[EPUB] Twelve Note Music Of Anton Webern Old Forms In A New Language

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The Twelve-Note Music of Anton Webern-Kathryn Bailey 1991 This important new study reassesses the position of Anton Webern in twentieth-century music. The twelve-note method of composition adopted by Anton Webern had profound consequences for composers of the next generation such as Stockhausen and Boulez, who saw Webern's music as revolutionary. In her detailed analyses, however, Professor Bailey demonstrates a fundamentally traditional aspect to Webern's creativity, when describing his own music. Professor Bailey analyses all Webern's twelve-note works (from Op. 17 to Op. 31) i.e. the instrumental and vocal music written between 1924 and 1943. These analyses draw on sketch material recently made available at the Paul Sacher Foundation in Basel and include transcriptions of little-known drafts and sketches. A most valuable aspect of the book is the inclusion in appendices of such materials as a complete explanation of the row content of each work, the correct prime form of each of the rows from Op. 20 onwards, with a matrix constructed for each, and exhaustive row analyses.

The Life and Twelve-Note Music of Nikos Skalkottas-Eva Mantzourani

2016-03-03 Nikos Skalkottas is perhaps the last great 'undiscovered' composer of the twentieth century. In the 1920s he was a promising young violinist and composer in Berlin, and a student of Schoenberg, who included him among his most gifted pupils. It was only after his return to Greece in 1933 that Skalkottas became an anonymous and obscure figure, working in complete isolation until his death in 1949. Most of his works remained unpublished and unperformed during his lifetime, and although he is largely known for his folkloristic tonal pieces, Skalkottas in fact concentrated predominantly on developing an idiosyncratic dodecaphonic musical language. Eva Mantzourani provides here a comprehensive study of this fascinating yet under-researched composer. The book, lavishly illustrated with musical examples, is divided into three parts. Part I comprises a critical biography that, by drawing extensively on his letters and other writings, reappraises the image of Skalkottas with which we are often presented. The main focus of the book, however, is on Skalkottas's twelve-note compositional processes, since these characterize the majority of his output, and are neither well-known nor fully understood. Part II presents the structural and technical features of his twelve-note technique, particularly the different types of sets and their manipulation, and his approach to musical forms. Part III consists of analytical case studies of several works, presented chronologically, which thus provide a diachronic framework within which Skalkottas's dodecaphonic compositional development can be
more effectively viewed. This book underlines Nikos Skalkottas's importance as a composer with a distinctive artistic personality, whose work contributed to the development of twelve-note compositional practice, and who deserves a more significant position within the Western art music canon than that to which he is often assigned.

**Webern Studies**-Kathryn Bailey 1996-08-28 A collection of essays looking at Webern’s music from several different perspectives.

**The path to the new music**-Anton Webern 1963

**The Twelve-tone Music of Luigi Dallapiccola**-Brian Alegant 2010 Reveals the great twentieth-century Italian composer's innovative handling of harmony, form, and text setting.


**The Atonal Music of Anton Webern**-Allen Forte 1998 The Austrian composer Anton Webern (1883-1945) is one of the major figures of musical modernism. His mature works comprise two styles: the so-called free atonal music composed between 1907 and 1924, and the twelve-tone serial music that began in 1924 and extended through the remainder of his creative life. In this book an eminent music theorist presents the first systematic and in-depth study of the early atonal works, from the George Lieder, opus 3, through the Latin Canons, opus 16.

**The Path to the New Music**-Anton Webern 1975

**Form and Analysis Theory**- 1998 This comprehensive bibliography includes over 2000 entries for book-length works that examine questions of form and analysis in a significant way.

**Musical Currents from the Left Coast**-Jack Boss 2009-05-27 Musical Currents from the Left Coast, edited by Jack Boss and Bruce Quaglia, presents a timely snapshot of the analytical concerns and methodologies that have proliferated throughout the current moment in North American music theoretical circles. The repertoire spanned within this volume is extensive. It covers music from J.S. Bach through the late 19th Century and continues finally to the modernist, avant garde, and post-modernist repertoire of the past century. Previously neglected aspects of musical structure, such as rhythm and meter, are presented here on equal footing with the traditional preoccupations of harmony and thematic process. Meter in particular is treated in great depth here: it is explored from the perspectives of both listener and performer and treats repertoire as diverse as Bach, Chopin, traditional African music and the popular music throughout the world that has disseminated from that tradition. The music and ideas of composer Arnold Schoenberg are central to many of the essays presented here. Schoenberg’s oft remarked upon masterpiece, Klavierstuck, Op.11, No.1, forms the focus of an entire section of the book. Four notable Schoenberg scholars of the younger generation revisit this seminal work on the eve of its centenary in order to reflect not only upon the work itself, but also upon the prodigious discourse that has surrounded it since nearly the date of its composition. More broadly, Schoenberg’s compositional and analytical concerns resonate through many of the other essays presented here, too. His concepts of “The Musical Idea” and “Developing Variation” are treated extensively in relation to the music of Anton Webern and Johannes Brahms, respectively. Musical Currents from the Left Coast will be of great interest to any individuals and institutions with an investment in the contemporary discourse of music theory and will be of special interest to scholars beyond that field who are also engaged with the work of 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. An interpretive essay by Joseph Auner, Chair and Professor of Music at Tufts University, augments this anniversary edition.

Analyses of Nineteenth- and Twentieth-Century Music, 1940-2000-D. J. Hoek 2007-02-15 This new volume incorporates all entries from the previous editions by Arthur Wenk, expanding to cover writings drawn from periodicals, theses, dissertations, books, and Festschriften from 1940 to 2000. Over 9,000 references to analyses of works by over 1,000 composers of the nineteenth and twentieth centuries are included.

Anton Webern - Darin Hoskinson 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.

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 3-20 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).

Historical Dictionary of Modern and Contemporary Classical Music-Nicole V. Gagné 2019-07-17 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.


The Cambridge History of Twentieth-Century Music-John Butt 2004-08-05 "Music" referred only to the artistic, classical tradition of Western Europe and North America at the beginning of the twentieth century. However, several different traditions emerged by the end of the century. Written by experts in the field, this book surveys how the Western tradition was affected by the development of jazz, popular music, and world music and links the history of music with that of its social contexts.

Exploring Twentieth-Century Music-Arnold Whittall 2003-02-27 Table of contents

Arnold Schoenberg-Silvina Milstein 1992-03-05 Silvina Milstein proposes a reconstruction of Schoenberg’s conception of compositional process.
Choral-Orchestral Repertoire: Jonathan D. Green 2019-12-05 Choral-Orchestral Repertoire: A Conductor's Guide offers an expansive compilation of choral orchestral works from 1600 to the present. Synthesizing Jonathan Green's earlier six volumes on this repertoire, this edition updates and adds to the over 750 oratorios, cantatas, choral symphonies, masses, secular works for large and small ensembles, and numerous settings of liturgical and biblical texts for a wide variety of vocal and instrumental combinations. Each entry includes a brief biographical sketch of the composer, approximate duration, text sources, performing forces, currently available editions, and locations of manuscript materials, as well as descriptive commentary, discography, and bibliography. Unique to this edition are practitioner's evaluations of the performance issues presented in each score. These include the range, tessitura, and nature of each solo role, and a determination of the difficulty of the choral and orchestral portions of each composition. There is also a description of the specific challenges, staffing, and rehearsal expectations related to the performance of each work. Choral-Orchestral Repertoire: A Conductor's Guide is an essential resource for conductors and students of conducting as they search for repertoire appropriate to their needs and the abilities of their ensembles.

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 Harvard Biographical Dictionary of Music: Don Michael Randel 1996 Provides authoritative articles covering nearly 5,500 figures in the history of music, from classical to jazz to hymns to blues.

Modernism and Music: Daniel Albright 2004-02-03 If in earlier eras music may have seemed slow to respond to advances in other artistic media, during the modernist age it asserted itself in the vanguard. Modernism and Music provides a rich selection of texts on this moment, some translated into English for the first time. It offers not only important statements by composers and critics, but also musical speculations by poets, novelists, philosophers, and others—all of which combine with Daniel Albright’s extensive, interlinked commentary to place modernist music in the full context of intellectual and cultural history.

Schoenberg and His School: Rene Leibowitz 1949-01-01 This book talks about music. It incorporates modal and tonal music. It talks about Arnold Schoenberg, the founder of contemporary music, Alban Berg and how the past plays on contemporary music and Anton Webern and the future of contemporary music. As well as the structure of contemporary musical speech. Rene Leibowitz was a French composer, conductor, music theorist and teacher born in Warsaw, Poland. During the early 1930s, Leibowitz studied composition and orchestration with Ravel in Paris, where he was introduced to Schoenberg’s Twelve-note technique by the German pianist and composer Erich Itor Kahn. He subsequently studied with Schoenberg’s pupil Webern. Many of the works of the Second Viennese School were first heard in France at the International Festival of Chamber Music established by Leibowitz in Paris in 1947. Leibowitz was highly influential in establishing the reputation of the Second Viennese School, both through activity as a teacher in Paris after WWII and through his book Schoenberg et son ecole, published in 1947 and translated by Dika Newlin as Schoenberg and his School (US and UK editions 1949). This was among the earliest theoretical treatises written on Schoenberg’s 12-tone method of composition. Leibowitz’s advocacy of the Schoenberg school was taken further by his two most gifted pupils, each taking different paths in promoting the musics of Schoenberg, Webern and the development of serialism, namely Pierre Boulez and Jacques-Louis Monod. His American students include the composers Will Ogdon, Janet Maguire, and the avant-garde film director-animator John Whitney. As conductor, Leibowitz was active in many recording projects. One of the most widely circulated and most notable is a set of the Beethoven symphonies made for Reader’s Digest Recordings; it was apparently the first recording of the symphonies to follow Beethoven’s original metronome markings. In choosing this approach, Leibowitz was influenced by his friend and colleague Rudolf Kolisch. Leibowitz likewise made many recordings for Reader's Digest in their various compilation albums. He also wrote for Les Temps modernes, applying existentialist ideas to musicology.
Serial Music - Ann Phillips Basart 2021-05-28 This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1961.

String Quartets - Mara Parker 2013-05-13 This research guide is an annotated bibliography of sources dealing with the string quartet. This second edition is organized as in the original publication (chapters for general references, histories, individual composers, aspects of performance, facsimiles and critical editions, and miscellaneous topics) and has been updated to cover research since publication of the first edition. Listings in the previous volume have been updated to reflect the burgeoning interest in this genre (social aspects, newly issued critical editions, doctoral dissertations). It also offers commentary on online links, databases, and references.

New Music at Darmstadt - Martin Iddon 2013-04-18 The first full-length English-language discussion of the Darmstadt New Music Courses, showing the rise and fall of the 'Darmstadt School'.

Twentieth-Century Chamber Music - James McCalla 2004-03-01 First Published in 2003. Routledge is an imprint of Taylor & Francis, an informa company.

The Musical Language of Pierre Boulez - Jonathan Goldman 2011-02-17 A fresh look at the musical universe of arguably one of the most influential composers of the twentieth century.

Consciousness, Theatre, Literature and the Arts 2015 - Daniel Meyer-Dinkgräfe 2016-12-14 This book brings together essays based on papers presented at the 6th International Conference on Consciousness, Theatre, Literature and the Arts (CTLA), held from June 10 to 12, 2015, at St Francis College, Brooklyn Heights, New York. The conference was attended by seventy delegates from twenty countries across the world – the twenty-three essays collected here come from delegates from twelve of those countries. The range of contributions reflects the variety of material presented and discussed at the conference, across the fields of philosophy, literature, fine arts, music, dance, performance and theatre. The book, the sixth in the series, will appeal to the growing international community of researchers active and interested in the study of literature, theatre and the arts from a consciousness studies perspective.

A History of Western Choral Music - Chester Lee Alwes 2015-10-22 Volume 1. From medieval foundations to the romantic age

Music and Instruments of the Middle Ages - Tess Knighton 2020 Essays on important topics in early music.

A Guide to Musical Analysis - Nicholas Cook 1994 This extremely practical introduction to musical analysis explores the factors that give unity and coherence to musical masterpieces. Having first identified and explained the most important analytical methods, Nicholas Cook examines given compositions from the last two hundred years to show how different analytical procedures suit different types of music.

The Piano Quartet and Quintet - Basil Smallman 1996 Within his broad historical narrative Professor Smallman provides descriptive analyses of key works, many with music examples, and also comments perceptively on local trends and developments.
Arnold Schoenberg's Journey - Allen Shawn 2003 In this text, Allen Shawn puts aside ultimate judgements about Arnold Schoenberg's place in music history to explore the composer's world in a series of linked essays that are searching and suggestive. Approaching Schoenberg primarily from a listener's point of view, Shawn plunges into the details of some of Schoenberg's works while at the same time providing a broad overview of his involvements in music, painting and the history through which he lived.

There's a Place for Us - Helen Smith 2011 Helen Smith takes an in-depth look at all eight of Bernstein's musical theatre works and analyses them against a background of musical and social context, as well as looking at Bernstein's other orchestral, choral and chamber works. One important aspect examined is Bernstein's use of motifs in his theatre compositions. Smith provides an indispensable overview of the musical theatre works of an eclectic composer, and shows what it is that constitutes the Bernstein 'sound'.

Style and Idea - Arnold Schoenberg 1950 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. Arnold Schoenberg (13 September 1874 - 13 July 1951) was an Austrian and later American composer, associated with the expressionist movement in German poetry and art, and leader of the Second Viennese School. He used the spelling Schönberg until after his move to the United States in 1934 (Steinberg 1995, 463), "in deference to American practice" (Foss 1951, 401), though one writer claims he made the change a year earlier (Ross 2007, 45). Schoenberg was known early in his career for successfully extending the traditionally opposed German Romantic traditions of both Brahms and Wagner, and later and more notably for his pioneering innovations in atonality. During the rise of the Nazi party in Austria, his music was labeled, alongside swing and jazz, as degenerate art. In the 1920s, he developed the twelve-tone technique, a widely influential compositional method of manipulating an ordered series of all twelve notes in the chromatic scale. He also coined the term developing variation, and was the first modern composer to embrace ways of developing motifs without resorting to the dominance of a centralized melodic idea. Schoenberg's approach, both in terms of harmony and development, is among the major landmarks of 20th century musical thought; at least three generations of composers in the European and American traditions have consciously extended his thinking and, in some cases, passionately reacted against it. Schoenberg was also a painter, an important music theorist, and an influential teacher of composition; his students included Alban Berg, Anton Webern, Hanns Eisler, and later John Cage, Lou Harrison, Earl Kim, Wayne Barlow, and many other prominent musicians. Many of Schoenberg's practices, including the formalization of compositional method, and his habit of openly inviting audiences to think analytically, are echoed in avant-garde musical thought throughout the 20th century. His often polemical views of music history and aesthetics were crucial to many of the 20th century's significant musicologists and critics, including Theodor Adorno, Charles Rosen, and Carl Dahlhaus. Schoenberg's archival legacy is collected at the Arnold Schönberg Center in Vienna.

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