

# DOWNLOAD PDF INTRODUCTION TO THE THEORY OF HEINRICH SCHENKER

## Chapter 1 : Tom Pankhurst's Guide to Schenkerian Analysis - Home Page.

*Much digestion of theory and listening to music in new light convinces me that Jonas and Schenker are right and conventional theory (which emphasizes chord progressions) is wrong. Jonas berates the French for ruining German music.*

One might even argue that no description of an Ursatz properly speaking is complete if it does not include IV or II at the background level. Schenker uses a special sign to denote this situation, the double curve shown in the example hereby, crossing the slur that links IV or II to V. That IV here, F is written as a quarter note indicates that it is of lower rank than I and V, notated as half notes. In modern Schenkerian analysis, the chord of IV or II is often dubbed the "predominant" chord, as the chord that prepares the dominant one, and the progression may be labelled "Tâ€”Pâ€”Dâ€”T", for tonicâ€”predominantâ€”dominantâ€”tonic. In such case, one of the chords in the progression, II, III or IV, usually takes preeminence, reducing the case to one or the other described above. Interruption[ edit ] The interruption Unterbrechung is an elaboration of the fundamental line, which is interrupted at its last passing note, , before it reaches its goal. As a result, the bass arpeggiation itself is also interrupted at the divider at the fifth V. Both the fundamental line and the bass arpeggiation are bound to return to their starting point and the fundamental structure repeats itself, eventually reaching its goal. The interruption is the main form-generating elaboration: The elaboration of the resulting chord may give rise to a section in minor within a work in major, or the reverse. Many classical themes e. This resemblance of local middleground structures to background structures is part of the beauty and appeal of Schenkerian analysis, giving it the appearance of a recursive construction. It is in the United States that Schenkerian analysis knew its first important developments. One of his students, Adele T. There was seldom a colder spirit than theirs; the only warmth one feels is the warmth of dogmatism. Music interests them only insofar as it fits into their system [ In reality music serves only to furnish grist for the mill of their insatiable theoretical mind, not for their heart or imagination. There is no art, no poetry, in this remarkable system which deals with the raw materials of music with a virtuoso hand. Schenker and his disciples play with music as others play chess, not even suspecting what fantasy, what sentimental whirlpools lie at the bottom of every composition. They see lines only, no colors, and their ideas are cold and orderly. But music is color and warmth, which are the values of a concrete art. Nearly all have been translated into English, and the project Schenker Documents Online is busy with the edition and translation of more than manuscript pages. Translations in other languages remain slow. Siegel, Music Forum 4, pp. Petty, Theoria 3, pp.

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## Chapter 2 : Tom Pankhurst's Guide to Schenkerian Analysis - What is Schenkerian analysis?.

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Schenkerian analysis Save Schenkerian analysis is a method of musical analysis of tonal music based on the theories of Heinrich Schenker. The goal is to extract the underlying structure of a tonal work and to show how the surface of the piece relates to this structure. A Schenkerian analysis shows hierarchical relationships among notes, and draws conclusions about the structure of the passage from this hierarchy. A key theoretical concept is that of "tonal space";[1] The intervals between the notes of the tonic triad form a tonal space that is filled with passing and neighbour notes, producing new triads and new tonal spaces, open for further elaborations until the surface of the work the score is reached. The analysis uses a specialized symbolic form of musical notation. Although Schenker himself usually presents his analyses in the generative direction, starting from the fundamental structure *Ursatz* to reach the score and showing how the work is somehow generated from the *Ursatz*, the practice of Schenkerian analysis more often is reductive, starting from the score and showing how it can be reduced to its fundamental structure. The graph of the *Ursatz* is arrhythmic, as is a strict-counterpoint *cantus firmus* exercise. However, the mere duplication of nature cannot be the object of human endeavour. Thus the harmonic series is condensed, abbreviated for the purposes of art". Any attempt to derive even as much as the first foundation of this [minor] system, i. Chords arise from within chords, as the result of the combination of passing notes and arpeggiations: Schenker recognizes that "there are no rules which could be laid down once and for all" for recognizing scale steps,[11] but from his examples one may deduce that a triad cannot be recognized as a scale-step as long as it can be explained by passing or neighboring voice-leading. Schenkerian analyses label scale-steps with Roman numerals, a practice common in 19th- and 20th-century Vienna, developed by the theoretic work of Georg Joseph Vogler and his student Gottfried Weber, transmitted by Simon Sechter and his disciple Anton Bruckner, the classes of which Schenker had followed in the *Konservatorium* in Vienna. Local "tonicisation" may arise when a scale-step is elaborated to the point of becoming a local tonic, but the work as a whole projects a single key and ultimately a single *Stufe* the tonic. Free composition is a freer usage of the laws of strict counterpoint. One of the aims of the analysis is to trace how the work remains subject to these laws at the deepest level, despite the freedom taken at subsequent levels. It avoids successive leaps and produces "a kind of wave-like melodic line which as a whole represents an animated entity, and which, with its ascending and descending curves, appears balanced in all its individual component parts". *Ursatz* The minimal *Ursatz*: *Ursatz* usually translated as "fundamental structure" is the name given by Schenker to the underlying structure in its simplest form, that from which the work as a whole originates. In the canonical form of the theory, it consists of the *Urlinie*, the "fundamental line", supported by the *Bassbrechung*, the "arpeggiation of the bass". The fundamental structure is a two-voice counterpoint and as such belongs to strict composition. The arpeggiation is an arpeggiation through the fifth, ascending from I to V and descending back to I. The *Urlinie* unfolds the tonal space in a melodic dimension, while the *Bassbrechung* expresses its harmonic dimension. This is a misunderstanding: Schenkerian analysis is not about demonstrating that all compositions can be reduced to the same background, but about showing how each work elaborates the background in a unique, individual manner, determining both its identity and its "meaning". Schenker has made this his motto: *Semper idem, sed non eodem modo*, "always the same, but never in the same manner". He later imagined that a musical work should have only one fundamental line, unifying it from beginning to end. The realization that such fundamental lines usually were descending led him to formulate the canonical definition of the fundamental line as necessarily descending. It is not that he rejected ascending lines, but that he came to consider them hierarchically less important. The head note may be elaborated by an upper neighbour note, but not a lower one. This at first produces a mere "divider at the

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fifth", a complex filling in of the tonal space. However, as a consonant combination, it defines at a further level a new tonal space, that of the dominant chord, and so doing opens the path for further developments of the work. It would appear that the difference between the divider at the fifth and the dominant chord properly speaking really depends on the level at which the matter is considered: But the opinions of modern Schenkerians diverge on this point. Schenker himself, in the Foreword to his Five Graphic Analyses, claimed that "the presentation in graphic form has now been developed to a point that makes an explanatory text unnecessary".

**Play reduction** The first step of the analytic rewriting often takes the form of a "rhythmic" reduction, that is one that preserves the score, but "normalizes" its rhythm and its voice-leading content. One indirect advantage of rhythmic reduction is that it helps reading the voice leading: Edward Aldwell and Carl Schachter write that the first rewriting should "produce a setting that is reasonably close to note-against-note. Basically, it consists in imagining a figured bass line for the work analyzed, and writing a chordal realization of it. Schenker himself usually began his analyses with a rhythmic reduction that he termed *Urlinietafel*. From onwards, he complemented these with other levels of representation, corresponding to the successive steps leading to the fundamental structure. At first, he mainly relied on the size of the note shapes to denote their hierarchic level, but later abandoned this system as it proved too complex for contemporary techniques of musical engraving. They discuss open noteheads, usually indicating the highest structural level, and filled-in noteheads for tones of lower levels; slurs, grouping tones in an arpeggio or in linear motions with passing or neighbor tones; beams, for linear motions of higher structural level or for the arpeggiation of the bass; broken ties, for repeated or sustained tones; diagonal lines to realign displaced notes; diagonal beams, connecting successive notes that belong to the same chord "unfolding" ; etc. Schenker refers to this process under the term *Auskomponierung*, literally "composing out", but more often translated as "elaboration". Modern Schenkerians usually prefer the term "prolongation", stressing that elaborations develop the events along the time axis. In practical art the main problem is how to realize the concept of harmony in a live content. Elaborations take the form of diminutions, replacing the total duration of the elaborated event by shorter events in larger number. By this, notes are displaced both in pitch and in rhythmic position. The analysis to some extent aims at restoring displaced notes to their "normal" position and explaining how and why they were displaced. The example shown here may at first be considered a mere elaboration of an F major chord, an arpeggiation in three voices, with passing notes shown here in black notes without stem in the two higher voices: The chord labelled V at first merely is a " divider at the fifth ". However, the meeting of the fifth C in the bass arpeggiation with the passing notes may also be understood as producing a dominant chord, V, arising from within the tonic chord I. It delimits a tonal space for elaboration, but lacks the melodic dimension that would allow further developments: Schenker distinguishes two types of filling of the tonal space: These are sometimes referred to generically as "adjacencies"; 2 passing notes, which pass by means of stepwise motion from one note to another and fill the space in between, and are thus sometimes referred to as "connectives". Both neighbor notes and passing notes are dissonances. They may be made consonant by their coinciding with other notes as in the Haydn example above and, once consonant, may delimit further tonal spaces open to further elaborations. Insofar as chords consist of several voices, arpeggiations and passing notes always involve passing from one voice to another. **Linear progression** A linear progression *Zug* is the stepwise filling of some consonant interval. It usually is underlined in graphic analyses with a slur from the first note of the progression to the last. The most elementary linear progressions are determined by the tonal space that they elaborate: Linear progressions may be incomplete deceptive when one of their tones is replaced by another, but nevertheless suggested by the harmony. It is the bass line that governs the passage as a whole:

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## Chapter 3 : Schenkerian analysis - Wikipedia

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Heinrich Schenker was an Austrian musician who developed a highly influential theory of tonal music that is still taught in many universities worldwide. His analytical approach involves looking beneath the immediate surface of music in order to understand how it connects up into larger spans. The basic method of Schenkerian analysis is to show how music can be grouped into elaborations such as auxiliary or neighbor notes, passing note progressions and arpeggios. What is revolutionary is his suggestion that these patterns are not just on the surface of the music but that they also span much larger passages. In the example below, you can see how a passing-note progression in the right hand from Bb to G spans this short passage. The overall progression marked with beams and stems connects these surface elaborations into a single descending span. Schenkerian theory in this way proposes that music is made up of various layers. The surface layer of the music can be understood as the elaboration of a simpler layer in this case a descending third beneath that surface. A Schenkerian analysis continues this process in order to find still deeper layers; much longer passages than this example can thus be understood as elaborations of simple underlying progressions. The surface of the music is called the foreground, the deepest layer the background and those layers of elaborations in between are referred to as the middleground. An important feature of Schenkerian analysis is that it shows how melodic figures are elaborations of harmonies. The first figure in the left hand, for example, arpeggiates an Eb major tonic triad. In the same way, but on a larger scale, the descending passing-note progression in the right hand elaborates the underlying tonic harmony. The basic ideas behind Schenkerian theory are very simple, but the process of analysis can get quite complicated, largely because music itself is complex. Schenkerian analysis can take a while to master, but you will find that it provides richly rewarding insights into the shape and structure of tonal music. Schenker is probably most notorious for his suggestion that musical works can ultimately be understood as elaborations of a basic model that he called the *Ursatz*. This two-voice structure may seem overly reductive, but it forms that basis for an analytical approach that emphasizes the essential simplicity of tonal music, showing how pieces are basically contrapuntal elaborations of a tonic chord. The point is not that we can reduce a piece of music to the *Ursatz*, but that we can explore the complexities of the piece by seeing them in relation to this simple model. The emphasis, then, is not on the reductions of the analyst but the elaborations of the composer. Like many other analytical models e.

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## Chapter 4 : the theories of heinrich schenker in perspective | Download eBook PDF/EPUB

*Schenkerian analysis is a method of musical analysis of tonal music based on the theories of Heinrich Schenker (). The goal is to extract the underlying structure of a tonal work and to show how the surface of the piece relates to this structure.*

Show Context Citation Context These are structural levels, each of which intuitively fits the idea of description by a formal grammar. The fundamental line *urlinie* gives the tonal progression of the piece which is generally pa Evolutionary algorithms are used to evolve musical score material and corresponding performance data, in an autonomous process. In this way complete piano compositions are created and subsequently performed on a computer-controlled grand piano. The efficiency of the creative evolution depends to a large extent on the representation used, which in this case is based on recursively described binary trees. They can represent a wide variety of musical material and corresponding performance data in a compact form, with an inherent potential for musically meaningful variations and archetypal musical gestures. This is combined with a set of automated formalized selection criteria based on experiences from human selection processes in a previous, interactive version of the same system, leading to surprisingly musical output and convincing performances. The system is also capable of rudimentary learning, through recycling of its own musical output, and an accumulated database of human musical input. To the Glory of God Acknowledgements I am grateful for the help of many people who contributed to the undertaking of this dissertation. First, I would like to thank my supervisor, Dr. David Neumeyer, for his tremendous contribution to the planning, writing, and revising of the dissertation. From the initial stage of this work, Dr. Neumeyer has understood my intentions and helped me to concretize them. Furthermore, he has always been supportive of my theoretical approach and analysis. Without his encouragement and support, the completion of the dissertation would not have been possible. I also would like to thank my committee membersâ€”Professor Stefan Kostka, Edward Pearsall, Marianne Wheeldon, and William Kochâ€”who read my first draft thoroughly and gave me invaluable suggestions. In addition, I am grateful to Professor Michael Klein and Roger Graybill, who gave much inspiration about Schenkerian theory as my first Schenker teachers. I also would like to acknowledge my undergraduate professors, who encouraged me to start my career as a theorist. Of all composers of the common-practice era, perhaps none has been associated with musical ambiguity more than Brahms. Several recent essays nevertheless question the usefulness of ambiguity as an analytical concept. This article defends the efficacy of ambiguity through analysis of metri-cally and The analyses proceed from contradictory readings of opening materials to later statements that develop precisely those characteristics that give rise to the initial double meaning. In each case, the result is an enormous tonal delay whose resolution corresponds with liquidation of the contradictory characteristics, as the movements finally achieve the clarity absent from their ambiguous openings. See his discussion of motive in Schenker , and fn. For additional examples and further discussion of linkage, see Kalib , vol. Recommended Citation by Michael Fitzpatrick, Dr. Peter Franck, Michael Fitzpatrick , " It has been accepted for inclusion in Electronic Thesis

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