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to a certain extent, the music of the 1920s and 1930s is characterized by a
 certain degree of conservatism, and it is only in the 1940s and 1950s that
 the music of the United States begins to show a more pronounced tendency
 towards modernism. This is particularly evident in the work of composers
 such as Aaron Copland, who, although he is often regarded as a
 representative of the "American style," actually wrote a great deal of
 music that was highly experimental and avant-garde.

The music of the 1960s and 1970s is characterized by a more
 pronounced tendency towards modernism, and it is in this period that the
 music of the United States begins to show a more pronounced tendency
 towards modernism. This is particularly evident in the work of composers
 such as John Cage, who, although he is often regarded as a representative
 of the "American style," actually wrote a great deal of music that was
 highly experimental and avant-garde.

The music of the 1980s and 1990s is characterized by a more
 pronounced tendency towards modernism, and it is in this period that the
 music of the United States begins to show a more pronounced tendency
 towards modernism. This is particularly evident in the work of composers
 such as Philip Glass, who, although he is often regarded as a representative
 of the "American style," actually wrote a great deal of music that was
 highly experimental and avant-garde.

The music of the 2000s and 2010s is characterized by a more
 pronounced tendency towards modernism, and it is in this period that the
 music of the United States begins to show a more pronounced tendency
 towards modernism. This is particularly evident in the work of composers
 such as John Adams, who, although he is often regarded as a representative
 of the "American style," actually wrote a great deal of music that was
 highly experimental and avant-garde.

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1953, 197, 1928-48, 1930, 1928-1948, 1899, 1910, 1930, 1928-1948, 17(4)1, 5(3)1, (-)2(1) (-)

