

AN INTRODUCTION TO THE MUSIC OF
SCHOENBERG, BERG, AND WEBER

SERIAL COMPOSITION AND ATONALITY

GEORGE PERLE

SIXTH EDITION, REVISED

Serial Composition Atonality

George Perle



Serial Composition Atonality:

Serial Composition and Atonality George Perle, 1972 1st edition published 1962 **Serial Composition and Atonality. (An Introduction to the Music of Schoenberg, Berg, and Webern.) Third Edition Revised and Enlarged** George Perle, 1972 **Serial Composition and Atonality** George Perle, *Serial Composition and Atonality, an Introduction to the Music of Schoenberg, Berg, and Webern*, by George Perle George Perle, 1962 *Serial Composition and Atonality: an Introduction to the Music of Schoenberg (revised)*. George Perle, 1968 Analyzing Atonal Music Michiel Schuijjer, 2008 For the past 40 years pitch class set theory has served as a frame of reference for the study of atonal music through the efforts of Allan Forte Milton Babbitt and others This text combines thorough discussions of musical concepts with an historical narrative *Serial Composition and Atonality: an Introduction to the Music of Schoenberg, Berg and Webern ... Second Edition, Revised and Enlarged* George PERLE, Alban Berg, Arnold Schoenberg, Anton Webern, 1968

Twelve-Tone Tonality, Second Edition George Perle, 1996-07-23 The challenge in twentieth century music to the normative status of triadic tonality is one of the most far reaching and extreme revolutions that the history of music has known In his classic work Twelve Tone Tonality George Perle argues that the seemingly disparate styles of post triadic music in fact share common structural elements According to Perle these elements collectively imply a new tonality as natural and coherent as the major minor tonality that was the basis of a common musical language in the past His book describes the foundational assumptions of this post diatonic tonality and illustrates its compositional functions with numerous musical examples The second edition of Twelve Tone Tonality is enlarged by eleven new chapters Some of these are postscripts to earlier chapters clarifying elucidating and expanding upon concepts discussed in the original edition Others discuss new developments in the theory and practice of twelve tone tonality including voice leading implications of the system and dissonance treatment Errors discovered in the original edition have been corrected Jacket flap Serial composition and atonality Berg and Webern George Perle, Serial Composition and Atonality. 2nd Ed. Revised and Enlarged George Perle, 1975 The Cambridge Companion to Serialism Martin Iddon, 2023-02-16 An authoritative guide to the multi faceted compositional approach that underpinned twentieth century art music from Schoenberg to Babbitt and beyond

Conceptual Art Alexander Alberro, Blake Stimson, 2000-08-25 This landmark anthology collects for the first time the key historical documents that helped give definition and purpose to the conceptual art movement Compared to other avant garde movements that emerged in the 1960s conceptual art has received relatively little serious attention by art historians and critics of the past twenty five years in part because of the difficult intellectual nature of the art This lack of attention is particularly striking given the tremendous influence of conceptual art on the art of the last fifteen years on critical discussion surrounding postmodernism and on the use of theory by artists curators critics and historians This landmark anthology collects for the first time the key historical documents that helped give definition and purpose to the movement It also

contains more recent memoirs by participants as well as critical histories of the period by some of today's leading artists and art historians. Many of the essays and artists' statements have been translated into English specifically for this volume. A good portion of the exchange between artists, critics, and theorists took place in difficult-to-find limited edition catalogs, small journals, and private correspondence. These influential documents are gathered here for the first time along with a number of previously unpublished essays and interviews.

Contributors: Alexander Alberro, Art Language, Terry Atkinson, Michael Baldwin, Robert Barry, Gregory Battcock, Mel Bochner, Sigmund Bode, Georges Boudaille, Marcel Broodthaers, Benjamin Buchloh, Daniel Buren, Victor Burgin, Ian Burn, Jack Burnham, Luis Camnitzer, John Chandler, Sarah Charlesworth, Michel Claure, Jean Clay, Michael Corris, Eduardo Costa, Thomas Crow, Hanne Darboven, Raul Escari, Piero Gilardi, Dan Graham, Maria Teresa Gramuglio, Hans Haacke, Charles Harrison, Roberto Jacoby, Mary Kelly, Joseph Kosuth, Max Kozloff, Christine Kozlov, Sol LeWitt, Lucy Lippard, Lee Lozano, Kynaston McShine, Cildo Meireles, Catherine Millet, Olivier Mosset, John Murphy, Helio Oiticica, Michel Parmentier, Adrian Piper, Yvonne Rainer, Mari Carmen Ramirez, Nicolas Rosa, Harold Rosenberg, Martha Rosler, Allan Sekula, Jeanne Siegel, Seth Siegelaub, Terry Smith, Robert Smithson, Athena Tacha, Spear Blake, Stimson Niele Toroni, Mierle Ukeles, Jeff Wall, Rolf Wedewer, Ian Wilson.

Music in the Social and Behavioral Sciences William Forde Thompson, 2014-07-18

This first definitive reference resource to take a broad interdisciplinary approach to the nexus between music and the social and behavioral sciences examines how music affects human beings and their interactions in and with the world. The interdisciplinary nature of the work provides a starting place for students to situate the status of music within the social sciences in fields such as anthropology, communications, psychology, linguistics, sociology, sports, political science, and economics, as well as biology and the health sciences. Features: Approximately 450 articles arranged in A to Z fashion and richly illustrated with photographs provide the social and behavioral context for examining the importance of music in society. Entries are authored and signed by experts in the field and conclude with references and further readings, as well as cross references to related entries. A Reader's Guide groups related entries by broad topic areas and themes, making it easy for readers to quickly identify related entries. A Chronology of Music places material into historical context. A Glossary defines key terms from the field, and a Resource Guide provides lists of books, academic journals, websites, and cross references. The multimedia digital edition is enhanced with video and audio clips and features strong search and browse capabilities through the electronic Reader's Guide, detailed index, and cross references.

Music in the Social and Behavioral Sciences available in both multimedia digital and print formats is a must-have reference for music and social science library collections.

The Music Sound Nicolae Sfetcu, 2014-05-07

A guide for music compositions, events, forms, genres, groups, history, industry, instruments, language, live music, musicians, songs, musicology, techniques, terminology, theory, music video. Music is a human activity which involves structured and audible sounds which is used for artistic or aesthetic entertainment or ceremonial purposes. The traditional or classical European aspects of music often listed are those elements given primacy in European

influenced classical music melody harmony rhythm tone color timbre and form A more comprehensive list is given by stating the aspects of sound pitch timbre loudness and duration Common terms used to discuss particular pieces include melody which is a succession of notes heard as some sort of unit chord which is a simultaneity of notes heard as some sort of unit chord progression which is a succession of chords simultaneity succession harmony which is the relationship between two or more pitches counterpoint which is the simultaneity and organization of different melodies and rhythm which is the organization of the durational aspects of music *Serial Composition* Reginald Smith Brindle,1969 Reader's Guide to Music Murray Steib,2013-12-02 The Reader's Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 320 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology Stravinsky's Late Music Joseph N. Straus,2004-03-25 The first book to be devoted to the music of Stravinsky's last compositional period **The Music of Alban Berg** Douglas Jarman,2023-07-28

After Wagner Mark Berry,2014 This book is both a telling of operatic histories after Richard Wagner and a philosophical reflection upon the writing of those histories Historical musicology reckons with intellectual and cultural history and vice versa The after of the title denotes chronology but also harmony and antagonism within a Wagnerian tradition Parsifal in which Wagner attempted to go beyond his achievement in the Ring to write after himself is followed by two apparent antipodes the strenuously modernist Arnold Schoenberg and the stheticist Richard Strauss Discussion of Strauss's Capriccio partly in the light of Schoenberg's Moses und Aron reveals a more political work than either first acquaintance or the composer's intention might suggest Then come three composers from subsequent generations Luigi Dallapiccola Luigi Nono and Hans Werner Henze Geographical context is extended to take in Wagner's Italian successors the problem of political emancipation in and through music drama takes another turn here confronting challenges and opportunities in more avowedly politically engaged art A final section explores the world of staging opera of so called Regietheater as initiated by Wagner himself Stefan Herheim's celebrated Bayreuth production of Parsifal and various performances of Lohengrin are discussed before looking back to Mozart Don Giovanni and forward to Alban Berg's Lulu and Nono's Al gran sole carico d'amore Throughout the book invites us to consider how we might perceive the sthetic and political integrity of the operatic work after Wagner After Wagner will be invaluable to anyone interested in twentieth century music drama and its intersection with politics and cultural history It will also appeal to those interested in Richard Wagner's cultural impact on succeeding generations of composers MARK BERRY is Senior Lecturer in Music at Royal Holloway University of London

Such Freedom, If Only Musical Peter J Schmelz,2009-03-04 Following Stalin's death in 1953 students at Soviet

conservatories were able to use various channels to acquire and hear music that had previously been forbidden This book traces the changing compositional styles and politically charged reception of the music

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