

## Presentation

During the call for papers stage for the proposed Schenker Analysis dossier, we asked, "Why Schenker now?"

Indeed, why a Schenker dossier considering that, from the second half of the 20th century his analytical theories were received, assimilated, debated, and disseminated like no other in North American academic music circles. Also considering that their spread throughout the world caused a profound conceptual revision in the musical theoretical framework, what could be still dug out from this theoretical corpus that would justify an initiative such as ours, a thematic dossier? Well, ever since the publication of *Der Freie Satz*, Schenker's oeuvre continues to stir lively debates, not to mention a significant amount of controversy. While affirming the pre-eminence of Schenker's theory, this dossier does not shy away from controversy nor from opposing points of view.

As guest editor, Pedro Purroy argues that Schenker situated music in an absolutely new theoretical space, exposing new depths previously unattained by the rest of known analytical theories, whose insurmountable limit had been the surface of music. There Schenker found a world of unknown and unsuspected relationships, of regularities that demanded to be represented by completely new concepts. If the observed regularities were of another type and the concepts corresponding to them so different, naturally the conception of the music to which they referred would have to be different too. Truly, Purroy insists, we were before a new epistemology of music, because it was not only a new theory, but a change in the very concept of "theory", a change that certainly placed his theoretical vision, and ours as well, in a completely new epistemic and epistemological plane.

From the inception of the idea of a dossier, our goal has been to give voice to the various modes of apprehension and to uphold, as much as possible, epistemologically differentiated interpretations of Schenker's theory. Fulfilling our expectations, the ORFEU Journal joyfully presents a set of representative, albeit differing texts as far as some of the approaches and applications afforded by Schenker's theory.

As seen in the Summary, the texts are grouped by thematic or methodological affinity.

The first three articles in the dossier belong to the category of **Applied Theory**. In "Rules Are Made to Be Broken, or the Menuetto of Beethoven's Op. 2, No. 1", L. Poudie Burstein finds unsuspected subtleties in the structure of the work as he reveals the originality and technical mastery of the still young German composer. In "The Art of Modulating, Preludizing, and Fantasizing: Schenker's Thoughts about Keys and Key Change Reconsidered", John Koslovsky and Matthew Brown open an extensive discussion on Schenker's concept of modulation and its relationship to the art of im-

providing fantasies and preludes, a preparation for the analysis of the two Preludes Op.39 in C major by Beethoven carried out in the second half of the article. "Relações de simetria na estrutura de Eu te amo, by Antonio Carlos Jobim e Chico Buarque de Holanda", by Carlos Almada, combines concepts from Schenkerian theory and post-tonal theory to find symmetries and structural relationships in this masterpiece of the Brazilian popular music that transcends the usual stylistic paradigms.

The category **Theoretical concepts and terminology** concentrates the largest number of texts. In "Prolongation" Nicolas Meeùs problematizes the translation of the German term *Prolongation* in relation to the usage of the term "prolongation" in English. He points out to the difference between the original meaning of the term, which denotes a three-dimensional spatiality in the relationship between the musical surface and the fundamental level, and its acquired meaning in English that has been more directly associated with the notion of linear-temporal continuity. Along the same lines, "O modo de dizer da teoria musical: uma reflexão sobre a terminologia de Schenker", by Ivan Nabuco and Sérgio Freitas, brings the terms *Umlinie* and *Ursatz* to the spotlight, seeking to reflect on possible translations and even including original meanings in the context of Schenker's thought. The authors seek to emphasize the relationship between the notions of *organicity and unity* present in the work of art. Rafael Fortes, in "As transformações do organicismo e do conceito de motivo na teoria schenkeriana" continues the discussion of *organicism* and exposes, in its trajectory throughout Schenker's work, the interrelation between technical and theoretical aspects. In the article entitled "Schoenberg contra Schenker contra Schoenberg: polêmicas sobre dissonância, motivo e forma e as reconciliações possíveis", Dudeque presents Schoenberg as the antagonist, the one who most directly disputes with Schenker the rank of the main theoretician of the 20th century and, in a historical context, discusses central theoretical tenets of both authors.

The next category, **Analysis and performance: neo-Schenkerian perspectives**, addresses the potentialities and developments of Schenker's theory as proposed by his followers, as well as their pedagogical and performative implications. If Renata Correia and Adriana Lopes Moreira in the article "A performance musical como perspectiva das propostas teórico-analíticas de Schenker e de teóricos neoschenkerianos" adheres to authors who closely follow, although with relative autonomy, Schenker's theoretical proposal, the text signed by Maria Lucia Pascoal and Adriana Lopes Moreira, "Razões e meios para o envolvimento com a proposta de Heinrich Schenker" focuses precisely on the work of authors who sought to expand the application of Schenker's thought to other territories and repertoires, adapting their concepts and forging new ones according to their needs. The authors also provide a didactic perspective, based on their own experience, complemented by a brief historical contextualization of the theory and its trajectory in Brazil and in the world.

Closing the dossier, the topic **Epistemology, Theory and Analysis** presents an essay written by guest editor Pedro Purroy Chicot. Grounded on an original theoretical

perspective, the essay is the result of a long incubation process that began with his first contact with Schenker's work, including translations into Spanish in the 1990s of the seminal books by Allen Forte and Steven Gilbert (Introduction to Schenkerian Analysis) and Felix Salzer (Structural Hearing). In addition, it has close ties with the author's direct contact with musical works discussed in the music theory and epistemology courses at the Conservatorio Superior de Aragón (Spain). Titled "Una Nueva Concepción del Sistema Tonal (la Concepción Global de la Música)", the essay shows the structural complexity of the Tonal System and meticulously investigates the dense structure of a particular musical work, J. S. Bach's Prelude in C Major, BWV 846.

Our heartfelt thanks to the authors and to the reviewers whose contributions we proudly share with our readers.

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