

STRUCTURAL FUNCTIONS OF HARMONY

By
ARNOLD SCHOENBERG

Revised Edition with Corrections
Edited by LEONARD STAIN



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Structural Functions Of Harmony

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Structural Functions Of Harmony:

Structural Functions of Harmony Arnold Schoenberg, Leonard Stein, 1969 This book is Schoenberg's last completed theoretical work and represents his final thoughts on the subject of classical and romantic harmony. The earlier chapters recapitulate in condensed form the principles laid down in his *Theory of Harmony*; the later chapters break entirely new ground for they analyze the system of key relationships within the structure of whole movements and affirm the principle of monotonicity showing how all modulations within a movement are merely deviations from and not negations of its main tonality.

Structural Functions of Harmony Arnold Schönberg, Leonard Stein, 1983

Structural Functions of Harmony, by Arnold Schoenberg Arnold Schoenberg, Leonard (editor) Stein, 1969 [Structural Functions of Harmony, by Arnold Schoenberg. \[Préface de Humphrey Searle\]. Arnold Schoenberg, Humphrey Searle, 1954](#) *Music Theory and Analysis in the Writings of Arnold Schoenberg (1874-1951)* Norton Dudgeon, 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 Dudgeon'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. Dudgeon 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 Dudgeon therefore provides a comprehensive understanding of Schoenberg's thinking on tonal harmony, motive and form that has hitherto not been attempted.

Music Theory and Analysis in the Writings of Arnold Schoenberg (1874-1951) Norton Dudgeon, 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 Dudgeon'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. Dudgeon 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 Dudgeon therefore provides a comprehensive

understanding of Schoenberg's thinking on tonal harmony, motive and form that has hitherto not been attempted.

Structural functions of harmony Edited by Leonard Stein, 1969 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.

Structural functions of harmony ... Revised edition with corrections. Edited by Leonard Stein, Arnold Schoenberg, 1969

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

Training the Composer Barrett Ashley Johnson, 2010-10-12 While many teachers of music composition have influenced both the aesthetic and eventual success of their students few have equaled the contributions of Arnold Schoenberg and Nadia Boulanger in the twentieth century A larger volume of a more comprehensive collection including all music composition teachers of the era would serve a certain purpose However the unique aspect of the current text examines in detail and herein presented for the first time in print many of the teaching materials and approaches of these two famed musicians Selection of these two teachers for comparison was made owing to the musical position so famously attributed to each Schoenberg's predilection to the German School Boulanger's favoritism to the French Stravinsky aesthetic In making the case for both Schoenberg and Boulanger the Author has chosen two differing philosophies of music education practice of the late twentieth century and early twenty first century those of Bennett Reimer and David Elliott The Author examines the materials and methods of each Schoenberg and Boulanger in light of each Reimer's and Elliott's case for music education philosophy Among the subjects discussed the nature of musical creativity the process and methods of teaching creativity music and the teacher student dynamic to name a few In closing the Author has presented his own suggestions for teachers or would be teachers of music composition in a seven step process leading to an effective pedagogy of the subject

Richard Strauss Bryan Gilliam, 1997 As we approach the fiftieth anniversary of Richard Strauss's death scholarly interest in the composer continues to grow Despite what was once a tendency by musicologists to overlook or deny Strauss's importance these essays firmly place the German composer in the musical mainstream and situate him among the most influential composers of the late nineteenth and early twentieth centuries Originally published in 1992 this volume examines Strauss's life and work from a number of approaches and during various periods of his long career opening up unique corridors of insight into a crucial time in German history Contributors discuss Strauss as a young composer steeped in a conservative instrumental tradition as a brash young modernist tone poet of the 1890s as an important composer of twentieth century German opera and as a cultural icon manipulated by the national socialists during the 1930s and early 1940s Individual essays use Strauss's creative work as a framework for larger musicological questions such as the tension between narrative and structure in program music the problem of extended tonality at the turn of the century stylistic choice versus stylistic obligation and conflicting perspectives of progressive versus conservative music This collection will interest Strauss scholars musicologists and those interested in the artistic and cultural life of Germany from 1880 through the Second World War Contributors Kofi Agawu G nter Brosche Bryan Gilliam Stephen Hefling James A Hepokoski Timothy L Jackson Michael Kennedy Lewis Lockwood Barbara A Peterson Pamela Potter Reinhold Schl tterer R Larry Todd **Arnold Schoenberg**

Institute Archives Preliminary Catalog Arnold Schoenberg Institute, Kathryn P. Glennan, Jerry L. McBride, R. Wayne Shoaf, 1986

Conflicting Analytical Approaches to Late Nineteenth- and Early Twentieth-century Tonal Music Jonathan Robert Pieslak, 2003 By examining conflicting analytical approaches to late nineteenth and early twentieth century tonal music in terms of their unspoken assumptions and philosophical commitments I hope to identify some of the criteria by which we might validate or invalidate competing theoretical accounts of the same music My dissertation develops a meta theoretical framework for evaluating methodologies and in doing so it provides insight into a body of late tonal music that seems resistant to any single approach A critical problem confronting people who study tonal music of the late nineteenth and early twentieth century is the lack of consensus concerning an analytical approach In the work that attempts to engage this music the Schenkerian Schoenbergian and neo Riemannian analytical methodologies represent the most widely used and criticized approaches Is there a common denominator among the Schenkerian Schoenbergian and neo Riemannian methodologies that would allow us to critically compare them How do we resolve the differences that arise between theories that offer conflicting accounts of the same empirical domain As a possible solution to the questions of theoretical conflict I suggest we turn to the ideas of historical philosopher Michel Foucault I propose that a Foucauldian perspective might view the competing Schenkerian Schoenbergian and neo Riemannian methods as participating in a triangle of knowledge defined by hierarchy context and symmetry This triangle analogous to Foucault s quadrilateral of eighteenth century general grammar represents the discursive formation or the space in which the knowledge of the Schenkerian Schoenbergian and neo Riemannian methods is made possible As I believe each approach s epistemic commitments are based on its acceptance or rejection of these three philosophical presuppositions and my dissertation explores how aspects of knowledge in the three theoretical models can be linked to some positive or negative constellation of hierarchy context and symmetry One of the most important consequences of an archaeological evaluation is that it can uncover the deep underlying structures that order knowledge within these three theoretical models and show theorists who choose one approach over another how a methodology may in fact be connected to a seemingly opposed approach through common philosophical presuppositions

Fundamentals of Musical Art, 1927 Symbols Used in Music Analysis George Thaddeus Jones, 1964

Tristan-romanticism and the Expressionism of the Three Piano Pieces, Opus 11 of Arnold Schoenberg John Joseph Reible, 1980

Schenker-Traditionen Martin Eybl, Evelyn Fink-Mennel, 2006 Accompanying CD ROM with titles Heinrich Schenker Leben Sch ler Wirkung Heinrich Schenker Life pupils influence is a virtual version of an exhibition presented in 2003 at the Universit t f r Musik und Darstellende Kunst Wien with title *Rebell und Vision r Heinrich Schenker in Wien*

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