



Deframing Schenker(ism): Revisiting Some Principal Tenets of Schenkerian Analysis

by

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Deframing Schenker(ism): Revisiting Some Principal Tenets of Schenkerian Analysis

Thesis title

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The final copy of this thesis has been examined by the signatories, and we find that both the content and the form meet acceptable presentation standards of scholarly work in the above mentioned discipline.

Abstract

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Since Philip Ewell's controversial plenary address "Music Theory's White Racial Frame," presented in November 2019, both the person and ideas of Heinrich Schenker have been critiqued and reconsidered. This paper discusses several historical antecedents to Schenker's ideas, finding that the core concepts of musical reduction, prolongation, and fundamental structures similar to the Ursatz can be identified in both the Italian partimento tradition as well as several eighteenth-century Austro-German music theory treatises: by Friedrich Erhard Niedt, Johann Christoph Nichelmann, Johann Philipp Kirnberger, and Heinrich Christoph Koch.