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Arnold Schoenberg or

Sch ö nberg (/

ˈr n b ər /, US

also / ˈo n- /;

German:

[ ø nb ɪk]

(); 13 September 1874 –

13 July 1951) was an

Austrian-born

composer, music

theorist, teacher, writer,

and painter. He is widely

considered one of the

most influential

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composers of the 20th century. He was associated with the expressionist movement in German poetry and art, and ...

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Arnold Schoenberg -

Wikipedia

Winner of the ASCAP

Deems Taylor Award in

Concert Music Books.

Proposing that Arnold

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Arnold Schoenberg's  
Journey by Allen Shawn,  
Paperback ...

He records that in 1933,  
Schoenberg and his  
family "fled to Paris, and  
from there to the United  
States... if the Schoenberg  
family had not left

Germany and Austria, it  
is highly unlikely that any

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of them would have survived. In Paris, Schoenberg made his return to Judaism official." (Pg. 237)

## Sound Colors

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Arnold Schoenberg 's  
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" Arnold Schoenberg's  
Journey is  
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enlightening, and a

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consistent pleasure to read, exactly the book so long needed by the general music-loving public. Free of polemics and analytical jargon--the tone is remote from anything I have found in the literature about the composer--Allen Shawn starts with a clean slate and integrates his own musical background with

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what he has found in  
Schoenberg.

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Arnold Schoenberg's

journey User Review -

Not Available - Book

Verdict. Much has been

written about Arnold

Schoenberg, one of the

most important



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composers of the past century, but there is nothing quite like this remarkable little book.

Kaleidoscopic

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Journey by Allen Shawn  
Arnold Schoenberg's

journey from tone poems  
to kaleidoscopic sound  
colors. [Siglind Bruhn] --

This study traces the  
evolution of

Schoenberg's musical

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language during his formative years by offering in-depth analyses of eighteen significant compositions.

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Arnold Schoenberg's journey from tone poems to ...

Proposing that Arnold Schoenberg has been more discussed than heard, more tolerated

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than loved, Allen Shawn puts aside ultimate judgments about Schoenberg's place in music history to explore the composer's fascinating world in a series of linked essays—"soundings"—that are both searching and wonderfully suggestive.

Approaching Schoenberg primarily from the listener's

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Franz Walter

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Sch ö nberg. Arnold

Schoenberg, in full

Arnold Franz Walter

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Schoenberg, Schoenberg also spelled Sch ö nberg, (born September 13, 1874, Vienna,

Austria—died July 13, 1951, Los Angeles, California, U.S.),

Austrian-American

composer who created new methods of musical composition involving atonality, namely serialism and the 12-tone row.

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-- A survey of  
Schoenberg's oeuvre,  
musical and visual, and  
of his influence on  
European Impressionism  
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journey (Book, 2002)

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book. Reviewed in the United States on February 10, 2010. Even if you don't read music, there is much to be gained from this ...

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"Arnold Schoenberg's Journey is

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enlightening, and a consistent pleasure to read, exactly the book so long needed by the general music-loving public. Free of polemics and analytical jargon—the tone is remote from anything I have found in the literature about the composer—Allen Shawn starts with a clean slate and integrates his own

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musical background with what he has found in Schoenberg.

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Arnold Schoenberg's Journey - Kindle edition by Shawn ...

Schoenberg also lived through major world events: World War I (in which he took a part) and World War II (which forced him to flee

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Germany and Austria in the rising tide of 1930s Anti-Semitism; "Ode To Napoleon Bonaparte", Op. 41, stands as Schoenberg's musical lashing out at Hitler's tyranny).

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tolerated than loved,

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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

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avowedly introductory character, the text plunges into the details of some of Schoenberg 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

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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



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above all an appreciation of a great musical and artistic imagination in a time unlike any other.

Kaleidoscopic  
Fundamentals of Musical  
Sound Colors  
Composition represents  
the culmination of more  
than forty years in  
Schoenberg's life devoted  
to the teaching of musical  
principles to students and  
composers in Europe  
and America. For his

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classes he developed a manner of presentation in which 'every technical matter is discussed in a very fundamental way, so that at the same time it is both simple and thorough'. This book can be used for analysis as well as for composition. On the one hand, it has the practical objective of introducing students to the process of composing

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in a systematic way, from the smallest to the largest forms; on the other hand, the author analyses in thorough detail and with numerous illustrations those particular sections in the works of the masters which relate to the compositional problem under discussion.

The most radical and

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divisive composer of the twentieth century, Arnold Schoenberg remains a hero to many, and a villain to many others. Born in the Jewish quarter of his beloved Vienna, Schoenberg's early career took him to Berlin, as a leading light of Weimar culture, before he fled in the dead of night from Hitler's Third Reich. He found

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himself in the United States, settling in Los Angeles, where he would inspire composers from George Gershwin to John Cage. Schoenberg's revolutionary approach to musical composition incorporated Wagnerian late Romanticism and the brave new worlds of atonality and serialism, and it changed the

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history of music forever.

In this refreshingly balanced biography, Mark Berry tells the story

of Schoenberg's life and work within the wider context of nineteenth- and

twentieth-century

history. He also introduces all of

Schoenberg's major musical works, from his very first compositions

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such as String Quartet in D Major to his invention of the 12-tone method.

This book is essential reading for all those with an interest in the music and history of the twentieth century.

In  
Shares the dramatic and fantastical events that shaped the creation of the Austrian Symbolist painter's most famous

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portrait, covering such topics as the story of the beautiful Viennese Jewish salon hostess who was his model, contributing factors in turn-of-the-century Vienna and the painting's bizarre fate.

In  
The 20th century saw radical changes in the way serious music is composed and produced, including the



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advent of electronic instruments and novel compositional methods such as serialism and stochastic music. Unlike previous artistic revolutions, this one took its cues from the world of science. Creating electronic sounds, in the early days, required a well-equipped laboratory and an understanding of acoustic theory.

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Composition became increasingly “algorithmic”, with many composers embracing the mathematics of set theory. The result was some of the most intellectually challenging music ever written – yet also some of the best known, thanks to its rapid assimilation into sci-fi movies and TV shows,

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from the electronic scores of Forbidden Planet and Dr Who to the other-worldly sounds of 2001: A Space Odyssey. This book takes a close look at the science behind "science fiction" music, as well as exploring the way sci-fi imagery found its way into the work of musicians like Sun Ra and David Bowie, and

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how music influenced  
the science fiction  
writings of Philip K. Dick  
and others.

Kaleidoscopic  
Joy H. Calico examines  
the cultural history of  
postwar Europe through  
the lens of the

performance and  
reception of Arnold  
Schoenberg's *A Survivor*  
from Warsaw—a short  
but powerful work, she

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argues, capable of irritating every exposed nerve in postwar Europe. Schoenberg, a Jewish composer whose oeuvre had been one of the Nazis' prime exemplars of entartete (degenerate) music, immigrated to the United States and became an American citizen. Both admired and reviled as a pioneer of dodecaphony, he

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wrote this twelve-tone piece about the Holocaust in three languages for an American audience. This book investigates the meanings attached to the work as it circulated through Europe during the early Cold War in a kind of symbolic musical remigration, focusing on six case studies: West Germany, Austria,

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Norway, East Germany, Poland, and Czechoslovakia. Each case is unique, informed by individual geopolitical concerns, but this analysis also reveals common themes in anxieties about musical modernism, Holocaust memory and culpability, the coexistence of Jews and former Nazis, anti-Semitism, dislocation,

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and the presence of occupying forces on both sides of the Cold War divide.

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



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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 'monotony,' showing how all modulations within a movement are merely deviations from,

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and not negations of, its main tonality.

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.

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The original essays in this collection chronicle the transformation of Arnold Schoenberg's works from music as pure art to music as a vehicle of religious and political ideas, during the first half of the twentieth century.

This interdisciplinary volume includes contributions from musicologists, music theorists, and scholars of

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Models for Beginners in Composition was one of Arnold Schoenberg's earliest attempts to reach a broad American

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Composition lay in its streamlined approach-

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one basing all aspects of composition including motivic design, harmony, and the construction of themes on the two-measure phrase. In its practical function as a syllabus for the American classroom, *Models for Beginners in Composition* stands alone. One of its most significant contributions to American music

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education was its use of the two-measure phrase as the building block for an entire compositional method. This revised edition of *Models for Beginners in Composition* by Gordon Root incorporates Schoenberg's corrections to the original manuscript and a commentary tracing the evolution of

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Schoenberg's unique pedagogical approach. These features allow readers to utilize and explore the text in greater depth. Students of composition, Schoenberg scholars, music theorists, and historians of music theory alike will no doubt welcome this new edition of Schoenberg's classic composition syllabus.

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