

THE MASTERWORK IN MUSIC



VOLUME II • 1926



HEINRICH SCHENKER

EDITED BY WILLIAM DRABKIN

TRANSLATED BY IAN BENT, WILLIAM DRABKIN, JOHN ROTHGER, AND HEDI SIGEL

The Masterwork In Music Volume Ii 1926

Heinrich Schenker



The Masterwork In Music Volume Ii 1926:

The Masterwork in Music: Volume II, 1926 Heinrich Schenker, 2014-10-13 Volume II of three volume set features an essay on Mozart's Symphony No 40 in G Minor studies of Bach keyboard and solo cello works and theoretical writings on sonata form and fugue and Schenkerian theory **The Masterwork in Music** Heinrich Schenker, 1996 The Masterwork in Music was written in three volumes between 1925 and 1930 by music theorist Heinrich Schenker This volume contains a major essay on Mozart's Symphony No 40 in G minor and studies of Bach Haydn and Reger as well as writings on sonata form

The Masterwork in Music: Volume II, 1926 Heinrich Schenker, 2014-11-19 The three volumes of The Masterwork in Music present complete English translations of major works by Austrian music theorist Heinrich Schenker one of the twentieth century's leading figures in the field First published in German between 1925 and 1930 these essays represent Schenker's greatest writings in analysis prior to the 1935 definitive formulation of his theory of music in *Der freie Satz* Free Composition This new publication of the long awaited English translation which first appeared in the distinguished Cambridge University Press edition provides a valuable resource for scholars Editorial annotations and elucidations by Dr William Drabkin and his translators offer additional insights This volume features a major essay on Mozart's Symphony No 40 in G minor studies of Bach keyboard and solo cello pieces works by Haydn and Reger theoretical writings on sonata form and fugue and many examples of Schenkerian theory Volume One includes analyses of keyboard works by Bach Scarlatti Chopin Beethoven and Handel and solo violin music by Bach along with studies of other works Volume Three's contents include Schenker's celebrated analysis of Beethoven's Eroica Symphony and other works **The Masterwork in Music: Volume I, 1925** Heinrich Schenker, William Drabkin, Ian Bent, Richard Kramer, Hedi Siegel, John Rothgeb, 2014-11-19 Three volume set features complete translation of major writings by a distinguished Austrian music theorist Volume I includes analyses of keyboard pieces by Bach Scarlatti Chopin and Beethoven Bach's music for solo violin and more **The Masterwork in Music: Volume III, 1930** Heinrich Schenker, 2014-10-13 Volume III of this three volume set is dominated by one of the eminent theorist's most celebrated studies the analysis of Beethoven's Eroica Symphony All four movements are discussed in painstaking detail 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 Masterwork in Music** Heinrich Schenker, 1994 Volume I of this work is translated here by a team of distinguished theorists It includes analyses of keyboard works by Bach Scarlatti Chopin Beethoven and Handel and solo violin music by Bach as well as more general essays on aspects of Schenkerian theory Volume 2 1926 and Volume 3 1930 were published in 1995 6 Long awaited in English translation this edition will also be invaluable to scholars for the editorial annotations and elucidations provided by Dr Drabkin and his translators **The Cambridge History of Musical Performance** Colin Lawson, Robin Stowell, 2012-02-16 The intricacies and challenges of musical performance have recently attracted the attention of writers and scholars to a greater extent than ever before

Research into the performer's experience has begun to explore such areas as practice techniques, performance anxiety, and memorisation, as well as many other professional issues. Historical performance practice has been the subject of lively debate, way beyond academic circles, mirroring its high profile in the recording studio and the concert hall. Reflecting the strong ongoing interest in the role of performers and performance, this History brings together research from leading scholars and historians and importantly features contributions from accomplished performers whose practical experiences give the volume a unique vitality. Moving the focus away from the composers and onto the musicians responsible for bringing the music to life, this History presents a fresh, integrated and innovative perspective on performance history and practice from the earliest times to today.

Aspects of Music Ford Mylius Lallerstedt, 2023-11-23 This study focuses on a continued evaluation and integration of Schenker's work, specifically the role of his ever-deepening understanding of counterpoint in musicalistic structures, both horizontal (melodic) and vertical (chordal). It reformulates the role of this understanding in discerning the atomic, primitive elements of an abstract human species-specific cognitive/computational process. We conjecture that the fundamental technical concepts of counterpoint plausibly form the basis of natural musical logic and coherence and somehow reflect the basis of a representing system for a generative capacity evidenced in the creation and interpretation of musicalistic expressions. It is plausible to assume that a thorough investigation of the musical generating principles of consonance and dissonance, as developed through the technical perspective of species counterpoint, can lead to surprising insights necessary for the formulation of a general theory of music. Music, like language, is obviously an extremely complex system. Music theory must simplify this complexity and endeavour to discover its primitive elements which can be used to develop a systematic representation of levels that contributes to greater descriptive and explanatory salience of musicalistic structure.

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, aesthete, 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.

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 After Chopin Maja Trochimczyk, 2000 *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 repertories and the analysis of repertories 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

Schoenberg, Wittgenstein and the Vienna Circle James Kenneth Wright, 2007 In 2006 Schoenberg Wittgenstein and the Vienna Circle received a Lewis Lockwood Award Finalist from the American Musicological Society for outstanding new books on musicological topics This study examines relativistic aspects of Arnold Schoenberg's harmonic and aesthetic theories in the light of a framework of ideas presented in the early writings of Ludwig Wittgenstein the logician philosopher of language and Schoenberg's contemporary and Austrian compatriot The author has identified correspondences between the writings of Schoenberg the early Wittgenstein the *Tractatus Logico Philosophicus* in particular and the Vienna Circle of philosophers on a wide range of topics and themes Issues discussed include the nature and limits of language musical universals theoretical conventionalism word to world correspondence in language the need for a fact and comparison based approach to art criticism and the nature of music theoretical formalism and mathematical modeling Schoenberg and Wittgenstein are shown to have shared a vision that is remarkable for its uniformity and balance one that points toward the reconciliation of the positivist relativist dualism that has dominated recent discourse in music theory Contrary to earlier accounts of Schoenberg's harmonic and aesthetic relativism this study identifies a solid epistemological core underlying his thought a view that was very much in step with Wittgenstein and the Vienna Circle and thereby with the most vigorous and pivotal developments in early twentieth century intellectual history **Absolute Music, Mechanical Reproduction** Arved Ashby, 2010-06-07 Recordings are now the primary way we hear classical music especially the more abstract styles of absolute instrumental music In this original provocative book

Arved Ashby argues that recording technology has transformed our understanding of art music. Contesting the laments of nostalgic critics, Ashby sees recordings as socially progressive and instruments of a musical vernacular but also finds that recording and absolute music actually involve similar notions of removing sound from context. He takes stock of technology's impact on classical music, addressing the questions at the heart of the issue. This erudite yet concise study reveals how mechanical reproduction has transformed classical musical culture and the very act of listening, breaking down aesthetic and generational barriers and mixing classical music into the soundtrack of everyday life. **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, *Erl erungsausgabe*, 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 *Erl erungsausgabe* 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.

Gendering Musical Modernism Ellie M. Hisama, 2006-11-02 This book explores the work of three significant American women composers of the twentieth century: Ruth Crawford, Marion Bauer, and Miriam Gideon. It offers information on both their lives and music and skillfully interweaves history and musical analysis in ways that both the specialist and the more general reader will find compelling. Ellie Hisama suggests that recognising the impact of a composer's identity on the music itself imparts valuable ways of hearing and understanding these works and breaks important new ground towards constructing a feminist music theory. **Organized Time** Jason Yust, 2018 *Organized Time* is the first attempt to unite theories of harmony, rhythm, and form under a common idea of structured time. This is a major advance in the field of music theory, leading to new theoretical approaches to topics such as closure, hypermeter, and formal function. **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. **Unfoldings** Carl

Schachter, 1999 Introduction A Dialogue between Author and Editor I Rhythm and Linear Analysis

The Top Books of the Year The Masterwork In Music Volume Ii 1926 The year 2023 has witnessed a noteworthy surge in literary brilliance, with numerous compelling novels enthralling the hearts of readers worldwide. Lets delve into the realm of bestselling books, exploring the captivating narratives that have enthralled audiences this year. The Masterwork In Music Volume Ii 1926 : Colleen Hoover's "It Ends with Us" This heartfelt tale of love, loss, and resilience has captivated readers with its raw and emotional exploration of domestic abuse. Hoover expertly weaves a story of hope and healing, reminding us that even in the darkest of times, the human spirit can prevail. The Masterwork In Music Volume Ii 1926 : Taylor Jenkins Reid's "The Seven Husbands of Evelyn Hugo" This captivating historical fiction novel unravels the life of Evelyn Hugo, a Hollywood icon who defies expectations and societal norms to pursue her dreams. Reid's captivating storytelling and compelling characters transport readers to a bygone era, immersing them in a world of glamour, ambition, and self-discovery. Discover the Magic : Delia Owens' "Where the Crawdads Sing" This evocative coming-of-age story follows Kya Clark, a young woman who grows up alone in the marshes of North Carolina. Owens weaves a tale of resilience, survival, and the transformative power of nature, entrancing readers with its evocative prose and mesmerizing setting. These popular novels represent just a fraction of the literary treasures that have emerged in 2023. Whether you seek tales of romance, adventure, or personal growth, the world of literature offers an abundance of compelling stories waiting to be discovered. The novel begins with Richard Papan, a bright but troubled young man, arriving at Hampden College. Richard is immediately drawn to the group of students who call themselves the Classics Club. The club is led by Henry Winter, a brilliant and charismatic young man. Henry is obsessed with Greek mythology and philosophy, and he quickly draws Richard into his world. The other members of the Classics Club are equally as fascinating. Bunny Corcoran is a wealthy and spoiled young man who is always looking for a good time. Charles Tavis is a quiet and reserved young man who is deeply in love with Henry. Camilla Macaulay is a beautiful and intelligent young woman who is drawn to the power and danger of the Classics Club. The students are all deeply in love with Morrow, and they are willing to do anything to please him. Morrow is a complex and mysterious figure, and he seems to be manipulating the students for his own purposes. As the students become more involved with Morrow, they begin to commit increasingly dangerous acts. The Secret History is a brilliant and thrilling novel that will keep you guessing until the very end. The novel is a cautionary tale about the dangers of obsession and the power of evil.

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