

## GUEST EDITOR'S NOTE

This special issue of the «*Rivista di Analisi e Teoria Musicale*» collects articles developed from papers presented at the “Schenker’s *Formenlehre*” pre-organised session, one of the most successful of the 8th European Music Analysis Conference (EuroMAC), held in Leuven, Belgium in September 2014. The session was created and coordinated by Nicolas Meeùs, who circulated a call for proposals via an email forum in October 2013. A number of scholars working on both sides of the Atlantic joined the group’s mailing list and engaged in a wide-ranging discussion.

The organisation of the issue does not differ much from that of the EuroMAC session. The subsequent elaboration of the papers not only turned them into scholarly articles verified by a double blind peer review process, but also enforced some relevant aspects of the session. Particularly, it highlighted the fluctuation between two poles of attraction: on the one hand the historiographical and hermeneutic approaches based on archival research, historical semantics and history of music theories, and rooted in the tradition of continental musicology; on the other the systematic and analytical approach of music theory which mainly refers to the Anglo-American tradition. Although some of the articles are primarily attracted by one of these poles, the reciprocal implication, interaction and cross-fertilisation of the two spheres of influence comes to prevail, characterising this special issue as a whole. Another distinctive aspect is the tendency to go beyond the boundaries of the classical Schenkerian perspective, which is discussed in an exchange with other theoretical perspectives and analytical methods, thus testifying – significantly though partially – to the vitality and dynamism of Schenkerian studies today.

Historical research has shown that Schenker’s thought was not monolithic, for his theoretical perspective and analytical techniques evolved over the years and significantly changed with time. Schenker’s development is the work of a pioneer who continuously wondered about the range, meaning and importance of his research. He invented and gradually refined an extremely innovative analytical technique, not without precedents in the history of music theories. He gave very special attention to the expressive and representative means of analytical interpretation and created new forms of graphic notation. Moreover, his many publications were a test bed that offered a systematic account of intuitions that emerged

in an interplay of meta-theoretical presuppositions and empirical research, fostered by an incessant engagement with the musical works.

In the articles of this issue, Schenker's legacy comes to interact with other theoretical and analytical perspectives, and also with horizons of thought external to the field of music strictly speaking: the nineteenth-century *Formenlehre* tradition (Hooper, Rigaudière); the perspective of energetics with particular focus on Ernst Kurth (Samarotto, Cecchi); Noam Chomsky's transformational grammar (Meeùs); recent theories of musical form by Willian Caplin, Robert Gjerdingen and particularly by James Hepokoski and Warren Darcy (Mathews, Brody, Galand). References to the work of Schenker's pupils and to the translations of his works are also present: the discussion and revision of the English editions, actually, plays an important role in many of the articles in this issue.

The image of Schenker that emerges here involves not only the great theorist and analyst, but above all the man of learning, who nourished his musical thought with multifarious references to philosophy, religion and politics and much more; aspects that in the past have been often neglected or even discarded as irrelevant, but that in recent years have attracted growing scholarly attention. On the whole, the issue contributes to highlighting the complexity and nuances of a music-theoretical heritage which has assumed the dimensions of a relevant cultural phenomenon.

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