

TRACING THE DEVELOPMENT OF SCHENKERIAN STUDIES IN JAPAN: A CHRONOLOGICAL ANALYSIS FROM INTRODUCTION TO EXPANSION

PENG ZIXUAN 

Academic Research Coordinator at Okayama University (Japan)¹³⁸

PhD, Kyushu University, Graduate School of Design¹³⁹

pzx621@gmail.com

Abstract

This study examines the development of Schenkerian studies in Japan through a chronological analysis, tracing its introduction to the present. It explores the initial reception, key figures in its dissemination, major scholarly contributions, and periods of heightened research activity. Through comprehensive literature review of major Japanese academic databases, four distinct developmental stages are identified: initial exposure (1920s–1930s), characterized by brief mentions in translated works and academic publications; growing references (1940s–1950s), marked by increased citations in music periodicals; increasing academic engagement (1960s–1980s), evidenced by the emergence of university research bulletins and the first conference presentations focused on examinations of Schenkerian concepts; and expansion and diversification (1990s–present), distinguished by growth in publications of Schenkerian research and translation of Schenker's works. Furthermore, the analysis revealed a distinctive characteristic: the spreading of Schenkerian theory in Japan has been closely linked to Beethoven studies. This connection is evident in multiple sources, including Tamura's 1924 publication, Futami Kohei's 1948 article, and a series of Japanese translations and studies of Schenker's analyses of Beethoven's works (2000, 2010, 2012, etc.). The Beethoven connection suggests a bidirectional relationship: Japanese scholars employed his works as familiar entry points through which Schenker's complex theoretical concepts could be made more accessible to local audiences. Conversely, the adoption of Schenkerian methods has enriched Japanese Beethoven scholarship by providing a rigorous analytical framework that yields deeper insights into

¹³⁸ 1 Chome-1-1 Tsushimanaka, Kita Ward, Okayama, 700-8530, Japan

¹³⁹ 4-9-1 Shiobaru, Minamiku, Fukuoka, 815-8540, JAPAN

Beethoven's compositional structure and technique. Further research will examine additional sources and contexts to deepen the understanding of this interrelation.

Keywords

Heinrich Schenker, Schenkerian studies in Japan, Dissemination and reception of Schenkerian theory, Chronological analysis, Beethoven connection

Introduction

This study examines the development of Schenkerian studies in Japan through chronological analysis, focusing on its initial introduction, key disseminators, significant contributions, and periods of increased research activity.

In the context of this study, the term "Schenkerian studies" refers broadly to research related to the work of Austrian theorist Heinrich Schenker. While encompassing historical perspectives, pedagogical approaches, and other areas, the core of Schenkerian studies lies in Schenkerian theory itself. Pioneered by Schenker, this theoretical framework offers a systematic method for analyzing tonal music by uncovering its underlying hierarchical structure—that is, how musical events unfold from foreground to background. Much like an architect perceives the structural framework beneath a building's surface, Schenkerian analysis reveals how diverse musical elements interact across multiple structural levels to create coherent works. Initially developed in German-speaking countries in the early 20th century, Schenkerian studies were largely disseminated through the work of European émigré scholars in the United States, particularly during the political upheavals of the 1930s in Germany. This transatlantic transmission established the field as a prominent force within English-speaking music-theoretical circles, especially in North America. With the increasing enrichment of academic contributions, it achieved global recognition, expanding its research scope and theoretical influence.

While the field has remained highly influential in English-language scholarship and has gained more traction in German-speaking regions, its reception elsewhere varies widely. In particular, engagement with the field in other linguistic and geographical settings—such as some French-speaking regions and non-Western settings like Japan—shows comparatively less engagement. The reasons for this disparity, whether due to limited documentation or the complex interplay of cultural and academic factors, have yet to be fully clarified. To better understand the field's global reach, further investigation is needed into the reception and development of Schenkerian studies in these lesser-documented contexts. This research explores the development of Schenkerian studies in Japan

to provide a broader understanding of its evolution and reception.

Based on observations, the past two decades have seen Schenkerian theory establish a presence in Japanese music scholarship, albeit not yet widespread. This is evidenced by the availability of translations, academic publications, research programs, the emergence of a scholarly community, and its inclusion in some university music theory curricula (e.g., Tokyo University of the Arts, Kyushu University, Tamagawa University, etc.).

Regarding academic publications, Japanese scholars have engaged with Schenkerian studies from various perspectives, ranging from aesthetic analyses of Schenker's musical philosophy (e.g., Kimura, 2003; Nishida, 2009; Wada, 2009), to studies on its pedagogical implications (e.g., Hayakawa, 2015, 2016), and research on analytical methodologies (e.g., Mikami, 2016; Narimiya, 2023). These academic activities demonstrate the establishment of this field in Japan. Nevertheless, the current literature lacks a detailed analysis of Schenkerian studies in Japan, including the historical development, current state, and future directions, highlighting the need for further research. For example, several important questions remain unanswered:

- When and how was Schenkerian theory first introduced to Japan?
- Who were the key individuals or institutions involved in its dissemination?
- What significant milestones and academic achievements shaped its development?
- During which periods did research activity increase?

The limited existing scholarship on these questions motivates this study.

This study employed a comprehensive literature review methodology, examining major Japanese academic databases—including CiNii Research¹⁴⁰, J-STAGE¹⁴¹, NDL Digital Collections (National Diet

¹⁴⁰ CiNii Research. National Institute of Informatics, <https://cir.nii.ac.jp/articles> (The final viewed date for all citation links in this study is June 28, 2025.)

"CiNii Research (Discovery Platform)." National Institute of Informatics, <https://rcos.nii.ac.jp/en/service/research/>

"CiNii - About CiNii." NII Support. National Institute of Informatics, <https://support.nii.ac.jp/en>

¹⁴¹ J-STAGE. Japan Science and Technology Agency, <https://www.jstage.jst.go.jp/browse/>

"J-STAGE Data." Registry of Research Data Repositories, <https://www.re3data.org/repository/r3d100013677>

Library Digital Collections)¹⁴², NDL Search (National Diet LibrarySearch)¹⁴³, and KAKENHI (Grants-in-Aid for Scientific Research)¹⁴⁴—using keywords related to Schenker, such as ハインリヒ・シェンカー (Heinrich Schenker), H. シェンカー (H. Schenker), シェンカー (Schenker), and シェンケリアン/シェンカリアン (Schenkerian). The review encompassed a wide range of sources relevant to the dissemination of Schenkerian studies in Japan, including I. Translated Works, II. Scholarly Publications, III. Non-scholarly Publications (see Table no. 1).

I. Translated Works	This category encompasses books and significant texts translated from other languages into Japanese, including translations of Schenker's original writings as well as works by other Schenkerian scholars. These translations play a crucial role in the dissemination of Schenkerian theory within the Japanese academic community.
II. Scholarly Publications	This category consists of <u>original peer-reviewed publications issued by academic institutions, professional societies, or scholarly associations</u> . It contains <u>monographs, book chapters or sections, doctoral dissertations, research bulletins, journal articles (articles in peer-reviewed journals), conference proceedings, and research findings reports</u> . These scholarly outputs form the core of academic discourse on Schenkerian theory in Japan.
III. Non-scholarly Publications	This category comprises <u>publications issued by arts and cultural organizations and music-related corporations</u> . It includes <u>magazines and other periodicals that feature articles, interviews, news, and reviews related to music</u> . While these publications cater to a general audience rather than strictly academic researchers, they provide valuable insights into the broader reception and understanding of Schenkerian theory in Japan.

Table no. 1 – Data Categories

Through this analysis, four distinct stages in the spread of Schenkerian studies in Japan are identified, each characterized by specific

¹⁴² National Diet Library Digital Collections. National Diet Library, <https://dl.ndl.go.jp/en/>
"National Diet Library Digital Collections." University of Tokyo Library System, <https://www.lib.u-tokyo.ac.jp/en/library/contents/database/328>

¹⁴³ "National Diet Library (NDL)." University College Cork, <https://libguides.ucc.ie/ndl>.

"Free Data Service." National Diet Library, <https://www.ndl.go.jp/en/dlib/standards/opendataset/index.html>

National Diet Library Search. National Diet Library, <https://ndlsearch.ndl.go.jp/en/>

"NDL Search." Kyushu University Library, <https://www.lib.kyushu-u.ac.jp/en/databases/ndlsearch>

¹⁴⁴ "KAKEN: Grants-in-Aid for Scientific Research." National Institute of Informatics, <https://kaken.nii.ac.jp/en/index/>.

scholarly contributions, key figures, and institutional developments that shaped its progression.

1. Initial Exposure (1920s–1930s)

The investigation indicates that the introduction of Schenkerian theory to Japan dates back to the 1920s, primarily through books that introduced or translated Western music theory. References to Schenker's ideas during this period were rare and typically appeared in footnotes, bibliographies, or brief citations within broader musical discussions. Terms such as 'Heinrich Schenker,' 'H. Schenker,' or 'Schenkerian theory' both in Japanese and German or English sporadically appeared in such publications. While these mentions were limited and not detailed, they mark the first recorded mentions of Schenkerian thought in Japanese scholarship.

One of the earliest recorded mentions of Schenker's work in Japanese academic literature can be traced to Tamura Hirosada's (1924) book (pages II–IX)¹⁴⁵ on *Beethoven's Ninth Symphony* (ベートヴェンの「第九ジュムフオーニー」), published to commemorate the symphony's first performance in Ueno, Japan, on November 29, 1924, and to honor the musicians involved.

In this publication, Tamura referenced numerous musicological works on Beethoven and his Ninth Symphony, including Schenker's (1912) analysis of *Beethoven's Ninth Symphony* (*Beethovens Neunte Sinfonie*), which is listed in the bibliography on page II. Tamura's writing, particularly between pages IV and IX, demonstrates a basic understanding of Schenker's analytical approach. Tamura critically engages with Schenker's ideas, recognizing his contributions while also addressing certain disagreements and uncertainties. However, Tamura's analysis primarily focuses on the symphony's structural aspects rather than providing an exhaustive explanation of Schenker's theory. Nevertheless, it is remarkable for reflecting his ability to critically engage with Schenker's original German texts. To fully assess his familiarity with the Schenkerian method, further examination of his work or additional historical sources would be required.

Another early document stems from Yamane Ginji's Japanese

¹⁴⁵ In this study, Japanese names are presented in the traditional order of family name followed by given name (e.g., Tamura Hirosada). This contrasts with the Western convention of given name before family name. The traditional Japanese name order has been maintained to respect cultural norms and to ensure consistency when referring to Japanese scholars and sources. For bibliographic clarity, Japanese authors are introduced with their full names upon first citation, with subsequent references following standard citation formats.

translation (和声学・第1巻, 1929) of Arnold Schoenberg's *Theory of Harmony* (*Harmonielehre, Volume 1*, 1911). In a footnote (p. 231), Schoenberg briefly mentions Schenker's ideas on bass line progression and cites Schenker's *New Musical Theories and Fantasies* (*Neue Musikalische Theorien und Phantasien*, 1906–1935), noting that similar concepts were used in their teaching. However, this reference was limited to terminology rather than providing any substantial explanation of Schenker's methods.

In the 1930s, references to Schenker continued to appear in books translating or introducing foreign music theory, although they were still relatively uncommon. These works mostly just briefly cited or made mention of Schenker's name and works, without going into detail.

Examples of translated publications referencing Schenker include Sato Eiji's translation (音楽大系第6：ピアノの技巧 音楽的芸術作品の精神から説くピアノ演奏の技巧, 1934: 30, 135, 178) of Kurt Schubert's *The Technique of Piano Playing from the Spirit of the Musical Masterpiece* (*Die Technik des Klavierspiels aus dem Geiste des musikalischen Kunstwerkes*, 1931) and Katayama Toshihiko's translation (ベートーヴェンの生涯, 1938) of Romain Rolland's *The Life of Beethoven* (*Vie de Beethoven*, 1903), both references Schenker's name in (frame 111).

Beyond translated publications, Schenker was also referenced in original works edited by Japanese academic institutions. For instance, *he Science of Life and Mind: Series Vol. 7* (生活と精神の科学：叢書 第7巻, 1935: 86, 246), co-edited by the Psychology Laboratory at Tohoku Imperial University, contains references to Schenker. Additionally, the *Catalogue of the Kyushu Imperial University Library 1933–1935* (1937: 35) lists Schenker's complete edition of Beethoven's piano sonatas in its section on Beethoven-related catalog.

2. Growing References (1940s–1950s)

In the 1940s, the reception of Schenker's theory in Japan expanded with the rise of music periodicals, especially magazines. Notable among these were *Ongaku no Tomo* (音楽の友/*Friend of Music*, 1941–), *Philharmony* (フィルハーモニー, 1946–), *Ongaku Geijutsu* (音楽藝術・音楽芸術/*Music Arts*, 1946–1998).¹⁴⁶ While a few articles included more concrete references to Schenker, most still offered only brief mentions or citations.

¹⁴⁶ These magazines featured articles mentioning Schenker and his theories. For example, *Ongaku no Tomo*: 1953 (Mar, Sep); 1955 (Mar); 1956 (Jan), *Philharmony*: 1948 (Mar); 1952 (Mar); 1953 (Dec); 1954 (May); 1955 (Oct), *Ongaku Geijutsu*: 1948 (Jan); 1952 (May); 1954 (Jan); 1955 (Aug); 1956 (Jan).

The earliest magazine reference to 'Schenker' appears in Futami Kohei's article "Beethoven Literature" (ベートーヴェン文献) in *Ongaku Geijutsu* (Vol. 6, Issue 1, January 1948: 59–77). Although available information online indicates that the article cites Tamura's 1924 book, its full content remains inaccessible as the magazine can only be viewed on-site at the National Diet Library.

Another early magazine reference appears in Nomura Yoshio's article "On the Interpretation of Beethoven's Missa Solemnis" (ベートーヴェンのミサ・ソレムニスの解釈について) in *Philharmony* (Vol. 20, Issue 3, March 1948: 3). Nomura positions Schenker alongside August Halm and Ernst Kurth as a master of contemporary music aesthetics, emphasizing Schenker's distinctive analytical method, which uncovers deeper compositional elements such as tension and release.

Along with magazines, mentions of Schenker continue to appear consistently in books. For example, original works include Sakka Keisei's *Beethoven's Life* (ベートーヴェンの生涯, 1942: 544) and Nagahiro Toshio's *Music Theory Notes* (音楽論ノート, 1947: 70, 122).

During the 1950s, music magazines increasingly featured articles mentioning or introducing Schenker and his theories, serving as essential platforms for spreading Schenkerian thought in Japan. Within these articles, it is subtly apparent that Schenker's contributions to music analysis and aesthetics were gaining recognition and being discussed alongside influential theorists like Halm. However, these discussions remained limited and did not permeate mainstream academic discourse.

Give specific examples, Tanimura Akira's article "On Several Key Concepts in Mersmann's Music Aesthetics" (メルスマンの音楽美学に於ける若干の主要概念について) in *Philharmony* (Vol. 25, Issue 3, March 1953: 38, 39, 44). In this article, Tanimura positions Schenker alongside Halm, Kurth, and Mersmann as key contributors to early 20th-century energetic theory in music aesthetics, while acknowledging their distinct approaches. Similarly, in the book *Musical Aesthetics* (音楽美学, 1953: 38, 47, 88) written by Nomura Yoshio, Schenker is recognized as a pioneer in music aesthetics alongside Halm. This reflects the growing acknowledgment among Japanese scholars of Schenker's influence on contemporary approaches to music aesthetics.

Additional references to Schenker appear in both original and translated books, such as Irino Yoshiro and Shibata Minao's original work *Chronology of Music History* (音楽史年表, 1954: 268); Takeyama Junji's translation (ベートーヴェン: 生涯-作品とその特質, 1955: 11, 17, 22, 26, 32, 36, 71) of Walter Riezler's *Beethoven: With an Introduction by*

Wilhelm Furtwängler (1951), Tsuji Shoichi and Yamane's translation (ハッハ[上], 1955) of Albert Schweitzer's *J.S. Bach: Volume 1* (1905). In these instances, however, Schenker's presence remains relatively inconspicuous, appearing mainly in bibliographies or through brief mentions rather than as a central focus of discussion.

3. Increasing Academic Engagement and In-depth Studies (1960s–1980s)

In the 1960s, mentions of Schenker's theory began appearing in university research bulletins. The earliest examples can be found in publications by Musashino Academia Musicae. Munakata Kei's (Dec 1962: 32, 35) article "Transformation of Coordinate System in New Music" (新音楽における座標系の変換) cited Schenker's concepts of hierarchical structure and tonal balance, briefly noting his ideas on voice-leading and harmony. In his other article (March 1964) "Methodological Examination on Analysis of Music Form" (音楽形式解析の方法論的考察), provides a more detailed treatment of Schenkerian theory. In discussing new perspectives on form analysis, Munakata examines key Schenkerian concepts including the *Ursatz*, hierarchical layers, voice-leading, and tonal coherence. While these article references to Schenker's approach support typically broader discussions rather than offering focused analysis, they indicate a growing recognition of his contributions.

During the 1970s, university research bulletins featured an increasing number of articles that referenced Schenker's theory. Although limited, this growing presence in publications signaled a gradual spread of his theories within Japanese academia. Examples include Kawahara Hiroshi (1972: 135) and Harada Hiroshi (1972: 146, 150) in Hiroshima University's bulletins, as well as Shina Masami (1978: 54) in Fukushima University's bulletins.

Furthermore, in the 1970s, translations of Schenker's works started to emerge, most notably in 1979. That year, Noguchi Aiko and Tamemoto Akiko published a Japanese translation (ハイドンの装飾音：シェンカーの提言からの展開) of *A Contribution to the Study of Ornamentation* (*Ein Beitrag zur Ornamentik*, 1908), introducing Schenker's insights on ornamentation in tonal music. In the same year, Tamemoto also translated Schenker's editorial work on Ph.E. Bach's *Klavierwerke* I and II (1903). These translations primarily focused on his early analytical work on classical compositions rather than his major theoretical writings (e.g. *Harmony* 1906; *Counterpoint* 1910, 1922; *Free Composition*, 1935). However, their publication has the potential to pave the way for greater accessibility of Schenker's theories among Japanese scholars and

increased academic engagement.

In the 1980s, academic research focusing on Schenker's theory emerged. Hashimoto Hitoshi's 1987 conference presentation, "Considerations on the Fundamental Concepts of Schenkerian Theory" (シェンカー学説の基礎的概念に関する考察), presented at the Japanese Society for Aesthetics, examined key Schenkerian principles (). In his analysis, Hashimoto critically addressed concerns such as the perceived arbitrariness of the *Ursatz* and the lack of a sufficiently articulated analytical methodology.

An additional point is that from the 1960s through the 1980s, references to Schenker's theory still appear many times in Japanese music magazines. Coverage appeared in *Ongaku no Tomo* (1966, Oct), *Ongaku Geijutsu* (1967, Mar; 1972, Apr; 1977, Nov), *Philharmony* (1970, Apr), and *Musica Nova* (ムジカノーヴァ, 1970–) (1973, Nov; 1976, Dec; 1980, Jun; 1987, Oct).

4. Expansion and Diversification (1990s–present)

From the 1990s onward, Schenker-related research began appearing in Japan almost annually, reflecting the growing prominence of Schenkerian theory in Japanese music scholarship. This trend is particularly evident in the notable rise in academic papers, both in peer-reviewed journals and university publications, even though the overall volume of research remained modest. Examples include Hashimoto Hitoshi's (1994) paper "Schenker's Music Theory as A Theory of Auditory Style: Overcoming the Opposition Between Subject and Object" (聴覚様式論としてのシェンカー音楽論) published in *Jinbun Ronkyu*: The journal of the Literary Association of Kwansei Gakuin University, and Kimura Naohiro's (1995) paper "The Utility of Musical Analysis: Around Adorno's Understanding of Schenker" (音楽分析の効用：アドルノのシェンカー理解をめぐって) published in *Aesthetics Review*: Aesthetics and Arts Society of Kwansei Gakuin University.

The growing recognition of Schenker-related research is also reflected in its inclusion in a wider range of Japanese musicological writings. For instance, some books on Western music now include chapters on Schenker. A notable example is the 1997 book, *Symphony of Spirit and Music: The Flow of Western Music Aesthetics* (精神と音楽の交響：西洋音楽美学の流れ), which includes a chapter by Shidehara Imamichi titled 'Living Music Theory: Schenker's Musicology in Free Composition' (生の音楽理論：シェンカーの『自由作法』における音楽論). This chapter examines the fundamental worldview underpinning

Schenker's theoretical framework (p. 328).

Moreover, since the 1990s, the emergence of funded research projects related to Schenkerian studies further reflects the field's gradual expansion into richer and more varied forms of scholarship in Japan. One of the earliest examples is Naohiro Kimura's (1999–2000) project, "A Historical Study of Musical Thought on 'Klangfarbenmelodie (Tone Color Melody)' in the 20th Century: 'Color' and 'Line' as Topos" (20世紀における「音色旋律」の音楽思想史的研究：トポスとしての「色」と「線」), funded by JSPS KAKENHI Grants-in-Aid.

The 2000s saw a significant expansion and diversification of Schenkerian studies in Japan, reflected in a broader range of topics, approaches, and publication types. This period witnessed not only an increase in translations of Schenker's major works but also the emergence of doctoral dissertations, journal articles, and research reports.

Among the translated works, several major contributions stand out. One is Noguchi Takeo's Japanese translation (ベートーヴェン：第5交響曲の分析, 2000) of Schenker's *Beethoven's Fifth Symphony* (*Beethovens Fünfte Sinfonie*, 1925), which marked the first Japanese translation of Schenker's symphonic analysis and facilitated deeper engagement with his structural approach to symphonic works. The other is Nishida Hiroko's (2009) doctoral dissertation, *Reconstructing the Image of Heinrich Schenker: Hermeneutics, Narratology, and Melodic Theory* (ハインリヒ・シェンカー像の再構築：解釈学，物語論，旋律論), published by Tokyo University of the Arts, which is the first doctoral dissertation in Japan to examine Schenker's theories in depth. In addition, there has been a proliferation of publications in research findings reports, conference proceedings, and academic papers. Instead of mentioning Schenker and his theories in a limited way, as in the early periods, these publications discuss it as a central focus.

The 2010s to the present have seen two major developments. The first was the incremental translation activity of Schenker's works (see Table no. 2). In particular, Schenker's interpretations of Beethoven's piano sonatas were translated and published by different scholars in various years.

Publication Year	Bibliography of Translated Works in Original Language	English Translation (If there is no English title, the translation by the present authors is added, as indicated with <u>translation</u>)
2018	ハインリヒ・シェンカー[著]、窪田巨弘、高木義之[訳]、野口剛夫[監訳・解説] 2018『ハインリヒ・シェンカーの言葉』東京：音と言葉社	Heinrich Schenker (Author), Kubota Nobuhiro, Takagi Yoshiyuki (Trans.) & Noguchi Takeo (Supervising Trans. and Commentary). 2018. <i>Das Meisterwerk in der Musik: ein Jahrbuch 1925–30</i> . Tokyo: Oto to Kotoba Sha.
2015	ハインリヒ・シェンカー[著]、西田祐子、堀明平[訳] 2015『ベートーヴェンのピアノ・ソナタ第28番 op.101 批判校訂版：分析・演奏・文献』東京：音楽之友社	Heinrich Schenker (Author), Nishida Hiroko, & Ijori Tomohei (Trans.). 2015. <i>Die letzten Fünf Sonaten von Beethoven: Kritische Ausgabe mit Einführung und Erläuterung von Heinrich Schenker Sonate E dur Op.109</i> . Tokyo: Ongaku no Tomo Sha.
2015	アンリ・ゴナール[著]、藤田茂[訳] 2015『シェンカーの理論とシェーンベルクの理論』『調性音楽を読む本：理論・方法・分析から』95–99, 東京：音楽之友社	Henri Gonnard (Author), Fujita Shigeru (Trans.). 2015. "Schenker's and Schoenberg's Theories (Translated by the authors)," <i>Introduction à La Musique Tonale : Perspectives Théoriques, Méthodologiques, et Analytiques</i> , 95–99. Tokyo: Ongaku no Tomo Sha.
2014	ハインリヒ・シェンカー[著]、山田三香、西田祐子、沼口隆[訳] 2014『ベートーヴェンのピアノ・ソナタ第32番 op.111：批判校訂版：分析・演奏・文献』東京：音楽之友社	Heinrich Schenker (Author), Yamada Mika, Nishida Hiroko, & Numaguchi Takashi (Trans.). 2014. <i>Die letzten fünf Sonaten von Beethoven: Kritische Ausgabe mit Einführung und Erläuterung von Heinrich Schenker Sonate c moll Op.111</i> . Tokyo: Ongaku no Tomo Sha.
2013	アレク・キャドウォーラー、デイヴィッド・ガニエ[著]、角倉一朗[訳] 2013『調性音楽のシェンカー分析』東京：音楽之友社	Allen Cadwallader & David Gagné (Author), Sumikura Ichiro (Trans.). 2013. <i>Analysis of Tonal Music: A Schenkerian Approach</i> . Tokyo: Ongaku no Tomo Sha.
2013	ハインリヒ・シェンカー[著]、山田三香、西田祐子、沼口隆[訳] 2013『ベートーヴェンのピアノ・ソナタ第31番 op.110 批判校訂版：分析・演奏・文献』東京：音楽之友社	Heinrich Schenker (Author), Yamada Mika, Nishida Hiroko, & Numaguchi Takashi (Trans.). 2013. <i>Die letzten fünf Sonaten von Beethoven: Kritische Ausgabe mit Einführung und Erläuterung von Heinrich Schenker Sonate As dur Op.110</i> . Tokyo: Ongaku no Tomo Sha.
2012	ハインリヒ・シェンカー[著]、山田三香、西田祐子、沼口隆[訳] 2012『ベートーヴェンのピアノ・ソナタ第40番 op.109 批判校訂版：分析・演奏・文献』東京：音楽之友社	Heinrich Schenker (Author), Yamada Mikako, Nishida Hiroko, & Numaguchi Takeshi (Trans.). 2012. <i>Die letzten Fünf Sonaten von Beethoven: Kritische Ausgabe mit Einführung und Erläuterung von Heinrich Schenker Sonate E dur Op.109</i> . Tokyo: Ongaku no Tomo Sha.
2010	ハインリヒ・シェンカー[著]、西田祐子、沼口隆[訳] 2010『ベートーヴェンの第9交響曲：分析・演奏・文献』東京：音楽之友社	Heinrich Schenker (Author), Nishida Hiroko, & Numaguchi Takeshi (Trans.). 2010. <i>Beethovens Neunte Sinfonie</i> . Tokyo: Ongaku no Tomo Sha.
2000	ハインリヒ・シェンカー[著]、野口剛夫[訳] 2000『ベートーヴェン：第5交響曲の分析』東京：音楽之友社	Heinrich Schenker (Author), Noguchi Takeo (Trans.). 2000. <i>Beethovens fünfte Sinfonie</i> . Tokyo: Ongaku no Tomo Sha.
1979	Ph.E. Bach[著]、ハインリヒ・シェンカー[編]、為本章子[訳] 1979『クラヴィーア曲集 I II』東京：音楽之友社	Ph.E. Bach (Music), Heinrich Schenker (Ed.), Tamemoto Akiko (Trans.). 1979. <i>Klavierwerke I & II</i> . Tokyo: Ongaku no Tomo Sha.
1979	ハインリヒ・シェンカー[著]、野口愛子、為本章子[訳] 1979『古典ピアノ装飾音楽法』東京：音楽之友社	Heinrich Schenker (Author), Noguchi Aiko, & Tamemoto Akiko (Trans.). 1979. <i>Ein Beitrag zur Ornamentik</i> . Tokyo: Ongaku no Tomo Sha.

Table no. 2 – Translated Works on Schenkerian Studies

Another notable example is the publication of a translation guide to Schenkerian analysis in 2013: Sumikura Ichiro's translation (調性音楽のシェンカー分析, 2013) of Cadwallader and Gagné's *Analysis of Tonal Music: A Schenkerian Approach*. Previously, there had been no detailed and systematic translations introducing Schenkerian analysis. The appearance of this translation was potentially instrumental in integrating Schenkerian analysis into Japanese music education and in applying pedagogical resources for this analytical method.

Subsequently, in 2018, Kubota Nobuhiro, Takagi Yoshiyuki, and Noguchi Takeo published a Japanese translation (ハインリヒ・シェンカーの言葉) of *The Masterwork in Music (Das Meisterwerk in der Musik: Ein Jahrbuch, 1925–1930)*, a collection of Schenker's philosophical reflections. As Noguchi notes (pp. 7–8), this translation sought to present Schenker beyond his role as a music analyst, making his ideas accessible to a broader audience, including non-musicians. This publication embodies a crucial

development in the evolution of Schenkerian studies, serving as both a bridge between technical analysis and intellectual discourse and a recognition of the philosophical foundations underlying Schenker's analytical methods.

The second major progression was the release of the first original Japanese monograph on Schenkerian thought by Nishida (2018), titled *Heinrich Schenker's Musical Thought: Beyond Musical Analysis* (ハインリヒ・シェンカーの音楽思想：楽曲分析を超えて). This monograph examined Schenker's ideas through multiple lenses—hermeneutic, narratological, and melodic—while situating his theoretical contributions within the history of Western music theory. Through its original interpretations, the work enriched scholarly understanding of Schenker's theoretical foundations.

Summary

Over time, Schenkerian theory in Japan has evolved from a niche topic to a maturing field that garners substantial scholarly engagement, generating an expanding body of academic work. The literature review reveals that Schenkerian theory in Japan progressed through several distinct developmental stages: initial exposure (1920s–1930s), characterized by brief mentions in translated works and academic publications; growing references (1940s–1950s), marked by increased citations in music periodicals; increasing academic engagement (1960s–1980s), evidenced by the emergence of university research bulletins and the first focused examinations of Schenkerian concepts; and expansion and diversification (1990s–present), distinguished by growth in publications of Schenkerian research and translation. This progression demonstrates the gradual establishment of Schenkerian studies as a recognized field within Japanese music scholarship.

By analysis of this process, a noteworthy feature reveals that the dissemination of Schenkerian theory in Japan has been closely tied to Beethoven studies. This connection is evident from the earliest instances: Tamura's (1924) publication referenced Schenker's analysis of Beethoven's Ninth Symphony coinciding with the symphony's first performance in Japan, and the earliest magazine mention of Schenker is found in Futami Kohei's (1948) article "Beethoven Literature" (ベートーヴェン文献). Even as Schenkerian studies in Japan grew more diverse, the connection to Beethoven remained strong, particularly through translations. These include Katayama Toshihiko's (1938) and Kakeyi Junji's (1955) translations of texts on Beethoven that referenced Schenker, as well as direct translations of Schenker's writings on Beethoven.

Examples contain Noguchi Takeo's translation (ベートーヴェン：第5交響曲の分析, 2000) of *Beethoven's Fifth Symphony* (*Beethovens Fünfte Sinfonie*, 1925) and Nishida and Numaguchi's translation (ベートーヴェンの第9交響曲：分析・演奏・文献, 2010) of *Beethoven's Ninth Symphony* (*Beethovens Neunte Sinfonie*, 1912). From 2012 to 2015, Nishida, Numaguchi, Yamada Mikako, and Hori Tomohei published translations and analyses of Schenker's *Die letzten fünf Sonaten von Beethoven* (*Beethoven's Last Five Piano Sonatas*, 1913–1921), covering Op. 109 (1913), Op. 110 (1914), Op. 111 (1916), and Op. 101 (1921).¹⁴⁷ These translations consistently emphasized Schenkerian analysis of Beethoven's masterworks, with a focus on his symphonies and sonatas.

Not only that, but the Beethoven-Schenker connection appears across various academic formats. In doctoral dissertations, it features in works like Wada Kohei's (2012) *Heinrich Schenker's Thoughts on Piano Performance* (ハインリヒ・シェンカーのピアノ演奏論). In research bulletins, Mikami Jiro's (2016) article "A Comprehension of Music through Schenkerian Analysis" (シェンカー分析による楽曲の把握の様相について) examines Schenkerian analytical methods through Beethoven's "Bagatelle Op. 119, No. 1." Research findings reports, such as Nishida's (2011–2012) study "The Genealogy of the Interpretation and Performance of Beethoven's Works in Modern Germany: A Case Study of his Late Piano Sonatas" (近代ドイツにおけるベートーヴェン作品の解釈と演奏の系譜：後期ピアノ・ソナタを例に), further demonstrate this connection.

The consistent Beethoven connection suggests that Japanese scholars used Beethoven's works as a familiar bridge to introduce Schenkerian theory. This approach likely made the complex theory more accessible to Japanese audiences already familiar with Beethoven. On the other hand, the influence of Schenkerian theory on Japanese scholarship can be seen in how it expanded the analytical toolkit for Beethoven studies. By providing an additional methodological framework, Schenkerian analysis enabled Japanese scholars to develop more comprehensive interpretations of Beethoven's works, adding a new dimension to their understanding of his compositional techniques.

To strengthen this analysis, it opens up several important areas for future research:

- 1) Explicitly stating what this Beethoven-centric reception suggests about Japanese musical scholarship.

¹⁴⁷ In consideration of the inordinate length of the original Japanese titles, they have been omitted here.

2) Analyzing whether this focus on Beethoven has enhanced or potentially limited the development of Schenkerian studies in Japan.

3) Comparing this development pattern with Schenkerian reception in other non-Western contexts.

These research directions would contribute to our understanding of how Schenkerian theory has been adapted and integrated into Japanese musical scholarship and its implications for the global study of Schenkerian theory.

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