

SCHOENBERG
AND THE
NEW MUSIC

CARL DAHLHAUS

TRANSLATED BY
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Schoenberg And The New Music Essays By Carl Dahlhaus

Arved Mark Ashby



Schoenberg And The New Music Essays By Carl Dahlhaus:

Schoenberg and the New Music Carl Dahlhaus, 1987 This book is a collection of essays by the leading German musicologist of our day on one of the most controversial and influential composers of our century Arnold Schoenberg Schoenberg is considered here as a historical figure as a thinker and theoretician and as a composer whose works may be subjected to technical analysis and or examined in relation to the history of ideas Above all he is considered in the context of the New Music the historical and cultural movement of the first two decades of this century which embrace musicians such as Webern Schreker and Scriabin all of whom are allotted individual essays as well as Schoenberg himself In addition to historical and analytical essays there are essays of a broader cultural historical and even sociological import which should interest all those involved with twentieth century music and ideas

Schoenberg and the New Music Carl Dahlhaus, 1987
New Music and the Crises of Materiality Samuel Wilson, 2021-07-04 This book explores the transformation of ideas of the material in late twentieth and early twenty first century musical composition New music of this era is argued to reflect a historical moment when the idea of materiality itself is in flux Engaging with thinkers such as Theodor Adorno Sara Ahmed Zygmunt Bauman Rosi Braidotti and Timothy Morton the author considers music's relationship with changing material conditions from the rise of neo liberalism and information technologies to new concepts of the natural world Drawing on musicology cultural theory and philosophy the author develops a critical understanding of musical bodies objects and the environments of their interaction Music is grasped as something that both registers material changes in society whilst also enabling us to practice materiality differently

From 1989, Or European Music and the Modernist Unconscious Seth Brodsky, 2017-01-24 Roth Family Foundation music in America imprint
Schoenberg and the New Music Carl Dahlhaus, Tunbridge (Laura), 1987
The Pleasure of Modernist Music Arved Mark Ashby, 2004 The debate over modernist music has continued for almost a century from Berg's *Wozzeck* and Webern's *Symphony Op 21* to John Cage's renegotiation of musical control the unusual musical practices of the Velvet Underground and Stanley Kubrick's use of Ligeti's *Lux Aeterna* in the epic film 2001 The composers discussed in these pages including Bartók Stockhausen Bernard Herrmann Steve Reich and many others are modernists in that they are defined by their individualism whether covert or overt and share a basic urge toward redesigning musical discourse The aim of this volume is to negotiate a varied and open middle ground between polemical extremes of reception The contributors sketch out the possible significance of a repertory that in past discussions has been deemed either meaningless or beyond describable meaning With an emphasis on recent aesthetics and contexts including film music sexuality metaphor and ideas of a listening grammar they trace the meanings that such works and composers have held for listeners of different kinds None of them takes up the usual mandate of educated listening to modernist works the notion that a person can appreciate difficult music if given enough time and schooling Instead the book defines novel but meaningful avenues of significance for modernist music avenues beyond those deemed

appropriate or acceptable by the academy While some contributors offer new listening strategies most interpret the listening premise more loosely as a metaphor for any manner of personal and immediate connection with music In addition to a previously untranslated article by Pierre Boulez the volume contains articles all but one previously unpublished by twelve distinctive and prominent composers music critics and music theorists from America Europe Australia and South Africa Arved Ashby Amy Bauer William Bolcom Jonathan Bernard Judy Lochhead Fred Maus Andrew Mead Greg Sandow Martin Scherzinger Jeremy Tambling Richard Toop and Lloyd Whitesell Arved Ashby is Associate Professor of Music at the Ohio State University

Music, Politics, and the Academy Pieter C. van den Toorn, 1996-01-01 Advocates of new musicology claim that technical methods of music analysis are conservative elitist positivist and emotionally arid Pieter C van den Toorn challenges those claims asking why cultural sociopolitical or gender studies approaches to music should be deemed more democratic or expressive of music's content or impact Why should music analysis be thought incapable of serving larger aesthetic ends Van den Toorn confronts Susan McClary Leo Treitler and Joseph Kerman in particular arguing that hands on music analysis can penetrate the complexity of music and speak to our experience of it He criticizes new musicologists for retreating from issues of musical immediacy by focusing on cultural issues In later chapters van den Toorn defends Schenkerian methods and demonstrates the usefulness of technical analysis in the appreciation of Beethoven Debussy Schoenberg and Stravinsky

Music and Fuzzy Logic Hanns-Werner Heister, 2021-02-21 This book unfolds the manifold complex and intertwined relations between Fuzzy Logic and music in a first comprehensive overview on this topic systematically as an outline as completely as possible in the aspects of Fuzzy Logic in this relation and especially in music as a process with three main phases five anthropological layers and thirteen forms of existence of the art work Classics Jazz Pop Folklore Being concerned with the ontological gnoseological psychological and music aesthetical status and the relative importance of different phenomena of relationship between music and Fuzzy Logic the explication follows the four main principles with five phenotypes of Fuzzy Logic with respect to music similarity sharpening 1 as filtering sharpening 2 as crystallization blurring and variation The book reports on years of author's research on topics that have been only little explored so far in the area of Music and Fuzzy Logic It merges concepts of music analysis with fuzzy logical modes of thinking in a unique way that is expected to attract both specialists of music and specialists of Fuzzy Logic and also non specialists in both fields The book introduces the concept of dialectic between sharpening and conscious blurring In turn some important aspects of this dialectic are discussed placing them in an historical dimension and ending in the postulation of a musical turn in the sciences with some important reflections concerning a Philosophy of Fuzzy Logic Moreover a production oriented thinking is borrowed from fuzzy logic to musicology in this book opening new perspectives in music and possibly also in other artistic fields

Anton Webern Darin Hoskisson, 2017-03-27 Anton Webern A Research and Information Guide offers carefully selected and annotated sources regarding Webern from 1975 to present day including

sources on Webern's life, his music, and the interpretation and reception of his music. Along with this comprehensive annotated listing of print and online sources, the book discusses the history of research on Webern and includes a brief chronology of his life. It is a major reference tool for those interested in Webern and his music and valuable for researchers of 20th-century music and the Second Viennese School. **Inside Pierrot lunaire** Phyllis Bryn-Julson, Paul Mathews, 2008-12-23. This is a handbook on the performance and interpretation of Arnold Schoenberg's *Pierrot lunaire* op. 21. The book presents a guide for the listener and an aid to the interpreter of the twenty-one melodramas, providing an original English translation of each poem and an analysis of each melodrama. The book makes a case for the importance of the notated pitches in a correct performance of the *Sprechstimme*.

Adopting the Track of Term: An Mental Symphony within **Schoenberg And The New Music Essays By Carl Dahlhaus**

In some sort of taken by displays and the ceaseless chatter of instantaneous connection, the melodic elegance and emotional symphony developed by the prepared word often fade in to the background, eclipsed by the persistent sound and disruptions that permeate our lives. But, set within the pages of **Schoenberg And The New Music Essays By Carl Dahlhaus** a marvelous literary treasure full of fresh feelings, lies an immersive symphony waiting to be embraced. Crafted by an outstanding composer of language, that charming masterpiece conducts viewers on a psychological journey, skillfully unraveling the hidden songs and profound influence resonating within each carefully constructed phrase. Within the depths of the touching analysis, we shall discover the book is key harmonies, analyze their enthralling writing fashion, and submit ourselves to the profound resonance that echoes in the depths of readers souls.

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