



# Schenkers Argument And The Claims Of Music Theory

**Leslie David Blasius**



## **Schenker's Argument And The Claims Of Music Theory:**

**Schenker's Argument and the Claims of Music Theory** Leslie David Blasius, 1996-10-03 Heinrich Schenker's theoretical and analytical works claim to resubstantiate the unique artistic presence of the canonic work and thus reject those musical disciplines such as psychoacoustics and systematic musicology which derive from the natural sciences. In this respect his writing reflects the counter positivism endemic to the German academic discourse of the first decades of the twentieth century. The rhetoric of this stance however conceals a sophisticated programme wherein Schenker situates his project in relation to these sciences arguing his reading of the musical text as a synthesis of a descriptive psychology and an explanatory historiography which itself embeds both paleographic and philological assumptions. This book rereads Schenker's project as an attempt to reconstruct music theory as a discipline against the background of the empirical musical sciences of the later nineteenth century.

**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.

*Schenker's Argument and the Claims of Music Theory* Leslie David Blasius, 1996-10-03 Heinrich Schenker's theoretical and analytical method occupies a central and often troubling position in modern Anglo American musical studies. His writings claim to resubstantiate the unique artistic presence of the canonic work and reject those disciplines such as psychoacoustics and systematic musicology which derive from the natural sciences. This book rereads Schenker's project as an attempt to reconstruct music theory as a discipline against the background of the new empirical musical sciences of the later nineteenth century such as the psychological and historical investigations of music.

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.

**Language, Logic and Epistemology** C. Norris, 2004-02-25 Norris presents a series of closely linked chapters on recent developments in epistemology, philosophy of language, cognitive science, literary theory, musicology and other related fields. While to this extent adopting an interdisciplinary approach, Norris also very forcefully challenges the view that the academic disciplines as we know them are so many artificial constructs of recent date and with no further role than to prop up existing divisions of intellectual labour. He makes his case through some exceptionally acute revisionist readings of diverse thinkers such as Derrida, Paul de Man, Wittgenstein, Chomsky, Michael Dummett and John McDowell. In each instance Norris stresses the value

of bringing various trans disciplinary perspectives to bear while none the less maintaining adequate standards of area specific relevance and method Most importantly he asserts the central role of recent developments in cognitive science as pointing a way beyond certain otherwise intractable problems in philosophy of mind and language **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

*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 **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 *Platonism, Music and the Listener's Share* Christopher Norris,2006-10-09 What is a musical work What are its

identity conditions and the standards if any that they set for a competent intelligent and musically perceptive act of performance or audition Should the work concept henceforth be dissolved as some New Musicologists would have it into the various ever changing socio cultural or ideological contexts that make up its reception history to date Can music be thought of as possessing certain attributes structural features or intrinsically valuable qualities that are response transcendent i e that might always elude or surpass the best state of current or future informed opinion These are some of the questions that Christopher Norris addresses by way of a sustained critical engagement with the New Musicology and other debates in recent philosophy of music His book puts the case for a qualified Platonist approach that would respect the relative autonomy of musical works as objects of more or less adequate understanding appreciation and evaluative judgement At the same time this approach would leave room for listeners share the phenomenology of musical experience in so far as those works necessarily depend for their repeated realisation from one performance or audition to the next upon certain subjectively salient modalities of human perceptual and cognitive response Norris argues for a more philosophically and musically informed treatment of these issues that combines the best insights of the analytic and the continental traditions Perhaps the most distinctive feature of Norris s book true to this dual orientation is its way of raising such issues through a constant appeal to the vivid actuality of music as a challenge to philosophic thought This is a fascinating study of musical

understanding from one of the worlds leading contemporary theorists *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

**Music, Masculinity and the Claims of History** Ian Biddle, 2016-04-29 What does it mean to think of Western Art music and the Austro German contribution to that repertory as a tradition How are men and masculinities implicated in the shaping of that tradition And how is the writing of the history or histories of that tradition shaped by men and masculinities This book seeks to answer these and other questions by drawing both on a wide range of German language writings on music sound and listening from the so called long nineteenth century circa 1800 1918 and a range of critical theoretical texts from the post war continental philosophical and psychoanalytic traditions including Lacan Žižek Serres Derrida and Kittler The book is focussed in particular on bringing the object of historical writing itself into scrutiny by engaging in what Žižek has called a historicity or a way of writing about the past that not merely acknowledges the ahistorical kernel of historical writing but brings that kernel into the light of day takes account of it and puts it into play The book is thus committed to a kind of historical writing that is open ended though not ideologically naïve and that does not fix or stabilize the nature of the relationship between so called primary and secondary texts The book consists of an introduction which places the study of classical music and the Austro German tradition within broader debates about the value of that tradition and four extensive case studies an analysis of the cultural historical category of listening around 1800 a close reading of A B Marx's Beethoven monograph of 1859 a consideration of Heinrich Schenker's attitudes to the mob and the vernacular more broadly and an examination through Franz Kafka of the figure of Mahler's body

**Intertextuality in Western Art Music** Michael Leslie Klein, 2005 The first book length consideration of questions relating to music and meaning

**Schumann's Dichterliebe and Early Romantic Poetics** Beate Julia Perrey, 2002 This book offers a theory of Romantic song by re-evaluating Schumann's Dichterliebe of 1840 one of the most enigmatic works of the repertoire It investigates the poetics of Early Romanticism in order to understand the mysterious magnetism and singular imaginative energy that imbues Schumann's musical language The Romantics rejected the ideal of a coherent and organic whole and cherished the suggestive openness of the Romantic fragment the disconcerting tone of Romantic irony and the endlessness of Romantic reflection thereby realizing an aesthetic of fragmentation Close readings of many songs from Dichterliebe show the singer's intense involvement with the piano's voice suggesting a split Self and the presence of the Other Seeing Schumann as the second poet of the poem here of Heine's famous *Lyrisches Intermezzo* this book considers essential issues of musico poetic intertextuality introducing into musicology

a hermeneutic that seeks to synthesize philosophical literary critical music analytical and psycho analytical modes of thought

The Masterwork in Music: (1930). 1997 Heinrich Schenker, Derrick Puffett, Alfred Clayton, 1997      **Music and**

**Transcendence** Ferdia J. Stone-Davis, 2016-03-03 Music and Transcendence explores the ways in which music relates to transcendence by bringing together the disciplines of musicology philosophy and theology thereby uncovering congruencies between them that have often been obscured Music has the capacity to take one outside of oneself and place one in relation to that which is other This other can be conceived in an absolute sense insofar as music can be thought to place the self in relation to a divine other beyond the human frame of existence However the other can equally well be conceived in an immanent or secular sense as music is a human activity that relates to other cultural practices Music here places the self in relation to other people and to the world more generally shaping how the world is understood without any reference to a God or gods The book examines how music has not only played a significant role in many philosophical and theological accounts of the nature of existence and the self but also provides a valuable resource for the creation of meaning on a day to day basis

**The Routledge Companion to Philosophy and Music** Theodore Gracyk, Andrew Kania, 2011-02-14 The Routledge Companion to Philosophy and Music is an outstanding guide and reference source to the key topics subjects thinkers and debates in philosophy and music Essential reading for anyone interested in philosophy music and musicology      **Musical Representations, Subjects, and Objects** Jairo Moreno, 2004-12-21 Jairo Moreno adapts the methodologies and nomenclature of Foucault's archaeology of knowledge and applies it through individual case studies to the theoretical writings of Zarino Descartes Rameau and Weber His conclusion summarizes the conditions musical philosophical and historical that make a certain form of thought about music necessary and possible at the time it emerges Musical Meaning and Interpretation Robert S Hatten editor      *Metaphor and Musical Thought* Michael Spitzer, 2015-12-21 The scholarship of Michael Spitzer's new book is impressive and thorough The writing is impeccable and the coverage extensive The book treats the history of the use of metaphor in the field of classical music It also covers a substantial part of the philosophical literature The book treats the topic of metaphor in a new and extremely convincing manner Lydia Goehr Columbia University The experience of music is an abstract and elusive one enough so that we're often forced to describe it using analogies to other forms and sensations we say that music moves or rises like a physical form that it contains the imagery of paintings or the grammar of language In these and countless other ways our discussions of music take the form of metaphor attempting to describe music's abstractions by referencing more concrete and familiar experiences Michael Spitzer's *Metaphor and Musical Thought* uses this process to create a unique and insightful history of our relationship with music the first ever book length study of musical metaphor in any language Treating issues of language aesthetics semiotics and cognition Spitzer offers an evaluation a comprehensive history and an original theory of the ways our cultural values have informed the metaphors we use to address music And as he brings these discussions to bear on specific works of music and follows them

through current debates on how music's meaning might be considered what emerges is a clear and engaging guide to both the philosophy of musical thought and the history of musical analysis from the seventeenth century to the present day Spitzer writes engagingly for students of philosophy and aesthetics as well as for music theorists and historians *Franz Schubert* Lawrence Kramer, 2003-09-18 The first book to examine Schubert's songs as active shaping forces in the culture of their era rather than a mere reflection of it His songs project a kaleidoscopic array of unexpected human types all of whom are eligible for a sympathetic response Kramer shows how Schubert sought to validate these types in his songs Metaphors of Depth in German Musical Thought Holly Watkins, 2011-09-01 What does it mean to say that music is deeply moving Or that music's aesthetic value derives from its deep structure This study traces the widely employed trope of musical depth to its origins in German language music criticism and analysis From the Romantic aesthetics of E T A Hoffmann to the modernist theories of Arnold Schoenberg metaphors of depth attest to the cross pollination of music with discourses ranging from theology geology and poetics to psychology philosophy and economics The book demonstrates that the persistence of depth metaphors in musicology and music theory today is an outgrowth of their essential role in articulating and transmitting Germanic cultural values While musical depth metaphors have historically served to communicate German nationalist sentiments Watkins shows that an appreciation for the broad connotations of those metaphors opens up exciting new avenues for interpretation

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