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Selected Writings



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Ernst Kurth Selected Writings Cambridge Studies In Music Theory And Analysis

Leslie David Blasius



Ernst Kurth Selected Writings Cambridge Studies In Music Theory And Analysis:

Ernst Kurth: Selected Writings Ernst Kurth, 1991-07-26 This book provides a selection of annotated translations from Ernst Kurth's three best known publications *Grundlagen des linearen Kontrapunkts* 1917 *Romantische Harmonik und ihre Krise in Wagners Tristan* 1920 and *Bruckner* 1925 Kurth's contemporaries considered these books to be pioneering studies in the music of J S Bach Wagner and Bruckner Professor Rothfarb's extensive introductory essay discusses the intellectual and socio cultural environment in which Kurth was writing referring to aspects of the early twentieth century cultural renewal movements and to intellectual developments of the day in phenomenology aesthetics and psychology By reading Kurth against the cultural intellectual background provided in the essay and commentaries today's music historians and theorists can round out their picture of music theory in the early twentieth century

Music Theory and Analysis in the Writings of Arnold Schoenberg (1874-1951) Norton Dudeque, 2017-07-05 Arnold Schoenberg's theory of music has been much discussed but his approach to music theory needs a new historical and theoretical assessment in order to provide a clearer understanding of his contributions to music theory and analysis Norton Dudeque's achievement in this book involves the synthesis of Schoenberg's theoretical ideas from the whole of the composer's working life including material only published well after his death The book discusses Schoenberg's rejection of his German music theory heritage and past approaches to music theory pedagogy the need for looking at musical structures differently and to avoid aesthetic and stylistic issues Dudeque provides a unique understanding of the systematization of Schoenberg's tonal harmonic theory thematic motivic development theory and the links with contemporary and past music theories The book is complemented by a special section that explores the practical application of the theoretical material already discussed The focus of this section is on Schoenberg's analytical practice and the author's response to it Norton Dudeque therefore provides a comprehensive understanding of Schoenberg's thinking on tonal harmony motive and form that has hitherto not been attempted

Music Theory and Analysis in the Writings of Arnold Schoenberg (1874-1951) Norton Dudeque, 2017-07-05 Arnold Schoenberg's theory of music has been much discussed but his approach to music theory needs a new historical and theoretical assessment in order to provide a clearer understanding of his contributions to music theory and analysis Norton Dudeque's achievement in this book involves the synthesis of Schoenberg's theoretical ideas from the whole of the composer's working life including material only published well after his death The book discusses Schoenberg's rejection of his German music theory heritage and past approaches to music theory pedagogy the need for looking at musical structures differently and to avoid aesthetic and stylistic issues Dudeque provides a unique understanding of the systematization of Schoenberg's tonal harmonic theory thematic motivic development theory and the links with contemporary and past music theories The book is complemented by a special section that explores the practical application of the theoretical material already discussed The focus of this section is on Schoenberg's analytical practice and the author's response to it Norton Dudeque therefore provides a comprehensive

understanding of Schoenberg's thinking on tonal harmony motive and form that has hitherto not been attempted Music, Criticism, and the Challenge of History Kevin Karnes, 2008-08-22 More than a century after Guido Adler's appointment to the first chair in musicology at the University of Vienna Music Criticism and the Challenge of History provides a first look at the discipline in this earliest period and at the ideological dilemmas and methodological anxieties that characterized it upon its institutionalization Author Kevin Karnes contends that some of the most vital questions surrounding musicology's disciplinary identities today the relationship between musicology and criticism the role of the subject in analysis and the narration of history and the responsibilities of the scholar to the listening public originate in these conflicted and largely forgotten beginnings Karnes lays bare the nature of music study in the late nineteenth century through insightful readings of long overlooked contributions by three of musicology's foremost pioneers Adler Eduard Hanslick and Heinrich Schenker Shaped as much by the skeptical pronouncements of the likes of Nietzsche and Wagner as it was by progressivist ideologies of scientific positivism the new discipline comprised an array of oft contested and intensely personal visions of music study its value and its future Karnes introduces readers to a Hanslick who rejected the call of positivist scholarship and dedicated himself to penning an avowedly subjective history of Viennese musical life He argues that Schenker's analytical experiments had roots in a Wagner inspired search for a critical alternative to Adler's style obsessed scholarship And he illuminates Adler's determined response to Nietzsche's warnings about the vitality of artistic and cultural life in an increasingly scientific age Through sophisticated and meticulous presentation Music Criticism and the Challenge of History demonstrates that the new discipline of musicology was inextricably tied in with the cultural discourse of its time **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 *Body and Force in Music* Youn Kim, 2022-09-01 Our understanding of music is inherently metaphorical and metaphoricity pervades all sorts of musical discourses be they theoretical analytical philosophical pedagogical or even scientific The notions of body and force are the two most pervasive and comprehensive scientific metaphors in musical discourse Throughout various intertwined contexts in history the body

force pair manifests multiple layers of ideological frameworks and permits the conceptualization of music in a variety of ways. Youn Kim investigates these concepts of body and force in the emerging field of music psychology in the late nineteenth and early twentieth centuries. The field's discursive space spans diverse contexts including psychological theories of auditory perception and cognition, pedagogical theories on the performer's bodily mechanism, speculative and practical theories of musical rhythm, and an aesthetical discussion of the power of music. This investigation of body and force aims to illuminate not just the past scene of music psychology but also the notions of music that are being constructed at present. **The**

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

Bach's Cello Suites, Volumes 1 and 2 Allen Winold, 2007-05-10 J. S. Bach's Suites for Unaccompanied Cello are among the most cherished and frequently played works in the entire literature of music, and yet they have never been the subject of a full-length music analytical study. The musical examples herein include every note of all movements, so one needs no separate copy of the music while reading the book and undertakes both basic analyses: harmonic reduction, functional harmonic analysis, step progression analysis, form analysis, and syntagmatic and paradigmatic melodic analysis, and specialized analyses for some of the individual movements. Allen Winold presents a comprehensive study intended not only for cellists but also for other performers, music theorists, music educators, and informed general readers. Harmonic Function in Chromatic Music

Daniel Harrison, 1994-05-28 Applicable on a wide scale, not only to this repertoire, Harrison's lucid explications of abstract theoretical concepts provide new insights into the workings of tonal systems in general. *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. *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 **Journal of Music Theory**, 1991

The Cambridge History of Western Music Theory Thomas Christensen, 2006-04-20 The Cambridge History of Western Music Theory is the first comprehensive history of Western music theory to be published in the English language A collaborative project by leading music theorists and historians the volume traces the rich panorama of music theoretical thought from the Ancient Greeks to the present day Recognizing the variety and complexity of music theory as an historical subject the volume has been organized within a flexible framework Some chapters are defined chronologically within a restricted historical domain whilst others are defined conceptually and span longer historical periods Together the thirty one chapters present a synthetic overview of the fascinating and complex subject that is historical music theory Richly enhanced with illustrations graphics examples and cross citations as well as being thoroughly indexed and supplemented by comprehensive bibliographies of the most important primary and secondary literature this book will be an invaluable resource for students and scholars alike

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

Interpreting Musical Gestures, Topics, and Tropes Robert S. Hatten, 2017-09-04 Robert Hatten's new book is a worthy successor to his Musical Meaning in Beethoven which established him as a front rank scholar in questions of musical meaning Both how he approaches musical works and what he says about them are timely and to the point Musical scholars in both musicology and theory will find much of value here and will find their notions of musical meaning challenged and expanded Patrick McCreless This book continues to develop the semiotic theory of musical meaning presented in Robert S Hatten's first book Musical Meaning in Beethoven IUP 1994 In addition to expanding theories of markedness topics and tropes Hatten offers a fresh contribution to the understanding of musical gestures as grounded in biological psychological cultural and music stylistic competencies By focusing on gestures topics tropes and their interaction in the music of Mozart Beethoven and Schubert Hatten demonstrates

the power and elegance of synthetic structures and emergent meanings within a changing Viennese Classical style Musical Meaning and Interpretation Robert S Hatten editor *Cadence* Distinguished James McGill Professor Emeritus of Music Theory William E Caplin, 2024-10-04 *Cadence* explores the many ways in which the component parts of a classical composition achieve a sense of ending The book examines cadential practice in a wide variety of musical styles in the eighteenth and nineteenth centuries including works by well known composers such as Bach Mozart Beethoven Schubert Chopin and Brahms **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 *Ferruccio Busoni as Architect of Sound* Erinn E. Knyt, 2023 *Ferruccio Busoni as Architect of Sound* presents Busoni as an innovator inspired not only by past musical traditions but also by a contemporary interest in experimentalism and architecture Author Erinn E Knyt explores how Busoni's compositional innovation made a lasting impact in musical language and spatialized architectural music **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 musico-poetic intertextuality introducing into musicology a hermeneutic that seeks to synthesize philosophical literary critical music analytical and psycho-analytical modes of thought

Unveiling the Magic of Words: A Overview of "**Ernst Kurth Selected Writings Cambridge Studies In Music Theory And Analysis**"

In a world defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their capability to kindle emotions, provoke contemplation, and ignite transformative change is truly awe-inspiring. Enter the realm of "**Ernst Kurth Selected Writings Cambridge Studies In Music Theory And Analysis**," a mesmerizing literary masterpiece penned by a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve to the book is central themes, examine its distinctive writing style, and assess its profound affect the souls of its readers.

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