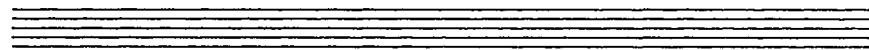


## Contents

---



	<i>page</i>
<i>Translators' introduction</i>	vii
'New Music' as historical category	1
Progress and the avant garde	14
Avant garde and popularity	23
New Music and the problem of musical genre	32
Problems of rhythm in the New Music	45
Tonality: structure or process?	62
Schoenberg's poetics of music	73
Schoenberg's aesthetic theology	81
Schoenberg and programme music	94
Musical prose	105
Emancipation of the dissonance	120
What is 'developing variation'?	128
Schoenberg and Schenker	134
Schoenberg's Orchestral Piece Op. 16, No. 3 and the concept of <i>Klangfarbenmelodie</i>	141
'The Obbligato Recitative'	144

vi      **Contents**

Expressive principle and orchestral polyphony in Schoenberg's <i>Erwartung</i>	149
Schoenberg's late works	156
The fugue as prelude: Schoenberg's <i>Genesis</i> composition, Op. 44	169
Rhythmic structures in Webern's Orchestral Pieces, Op. 6	174
Analytical instrumentation: Bach's six-part ricercar as orchestrated by Anton Webern	181
Schreker and modernism: on the dramaturgy of <i>Der ferne Klang</i>	192
Structure and expression in the music of Scriabin	201
Plea for a Romantic category: the concept of the work of art in the newest music	210
On the decline of the concept of the musical work	220
The musical work of art as a subject of sociology	234
Form <i>Translated by Stephen Hinton</i>	248
Composition and improvisation	265
A rejection of material thinking?	274
<i>Notes</i>	288
<i>List of sources</i>	298
<i>Index</i>	301