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Schenker's Interpretive Practice is the first comprehensive study of this century's most influential music theorist, Heinrich Schenker (1868–1935). Since the 1960s, American theorists and musicologists have focused almost exclusively on analytical methods distilled from Schenker's writings. Breaking from that tradition, Robert Snarrenberg returns to Schenker's text and to the humanist roots of his approach, situating Schenker's work in the broader context of his desire to portray the richness and particularity of musical experience. Snarrenberg concentrates on four aims that Schenker hoped to achieve: to present a theoretical account of musical effects encountered in European music of the eighteenth and nineteenth centuries, to represent the mindset shared among composers of that music, to convey the expressive interaction of musical effects in individual artworks, and to promote continued creative and re-creative participation in the musical tradition. Snarrenberg also reveals that the center of Schenker's interpretive practice lies in the interweaving of technical analysis with metaphor and imagery.

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SCHENKER'S INTERPRETIVE PRACTICE

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SCHENKER'S INTERPRETIVE PRACTICE

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CAMBRIDGE UNIVERSITY PRESS
 Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore, São Paulo

Cambridge University Press
 The Edinburgh Building, Cambridge CB2 2RU, UK

Published in the United States of America by Cambridge University Press, New York

www.cambridge.org
 Information on this title: www.cambridge.org/9780521497268

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First published 1997
 This digitally printed first paperback version 2005

A catalogue record for this publication is available from the British Library

Library of Congress Cataloguing in Publication data

Snarrenberg, Robert
 Schenker's interpretive practice / Robert Snarrenberg
 p. cm. – (Cambridge Studies in Music Theory and Analysis; 11)
 Includes bibliographical references and index
 ISBN 0 521 49726 4 (hardback)
 1. Schenker, Heinrich, 1868–1935. 2. Schenkerian analysis.
 3. Music – Philosophy and aesthetics. I. Title. II. Series.
 MT6.S674S3 1997
 781.1'7–dc20 96–25104 CIP MN

ISBN-13 978-0-521-49726-8 hardback
 ISBN-10 0-521-49726-4 hardback

ISBN-13 978-0-521-01743-5 paperback
 ISBN-10 0-521-01743-2 paperback

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TO MILDRED KIMMICK,
JAMES EATON, AND MARION GUCK,
WHO TAUGHT ME THE
WAY OF MUSIC

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FOREWORD BY IAN BENT

Theory and analysis are in one sense reciprocals: if analysis opens up a musical structure or style to inspection, inventorying its components, identifying its connective forces, providing a description adequate to some live experience, then theory generalizes from such data, predicting what the analyst will find in other cases within a given structural or stylistic orbit, devising systems by which other works – as yet unwritten – might be generated. Conversely, if theory intuits how musical systems operate, then analysis furnishes feedback to such imaginative intuitions, rendering them more insightful. In this sense, they are like two hemispheres that fit together to form a globe (or cerebrum!), functioning deductively as investigation and abstraction, inductively as hypothesis and verification, and in practice forming a chain of alternating activities.

Professionally, on the other hand, “theory” now denotes a whole subdiscipline of the general field of musicology. Analysis often appears to be a subordinate category within the larger activity of theory. After all, there is theory that does not require analysis. Theorists may engage in building systems or formulating strategies for use by composers; and these almost by definition have no use for analysis. Others may conduct experimental research into the sound-materials of music or the cognitive processes of the human mind, to which analysis may be wholly inappropriate. And on the other hand, historians habitually use analysis as a tool for understanding the classes of compositions – repertoires, “outputs,” “periods,” works, versions, sketches, and so forth – that they study. Professionally, then, our ideal image of twin hemispheres is replaced by an intersection: an area that exists in common between two subdisciplines. Seen from this viewpoint, analysis reciprocates in two directions: with certain kinds of theoretical inquiry, and with certain kinds of historical inquiry. In the former case, analysis has tended to be used in rather orthodox modes, in the latter in a more eclectic fashion; but that does not mean that analysis in the service of theory is necessarily more exact, more “scientific,” than analysis in the service of history.

The above epistemological excursion is by no means irrelevant to the present series. Cambridge Studies in Music Theory and Analysis is intended to present the work of theorists and of analysts. It has been designed to include “pure” theory – that is, theoretical formulation with a minimum of analytical exemplification; “pure” analysis – that is, practical analysis with a minimum of theoretical underpin-

ning; and writings that fall at points along the spectrum between the two extremes. In these capacities, it aims to illuminate music, as work and as process.

However, theory and analysis are not the exclusive preserves of the present day. As subjects in their own right, they are diachronic. The former is coeval with the very study of music itself, and extends far beyond the confines of Western culture; the latter, defined broadly, has several centuries of past practice. Moreover, they have been dynamic, not static fields throughout their histories. Consequently, studying earlier music through the eyes of its own contemporary theory helps us to escape (when we need to, not that we should make a dogma out of it) from the preconceptions of our own age. Studying earlier analyses does this too, and in a particularly sharply focused way; at the same time it gives us the opportunity to re-evaluate past analytical methods for present purposes, such as is happening currently, for example, with the long-despised methods of hermeneutic analysis of the late nineteenth century. The series thus includes editions and translations of major works of past theory, and also studies in the history of theory.

The present book follows soon after the completion of two other Schenker projects in this series, Leslie D. Blasius's *Schenker's Argument*, and the three volumes of Schenker's yearbook *The Masterwork in Music*, translated. Where Blasius charted the location of Schenker's theoretical work within the Western intellectual tradition, Robert Snarrenberg takes us deep inside the mind of this influential theorist.

The reader's attention will be engaged again and again by this volume's fascinating inquiries: by, for example, the revelatory opening-up in chapter 3 of Schenker's world of metaphor, his creation of "analytical fictions"; or the probing examination in chapter 2 of the economies that Schenker employed in his arguments, and the reconstructing of the undeclared steps of reasoning, and filling-in of the elided levels of graphs; or the deep and subtle exploration in chapter 4 of how Schenker viewed the sustaining of a musical tradition, and of the role that listener and performer play in that sustaining – an exploration that reveals a deep-seated ambivalence on Schenker's part. Snarrenberg touches each of the principal facets of Schenker's work, illuminating it brilliantly and creatively.

Along the way, he provides countless fascinating snippets of information about Schenker's life, career, and publication history, many of them researched for the first time from Schenker's papers in the Ernst Oster and Oswald Jonas Memorial Collections. These include important insights into the chronology of Schenker's thought during that melting-pot period between 1915 and early 1921, when he was writing commentaries on two late Beethoven piano sonatas, completing the second volume of *Counterpoint*, drafting portions of what would become *Free Composition*, and possibly some of the material later to appear in *Der Tonwille*, and at the same time preparing his complete edition of the Beethoven sonatas. The volume is also studded with searching and superbly executed definitions of crucial terms in the Schenkerian vocabulary – terms such as *Durchgang*, *Zug* and *Ursatz*.

However, this is no assemblage of separate inquiries, or assortment of facts and

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definitions: it is a compelling single argument that drives from first page to last. It delves into the deepest elements of Schenker's theoretical construct, scrutinizes his motivations and intentions, and inspects his methods of realization, his modes of presentation. One of the products of this examination of "interpretive practice" is the vividness with which Schenker's own voice emerges, not only in discussions of his sense of the dramatic, his appeal to the "life" of musical tones, his harnessing of rhetoric, and his deployment of programs and imageries, but also in Snarrenberg's own striking translations, which unleash the full force of Schenker's utterances.

PREFACE

In the tumultuous artistic and political context of the waning Habsburg Empire, Heinrich Schenker (1868–1935) proclaimed himself the saviour of a dying art. Cultural rejuvenation was both his passion and his despair. Like the hero of so many operettas produced by Alexandrine von Schönerer at the Theater an der Wien, Schenker longed nostalgically for a time when “a marvelous nobility will be reclaimed against all vulgar resistance.”¹ In a letter to Baron Alphons von Rothschild, a former piano student and later benefactor who bore the publication costs of *Harmonielehre* and the first book of *Kontrapunkt*, he wrote:

Dear Herr Baron! The noble-minded deed of your participation in my great work provides me the most joyful occasion to express to you my most cordial thanks and heart-felt gratitude. In an epoch like the present, in which the world is visited by the “plagues” of obscurity, ignorance, lack of character, deceit, and the like, as Egypt was once visited by the notorious “10 plagues,” it is doubly rewarding to welcome a strong hand that supports and promotes one who is resolved to bring light into the darkness and to free the land of plagues.²

Schenker styled himself as a Moses, a prophet who would lead Austro-German musicians out of their bondage to Progress and Demos, into a musical culture that was their rightful inheritance; but unlike Moses, Schenker saw himself as blessed with the gift of speech, a prophet who would proclaim a monotriadic creed and inscribe the eternal laws of the cultus.

Though he gave his all to bring about “a renaissance of music” (*NTB* 24), to recover the spirit of the Austro-German tradition which was in serious decline, even just a few short years after the death of Brahms, he held out little hope that his efforts to re-create a musical aristocracy could succeed in the face of the overwhelming leveling forces of democracy and capitalism.³ With zealous dedication to Austro-German tonal music of the eighteenth and nineteenth centuries that was purchased at the price of rejecting the future of Strauss, Mahler, Debussy, Schoen-

¹ Frederic Morton, *A Nervous Splendor* (Harmondsworth: Penguin, 1980), 74.

² Draft dated Feb. 1911; OJ 5 f. 34 and *NTB* 24.

³ Schenker was by no means alone in desiring to save a dying Germanic culture or in believing that he could define what was its Germanic essence; see Pamela Potter, “The Music of a Nation: Attempts to Define ‘German-ness’ in Music in the Eighteenth, Nineteenth, and Twentieth Centuries,” paper presented at Washington University in November 1995, and *German Musicology and Society from the Weimar Republic to the End of Hitler's Reich* (New Haven, Conn.: Yale University Press, forthcoming), chapter 7.

berg, and Stravinsky, a future that he regarded as no future insofar as the history of artistic spirit was concerned, Schenker battled to preserve the Austro-German musical spirit, if not as a living compositional tradition, then at least as a force that would enable listeners and performers to participate re-creatively in the tradition and so nourish their spirits with the products of music's world-historical individuals.

At a time when musicologists are redefining the nature of their pursuits, calling for historically sensitive criticism, for interpretation mindful of the situated listener's role in the musical event, for consideration of non-Western musics as well as of Western music that lies outside the canon of Germanic high art – at such a time it must seem curiously backward to write a book about Schenker, who for so many is the very embodiment of outmoded scholarship: a man reputedly concerned only with the technical dimension of a small handful of German (or at least Germanic) male composers of the eighteenth and nineteenth centuries, haughtily dismissive of any music that lay outside a tradition that was born with J. S. Bach and died with Johannes Brahms, and insensitive to the changing cultural contexts within which his revered masters produced their works. There is no disputing the fact that the historical and stylistic scope of Schenker's project is narrow; if the attempts of others to expand its scope have severely strained the application of his central concepts, that only confirms the bond between Schenker's project and that one musical tradition. That is one of its principal strengths, for few if any have as yet produced so penetrating an account of the Austro-German musical tradition.

When he embarked upon his career in the early 1890s, Schenker participated in virtually every facet of that tradition. He composed, worked as a critic for various Vienna weeklies, gave piano lessons, appeared in recitals as both soloist and accompanist, wrote essays on musical theory and culture, edited performing editions, and published a practical treatise on ornamentation. As the new century began, he abandoned the careers of composer, pianist and critic, and focused his energies on writing and private instruction. It was a career choice that bespeaks an intense, personal motivation, for the profession most suited to fostering such pursuits – an academic position – was closed to him (he lacked the imprimatur of a certificate from the Vienna Conservatory and did not endear himself to people in the academy who could help him obtain a position on the strength of his accomplishments).⁴ The rather solitary pursuits of writing and private piano instruction were undoubtedly better suited to his self-image and his desire to remain free of obligations that might encumber his intellectual labors. He felt most at home, it seems, being a lone prophetic voice in a cultural wilderness. And yet it was a rather prolific voice: one

⁴ His piano teacher Ernst Ludwig sent him some piano students but did nothing else to further his career (*NTB* 7), and Schenker's published remarks about Bruckner were sure to sour any feelings the latter may have had for his one-time student. Moreover, as we know from Hans Weisse's reports to Schenker on his musicological studies at the University of Vienna, the influential Guido Adler did what he could to check Schenker's influence, for a time even keeping Schenker's writings out of his seminar reading-room (*NTB* 50–55).

hundred essays and reviews written for periodicals between 1891 and 1901; performing editions of works by Handel, C. P. E. Bach, and Beethoven; five books; eight extensive commentaries on works by Beethoven; more than seventy essays on theoretical, analytical, and miscellaneous topics; and several projects that were never completed.⁵

When the great conductor Wilhelm Furtwängler looked back over the twenty years he had known Schenker, he wrote that he “came to know an author who, as a person, had at his disposal experiences incomparably richer and more lively than his theoretical utterances led one to expect.”⁶ Furtwängler meant to convey both that Schenker’s private reporting of musical experiences outstripped the public reports recorded in his writings and that he was a keen observer of nonmusical experiences besides. Furtwängler’s remark is a caution against several sorts of errors. No analysis by Schenker is an exhaustive account of his experience of the work or of its content. No theoretical text, not even the posthumously published *Der freie Satz*, ought to be regarded as Schenker’s definitive statement about tonal music.⁷ And no utterance, analytical or theoretical, should be assumed to be a straightforward reporting of his musical experiences. Schenker’s public speech is a trace – albeit richer than most, but no less partial – of experiences that invariably outran his attempts to communicate them.⁸

My aim in this book is to reconstruct the structure and content of the musical experiences reported by Schenker. To do so I have had to pay close attention to the verbal traces of that rich, lively musical life that Furtwängler encountered in Schenker. Complicating matters is the fact that the perception of Schenker’s musical imagination has been warped in the process of translation and assimilation into late twentieth-century America.⁹ Under the pressure of a post-Sputnik ideology that valued the application of scientific approaches to all intellectual endeavors, American music theorists appropriated only the portion of Schenker’s interpretive practice that seemed most technical, eschewing anything that might be perceived as overtly metaphorical.¹⁰ One recent writer put his finger on the problem:

⁵ The latter include treatises on musical form and performance, an essay “On the Decline of Music,” and plans for numerous analyses. Most of these materials are preserved in OC and JC.

⁶ Wilhelm Furtwängler, *Ton und Wort*, 4th edn (Wiesbaden: F.A. Brockhaus, 1955), 200.

⁷ In the preface to *NS*, which is by far the longest analytical text Schenker ever wrote (if not the most perspicuous), Schenker paralleled himself with C. P. E. Bach, who had written, ‘it will be seen that I have [not only] said nothing unnecessary, but have not yet said all there is to say’ (*NS* xxiii/16).

⁸ That the relation between musical experience and reporting is frequently, if not typically, indirect is argued by Stephen Peles in “Musical ‘Meaning’ and Talk About It,” a paper presented at the special session on Analysis and Meaning in Music at the annual meeting of the Society for Music Theory, New York City, November 1995.

⁹ On the reception of Schenker in post-war America, see William Rothstein, “The Americanization of Schenker,” *ITO* 9 (1) (1986), 5–17 (reprinted in *Schenker Studies*, ed. Hedi Siegel [Cambridge: Cambridge University Press, 1990], 193–203). See also my essay “Competing Myths: The American Abandonment of Schenker’s Organicism,” in *Theory, Analysis and Meaning in Music*, ed. Anthony Pople (Cambridge: Cambridge University Press, 1994), 30–58.

¹⁰ As Marion A. Guck has suggested, the turn toward science in music theory can be traced to Milton Babbitt’s writings in the early 1960s; Guck insightfully defends the claim that whereas American music theory adopted

We have become quite content to think of [the *Ursatz*] as a “theoretical construct,” or as a “hypothetical substructure,” or as an “axiom.” In other words, we speak of the *Ursatz* in terms that sound scientific, perhaps because the atmosphere of science has a reassuring bouquet of scholarly rationality about it, or, at any rate, because we breathe it more easily than the atmosphere of organicism, life forces, and the will of the tones.¹¹

Though seldom voiced so explicitly, the same testimony is no less clearly expressed by American theorists in their crafting of analytical and theoretical utterances: Schenker's rhetorical habits have been perceived as irrelevant, unintelligible, or uncomfortable. All but the most recent translations calcified Schenker's lively rhetoric, choosing technical sounding, Latinate words to render densely resonant German terms.¹² The time has come, I believe, when the crass linguistic pressure of that scientistic ideology has abated, when many musicologists and theorists now desire to represent music's place in the larger weave of human life – the time has come to turn a fresh ear to Schenker's rhetoric and listen for the traces of the music Furtwängler must have come to know as a result of his encounters with Schenker. That is why this book focuses on Schenker's analytical writings, in which prose – vivid, engaging, and reflective of why music matters to him so deeply – is indispensable in the portrayal of musical experience. Situating Schenker's theories and analyses in the context of his desire to portray musical experience as fully as possible returns us to the humanist roots of Schenker's approach.

I have fashioned this text for an audience of music theorists, musicologists, and aestheticians. For theorists and musicologists the book can serve as a general introduction to Schenker's interpretive practice, one not skewed exclusively toward production of “the graph.” Much of the technical content of Schenker's so-called theory is presented in chapter 1. Chapters 2 through 4 introduce the wider scope of Schenker's interpretive practice and deal with aspects of the practice that are not reflected in existing theoretical literature. Along the way I hope to remedy some prevalent misconceptions of Schenker's analytical practice.

Aestheticians will, I hope, find this a fascinating case study in aesthetic interpretation, for Schenker rationalizes the use of psychological and expressive interpretants for classically tonal music by connecting them directly to the composer's activity of arranging tones.

Much of the book's content is difficult: Schenker's writings are difficult in themselves, and the musical artworks that were the objects of his concern are among the

the language but not the methods of science, Babbitt in practice depends more on the empirical requirements of scientific method and less on the formal requirements of scientific language; see “Rehabilitating the Incurable,” in *Theory, Analysis and Meaning in Music*, ed. Pople, 57–73.

¹¹ William A. Pastille, “The Development of the *Ursatz* in Schenker's Published Works,” in *Trends in Schenkerian Research*, ed. Allen Cadwallader (New York: Schirmer Books, 1990), 71.

¹² The parallel with American translations of Freud are too obvious to overlook: id and ego for “das Es” and “das Ich,” for example; on this see Bruno Bettelheim, *Freud and Man's Soul* (New York: Random House, Vintage Books, 1984), esp. 52–60.

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most difficult and complex works of Western music. It is difficult, too, because it situates the ideas of concern to current musicologists and aestheticians – musical criticism and hermeneutics, musical meaning or affect – within an interpretive practice devoted to detailed analytical understanding of those works and the behavior that produced them and sustains them.

ACKNOWLEDGMENTS

I thank Rieko Terai, my partner, without whose wonderful o-bento or long-suffering and patience I would never have completed this book. Thanks to my daughters, to Shana for allowing me to relearn the art of music with her and to Karina for keeping my play-impulse active.

I owe a special debt to Marion A. Guck for her careful questioning of ideas and interpretations that led to significant improvements in this book, and even more for her generous friendship and encouragement. Ian Bent supported this project nearly from its inception and exercised his keen editorial eye all along the way. William Drabkin provided helpful criticism of an earlier version of chapter 1. Joseph Dubiel, Stephen Peles, Craig Monson, and William Rothstein also made various contributions to the content and development of ideas expressed in this book. For all this assistance I am most grateful. I also happily acknowledge the students in my first-year theory course, who bore with interest and patience my attempts to clarify Schenker's ideas about rhythm, harmony, and phrase; Sarah Stoycos, who helped me with research in 1993–94; Washington University in St. Louis, which provided a sabbatical leave in 1994 so that I could do the initial research and a Faculty Research Grant in 1995 to help with expenses; and the National Endowment for the Humanities, which granted me a Fellowship for University Teachers in 1995 that allowed me to complete the book.

Finally, I would like to thank the proprietors and staffs of three St. Louis coffee-shops, Ibid's, Kaldi's, and Aesop's, where much of this book was written and mulled over.

ABBREVIATIONS

All translations in the text are my own, but published English translations have been consulted and, where they exist, are cited with English pagination following German pagination, separated by a slash. All works are cited by page number unless indicated otherwise.

SCHENKER'S PUBLISHED WRITINGS

- BO** *Ein Beitrag zur Ornamentik*. Neue revidierte und vermehrte Auflage. Vienna: Universal Edition, 1908.
 "A Contribution to the Study of Ornamentation." Trans. Hedi Siegel. (Based on a preliminary draft by Carl Parrish.) *MF* 2 (1976), 1–139. New York: Columbia University Press.
- CPF** J. S. Bach. *Chromatische Phantasie und Fuge (d moll): Kritische Ausgabe mit Anhang*. Vienna: Universal Edition, 1910.
J. S. Bach's Chromatic Fantasy and Fugue: Critical Edition with Commentary. Trans. Hedi Siegel. New York: Longman, 1984.
- EK** *Heinrich Schenker als Essayist und Kritiker: Gesammelte Aufsätze, Rezensionen und kleinere Berichte aus den Jahren 1891–1901*. Ed. Hellmut Federhofer. Hildesheim: Georg Olms, 1990.
- Erl** "Erläuterungen." First published in *Tw* 8–9: 49–51 and subsequently reprinted in *Tw* 10, *Mw* 1, and *Mw* 2.
- FS** *Der freie Satz*. Vol. 3 of *Neue musikalische Theorien und Phantasien*. Vienna: Universal Edition, 1935. Figures in the supplement are cited by figure number, the number of the part of the figure (if any), and the letter assigned to the relevant section of the figure (if any). E.g., *FS* fig. 123–5a.
Free Composition. Vol. 3 of *New Musical Theories and Fantasies*. Trans. and ed. Ernst Oster. New York: Longman, 1979.
- FS²** *Der freie Satz*. Vol. 3 of *Neue musikalische Theorien und Phantasien*. Ed. Oswald Jonas. 2nd edn. Vienna: Universal Edition, 1956.
- FUT** *Fünf Urfünf-Tafeln (Five Analyses in Sketch Form)*. Vienna: Universal Edition; New York: David Mannes Music School, 1932.
Five Graphic Analyses. Reprint of original edition, with an introduction by Felix Salzer. New York: Dover, 1969.

- Hl* *Harmonielehre*. Vol. 1 of *Neue musikalische Theorien und Phantasien*. Stuttgart: Cotta, 1906.
Harmony. Vol. 1 of *New Musical Theories and Fantasies*. Ed. Oswald Jonas. Trans. Elisabeth Mann Borgese. Chicago: University of Chicago Press, 1954.
- Kp1* *Kontrapunkt*. Vol. 2 of *Neue musikalische Theorien und Phantasien*. 1st half-volume. *Cantus Firmus und Zweistimmiger Satz*. Stuttgart: Cotta, 1910.
Counterpoint. Vol. 2 of *New Musical Theories and Fantasies*. Book 1. *Cantus Firmus and Two-Voice Counterpoint*. Trans. John Rothgeb and Jürgen Thym; ed. John Rothgeb. New York: Schirmer, 1987.
- Kp2* *Kontrapunkt*. Vol. 2 of *Neue musikalische Theorien und Phantasien*. 2nd half-volume. *Drei- und Mehrstimmiger Satz, Übergänge zum freien Satz*. Vienna: Universal Edition, 1922.
Counterpoint. Vol. 2 of *New Musical Theories and Fantasies*. Book 2. *Counterpoint in Three and More Voices, Bridges to Free Composition*. Trans. John Rothgeb and Jürgen Thym; ed. John Rothgeb. New York: Schirmer, 1987.
- LfS* *Die letzten fünf Sonaten von Beethoven*. Lacking an autograph for op. 106, Schenker ultimately published commentaries on only four of the last five sonatas: opp. 101, 109, 110, and 111. Citations include opus and page number. Page references to passages retained in Jonas's second edition follow those of the original edition, separated by a superscript 2. E.g., *LfS101* 46²58.
- LfS101* *Die letzten fünf Sonaten von Beethoven: Kritische Ausgabe mit Einführung und Erläuterung*. [Sonate A dur Op. 101.] Vienna: Universal Edition, 1921.
Beethoven: Die letzten Sonaten, Sonate A dur Op. 101: Kritische Einführung und Erläuterung. Ed. Oswald Jonas. 2nd edn. Vienna: Universal Edition, 1972.
- LfS109* *Die letzten fünf Sonaten von Beethoven: Kritische Ausgabe mit Einführung und Erläuterung*. [Sonate E dur Op. 109.] Vienna: Universal Edition, 1913.
Beethoven: Die letzten Sonaten, Sonate E dur Op. 109: Kritische Einführung und Erläuterung. Ed. Oswald Jonas. 2nd edn. Vienna: Universal Edition, 1971.
- LfS110* *Die letzten fünf Sonaten von Beethoven: Kritische Ausgabe mit Einführung und Erläuterung*. [Sonate As dur Op. 110.] Vienna: Universal Edition, 1914.
Beethoven: Die letzten Sonaten, Sonate As dur Op. 110: Kritische Einführung und Erläuterung. Ed. Oswald Jonas. 2nd edn. Vienna: Universal Edition, 1972.
- LfS111* *Die letzten fünf Sonaten von Beethoven: Kritische Ausgabe mit Einführung und Erläuterung*. [Sonate C moll Op. 111.] Vienna: Universal Edition, 1916.
Beethoven: Die letzten Sonaten, Sonate C moll Op. 111: Kritische Einführung und Erläuterung. Ed. Oswald Jonas. 2nd edn. Vienna: Universal Edition, 1971.
- Mw* *Das Meisterwerk in der Musik*. 3 yearbooks. Munich: Drei Masken Verlag, 1925, 1926, and 1930. Cited by yearbook and page number. E.g., *Mw* 2: 35.

Figures in the text are cited with page number; figures in the supplements are identified by “suppl.” E.g., *Mw* 2: 60 fig. 2 or *Mw* 3 suppl. fig. 10.

The Masterwork in Music, Vol. 1. Ed. William Drabkin, trans. Ian Bent, William Drabkin, Richard Kramer, John Rothgeb, and Hedi Siegel. Cambridge Studies in Music Theory and Analysis, ed. Ian Bent. Cambridge: Cambridge University Press, 1994.

- NS *Beethovens neunte Sinfonie*. Vienna: Universal Edition, 1912.
Beethoven's Ninth Symphony. Trans. and ed. John Rothgeb. New Haven, Conn.: Yale University Press, 1992.
- Tw *Der Tonwille: Flugblätter zum Zeugnis unwandelbarer Gesetze der Tonkunst einer neuen Jugend dargebracht von Heinrich Schenker*. 10 issues. Vienna: Tonwille Flugblätterverlag, 1921–24. Citations use the same forms as *Mw*.

OTHER SOURCES

- JC The Oswald Jonas Memorial Collection. Heinrich Schenker Archive. University of California, Riverside, Library. Cited by box and folder number, in accordance with the listing in Robert Lang and JoAn Kunselman, *Heinrich Schenker, Oswald Jonas, Moriz Violin: A Checklist of Manuscripts and Other Papers in the Oswald Jonas Memorial Collection*. Berkeley: University of California Press, 1994.
- NTB Federhofer, Hellmut. *Heinrich Schenker: Nach Tagebüchern und Briefen in der Oswald Jonas Memorial Collection, University of California, Riverside*. Studien zur Musikwissenschaft, Vol. 3. Hildesheim: Georg Olms, 1985.
- OC The Oster Collection. Papers of Heinrich Schenker. Music Division, New York Public Library. Cited by file and item number where applicable, in accordance with the finding list compiled by Robert Kosovsky.

PERIODICALS

- CMS *College Music Symposium*
ITO *In Theory Only*
JAAC *Journal of Aesthetics and Art Criticism*
JMT *Journal of Music Theory*
MA *Music Analysis*
MF *Music Forum*
MP *Music Perception*
MTS *Music Theory Spectrum*
NCM *19th-Century Music*
PNM *Perspectives of New Music*
TP *Theory and Practice*