

An abstract painting with dark, swirling colors of blue, black, and brown, with some lighter, textured areas. The brushstrokes are visible and expressive.

Arnold Schoenberg

STYLE AND IDEA SELECTED WRITINGS

edited by LEONARD STEIN

translated by LEO BLACK

with a new foreword by JOSEPH AUNER

60TH ANNIVERSARY EDITION

Style And Idea Selected Writings By Arnold Schoenberg

Berthold Hoeckner



Style And Idea Selected Writings By Arnold Schoenberg:

Style and Idea Arnold Schoenberg, 1984 One of the most influential collections of music ever published *Style and Idea* includes Schoenberg's writings about himself and his music as well as studies of many other composers and reflections on art and society

Style and Idea Arnold Schoenberg, 2010-10-13 One of the most influential collections of music ever published *Style and Idea* includes Schoenberg's writings about himself and his music as well as studies of many other composers and reflections on art and society An interpretive essay by Joseph Auner Chair and Professor of Music at Tufts University augments this anniversary edition

Style and Idea Arnold Schönberg, Leonard Stein, 1975

Style and Idea Arnold Schönberg, 1975

Style and Idea Arnold Schoenberg, 2014-11-04 In these enlightening essays the Austrian composer and music theorist presents his vision of how music speaks to us and what it is capable of saying This book is full of essays which Arnold Schoenberg wrote on style and idea He talks about the relationship to the text new and outmoded music composition in twelve tones entertaining through composing the relationship of heart and mind in music evaluation of music and other essays

Style and idea Arnold Schönberg, 1975

The Oxford Handbook of Musical Variation Jeffrey Swinkin, 2025 The Oxford Handbook of Musical Variation offers new research into what is arguably the most fundamental and essential musical process Over forty two chapters the book offers new insights into variational workings in music from Corelli to jazz and in both instrumental and vocal music Throughout the chapters also explore new ways of thinking about musical form rhythm and meter harmony expression and narrative music cognition and pedagogy through variation

[The Cambridge Companion to Serialism](#) Martin Iddon, 2023-02-16 What is serialism Defended by enthusiastic champions and decried by horrified detractors serialism was central to twentieth century art music but riven too by inherent contradictions The term can be a synonym for dodecaphony Arnold Schoenberg's method of composing with twelve tones which are related only to one another It can be more expansive describing ways of composing systematically with parameters beyond pitch duration dynamic and more and can even stand as a sort of antonym to dodecaphony Schoenberg is Dead as Pierre Boulez once insisted Stretched to its limits it can describe approaches where sound can be divided into discrete parameters and later recombined to generate the new the unexpected beginning to blur into a further antonym post serialism This Companion introduces and embraces serialism in all its dimensions and contradictions from Schoenberg and Stravinsky to Stockhausen and Babbitt and explores its variants and legacies in Europe the Americas and Asia

Oxford History of Western Music Richard Taruskin, 2009-07-27 The universally acclaimed and award winning Oxford History of Western Music by one of the most prominent and provocative musicologists of our time Richard Taruskin Now in paperback the set has been reconstructed to be available for the first time as individual books each one taking on a critical time period in the history of western music

Essays on Music Theodor Adorno, 2002-08-08 A book of landmark importance It is unprecedented in its design a brilliantly selected group of essays on music coupled with lucid deeply incisive and in every

way masterly analysis of Adorno's thinking about music. No one who studies Adorno and music will be able to dispense with it and if they can afford only one book on Adorno and music this will be the one. For in miniature it contains everything one needs: a collection of exceptionally important writings on all the principal aspects of music and musical life with which Adorno dealt; totally reliable scholarship and powerfully illuminating commentary that will help readers at all levels read and re-read the essays in question; Rose Rosengard Subotnik, author of *Deconstructive Variations: Music and Reason in Western Society*, an invaluable contribution to Adorno scholarship with well-chosen essays on composers, works, the culture industry, popular music, kitsch, and technology; Leppert's introductions and commentaries are consistently useful; his attention to secondary literature remarkable; his interpretation responsible. The new translations by Susan Gillespie and others are outstanding not only for their care and readability but also for their sensitivity to Adorno's forms and styles. Lydia Goehr, author of *The Quest for Voice: Music, Politics, and the Limits of Philosophy*. With its careful full edition of Adorno's important musical texts and its exhaustive yet eminently readable commentaries, Richard Leppert's magisterial book represents a brilliant solution to the age-old dilemma of bringing together primary text and interpretation in one volume. James Deaville, Director, School of the Arts, McMaster University. The developing variations of Adorno's life-long involvement with musical themes are fully audible in this remarkable collection. What might be called his literature on notes brilliantly complements the notes to literature he devoted to the written word. Richard Leppert's superb commentaries constitute a book-length contribution in their own right which will enlighten and challenge even the most learned of Adorno scholars. Martin Jay, author of *The Dialectical Imagination: A History of the Frankfurt School and the Institute of Social Research*. There is a foot in Anglo-American musicology today: the first wholesale reconsideration of Adorno's thought since the pioneering work of Rose Rosengard Subotnik around 1980. *Essays on Music* will play a central role in this effort. It will do so because Richard Leppert has culled Adorno's writings so as to make clear to musicologists the place of music in the broad critique of modernity that was Adorno's overarching project and it will do so because Leppert has explained these writings in commentaries that amount to a book-length study so as to reveal to non-musicologists the essentially musical foundation of this project. No one interested in Adorno from any perspective or for that matter in modernity and music at all can afford to ignore *Essays on Music*. Gary Tomlinson, author of *Metaphysical Song: An Essay on Opera*. This book is both a major achievement by its author and a remarkable act of scholarly generosity for the rest of us. Until now English translations of Adorno's major essays on music have been scattered and often unreliable. Until now there has been no comprehensive scholarly treatment of Adorno's musical thinking. This volume remedies both problems at a single stroke. It will be read equally and eagerly for Adorno's texts and for Richard Leppert's commentary on them, both of which will continue to be essential resources as musical scholarship seeks increasingly to come to grips with the social contexts and effects of music. No one knows Adorno better than Leppert and no one is better equipped to clarify the complex interweaving of sociology, philosophy, and musical

aesthetics that is central to Adorno's work. From now on everyone who reads Adorno on music whether a beginner or an expert is in Richard Leppert's debt for devoting his exceptional gifts of learning and lucidity to this project. Lawrence Kramer, author of *Musical Meaning: Toward a Critical History*.

Musical Symbolism in the Operas of Debussy and Bartok Elliot Antokoletz, 2004-07-22. Musical Symbolism in the Operas of Debussy and Bartok explores the means by which two early 20th century operas, Debussy's *Pelléas et Mélisande* (1902) and Bartok's *Duke Bluebeard's Castle* (1911), transformed the harmonic structures of the traditional major/minor scale system into a new musical language. It also looks at how this language reflects the psychodramatic symbolism of the Franco-Belgian poet Maurice Maeterlinck and his Hungarian disciple Béla Balázs. These two operas represent the first significant attempts to establish more profound correspondences between the symbolist dramatic conception and the new musical language. *Duke Bluebeard's Castle* is based almost exclusively on interactions between pentatonic/diatonic folk modalities and their more abstract symmetrical transformations including whole tone/octatonic and other pitch constructions derived from the system of the interval cycles. The opposition of these two harmonic extremes serve as the basis for dramatic polarity between the characters as real-life beings and as instruments of fate. The book also explores the new musical/dramatic relations within their larger historical, social, psychological, philosophical, and aesthetic contexts.

The Oxford Handbook of the New Cultural History of Music Jane F. Fulcher, 2013-11-01. This volume demonstrates a new approach to cultural history as it now being practiced by both historians and musicologists and the field's quest to grasp the realms of human experience, understanding communication and meaning through the study of music and of musical practices. The contributors employ a resonant new methodological synthesis which combines the theoretical perspectives drawn from the new cultural history and new musicology of the 1980s with recent social, sociological, and anthropological theories or those which attempt to ground language and symbols within both social reality and a social field of power.

Programming the Absolute Berthold Hoeckner, 2002-11-10. Although absolute music emerged with a matrix of values, the integrity of the subject, the aesthetic autonomy of art, and the intrinsic worth of high culture that are highly contested in musicology today, Hoeckner argues that we should not completely discard the ideal of a music that continues to offer moments of transcendence and liberation.

BOOK JACKET: Modernism and Mimesis Stephen D. Dowden, 2020-09-26. This book offers a bold new view of the way in which modernist fiction, painting, music, and poetry are interlinked. Dowden shows that modernism, contrary to a longstanding view, did not turn away from mimesis. Rather, modernism operates according to a deepened understanding of what mimesis is and how it works, which in turn occasions a fresh look at other related dimensions of the modernist achievement. Modernism is neither difficult nor elitist. Instead, it trends toward simplicity, directness, and common culture. Dowden argues that naïveté rather than highbrow sophistication was for the modernists a key artistic principle. He demonstrates that modernism, far from glorifying subjective creativity, directs itself toward healing the split between subject and object. Mimesis closes this gap by resolving representation into play and

festivity **Chamber Music** Mark A. Radice, 2012-01-19 Intended for the music student the professional musician and the music lover Chamber Music An Essential History covers repertoire from the Renaissance to the present crossing genres to include string quartets piano trios clarinet quintets and other groupings Mark A Radice gives a thorough overview and history of this long established and beloved genre typically performed by groups of a size to fit into spaces such as homes or churches and tending originally toward the string and wind instruments rather than percussion Radice begins with chamber music s earliest expressions in the seventeenth century discusses its most common elements in terms of instruments and compositional style and then investigates how those elements play out across several centuries of composers among them Mozart Bach Haydn and Brahms and national interpretations of chamber music While Chamber Music An Essential History is intended largely as a textbook it will also find an audience as a companion volume for musicologists and fans of classical music who may be interested in the background to a familiar and important genre *Sounding Off: Theorizing Disability in Music* Neil Lerner, Joseph Straus, 2006-11-06 Disability understood as culturally stigmatized bodily difference including physical and mental impairments of all kinds is a pervasive and permanent aspect of the human condition While the biology of bodily difference is the proper study for science and medicine the meaning that we attach to bodily difference is the proper study of humanists The interdisciplinary field of Disability Studies has recently emerged to theorize social and cultural constructions of the meaning of disability Although there has been an astonishing outpouring of humanistic work in Disability Studies in the past ten years there has been virtually no echo in musicology or music theory Sounding Off Theorizing Disability in Music is the first book length work to focus on the historical and theoretical issues of music as it relates to disability It shows that music like literature and the other arts simultaneously reflects and constructs cultural attitudes toward disability Sounding Off Theorizing Disability in Music promises to be a landmark study for scholars and students of music disability and culture **Extraordinary Measures** Joseph N. Straus, 2011-03-24 Extraordinary Measures studies the impact of disability and concepts of disability on composers performers and listeners with disabilities as well as on discourse about music and works of music themselves It shows that music its composers performers listeners critical traditions and exemplary works both embodies and constructs disability **Music in the Early Twentieth Century** Richard Taruskin, 2006-08-14 Music in the Early Twentieth Century the fourth volume in Richard Taruskin s history looks at the first half of the twentieth century from the beginnings of Modernism in the last decade of the nineteenth century right up to the end of World War II Taruskin discusses modernism in Germany and France as reflected in the work of Mahler Strauss Satie and Debussy the modern ballets of Stravinsky the use of twelve tone technique in the years following World War I the music of Charles Ives the influence of peasant songs on Bela Bartok Stravinsky s neo classical phase and the real beginnings of 20th century music the vision of America as seen in the works of such composers as W C Handy George Gershwin and Virgil Thomson and the impact of totalitarianism on the works of a range of musicians from Toscanini to Shostakovich

Schoenberg's Correspondence with American Composers, 2018-10-25 Schoenberg's Correspondence with American Composers is the first edition of all known and available letters between Arnold Schoenberg and over seventy American composers written between 1915 and 1951 in English and English translation and with commentary In six chronologically organized chapters the correspondence first casts new light on Schoenberg's contacts with American composers before 1933 including correspondence with students and champions of his music Israel Amter James Francis Cooke Henry Cowell Edgar Varèse and Adolph Weiss among others The letters after 1933 show how Schoenberg gradually built a network of composer colleagues and friends among them Mark Brunswick Oscar Levant Roger Sessions Nicolas Slonimsky Gerald Strang with whom he discussed compositional ideas specific musical works and writings performances and the publication of his compositions These letters also provide insight into his ideas about teaching in private settings at the Malkin Conservatory and the University of California The correspondence of his last years illuminates how the reception of Schoenberg's music in the United States was flourishing and how he attracted a growing number of disciples exploring twelve tone composition The book also qualifies the concept of and Schoenberg's association with the Second Viennese School Schoenberg's Correspondence with American Composers not only illuminates a varied and vivid epistolary style but clearly demonstrates Schoenberg's far reaching connections in the American music world [Schoenberg's Atonal Music](#) Jack Boss, 2019-07-04 Portrays Schoenberg's atonal music as successions of motives and pitch class sets that flesh out musical idea and basic image frameworks

Enjoying the Tune of Appearance: An Emotional Symphony within **Style And Idea Selected Writings By Arnold Schoenberg**

In a world used by monitors and the ceaseless chatter of instant communication, the melodic splendor and mental symphony produced by the published word often fade into the back ground, eclipsed by the constant noise and disturbances that permeate our lives. But, located within the pages of **Style And Idea Selected Writings By Arnold Schoenberg** an enchanting fictional treasure full of organic feelings, lies an immersive symphony waiting to be embraced. Crafted by a masterful composer of language, that captivating masterpiece conducts visitors on a mental trip, well unraveling the hidden melodies and profound affect resonating within each carefully crafted phrase. Within the depths with this emotional examination, we shall investigate the book is central harmonies, analyze its enthralling writing type, and surrender ourselves to the profound resonance that echoes in the depths of readers souls.

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