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A Schenker Bibliography: 1969-1979

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A SCHENKER BIBLIOGRAPHY: 1969-1979

David W. Beach

The following compilation of information is intended as a supplement to "A Schenker Bibliography," published originally in the *Journal of Music Theory* in 1969 (XIII, pp. 2-37), and reprinted without change in *Readings in Schenker Analysis*, edited by Maury Yeston (New Haven: Yale University Press, 1977, pp. 275-311). As in the original study, the items have been divided into two main categories, "Schenker's Works" and "Works Concerning Schenker and His Theories."

Part I contains a complete listing of Schenker's major publications, including both his theoretical works and his editions of music, together with information about which works or parts of works have been reprinted or translated. A list of his other writings (miscellaneous essays and reviews) has not been included here; it is available in Appendix C of the original bibliography. A useful guide to the location of Schenker's analyses of individual works is now available in Larry Laskowski's *Heinrich Schenker: An Annotated Index to his Analyses of Musical Works* (see Part II, Section E).

With a few exceptions only works published in the last ten years (including reprints of earlier sources) have been listed in Part II, which has been subdivided here into five sections. The first (A) comprises analyses of music of the eighteenth and nineteenth centuries, arranged

alphabetically by composer. The second section (B) lists extensions of Schenker's theories to the analysis of (1) rhythmic structure in tonal music, (2) early (pre-Baroque) music, and (3) music of the twentieth century. This is followed by pedagogical applications (C) and criticisms (D) of Schenker's theories. Finally there are listed other sources of interest (E), works that do not fit conveniently into any of the categories listed above.

The extent to which Schenker's theories have begun to influence our thinking about music is reflected in the large number of sources listed in Part II below. Also significant in this respect is the increased availability of Schenker's own works during the past decade, both in reprint and in translation. For example, in addition to the second edition of *Der freie Satz* (1956), the following sources are now available in reprint: *Beethovens neunte Sinfonie*, *Beethovens fünfte Sinfonie*, *Das Meisterwerk in der Musik*, and the *Five Graphic Music Analyses*. His editions of the *Complete Piano Sonatas* and the *Erläuterungsausgaben* of the late sonatas of Beethoven have also been reissued. Until recently the only work readily available in English translation was *Harmony* (1954). Now available are *A Contribution to the Study of Ornamentation*, large portions of *Das Meisterwerk* I and II, and Ernst Oster's long-awaited translation of *Der freie Satz*, publication of which was subsidized by the American Musicological Society. A translation of the *Brahms Octaven und Quinten* is scheduled for publication in *The Music Forum* V.

One reason for the profusion of materials about Schenker's theories is the recent increase in the number of periodicals that deal with theoretical issues. A few years ago the main outlets for such information were the *Journal of Music Theory*, first published in 1957, and *Perspectives of New Music*. The appearance in 1967 of *The Music Forum* greatly increased the channels for dissemination of Schenker's ideas. More recently we have *In Theory Only*, the *Indiana Theory Review*, and *Theory and Practice* (the Newsletter-Journal of the Music Theory Society of New York State), all of which publish analyses and articles about Schenker's theories. *In Theory Only* and *Indiana Theory Review* are published by graduate students at the University of Michigan and Indiana University, respectively. (The former contains numerous analyses and articles of various length and quality, only the most substantial of which have been listed below.) Finally the appearance of *Music Theory Spectrum*, the official publication of the newly formed Society for Music Theory, should be noted. It too will provide an outlet for articles and analytic studies related to Schenker's theories.

Some of the works listed in Part II below are directly influenced by Schenker's ideas while others are only peripherally related, and some accurately represent his approach to music while others do not.

Although it is beyond the scope of this study to indicate the levels of influence and gradations of accuracy with which Schenker's theories are represented for each case, a few observations are in order. First of all, one cannot help but notice the recent increase of interest in rhythmic theory and the possible application of Schenker's concept of pitch organization to the analysis of rhythmic structure in tonal music. The most direct interpretation of Schenker's thought in this area is found in Carl Schachter's preliminary study. Many of the other works listed, though less orthodox in their application of Schenkerian concepts, also contain provocative ideas about rhythmic and metric organization. Another area that has shown considerable growth in the last few years is the use of Schenkerian concepts in the teaching of elementary harmony and counterpoint. Here the amount of influence varies greatly from one textbook to the next; however, the point is not so much the level of directness or influence in each case, but that Schenker's ideas are more than ever before becoming part of the undergraduate theory curriculum. This can only be seen as an advance in the field of music education.

A Schenker bibliography would not be complete without mention of two important sources of information about Schenker and his work. They are the collections of Ernst Oster and Oswald Jonas. The Oster collection, housed in the New York Public Library at Lincoln Center, will not be available to the public until its contents are microfilmed. The contents include: (1) a large number of sketches and analyses in various stages of completion; (2) Schenker's scores, some of which are heavily annotated, (3) manuscripts, including the first version of *Der freie Satz*, and (4) correspondence. The Jonas collection, housed in the main library at the University of California at Riverside, is currently being catalogued and microfilmed for general use. It contains: (1) correspondence between Schenker and his students, (2) Schenker's diary (approximately 4000 pages), (3) an incomplete book on interpretation (*Die Kunst des Vortrags*), and (4) manuscripts for *Tonwille* and part of *Das Meisterwerk in der Musik*. Once available, both collections will be valuable sources of information for scholars and serious students of Schenker's theories.

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