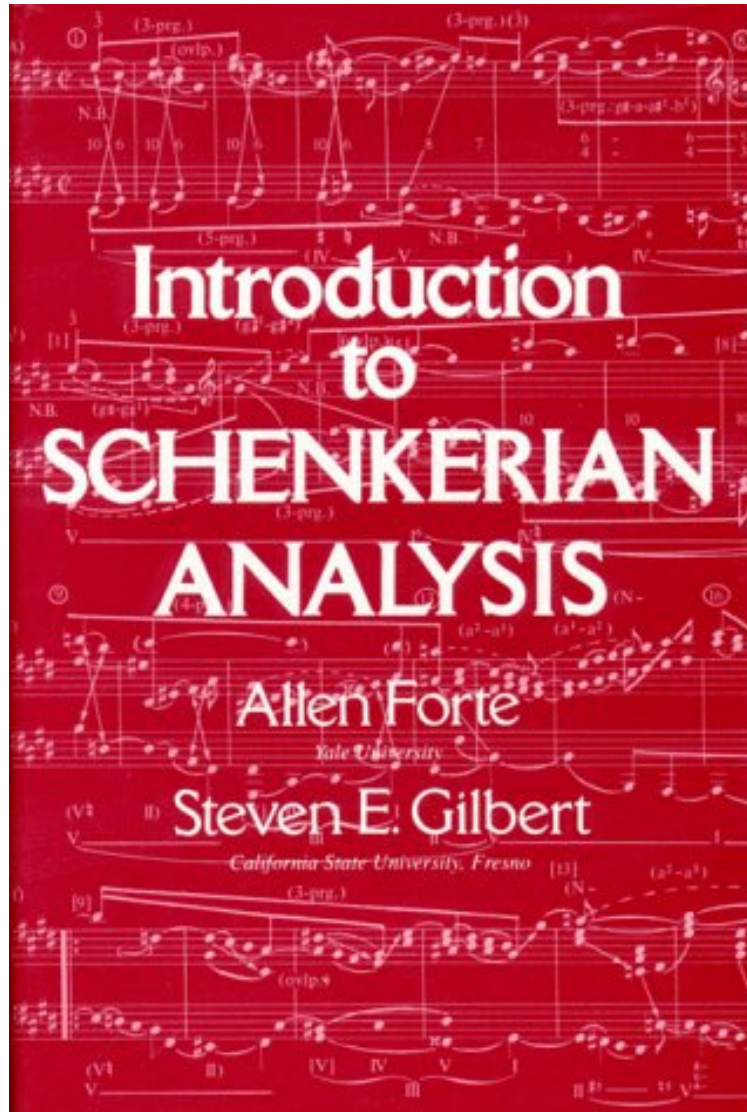


Introduction to Schenkerian Analysis

Allen Forte, Steven E. Gilbert

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Allen Forte, Steven E. Gilbert : Introduction to Schenkerian Analysis before purchasing it in order to gauge whether or not it would be worth my time, and all praised Introduction to Schenkerian Analysis:

0 of 0 people found the following review helpful. Excellent - Used in my compositional education By MHaving 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 Schenker's methodology 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>. "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 tome appeared from OUP this spring: a collection of essays on Gershwin, with a chapter from Steve Gilbert."--Martin Anderson <http://www..com/Gershwin-Style-Looks-Music-George/dp/0195090209> Michael Leary (2012) 0 of 1 people found the following review helpful. Four Stars By Charles Rambo Technical but helpful 17 of 21 people found the following review helpful. Best when used by a great teacher By A Customer 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.

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 forms 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.