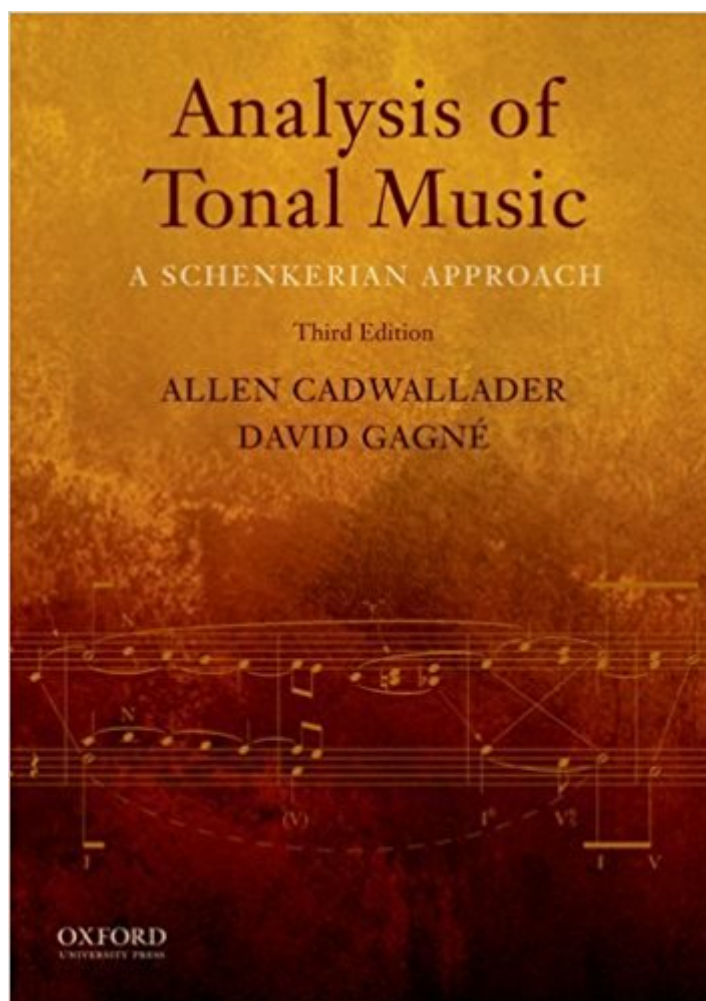


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# Analysis Of Tonal Music: A Schenkerian Approach



## Synopsis

*Analysis of Tonal Music: A Schenkerian Approach*, Third Edition, is a comprehensive, logically organized introduction to the fundamental principles of Schenkerian technique. Rather than relying on stereotypical models or formulas, authors Allen Cadwallader and David Gagn  use specific, memorable compositions to explain structural principles. This approach teaches students how to think about and critically examine music in ways that will inform their understanding and performance of great compositions of Western art music. Part 1 covers principles fundamental to the study of Schenkerian analysis and includes discussions of melody, counterpoint, bass-line structures, the imaginary continuo, linear techniques, and the essential properties of the *Ursatz* (fundamental structure). Part 2 presents complete compositions by formal category, beginning with one-part forms; proceeding through binary, ternary, and rondo forms; and concluding with the sonata principle. The book includes more than 200 analytical graphs--some new to this edition--an appendix on graphic notation, and a bibliography.

**NEW TO THE THIRD EDITION\***

- Makes more frequent reference to the principles of strict counterpoint introduced in Chapter 2
- Provides enhanced discussions of harmonic structure and of the imaginary continuo as a tool for analysis (Chapter 3)
- Places greater emphasis throughout Part 2 on Schenker's ideas on musical form
- Reorders Chapter 9 to present the typical formal structures for binary form in a way that parallels Schenker's ideas about form and structure
- Includes a new analysis of a Brahms Intermezzo (a composite ternary form) in Chapter 10
- Features a completely revised concluding chapter that discusses Schenker's ideas on form in relation to common tonal patterns (i.e., structural "paradigms")

The third edition is supplemented by a thoroughly revised Student Workbook that guides students systematically through the process of analysis.

## Book Information

Hardcover: 432 pages

Publisher: Oxford University Press; 3 edition (September 3, 2010)

Language: English

ISBN-10: 0199732477

ISBN-13: 978-0199732470

Product Dimensions: 10 x 1 x 7.2 inches

Shipping Weight: 2 pounds (View shipping rates and policies)

Average Customer Review: 3.6 out of 5 stars 8 customer reviews

Best Sellers Rank: #95,608 in Books (See Top 100 in Books) #216 in Books > Arts &

Photography > Music > Theory, Composition & Performance > Theory #386 inÂ Books > Textbooks > Humanities > Performing Arts > Music #801 inÂ Books > Arts & Photography > Music > Theory, Composition & Performance > Instruction & Study

## Customer Reviews

"The third edition of Analysis of Tonal Music brings improvements and clarifications to a textbook that already is the most well-grounded, authoritative source. . . . The text presents an authentic understanding of the tradition of Schenker's theory; it far supersedes any competitors, and it is the only Schenkerian text I recommend."--Frank Samarotto, Indiana University

"The greatest strengths of this textbook are its attractive and engaging writing style, its well-paced introduction to essential concepts, its care and attention to musical details beyond reduction to archetype, and its well-chosen excerpts for analytical demonstration. . . . The book covers all the topics I introduce to students and does so in a thoughtful, clear manner. It provides a firm foundation upon which students can develop their hearing and thinking about music from a Schenkerian perspective."--Michael Baker, University of Kentucky

Allen Cadwallader is Professor of Music Theory at the Oberlin College Conservatory of Music. He is the editor of Essays from the Fourth International Schenker Symposium, Volume 1 (2008) and Trends in Schenkerian Research (1990). His articles have appeared in Music Theory Spectrum, Music Analysis, Intégral, Theory and Practice, and Journal of Music Theory. David Gagn  is Associate Professor of Music Theory at Queens College, City University of New York. He is the coeditor of Structure and Meaning in Tonal Music: Festschrift in Honor of Carl Schachter (2006). His articles and reviews have appeared in journals and books including The Music Forum, Music Theory Spectrum, Indiana Theory Review, Int gral, Schenker Studies 2, and Trends in Schenkerian Research.

The assignment explanations are misleading and unclear.

It was for a Masters level music theory class. I would not read this for pleasure.

This is a widely used text and the authors certainly are recognized authorities in the field. The overall content is broad and appropriate, however, the text is very disorganized and poorly written. There is no sense of coherent progression of concepts and the authors frequently include

extraneous information which is distracting. The approach attempts to break down the various aspects of Schenkerian Analysis by separately discussing bass lines, melodic structures, formal design, etc. but it is very unclear as to the relationships of the various aspects and is inconsistent in its own use of the analytical language. The sequencing of the text makes it difficult to glean a holistic understanding of the method. In a graduate course I took recently, the professor spent large portions of class just answering questions about places we were confused by the text. A lot of students just took lecture notes and stopped reading the text all together.

This book is very helpful in introducing Schenkerian theory.

GREAT DEAL!!

Fast deliver. Schenkerian Approach is the kind of new rising theory. I used this for my graduate class. Hard Case. Good quality

This text is intended for graduate students in music (and perhaps for advanced undergraduates as well). It replaces Allen Forte and Steven Gilbert's Schenker text of ca. 1979 as an authoritative introduction to the themes and tools of Schenker's way of looking at the music of the Western Classical tradition. Long considered a "secret code" impenetrable to outsiders, Schenkerian analysis has at last been accepted as defining the mainstream of music theory in this country, thanks to the widespread availability since the '80s of English translations of his most important books, *Harmonielehre*, *Kontrapunkte*, the *Five Graphic Analyses*, and Schenker's late summary of his techniques and theories, *Der Freie Satz*. Cadwallader and Gagne succeed where Forte and Gilbert failed to find a clear, uncluttered style of presentation and a tone that is suited to the level of preparation one is likely to find among the target student population. A good test of this book's success is that it is *almost* usable by students with little or no prior specialized background; it succeeds to a remarkable degree in making Schenkerian theory a tool for musicians at large, rather than for specialists. A glossary of specialized terms would have been useful, as well as more extensive treatment of certain topics such as mixture about which Schenker had quite idiosyncratic ideas, but all in all this is a teacher-friendly, student-friendly contribution to the study of music theory which should be known to everyone in the discipline.

I agree whole hearted with Perry's review, but give this book 5 Stars as it really is the best

introduction to this subject. The book is clear and well laid out but it could benefit with more details on larger forms and completed analyses. That being said you should be able to tackle Schenker's books and analyse, and get into Salzer's Structural Hearing and Forte's work after completing this book. I honestly felt I had a better understanding of music form and structure after using this book, and this of course is the point of Schenkerian Analysis, it's not just a theory, it is supposed to be useful in understanding musical form and structure; which is easily forgotten with other books on the subject.

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