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# Schenker's Interpretive Practice

 CAMBRIDGE STUDIES IN MUSIC THEORY AND ANALYSIS

# Schenkers Interpretive Practice Cambridge Studies In Music Theory And Analysis

**Norton Dudeque**



## **Schenker's Interpretive Practice Cambridge Studies In Music Theory And Analysis:**

*Heinrich Schenker* Benjamin Ayotte, 2020-08-11 This book consists of over 1 500 citations to both primary sources and the burgeoning secondary literature of Heinrich Schenker annotated and subdivided by category The citations are supplemented with indices cross referencing entries according to individual works and analytical topic Music Theory and Analysis in the Writings of Arnold Schoenberg (1874-1951) Norton Dudeque, 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 Dudeque'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 Dudeque 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 Dudeque therefore provides a comprehensive understanding of Schoenberg's thinking on tonal harmony motive and form that has hitherto not been attempted

*Schenker's Interpretive Practice* Robert Snarrenberg, 1997-05-28 This is the first comprehensive study of this century's most influential music theorist Heinrich Schenker Music Theory and Analysis in the Writings of Arnold Schoenberg (1874-1951) Norton Dudeque, 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 Dudeque'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 Dudeque 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 Dudeque therefore provides a comprehensive understanding of Schoenberg's thinking on tonal harmony motive and form that has hitherto not been attempted The Dawn of Music Semiology Jonathan Dunsby, Jonathan Goldman, 2017 The dawn of music semiology showcases the work of ten leading musicologists inspired by the work of Jean Jacques Nattiez Reflecting the energy and diversity of the young field of music semiology chapters in this

volume discuss music and gesture the psychology of music and the role of ethnotheory and offer new research on topics as diverse as modeling folk polyphony spatialization in the Darmstadt repertoire Schenker's theory of musical content and modernism from Wagner to Boulez

A Topical Guide to Schenkerian Literature David Carson Berry, 2004 To the growing list of Pendragon Press publications devoted to the work of Heinrich Schenker we wish to announce the addition of this much needed bibliography The author a student of Allen Forte has created a work useful to a wide range of researchers music theorists musicologists music librarians and teachers The Guide is the largest Schenkerian reference work ever published At nearly 600 pages it contains 3600 entries 2200 principal 1400 secondary representing the work of 1475 authors Fifteen broad groupings encompass seventy topical headings many of which are divided and subdivided again resulting in a total of 271 headings under which entries are collected

**Ferruccio Busoni and the Ontology of the Musical Work** Erinn Elizabeth Knyt, 2010 Ferruccio Busoni's conception of the musical work derives from his multiple roles as performer aesthetician editor composer arranger and intellectual Drawing on unpublished scores manuscripts sketches and documents from the Staatsbibliothek in Berlin concert programs from a private collection in Berkeley acoustic recordings information about Busoni's intellectual interests gleaned from an auction catalogue featuring the contents of his extensive library and the published aesthetic writings letters and compositions the present study offers the first comprehensive account of Busoni's work concept By establishing connections between his ideas and his musical practice it explores and clarifies the reasoning behind his idiosyncratic compositional style a style characterized by a blurring of boundaries between original and borrowed material Polystylistic mixtures of the old and new and a distinctive performance style in which Busoni creatively altered and embellished existing texts exemplify his practice in an age in thrall to *Werktreue* when originality of idea was prized above all else

**The Oxford Handbook of Neo-Riemannian Music Theories** Edward Gollin, Alexander Rehding, 2011-12-22 In recent years neo Riemannian theory has established itself as the leading approach of our time and has proven particularly adept at explaining features of chromatic music The Oxford Handbook of Neo Riemannian Music Theories assembles an international group of leading music theory scholars in an exploration of the music analytical theoretical and historical aspects of this new field

Interpreting Chopin: Analysis and Performance Alison Hood, 2017-05-15 Music theory is often seen as independent from even antithetical to performance While music theory is an intellectual enterprise performance requires an intuitive response to the music But this binary opposition is a false one which serves neither the theorist nor the performer In *Interpreting Chopin* Alison Hood brings her experience as a performer to bear on contemporary analytical models She combines significant aspects of current analytical approaches and applies that unique synthetic method to selected works by Chopin casting new light on the composer's preludes nocturnes and barcarolle An extension of Schenkerian analysis the specific combination of five aspects distinguishes Hood's method from previous analytical approaches These five methods are attention to the rhythms created by pitch events on all structural levels a detailed

accounting of the musical surface strict use of analytical notation following guidelines offered by Steve Larson a continual concern with what have been called strategies or premises and an exploration of how recorded performances might be viewed in terms of analytical decisions or might even shape those decisions Building on the work of such authors as William Rothstein Carl Schachter and John Rink Hood's approach to Chopin's oeuvre raises interpretive questions of central interest to performers

**Sourcebook for Research in Music, Third Edition** Allen Scott, 2015-06-01 Since it was first published in 1993 the Sourcebook for Research in Music has become an invaluable resource in musical scholarship The balance between depth of content and brevity of format makes it ideal for use as a textbook for students a reference work for faculty and professional musicians and as an aid for librarians The introductory chapter includes a comprehensive list of bibliographical terms with definitions bibliographic terms in German French and Italian and the plan of the Library of Congress and the Dewey Decimal music classification systems Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items this updated and expanded edition accounts for the rapid growth in new editions of standard works in fields such as ethnomusicology performance practice women in music popular music education business and music technology These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come

**Reading Renaissance Music Theory** Cristle Collins Judd, 2000-11-30 This book examines a central group of music theory treatises that have formed the background to the study of Renaissance music Taking theorists' music examples as a point of departure it explores fundamental questions about how music was read and by whom situating the reading in specific cultural contexts Numerous broader issues are addressed in the process the relationship of theory and praxis access to and use of printed musical sources stated and unstated agendas of theorists orality and literacy as it was represented via music print culture the evaluation of anonymous repertoires and the analysis of repertoires delineated by boundaries other than the usual ones of composer and genre In particular this study illuminates the ways in which Renaissance theorists' choices have shaped later interpretation of earlier practice and reflexively the ways in which modern theory has been mapped on to that practice

*Form, Program, and Metaphor in the Music of Berlioz* Stephen Rodgers, 2009-03-05 Few aspects of Berlioz's style are more idiosyncratic than his handling of musical form This book the first devoted solely to the topic explores how his formal strategies are related to the poetic and dramatic sentiments that were his very reason for being Rodgers draws upon Berlioz's ideas about musical representation and on the ideas that would have influenced him arguing that the relationship between musical and extra musical narrative in Berlioz's music is best construed as metaphorical rather than literal intimate but indirect in Berlioz's words Focusing on a type of varied repetitive form that Berlioz used to evoke poetic ideas such as mania obsession and meditation the book shows how far from disregarding form when pushing the limits of musical evocation Berlioz harnessed its powers to convey these ideas even more vividly

**The Cambridge History of Western Music Theory** Thomas Christensen, 2006-04-20 The

Cambridge History of Western Music Theory is the first comprehensive history of Western music theory to be published in the English language. A collaborative project by leading music theorists and historians, the volume traces the rich panorama of music theoretical thought from the Ancient Greeks to the present day. Recognizing the variety and complexity of music theory as an historical subject, the volume has been organized within a flexible framework. Some chapters are defined chronologically within a restricted historical domain, whilst others are defined conceptually and span longer historical periods. Together, the thirty-one chapters present a synthetic overview of the fascinating and complex subject that is historical music theory. Richly enhanced with illustrations, graphics, examples, and cross-citations, as well as being thoroughly indexed and supplemented by comprehensive bibliographies of the most important primary and secondary literature, this book will be an invaluable resource for students and scholars alike.

*Teaching Approaches in Music Theory* Michael R. Rogers, 2004

Drawing on decades of teaching experience and the collective wisdom of dozens of the most creative theorists in the country, Michael R. Rogers's diverse survey of music theory, one of the first to comprehensively survey and evaluate the teaching styles, techniques, and materials used in theory courses, is a unique reference and research tool for teachers, theorists, secondary and postsecondary students, and for private study. This revised edition of *Teaching Approaches in Music Theory: An Overview of Pedagogical Philosophies* features an extensive updated bibliography encompassing the years since the volume was first published in 1984. In a new preface to this edition, Rogers references advancements in the field over the past two decades, from the appearance of the first scholarly journal devoted entirely to aspects of music theory education to the emergence of electronic advances and devices that will provide a supporting if not central role in the teaching of music theory in the foreseeable future. With the updated information, the text continues to provide an excellent starting point for the study of music theory pedagogy. Rogers has organized the book very much like a sonata. Part one, Background, delineates principal ideas and themes, acquaints readers with the author's views of contemporary musical theory, and includes an orientation to an eclectic range of philosophical thinking on the subject. Part two, Thinking and Listening, develops these ideas in the specific areas of mind training and analysis, including a chapter on ear training. Part three, Achieving Teaching Success, recapitulates main points in alternate contexts and surroundings and discusses how they can be applied to teaching and the evaluation of design and curriculum. *Teaching Approaches in Music Theory* emphasizes thoughtful examination and critique of the underlying and often tacit assumptions behind textbooks, materials, and technologies. Consistently combining general methods with specific examples and both philosophical and practical reasoning, Rogers compares and contrasts pairs of concepts and teaching approaches, some mutually exclusive and some overlapping. The volume is enhanced by extensive suggested reading lists for each chapter.

*Interpreting Music* Lawrence Kramer, 2011

This is a comprehensive essay on musical meaning and performing music meaningfully, interpreting music in both senses of the term. The author argues that music, far from being closed to interpretation, is the paradigm of interpretation in general.

**Musical Form in the Age of**

**Beethoven** Adolf Bernhard Marx, 1997-12-04 A B Marx was one of the most important German music theorists of his time Drawing on idealist aesthetics and the ideology of Bildung he developed a holistic pedagogical method as well as a theory of musical form that gives pride of place to Beethoven This volume offers a generous selection of the most salient of his writings the majority presented here in English for the first time It features Marx's oft cited but little understood material on sonata form his progressive program for compositional pedagogy and his detailed critical analysis of Beethoven's Eroica Symphony These writings thus deal with issues that fall directly among the concerns of mainstream theory and analysis in the last two centuries the relation of form and content the analysis of instrumental music the role of pedagogy in music theory and the nature of musical understanding *The Musical Thought and Spiritual Lives of Heinrich Schenker and Arnold Schoenberg* Matthew Arndt, 2017-09-11 This book examines the origin content and development of the musical thought of Heinrich Schenker and Arnold Schoenberg One of the premises is that Schenker's and Schoenberg's inner musical lives are inseparable from their inner spiritual lives Curiously Schenker and Schoenberg start out in much the same musical spiritual place yet musically they split while spiritually they grow closer The reception of Schenker's and Schoenberg's work has sidestepped this paradox of commonality and conflict instead choosing to universalize and amplify their conflict Bringing to light a trove of unpublished material Arndt argues that Schenker's and Schoenberg's conflict is a reflection of tensions within their musical and spiritual ideas They share a particular conception of the tone as an ideal sound realized in the spiritual eye of the genius The tensions inherent in this largely psychological and material notion of the tone and this largely metaphysical notion of the genius shape both their musical divergence on the logical technical level in theory and composition including their advocacy of the Ursatz versus twelvetone composition and their spiritual convergence including their embrace of Judaism These findings shed new light on the musical and philosophical worlds of Schenker and Schoenberg and on the profound artistic and spiritual questions with which they grapple **Performative Analysis** Jeffrey Swinkin, 2016 A theory of musical interpretation Analysis in the musical work Two interpretive roles Analytical essays Schenkerian analysis as metaphor Chopin Nocturne in C minor op 48 no 1 An analytical dialogue Beethoven String quartet in C minor op 18 no 4 First movement Musical structure's as subtext resisting Schumann's Ring Tonality and Transformation Steven Rings, 2011-06-10 Tonality and Transformation employs transformational music theory to illuminate diverse aspects of tonal hearing from the infusion of sounding pitches with familiar tonal qualities to sensations of directedness and attraction The book introduces many new analytical techniques which are employed in vivid interpretive set pieces treating music from Bach to Mahler **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

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