

The Structure Of Atonal Music

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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

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 drawing on music analytical procedures that he and other scholars have developed in recent years allen forte argues that a single compositional system underlies all of webern s atonal music forte examines such elements as pitch register timbre rhythm form and text setting showing how webern displaced the functional connections of traditional tonality to create a totally new sonic universe although the main thrust of the study is music analytical in nature forte also considers historical context and significant biographical aspects of the individual works as well as word music relations in the music with text

between 1908 and 1923 schoenberg developed a compositional strategy that moved beyond the accepted concepts and practices of western tonality this study synthesizes and advances the state of knowledge about this body of work

between 1908 and 1923 arnold schoenberg began writing music that went against many of the accepted concepts

and practices of this art largely following his intuition during these years he composed some of the masterpieces of the modern repertoire including pierrot lunaire and erwartung works that have since provoked a large though fragmented body of critical and analytical writing in this book bryan simms combines a historical study with a close analytical reading of the music to give us a new and richer understanding of schoenberg s seminal work during this period

portrays schoenberg s atonal music as successions of motives and pitch class sets that flesh out musical idea and basic image frameworks

the decades from 1900 to 1920 saw important changes in the very language of music traditional tonal organization gave way to new forms of musical expression and many of the foundations of modern music were laid samson first explores tonal expansion in the music of such nineteenth century composers as liszt and wagner and its reinterpretation in the music of debussy busoni bartok and stravinsky he then traces the atonal revolution revealing the various paths taken by schoenberg and his followers and describing their very different stylistic development

1st edition published 1962

this is a study of tonality and atonality in four brief pieces of berg s work analyzing the shift from tonal to atonal music with the view that tonality and atonality are complementary contexts framing musical coherence the four works are described in detail with special attention to the role of pitch structures in each an appendix features texts in the original german and translated into english tucker teaches music at mount allison university annotation copyrighted by book news inc portland or

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