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Schenker's Interpretive Practice

 CAMBRIDGE STUDIES IN MUSIC THEORY AND ANALYSIS

Schenkers Interpretive Practice

Beate Julia Perrey



Schenkers Interpretive Practice:

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 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 **The Schenker Project** Nicholas Cook, 2007-09-28 Today we think of Heinrich Schenker who lived in

Vienna from 1884 until his death in 1935 as the most influential music theorist of the twentieth century But he saw his theoretical writings as part of a comprehensive project for the reform of musical composition performance criticism and education and beyond that as addressing fundamental cultural social and political problems of the deeply troubled age in which he lived This book aims to explain Schenker's project through reading his key works within a series of period contexts These include music criticism the field in which Schenker first made his name Viennese modernism particularly the debate over architectural ornamentation German cultural conservatism which is the source of many of Schenker's most deeply entrenched values and Schenker's own position as a Galician Jew who came to Vienna just as fully racialized anti-semitism was developing there As well as presenting an unfamiliar perspective on the cultural and political ferment of fin de siècle Vienna this book reveals how deeply Schenker's theory is permeated by the social and political It also raises issues concerning the meaning and value of music theory and the extent to which today's music theoretical agenda unwittingly reflects the values and concerns of a very different world **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 twelve-tone 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 *Schenkerian Analysis - Analyse nach Heinrich Schenker* Oliver Schwab-Felisch, Michael Polth, Hartmut Fladt, 2021 Dass Heinrich Schenker zu einem der

meistdiskutierten Musiktheoretiker des 20. Jahrhunderts wurde hat im Wesentlichen zwei Gründe. Erstens ermöglicht seine Theorie ebenso vielschichtige wie konsistente Beschreibungen der Stimmführung Harmonik und Syntax tonaler Werke. Und zweitens fand Schenkers Schichtenlehre in den USA, wohin die meisten Schüler Schenkers nach 1933 emigriert waren, ideale Bedingungen vor Bedingungen, die sie rasch zur führenden Theorie tonaler Musik aufsteigen ließen. In Österreich, Deutschland und der Schweiz nahm die Schenker-Rezeption vorerst einen anderen Weg. Bis zur Jahrtausendwende blieb Schenkers Theorie Sache weniger Spezialisten. Seither aber steigt sie auch im deutschsprachigen Raum auf wachsendes Interesse. Der vorliegende deutsch-englische Sammelband trägt zur Schenker-Forschung beider Sprachräume und Wissenschaftskulturen bei. Er untersucht theoriegeschichtliche Fragen, beleuchtet unerforschte Aspekte der Schenker-Theorie und erschließt zahlreiche ihrer wissenschaftstheoretischen, rezeptionshistorischen und musikästhetischen Implikationen. Hinguf geht er dabei über Schenker hinaus durch neue Vorstellungen von Rhythmik und Metrik. Bezogen zur Systemtheorie Niklas Luhmanns oder pluralistische Theoriekonzepte. Der separate Notenband enthält analytische Graphiken ebenso wie originale Notentexte. Online abrufbare Hörbeispiele verdeutlichen, wie sich unterschiedliche analytische Interpretationen auf musikalische Aufführungen auswirken können. Glossar und Register schließlich erleichtern vertiefte Lektüren entlang gezielter Fragestellungen. Ein grundlegendes Studienbuch, das Musiktheoretikerinnen wie Interpretinnen zahlreiche Möglichkeiten aufzeigt, sich von Schenkers Denken anregen zu lassen.

Explorations in Schenkerian Analysis David Beach, Su Yin Susanna Mak, 2016. Displays the range and diversity of Schenkerian studies today in fifteen essays covering music from Bach through Debussy and Strauss.

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.

Theory and Practice, 2004.

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 **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 Tonality and Transformation

Steven Rings, 2011-06-10 Tonality and Transformation is a groundbreaking study in the analysis of tonal music. Focusing on the listener's experience, author Steven Rings 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. In the process, Rings introduces a host of new analytical techniques for the study of the tonal repertory, demonstrating their application in vivid interpretive set pieces on music from Bach to Mahler. The analyses place the book's novel techniques in dialogue with existing tonal methodologies such as Schenkerian theory, avoiding partisan debate in favor of a methodologically careful pluralistic approach. Rings also engages neo-Riemannian theory, a popular branch of transformational thought focused on chromatic harmony, reanimating its basic operations with tonal dynamism and bringing them into closer rapprochement with traditional tonal concepts. Written in a direct and engaging style with lively prose and plain English descriptions of all technical ideas, Tonality and Transformation balances theoretical substance with accessibility; it will appeal to both specialists and non-specialists. It is a particularly attractive volume for those new to transformational theory. In addition to its original theoretical content, the book offers an excellent introduction to transformational thought, including a chapter that outlines the theory's conceptual foundations and formal apparatus as well as a glossary of common technical terms. A contribution to our understanding of tonal phenomenology and a landmark in the analytical application of transformational techniques, Tonality and Transformation is an indispensable work of music theory. **Heinrich Schenker**

and Beethoven's 'Hammerklavier' Sonata Nicholas Marston, 2017-07-05 In 1912 Heinrich Schenker contracted with the Viennese publisher Universal Edition to provide an elucidatory edition (Erläuterungsausgabe) of Beethoven's last five piano sonatas. Each publication would comprise a score newly edited by Schenker and using the composer's autograph manuscript as principal source, together with a substantial commentary combining analytical text, critical and performance-related matter. Four of the five editions appeared between 1913 and 1921, but that of the Hammerklavier Sonata, op. 106, was never published. It has generally been assumed that this was simply because Schenker was unable to locate the autograph manuscript, which remains missing to this day. But as Nicholas Marston shows in a detailed history of the Erläuterungsausgabe project, other factors were involved, also including financial considerations, Schenker's health concerns, and his broader theoretical ambitions. Moreover, despite the missing autograph, he nevertheless developed a voice-leading analysis of the complete sonata during the years 1924-1926, a crucial period in the development of his mature theory of tonal music. Marston's book provides the first in-depth study of this rich analysis, which is reproduced in full in high-quality digital images. The book draws on

hundreds of letters and documents from Schenker's Nachlaß it both adds to our biographical knowledge of Schenker and illuminates for the first time the response of this giant of music theory to one of the most significant masterworks in all music

Constructing Musicology Alastair Williams, 2020-07-18 This title was first published in 2001 Unlike many other academic disciplines musicology has been somewhat reluctant to explore the possibilities that critical theory might offer to our understanding of music and the ways in which we study it In recent years however both the general impact of theory on humanities research and the wider repertoires now studied on music degree courses have urged a paradigm shift in musicology Looking at both these trends Alastair Williams examines and explains the theoretical issues raised by different musics including the Western canon popular music folk music and music by women A theoretically informed musicology he argues can reflect on its own procedures and create strategies for particular problems as they arise In this sense the book offers a musicology under construction To appreciate how theoretical discourses function and the interests they serve it is important to understand their roots Chapter One begins with a presentation of traditional musicology in the context of Joseph Kerman's call for a shift from fact finding to critical interpretation Discussion then moves to the scrutiny of the bourgeois tradition by Adorno and Dahlhaus Chapter Two explores Kerman's critique of structural analysis together with the impact of poststructuralism on musicology Awareness of new repertoire and its consequences becomes evident as the book unfolds with Chapter Three considering music by women and examining how gender is constructed in music Chapter Four extends this discussion to the field of popular music and the ways in which this genre negotiates identity Challenges to the dominant values are further explored as Chapter Five looks at how non European cultures are presented in European music and reflects on perceptions of self and other in ethnomusicology Chapter Six charts the emergence of modern subjectivity and its formations in music arguing that musicology should not lose sight of modernity's critical resources

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 musical poetic intertextuality introducing into musicology a hermeneutic that seeks to synthesize philosophical literary critical music analytical and psycho analytical modes of thought

Interactive Wittgenstein Enzo De Pellegrin, 2011-01-04 The philosophical thought of Ludwig Wittgenstein continues to have a profound influence that transcends barriers between philosophical disciplines and

reaches beyond philosophy itself Less than one hundred years after their publication his early masterpiece *Tractatus Logico Philosophicus* and the posthumously published *Philosophical Investigations* have emerged as two classic philosophical texts each of which has elicited widely divergent readings and spawned contesting schools of interpretation This collection of original essays by leading experts offers deep insights into the forces that shaped and influenced Wittgenstein's thought on a broad variety of topics It also contains the text in both the original German and an English translation by Juliet Floyd and Burton Dreben of letters and cards sent to Wittgenstein by the philosopher and logician Gottlob Frege which shed light on their interaction during the crucial period when Wittgenstein completed work on the *Tractatus* This important record of a philosophical friendship is complemented by a scholarly apparatus and an introduction Other essays featured in this volume document and discuss Wittgenstein's thinking on music and religion as well as issues that take center stage in the *Investigations* such as Wittgenstein's account of rule following The volume provides an invaluable research tool not only for students of the history of philosophy and for scholars of both Wittgenstein and Frege but also for anyone interested in the intellectual history of the first half of the twentieth century

Reader's Guide to Music Murray Steib, 2013-12-02 The *Reader's Guide to Music* is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology

Beyond Structural Listening? Andrew Dell'Antonio, 2004-10-11 Rose Subotnik criticized structural listening as an attempt to situate musical meaning solely within the unfolding of the musical structure itself The authors of this volume take up her challenge writing on repertoires ranging from Beethoven to MTV

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

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

Hearing Harmony Christopher Doll, 2017-05-30 An original listener based approach to harmony for popular music from the rock era of the 1950s to the present

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