

THE MASTERWORK IN MUSIC



VOLUME III • 1930



HEINRICH SCHENKER

EDITED BY WILLIAM DRABKIN

TRANSLATED BY IAN BENT, ALFRED CLAYTON AND DERRICK PUFFETT

The Masterwork In Music Volume Iii 1930

Sandra Shapshay



The Masterwork In Music Volume Iii 1930:

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 theorists most celebrated studies the analysis of Beethoven's Eroica Symphony All four movements are discussed in painstaking detail

The Masterwork in Music: Volume 1, 1925 Heinrich Schenker, 1994-11-24 A translation of Volume I of a major work by one of the leading music theorists of the century

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

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

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

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

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 **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 **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 Nachla 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

The Cambridge Companion to the Eroica Symphony Nancy November,2020-06-25 This Companion provides orientation for those embarking on the study of Beethoven s much discussed Eroica Symphony as well as providing fresh insights that will appeal to scholars performers and listeners more generally The book addresses the symphony in three thematic sections on genesis analysis and reception history and covers key topics including political context dedication sources of the Symphony s inspiration heroism and the idea of a watershed work Critical studies of writings and analyses from Beethoven s day to ours are included as well as a range of other relevant responses to the work including compositions recordings images and film The Companion draws on previous literature but also illuminates the work from new angles based on new evidence and a range of approaches by twelve leading scholars in Beethoven research 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.

The Palgrave Schopenhauer Handbook Sandra Shapshay, 2018-01-23. This comprehensive Handbook offers a leading edge yet accessible guide to the most important facets of Arthur Schopenhauer's philosophical system, the last true system of German philosophy. Written by a diverse international and interdisciplinary group of eminent and up-and-coming scholars, each of the 28 chapters in this Handbook includes an authoritative exposition of different viewpoints as well as arguing for a particular thesis. Authors also put Schopenhauer's ideas into historical context and connect them when possible to contemporary philosophy. Key features: Structured in six parts addressing the development of Schopenhauer's system, his epistemology and metaphysics, aesthetics and philosophy of art, ethical and political thought, philosophy of religion, and legacy in Britain, France, and the US. Special coverage of Schopenhauer's treatment of Judaism, Christianity, Vedic thought, and Buddhism. Attention to the relevance of Schopenhauer for contemporary metaphysics, metaethics, and ethics in particular. The Palgrave Schopenhauer Handbook is an essential resource for scholars as well as advanced students of nineteenth-century philosophy. Researchers and graduate students in musicology, comparative literature, religious studies, English, French, history, and political science will find this guide to be a rigorous and refreshing Handbook to support their own explorations of Schopenhauer's thought.

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.

The Characteristic Symphony in the Age of Haydn and Beethoven Richard Will, 2002-08-15. Associated through descriptive texts with literature, politics, religion, and other subjects, characteristic symphonies offer an opportunity to study instrumental music as it engages important social and political debates of the eighteenth and early nineteenth centuries. This first full-length study of the genre illuminates the relationship between symphonies and their aesthetic and social contexts by focussing on the musical representation of feeling, human

physical movement and the passage of time The works discussed include Beethoven's Pastoral and Eroica Symphonies Haydn's Seven Last Words of our Savior on the Cross Carl Ditters von Dittersdorf's symphonies on Ovid's Metamorphoses and orchestral battle reenactments of the Revolutionary and Napoleonic eras A separate chapter details the aesthetic context within which characteristic symphonies were conceived as well as their subsequent reception and a series of appendixes summarises bibliographic information for over 225 relevant examples

Der Tonwille the late Heinrich Schenker, 2004-03-11 The groundbreaking analytical techniques of Heinrich Schenker have had a powerful impact on the English speaking musical world and their importance a century after he embarked on his major projects is greater than ever A central work in the Schenkerian canon Der Tonwille introduced the use of voice leading graphs that remains a critical tool for many music theorists today This volume the first of a two volume English translation of Schenker's complete original text makes these important contributions available to English readers for the first time In the first five issues that make up Der Tonwille Schenker analyzes piano sonatas by Haydn Mozart and Beethoven as well as shorter works including preludes by Bach and various classical keyboard pieces The volume also includes the first two installments of a large scale study of Beethoven's Fifth Symphony which in common with many of the other essays offered here is comprised of a detailed analysis of the score a commentary on the sketches and autograph and related textual problems remarks on performance and a critique of the literature on the symphony Most significantly the essays in this volume are the first that consistently embrace the concept of *Umlinie* by coordinating an explanatory text with a graph of the *Umlinie* for each work discussed It also contains the most extensive expression of Schenker's outspoken philosophical political and artistic beliefs providing an important cultural perspective from which to view his theoretical work Under the leadership of William Drabkin a team of well regarded musicologists has produced this skilled and lucid translation of Schenker's influential writings an essential resource for English reading musicologists and music theorists

Perspectives on Contemporary Music Theory Bryan Parkhurst, Jeffrey Swinkin, 2023-07-31 Kevin Korsyn is a renowned music theorist musicologist and pedagogue who has taught at the University of Michigan since 1992 He has published widely and influentially in areas as diverse as Beethoven and Brahms studies chromatic tonality disciplinarity and metatheory history of theory musical meaning and hermeneutics poststructuralism deconstruction intertextuality etc and Schenkerian theory and analysis Because of the scope and caliber of his published work and also his legacy as a pedagogue Korsyn has had a profound impact on the field of music theory along with the related fields of historical musicology and aesthetics This book a festschrift for Korsyn comprises essays that constellate around his numerous scholarly foci Represented in the volume are not only familiar music theoretical topics such as chromaticism form Schenker and text music relations but also various interdisciplinary topics such as deconstruction disability studies German Idealism posthumanism and psychoanalysis The book thus reflects the increasingly multifaceted intellectual landscape of contemporary music theory

Tonality Dmitri Tymoczko, 2023 Wide ranging in scope and with

almost 700 musical examples from the Middle Ages to the present day *Tonality An Owner s Manual* weaves philosophy mathematics statistics and computational analysis into a new and truly twenty first century theory of music It proposes a sweeping reformulation of the basic concepts of Western music theory revealing simple structures underlying a wide range of practices from the Renaissance to contemporary pop Each of its central chapters re examines a basic music theoretical concept such as voice leading repetition nonharmonic tones the origins of tonal harmony the grammar of tonal harmony modulation and melody

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

Death in Winterreise Lauri Suurpää,2014-01-06 Lauri Suurp brings together two rigorous methodologies Greimassian semiotics and Schenkerian analysis to provide a unique perspective on the expressive power of Franz Schubert s song cycle Focusing on the final songs Suurp deftly combines textual and tonal analysis to reveal death as a symbolic presence if not actual character in the musical narrative Suurp demonstrates the incongruities between semantic content and musical representation as it surfaces throughout the final songs This close reading of the winter songs coupled with creative applications of theory and a thorough history of the poetic and musical genesis of this work brings new insights to the study of text music relationships and the song cycle

Journeys Through Galant Expositions L. Poundie Burstein,2020-09-22 Ever since the nineteenth century descriptions of musical form have tended to rely heavily on architectonic analogies In contrast earlier discussions more often invoked the metaphor of a journey to describe the structure of a composition In *Journeys Through Galant Expositions* author L Poundie Burstein encourages readers to view the form of Galant music through this earlier metaphorical lens much as those who composed performed improvised and listened to music in the mid 1700s would have experienced it By elucidating eighteenth century ideas regarding musical form and applying them to works by a wide range of composers including Haydn and Mozart as well as a host of others who are often overlooked this innovative study provides an accessible new window into the music of this time Rather than dissecting concepts from the 1700s as a mere historical exercise or treating them as a precursor of later theories Burstein invigorates the ideas of theorists such as Heinrich Christoph Koch and shows how they can directly impact our understanding and appreciation of Galant music as audiences and performers

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