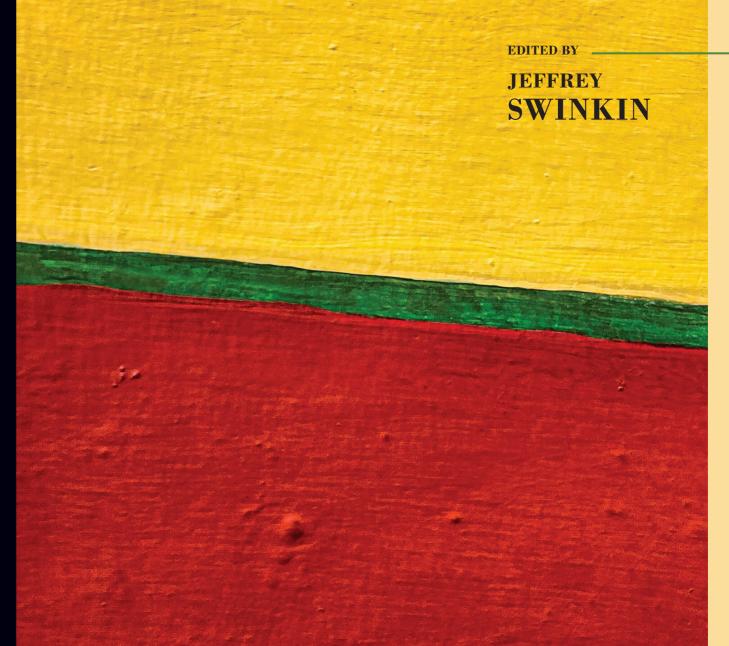
Oxford Handbooks offer authoritative and up-to-date surveys of original research in a particular subject area. Specially commissioned essays from leading figures in the discipline give critical examinations of the progress and direction of debates, as well as a foundation for future research. Oxford Handbooks provide scholars and graduate students with compelling new perspectives upon a wide range of subjects in the humanities, social sciences, and sciences.

For a full list of our current and forthcoming Oxford Handbooks, please visit www.oup.com

Jeffrey Swinkin is Associate Professor of Music (Theory) at the University of Oklahoma. He has published many essays on a wide array of topics, including Adorno, Beethoven, chromaticism, form theory, musical meaning, pedagogy, performance and analysis, and performance practice. He is the author and editor of several books, including Performative Analysis: Reimagining Music Theory for Performance and Teaching Performance: A Philosophy of Piano Pedagogy.

Swinkin



and essential musical processes. Yet, variation as a form has often been overlooked and undervalued for several reasons, including its formally fragmentary nature and its heavy reliance on melodic decoration. Across forty-two essays by forty-six authors from around the world, The Oxford Handbook of Musical Variation seeks to restore faith in this traditionally underemphasized form. It also examines variation as a technique apart from variation form—a technique that is integral to music of virtually all styles, forms, and genres. While exploring the traits of musical variation that have proven consistent over time, the volume also considers the diverse ways in which those traits have been treated, analyzing myriad works and their unique deployment of variational techniques.

Variation is among the most fundamental

This handbook examines both sectional and continuous variation forms, from Heinrich Biber to Samuel Coleridge-Taylor. Subtopics include music cognition, Schenkerian approaches, hermeneutics, and variation in songs and sonata form. It surveys techniques such as developing variation, thematic work, contrapuntal treatment, leitmotifs, and thematic recurrence. It also considers variations that span the movements of a work (cyclicity) and even that span different works entirely (intertextuality). The concluding section delves into the teaching of variation, especially from historical vantages.

Traversing virtually the entire history of Western music, from Renaissance music to jazz, The Oxford Handbook of Musical Variation is a multifarious exploration of the most cardinal of compositional practices and encompasses the plurality of topics and musics that characterizes modern musicology.

The Oxford Handbook of MUSICAL VARIATION

- Provides one of the most comprehensive explorations to date of musical variation, as both a form and a technique
- Covers myriad types of music and celebrates musical diversity
- Uses a variety of methodologies, covering the vast topography of modern musicology

Contributors

George Adams, Patrick Armstrong, Hiu-Wah Au, Ben Baker, Dorian Bandy, Jack Boss, James Buhler, Geoffrey Burgess, Lori Burns, Jane Piper Clendinning, Nathan Dougherty, Jonathan Dunsby, Mark Gotham, David Heetderks, Roman Ivanovitch, David Kasunic, Michael L. Klein, Edward Klorman, Harald Krebs, Ji Yeon Lee, Kai Yin (Eric) Lo, Judith Lochhead, Melanie Lowe, Rachel Lumsden, Vivian Luong, Sarah Marlowe, Caitlin Martinkus, Majid Motavasseli, Cecilia Oinas, Morgan Patrick, Jeffrey Perry, Victor Duy Phan, Heather Platt, Derek Remeš, Marc Rigaudière, Stephen Rumph, Peter Schubert, Daniel Shanahan, Elaine Sisman, Peter H. Smith, John L. Snyder, Jeffrey Swinkin, Kristin Taavola, Christian Utz, Peter van Tour, Sarah Weiss, Andrew Malilav White

ISBN 978-0-19-764535-2

OXFORD

The Oxford Handbook of MUSICAL VARIATION



www.oup.com

Cover image: Works of Art - Design / Shutterstock

9780197645352_EST_CVRmech.indd All Pages 03-Feb-25 18:52:32