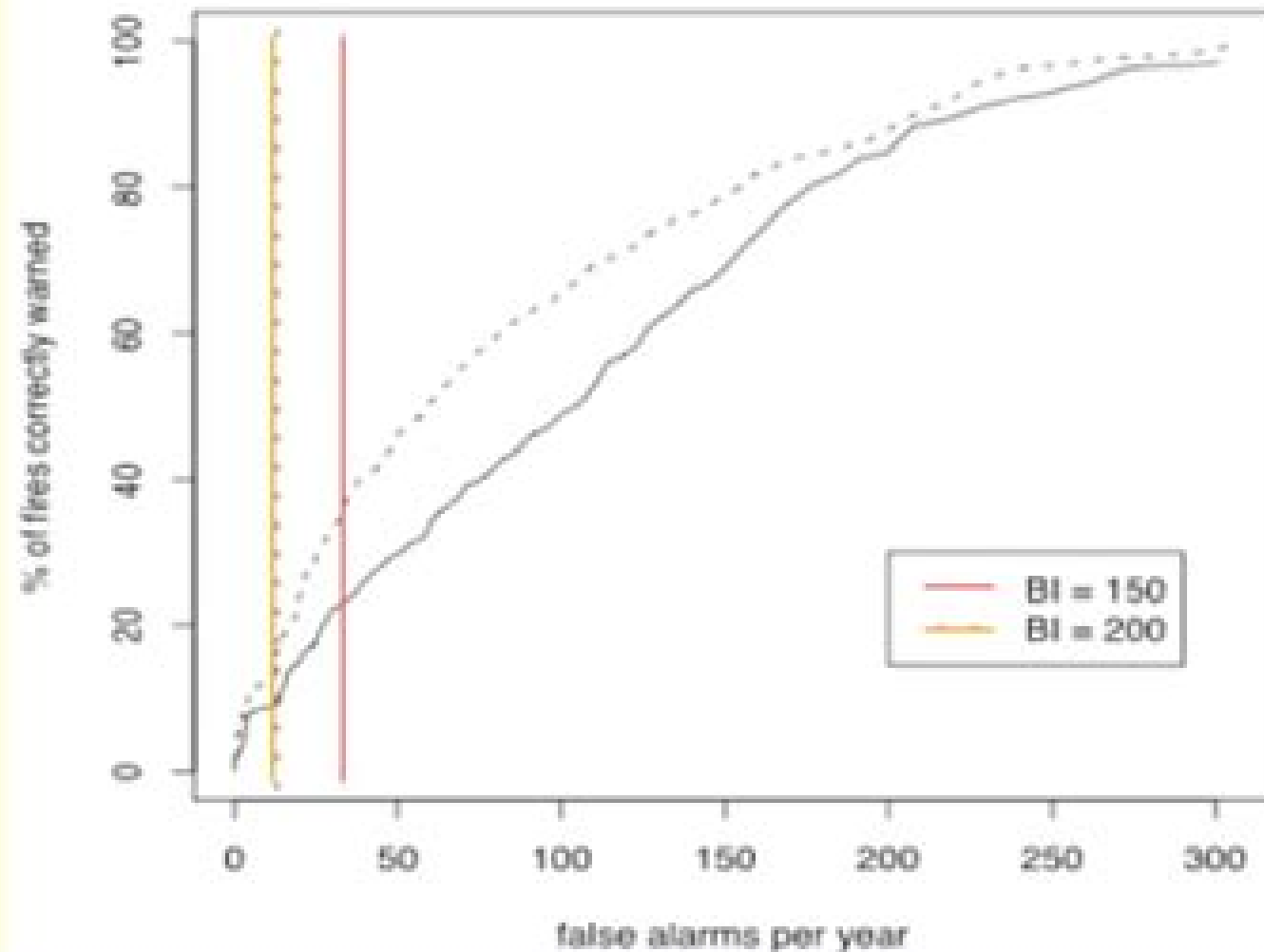


Error diagrams (Molchan 1990, Xu and Schoenberg 2011)



Schoenbergs Error

Arnold Schoenberg



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Schoenberg's Error William Thomson, 1991 Selected by Choice magazine as an Outstanding Academic Book

Handling Dissonance Chelle L. Stearns, 2019-06-12 Music can answer questions that often confound more discursive modes of thought Music takes concepts that are all too familiar reframes these concepts and returns them to us with incisive clarity and renewed vision Unity is one of these all too familiar concepts thrown around by politicians journalists and pastors as if we all know what it means By turning to music especially musical space the relational structure of unity becomes less abstract and more tangible within our philosophy Arnold Schoenberg as an inherently musical thinker is our guide in this study of unity His reworking of musical structure dissonance and metaphysics transformed the tonal language and aesthetic landscape of twentieth century music His philosophy of compositional unity helps us to deconstruct and reconceive how unity can be understood and worked with both aesthetically and theologically This project also critiques Schoenberg's often monadic musical metaphysic by turning to Colin Gunton's conviction that the particularity and unity at the heart of God's triune being should guide all of our theological endeavors Throughout music accompanies our thinking demonstrating not only how theology can benefit the philosophy of music but also how the philosophy of music can enrich and augment theological discourse

Schoenberg's New World Sabine Feisst, 2017-01-01 Arnold Schoenberg was a polarizing figure in twentieth century music and his works and ideas have had considerable and lasting impact on Western musical life A refugee from Nazi Europe he spent an important part of his creative life in the United States 1933-1951 where he produced a rich variety of works and distinguished himself as an influential teacher However while his European career has received much scholarly attention surprisingly little has been written about the genesis and context of his works composed in America his interactions with Americans and other migrants and the substantial complex and fascinating performance and reception history of his music in this country Author Sabine Feisst illuminates Schoenberg's legacy and sheds a corrective light on a variety of myths about his sojourn Looking at the first American performances of his works and the dissemination of his ideas among American composers in the 1910s 1920s and early 1930s she convincingly debunks the myths surrounding Schoenberg's alleged isolation in the US Whereas most previous accounts of his time in the US have portrayed him as unwilling to adapt to American culture this book presents a more nuanced picture revealing a Schoenberg who came to terms with his various national identities in his life and work Feisst dispels lingering negative impressions about Schoenberg's teaching style by focusing on his methods themselves as well as on his powerful influence on such well known students as John Cage Lou Harrison and Dika Newlin Schoenberg's influence is not limited to those who followed immediately in his footsteps a wide range of composers from Stravinsky adherents to experimentalists to jazz and film composers were equally indebted to Schoenberg as were key figures in music theory like Milton Babbitt and David Lewin In sum Schoenberg's New World contributes to a new understanding of one of the most important pioneers of musical modernism *Schoenberg,*

Wittgenstein and the Vienna Circle James Kenneth Wright, 2007 In 2006 Schoenberg Wittgenstein and the Vienna Circle received a Lewis Lockwood Award Finalist from the American Musicological Society for outstanding new books on musicological topics This study examines relativistic aspects of Arnold Schoenberg's harmonic and aesthetic theories in the light of a framework of ideas presented in the early writings of Ludwig Wittgenstein the logician philosopher of language and Schoenberg's contemporary and Austrian compatriot The author has identified correspondences between the writings of Schoenberg the early Wittgenstein the *Tractatus Logico Philosophicus* in particular and the Vienna Circle of philosophers on a wide range of topics and themes Issues discussed include the nature and limits of language musical universals theoretical conventionalism word to world correspondence in language the need for a fact and comparison based approach to art criticism and the nature of music theoretical formalism and mathematical modeling Schoenberg and Wittgenstein are shown to have shared a vision that is remarkable for its uniformity and balance one that points toward the reconciliation of the positivist relativist dualism that has dominated recent discourse in music theory Contrary to earlier accounts of Schoenberg's harmonic and aesthetic relativism this study identifies a solid epistemological core underlying his thought a view that was very much in step with Wittgenstein and the Vienna Circle and thereby with the most vigorous and pivotal developments in early twentieth century intellectual history

Schoenberg and Redemption Julie Brown, 2014-06-26 Schoenberg and Redemption presents a new way of understanding Schoenberg's step into atonality in 1908 Reconsidering his threshold and early atonal works as well as his theoretical writings and a range of previously unexplored archival documents Julie Brown argues that Schoenberg's revolutionary step was in part a response to Wagner's negative charges concerning the Jewish influence on German music In 1898 and especially 1908 Schoenberg's Jewish identity came into confrontation with his commitment to Wagnerian modernism to provide an impetus to his radical innovations While acknowledging the broader turn of the century Viennese context Brown draws special attention to continuities between Schoenberg's work and that of Viennese moral philosopher Otto Weininger himself an ideological Wagnerian She also considers the afterlife of the composer's ideological position when in the late 1920s and early 1930s the concept of redeeming German culture of its Jewish elements took a very different turn

Schoenberg and Redemption , Schoenberg and His World Walter Frisch, 2012-01-16 As the twentieth century draws to a close Arnold Schoenberg 1874 1951 is being acknowledged as one of its most significant and multifaceted composers Schoenberg and His World explores the richness of his genius through commentary and documents Marilyn McCoy opens the volume with a concise chronology based on the latest scholarship of Schoenberg's life and works Essays by Joseph Auner Leon Botstein Reinhold Brinkmann J Peter Burkholder Severine Neff and Rudolf Stephan examine aspects of his creative output theoretical writings relation to earlier music and the socio cultural contexts in which he worked The documentary portions of Schoenberg and His World capture Schoenberg at critical periods of his career during the first decades of the century primarily in his native Vienna from 1926 to 1933 in Berlin and

from 1933 on in the U S Included here is the first complete translation into English of the remarkable Festschrift prepared for the 38 year old Schoenberg by his pupils in 1912 it presciently explored the diverse talents as a composer teacher painter and theorist for which he was later to be recognized The Berlin years when he held one of the most prestigious teaching positions in Europe are represented by interviews with him and articles about his public lectures The final portion of the volume devoted to the theme Schoenberg and America focuses on how the composer viewed and was viewed by the country where he spent his final eighteen years Sabine Feisst brings together and comments upon sources which contrary to much received opinion attest to both the considerable impact that Schoenberg had upon his newly adopted land and his own deep involvement in its musical life

The Sound of Ontology Kenneth LaFave,2017-11-15 The Sound of Ontology Music as a Model for Metaphysics explores connections between Western art music in the late 19th and early 20th centuries and the ideas that dominated philosophy leading up to and during that period In the process of establishing John Cage as Richard Wagner s heir via Arnold Schoenberg the author discovers that the old metaphysics of representation is still in charge of how we think about music and about experience in general Instead of settling for the positivist definition of music as mere sound framed by time LaFave provides a phenomenology of music that reveals pitch as the ontological counterpart to frequency and music as a vehicle for understanding how as Heidegger observed the Being of things of value are invariably grounded in the Being of things of nature Numerous musical examples and a poem by Wallace Stevens illustrate LaFave s case that hierarchy is intrinsic to this understanding Alfred North Whitehead s process philosophy is brought to bear alongside Heidegger s phenomenological ontology to show that not only music but reality itself depends on a play of interlocking hierarchies to effect the nature value connection making aesthetics first philosophy

Music Theory and Analysis in the Writings of Arnold Schoenberg (1874-1951) Norton Dudeque,2017-07-05 Arnold Schoenberg s theory of music has been much discussed but his approach to music theory needs a new historical and theoretical assessment in order to provide a clearer understanding of his contributions to music theory and analysis Norton Dudeque s achievement in this book involves the synthesis of Schoenberg s theoretical ideas from the whole of the composer s working life including material only published well after his death The book discusses Schoenberg s rejection of his German music theory heritage and past approaches to music theory pedagogy the need for looking at musical structures differently and to avoid aesthetic and stylistic issues Dudeque provides a unique understanding of the systematization of Schoenberg s tonal harmonic theory thematic motivic development theory and the links with contemporary and past music theories The book is complemented by a special section that explores the practical application of the theoretical material already discussed The focus of this section is on Schoenberg s analytical practice and the author s response to it Norton Dudeque therefore provides a comprehensive understanding of Schoenberg s thinking on tonal harmony motive and form that has hitherto not been attempted

[Arnold Schoenberg's Journey](#) Allen Shawn,2016-01-19 A composer s study and celebration of a difficult but influential artist his work and his time

Proposing that Arnold Schoenberg 1874-1951 has been more discussed than heard more tolerated than loved composer Allen Shawn puts aside ultimate judgments about Schoenberg's place in musical history to explore the composer's fascinating world in a series of linked essays soundings that are more searching than analytical more suggestive than definitive In an approach that is unusual for a book of an avowedly introductory character the text plunges into the details of some of Schoenberg's works while at the same time providing a broad overview of his involvement in music painting and the history through which he lived Emphasizing music as an expressive art of rhythms and tones Shawn approaches Schoenberg primarily from the listener's point of view uncovering both the seeds of his radicalism in his early music and the traditional bases of his later work Although liberally sprinkled with musical examples the text can be read without them By turns witty personal opinionated and instructive Arnold Schoenberg's Journey is above all an appreciation of a great musical and artistic imagination in a time unlike any other Music Theory and Analysis in the Writings of Arnold Schoenberg (1874-1951)

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Correspondence with American Composers Arnold Schoenberg, 2018 The volume 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 It includes numerous unknown letters and casts new light on Schoenberg's American years his American composers colleagues and his life and works in the United States The book qualifies the concept of and Schoenberg's association with the Second Viennese School and reveals hitherto unknown aspects of Schoenberg's biography *Historical Dictionary of Modern and Contemporary Classical Music* Nicole V.

Gagné, 2019-07-17 The contemporary music scene thus embodies a uniquely broad spectrum of activity which has grown and changed down to the present hour With new talents emerging and different technologies developing as we move further into

the 21st century no one can predict what paths music will take next All we can be certain of is that the inspiration and originality that make music live will continue to bring awe delight fascination and beauty to the people who listen to it This book cover modernist and postmodern concert music worldwide from the years 1888 to 2018 This second edition of Historical Dictionary of Modern and Contemporary Classical Music contains a chronology an introduction and an extensive bibliography The dictionary section has over 500 cross referenced entries on the most important composers musicians methods styles and media in modernist and postmodern classical music worldwide from 1888 to 2018 This book is an excellent resource for students researchers and anyone wanting to know more about modern and contemporary classical music **Pearson v. Schoenberg, 167 MICH 255 (1911)** ,1911 126 **Teaching Approaches in Music Theory**

Michael R. Rogers,2004 Drawing on decades of teaching experience and the collective wisdom of dozens of the most creative theorists in the country Michael R Rogers s diverse survey of music theory one of the first to comprehensively survey and evaluate the teaching styles techniques and materials used in theory courses is a unique reference and research tool for teachers theorists secondary and postsecondary students and for private study This revised edition of Teaching Approaches in Music Theory An Overview of Pedagogical Philosophies features an extensive updated bibliography encompassing the years since the volume was first published in 1984 In a new preface to this edition Rogers references advancements in the field over the past two decades from the appearance of the first scholarly journal devoted entirely to aspects of music theory education to the emergence of electronic advances and devices that will provide a supporting if not central role in the teaching of music theory in the foreseeable future With the updated information the text continues to provide an excellent starting point for the study of music theory pedagogy Rogers has organized the book very much like a sonata Part one Background delineates principal ideas and themes acquaints readers with the author s views of contemporary musical theory and includes an orientation to an eclectic range of philosophical thinking on the subject part two Thinking and Listening develops these ideas in the specific areas of mindtraining and analysis including a chapter on ear training and part three Achieving Teaching Success recapitulates main points in alternate contexts and surroundings and discusses how they can be applied to teaching and the evaluation of design and curriculum Teaching Approaches in Music Theory emphasizes thoughtful examination and critique of the underlying and often tacit assumptions behind textbooks materials and technologies Consistently combining general methods with specific examples and both philosophical and practical reasoning Rogers compares and contrasts pairs of concepts and teaching approaches some mutually exclusive and some overlapping The volume is enhanced by extensive suggested reading lists for each chapter **Notes** Music Library Association,1995

Schoenberg's Chamber Symphonies Catherine Dale,2022-01-26 This title was first published in 2000 In this detailed study Dale music U of Hull identifies the two chamber symphonies Opus 9 and Opus 38 that she considers to be pivotal moments in Schoenberg s musical development and how Opus 38 seeks a reconciliation of tonality and atonality In addition

to analyzing the works she examines those which preceded Opus 9 and indicate the composer's progression towards atonality. In a similar exploration of pieces surrounding Opus 38 she provides an assessment of the triadic language that became available to the composer in his late tonal and serial works. She also makes reference to Schoenberg's musical sketches several of which are reproduced in this volume along with other examples from scores. Schoenberg's Correspondence with Alma Mahler Arnold Schoenberg, Alma Mahler, 2019. Schoenberg's Correspondence with Alma Mahler documents a modern music friendship spanning a half century 1903-1951 and two continents.

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