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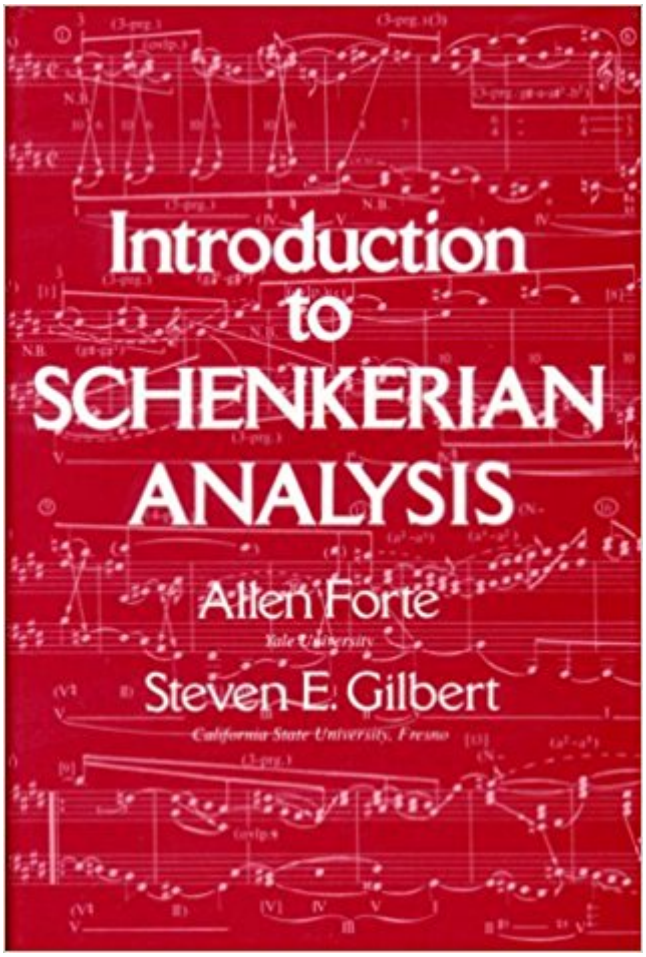
Introduction To Schenkerian Analysis



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Synopsis

This book is intended to serve as a basic textbook on Schenkerian analysis, the analytical approach developed over a period of many years by the Austrian music theorist Heinrich Schenker (1868-1935).The book begins with a thorough coverage of a number of elementary matters. This may be regarded either as a review or as a reorientation in preparation for the systematic presentation that follows.Beginning in Part Two ideas that are more specifically Schenkerian are developed and applied to the analysis of short compositions. Since the book is also intended to cover all of the basic standard form it has seemed logical to use this feature in organizing the material. Thus, Part Two ends with longer forms and Part Three covers the main large forms (sonata, rondo, and so on). The various types of Schenkerian prolongations are introduced gradually and discussed and illustrated thoroughly in the text.Each chapter ends with a set of exercises keyed to the topics that have been presented, and the student is given precise instructions for completing the exercises as well as occasional hints about pitfalls and special problems that they contain.

Book Information

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Customer Reviews

Having been taught this theory by Dr. Steven E. Gilbert at Fresno State (California) in 1984 through 1988, I used this book extensively for 4 years to build a comprehensive underpinning to my compositional technic beyond what I learned from modality up thru 12 Tone Analysis. A must have book from a very witty, incredibly agile & logical debating speaker, musician and eminent

Musicology Professor, writer, critic whom I miss dearly since his death. Along with Allen Forte they both were able to express Shenker's methodolgy where Schenker had not written it down for us. "Forte and Gilbert set out explicitly to fill that gap and their Introduction to Schenkerian Analysis, published in 1983" --1. (below). He also used this theory with his work on the melodies of George Gershwin with his book, The Music of Gershwin (Yale University Press, 1995) - also available here http://www..com/Music-Gershwin-Composers-Twentieth-Century/dp/0300062338.1. "He was working on a book that applied his Schenkerian methodology to rock and pop music, based on one of his courses of lectures at California State University, Fresno, where he had taught since 1982. The manuscript may be far enough advanced to allow eventual publication. An interim tombeau appeared from OUP this spring: a collection of essays on Gershwin, with a chapter from Steve Gilbert."--Martin Andersonhttp://www..com/Gershwin-Style-Looks-Music-George/dp/0195090209Michael Leary (2012)

Technical but helpful

Forte's "Introduction to Schenkerian Analysis" is most effective when used by a good teacher. After all, this is a textbook and not a novel. I feel that some of the reviewers of this book are comparing Forte to Ernest Hemingway, or Robert Frost. Writings on music theory are extremely technical; they are almost never going to be eloquent or poetic. Sometimes things are difficult to understand. THAT'S WHY PROFESSORS EARN $90,000 PER YEAR.This book contains several examples from the tonal literature that define, explain, and illuminate the principles associated with Schenkerian theory in a candid, matter-of-fact way. I recommend this book for anyone interested in music theory.

I've been looking for a book like this for a long time. I'm using it for self-study of Schenker's theories. I find Schenkers own works to assume that one already understands a lot about his theories. This book starts from the beginning, and leads you through some very complex and worthwhile ideas. I think any serious musician not acquainted with Schenker and interested in more than a superficial understanding of his thought could greatly benefit from reading this book (and working through the exercises).

The author of "clumsy" no doubt wrote a similar review for Straus's Intro. to Post-Tonal theory,

wherein he affirms once again that "criticims is not concomitant with ignorance or opactiy." Such an argument and string of academic babble, misplaced twice within similar contexts, canonly be willful ignorance. In both cases, the reviewer critcizes not an iota of the book's content he is reviewing! Forte/Gilbert is a standard text in Schenkerian Analysis. It is by no means, however, a great text. It is indeed dense and its organization is quite often flawed. However, this is a presentational issue mainly. It is neither what "clumsy" has implied (that it lack content), nor what "A nightmare!" has stated out right (that it is a theoretical imposition of a composer-wannabe's ideas onto compositions). Neither the original theory nor this book explains all of tonal music (or claims to!) and to make the calims such as those made above is absurd. If you need to buy this book, you will. Otherwise, it is not exactly enjoyable reading. The Cadwallader/Gagne text is a more practical introduction to Schenkerian Analysis, for those that are freelancing in music theory. I give this book no more than 3 stars as well but I do it on the basis of having read, grappled, and understood the book and its flaws. No book, no matter how flawed, deserves the treatment of an ignorant gloss in an honest review.

Never fear. No one is likely ever to mistake the author of "Introduction to Schenkerian Analysis" for Ernest Hemingway. In fact there exist many eloquent and elegantly written music theory textbooks, Walter Piston's "Counterpoint" and Cecil Forsyth's "Orchestration" among them. But I don't expect eloquence. I expect that a writer who can't distinguish adjectives and nouns, who doesn't understand that pronouns require antecedents, and who mangles his diction should not be published--or at least that his manuscript should be carefully edited. By this criterion alone I might reasonably withhold from "Introduction to Schenkerian Analysis" as many stars as I am allowed. (Alas, I am not so reasonable.) I don't have room now to discuss its treatment of Schenker's theories. I should like to point out, however, (to belabor the obvious) that 1) no book can be excused its faults on the ground that it is intended as a classroom supplement and that 2) it is illogical and...rude to gratuitously assume criticism the concomitant of ignorance or opacity.

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