

Readings in Schenker Analysis and Other Approaches

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Edited by Maury Yeston

Readings In Schenker Analysis And Other Approaches

Benjamin Ayotte



Readings In Schenker Analysis And Other Approaches:

Readings in Schenker Analysis and Other Approaches Maury Yeston, 1977-01-01 *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 Harvard Dictionary of Music** Don Michael Randel, 2003-11-28 This classic reference work the best one volume music dictionary available has been brought completely up to date in this new edition Combining authoritative scholarship and lucid lively prose the Fourth Edition of The Harvard Dictionary of Music is the essential guide for musicians students and everyone who appreciates music The Harvard Dictionary of Music has long been admired for its wide range as well as its reliability This treasure trove includes entries on all the styles and forms in Western music comprehensive articles on the music of Africa Asia Latin America and the Near East descriptions of instruments enriched by historical background and articles that reflect today s beat including popular music jazz and rock Throughout this Fourth Edition existing articles have been fine tuned and new entries added so that the dictionary fully reflects current music scholarship and recent developments in musical culture Encyclopedia length articles by notable experts alternate with short entries for quick reference including definitions and identifications of works and instruments More than 220 drawings and 250 musical examples enhance the text This is an invaluable book that no music lover can afford to be without *A Guide to Musical Analysis* Nicholas Cook, 1994 This extremely practical introduction to musical analysis explores the factors that give unity and coherence to musical masterpieces Having first identified and explained the most important analytical methods Nicholas Cook examines given compositions from the last two hundred years to show how different analytical procedures suit different types of music *Unfoldings : Essays in Schenkerian Theory and Analysis* Department of Music Queens College and Graduate School Carl Schachter Distinguished University Professor Emeritus, City University of New York, 1998-12-04 Carl Schachter is by common consent one of the three or four most important music theorists currently at work in North America He is the preeminent practitioner in the world of the Schenkerian approach to the music of the eighteenth and nineteenth centuries which focuses on the linear organization of music and now dominates discussions of the standard repertoire in university courses and in professional journals His articles have appeared in a variety of journals including some that are obscure or hard to obtain This volume gathers some of his finest essays including those on rhythm in tonal music Schenkerian theory and text setting as well as a pair of analytical monographs on Bach s Fugue in B flat major from Volume 1 of the Well Tempered Clavier and Chopin s Fantasy Op 49 *Schenker Studies 2* Hedi Siegel, 1999-04-22 Second volume of studies based on the work of Heinrich Schenker *The Cambridge Companion to the Lied* James Parsons, 2004-07-01 Beginning several generations before Schubert the Lied first appears as domestic entertainment In the century that follows it becomes one of the primary modes of music making By the

time German song comes to its presumed conclusion with Richard Strauss's 1948 *Vier letzte Lieder* this rich repertoire has moved beyond the home and keyboard accompaniment to the symphony hall This is a 2004 introductory chronicle of this fascinating genre In essays by eminent scholars this Companion places the Lied in its full context at once musical literary and cultural with chapters devoted to focal composers as well as important issues such as the way in which the Lied influenced other musical genres its use as a musical commodity and issues of performance The volume is framed by a detailed chronology of German music and poetry from the late 1730s to the present and also contains a comprehensive bibliography

Music at the Turn of the Century Joseph Kerman, 2024-03-29 Most of the essays in this book were solicited for the tenth anniversary of the journal *19th Century Music* which has sought to encourage innovative writing about music musicological theoretical and or critical writing since its founding in 1977 We invited former contributors and some others to submit articles on the general question of the relations between nineteenth century music and music of the early twentieth century Responses to our invitation were published in two special issues in the spring and summer of 1987 The breadth and scope of these articles and their collective cogency sparked the idea of reissuing them under a single cover as a book From the Preface Most of the essays in this book were solicited for the tenth anniversary of the journal *19th Century Music* which has sought to encourage innovative writing about music musicological theoretical and or critical writing since its founding in 1977 We i

Chopin Studies Jim Samson, John Rink, 1988-08-26 This book contains detailed documentary and analytics studies of the music of Chopin representing the most recent research of leading scholars in the field The first three essays are concerned with the composer's intentions as revealed in autograph sources The next group of four essays deal analytically with different aspects of Chopin's musical language ranging from large scale tonal planning and the interpretation of harmonic dissonance to praise rhythm and texture The final three essays are case studies of individual works the Preludes op 28 the Barcarolle and the Fantasy op 49

Empirical Musicology Eric Clarke, Nicholas Cook, 2004-09-02 The study of music is always to some extent empirical in that it involves testing ideas and interpretations against some kind of external reality But in musicology the kinds of empirical approaches familiar in the social sciences have played a relatively marginal role being generally restricted to inter disciplinary areas such as psychology and sociology of music Rather than advocating a new kind of musicology Empirical Musicology provides a guide to empirical approaches that are ready for incorporation into the contemporary musicologist's toolkit Its nine chapters cover perspectives from music theory computational musicology ethnomusicology and the psychology and sociology of music as well as an introduction to musical data analysis and statistics This book shows that such approaches could play an important role in the further development of the discipline as a whole not only through the application of statistical and modeling methods to musical scores but also and perhaps more importantly in terms of understanding music as a complex social practice

The Music of Brahms Michael Musgrave, 1994 Michael Musgrave presents a contemporary view of Brahms 150 years after his birth seeing

him not simply as the conservative figure so often stressed in the past but as one who creatively reinterpreted a wider range of historical elements than any composer of his time Brahms absorbed his studies directly into his music making and composition and in so doing helped to evolve not merely a personal language which was regarded as progressive and sometimes difficult by a range of contemporaries and successors but also helped to establish an ethos of historical reference which anticipates the twentieth century The book concentrates on the music with Brahms's life discussed briefly in the introduction The works are considered in four phases according to genre with an emphasis on connection and on the development and elaboration of a unified language The list of works includes a recent discoveries and a calendar outlines the pattern of his musical life including relevant information concerning performances The Study of Time IV J. T. Fraser, N. Lawrence, D. Park, 2012-12-06 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

Expressive Forms in Brahms's Instrumental Music Peter H. Smith, 2005-07-07 This book is a substantial and timely contribution to Brahms studies Its strategy is to focus on a single critical work the C Minor Piano Quartet analyzing and interpreting it in great detail but also using it as a stepping stone to connect it to other central Brahms works in order to reach a new understanding of the composer's technical language and expressive intent It is an original and worthy contribution on the music of a major composer Patrick McCreless *Expressive Forms in Brahms's Instrumental Music* integrates a wide variety of analytical methods into a broader study of theoretical approaches using a single work by Brahms as a case study On the basis of his findings Smith considers how Brahms's approach in this piano quartet informs analyses of similar works by Brahms as well as by Beethoven and Mozart *Musical Meaning and Interpretation* Robert S Hatten editor

Musical Time Barbara R. Barry, 1990 In order for musical structure to be understood and appreciated as coherent design the raw material must be shaped and clarified by the listener's perceptual processes of selection and organization Going beyond the boundaries of traditional analytic observation Barbara Barry explores the concept of experiential time in a specifically musical and philosophic context delving into the aspects of perceptual process the interrelationship between

subjective and objective perception of musical compositions and performance A wealth of published experimental findings and writings on music theory and the philosophy of time are cited accompanied by numerous musical examples here brought together in a supporting interpretation and theoretical exemplification **African Rhythm** Victor Kofi Agawu,1995 An accompanying compact disk enables the reader to work closely with the sound of African speech and song discussed in the book **Theory for Ethnomusicology** Ruth M. Stone,2015-07-14 For courses in ethnomusicological theory This book covers ethnomusicological theory exploring some of the underpinnings of different approaches and analyzing differences and commonalities in these orientations This text addresses how ethnomusicologists have used and applied these theories in ethnographic research *Playing with Signs* V. Kofi Agawu,2025-03-25 An award winning account of the importance of semiotic play in Classic instrumental music including that of Mozart Haydn and Beethoven Of all the repertoires of Western Art music none is as explicitly listener oriented as that of the late eighteenth and early nineteenth centuries Yet few attempts to analyze the so called Classic Style have embraced the semiotic implications of this fact In *Playing with Signs* Kofi Agawu proposes a listener oriented theory of Classic instrumental music that encompasses its two most fundamental communicative dimensions expression and structure Units of expression defined in reference to topoi are shown here to interact with confront and merge into units of structure defined in terms of the rhetorical conventions of beginning continuing and ending The book draws on examples from works by Mozart Haydn and Beethoven to show that the explicitly referential even theatrical surface of Classic music derives from a play with signs Although addressed primarily to readers interested in musical analysis the book opens fruitful avenues for further research into musical semiotics aesthetics and Classicism

Music as Cultural Heritage and Novelty Oana Andreica,2022-09-13 This book provides a multifaceted view on the relation between the old and the new in music between tradition and innovation This is a much debated issue generating various ideas and theories which rarely come to unanimous conclusions Therefore the book offers diverse perspectives on topics such as national identities narrative strategies the question of musical performance and musical meaning Alongside themes of general interest such as classical repertoire the music of well established composers and musical topics the chapters of the book also touch on specific but equally interesting subjects like Brazilian traditions Serbian and Romanian composers and the lullaby While the book is mostly addressed to researchers it can also be recommended to students in musicology ethnomusicology musical performance and musical semiotics **The Early Works of Felix Mendelssohn**

Gregory John Vitercik,1992 The notion of closure pervades mathematics especially in the fields of topology and projective geometry Demonstrating this pervasiveness in the field this graduate level book provides a complete introduction to closure systems With an emphasis on finite spaces and algebraic closures the text covers graph theory ordered sets lattices projective geometry and formal logic as they apply to the study of closures Each chapter presents a vignette to illustrate the topic covered The author also includes numerous exercises as well as concrete examples to support the material discussed

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