

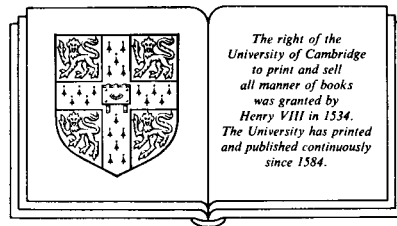
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## Schenker Studies

# Schenker Studies

edited by  
*Hedi Siegel*



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*in memoriam*  
*Felix Salzer*  
(1904–1986)

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## CONTENTS

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<i>Abbreviated references to Schenker's writings</i>	<i>page</i> ix
<i>Preface</i>	xi
HISTORICAL STUDIES	
Introduction	1
Schenkerian theory and manuscript studies: modes of interaction <i>John Rothgeb</i>	4
A source for Schenker's study of thorough bass: his annotated copy of J. S. Bach's <i>Generalbassbüchlein</i> <i>Hedi Siegel</i>	15
Music and morphology: Goethe's influence on Schenker's thought <i>William Pastille</i>	29
Schenkerian theory and the analysis of Renaissance music <i>David Stern</i>	45
Foreground, middleground, and background: their significance in the history of tonality <i>Saul Novack</i>	60
ANALYTICAL STUDIES	
Introduction	73
Dual-key movements <i>David Loeb</i>	76
J. S. Bach's "binary" dance movements: form and voice leading <i>Larry Laskowski</i>	84
Aspects of the Neapolitan sixth chord in Mozart's music <i>Roger Kamien</i>	94
Enharmonic transformation in the first movement of Mozart's Piano Concerto in C minor, K. 491 <i>Eric Wen</i>	107
Schenker and chromatic tonicization: a reappraisal <i>Patrick McCreless</i>	125

*Contents*

Departures from the norm in two songs from Schumann's <i>Liederkreis</i> <i>Charles Burkhart</i>	146
Either/or <i>Carl Schachter</i>	165
SCHENKER STUDIES TODAY	
Introduction	181
Schenkerian theory in Great Britain: developments and responses <i>Jonathan Dunsby</i> with a select bibliography of literature related to Schenker by British authors or in British publications since 1980 <i>compiled by John Rink</i>	182
The Americanization of Heinrich Schenker <i>William Rothstein</i>	193
<i>Index</i>	204

## ABBREVIATED REFERENCES TO SCHENKER'S WRITINGS

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The following works of Heinrich Schenker will often be cited by title alone. Complete bibliographic information is given below, with the abbreviated form appearing in bold type.

***Counterpoint***, Books I and II, a translation of *Kontrapunkt* by John Rothgeb and Jürgen Thym, edited by John Rothgeb (New York: Schirmer Books, 1987).

***Erläuterungsausgabe*** der letzten fünf Sonaten Beethovens (Vienna: Universal Edition, 1913–20); new edition, revised by Oswald Jonas (Vienna: Universal Edition, 1971–72).

***Op. 109***, published 1913; revised edition, 1971.

***Op. 110***, published 1914; revised edition, 1972.

***Op. 111***, published 1915; revised edition, 1971.

***Op. 101***, published 1920; revised edition, 1972.

(*Op. 106* was never published.)

***Five Graphic Music Analyses***, republication of *Fünf Urfinie-Tafeln* (Vienna: Universal Edition, 1932; New York: David Mannes Music School, 1933), with a new introduction and glossary by Felix Salzer (New York: Dover, 1969).

***Free Composition*** (*Der freie Satz*), translated and edited by Ernst Oster (New York: Longman, 1979).

***Der freie Satz***, Volume III of *Neue musikalische Theorien und Phantasien* (Vienna: Universal Edition, 1935); second edition, edited and revised by Oswald Jonas (Vienna: Universal Edition, 1956).

***Harmonielehre***, Volume I of *Neue musikalische Theorien und Phantasien* (Stuttgart: Cotta, 1906; reprint edition, Vienna: Universal Edition, 1978).

***Harmony***, a translation of *Harmonielehre* by Elisabeth Mann Borgese, edited and annotated by Oswald Jonas (Chicago: University of Chicago Press, 1954; reprint edition, Cambridge, Mass.: M.I.T. Press, 1973).

***Kontrapunkt***, Volume II of *Neue musikalische Theorien und Phantasien*: Book I (Stuttgart: Cotta, 1910); Book II (Vienna: Universal Edition, 1922).

***Das Meisterwerk in der Musik: Jahrbuch*** I (Munich: Drei Masken Verlag, 1925); *Jahrbuch* II (Munich: Drei Masken Verlag, 1926); *Jahrbuch* III

*Abbreviated references*

(Munich: Drei Masken Verlag, 1930); reprint edition, three volumes in one (Hildesheim: Olms, 1974).

***Der Tonwille***: Issues 1-10 (Vienna: A. Gutmann, 1921-24; later republished in three volumes by Universal Edition).



## PREFACE

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In March of 1985, an event took place at The Mannes College of Music in New York which would indeed have surprised Heinrich Schenker, the man to whose work the event was dedicated. That event was a three-day symposium, attended by a large group of musicians from many regions of a country not highly regarded by Schenker. He had made a prediction in 1921, as he wrote the opening essay of his series *Der Tonwille*, that the people of the United States “would not attain the intellectual and moral qualifications needed for them to take part in achieving a higher goal for humanity.” Yet at the symposium, musicians were meeting to hear papers, read largely by native-born Americans, which gave proof of a profound understanding and imaginative application of Schenker’s ideas.

This book grew out of that symposium; its essays are based on papers read during those three highly stimulating days. It is hoped that some of the excitement felt by the participants will be captured on its pages. For the symposium, which was initiated as a commemoration of the fiftieth anniversary of Schenker’s death, became a celebration of the widespread recognition Schenkerian thought has received in the English-speaking world. The achievement and continuing growth of this recognition, not only in America, but now in Great Britain as well, is documented in the last section of this book, “Schenker Studies Today.”

The largest number of contributions is contained in the book’s second section, “Analytical Studies.” This emphasis reflects the main tradition of Schenkerian teaching as well as the central focus of Schenkerian thought, for Schenker’s approach grew out of his own analytical study of individual works of music – out of his search for the underlying principles that govern them all.

The first section of the book, “Historical Studies,” brings together five rather diverse essays. Included are studies of Schenker as a historical figure; two focus on his own pursuits – his work with musical manuscripts and thorough-bass theory – and one explores the philosophical basis of his ideas. Also included are two articles that extend Schenker’s theories and apply them to the study of music history.

The organization of the book loosely follows the schedule of the symposium. Some of the papers were considerably altered before publication in this volume while others remain essentially the same as the conference presentation. It was not practical to reproduce extensive examples from

the musical works discussed; thus the reader is asked to consult the appropriate scores. A few introductory remarks have been added to each section, with selected bibliographic information given in the notes.

It was appropriate that the first conference devoted exclusively to Schenker's ideas was held at The Mannes College of Music, the first (and for many years the only) school of music to offer theory and analysis courses based on Schenkerian principles. The symposium – from its inception to its present form as a published book – was made possible by the inspired and untiring work of the Mannes administrators, staff, and theory faculty, especially Mannes's President, Charles Kaufman, and Robert Cuckson, the school's Dean at the time the symposium took place. Faculty members Carl Schachter, Larry Laskowski, and David Loeb served on the symposium's advisory committee; they, together with committee members Charles Burkhart and Saul Novack, took on the difficult task of selecting the conference program, thus assuring the high quality of the essays in this volume. Special thanks go to Eric Wen, on Mannes's faculty at the time of the symposium but now based in London, for his work as a member of the selection committee and for his help in transatlantic communication with the publisher. A great debt is owed to Penny Souster for her perceptive guidance; she and her colleagues at Cambridge University Press made this book a reality. As the book approached its final form, others gave valuable help: I am grateful to Chanan Willner for his advice and continuing interest, to James Hatch, Linnea Johnson, Elizabeth Salvie, and Frank Samarotto for their watchful checking of proof, and to Deborah Kessler for preparing the index with exceptional care. Finally, I owe very special thanks to Deborah Griffith Davis, the Mannes Librarian, for the expert assistance she offered unstintingly at every stage in this book's preparation.

Felix Salzer served as honorary chairman of the advisory committee, but he was too ill to attend any of the symposium's sessions. However, he was surely present in the thoughts of the participants. There were few who did not owe some aspect of their Schenkerian knowledge directly to him, to one or more of his students, or to the articles and books he had written or had guided into print. And this is no doubt true of many who will read this book. To its contributors, this volume represents a *Festschrift* published in his honor, and we fondly dedicate it to his memory.

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