


THE MASTERWORK IN MUSIC



VOLUME I • 1925



HEINRICH SCHENKER

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TRANSLATED BY IAN BENT, WILLIAM DRABKIN, RICHARD KRAMER, JOHN ROTHGEB, AND HEDI SIEGEL

The Masterwork In Music Volume I 1925

Richard Kramer



The Masterwork In Music Volume I 1925:

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: (1930). 1997** Heinrich Schenker, Derrick Puffett, Alfred Clayton, 1997

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 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

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 *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 **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

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

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

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

Organized Time Jason Yust, 2018-05-15 *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 **The Art of Musical Phrasing in the Eighteenth Century** Stephanie Vial, 2008 This book is the collection of papers that came out of an interdisciplinary symposium held in the spring of 1991 in the Republic of San Marino The conference Effects of War on Society was planned as the first in a series aimed ultimately at placing in perspective the sociocultural variables that make outbreaks of war probable and delineating for researchers and policy makers alike some important steps that can be taken to control these variables This is Volume 1 of a series entitled Studies on the Nature of War which the University of Rochester Press has been publishing from Volume 2 War and Ethnicity Global Connections and Local Violence 1997 after much demand we are now distributing this book on behalf of the conference organizers The Center for Interdisciplinary Research on Social Stress in San Marino

Making Light Raymond Knapp, 2018-02-07 Raymond Knapp traces the musical legacy of German Idealism as it led to the declining prestige of composers such as Haydn while influencing the development of American popular music in the nineteenth century showing how the existence of camp in Haydn and American music offer ways of reassessing Haydn's oeuvre **Cherubino's Leap** Richard Kramer, 2016-11-21 For the Enlightenment mind from Moses Mendelssohn's focus on the moment of surprise at the heart of the work of art to Herder's imagining of the seismic moment at which language was discovered it is the flash of recognition that nails the essence of the work the blink of an eye in which one's world changes In Cherubino's Leap Richard Kramer unmasks such prismatic moments in iconic music from the Enlightenment from the chromatic moment the single tone that disturbs the thrust of a diatonic musical discourse and its deployment in seminal instrumental works by Emanuel Bach Haydn and Mozart on to the poetic moment taking the odes of Klopstock in their finely wrought prosody as a challenge to the problem of strophic song and finally to the grand stage of opera to the intense moment of recognition in Gluck's Iphigénie en Tauride and the exquisitely introverted phrase that complicates Cherubino's daring moment of escape in Mozart's Figaro Finally the tears of the disconsolate Konstanze in Mozart's Die Entführung aus dem Serail provoke a reflection on the tragic aspect of Mozart's operatic women Throughout other players from literature and the arts Diderot Goethe Lessing among them enrich the landscape of this bold journey through the Enlightenment imagination

Structure and Meaning in Tonal Music Carl Schachter, L. Poundie Burstein, David Gagné, 2006 Introduction Expression The two curious moments in Chopin's E-flat major prelude Charles Burkhart Circular motion in Chopin's late B major nocturne op 62 no 1 William Rothstein Of species counterpoint gondola songs and sordid boons Poundie Burstein Theory The spirit and technique of Schenker pedagogy David Gagné and Allen Cadwallader Prolongational and hierarchical structures in 18th century theory Joel Lester Thoughts on Schenker's treatment of diminution and repetition in part III of Free composition and its implications for analysis Wayne Petty Looking at the Urlinie Hedi Siegel Style Rhythmic displacement in the music of Bill Evans Steven Larson Levels of voice leading in the music of Louis Couperin Drora Pershing The analysis of east Asian music David Loeb Baroque styles and the analysis of baroque music Channan Willner Words and music Schumann's Das ist

ein Fl ten und Geigen conflicts between local and global perspectives Lauri Suurpaa Reinterpreting the past Brahms s link to Bach in the setting of Mit Fried und Freud ich fahr dahin from the motet op 74 no 1 Robert Cuckson Hinauf strebt s song study with Carl Schachter Timothy Jackson Intimate immensity in Schubert s The shepherd on the rock Frank Samarotto Form Tonal conflicts in Haydn s development sections the role of C major in symphonies nos 93 and 102 Mark Anson Cartwright Aspects of structure in Bach s F minor fugue WTC II William Renwick The andante from Mozart s symphony no 40 K 55

Studies in Music from the University of Western Ontario University of Western Ontario. Department of Music History, 2003 Handbook of Music and Emotion Patrik N. Juslin, John Sloboda, 2011-03-17 A successor to the acclaimed Music and Emotion The Handbook of Music and Emotion provides comprehensive coverage of the field in all its breadth and depth As well as summarizing what is currently known about music and emotion it will also stimulate further research in promising directions that have been little studied

Aesthetics and the Art of Musical Composition in the German Enlightenment Johann Georg Sulzer, 1995 Can an abstract theory of Empfindsamkeit aesthetics have any value to a musician wishing to study composition in the classical style The eighteenth century German theorist and pedagogue Heinrich Koch showed how this question could be answered with a resounding yes Starting with the systematic aesthetic theory of the Swiss encyclopedist Johann Sulzer Koch was creatively able to adapt Sulzer s conservative ideas on ethical mimesis and rhetoric to concrete problems of music analysis and composition In this collaborative study Thomas Christensen and Nancy Baker have translated and analysed selected writings of Sulzer and Koch respectively bringing to life a little known confluence of philosophical and musical thought from the German Enlightenment Koch s appropriation of Sulzer s ideas to the service of music represents an important development in the evolution of Western musical 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

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