the musical canon during what some scholars might label the Golden Age of Western Music. How to Listen to Classical Music
Classical music is art music produced or rooted in the traditions of Western culture, including both liturgical and secular music. While a more precise term is also used to refer to the period from 1750 to 1820, this article focuses on the broad span of time from before the 6th century AD to the present day, which includes the Classical period proper.
Finding the Right Recording Classical music is often thought of as complicated and intimidating. But it doesn't have to be! There are many ways to approach this genre, and the most important thing is to find a recording of a piece that you enjoy or that has personal meaning to you. It
could be a performance by your favorite artist, or a recording of a piece that you heard at a special event in your life. Once you have found a recording that you connect with, you can start to explore other recordings of the same piece and other pieces by the same composer. Classical music can be enjoyed in many different ways, so don't be afraid to
experiment. You might prefer to listen while doing another activity, such as reading or working on a project. Or you might prefer to sit down and enjoy! Understanding the Score Most classical music is written down in the form of a musical score. This is
a graphical representation of the music, which shows all the different parts that make up the piece. Each instrument or singer has their own line (or part) in the score, and all these lines come together to create the final sound. Reading a score can seem daunting at first, but it's actually not too difficult once you get the hang of it. The most important
thing to remember is that the vertical lines on the page represent the different pitches of notes, and the horizontal lines represent time. So, for example, if you see a note on a high pitch and it's close to the top of the page, that means it's a high note that should be played quickly. If you're interested in learning how to read scores, there are plenty of
resources available online and in libraries. Once you've learned how to do it, you'll be able to follow along with performances and really appreciate all the different parts that come together to create classical music. The Future of Classical music it is such a broad and diverse genre. However, what
we can say is that classical music has been around for centuries, and shows no signs of dying out anytime soon. In fact, classical music is enjoying something of a renaissance at the moment. The Popularity of Classical music is enjoying something of a renaissance at the moment.
globe and throughout history. Although it is often associated with Western art music, classical music encompasses a wide range of traditions and subgenres, including traditional folk music, works for film and theater, and popular songs. Despite its popularity, classical music has been in decline in recent years. According to a 2017 report by the
Orchestra League, attendance at classical music concerts in the United States has dropped by 30% since 1982. The same report found that only 8% of American adults say they attended a classical music. For one, classical music is often
seen as elitist and inaccessible, due to its long history and complex structure. In addition, therising cost of tickets and lack of affordable venues can make it difficult for people to attend concerts. Finally, competition from other forms of entertainment, such as pop music and television, may be siphoning off potential audience members. Despite the
challenges faced by the classical music world, there are signs that the genre is beginning to regain some ground. For instance, a 2017 study by symphony orchestras found that attendance at youth concerts was on the rise, with more than half of respondents saying they had attended such a concert in the past year. In addition, organizations like
Music for All are working to make classical music more accessible to young people through initiatives like their El Sistema program, which provides free instruments and instruction to children in underserved communities. As the world continues to change, it remains to be seen what role classical music will play in society. However, with effort from
both promoters and audiences alike, there is reason to believe that this uniquely rich and diverse genre will continue to thrive for years to come. The Importance of Classical Music There is no denying that classical music radio stations are few
and far between. But despite all of this, classical music remains an important part of our cultural heritage, and its importance should not be underestimated. For one thing, classical music is a vital part of our history. It is the foundation upon which all other Western music is built, and without it we would be missing out on centuries of musical
traditions. Classical music is also important for its own sake; it is a beautiful and moving art form that can touch us in ways that other music cannot. Even if you're not a fan of classical music, there are still good reasons to support it. Classical music is also important for its own sake; it is a beautiful and moving art form that can touch us in ways that other music cannot. Even if you're not a fan of classical music is also important for its own sake; it is a beautiful and moving art form that can touch us in ways that other music is also important for its own sake; it is a beautiful and moving art form that can touch us in ways that other music is also important for its own sake; it is a beautiful and moving art form that can touch us in ways that other music is also important for its own sake; it is a beautiful and moving art form that can touch us in ways that other music is also important for its own sake; it is a beautiful and moving art form that can touch us in ways that other music is also important for its own sake; it is a beautiful and moving art form that can touch us in ways that other music is also important for its own sake; it is a beautiful and moving art form that can touch us in ways that other music is also important for its own sake; it is a beautiful and moving art form that can touch us in ways that other music is also important for its own sake; it is a beautiful and moving art form that it is a beautiful and moving art form that it is a beautiful and moving art form that it is a beautiful and moving art form that it is a beautiful and moving art form that it is a beautiful and moving art form that it is a beautiful and moving art form that it is a beautiful and moving art form that it is a beautiful and moving art form that it is a beautiful and moving art form that it is a beautiful and moving art form that it is a beautiful and moving art form that it is a beautiful and moving art form that it is a beautiful and moving art for the moving art form that it is a beautiful and movi
that require years of study to master. By supporting classical music, you are supporting a tradition of excellence and helping to ensure that future generations will be able to enjoy this great art form. In 1685, Bach was born to start the era of Classical music. It's considered the traditional music of the Western World and is different from Pop and Folk
music. The roots of Classical music go back to church music and the tunes played in the royal courts of Western Europe. The period of Classical music? What are the traits of these music genres? Keep on reading
to find out more about the types of Classical music. 1. What is Classical music? 2. What Are the Types of Classical Music? What is Classical music comes from the Latin word classical music was associated with rich people and royal
families. Classical music is a broad term that involves lots of subgenres based on the genre's definition. The term can include music genres from the 1750s to 1820s. During this period, the piano became the most dominant keyboard
instrument, although musicians continued to use instruments from the Baroque period, like the violin and cello. Nevertheless, the musical phrases became clearer and the music became more harmonic. Musicians like Mozart, Beethoven, and Haydn dropped the musical decorations
that were widely used in Baroque music to create clearer and simpler compositions. What Are the Types of Classical music? Many music genres of Classical music. Some of them are quite famous while others are less known because they're no longer used. So
keep on reading to learn more about their definitions, their traits, and most famous composers. 1. Concerto Unlike a group ensemble playing in an orchestra, the Concerto is a form of Classical music that allows a soloist to show off their talent. In some cases, a group of soloists can play against the orchestra, and in this case, it's known as Concerto
Grosso. However, this particular music form was more popular during the Baroque period. The Concerto is related to the rise of virtuoso performers, although they were present in earlier musical forms. Concertos can also incorporate forms of vocal music. Bach was a pioneer of the Concerto as he composed music by incorporating voices and
instruments. In this music subgenre, the instruments usually accompanied the voice parts. Mozart was also known for his concertos. There are several subgenres of concertos, like the cello concertos. There are several subgenres of concertos.
period, it gained its full popularity during the Romantic era. The clarinet concerto is another subgenre of the Concerto, where the clarinet plays a solo against a concert band. Haydn also wrote trumpet concerto, where the clarinet plays a solo against a concert band. Haydn also wrote trumpet concerto, where the clarinet plays a solo against a concert band. Haydn also wrote trumpet concerto, although this subgenre of the Concerto, where the clarinet plays a solo against a concert band. Haydn also wrote trumpet concerto, where the clarinet plays a solo against a concert band. Haydn also wrote trumpet concerto, where the clarinet plays a solo against a concert band.
intimate and smaller groups of musicians. Musicians were playing this music in royal courts, and later this music genre became a popular form in modern music. Chamber music is considered the music of friends, and it has roots in Medieval music. Joseph Haydn wrote several string trios and duos, 68 string quartets, 45 piano trios, and wind
ensembles. Mozart composed a lot of masterpieces for Chamber music. His music pieces always emphasize the strings, where they always have a counter role to the piano. He also introduced the newly invented clarinet. Mozart tried more innovative ensembles that would feature the quintet for violin, a cello, horn, and two violas, too. His
compositions combine these different instruments, which add a new dimension to the music. Many other composers like the Italian Luigi Boccherini wrote almost a hundred string quartets and more quintets for two violins, two cellos, and a viola. Chamber music reflects the social and economic reforms that took place in the 19th century in Europe
During the early Classical era, composers were actually employees who worked in the royal court or aristocrats' mansions. Therefore, this music was composed to entertain the guests of those particular
people. For example, Boccherini composed Chamber music for the King of Spain, and Mozart composed three string quartets for the King of Prussia. The music composed would either be played for a particular occasion, or the composed three string quartets for the King of Prussia. The music composed three string quartets for the King of Prussia.
Classical music to refer to purely instrumental compositions. This term was first used vaguely, but it became extremely important as Classical music evolved. In the Baroque period, the Sonata was written for a single or more instrument or a keyboard
accompanied by another instrument during the Classical period. With more evolution, the Sonata became a term that composers used to refer to multimovement works. Typically the Sonata would be written for a piano or a piano or a piano accompanied by another instrument like the violin or cello. The Sonata is usually made of three movements: The Allegro is
the first movement that's used to develop the theme of the work. The middle movement is typically slower, which can be Largo, Adagio, or Andante. Finally, the closing movement is either Presto or Allegro. Haydn used a 2-movement is either Presto or Allegro. Haydn used a 2-movement is typically slower, which can be Largo, Adagio, or Andante.
6 and 8. Overall, his Sonata works include seven two-movement pieces, thirty five three-movement pieces, and three four-movement pieces pie
were said to have movements omitted. 4. Quartet a genre of Classical music, while others consider it as a subgenre of Chamber music. The String Quartet is the most known type of Quartet composition. It most often features two violins,
a cello, and a viola, but other arrangements can also be used. Beethoven wrote some of the most famous string quartets that were written for two violas, one violin, and one cello. Quartets also became popular in Jazz performances later on, where the music would be
typically written for a horn, a saxophone or trumpet, a chordal instrument like a quitar or piano, a bass instrument, and a drum kit. The Piano Quartet became quite popular, where composers tried to introduce
composition. The voices are usually a soprano, alto, tenor, and bass for mixed ensembles. 5. Ballade The Ballade is a music genre that originated in the later led to the evolution of Classical
songs. The Piano Ballade is a subgenre of the Ballade, and it features a solo piano with a ballade-like narrative style. Chopin's Ballade Number 1 in G Minor is an example of this subgenre. Ballade music relies heavily on the narrative structure of folk poetry. The musical parts are structured in a predetermined order, and the succession is controlled by
the music's frame. Some ballades are closely related to the poetry of certain poets. For example, Chopin's work was inspired by the poetry of Adam Mickiewicz, who was a close friend of his. Other composers include Franz Liszt, Claude Debussy, Norman Demuth, and George Enescu. 6. Opera Opera is a genre of Classical music, where the music plays
a fundamental role supported by the vocals sung by singers. The performance is usually held at an Opera House, where the singers are accompanied by an orchestra or a smaller ensemble. The word "Opera" itself means work, which translates to the effort done and the final result of the music produced. The earliest example of this music genre is the
Dafne by Jacopo Peri, which is an attempt to revive the Greek drama. Opera originated in the Baroque period but became more solid during the Classical period. The music played could be divided into two different types, dry or secco, where the music and rhythm played were dictated by the nature of the words spoken or sung, or accompagnato,
where the orchestra provided accompaniment. In the beginning, this musical genre was confined to the royal courts. During this period, some singers like Madama Europa gained wide popularity. Later on, Opera compositions were played during carnivals or in live public performances that people paid to witness. Opera has several subgenres like the
Opera Seria, which is a term used to refer to the Italian Opera that prevailed between 1710 and 1770. Opera Seria was a more serious type of Opera, and it soon became unfashionable. Famous composers include Vivaldi, Galuppi, and Handel. An Operata is a form of light Opera. It's lighter than the regular Opera in terms of the orchestral size,
nature of music, length of work, musical composition, and overall theme. It became popular around the 1850s, and famous composers include Johann Strauss, Franz Lehar, and Francisco Alonso. Ballad Opera is a term that refers to English stage entertainment that originated in the early 18th century. It's characterized by the popular use of tunes
with spoken dialogue. 7. Divertimento The word Divertimento comes from the Italian word divertire or to amuse. This musical genre was developed in the late 18th century as a fun and lighthearted genre of Classical music, instead of the more serious and darker genres. Divertimento was mostly composed for a smaller ensemble. This is why it was developed in the late 18th century as a fun and lighthearted genre was developed in the late 18th century as a fun and lighthearted genre of Classical music, instead of the more serious and lighthearted genre of Classical music, instead of the more serious and lighthearted genre was developed in the late 18th century as a fun and lighthearted genre of Classical music, instead of the more serious and lighthearted genre of Classical music, instead of the more serious and lighthearted genre of Classical music, instead of the more serious and lighthearted genre of Classical music, instead of the more serious and lighthearted genre of Classical music, instead of the more serious and lighthearted genre of Classical music, instead of the more serious and lighthearted genre of Classical music, instead of the more serious and lighthearted genre of Classical music, instead of the more serious and lighthearted genre of Classical music, instead of the more serious and lighthearted genre of Classical music, instead of the more serious and lighthearted genre of the more serious and lighthearted ge
usually played by an ensemble that would entertain guests over dinner parties, banquets, or other social events. Although some serious works belong to this genre, the term was and is still used to describe informal music with light quality. Divertimento was later divided into several subgenres, as composers were trying to define this music. Since it
had no clear, specific form, Divertimento could be divided into dance and theatrical subgenres. This music genre also led to the development of other types of music like the cassation, serenade, and notturno. In the 19th century, Divertimento music was usually played outdoors in after-dinner gatherings. In most cases, this musical genre has one to
nine movements. The Salzburg Symphonies K. 136, K. 137, and K. 138 represent examples of this musical form. This type of Classical music continued to be popular in the 20th century in the works of Alfred Reed, Paul Graener, and Robert Davine. 8. Arabesque Although Classical music is the trademark of Western music, Arabesque is a genre where
the tunes are used to create the atmosphere of Arabic architecture. Composers started to composer music genres, Arabesque can be considered as heavily-embellished with music phrases that show the slowing of time. Composers started to compos
Eastern culture. Some composers like Johann Friedrich Franz Burgmüller, Cécile Chaminade, and Edward MacDowell incorporated this genre in their compositions, even if they used other genres in their works. 9. Capriccio The Capr
composition is fast and intense. This form of music first emerged in the 16th century, when it was used to refer to madrigals. This is a form of vocal music, where a group of two to eight voices joins to produce one of the most famous forms of secular music. However, by the 17th century, the Capriccio was used by composers to refer to compositions forms of secular music.
that are either played by instruments or combined instruments and voices. Famous works of this genre include Charles-Valentin Alkan's Capriccio alla soldatesca and George Frideric Handel's Capriccio in G Minor. 10. Impromptu This music genre is considered as a freestyle genre of Classical music, and the name is based on a word that means
offhand to describe the nature of the melodies. Compared to other forms of Classical music, this genre tried to break free from the rigid boundaries and limitations. A soloist usually engages in an extended improvisation in the composition, influenced by that particular time. The spur-of-the-moment nature of this musical genre helped to solidify its
popularity in the Romantic era, where composers were driven mainly by their emotions. Chopin composer Johann Baptist Cramer is probably the first composer to record the term Impromptu. 11. Oratorio The Oratorio is a large musical
composition that's usually written for an orchestra, soloists, and choir. It's very close to the Opera, but the Opera is a musical theater, while the Oratorio is a concert piece. In this Classical music genre, the choir plays a significant role, and there are no costumes or props like the Opera. However, it's one of the musical forms that were used in
churches because, in most cases, the vocals were obtained from the Bible. Composers were influenced by their own societies and religious beliefs while composers built their music based on stories of the lives of saints. Protestant composers took their stories from the Bible
12. Rhapsody This Classical music genre is characterized by its freestyle and free-moving structure. Works are usually made of one movement, but each composition features different tones, themes, and moods. The Rhapsody is characterized by the distinction in musical styles played, all featuring the same idea. When it was first introduced, some
compositions featured vocal and instrumental, usually played by the piano. Brahms's Alto Rhapsody is an example of Vocal Rhapsody. He also wrote the Rhapsody in E-flat major for a solo piano. Other composers of this
genre include Ernő Dohnányi, Hugo Alfvén, and James P. Johnson, who also played a crucial role in the evolution of Jazz. When it comes to its classification, classical music, as the art music of the Western world, is much different from other types of music. When examining contemporary works, we distinguish a wide variety of genres, such as rock,
pop, or jazz, that can further be organized into sub-genres with more narrowed-down sound characteristics. Classified into time-specific eras, each characteristics, instrumentation, and motifs of inspiration. There are, however,
other terms that, too, can be used to classify classical music compositions. These may include genres, music forms, compositional techniques, and styles. To make things even more complicated, these terms have generally broad, often overlapping definitions, meaning they are occasionally used interchangeably. Let's look at the fundamental definition
of classical music classification terms. Form refers to the structural elements of the composition or performance, describing how individual parts and sections are constructed and how they connect to each other. Some form examples include binary, strophic, or rondata form. Composition are constructed and how they connect to each other. Some form examples include binary, strophic, or rondata form.
such as the twelve-tone, fugue, or canon technique. Style is associated with the distinctive sound characteristics of a particular composer or a historical events that had an impact on its creation. Finally, the genre is used to indicate the shared traditions and
overarching set of conventions behind a composition. Genres stem from a fusion of social functions (contexts and validation by particular communities) and composition (including its overall style
and structure) but also its cultural context and the purpose of the music. Now, let's look at some of the musical boundaries expanded so that these styles became
more free and varied, or broke out from these style altogether. The major musical styles are: A large-scale work for full orchestra. Usually consists of four movements or sections, often alternating fast-slow. Beethoven's ninth symphony was the first to break with tradition in that he included vocal soloists and a full choir into the final movement. Other
composers who wrote well-known symphonies are Haydn (wrote 104 of them), Mozart, Schubert, Brahms, Tchaikovsky, Mahler and later Prokofiev and Shostakovich. Also a large-scale work for full orchestra but with the addition of an instrumental soloist. Most commonly this is a piano, violin or cello, but can be any instrument of the orchestra. The
interplay between the orchestra and the soloist is the distinguishing feature of the concertos. Other great concertos of Beethoven, and Tchaikovsky and the cello concertos of Dvorak
and Elgar. A collection of short musical pieces, usually dances, to form a larger work. Can be for orchestra or solo instrument. Best known are Tchaikovsky's Nutcracker suite and Respighi's Ancient Airs and Dances. Operas are very large scale pieces that are a mixture of music and theatre. Operas usually contain a full orchestra, solo singers and
choir, who are required to act as well as sing. Operas can also be enjoyed for their music content alone. Well known operas are Mozart's Magic Flute, Bizet's Carmen, Wagner's Ring cycle (a huge set of four operas) and Puccini's Madame Butterfly. A quaint definition is that chamber music is for a small group of listeners. More precisely, it is for a
small group of performers, ranging for one (eg a sonata) to about six or eight (a sextet and octet). They can include any types of instruments in combination, and the focus again is on the interplay between the instruments. The equivalent of a symphony but for just one or two instruments. A piano sonata is usually a piano alone (Beethoven wrote 31 of
them) while a violin sonata usually has a piano accompaniment. Music for small groups of instruments in combination, and the focus again is on the interplay between the instruments. They can include any types of instruments in combination, and the focus again is on the interplay between the instruments. They can include any types of instruments in combination, and the focus again is on the interplay between the instruments.
serious pieces. This is a list of musical genres within the context of classical music, organized according to the corresponding periods in which they arose or became common. Various terms can be used to classify a classical music composition, mainly including genre, form, compositional technique and style. While distinct, these terms have broad,
sometimes overlapping definitions and are occasionally used interchangeably.[1] The genre categorizes a piece based on a shared tradition or an overarching set of conventions, like opera or symphony. Form refers to its structural aspects, the way its individual sections are constructed and how they relate to each other, such as binary form, rondo or
sonata form. Compositional techniques involve specific methods of composition, such as canon, fugue or twelve-tone technique. Style indicates the distinctive characteristics of a particular composer or historical period, like Baroque or Romantic, placing the composition within a broader cultural and chronological context and linking it to artistic
movements and historical events that influenced its creation. Some forms and compositional techniques occasionally also give name to the compositions based on them, such as rondo or canon. This does not occur in other cases such as strophic, binary, ternary or arch forms. A notable source of confusion is the term 'sonata': as a genre, it denotes a
multi-movement composition for one or more solo instruments, while in structural terms, 'sonata form' refers to a specific three-part structural terms, because of the structural terms, sonata form' refers to a specific three-part structural terms, because of the structural terms, sonata form' refers to a specific three-part structural terms, sonata form' refers to a specific three-part structural terms, sonata form' refers to a specific three-part structural terms, sonata form' refers to a specific three-part structural terms, sonata form' refers to a specific three-part structural terms, sonata form' refers to a specific three-part structural terms, sonata form' refers to a specific three-part structural terms, sonata form' refers to a specific three-part structural terms, sonata form' refers to a specific three-part structural terms, sonata form' refers to a specific three-part structural terms, sonata form' refers to a specific three-part structural terms, sonata form' refers to a specific three-part structural terms, sonata form' refers to a specific three-part structural terms, sonata form' refers to a specific three-part structural terms, sonata form' refers to a specific three-part structural terms, sonata form' refers to a specific three-part structural terms, sonata form' refers to a specific three-part structural terms.
as communicative tools that guided listeners' experiences and responses.[2] Because genres are defined not only by their musical elements but also by social contexts, functions, and validation by specific communities, their definitions are subject to change as these validation by specific communities, their definitions are subject to change as these validation by specific communities, their definitions are subject to change as these validation by specific communities, their definitions are subject to change as these validation by specific communities, their definitions are subject to change as these validation by specific communities, their definitions are subject to change as these validation by specific communities.
unchanged.[3] Historically rooted in social functions and compositional norms, by the 19th century and especially in the 20th century genres evolved from serving clear functions to highlighting individual features, thus emphasizing individual artist expression.[2] In summary, genre is a broader term and often refers to the overall style, structure
cultural context, or purpose of the music. For example, a rondo is based on alternation between familiar and novel sections (e.g. ABACA structure); a mazurka is defined by its distinctive meter and rhythm; a nocturne is based on the mood it creates, required to be inspired by or evocative of night. This is a dynamic list and may never be able to satisfy
particular standards for completeness. You can help by adding missing items with reliable sources. See also: Medieval music used in the liturgy of the Ambrosian Rite. Ballade - French poetic-musical form. Ballata - Medieval Italian poetry accompanied by
music. Canso - Song of troubadour tradition. Cantiga - Monophonic song of Spanish or Portuguese origin, often about religious themes or courtly love. Conductus - Latin sacred song, monophonic non-liturgical vocal composition. Descant - Form where one singer performed a fixed melody while others improvised harmonious and
melodically independent lines. Geisslerlied - Penitential songs sung by the flagellant groups in the mid-14th century. Gymel - Form of English origin where a single voice part splits into two equal ranges, singing different but converging lines. Lai - Lyrical, narrative
poem written in octosyllabic couplets that often deals with tales of adventure and romance. Lauda - Devotional song popular in the medieval Italian church. Motet - Polyphonic chart - Mozarabic Rite. Organum - Early form of polyphonic music
involving the addition of one or more voices to a preexisting chant. Planctus - Composition mourning the death of a notable figure, often in a liturgical context, similar in function to a dirge. Rondeau - French poetic-musical form. Estampie - Dance and
instrumental genre characterized by repeated sections, each played with different endings. Saltarello - Lively, fast-paced Italian dance, often characterized by its jumping or leaping steps. See also: Renaissance music Canzona - Polyphonic instrumental or vocal composition originating in Italy, characterized by a contrapuntal style. Canzonetta - Short
light, and usually simple song or instrumental piece. Carol - A festive song, generally religious but non-liturgical, often with a dance-like or popular character. Chanson - French song, typically polyphonic and secular, and languages in a single composition.
Fantasia - Composition with a free form and often improvisational style. Chromatic fantasia - Type of fantasia known for its use of chromaticism and often complex, highly expressive melody lines. Frottola - Italian secular song. Frontispiece of Monteverdi's opera L'Orfeo, 1609 Glosa - Type of sacred music composition in 16th century Spain that used
a variation construction.[4] Intermedio - Theatrical performance with music performed between the acts of a play to celebrate special occasions in Italian courts. Lauda - Devotional song popular in the medieval Italian church. Madrigal comedy
Collection of madrigals arranged to tell a story, often comic or satirical. Madrigale spirituale - Type of Italian madrigal adapted for religious texts. Mass - A mass where an existing piece of
music, often a secular chanson or motet, is reworked into a liturgical context. Paraphrase mass - A mass that uses as its basis an elaborated version of a cantus firmus, typically from plainsong. Motet - Polyphonic choral composition based on a sacred text. Motet-chanson - Hybrid form combining elements of the motet and the chanson. Opera-
Dramatic work in one or more acts, set to music for singers and instrumentalists. Ricercar - Instrumental composition featuring imitative counterpoint. Sequence - Chant or hymn sung or recited during the liturgical celebration, typically following the Alleluia. Tiento - Form of keyboard music similar to the fantasia, known for its intricate
counterpoint. Toccata - Piece typically for a keyboard or plucked string instrument, characterized by fast-moving or virtuosic passages. Villancico - Spanish song or lyrical poetry, often associated with rustic and popular themes. Villancico - Spanish song or lyrical poetry, often associated with rustic and popular themes. Villancico - Spanish song or lyrical poetry, often associated with rustic and popular themes.
Slow processional dance. Tourdion - Fast-paced French dance, typically performed after a slower dance. See also: Baroque music Air - Song-like instrumental piece. Air à boire - Drinking song, typically French. Anthem - Choral
composition written to accompany the coronation of a monarch. Aria - Self-contained piece for one voice, usually with orchestral accompaniment. Arias - Aria written specifically for performance in concert rather than as part of an opera. Da capo aria - Aria structured in
an ABA format, where the opening section is repeated after an intervening contrasting section. Badinerie - Form with light, playful character, often quite brief and usually included at the end of a Baroque suite. Canon - Contrapuntal composition in which a single melody is imitated by successively entering voices. Crab canon - Contrapuntal composition in which a single melody is imitated by successively entering voices.
the retrograde of another, reading the same backwards and forwards. Mirror canon - Canon with one voice inversely mirroring the intervals of another, reading a harmonious overlap that can be repeated indefinitely. A catch is a subtype of this
canon. Prolation canon - Canon where the same melody is performed at different speeds or note values by different voices. Table canon - Retrograde and inverse canon, combination of Crab and Mirror canons. Cantata - Vocal composition with instrumental accompaniment often based on a religious text. Chaconne - Musical form based on a repeating
harmonic progression, often featuring variations over a bass ostinato. Chorale or Chorale cantata - Church cantata based on a chorale. Lutheran chorale concerto - Short sacred composition for one or more voices and instruments
Chorale fantasia - Composition that elaborates on a chorale melody, often with intricate counterpoint. Chorale monody - Chora
Short liturgical composition for organ using a chorale tune as its basis, common in Lutheran services. Cibell - Gavotte-like piece in duple metre. Six-part ricercar from J.S. Bach's The Musical Offering, 1747 Concerto - Musical work where one or more solo instruments are contrasted with an orchestra. Concerto grosso - Form in which the musical
material is passed between a small group of soloists and full orchestra. Concerto da camera - Concerto da camera -
Triple concerto - Concerto for three soloists. Fugue - Complex contrapuntal composition in which a single theme or subject is introduced by one part and successively taken up by others. Hymn - A religious song of praise. Invention - Short composition in two-part counterpoint, usually for a keyboard instrument. Lament - Song expressing grief or
sorrow. Mass - Sacred musical composition of the Eucharistic liturgy. Motet - Polyphonic choral composition based on a sacred text. Opera - Dramatic work in one or more acts, set to music for singers and instrumentalists. Opera with
serious, often tragic themes. Semi-opera - Genre that blends spoken drama with musical interludes and elaborate staging. Oratorio - Large composition for orchestra, choir, and soloists, typically based on a religious theme. Part song - Secular choral work, typically a cappella. Glee - English part song of respectable and artistic character and often
composed for male voices only. Partita - Suite of instrumental or vocal pieces, often consisting of the Passion of Christ. Pastorale - Musical form depicting pastoral scenes, often characterized by a gentle, lyrical
melody. Prelude - Short, improvisatory-style piece, often serving as an introduction to a longer piece. Prelude and fugue - Pairing of two compositions, a prelude and fugue - Pairing of two compositions, a prelude and fugue - Pairing of two compositions, a prelude and fugue - Pairing of two compositions, a prelude and fugue - Pairing of two compositions, a prelude and fugue - Pairing of two compositions, a prelude and fugue - Pairing of two compositions, a prelude - Pairing of two compositions, a prelude and fugue - Pairing of two compositions, a prelude - Pairing
in counterpoint. Siciliana - Slow piece often in a minor key, characterized by dotted rhythms and a pastoral mood. Sinfonia - Orchestral piece, often serving as the introduction, interlude, or postlude of a larger work. Sonata - Sonata specifically composed
for the flute. Sonatina - Short sonata, often simpler in structure and melody, used as a teaching tool or for less formal occasions. Trio sonata - Form of sonata for two melodic instruments and basso continuo. Suite - Set of instruments are the flute.
string instrument, characterized by fast-moving or virtuosic passages. Tombeau - Composition commemorating the death of a notable individual. Voluntary intended to be played using the organ trumpet stop. Gavotte from J.S. Bach's French Suite
No. 5, 1723 Allemande - Folk German dance in quadruple meter, often the first movement of a Baroque suite. Bourrée - French dance in double meter with a characteristic upbeat. Canary - Fast, lively dance originating from the Canary Islands, known for its quick, jumping steps. Courante - Elegant French dance in triple meter, often included in
Baroque suites. Echo - Dance in duple meter, characterized by repetition of ends of phrases softer in dynamics.[5] Fandango - Rhythmic Spanish dance in triple meter. Gavotte - French folk dance in quadruple meter, often with a moderate to quick tempo, and
with a characteristic half-bar upbeat. Gigue - Lively baroque dance originating from the British jig, typically in compound meter. Loure - Slow French dance, often included in Baroque suites. Musette [fr] - French dance with a moderate tempo, characterized by a
pastoral melody often imitating the sound of a bagpipe. Passepied - Fast French court dance in binary form and triple meter, often included in Baroque suites. Rigaudon - Lively French dance in triple meter, often included in Baroque suites.
Tambourin - Lively Provençal dance in duple meter. See also: Classical period music and Romantic music Poster for Robert Schumann's cycle of Lieder Dichterliebe, 1840 Arabesque - Composition with a flowing and ornate style, inspired by Arabic architecture. Art song - Musical setting of a poem or text usually written for one voice with piano
accompaniment. Lied - German art song. Mélodie - French art song. Song cycle - Group of songs designed to be performed in a sequence as a single entity. Aubade - Song or instrumental composition with a wild, spirited character, often evoking a bacchanal. Bagatelle
- Short, light instrumental composition. Ballade - Instrumental composition that follows a narrative style, often lyrical and expressive. Barcarolle - Song or instrumental piece in a distinctive rhythm, traditionally associated with Venetian gondoliers. Berceuse - Composition resembling a lullaby, often calm and soothing. Burlesque - Composition
 intended to cause laughter by caricaturing the manner or spirit of serious works. Caprice - Lively piece, typically free in form and of a light, playful character. Carol - Festive folk song or popular hymn, often of religious nature. Cassation - Serenade-like instrumental composition. Chamber music for ensemble - Compositions written for a small group from the composition of the compositio
of musicians. Duet - Composition for two instruments or voices. Piano four hands - Piano duet involving two players playing the same piano simultaneously. Trio - Composition for three instruments or voices. Piano duet involving two players playing the same piano simultaneously. Trio - Composition for three instruments or voices. Piano duet involving two players playing the same piano simultaneously. Trio - Composition for three instruments or voices. Piano duet involving two players playing the same piano simultaneously.
and cello. Quartet - Composition for four instruments or voices. Piano quartet - Composition for four string instruments or voices. Piano quintet - Composition for piano and three other instruments. String quartet - Composition for four string instruments or voices.
four other instruments. String quintet - Composition for five string instruments. String sextet - Composition for six instruments. Sextet - Composition for six string instruments. Sextet - Composition for six instruments. Sextet - Composition for six instruments.
or voices. Octet - Composition for eight instruments or voices. String octet - Composition for eight string instruments or voices. Concert aria - Standalone aria or operatic song written specifically for a solo singer and orchestra. Concert aria - Standalone aria or operatic song written specifically for a solo singer and orchestra.
with an orchestra. Cello concerto - Concerto for solo clarinet concert
orchestra. Trumpet concerto - Concerto for solo trumpet and orchestra. Viola concerto - Concerto for solo violin and orchestra. Viola concerto for solo viola and orchestra.
in playing an instrument. Fanfare - Short, lively piece, typically for brass instruments, with bold and triumphant character. Fantasia - Composition with a free form and often improvisational style. Funeral march - Slow march, usually in a minor key, imitating the solemn pace of a funeral procession. Impromptu - Short instrumental piece, typically for
the piano, suggestive of improvisation. Intermezzo - Short, light piece, often serving as a break between sections of a larger work, Mass - Sacred musical composition, where part of the Eucharistic liturgy, Missa brevis - Short mass composition, where part of the Eucharistic liturgy, Missa brevis - Short mass composition of the Eucharistic liturgy. Missa brevis - Short mass composition of the Eucharistic liturgy. Missa brevis - Short mass composition of the Eucharistic liturgy. Missa brevis - Short mass composition of the Eucharistic liturgy. Missa brevis - Short mass composition of the Eucharistic liturgy. Missa brevis - Short mass composition of the Eucharistic liturgy. Missa brevis - Short mass composition of the Eucharistic liturgy. Missa brevis - Short mass composition of the Eucharistic liturgy. Missa brevis - Short mass composition of the Eucharistic liturgy. Missa brevis - Short mass composition of the Eucharistic liturgy. Missa brevis - Short mass composition of the Eucharistic liturgy. Missa brevis - Short mass composition of the Eucharistic liturgy. Missa brevis - Short mass composition of the Eucharistic liturgy. Missa brevis - Short mass composition of the Eucharistic liturgy. Missa brevis - Short mass composition of the Eucharistic liturgy. Missa brevis - Short mass composition of the Eucharistic liturgy. Missa brevis - Short mass composition of the Eucharistic liturgy.
mass composition, often elaborate and extended. Requiem - Mass for the dead set to music. March - Piece with a strong regular rhythm, frequently performed by a military band. Nocturne - Composition that is inspired by, or evocative of, the night. Opera - Dramatic work in one or more acts, set to music for singers and instrumentalists. Ballad opera
- Genre of English stage entertainment using popular songs and spoken dialogue. Opera buffa - Genre of opera characterized by light, humorous, and often satirical themes. Opera buffa - Genre of opera characterized by light, humorous, and often satirical themes. Opera buffa - Genre of opera characterized by light, humorous, and often satirical themes.
light-hearted and often containing spoken dialogue. Overture - Overture - Overture in three fast-slow-fast sections. Pasticcio - Opera made up of various pieces from other compositions.
Singspiel - Form of German light opera, typically with spoken dialogue. Zarzuela - Spanish lyric-dramatic genre that incorporates operatic and popular songs, as well as dance. Oratorio - Large composition for orchestra, choir, and soloists, typically based on a religious theme. Prelude - Short, improvisatory-style piece, often serving as an introduction
to a longer piece. Rhapsody - Single-movement composition with episodic structure, contrasting moods, and an improvisational, free-flowing style. Rondo - Form characterized by a recurring theme alternating with different contrasting sections. Scherzo - Light, joking or playful piece, often a part of larger works. Serenade - Light, lyrical, often
romantic composition for voice or instrument. Sinfonia concertante - Composition for orchestra and a group of solo instruments, typically in symphony Orchestra, 2020 Sonata - Composition for one or more solo instruments, typically structured in several movements. Bassoon sonata - Sonata for solo
bassoon, often accompanied by piano. Cello sonata - Sonata for solo clarinet sonata - Sonata for solo clarinet sonata - Sonata for solo piano. Viola sonata - Sonata for solo viola, often accompanied by piano. Violin
sonata - Sonata for solo violin, often accompanied by piano. Symphony - Large-scale composition based on an extra-musical narrative, often a literary or pictorial idea. Symphony - Large-scale composition, typically for an orchestra and often in four movements. Choral symphony - Symphony - Symphony - Symphony - Symphony - Large-scale composition, typically for an orchestra and often in four movements.
the orchestra. Program symphony - Symphony with an extra-musical narrative guiding its structure and nature. Suite - Set of instrumental compositions, typically in dance form, played in a sequence. Theme and variations - Form where a main theme is followed by a series of variations that alter its melody, harmony, rhythm, or timbre. Double
variation - Composition where two themes are alternated and varied. Threnody - Song composed as a memorial to a dead person. Ballet - Composition designed to accompany a choreographed dance performance. Bolero - Dance form originating from Spain, characterized by a steady rhythm and typically in a moderate tempo. Can-can - Dance
characterized by a rapid, galloping rhythm and strong, accented beats. Contradanse - Folk dance originating in England and France featuring repeated execution of a sequence of figures. Csárdás - Hungarian folk dance characterized by a variation in tempo, starting out slowly and ending in a very fast tempo. Dumka - Slavic musical form
characterized by a melancholic character. Écossaise - Dance in a Scottish style but actually French in origin, with a simple duple meter. Habanera - Dance of slow tempo of Cuban origin. Humoresque - Composition that incorporates playful,
humorous elements, typically without a strict formal structure. Kolo - Traditional Balkan dance often with complex rhythms and varying tempos. Krakowiak - Syncopated Polish folk dance in triple meter, often lively and with strong accents on the
second or third beat. Odzemek - Traditional Czech dance often in a fast duple meter. Polka - Lively Bohemian dance in a quick triple meter. Seguidilla - Castilian folk dance in quick triple meter. Skočná - Lively Czech dance form, often performed at a fast
tempo. Sousedská - Traditional Czech dance in a moderate triple meter. Špacírka - Czech promenade or strolling dance, characterized by distinctive, syncopated rhythms and the alternation of slow and fast tempos. Waltz - Folk dance in triple meter characterized by a simple,
flowing rhythm and distinctive 1-2-3 beat. Zortziko - Folk Basque dance characterized by its distinctive 5/8 time signature. See also: 20th-century classical music and 21st-century classical music Performance of Hymnen, a work by Karlheinz Stockhausen, 1972 Concerto - Musical work where one or more solo instruments are contrasted with an
orchestra. Concertino - Shorter form of a concerto. Concerto for Orchestra - Composition highlighting individual instruments or sections with soloistic and virtuosic emphasis, dynamically shifting throughout the piece. Experimental music theatre, and often other arts, emphasizing innovation, avant-
garde techniques, and the exploration of new forms of expression. Musical theatre - Theatrical performance combining music, songs, spoken dialogue, and dance. Film score - Composition written specifically to accompany a film. Moment form - Composition characterized by a series of loosely connected musical 'moments' without a traditional linear
development. Musique concrète - Composition that utilizes recorded sounds as raw material. Opera - Dramatic work in one or more acts, set to music for singers and instrumentalists. Chamber opera - Opera written to be performed with a chamber ensemble rather than a full orchestra. Symphony - Large-scale composition, typically for an orchestra
and often in four movements. Sinfonietta - Symphony that is smaller in scale or lighter in approach. List of composers ^ Dannenberg, Roger (2010). Style in Music (PDF) (published 2009), p. 2. Bibcode: 2010tsos.book...45D. Archived
(PDF) from the original on May 6, 2021. Retrieved March 8, 2021. A b Kallberg, Jeffrey (1988). "The Rhetoric of Genre: Chopin's Nocturne in G Minor". 19th-Century Music. 11 (3): 238-261. doi:10.2307/746322. ISSN 0148-2076. Archived from the original on 2023-12-27. Retrieved 2023-12-27. A b Kallberg, Jeffrey (1988). "Chopin and Genre". Music
Analysis. 8 (3): 213-231. doi:10.2307/854288. ISSN 0262-5245. Archived from the original on 2023-12-27. A Jack Sage; Susana Friedmann (2001). "Glosa (Sp.: 'gloss')". Grove Music Online. Oxford University Press. doi:10.1093/gmo/9781561592630.article.11291. A Kaminska, Iwona (1992). J.S.Bach: The Ouverture in B Minor,
BWV 831: A Discussion of its Origin and Style; Performance Practice Issues and their Application to the Modern Piano (Doctor of Musical Arts thesis). Vancouver, Canada: University of British Columbia. Retrieved 20 April 2025. Hoppin, Richard H. (1978). Medieval Music. W. W. Norton & Company. ISBN 978-0393090901. Smith, Tim (2002). The NPR
Curious Listener's Guide to Classical Music. TarcherPerigee. ISBN 978-0399527951. van Boer, Bertil (2012). Historical Dictionary of Music of the Classical music Major eras of Western classical music Early music Medieval c. 500-1400
Transition to Renaissance Renaissance Renaissance c. 1400-1600 Transition to Baroque Common practice period Baroque c. 1600-1750 Transition to Modernism New music Modernism from c. 1890 Contemporary from c. 1895 • 20th-century vte 21st-century 
century Western classical music is art music in the contemporary classical music is defined entirely by the calendar and does not refer to a musical style in the sense of Baroque or Romantic music. Many elements of the previous century have been
retained, including postmodernism, polystylism, and eclecticism, which seek to incorporate elements of all styles of music irrespective of whether these are "classical" or not—these efforts represent a slackening differentiation between the various musical genres. Important influences include rock, pop, jazz, and the dance traditions associated with
these. The combination of classical music and multimedia is another notable practice in the 21st century; the Internet and its related technology are important resources in this respect. Attitudes towards female composers started drawing
on an ever wider range of sources for inspiration and developed a wide variety of techniques. Debussy became fascinated by the music of a Vietnamese theatre troupe and a Javanese gamelan ensemble, and composers were increasingly influenced by the musics of other cultures. Schoenberg and the Second Viennese School developed the
dodecaphonic system and serialism. Varèse, Stockhausen, and Xenakis helped pioneer electronic music of the West became increasingly important—both as influences on art music of the West became increasingly important—both as influences on art music; Reich and Glass
developed minimalism. Music generally became more and more diverse in style as the century progressed. [1] This trend has continued into the 21st century; in 2009 BBC Music Magazine asked 10 composers, mostly British (John Adams, Julian Anderson, Henri Dutilleux, Brian Ferneyhough, Jonathan Harvey, James MacMillan, Michael Nyman,
Roxanna Panufnik, Einojuhani Rautavaara, and John Tavener), to discuss the latest trends in western classical music. [2] The consensus was that no particular style is favoured and that individuality is to be encouraged. The works of each of these composers represent different aspects of the music of this century, but these composers all came to the
same basic conclusion: music is too diverse to categorise or limit. In his interview with the magazine, Dutilleux argued that "there is only good or bad music, whether serious or popular". The music of the 21st century is mostly post-modernist, drawing on many different styles and open to a great many influences.[2] Yet it is still a struggle to
encourage the public to listen to contemporary music.[3] Dutilleux, Harvey, Rautavaara, and Tavener have since died. Post-modernism continues to exert an influence on composers in the 21st century, such as minimalism (Philip Glass, Michael Nyman, Steve Reich), postminimalism (Louis Andriessen (died
2021), Gavin Bryars, John McGuire, Pauline Oliveros (died 2016), Julia Wolfe), New Complexity (James Dillon, Brian Ferneyhough), and New Simplicity (Wolfgang Rihm) continue to be developed. Polystylism and musical eclecticism are growing trends in the 21st century.[2] They combine elements of diverse musical genres and compositional
techniques, often alien to the composers' own culture, into a unified and coherent body of works. Composers have often started their musical career in one discipline. In some cases, a composer now labelled "classical" may have started out in
another discipline. For example, a specific label for John Zorn's music is difficult to choose: he started out as a performance artist and moved through various genres including jazz, hardcore punk, film music, and classical, and often embraces Jewish musical elements. All of these diverse styles appear in his works. [5] Julian Anderson combines
elements from many different musical genres and practices in his works. Elements of modernism, spectral music, and electronic music are combined with elements of the folk music of Eastern Europe and the resulting works are often influenced by the modality of Indian ragas.[6] His large-scale Book of Hours for 20 players and live electronics
premiered in 2005. Tansy Davies's music also fuses elements of pop and classical music. Prince and Iannis Xenakis are both major influences.[7] Kati Agócs' work for chorus and orchestra The Debrecen Passion (2015) surrounds settings of poetry by Szilárd Borbély[8] with mystical texts of Medieval Latin, Hungarian, and Georgian origin, as well as a
Kabalistic prayer.[9] Composers are influenced from around the world. For example, in 2002, La Monte Young, along with Marian Zazeela and senior disciple Jung Hee Choi, founded the Just Alap Raga Ensemble which performs Indian classical music, Young
```

applying his own compositional approach to traditional raga performance, form, and technique.[10] Other composers have also drawn upon diverse cultural and the music of the Eastern Orthodox Church,[11] and James MacMillan is

influenced by both traditional Scottish music and his own Roman Catholic faith.[12] In a more abstract manner, religious and mystical associations are also found in the works of Sofia Gubaidulina, a devout member of the Russian Orthodox church. The influence of electronic music, numerology, unusual instrumentation, and improvisational techniques are also apparent.[13] Marxist songs serve as basic material for Konrad Boehmer in many works.[14] Roman Turovsky-Savchuk is influenced by his Ukrainian heritage and Baroque music. He composes for the lute, orpharion, and torban, and is an advocate of musical historicism and has collaborated with Hans Kockelmans and the New York Bandura

```
Ensemble led by Julian Kytasty.[15] Tan Dun, best known for his scores for the movies Crouching Tiger, Hidden Dragon, and Hero, attempts to connect Buddhist, Christian and other cultures in his works. His works often incorporate audiovisual elements[16] Composers find inspiration from other sources, too. The music of John Luther Adams (and the connect Buddhist) and the connect Buddhist, Christian and other cultures in his works. His works often incorporate audiovisual elements[16] Composers find inspiration from other sources, too. The music of John Luther Adams (and the connect Buddhist) and the connect Buddhist (and the connect Budd
 Alaskan environmentalist and no relation to the other John Adams discussed in this article) is informed by climate change.[17] Frank's House by Andrew Norman tries to evoke the architecture of Frank Gehry's house in Santa Monica.[18]
Péter Eötvös employed a variety of timbres and sound-worlds within his music. Extended techniques such as over-pressure bowings coexist with lyrical folk songs and synthesized sounds. [19] He died in 2024. Composers have even created mashups, more commonly found in pop music. Jeremy Sams' The Enchanted Island is one example: he draws
from Handel, Vivaldi, Rameau, and other Baroque composers to create a combination of pasticcio and musical collage, which also combines the baroque and the modern in its staging and costume. According to A History of Western Music, "it calls into question ideas of authorship and originality, making it a thoroughly postmodern work".[20] The
 music of Osvaldo Golijov often combines the classical, modern, and popular traditions within a single work juxtaposing contrasting styles—an important trend in the music of the 1960s onward. [20] John Adams, George Benjamin, Osvaldo Golijov, Cristóbal Halffter (died 2021), James MacMillan, Einojuhani Rautavaara (died 2016), Kaija Saariaho (died
2023), Karlheinz Stockhausen (died 2007), and Judith Weir have all made important contributions in this field: Licht, Stockhausen's cycle of seven operas, begun in 1977, was completed in 2003 with the opera Sonntag aus Licht. Weir's opera Armida was premiered on television, rather than on stage. Channel 4 commissioned the work in 2005. The
 libretto, also written by Weir, updates Torquato Tasso's 1581 epic poem, La Gerusalemme liberata, setting it in a modern Middle-East conflict which alludes to but never specifically in an opera house, such as a helicopter. Doctor Atomic by Adams (which covers
 Robert Oppenheimer, the Manhattan Project, and the building of the first atomic bomb). Oppenheimer's aria Batter my heart blends post-minimalist techniques with an expressive vocal line recalling 19th-century opera. [20] In October 2008, just before the premiere, Adams told BBC Radio 3 that he had been blacklisted by the U.S. Homeland Security
 department and immigration services, probably because of controversy surrounding his 1991 opera The Death of Klinghoffer, which was based on the hijackers' murder of wheelchair-bound 69-year-old Jewish-American passenger Leon Klinghoffer. [22]
 Saariaho's L'amour de loin uses her spectralist-influenced orchestral style to tell the story of 12th-century troubadour songs are evoked in the patterns of
 repeating phrases and the melodic style of short phrases focussed around certain pitches. Thus, 12th- and 20th-century musical ideas are fused in a unique manner. [20] The Spanish composer Halffter wrote his second and third operas, Lazarus (2008) and Schachnovelle (2013), both for the Kiel Opera House. In 2023, Canadian composer Airat
Ichmouratov, composed an opera Tha Man Who Laughs to a libretto in french by poet Bertrand Laverdure, adapted from an eponymous novel. Commissioned by Festival Classica, it was premiered on May 31, 2023, in Montreal, Canada[23][24][25] Golijov's Grammy-award winning Ainadamar (2005) is about the murder in 1936 of Spanish poet
 Federico García Lorca by the Fascists. The score combines computer music, musique concrète and modernist dissonance with elements from Flamenco music, Latin American popular music and Cuban rhythms. [20] Written on Skin by Benjamin, The Sacrifice by MacMillan and Rasputin by Rautavaara are other representative works. Animal Farm is a
2023 English-language opera by Russian composer Alexander Raskatov based on George Orwell's 1944 novella of the same name. Mináği kiŋ dowáŋ: A Zitkála-Śá Opera (English: My Spirit Sings) is a 2022 operatic film about the life and work of Yankton Dakota author and activist Zitkála-Śá. It is considered by some to be the first opera that uses
Dakota language. The opera was composed by Lyz Jaakola (Fond du Lac Anishinaabe), directed by Sequoia Hauck (Anishinaabe, Hupa), and produced by Kelly Turpin of An Opera Theater (AOT). Jaysalynn Western Boy is one of four actors to play Zitkála-Šá. It premiered October 12, 2022 at Water Works Park in Minneapolis, Minnesota. Chamber
 opera is an important type of opera developed in the mid-twentieth century. They use smaller scale forces than regular operas. Examples from the 21st century include Pauline by Tobin Stokes (libretto by Margaret Atwood), The Corridor by Philip Glassrater operas. Examples from the 21st century include Pauline by Tobin Stokes (libretto by Margaret Atwood), The Corridor by Harrison Birtwistle, El Caballero de la triste figura by Tobin Stokes (libretto by Margaret Atwood), The Corridor by Philip Glassrater operas.
 Embrace is a ballet written in 2018 by the American composer Sarah Kirkland Snider and choreographed by the British choreographer George Williamson. Debra Craine of The Times wrote, "Embrace is an earnest and heartfelt gay coming-out tale, with dramatic music (from Sarah Kirkland Snider, played live) and a clearly defined choreographic
journey from confusion and confrontation to acceptance and reconciliation."[26] Chroma is a one-act contemporary ballet created by Wayne McGregor for the Royal Ballet. The work received its premiere at the Royal Opera House, Covent Garden, on 17 November 2006. The ballet is performed to a combination of original music by Joby Talbot and
arrangements of music by Jack White of the White Stripes, with orchestrations by Christopher Austin. Adams' On the Transmigration of Souls (2002) is a choral piece commemorating the victims of the 11 September 2001 attacks[20] (for which he won the Pulitzer Prize for Music in 2003).[27] Roxanna Panufnik's recent output includes The Song of
 Names and All Shall be Well. Golijov's La Pasión según San Marcos, Gubaidulina's Johannes-Passion, and Wolfgang Rihm's Deus Passus were all composed for the Passion 2000 project, through which the Internationale Bachakademie Stuttgart commemorated the 250th anniversary of the death of J.S. Bach. Golijov, being a
 Jew and Latin American, offered a different perspective on the Passion: he drew on African-influenced traditions from Cuba and Brazil, flamenco and Baroque music to create a work that enacts the story as a ritual through voices, dance and movement. [20] Henri Dutilleux's last works (died 2013) include Correspondences and Le temps l'horloge, both
of which are song cycles. Arvo Pärt's Symphony No. 4, Los Angeles is the first of his pieces to focus on larger scale, instrumental tintinnabulation. [28] Jennifer Higdon's blue cathedral, premièred in 2000, is a one-movement orchestral tone-poem and is ranked among the most widely performed
works of the early 21st century. It was written in memory of her brother and features flute (her instrument) and clarinet (his instrument) in dialogue in their upper registers. The work evokes Debussy's more accessible form of modernism: parallel triads in strings and brass; changes in pitch set demarcating musical units, such as phrases, and
providing a sense of harmonic progression; and Debussy's distinctive orchestral colour. [20] Samuel Adler's compositions for orchestra from this century include: A Bridge to Understanding (2008), All Nature Plays (2009), Drifting on Winds and Currents (2010), and In the Spirit of Bach (2014). [29] Jonathan Harvey's Body Mandala (2006) and
 Speakings (2008),[30] Anna Clyne's Night Ferry, Elliott Carter's Three Illusions for Orchestra, Christopher Theofanidis' Rainbow Body, Peter Maxwell Davies's Eighth (2011) Symphonies, Airat Ichmouratov's Symphony in A minor, Overture "The Myth of
 Falcon", Overture "Maslenitsa" are just some of the other important orchestral works produced since 2000. Composers have also written for Pinchas Zukerman, premièred in 2003.[31] Milky Ways is concerto for cor anglais and orchestra written in 2022 by the Finnish
 composer Outi Tarkiainen. The composer included a moment of blocking during which the solo performer rises, walks behind the orchestra, and exits through the stage door, all the while being followed by a spotlight while a string trio, offstage, plays.[32] There were also 4 violin concertos in 2021: Missy Mazzoli, James MacMillan, Unsuk Chin, and
 John Williams. Concertos for Orchestra have also been written: Walkabout: Concerto for Orchestra by Gabriela Lena Frank and one by André Previn both premiered in 2016. Christopher Rouse's Concerto for Orchestra was premiered in 2008. Jennifer Higdon (Oboe Concerto, Percussion Concerto both in 2005), Dieter Lehnhoff, Elliot Carter, Philip
 Glass, Ellen Taaffe Zwilich, Airat Ichmouratov, Thomas Adès, Magnus Lindberg, Hans Abrahamsen, Helen Grime, and many others continue to add concertos to the repertiore in the 21st century. Elliott Carter (died 2012) has written a large body of music for chamber groups and soloist since 2000. These include Tintinnabulation for percussion sextet
Double Trio for trumpet, trombone, percussion, piano, violin and cello, a string trio, Hiyoku for two clarinets, as well as several new pieces in his Retracing and Figment series for soloists and Two Thoughts about the Piano. His Caténaires for soloists and Two Thoughts about the Piano. His Caténaires for soloists and Two Thoughts about the Piano. His Caténaires for soloists and Two Thoughts about the Piano. His Caténaires for soloists and Two Thoughts about the Piano. His Caténaires for soloists and Two Thoughts about the Piano. His Caténaires for soloists and Two Thoughts about the Piano. His Caténaires for soloists and Two Thoughts about the Piano. His Caténaires for soloists and Two Thoughts about the Piano. His Caténaires for soloists and Two Thoughts about the Piano. His Caténaires for soloists and Two Thoughts about the Piano. His Caténaires for soloists and Two Thoughts about the Piano. His Caténaires for soloists and Two Thoughts about the Piano. His Caténaires for soloists and Two Thoughts about the Piano. His Caténaires for soloists and Two Thoughts about the Piano. His Caténaires for soloists and Two Thoughts about the Piano. His Caténaires for soloists and Two Thoughts about the Piano. His Caténaires for soloists and Two Thoughts about the Piano. His Caténaires for soloists and Two Thoughts about the Piano.
 serialism.[20] Stockhausen's last major work, the unfinished cycle of twenty-four compositions collectively titled Klang, is predominantly made up of chamber-music pieces. Notable string quartets composed since 2000 include: the quartet by Hanspeter Kyburz the Sixth (2002), Seventh ("Espacio de silencio", 2007), Eighth ("Ausencias", 2013), and
 Ninth ("In memoriam Miguel de Cervantes", 2016) Quartets by Cristóbal Halffter two numbered quartets—the Fifth (2006) and Sixth (2009)—and Dum transisset I-IV (2007), Exordium (2014) by Brian Ferneyhough the series of ten Naxos Quartets (2001-07) by Peter Maxwell Davies. At his death in 2016, Davies also left an
unfinished final String Quartet, Op. 338, of which only the first movement was completed. The German composer Wolfgang Rihm extended his list of string Quartet No. 11 (2010) and the Thirteenth Quartet 
(2011), as well as another short work, In Verbundenheit (2014). Austrian Georg Friedrich Haas has written a Third ("In iij. Noct.", 2003) and Fourth String Quartet (2003), and the Hungarian composer György Kurtág has also extended his series of (unnumbered) works for this medium, with Six Moments Musicaux (1999-2005), Hommage à Jacob
Obrecht (2004-2005), and—in collaboration with György Kurtág junior—Zwiegespräch for string quartet and electronics (1999-2006). Concentricities is a piano trio by Graham Waterhouse composed in 2019 for clarinet, cello and piano. Electronic, electronic, electronic, pioneered in the 20th century, continue to develop in the 21st
century. One of the major figures in the early development of electronic music, Karlheinz Stockhausen, composed his last electronic works—Cosmic Pulses and eight further pieces derived from it—as hours 13 to 21 of his Klang cycle (2005-2007). Mario Davidovsky has extended his series Synchronisms, which in live performance incorporate both
acoustic instruments and electroacoustic sounds played from a tape. Other composers including Mason Bates, Jean-Claude Éloy, Rolf Gehlhaar, Jon Hassell, York Höller, Hanspeter Kyburz, Mesías Maiguashca, Philippe Manoury, and Gérard Pape are active is this field. Bates' The B-Sides is a symphony in five movements for electronica and orchestration of the composers including Mason Bates, Jean-Claude Éloy, Rolf Gehlhaar, Jon Hassell, York Höller, Hanspeter Kyburz, Mesías Maiguashca, Philippe Manoury, and Gérard Pape are active is this field.
and Hassell's music exploits unusual electronic manipulation of the trumpet sound. Classical composers continue to write film music: Philip Glass (The Hours, Nagoyqatsi, and Notes on a Scandal), Michael Nyman (Everyday), John Williams (Harry Potter film series, Indiana Jones and the Kingdom of the Crystal Skull, and Star Wars: The Force
 Awakens) are some of the most notable. Apart from film composers and Judith Weir, mentioned above, other composers have embraced the growing technological advances of the 21st century. The work In Seven Days (2008), by Thomas Adès, was composed for a piano, an orchestra, and six video screens. The video segments were created by Tal
 Rosner, Adès's civil partner.[33] Polaris for orchestra and five video screens was released in 2011.[34] In 2008, Tan Dun (best known for the score for Crouching Tiger, Hidden Dragon) was commissioned by Google to compose Internet Symphony No. 1—"Eroica" to be performed collaboratively by the YouTube Symphony Orchestra. This work used the
internet to recruit orchestra members and the final result was compiled into a mashup video, which premiered worldwide on YouTube.[16] Ludovico Einaudi is one other notable composer still working in the 21st century, blending classical, folk, pop, rock and world musics. Polystylism and musical eclecticism are therefore important. He came to
prominence in 1996 with his piano album Le Onde and is still very popular in Britain and Italy.[35] His latest work is Elements, for piano, electronics and orchestra (2014), and he has written the film music for This Is England (2006) and its sequels (2011, and 2015), the trailer music for Black Swan (2010),[36] and the classical album Una
 Mattina (2004). His album, In a Time Lapse, was released on 21 January 2013, with US and Canadian supporting tours. [37] Composers are starting to use artificial intelligence to create all or part of their music. Robert Laidlow's Silicon is for symphony orchestra and artificial intelligence. Likewise, his Post-Singularity Songs uses ChatGPT. [38] Tod
 Machover, an American composer who uses AI in his works and his teaching, says the technology needs the human touch: "[it] is generating infinite music could go. I mean, really, it's the worst kind of elevator music." Machover heads the
Opera of the Future group at Massachusetts Institute of Technology's Media Lab which focuses on the exploration of "concepts and techniques to help advance the future of musical composition, performance, learning, and expression". Machover's City Symphonies uses AI to organise sounds from cities; these sounds have been crowdsourced.[39]
AIVA is an algorithmic composer using AI.[40] It is recognised by SACEM, the French professional association collecting payments of artists' rights and distributing the rights to the original songwriters, composers, and music publishers.[41] See also: List of 21st-century classical composers A 2019 survey by BBC Music Magazine created a list of
 'greatest composers', based on the feedback of 174 living composers; [42] the living composers included on the list were Saariaho, Reich, Glass, Birtwistle and Sondheim. [43] Other important composers included on the list were Saariaho, Reich, Glass, Birtwistle and Sondheim.
 Roxanna Panufnik, in the aforementioned interview with the BBC, says: Attitudes towards women composers have changed during the past few decades. Even after women started getting careers, it took a while before they could find work as composers, but we got there in the end, thanks to role models such as Judith Weir, Nicola Lefanu [sic], and
 Thea Musgrave. Hip young things like Tansy Davies and Emily Hall will exert a great influence on the new music scene in the next ten years. [44] Important female composers working in the 21st century (not already mentioned in this article) include Elisabetta Brusa, Chaya Czernowin, Gabriela Lena Frank, Cevanne Horrocks-Hopayian, Sophie
 Lacaze, Liza Lim, Meredith Monk, Onute Narbutaite, Olga Neuwirth, Doina Rotaru, Rebecca Saunders, Linda Catlin Smith, Joan Tower and Agata Zubel. Several important composers active in the 20th century have died in the early part of the 21st century. These include: Konrad Boehmer, Pierre Boulez, Elliott Carter, Eötvös, Dutilleux, Maxwell
 Davies, Rautavaara, Stockhausen, and Tavener (already mentioned); Maryanne Amacher, an installation artist and experimental composer; Milton Babbitt whose final works included songs, chamber music and Concerti for Orchestra (2004); Hans Werner Henze whose opera L'Upupa und der Triumph der Sohnesliebe was premièred in 2003 followed
by Sebastian im Traum (2004) for large orchestra and the opera Phaedr (2007); Peter Lieberson whose Shing Kham for percussion and orchestra (2010-11) was finished by Oliver Knussen and Dejan Badnjar after his death; John McCabe whose final works include the seventh symphony (Labyrinth) and chamber music; Emmanuel Nunes whose La
 Main noire for 3 violas (2006-2007) was based on his opera Das Märchen; and Peter Sculthorpe whose Thoughts from Home for piano was intended to form part of the Gallipoli Symphony for Anzac Day (2015). During the earlier part of the 20th century, new music was sometimes written for and performed by closed circles of musicians: In 1918,
 Schoenberg founded the Society for Private Musical Performances in Vienna, a membership-only organization which deliberately kept out "sensation-seeking" members of the public, and, although similar societies that sprang up in New York at the same time tried to be more inviting to the general public, the International Composers' Guild founded
 by Varèse and championed by Carl Ruggles, was perceived as elitist.[45] In the latter half of the century, this started to embrace a wider public.[citation needed] In the 21st century, there are a number of musicians and groups whose primary purpose is the promotion of new music [clarification needed]. Pierre
 Laurent Aimard, French pianist Alarm Will Sound, 20-member orchestra Arditti Quartet, led by British violinist Irvine Arditti Asko|Schönberg, Dutch chamber orchestra based in Amsterdam Bang on a Can, an organization founded by American composers Julia Wolfe, David Lang and Michael Gordon Marco Blaauw, Dutch trumpet player
 Boston Modern Orchestra Project, led by Gil Rose Ensemble Musikfabrik, from Cologne Ensemble Modern, an international ensemble based in Freiburg The Esoterics, a vocal ensemble based in Freiburg The Esoterics (Esoterics) and the Esoteric The Es
Gielen, Austrian conductor Peter Hannan, Canadian recorder player Oliver Knussen, British conductor Kronos Quartet, a string quartet with over 750 new works Written for them International Contemporary Ensemble, or ICE, an ensemble that has premiered over 500 new works Written for them International Contemporary Ensemble, or ICE, an ensemble that has premiered over 500 new works Written for them International Contemporary Ensemble, or ICE, an ensemble that has premiered over 500 new works Written for them International Contemporary Ensemble, or ICE, an ensemble that has premiered over 500 new works Written for them International Contemporary Ensemble, or ICE, an ensemble that has premiered over 500 new works Written for them International Contemporary Ensemble, or ICE, an ensemble that has premiered over 500 new works Written for them International Contemporary Ensemble, or ICE, an ensemble that has premiered over 500 new works Written for them International Contemporary Ensemble, or ICE, an ensemble that has premiered over 500 new works Written for them International Contemporary Ensemble, or ICE, an ensemble that has premiered over 500 new works Written for them International Contemporary Ensemble, or ICE, an ensemble that has premiered over 500 new works Written for them International Contemporary Ensemble that has premiered over 500 new works Written for the ICE (International Contemporary Ensemble that has premiered over 500 new works Written for the ICE (International Contemporary Ensemble that has premiered over 500 new works Written for the ICE (International Contemporary Ensemble that has premiered over 500 new works Written for the ICE (International Contemporary Ensemble that has premiered over 500 new works Written for the ICE (International Contemporary Ensemble that has premiered over 500 new works Written for the ICE (International Contemporary Ensemble that has premiered over 500 new works Written for the ICE (International Contemporary Ensemble that has premiered over 500 new works Written for t
Contemporary Ensemble) Nicholas Isherwood, American-born bass singer Reinbert de Leeuw, Dutch conductor, pianist, and composer Christian Lindberg, Swedish trombonist London Sinfonietta, chamber orchestra Paul Méfano, French conductor and composer Christian Lindberg, Swedish trombonist London Sinfonietta, chamber orchestra Paul Méfano, French conductor, pianist, and composer Christian Lindberg, Swedish trombonist London Sinfonietta, chamber orchestra Paul Méfano, French conductor, pianist, and composer Christian Lindberg, Swedish trombonist London Sinfonietta, chamber orchestra Paul Méfano, French conductor, pianist, and composer Christian Lindberg, Swedish trombonist London Sinfonietta, chamber orchestra Paul Méfano, French conductor, pianist, and composer Les Percussions de Strasbourg, French conductor, pianist, and composer Christian Lindberg, Swedish London Sinfonietta, chamber orchestra Paul Méfano, French conductor, pianist, and composer Christian Lindberg, Swedish London Sinfonietta, chamber orchestra Paul Méfano, French conductor, pianist, and composer Christian Lindberg, Swedish London Sinfonietta, chamber orchestra Paul Méfano, French conductor, pianist, and composer Christian Lindberg, Swedish London Sinfonietta, chamber orchestra Paul Méfano, French conductor, pianist, and composer Christian Lindberg, Swedish Li
musical ensemble specializing in the interpretation of works of the twentieth and twenty-first centuries. Steven Schick, American percussionist Peter Serkin, American pianist Greg Anderson and Elizabeth Roe, pianists who regularly perform duets and works for two pianos Alan Gilbert and the New York Philharmonic Michele Marelli, Italian
clarinetist Ludovic Morlot, French conductor Esa-Pekka Salonen, Finnish conductor Robert Spano, American conductor Robert Spano, Ame
 Rest Is Noise. London: Fourth Estate. pp. passim. ISBN 978-1-84115-475-6. ^ a b c Shave, Nick (October 2009). "The Shape of Sounds to Come". BBC Music Magazine. 18 (1). Andrew Davies: 26–32. ^ Coghlan, Alexandra (1 October 2012). "Does anyone like modern classical music?". The Independent. Archived from the original on 2 October 2012
Retrieved 11 November 2016. ^ Gagné 2012, p. 1. ^ Service, Tom (7 March 2003). "Shuffle and cut". The Guardian. Archived from the original on 14 January 2020. Retrieved 11 November 2016. ^ Service, Tom (18 June 2001). "She's got
the funk". The Guardian. Archived from the original on 19 September 2020. Retrieved 15 October 2009. A Kjellberg, Samuel (21 January 2015). "A Tribute to Borbély, a Poet of Our Time". The Boston Musical Intelligencer. Archived from the original on 11 April 2021. Retrieved 15 November 2016. The Boston Musical Intelligencer. Archived from the original on 11 April 2021. Retrieved 15 November 2016. September 2016. The Boston Musical Intelligencer. Archived from the original on 11 April 2021. Retrieved 15 November 2016. September 2016. The Boston Musical Intelligencer. Archived from the original on 19 September 2020. Retrieved 15 November 2016. September 2016. Septem
 premiere - The Boston Globe". BostonGlobe.com. Archived from the original on 25 September 2020. Retrieved 15 November 2016. ^ Young, L., & Zazeela, M. (2015). "The Just Alap Raga Ensemble, Pandit Pran Nath 97th Birthday Memorial Tribute, Three Evening Concerts of Raga Darbari". MELA Foundation, New York. ^ Anon (27 December 1999)
  "Music for a New Millennium". BBC News. World Service: Education. Archived from the original on 12 November 2013. Retrieved 14 October 2009. Stuart (31 October 2013). "Sofia Gubaidulina: unchained melodies".
 The Guardian. ISSN 0261-3077. Archived from the original on 12 November 2020. Retrieved 15 November 2016. Sabbe, Herman (2001). "Boehmer, Konrad". In Sadie, Stanley; Tyrrell, John (eds.). The New Grove Dictionary of Music and Musicians, vol. 2 (second ed.). London: Macmillan Publishers.
Archived from the original on 3 March 2016. A b "Tan Dun's YouTube Internet Symphony". gbtimes.com. Archived from the original on 15 August 2018. Retrieved 20 November 2016. A b "Tan Dun's YouTube Internet Symphony". gbtimes.com. Archived from the original on 15 August 2018.
original on 26 October 2020. Retrieved 23 November 2016. ^ Boehm, Mike. "Composer Andrew Norman tries to evoke Gehry home in 'Frank's House'". latimes.com. Archived from the original on 27 November 2020. Retrieved 24 November 2016. ^ "Peter Eotvos (Composer, Conductor) - Short Biography". bach-cantatas.com. Archived from the
original on 10 February 2020. Retrieved 23 November 2016. ^ a b c d e f g h i Burkholder, J. Peter; Grout, Donald Jay; Palisca, Claude V. (2014). "The Twenty-First Century". A History of Western Music. New York; London: W.W. Norton & Company. pp. 993-1009. ISBN 978-0-393-93711-4. ^ Jeffries, Stuart (1 December 2005). "Desert bloom". The
Guardian. Archived from the original on 19 September 2020. Retrieved 14 October 2009. ^ Thorpe, Vanessa (19 October 2009). "I'm Blacklisted, Says Opera Maestro". The Observer. Archived from the original on 19 September 2020. Retrieved 17 October 2009. ^ Thorpe, Vanessa (19 October 2009). "I'm Blacklisted, Says Opera Maestro". The Observer. Archived from the original on 19 September 2020. Retrieved 17 October 2009. ^ Thorpe, Vanessa (19 October 2009). "I'm Blacklisted, Says Opera Maestro". The Observer. Archived from the original on 19 September 2020. Retrieved 17 October 2009. ^ Thorpe, Vanessa (19 October 2009). "I'm Blacklisted, Says Opera Maestro". The Observer. Archived from the original on 19 September 2020. Retrieved 17 October 2009. ^ Thorpe, Vanessa (19 October 2009). "I'm Blacklisted, Says Opera Maestro". The Observer. Archived from the original on 19 September 2020. Retrieved 17 October 2009. ^ Thorpe, Vanessa (19 October 2009). "I'm Blacklisted, Says Opera Maestro". The Observer. Archived from the original on 19 September 2020. Retrieved 17 October 2009. ^ Thorpe, Vanessa (19 October 2009). "I'm Blacklisted, Says Opera Maestro". The Observer. Archived from the original on 19 September 2020. Retrieved 18 October 2009. ^ Thorpe, Vanessa (19 October 2009). "I'm Blacklisted, Says Opera Maestro". The Observer. Archived from the original on 19 September 2020. Retrieved 18 October 2009. ^ Thorpe, Vanessa (19 October 2009). "I'm Blacklisted, Says Opera Maestro". The Observer. Archived from the original on 19 September 2020. Retrieved 18 October 2009. ^ Thorpe, Vanessa (19 October 2009). "I'm Blacklisted, Says Opera Maestro". The Observer. Archived from the original on 19 September 2020. Retrieved 18 October 2009. ^ Thorpe, Vanessa (19 October 2009). "I'm Blacklisted, Says Opera Maestro". The Observer. Archived from the October 2009. ^ Thorpe, Vanessa (19 October 2009). ^ Thorpe, Vanessa (19 October 
 Airat Ichmouratov and Bertrand Laverdure". myscena.org. Retrieved 29 September 2023. ^ Depelteau, Marianne (27 May 2023). "Le nouvel opéra selon Marc Boucher". ledevoir.com (in French). Retrieved 29 September 2023. ^ Depelteau, Marianne (27 May 2023). "Le nouvel opéra selon Marc Boucher". ledevoir.com (in French). Retrieved 29 September 2023.
 ^ Craine, Debra (19 June 2018). "Dance review: Birmingham Royal Ballet at Sadler's Wells". The Times. Retrieved 30 July 2023. ^ "John Adams' Memory Space: 'On The Transmigration of Souls'". NPR.org. Archived from the original on 13 September 2020. Retrieved 12 December 2016. ^ Review, Cd (8 October 2010). "Arvo Pärt's Fourth Symphony'
 The New York Times. ISSN 0362-4331. Archived from the original on 20 May 2019. Retrieved 24 November 2016. "Samuel Adler - Works for Orchestra on samuelhadler.com". Archived from the original on 2 September 2010. September 2018. September
2001. Retrieved 17 October 2009. ^ "Violin Concerto, Op. 30". www.kennedy-center.org. Archived from the original on 20 October 2023). "Nicholas Daniel to give UK Premier of Tarkiainen's Milky Way". nicholasdaniel.co.uk. ^ "San Francisco Symphony—ADÈS: In Seven Days"
 sfsymphony.org. Archived from the original on 9 March 2015. Retrieved 10 November 2016. Theshler, David. "The New World Symphony opens its new multimedia home". theclassicalreview.com. Archived from the original on 15 September 2020. Retrieved 23 November 2016. September 2016. Theshler, David. "The New World Symphony opens its new multimedia home".
Telegraph.co.uk. Archived from the original on 1 May 2017. Retrieved 20 June 2017. ^ "In a Time Lapse - Ludovico Einaudi | Release Info | AllMusic". AllMusic. Archived from the original on 19 September 2020
 Retrieved 20 June 2017. Melody, Chan (21 June 2023). "IS AI THE FUTURE OF CLASSICAL MUSIC?". Polyphony: the new voice of classical music. Product. The Washington Post. Melody, Chan (21 June 2023). "IS AI THE FUTURE OF CLASSICAL MUSIC?". Polyphony: the new voice of classical music.
2016. Retrieved 21 October 2016. ^ "JS Bach is the greatest composer of Classical Music". Archived from the original on 9 October 2016. Netrieved 20 December 2016. ^ "JS Bach is the greatest composer of Classical Music Magazine". BBC Music Magazine. 31 October 2019. Archived from the original on 9 October 2021
Retrieved 22 July 2022. ^ Parr, Freya (10 November 2021). "The best living composers". BBC Music Magazine. Archived from the original on 11 November 2021. Retrieved 22 July 2022. ^ Panufnik quoted in Shave 2009, p. 32. ^ Tommasini, Anthony (4 November 2016). "Just Why Does New Music Need Champions?". The New York Times. Archived
 from the original on 18 October 2018. Retrieved 11 November 2016. Burkholder, J. Peter; Grout, Donald Jay; Palisca, Claude V. (2014). A History of Western Music (9th ed.). New York: W. W. Norton & Company. ISBN 978-0-393-91829-8. Gagné, Nicole V. (2012). Historical Dictionary of Modern and Contemporary Classical Music. UK: Scarecrow
80064-116-7. Borstlap, John (2017) [2013]. The Classical Revolution: Thoughts on New Music in the 21st Century Revised and Expanded Edition. Mineola: Dover Publications. ISBN 978-0-486-82335-5. Clements, Andrew; Maddocks, Fiona; Lewis, John; Molleson, Kate; Service, Tom; Jeal, Erica; Ashley, Tim (12 September 2019). "The best classical
music works of the 21st century". The Guardian. ISSN 0261-3077. Retrieved 12 June 2020. Rutherford-Johnson, Tim (2017). Music after the Fall: Modern Composition and Culture since 1989. Berkeley: University of California Press. ISBN 978-0-520-28314-5. ISTOR 10.1525/j.ctv1xxxq7. The Living Composers Project — A massive database of living
composers Portals: Classical music Music Retrieved from " 321st-century Western contemporary classical music Major eras of Western classical music Medieval c. 500-1400 Transition to Renaissance Renaissance c. 1400-1600 Transition to Renaissance Renaissance Renaissance c. 1400-1600 Transition to Renaissance Renaissanc
1820 Transition to Romantic Romantic Romantic c. 1800–1910 Transition to Modernism New music Modernism from c. 1845 • 20th-century vte 21st-century vte 21st-ce
 century classical music is defined entirely by the calendar and does not refer to a musical style in the sense of Baroque or Romantic music. Many elements of the previous century have been retained, including postmodernism, polystylism, and eclecticism, which seek to incorporate elements of all styles of music irrespective of whether these are
 "classical" or not—these efforts represent a slackening differentiation between the various musical genres. Important influences include rock, pop, jazz, and the dance traditions associated with these. The combination of classical music and multimedia is another notable practice in the 21st century; the Internet and its related technology are important
 resources in this respect. Attitudes towards female composers are also changing. Artificial intelligence is also being used to create music. During the 20th century, composers started drawing on an ever wider range of sources for inspiration and developed a wide variety of techniques. Debussy became fascinated by the music of a Vietnamese theatre
 troupe and a Javanese gamelan ensemble, and composers were increasingly influenced by the musics of other cultures. Schoenberg and the Second Viennese School developed the dodecaphonic system and serialism. Varèse, Stockhausen, and Xenakis helped pioneer electronic music. Jazz and the popular music of the West became increasingly
important—both as influences on art music and as genres of their own. La Monte Young experimented with performance art; John Cage applied the I Ching to his music; Reich and Glass developed minimalism. Music generally became more and more diverse in style as the century progressed.[1] This trend has continued into the 21st century: in 2009
BBC Music Magazine asked 10 composers, mostly British (John Adams, Julian Anderson, Henri Dutilleux, Brian Ferneyhough, Jonathan Harvey, James MacMillan, Michael Nyman, Roxanna Panufnik, Einojuhani Rautavaara, and John Tavener), to discuss the latest trends in western classical music.[2] The consensus was that no particular style is
favoured and that individuality is to be encouraged. The works of each of these composers represent different aspects of the music is too diverse to categorise or limit. In his interview with the magazine, Dutilleux argued that "there is only good or bad music, whether
serious or popular". The music of the 21st century is mostly post-modernist, drawing on many different styles and open to a great many influences.[2] Yet it is still a struggle to encourage the public to listen to contemporary music.[3] Dutilleux, Harvey, Rautavaara, and Tavener have since died. Post-modernism continues to exert an influence on
composers in the 21st century.[4] Styles developed in the 20th century, such as minimalism (Philip Glass, Michael Nyman, Steve Reich), postminimalism (Louis Andriessen (died 2021), Gavin Bryars, John McGuire, Pauline Oliveros (died 2016), Julia Wolfe), New Complexity (James Dillon, Brian Ferneyhough), and New Simplicity (Wolfgang Rihm)
continue to be developed. Polystylism and musical eclecticism are growing trends in the 21st century.[2] They combine elements of diverse musical genres and composers have often started their musical career in one discipline and have
later migrated to or embraced others, while retaining important elements from the former discipline. In some cases, a composer now labelled "classical" may have started out in another discipline. For example, a specific label for John Zorn's music is difficult to choose: he started out as a performance artist and moved through various genres including
jazz, hardcore punk, film music, and classical, and often embraces Jewish musical elements of these diverse styles appear in his works. [5] Julian Anderson combines elements from many different musical genres and practices in his works.
 Eastern Europe and the resulting works are often influenced by the modality of Indian ragas.[6] His large-scale Book of Hours for 20 players and live electronics premiered in 2005. Tansy Davies's music also fuses elements of pop and classical music. Prince and Iannis Xenakis are both major influences.[7] Kati Agócs' work for chorus and orchestra
The Debrecen Passion (2015) surrounds settings of poetry by Szilárd Borbély[8] with mystical texts of Medieval Latin, Hungarian, and Georgian origin, as well as a Kabalistic prayer.[9] Composers are influenced from around the world. For example, in 2002, La Monte Young, along with Marian Zazeela and senior disciple Jung Hee Choi, founded the
Just Alap Raga Ensemble which performs Indian classical music, Young applying his own compositional approach to traditions of Western and Hindustani classical music, Young applying his own compositional approach to traditions of Western and Hindustani classical music, Young applying his own compositional approach to traditional raga performance, form, and technique.[10] Other composers have also drawn upon diverse cultural and religious influences. For
example, John Tavener (died 2013) drew his inspiration from eastern mysticism and the music of the Eastern Orthodox Church,[11] and James MacMillan is influenced by both traditional Scottish music and his own Roman Catholic faith.[12] In a more abstract manner, religious and mystical associations are also found in the works of Sofia
Gubaidulina, a devout member of the Russian Orthodox church. The influence of electronic music, numerology, unusual instrumentation, and improvisational techniques are also apparent. [13] Marxist songs serve as basic material for Konrad Boehmer in many works. [14] Roman Turovsky-Savchuk is influenced by his Ukrainian heritage and Baroque
music. He composes for the lute, orpharion, and torban, and torban, and torban, and the New York Bandura Ensemble led by Julian Kytasty.[15] Tan Dun, best known for his scores for the movies Crouching Tiger, Hidden Dragon, and Hero, attempts to connect Buddhist, Christian and other
cultures in his works. His works often incorporate audiovisual elements [16] Composers find inspiration from other sources, too. The music of John Luther Adams (an Alaskan environmentalist and no relation to the other John Adams discussed in this article) is informed by nature, especially that of his native Alaska. His Pulitzer Prize-winning symphony
 Become Ocean was inspired by climate change.[17] Frank's House by Andrew Norman tries to evoke the architecture of Frank Gehry's house in Santa Monica.[18] Péter Eötvös employed a variety of timbres and sound-worlds within his music. Extended techniques such as over-pressure bowings coexist with lyrical folk songs and synthesized sounds.
[19] He died in 2024. Composers have even created mashups, more commonly found in pop music. Jeremy Sams' The Enchanted Island is one example: he draws from Handel, Vivaldi, Rameau, and other Baroque composers to create a combination of pasticcio and musical collage, which also combines the baroque and the modern in its staging and
costume. According to A History of Western Music, "it calls into question ideas of authorship and originality, making it a thoroughly postmodern work".[20] The music of Osvaldo Golijov often combines the classical, modern, and popular traditions within a single work juxtaposing contrasting styles—an important trend in the music of the 1960s
onward.[20] John Adams, George Benjamin, Osvaldo Golijov, Cristóbal Halffter (died 2021), James MacMillan, Einojuhani Rautavaara (died 2016), Kaija Saariaho (died 2023), Karlheinz Stockhausen (died 2021), James MacMillan, Einojuhani Rautavaara (died 2016), Kaija Saariaho (died 2023), Karlheinz Stockhausen (died 2021), James MacMillan, Einojuhani Rautavaara (died 2016), Kaija Saariaho (died 2021), James MacMillan, Einojuhani Rautavaara (died 2016), Kaija Saariaho (died 2021), James MacMillan, Einojuhani Rautavaara (died 2016), Kaija Saariaho (died 2016), Ka
in 2003 with the opera Sonntag aus Licht. Weir's opera Armida was premiered on television, rather than on stage. Channel 4 commissioned the work in 2005. The libretto, also written by Weir, updates Torquato Tasso's 1581 epic poem, La Gerusalemme liberata, setting it in a modern Middle-East conflict which alludes to but never specifically
 mentions the Iraq War.[21] Weir's opera calls for props that could not be used practically in an opera house, such as a helicopter. Doctor Atomic by Adams (which covers Robert Oppenheimer, the Manhattan Project, and the building of the first atomic bomb). Oppenheimer's aria Batter my heart blends post-minimalist techniques with an expressive
 vocal line recalling 19th-century opera. [20] In October 2008, just before the premiere, Adams told BBC Radio 3 that he had been blacklisted by the U.S. Homeland Security department and immigration services, probably because of controversy surrounding his 1991 opera. The Death of Klinghoffer, which was based on the hijacking of the passenge.
liner Achille Lauro by the Palestine Liberation Front in 1985 and the hijackers' murder of wheelchair-bound 69-year-old Jewish-American passenger Leon Klinghoffer. [22] Saariaho's L'amour de loin uses her spectralist-influenced orchestral style to tell the story of 12th-century troubadour Jaufré Rudel. In the last tableau of Act IV, the modernist
technique of cells based on arrays of semitones and tritones within perfect fifths is applied to the melodic material, while troubadour songs are evoked in the patterns of repeating phrases and the melodic material, while troubadour songs are evoked in the patterns of repeating phrases focussed around certain pitches. Thus, 12th- and 20th-century musical ideas are fused in a unique manner.[20] The Spanish
composer Halffter wrote his second and third operas, Lazarus (2008) and Schachnovelle (2013), both for the Kiel Opera House. In 2023, Canadian composer Airat Ichmouratov, composed an opera Tha Man Who Laughs to a libretto in french by poet Bertrand Laverdure, adapted from an eponymous novel. Commissioned by Festival Classica, it was
premiered on May 31, 2023, in Montreal, Canada[23][24][25] Golijov's Grammy-award winning Ainadamar (2005) is about the murder in 1936 of Spanish poet Federico García Lorca by the Fascists. The score combines computer music, musique concrète and modernist dissonance with elements from Flamenco music, Latin American popular music
and Cuban rhythms.[20] Written on Skin by Benjamin, The Sacrifice by MacMillan and Rasputin by Rautavaara are other representative works. Animal Farm is a 2023 English-language opera by Russian composer Alexander Raskatov based on George Orwell's 1944 novella of the same name. Mináği kiŋ dowáŋ: A Zitkála-Šá Opera (English: My Spirit
 Sings) is a 2022 operatic film about the life and work of Yankton Dakota author and activist Zitkála-Šá. It is considered by Sequoia Hauck (Anishinaabe, Hupa), and produced by Kelly Turpin of An Opera Theater (AOT).
 Jaysalynn Western Boy is one of four actors to play Zitkála-Śá. It premiered October 12, 2022 at Water Works Park in Minneapolis, Minnesota. Chamber opera is an important type of opera developed in the mid-twentieth century. They use smaller scale forces than regular operas. Examples from the 21st century include Pauline by Tobin Stokes
 (libretto by Margaret Atwood), The Corridor by Harrison Birtwistle, El Caballero de la triste figura by Tomás Marco and The Sound of a Voice by Philip Glass. Embrace is a ballet written in 2018 by the American composer Sarah Kirkland Snider and choreographed by the British choreographer George Williamson. Debra Craine of The Times wrote
 "Embrace is an earnest and heartfelt gay coming-out tale, with dramatic music (from Sarah Kirkland Snider, played live) and a clearly defined choreographic journey from confusion and confrontation to acceptance and reconciliation."[26] Chroma is a one-act contemporary ballet created by Wayne McGregor for the Royal Ballet. The work received its
 premiere at the Royal Opera House, Covent Garden, on 17 November 2006. The ballet is performed to a combination of original music by Joby Talbot and arrangements of music by Jack White of the White Stripes, with orchestrations by Christopher Austin. Adams' On the Transmigration of Souls (2002) is a choral piece commemorating the victims of
the 11 September 2001 attacks[20] (for which he won the Pulitzer Prize for Music in 2003).[27] Roxanna Panufnik's recent output includes The Song of Names and All Shall be Well. Golijov's La Pasión según San Marcos, Gubaidulina's Johannes-Passion, and Wolfgang Rihm's Deus Passus were all composed for the Passion
2000 project, through which the Internationale Bachakademie Stuttgart commemorated the 250th anniversary of the death of J.S. Bach. Golijov, being a Jew and Latin American, offered a different perspective on the Passion: he drew on African-influenced traditions from Cuba and Brazil, flamenco and Baroque music to create a work that enacts the
story as a ritual through voices, dance and movement. [20] Henri Dutilleux's last works (died 2013) include Correspondances and Le temps l'horloge, both of which are song cycles. Arvo Pärt's Symphony No. 4, Los Angeles is the first of his symphonies to be written post-1976 and is the first of his pieces to focus on larger scale, instrumental
tintinnabulation.[28] Jennifer Higdon's blue cathedral, premièred in 2000, is a one-movement orchestral tone-poem and is ranked among the most widely performed works of the early 21st century. It was written in memory of her brother and features flute (her instrument) and clarinet (his instrument) in dialogue in their upper registers. The work
evokes Debussy's more accessible form of modernism: parallel triads in strings and brass; changes in pitch set demarcating musical units, such as phrases, and providing a sense of harmonic progression; and Debussy's distinctive orchestral colour.[20] Samuel Adler's compositions for orchestra from this century include: A Bridge to Understanding
(2008), All Nature Plays (2009), Drifting on Winds and Currents (2010), and In the Spirit of Bach (2014).[29] Jonathan Harvey's Body Mandala (2006) and Speakings (2008), [30] Anna Clyne's Night Ferry, Elliott Carter's Three Illusions for Orchestra, Christopher Theofanidis' Rainbow Body, Peter Maxwell Davies's Eighth (2001), Ninth (2012), and
 Tenth (2013) Symphonies, and Per Nørgård's Seventh (2006) and Eighth (2011) Symphonies, Airat Ichmouratov's Symphony in A minor, Overture "The Myth of Falcon", Overture "Maslenitsa" are just some of the other important orchestral works produced since 2000. Composers have also written concertos in the 21st century. Oliver Knussen's Violin
 Concerto, Op. 30, written for Pinchas Zukerman, premièred in 2003.[31] Milky Ways is concerto for cor anglais and orchestra written in 2022 by the Finnish composer Outi Tarkiainen. The composer included a moment of blocking during which the solo performer rises, walks behind the orchestra, and exits through the stage door, all the while being
 followed by a spotlight while a string trio, offstage, plays.[32] There were also 4 violin concertos in 2021: Missy Mazzoli, James MacMillan, Unsuk Chin, and John Williams. Concertos for Orchestra have also been written: Walkabout: Concertos for Orchestra by Gabriela Lena Frank and one by André Previn both premiered in 2016. Christopher Rouse's
Concerto for Orchestra was premiered in 2008. Jennifer Higdon (Oboe Concerto, Percussion Concerto both in 2005), Dieter Lehnhoff, Elliot Carter, Philip Glass, Ellen Taaffe Zwilich, Airat Ichmouratov, Thomas Adès, Magnus Lindberg, Hans Abrahamsen, Helen Grime, and many others continue to add concertos to the repertiore in the 21st century.
 Elliott Carter (died 2012) has written a large body of music for chamber groups and soloist since 2000. These include Tintinnabulation for percussion, piano, violin and cello, a string trio, Hiyoku for two clarinets, as well as several new pieces in his Retracing and Figment series for soloists and
Two Thoughts about the Piano. His Caténaires for solo piano (2006) evokes both the texture of the finale of Chopin's Bb minor Sonata and 20th-century serialism. [20] Stockhausen's last major work, the unfinished cycle of twenty-four compositions collectively titled Klang, is predominantly made up of chamber-music pieces. Notable string quartets
composed since 2000 include: the quartet by Hanspeter Kyburz the Sixth (2002), Seventh ("Espacio de silencio", 2013), and Ninth ("In memoriam Miguel de Cervantes", 2013), and Ninth ("In memoriam Miguel de Cervantes", 2016) Quartets by Cristóbal Halffter two numbered quartets—the Fifth (2006) and Sixth (2009)—and Dum transisset I-IV (2007), Exordium (2008), and
 Silentium (2014) by Brian Ferneyhough the series of ten Naxos Quartets (2001-07) by Peter Maxwell Davies. At his death in 2016, Davies also left an unfinished final String Quartet, Op. 338, of which only the first movement was completed. The German composer Wolfgang Rihm extended his list of string quartets, first with the Twelfth Quartet
(2001), the brief Fetzen 2 (2002), and a Quartettstudie (2003-04), then with a revised version of String Quartet (2014). Austrian Georg Friedrich Haas has written a Third ("In iij. Noct.", 2003) and Fourth String Quartet (2003), and the Hungarian
composer György Kurtág has also extended his series of (unnumbered) works for this medium, with Six Moments Musicaux (1999-2005), Hommage à Jacob Obrecht (2004-2005), and—in collaboration with György Kurtág junior—Zwiegespräch for string quartet and electronics (1999-2006). Concentricities is a piano trio by Graham Waterhouse
composed in 2019 for clarinet, cello and piano. Electronic, electronic music, pioneered in the 20th century, continue to develop in the 21st century. One of the major figures in the early development of electronic music, Karlheinz Stockhausen, composed his last electronic works—Cosmic Pulses and eight further pieces derived
from it—as hours 13 to 21 of his Klang cycle (2005-2007). Mario Davidovsky has extended his series Synchronisms, which in live performance incorporate both acoustic instruments and electroacoustic sounds played from a tape. Other composers including Mason Bates, Jean-Claude Éloy, Rolf Gehlhaar, Jon Hassell, York Höller, Hanspeter Kyburz,
 Mesías Maiguashca, Philippe Manoury, and Gérard Pape are active is this field. Bates' The B-Sides is a symphony in five movements for electronic and orchestra and Hassell's music exploits unusual electronic manipulation of the trumpet sound. Classical composers continue to write film music: Philip Glass (The Hours, Naqoyqatsi, and Notes on a
 Scandal), Michael Nyman (Everyday), John Williams (Harry Potter film series, Indiana Jones and the Kingdom of the Crystal Skull, and Star Wars: The Force Awakens) are some of the most notable. Apart from film composers and Judith Weir, mentioned above, other composers have embraced the growing technological advances of the 21st century
The work In Seven Days (2008), by Thomas Adès, was composed for a piano, an orchestra, and six video screens was released in 2011.[34] In 2008, Tan Dun (best known for the score for Crouching Tiger, Hidden Dragon) was
commissioned by Google to compose Internet Symphony No. 1—"Eroica" to be performed collaboratively by the YouTube Symphony Orchestra. This work used the internet to recruit orchestra members and the final result was compiled into a mashup video, which premiered worldwide on YouTube.[16] Ludovico Einaudi is one other notable composer
still working in the 21st century, blending classical, folk, pop, rock and world musics. Polystylism and musical eclecticism are therefore important. He came to prominence in 1996 with his piano, electronics and orchestra (2014), and he has written
the film music for This Is England (2006) and its sequels (2010, 2011, and 2015), the trailer music for Black Swan (2010),[36] and the classical album Una Mattina (2004). His album, In a Time Lapse, was released on 21 January 2013, with US and Canadian supporting tours.[37] Composers are starting to use artificial intelligence to create all or part
of their music. Robert Laidlow's Silicon is for symphony orchestra and artificial intelligence. Likewise, his Post-Singularity Songs uses ChatGPT.[38] Tod Machover, an American composer who uses AI in his works and his teaching, says the technology needs the human touch: "[it] is generating infinite music that isn't actually composed by anybody,
and that's a terrible, scary, awful way of thinking about where music could go. I mean, really, it's the worst kind of elevator music." Machover heads the Opera of the Future group at Massachusetts Institute of Technology's Media Lab which focuses on the exploration of "concepts and techniques to help advance the future of musical composition."
performance, learning, and expression". Machover's City Symphonies uses AI to organise sounds from cities; these sounds have been crowdsourced.[39] AIVA is an algorithmic composer using AI.[40] It is recognised by SACEM, the French professional association collecting payments of artists' rights and distributing the rights to the original
songwriters, composers, and music publishers.[41] See also: List of 21st-century classical composers', based on the feedback of 174 living composers included on the list were Saariaho, Reich, Glass, Birtwistle and Sondheim.[43] Other important
composers include Eric Whitacre, Kaija Saariaho, Jennifer Higdon, Magnus Lindberg, Michael Finnissy, M
 careers, it took a while before they could find work as composers, but we got there in the end, thanks to role models such as Judith Weir, Nicola Lefanu [sic], and Thea Musgrave. Hip young things like Tansy Davies and Emily Hall will exert a great influence on the new music scene in the next ten years. [44] Important female composers working in the
21st century (not already mentioned in this article) include Elisabetta Brusa, Chaya Czernowin, Gabriela Lena Frank, Cevanne Horrocks-Hopayian, Sophie Lacaze, Liza Lim, Meredith Monk, Onute Narbutaite, Olga Neuwirth, Doina Rotaru, Rebecca Saunders, Linda Catlin Smith, Joan Tower and Agata Zubel. Several important composers active in the
20th century have died in the early part of the 21st century. These include: Konrad Boehmer, Pierre Boulez, Elliott Carter, Eötvös, Dutilleux, Maxwell Davies, Rautavaara, Stockhausen, and Tavener (already mentioned); Maryanne Amacher, an installation artist and experimental composer; Milton Babbitt whose final works included songs, chamber
music and Concerti for Orchestra (2004); Hans Werner Henze whose opera L'Upupa und der Triumph der Sohnesliebe was premièred in 2003 followed by Sebastian im Traum (2004) for large orchestra and the opera Phaedr (2007); Peter Lieberson whose Shing Kham for percussion and orchestra (2010–11) was finished by Oliver Knussen and Dejan
Badnjar after his death; John McCabe whose final works include the seventh symphony (Labyrinth) and chamber music; Emmanuel Nunes whose La Main noire for 3 violas (2006-2007) was based on his opera Das Märchen; and Peter Sculthorpe whose Thoughts from Home for piano was intended to form part of the Gallipoli Symphony for Anzac Day
(2015). During the earlier part of the 20th century, new music was sometimes written for and performances in Vienna, a membership-only organization which deliberately kept out "sensation-seeking" members of the public, and, although similar
societies that sprang up in New York at the same time tried to be more inviting to the general public, the International Composers' Guild founded by Varèse and championed by Carl Ruggles, was perceived as elitist.[45] In the latter half of the century, this started to embrace a wider public.[citation needed] In the
21st century, there are a number of musicians and groups whose primary purpose is the promotion of new music [clarification needed]: Pierre-Laurent Aimard, French pianist Alarm Will Sound, 20-member orchestra based in Amsterdam Bang on a
Can, an organization founded by American composers Julia Wolfe, David Lang and Michael Gordon Marco Blaauw, Dutch trumpet player Boston Modern, an international ensemble based in Frankfurt ensemble recherche, based in Freiburg The Esoterics, a
vocal ensemble based in Seattle, Washington Judd Greenstein, an American composer and promoter of new music in New York Michael Gielen, Austrian conductor Feter Hannan, Canadian recorder player Oliver Knussen, British conductor Kronos Quartet, a string quartet with over 750 new works written for them International Contemporary
Ensemble, or ICE, an ensemble that has premiered over 500 new works Claire Chase, American flautist, founder of ICE (International Contemporary Ensemble) Nicholas Isherwood, American flautist, founder of ICE (International Contemporary Ensemble) Nicholas Isherwood, American flautist, founder of ICE (International Contemporary Ensemble) Nicholas Isherwood, American flautist, founder of ICE (International Contemporary Ensemble) Nicholas Isherwood, American flautist, founder of ICE (International Contemporary Ensemble) Nicholas Isherwood, American flautist, founder of ICE (International Contemporary Ensemble) Nicholas Isherwood, American flautist, founder of ICE (International Contemporary Ensemble) Nicholas Isherwood, American flautist, founder of ICE (International Contemporary Ensemble) Nicholas Isherwood, American flautist, founder of ICE (International Contemporary Ensemble) Nicholas Isherwood, American flautist, founder of ICE (International Contemporary Ensemble) Nicholas Isherwood, American flautist, flautist, founder of ICE (International Contemporary Ensemble) Nicholas Isherwood, American flautist, fla
Paul Méfano, French conductor and composer Les Percussions de Strasbourg, French musical ensemble Ense
                             perform duets and works for two pianos Alan Gilbert and the New York Philharmonic Michele Marelli, Italian clarinetist Ludovic Harry Sparnaay, Dutch bass clarinetist Tambuco, Mexican percussion ensemble Theatre of Voices, an
international vocal ensemble based in Copenhagen Frances-Marie Uitti, American-born Dutch cellist ^ Ross, Alex (2008). The Rest Is Noise. London: Fourth Estate. pp. passim. ISBN 978-1-84115-475-6. ^ a b c Shave, Nick (October 2009). "The Shape of Sounds to Come". BBC Music Magazine. 18 (1). Andrew Davies: 26–32. ^ Coghlan, Alexandra (1).
October 2012). "Does anyone like modern classical music?". The Independent. Archived from the original on 2 October 2012. Retrieved 11 November 2016. A Gagné 2012, p. 1. Service, Tom (7 March 2003). "Shuffle and cut". The Guardian. Archived from the original on 27 October 2009. Retrieved 15 October 2009. In Shuffle and cut". The Guardian. Archived from the original on 27 October 2009. The Independent and cut of the Indepen
Music. Archived from the original on 14 January 2020. Retrieved 11 November 2020. Retrieved 15 October 2009. ^ Kjellberg, Samuel (21 January 2015). "A Tribute to Borbély, a Poet of Our Time". The Boston Musical Intelligencer.
Archived from the original on 11 April 2021. Retrieved 15 November 2016. ^ Young, L., & Zazeela, M. (2015). "The Just Alap Raga Ensemble, Pandit Pran Nath 97th
Birthday Memorial Tribute, Three Evening Concerts of Raga Darbari". MELA Foundation, New York, Anon (27 December 1999). "Music for a New Millennium". BBC News. World Service: Education. Archived from the original on 12 November 2013. Retrieved 14 October 2009, "James MacMillan: Biography". boosey.com. Archived from the
original on 22 July 2022. Retrieved 15 November 2016. Stuart (31 October 2013). "Sofia Gubaidulina: unchained melodies". The Guardian. ISSN 0261-3077. Archived from the original on 12 November 2020. Retrieved 15 November 2016. Stanley; Tyrrell, John (eds.). The New Grove
Dictionary of Music and Musicians, vol. 2 (second ed.). London: Macmillan Publishers. ^ "Roman Turovsky-Savchuk". deliansociety.org. Archived from the original on 3 March 2016. Retrieved 20 November 2016. ^ a b "Tan Dun's YouTube Internet Symphony". gbtimes.com. Archived from the original on 15 August 2018. Retrieved 10 November 2016.
 ^ "ADVOCACY: Wilderness campaigner's obsession with 'place' led to symphony about climate change". eenews.net. Archived from the original on 26 October 2020. Retrieved 23 November 2016. ^ Boehm, Mike. "Composer Andrew Norman tries to evoke Gehry home in 'Frank's House'". latimes.com. Archived from the original on 27 November 2020.
 Retrieved 24 November 2016. ^ "Peter Eotvos (Composer, Conductor) - Short Biography". bach-cantatas.com. Archived from the original on 10 February 2020. Retrieved 23 November 2016. ^ a b c d e f g h i Burkholder, J. Peter; Grout, Donald Jay; Palisca, Claude V. (2014). "The Twenty-First Century". A History of Western Music. New York; London:
W.W. Norton & Company. pp. 993-1009. ISBN 978-0-393-93711-4. ^ Jeffries, Stuart (1 December 2005). "Desert bloom". The Guardian. Archived from the original on 19 September 2020. Retrieved 14 October 2008). "I'm Blacklisted, Says Opera Maestro". The Observer. Archived from the original on 19
 September 2020, Retrieved 17 October 2009, ^ Angers, Charles (25 April 2023), "Festival Classica: The Man Who Laughs, opera by Airat Ichmouratov and Bertrand Laverdure", myscena.org, Retrieved 29 September 2023, ^ Depelteau, Marianne (27 May 2023), "L'Homme qui rit est un opéra", exilecym.ca (in French), Retrieved 29 September 2023, opera by Airat Ichmouratov and Bertrand Laverdure", myscena.org, Retrieved 29 September 2023, opera by Airat Ichmouratov and Bertrand Laverdure", myscena.org, Retrieved 29 September 2023, opera by Airat Ichmouratov and Bertrand Laverdure", myscena.org, Retrieved 29 September 2023, opera by Airat Ichmouratov and Bertrand Laverdure", myscena.org, Retrieved 29 September 2023, opera by Airat Ichmouratov and Bertrand Laverdure", myscena.org, Retrieved 29 September 2023, opera by Airat Ichmouratov and Bertrand Laverdure", myscena.org, Retrieved 29 September 2023, opera by Airat Ichmouratov and Bertrand Laverdure", myscena.org, Retrieved 29 September 2023, opera by Airat Ichmouratov and Bertrand Laverdure", myscena.org, Retrieved 29 September 2023, opera by Airat Ichmouratov and Bertrand Laverdure", myscena.org, Retrieved 29 September 2023, opera by Airat Ichmouratov and Bertrand Laverdure", myscena.org, Retrieved 29 September 2023, opera by Airat Ichmouratov and Bertrand Laverdure", myscena.org, Retrieved 29 September 2023, opera by Airat Ichmouratov and Bertrand Laverdure", myscena.org, Retrieved 29 September 2023, opera by Airat Ichmouratov and Bertrand Laverdure", myscena.org, Retrieved 29 September 2023, opera by Airat Ichmouratov and Bertrand Laverdure", myscena.org, Retrieved 29 September 2023, opera by Airat Ichmouratov and Bertrand Laverdure", myscena.org, Retrieved 29 September 2023, opera by Airat Ichmouratov and Bertrand Laverdure", myscena.org, Retrieved 29 September 2023, opera by Airat Ichmouratov and Bertrand Laverdure (and Bertrand Laverdure).
 ^ Huss, Christophe (23 April 2023). "Le nouvel opéra selon Marc Boucher". ledevoir.com (in French). Retrieved 29 September 2023. ^ Craine, Debra (19 June 2018). "Dance review: Birmingham Royal Ballet at Sadler's Wells". The Times. Retrieved 30 July 2023. ^ "John Adams' Memory Space: 'On The Transmigration of Souls'". NPR.org. Archived
from the original on 13 September 2020. Retrieved 12 December 2016. ^ "Samuel Adler - Works for Orchestra on samuelhadler.com". Archived from the original on 22 May 2019. Retrieved 24 November 2016. ^ "Samuel Adler - Works for Orchestra on samuelhadler.com". Archived from the original on 22
 September 2020. Retrieved 20 September 2018. ^ Faber Music Ltd. "Jonathan Harvey—Composer". Archived from the original on 5 May 2001. Retrieved 17 October 2020. Retrieved 24 November 2016. ^ Wise Music Classical (October 2023).
 "Nicholas Daniel to give UK Premier of Tarkiainen's Milky Way". nicholasdaniel.co.uk. ^ "San Francisco Symphony—ADÈS: In Seven Days". sfsymphony.org. Archived from the original on 9 March 2015. Retrieved 10 November 2016. ^ Fleshler, David. "The New World Symphony opens its new multimedia home". theclassicalreview.com. Archived from
the original on 15 September 2020. Retrieved 23 November 2016. ^ "BT River of Music: Ludovico Einaudi interview for London 2017. Retrieved 20 June 2017. Archived from the original on 1 May 2017. Retrieved 20 June 2017. ^ "LUDOVICO EINAUDI - Evolution Promotion". Evolution Promotion. Archived from the original on 3 May 2017. Retrieved 20 June 2017. ^ "LUDOVICO EINAUDI - Evolution Promotion".
June 2017. "In a Time Lapse - Ludovico Einaudi | Release Info | AllMusic. Archived from the original on 19 September 2020. Retrieved 20 June 2017. Melody, Chan (21 June 2023). "IS AI THE FUTURE OF CLASSICAL MUSIC?". Polyphony: the new voice of classical music. Brodeur, Michael Andor (16 February 2023). "AI is taking
music lessons. They're not going great". The Washington Post. ^ "AIVA the Artificial Intelligence composing Classical Music". 21 October 2016. Retrieved 21 October 2016. A "IS Bach is the greatest composer of all time, say today's
leading composers for BBC Music Magazine. 31 October 2021. Retrieved 22 July 2022. ^ Parr, Freya (10 November 2021). "The best living composers". BBC Music Magazine. Archived from the original on 11 November 2021. Retrieved 22 July 2022. ^ Panufnik quoted in Shave
2009, p. 32. ^ Tommasini, Anthony (4 November 2016). "Just Why Does New Music Need Champions?". The New York Times. Archived from the original on 18 October 2016. Burkholder, J. Peter; Grout, Donald Jay; Palisca, Claude V. (2014). A History of Western Music (9th ed.). New York: W. W. Norton & Company.
ISBN 978-0-393-91829-8. Gagné, Nicole V. (2012). Historical Dictionary of Modern and Contemporary Classical Music. UK: Scarecrow Press. ISBN 978-0-8108-6765-9. Metzer, David (2011). Musical Modernism at the Turn of the Twenty-First Century. Cambridge: Cambridge University Press. ISBN 978-1-107-40280-5. Beckerman, Michael;
Boghossian, Paul, eds. (2021). Classical Music: Contemporary Perspectives and Challenges. Cambridge: Open Book Publishers. ISBN 978-1-80064-116-7. Borstlap, John (2017) [2013]. The Classical Revolution: Thoughts on New Music in the 21st Century Revised and Expanded Edition. Mineola: Dover Publications. ISBN 978-0-486-82335-5. Clements
Andrew; Maddocks, Fiona; Lewis, John; Molleson, Kate; Service, Tom; Jeal, Erica; Ashley, Tim (12 September 2019). "The best classical music works of the 21st century". The Guardian. ISSN 0261-3077. Retrieved 12 June 2020. Rutherford-Johnson, Tim (2017). Music after the Fall: Modern Composition and Culture since 1989. Berkeley: University of
California Press. ISBN 978-0-520-28314-5. JSTOR 10.1525/j.ctv1xxxq7. The Living Composers Project — A massive database of living composers Project in the count transcluding composers Project of the count transcluding composers Project in the 
these entries Showing 11 items. View (previous 50 | next 50) (20 | 50 | 100 | 250 | 500)21st century classical music (redirect page) (links | edit) Early music (links | edit) Early music (links | edit) Impressionism in
music (links | edit) Karlheinz Stockhausen (links | edit) Musical notation (links | edit) Musical notation (links | edit) History of music (links | edit) Hist
Aleatoricism (links | edit) Rondo (links | edit) Concert (links | edit) Concert (links | edit) Contemporary classical music (links | edit) Contemporary classical music (links | edit) Concert (links | edit) 
period (links | edit) List of 21st-century classical composers (links | edit) Minimal music (links | edit) New-age music (links | edit) New-age music (links | edit) Polystylism (links | edit) First Viennese School (links | edit) E.S. Posthumus (links | edit) Neoromanticism (music) (links | edit) New-age music (links | edit) New-age m
edit) Classical music of the United States (links | edit) Modern music (links | edit) Haroque pop (links | edit) List of classical music (links | edit) List of classical musi
| edit) Classical music of the United Kingdom (links | edit) Pan's Labyrinth (links | edit) Dates of classical music (links | edit) Dates of classical music (links | edit) BBC Music Magazine (links | edit) He Poos Clouds (links | edit) Sturm und Drang (links | edit) Wandelweiser (links | edit) BBC Music Magazine (links | edit)
 Bohdana Frolyak (links | edit) Waking Life (soundtrack) (links | edit) The Flowers of Hell (links | edit) The Friendly Guide to Music (links | edit) Music
of the Spheres (Mike Oldfield album) (links | edit) Transition from Renaissance to Baroque in instrumental music (links | edit) Atonement (soundtrack) (links | edit) (links | edit) (li
Ratatouille (soundtrack) (links | edit) Cartographer (album) (links | edit) Ussil Kazandjiev (
edit) First Light: An Oratorio (links | edit) Mehdi Hosseini (links | edit) Michael Waller (link
Maryan (soundtrack) (links | edit) 2012 in Latin music (links | edit) List of chamber music (links | edit) List of chamber music festivals (links | edit) List of chamber music festivals (links | edit) List of music students by teacher: T to Z (links | edit) List of chamber music festivals (links | edit) List of chamber music festivals (links | edit) List of music students by teacher: T to Z (links | edit) List of chamber music festivals (links 
Sulla tua bocca lo dirò (links | edit) Airat Ichmouratov (links | edit) List of music students by teacher: C to F (links | edit) List of music students by teacher: C to F (links | edit) List of music students by teacher: N to Q (links | edit) List of music students by teacher: N to D (links | edit) List of music students by teacher: N to D (links | edit) List of music students by teacher: N to D (links | edit) List of music students by teacher: N to D (links | edit) List of music students by teacher: N to D (links | edit) List of music students by teacher: N to D (links | edit) List of music students by teacher: N to D (links | edit) List of music students by teacher: N to D (links | edit) List of music students by teacher: N to D (links | edit) List of music students by teacher: N to D (links | edit) List of music students by teacher: N to D (links | edit) List of music students by teacher: N to D (links | edit) List of music students by teacher: N to D (links | edit) List of music students by teacher: N to D (links | edit) List of music students by teacher: N to D (links | edit) List of music students by teacher: N to D (links | edit) List of music students by teacher: N to D (links | edit) List of music students by teacher: N to D (links | edit) List of music students by teacher: N to D (links | edit) List of music students by teacher: N to D (links | edit) List of music students by teacher: N to D (links | edit) List of music students by teacher: N to D (links | edit) List of music students by teacher: N to D (links | edit) List of music students by teacher: N to D (links | edit) List of music students by teacher: N to D (links | edit) List of music students by teacher: N to D (links | edit) List of music students by teacher: N to D (links | edit) List of music students by teacher: N to D (links | edit) List of music students by teacher: N to D (links | edit) List of music students by teacher: N to D (links | edit) List of music students by teacher: N to D (links | edit) List of music students by teacher: N
students by teacher: R to S (links | edit) The Favourite (links | edit) Concert program (links | edit) The Latsos Piano Duo (links | edit) The Latsos Piano Duo (links | edit) The Favourite (links | edit) The Latsos Piano Duo (links | edit) The Latsos Piano Duo (links | edit) The Favourite (links | edit) The Favourite (links | edit) The Latsos Piano Duo (links | edit) The Latsos Piano Duo (links | edit) The Favourite (links | edit) The Latsos Piano Duo (links
(links | edit) Dimensional People (links | edit) To Believe (links | edit) To Believe (links | edit) Transition from Classical music in hip-hop (links | edit) Woices of Music (links | edit) Transition from Classical music in Porto Alegre (links | edit) Transition from Classical music in hip-hop (links | edit) Transition from Classical music in Porto Alegre (links | edit) Transition from Classical music in hip-hop (links | edit) Transition from Classical music in Porto Alegre (links | edit) Transition from Classical music in Porto Alegre (links | edit) Transition from Classical music in Porto Alegre (links | edit) Transition from Classical music in Porto Alegre (links | edit) Transition from Classical music in Porto Alegre (links | edit) Transition from Classical music in Porto Alegre (links | edit) Transition from Classical music in Porto Alegre (links | edit) Transition from Classical music in Porto Alegre (links | edit) Transition from Classical music in Porto Alegre (links | edit) Transition from Classical music in Porto Alegre (links | edit) Transition from Classical music in Porto Alegre (links | edit) Transition from Classical music in Porto Alegre (links | edit) Transition from Classical music in Porto Alegre (links | edit) Transition from Classical music in Porto Alegre (links | edit) Transition from Classical music in Porto Alegre (links | edit) Transition from Classical music in Porto Alegre (links | edit) Transition from Classical music in Porto Alegre (links | edit) Transition from Classical music in Porto Alegre (links | edit) Transition from Classical music in Porto Alegre (links | edit) Transition from Classical music in Porto Alegre (links | edit) Transition from Classical music in Porto Alegre (links | edit) Transition from Classical music in Porto Alegre (links | edit) Transition from Classical music in Porto Alegre (links | edit) Transition from Classical music in Porto Alegre (links | edit) Transition from Classical music in Porto Alegre (links | edit) Transition from Classical music in Port
The Man Who Laughs (opera) (links | edit) String Quartet No. 4 (Ichmouratov) (links | edit) Symphony in A minor (Ichmouratov) (links | edit) Three Romances for
Viola, Strings, and Harp (links | edit) Talk:Contemporary classical music (links | edit) Talk:Contemporary music (links | edit) Talk:Co
Talk:Royal Northern Sinfonia (links | edit) Talk:Christoph Bach (musician) (links | edit) Talk:Paroslav Yevdokimov (links | edit) Talk:Robalázs Kocsár (links | edit) Talk:Robalázs Kocsár (links | edit) Talk:Arthur Post (links | edit) Talk:Robalázs Kocsár (links | edit) Talk:Paroslav Yevdokimov (links | edit) Talk:Robalázs Kocsár (links | edit) Talk:Paroslav Yevdokimov (links | edit) Talk:Robalázs Kocsár (links | edit) Talk:Paroslav Yevdokimov (links | edit) Talk:Paroslav Yevdokimov
Fisher (conductor) (links | edit) Talk: Robert Uchida (links | edit) Talk: Robert Uchida (links | edit) Talk: Peter Maxwell Davies/Archive 1 (links | edit) Talk: Peter Maxwel
 User:Octopus-Hands/test (links | edit) User:Spesh531 (links | edit) User:Iadmc/Major contributions (links | edit) User:Iadmc/Template:Pieces-style (links | edit) User:Robin688/Books/classical music (links | edit) User:West.andrew.g/Dead
links/Archive 708 (links | edit) User: Jazzpty/Books/Western Classical Music (links | edit) User: Jking3/Books/MUH2011-FKCC (links | edit) User: Lauraunh/Books/Classical Music Composers (links | edit) User: Jking3/Books/MUH2011-FKCC (links | edit) User: Lauraunh/Books/Classical Music Composers (links | edit) User: Jking3/Books/MUH2011-FKCC (links | edi
 User:Mizuchi24/Books/MusicHistory (links | edit) User:Bruscolino/Books/MusicHistory (links | edit) User:Bruscolino/Books/Music (links | edit) User:Bruscolino/Books/Music (links | edit) User:Bruscolino/Books/Music (links | edit) User:Bruscolino/Books/MusicHistory (links | edit) User:Bruscolino/Bo
User:Btjonaloi/Books/music books/music (links | edit) User:Admc/Vork (links | edit) User:Hucbald.SaintAmand/Music theory (links | edit) User:Hadmc/Classical music (links | edit) User:Hadmc/Work (links | edit) User:Hadmc/Work (links | edit) User:Hadmc/Classical music assessment
(links | edit) User:Iadmc/Recognition (links | edit) User:GhostInTheMachine/SD (transclusion) (links | edit) User:GhostInTheMachine/SD (transc
 edit) User:Remsense/c (links | edit) User:Petgabm/sandbox (links | edit) User:Gor1995/composersbyera (links | edit) User talk:NawlinWiki/Archive 39 (links | edit) User talk:MSGJ/2009 (links | edit) User talk:Deskford (links | edit) User talk:NawlinWiki/Archive 39 (links | edit)
 User talk:Shlomo909 (links | edit) User talk: Russoerica (links | edit) User talk: LiliaValitova (links | edit) User talk: PrincessofLlyr/2010/June (links | edit) User talk: Saxdiva1 (links | edit) User talk: Majash 2020/Archive 26 (links | edit) User talk: PrincessofLlyr/2010/June (links | edit) User talk: Saxdiva1 (links | edit) User talk: Majash 2020/Archive 26 (links | edit) User talk: NDresser (links | edit) User talk: Saxdiva1 (links | edit) User talk: Majash 2020/Archive 26 (links | edit) User talk: NDresser (links | edit) User 
edit) User talk:Tom Morris/Archive 48 (links | edit) User talk:Berchie/October 2015 (links | edit) User talk:Deskford/Archive 13 (links | edit) User talk:Deskford/Archive 14 (links | edit) User talk:Deskford/Archive 15 (links | edit) User talk:Deskford/Archive 16 (links | edit) User talk:Deskford/Archive 18 (links | edit) User talk:Deskford/Archive 18 (links | edit) User talk:Deskford/Archive 19 (links | edit) User talk:De
edit) User talk:187.167.189.251 (links | edit) User talk:189.208.56.107 (links | edit) User talk:Antandrus/Archive 14 (links | edit) User talk:189.208.56.107 (links |
```

people/Phase I (links | edit) Wikipedia:WikiProject Classical music/Contemporary music task force/Scope (links | edit) Wikipedia:WikiProject Classical music/Contemporary music task force/Scope (links | edit) Wikipedia:WikiProject Classical music/Contemporary music task force/Scope (links | edit) Wikipedia:WikiProject Classical music/Contemporary music task force/Scope (links | edit) Wikipedia:WikiProject Classical music/Contemporary music task force/Scope (links | edit) Wikipedia:WikiProject Classical music/Contemporary music task force/Scope (links | edit) Wikipedia:WikiProject Classical music/Contemporary music task force/Scope (links | edit) Wikipedia:WikiProject Classical music/Contemporary music task force/Scope (links | edit) Wikipedia:WikiProject Classical music/Contemporary music task force/Scope (links | edit) Wikipedia:WikiProject Classical music/Contemporary music task force/Scope (links | edit) Wikipedia:WikiProject Classical music/Contemporary music task force/Scope (links | edit) Wikipedia:WikiProject Classical music/Contemporary music task force/Scope (links | edit) Wikipedia:WikiProject Classical music/Contemporary music task force/Scope (links | edit) Wikipedia:WikiProject Classical music/Contemporary music task force/Scope (links | edit) Wikipedia:WikiProject Classical music/Contemporary music task force/Scope (links | edit) Wikipedia:WikiProject Classical music/Contemporary music task force/Scope (links | edit) Wikipedia:WikiProject Classical music/Contemporary music task force/Scope (links | edit) Wikipedia:WikiProject Classical music/Contemporary music task force/Scope (links | edit) Wikipedia:WikiProject Classical music/Contemporary music task force/Scope (links | edit) Wikipedia:WikiProject Classical music/Contemporary music task force/Scope (links | edit) Wikipedia:WikiProject Classical music/Contemporary music task force/Scope (links | edit) WikiProject Classical music/Contemporary music task force/Scope (links | edit) WikiProject Classical music/Contemporary music task force/Scope (lin discussion/Log/2023 August 16 (links | edit) Wikipedia talk:WikiProject Classical music/Archive 2 (links | edit) WikiProject Classical music/A talk:WikiProject Classical music/Contemporary music task force/Archive 9 (links | edit) Wikipedia talk:WikiProject Classical music/Contemporary music task force/Archive 66 (links | edit) Wikipedia talk:WikiProject Classical music/Contemporary music task force/Archive 9 (links | edit) Wikipedia talk:WikiProject Classical music/Contemporary music task force/Archive 9 (links | edit) Wikipedia talk:WikiProject Classical music/Contemporary music task force/Archive 9 (links | edit) Wikipedia talk:WikiProject Classical music/Contemporary music task force/Archive 9 (links | edit) Wikipedia talk:WikiProject Classical music/Contemporary music task force/Archive 9 (links | edit) Wikipedia talk:WikiProject Classical music/Contemporary music task force/Archive 9 (links | edit) Wikipedia talk:WikiProject Classical music/Contemporary music task force/Archive 9 (links | edit) Wikipedia talk:WikiProject Classical music/Contemporary music task force/Archive 9 (links | edit) Wikipedia talk:WikiProject Classical music/Contemporary music task force/Archive 9 (links | edit) Wikipedia talk:WikiProject Classical music/Contemporary music task force/Archive 9 (links | edit) Wikipedia talk:WikiProject Classical music/Contemporary music task force/Archive 9 (links | edit) Wikipedia talk:WikiProject Classical music/Contemporary music task force/Archive 9 (links | edit) Wikipedia talk:WikiProject Classical music/Contemporary music task force/Archive 9 (links | edit) Wikipedia talk:WikiProject Classical music/Contemporary music task force/Archive 9 (links | edit) Wikipedia talk:WikiProject Classical music/Contemporary music task force/Archive 9 (links | edit) Wikipedia talk:WikiProject Classical music/Contemporary music task force/Archive 9 (links | edit) Wikipedia talk:WikiProject Classical music/Archive 9 (links | edit) Wikipedia talk:Wiki music/Archive 81 (links | edit) Template: Airat Ichmouratov (links | edit) Template: Classical music (links | edit) Template: Airat Ichmouratov (links | e edit) Category:21st-century classical composers (links | edit) Portal:Classical music (links | edit) Portal: Talk:21st-century Western classical music/Archive 1 (links | edit) Wikipedia:Vital articles/Level/5/Arts (links | edit) Wikipedia talk:WikiProject Classical music/Archive 81 (links | edit) Wikipedia talk:WikiProject Articles for creation/Participants/Old Requests/2025 (links | edit) View (previous 50 | next 50) (20 | 50 | 100 | 250 | 500) Retrieved from "WhatLinksHere/21st-century Western classical music" Music of the European tradition written using an established form is known as 'classical music" Music of the European tradition written using an established form is known as 'classical music" Music of the European tradition written using an established form is known as 'classical' music. The conventions often include parameters of not just pitch and musical key, but also dynamics, tempo, and mood. Listening to classical music has multiple positive effects on the brain. Not only is it incredibly relaxing but it can also help the brain focus. Classical music there is. The period from 1600 to 1750 is known as 'Baroque' in art and music. Broadly, this was the period after the Renaissance period, and the music during this period were string instruments such as the viola, violin, double bass, and cello. Other instruments also included the recorder, pipe organ, and sometimes trumpet. For percussion, the timpani were featured prominently along with castanets and sometimes trumpet. For percussion, the timpani were featured prominently along with castanets and sometimes trumpet. For percussion, the timpani were featured prominently along with castanets and sometimes trumpet. keys and scales used during this period are practiced to date when composing melodies. Notable composers of this period were Antonio Vivaldi, Georg Friedrich Händel, Johann Pachelbel, and Johann Pac this time the concept of a standard orchestra was developed. 'Symphony' as we will see later on was also created during the Classical music such as 'serenade' and 'opera' blossomed and many of their conventions are practiced even today. Instruments from the Baroque period continued to be used but they were modernized. Adding valves to trumpets is one such example. Joseph Haydn, Ludwig van Beethoven, Wolfgang Amadeus Mozart, and Antonio Salieri were prominent composers during this era. The 'Romantic' period is the time between 1850 to 1900, or broadly the 19th century. Breaking away from the norm of developing new forms or complex musicality, there was an emphasis on emotion and chromaticism. The Romantic movement emerged as a result of the 'Age Of Enlightenment' and the music during this time had distinct themes, with focus dynamics and larger tonal gaps. Other common features include an increased tonal range and decreased emphasis on traditional musical conventions. Increased dissonance, and so forth. While Ludwig van Beethoven is also considered a part of the Early Romantic period, other prominent composers during this period were Frédéric Chopin, Niccolò Paganini, Franz Schubert, Franz classical music continued to transform despite its decrease in popularity. The two main forms of classical music during this period were 'impressionist' (the 1890s) and 'expressionist' (late 1900s). Modernist composers such as Pauline Oliveros, George Perle, and Toru Takemitsu broke away from the traditional ideas of tonality, structure, and even instrumentation. To classify this period, musicologists believe that the emphasis is not on the period during which pieces were composed but rather on the attitude of the composer, who sought to transform the often rigid norms of classical music exists even today. While many musicians perform pieces composed during the Classical or even Baroque period, it would be incorrect to say that there have been no composers and compositions in the 21st century. Today, classical music often comes to us in the form of film or television scores. While postmodern classical music upholds the idea of making the music more accessible to all people, it continues to defy the rigid norms of the earlier types of classical music. Kaija Saariaho, Brian Eno, and John Adams are a few examples of Contemporary classical music composers. While classical music is primarily categorized according to the period they were composed, there are many different forms in which it is played. The 'concerto' is one such type. This instrumental form was developed during the Baroque period and the composition has three main sections to it, a fast movement. It is written primarily for one solo instrument or vocals. 'The Four Seasons' by Antonio Vivaldi, 'Piano Concerto No. 5' by Ludwig van Beethoven, and Johannes Brahms' 'Violin Concerto No.1 in D Major' are examples of concertos. A 'sonata' is a composition for a solo instrument or even a small group of instrument o sections) was written for and performed by choral voices, sonatas were composed exclusively for musical instruments. Over the years the definition of a sonata has been interpreted by composers in many different ways but there is always a central theme to the composition and there are three major parts in its structure: an exposition, its development, and a recapitulation of the theme. Some sonatas may also have a coda. Beethoven's 'Moonlight Sonata No.2 in B-Flat Minor' are examples of some famous sonatas. In the 17th and 18th centuries, classical music found a dancing partner. Music was often created to accompany a dance piece such as ballet. A 'suite' is a collection of shorter pieces for a dance, that is a part of a theme of some sort. The origins of a suite can be traced as far back as the 14th century. The Classical suite had four movements: 'allemande', 'courante', 'sarabande', and 'gigue'. The order of these movements was fixed and in the later centuries, additional parts such as 'minuet' and 'bourrée' were added to them. Examples of suites include Pyotr Ilyich Tchaikovsky's 'Swan Lake' and 'bourrée' were added to them. Examples of suites include Pyotr Ilyich Tchaikovsky's 'Swan Lake' and 'bourrée' were added to them. secular and composers drew inspiration from various biblical topics and figures. Among Christians, Protestant oratorios were an integral part of music during the medieval period and it is believed that they originated in Italy. They became popular as opera emerged. The popularity of oratorios declined after the Baroque period but there was a renewed interest in the 20th century. Composers often extended the sacred theme to other religions such as Dinesh Subasinghe's 'Karuna Nadee' and Dudley Buck's 'The Light of Asia' which focussed on the life of Buddha and Buddhism. 'La Passione di Gesù Cristo' by Pietro Metastasio is an example of an early oratorio. Music composed for a large ensemble such as an orchestra with multiple movements is known as a 'symphonies are always performed by orchestras, some such as Beethoven's 'Symphoniae' by Giovanni Gabrieli) and thrived during the Romantic period. Brahms, Mozart, Beethoven, Mahler, and Tchaikovsky are some of the most famous composers of symphonies. Composed for a small group of instruments, 'chamber music' was traditionally written for the chamber music is the opposite of orchestra in terms of the aristocracy was demolished, chamber music shifted from the confines of a room to performance venues. Today, many music societies across the world focus on the preservation and performance of chamber music. 'Opera' refers to a form of theater or staged drama where the central focus is on the music. Vocals are an integral part of opera music and are sometimes accompanied by instruments. Although it is considered an integral part of classical music, opera is also a form of performing arts since it involves acting, dance, music, costumes, and different stage settings. It originated in Italy during the 1500s and peaked in the 19th century under composers such as Richard Wagner and Giuseppe Verdi. Unlike oratories, operas don't always have a secular theme and they can often include topics such as history and mythology. There are plot devices such as romance, betrayal, and even tragedy. 'The Barber of Seville' by Gioachino Rossini, Wagner's 'Die Walküre, and 'War and Peace' by Sergei Prokofiev are examples of some famous operas. Many of us are often intimidated by classical music because of the complexity of its nature. It has many forms and the evolution has been drastic over the different centuries. While this list is meant as a guide to the different kinds of classical music there is, it is important to remember that no matter what its structure or when it was composed, at the end of the day, it is meant to evoke emotions. It is difficult to not see the influence of classical music. If you don't believe this, listen to Maroon 5's 'Memories' followed by Pachelbel's 'Canon in D'!