

SCHENKERIAN ANALYSIS AND PERFORMANCE TH550 A

Dr. Peter J. Evans, instructor (978) 235-6463 (cell) pje723@gmail.com

PJE “office” hours, Tuesdays 2:00-3:00pm Room 202, Thursdays 2:30-3:30pm Room 202

About this course: This course will introduce and work with Schenkerian modes of tonal analysis, starting with simple counterpoint and diminutions, then working with complete scores via a layered approach that starts with a score and reveals a simple surface, foreground and middleground. Course activities will also include composition, improvisation and performance coaching in a style reflective of this methodology, which Heinrich Schenker used in his own instrumental teaching. **For success in this class**, students must complete assignments in a timely fashion, and come to class prepared to present and discuss material.

Assignments, general:

Wednesday—>Friday; shorter assignments, composition exercises, reading

Friday—>Wednesday; longer assignments, analysis, reading

with counterpoint and composition exercises, students will work

from the background forward

with analysis assignments, students will work

from the score backward

overlapping in the middle-ground

finding middle-ground

Schenker’s motto, for semester-long consideration:

“semper idem sed no eodem modo” / “Always the same but not in the same way”

Texts on Reserve at Bakalar Library:

Course text:

Felix Salzer *Structural Hearing; Tonal Coherence in Music*. MT 40 .S2 1962, vols.1 & 2

(copies of both volumes in one edition available from instructor for \$22)

by Schenker:

Heinrich Schenker, *Five Graphic Music Analyses*

Heinrich Schenker, *Free Composition*. MT 40 .S29213 2001

Heinrich Schenker, *Harmony*. MT 40 .S2912 1973

Larry Laskowski, *Heinrich Schenker, An Annotated Index to his Analyses of Musical Works*. ML 423.S33 L4

Semester Dates & Outline

March 6: mid-term projects due in class

March 18 & 120 SPRING BREAK

April 24: in-class presentation and performance of student projects

May 1: Final projects due in PJE mailbox by NOON

A **Counterpoint Portfolio** is needed to demonstrate mastery of voice-leading skills, through all five species both above and below choices of *canti firmi* given in Sazler Exs.16, 19, 30, 54, 60, 65a, 65b, 82, 83, 87, 90. Further **Assignments** will be assigned at the discretion of the instructor, though **Projects** will aim to strike a balance between specific aspects of analysis and students' creative compositional, improvisational and performance interests. **Additionally** each student should meet (at least) twice per semester with Dr. Evans during his office hours for a Schenkerian-Style Performance Mini-Lab.

Attendance Policy:

The first priority of a student is to attend all classes in a punctual manner. If you must miss a class please consult with professor at least one class in advance. You are still responsible for assignments due, and they should be given to instructor prior to your absence. Feeling unwell, waking up late, being stuck in traffic, gigs, needing more time to practice, etc., are not acceptable excuses for absence. Absences for medical reasons require a doctor's note; absences for family-related issues require consultation with the Dean of Academic Affairs.

Written assignments should be handed in when due. Late assignments will be subject to grade deductions. Extremely late assignments are better than not handing in at all

The instructor will adjust the semester grade according to the number of classes missed. For the 26 meetings this semester three absences are allowed without grade deductions. Each absence beyond three will result in a semester-end grade lowered by a third of a letter-grade per each absence. Prior consultation with professor can yield limited exceptions.

Absence on dates of presentations will result in a grade of '0' ('zero') that cannot be made up. The instructor reserves the right to un-enroll or fail students with multiple absences or multiple consecutive absences.

Grading Rubric:

Attendance / Participation / Quizzes / Assignments 40% Counterpoint Portfolio 15 %
Mid-term project 15% Final presentation, student choice 10% Final project, assigned 20%

The use of electronic communication devices is prohibited during class time. Students whose devices interrupt class will receive grade deductions for that day's work.

Students need to demonstrate mutual respect for others in class, despite differing levels of ability or experience.

Regarding Academic Honesty (p.111-112 of the Conservatory Catalog):

Academic dishonesty, particularly plagiarism and cheating, may result in automatic failure on the work in question and will be reviewed by the Conservatory Academic Council, which will make a recommendation for action to the Dean of the Conservatory. Depending on the nature and severity of the infraction, the student will be placed on Academic Probation or be recommended for Suspension or Dismissal.

Regarding Incompletes (p.85 of the Conservatory Catalog):

All coursework must be completed by the last day of the Examination Period of each semester. Students may formally petition their instructor to receive a grade of Incomplete. This grade may be recorded only when a student is unable to complete primary course requirements on time due to illness or other compelling circumstances. An Incomplete may not be given primarily to allow a student to raise his or her grade to a passing grade for the course, ensemble, or lessons in question. Incomplete work must be remedied by the end of the subsequent semester. An "F" will be recorded for courses remaining incomplete after one semester or after petitioned extensions have expired.



Part of chart showing 17 different ways of playing an Adagio, from J. B. Cartier's reprint (Paris, late 18th century) of Tartini's 'L'arte del arco'

had fully grasped the art of composition and had sufficient taste and talent to invent melodic lines more beautiful than the composer's. A late English translation of Quantz (*Easy and Fundamental Instructions*, c1790) says:

The Graces and Embellishments to be treated of in this Place, are the production of a momentary Invention or Fancy of the Performer, and in this respect are different from the common Graces that are distinguished by particular marks, such as Shakes and Beat etc.

Few, and perhaps no one that professes Music, content themselves with those common Graces, but the greatest part discover an Affection for Embellishments of their own Invention, which, however commendable in itself, yet if introduced by Persons entirely ignorant of the Principles of Harmony are seldom proper, but rather apt to destroy the Intention and original Beauties of the composition, than to improve it; such Performers would always do better to play the Notes simply as they are written, and to prefer the Invention of the Composer to their own.

Leopold Mozart warned similarly (*Violinschule*, p.27):

Many imagine themselves to have brought something wonderfully beautiful into the world if they befill the notes of an Adagio cantabile thoroughly, and make out of one note at least a dozen. Such note-murderers expose thereby their bad judgment to the light, and tremble when they have to sustain a long note or play only a few notes singly, without inserting their usual preposterous and laughable frippery.

C. P. E. Bach's remarks, in the preface to his *Sechs Sonaten mit veränderten Reprisen* (1760), are quoted above; see §2(v) and ex.13.

Although there were many complaints from these masters that interpreters of their time went too far in embellishing, they would all have been equally horrified at the notion of performers' reproducing nearly bare skeletons of music. 18th-century composers sometimes left their work incomplete and sketched. Padre Martini

wrote: 'notated music is written down in simple melodic lines full freedom to embellish'. J. A. H. were necessary taken in too great his opinion da instrumental we should be varied

In French musical signs, but it seems to have been in the 18th century, methods, however, Italian ones. L'art calling it 'goût', should not be a following explanation

A French term for the partly in order to chant' also often de worse, of a popular intonation, sometimes bleating, sometimes purely ephemeral a

Though Rousseau singing and he responsible for note that he re: and 'screaming meant not only and the applicat appoggiaturas, means of height broad understan ing the century as well as tempo regarded as orn enhance the a example in da to arouse an in

(ii) *Hiller's rule* tion ('Willkürliche period were pro the entire eig *musikalisch-zier* embellishments reproduced her

§1 A singer sh because he can pro with his embellish

§2 There are three notes are subdivide changed into fewer exchanged for oth tempo rubato sho

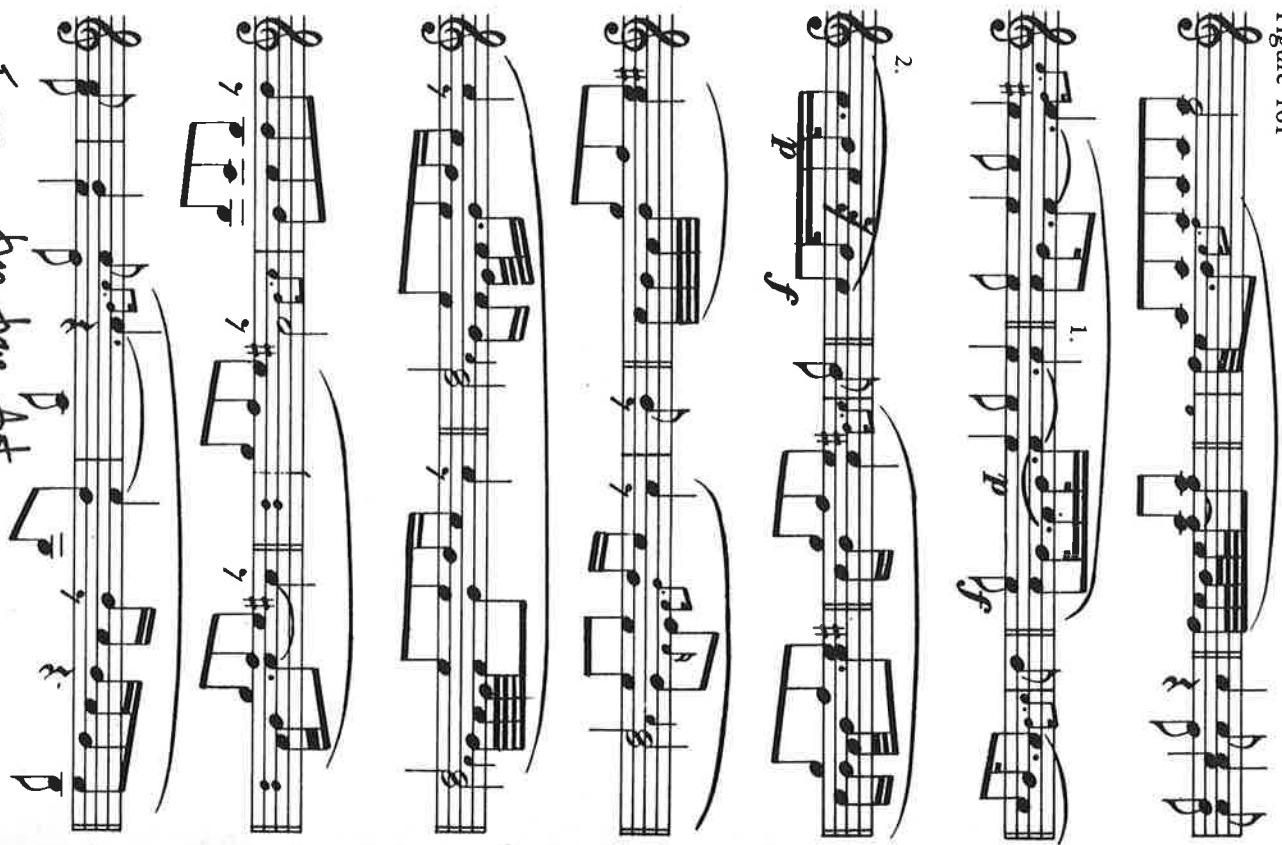
§3 Means for em certain figures wh tempo rubato and voice can be used t give a better effect

§4 Does the free only certain points and embellishmen vitality and glamor

second time exact passages should oc aria. Not only adia to Leopold Mozar

§5 Only arias wi

Figure 161



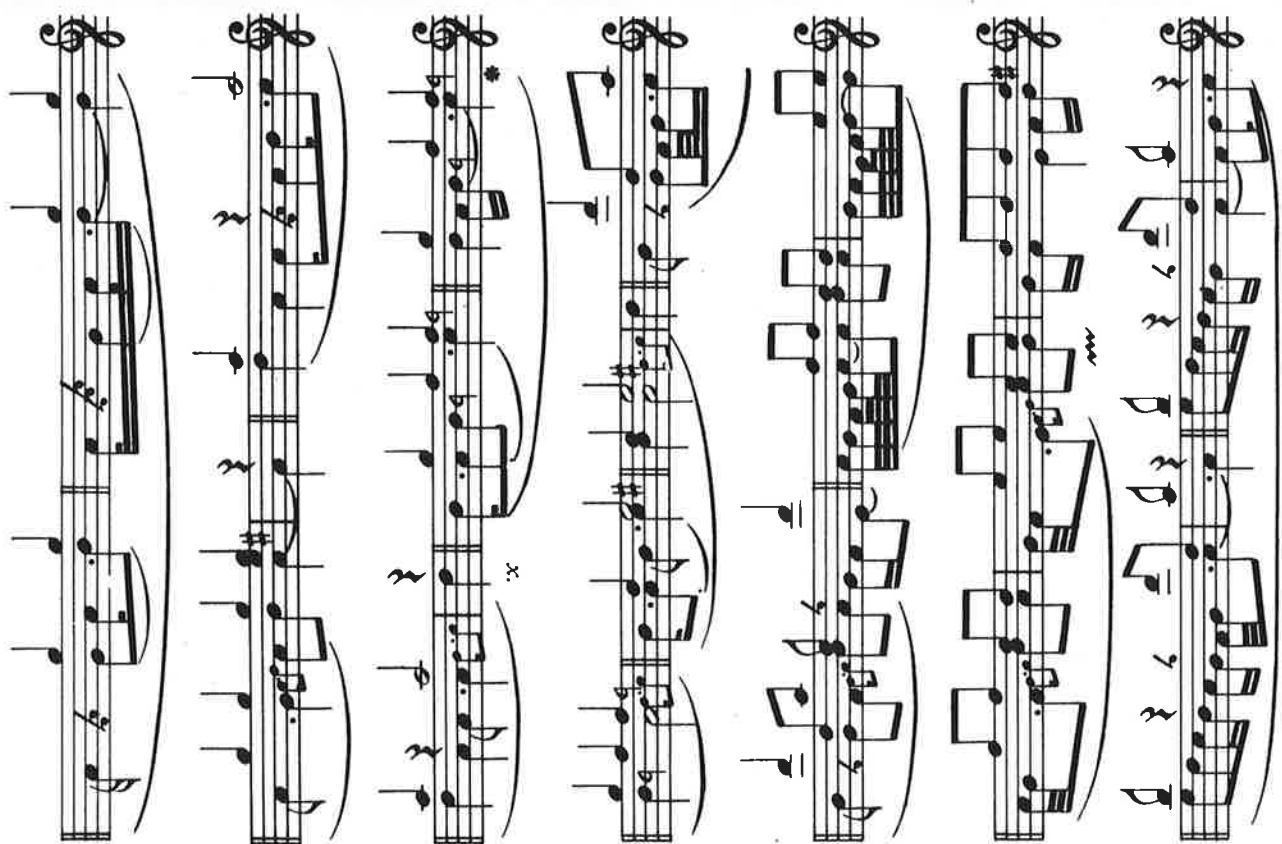
from

Essay on the true Art

of playing Keyboard Instruments

by C.P.E. Bach

1787, 1949



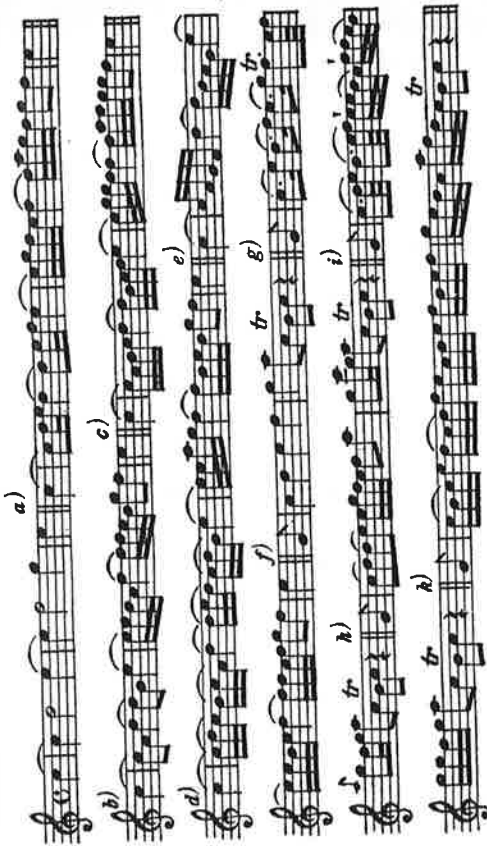
Of Extempore Variations on Simple Intervals

152

also may be taken instead of the fourth (see (e) and (k)); and the more frequently these intervals are used in alternation, from above or below, the more pleasing it is to the ear. If you wish, the intermediate space between the simple intervals of the graces also may be filled out with notes. The other variations may be introduced arbitrarily.

§ 29

FIG. 16



Without some addition, this phrase, in which the fifth and sixth¹ alternate would eventually become distasteful to the ear. The examples from (a) to (e) may serve as models for variations. You will see at the same time that subsequent variations must not be always of the same sort. This is particularly important in the repetition of the same ideas, in which you must add or omit something the second time the ideas appear. If, for example, the two measures in (f) were to be repeated, and were played a second time just as they are written, the listener would be less satisfied than if you were to choose one of the following variations under (g), (h), (i), or (k) instead of the plain air. For if the *thema* or principal subject is lengthened by transposition,² you must not continue the variations with a single species of notes; you must soon change and in the continuation try to create variations that are different from the preceding ones. The ear is not satisfied by what it has anticipated, but wishes to be continually deceived.

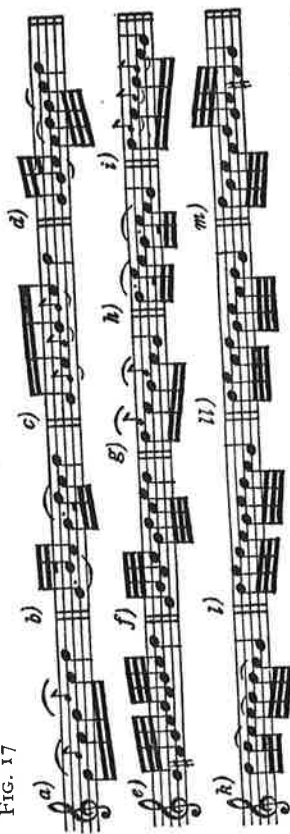
¹ Quantz refers to the fifth and sixth above the bass. See § 4.
² i.e. by sequential extensions.

from On Playing the Flute JJ Quantz 1752
[trans. Edward R. Rieu 1985]

§ 30

TABLE XV

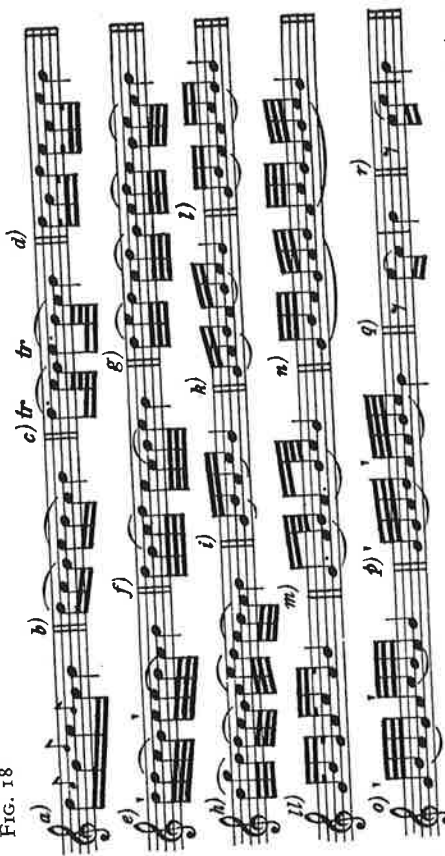
FIG. 17



If in a slow tempo several short notes ascend or descend by step but do not appear to be cantabile enough on certain occasions, a little note may be added after the first and third notes, to make the melody more agreeable (see (a) and (c)). With the additions they must be expressed as to be seen in (b) and (d). Fig. 17 (e) and (f) are variations on this phrase. The situation is the same with descending notes, and those in (g) and (i) must be played as in (h) and (k). Fig. 17 (l), (m), and (n) are variations on these filling notes.

§ 31

FIG. 18



If notes like these consist of falling (see (a)) or rising leaps of thirds (see (i)), a little note, in French called *port de voix*, may be added after each note (see (b) and (k)). From (c) to (h) there are other graces on falling leaps of thirds, from (l) to (p) on rising leaps of thirds. Whether notes of this kind have greater or lesser value, you can still make use of variations on them

...and to rework related material from the constituents. In order for you to understand a motif fully and to realize its potential for development, we will describe it by shape (contour), the relative sizes of its pieces (rhythm), and its outstanding features (essential pitches).

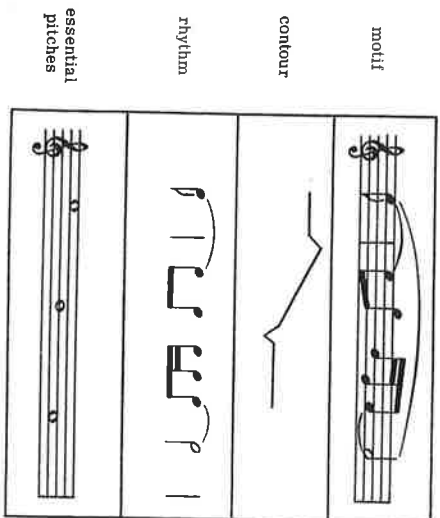


FIGURE 12

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Figure 13 shows two examples of melodic development by contour. The contour is a line which describes the spatial motion of the motif. If it describes it adequately, then another motif may be invented which uses the same contour. It is not limited to the same pitches or rhythm, yet this new idea will give strong reminiscences

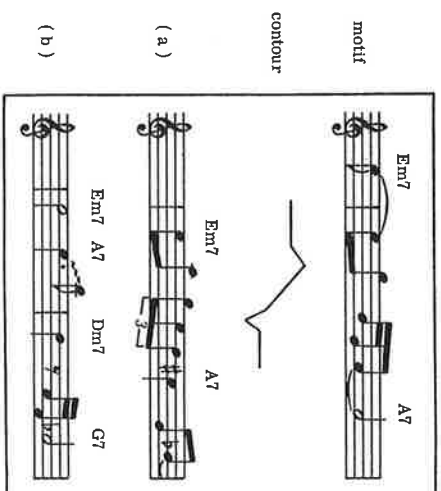


FIGURE 13

melodic development through the use of essential pitches. The method for determining the success of this type of development is a check to see, after playing the new idea, that the successive motifs appear to have the same essential pitches as the original one.

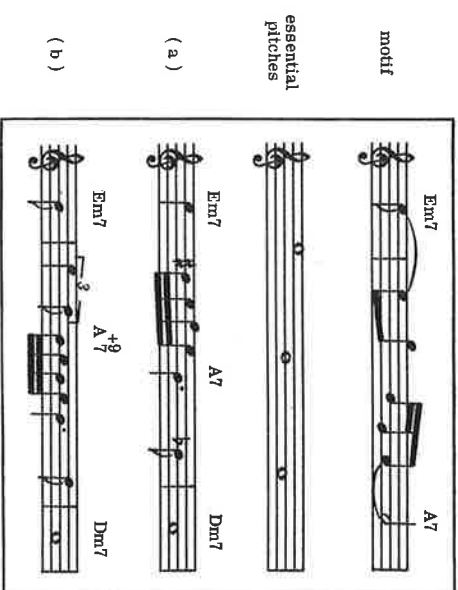


FIGURE 15

Developing a formula melody through the use of essential pitches is a little more challenging. The essential pitches of a melody are the most important notes of that melody, the ones which might be retained in the memory after only one hearing. The least important and less memorable notes are weeded out by the ear and the

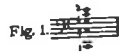
The object, in the case of development by transposition, contour, rhythm, or essential pitches, is the same: to establish melodic form

ELUCIDATIONS¹

ERLÄUTERUNGEN {203-5}

TRANSLATED BY
IAN BENT

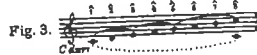
The musical sonority as it exists in Nature is a triad:



Because of the inherently narrow compass of the human voice, art – a human activity – can avail itself only of the shortened form of the sonority of Nature, which when sounded successively defines tonal space:



The Urlinie measures out the tonal spaces within the sonority, and thereby articulates the sonority for the first time, bringing it to consciousness.



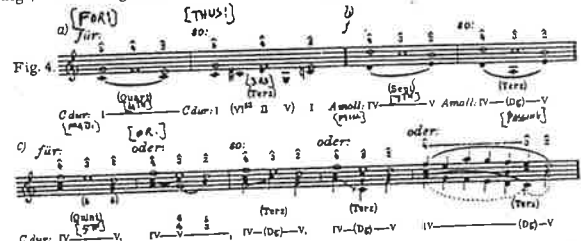
¹ Excerpted from 'Freier Satz'; cf. *Kontrapunkt I, Erläuterungsausgabe* of Op. 101; *Tonwille* 1-7. [These 'Elucidations' were first published in *Tonwille* 8/9 (September 1924), pp. 49-51, and reissued in *Tonwille* 10 (October 1924), pp. 40-2, and, with minor orthographical changes, in *Meisterwerk I* (1925) and II (1926).]

In the numbers of *Tonwille* that include the 'Elucidations', 'Freier Satz' is identified as the third volume of *Kontrapunkt*, but in *Meisterwerk I* it is identified as the third part of Schenker's theoretical series *Neue musikalische Theorien und Phantasien* (of which *Harmonielehre* was the first, *Kontrapunkt* – in two volumes – the second). By the time of *Meisterwerk III* (1930), its name had been changed to 'Der freie Satz'.

The 'Elucidations' do not survive intact in the final version of *Der freie Satz*, largely because of the impact of the concept of *Ursatz*, which had overtaken the term *Urlinie* in scope and significance during the last ten years of Schenker's life; but vestiges of its material can still be seen widely dispersed there (with the greatest concentration in §§1-5).

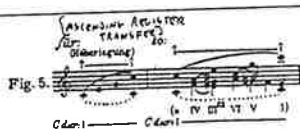
The Urlinie is the first passing-note progression. As such it constitutes the first melody, and at the same time provides the diatonic content [Diatonie].

There are no other tonal spaces than those of 1-3, 3-5, 5-8. There is no other origin for passing-note progressions, or for melody. The first passing-note progression comprised by the Urlinie generates dissonance (second, fourth, seventh). Dissonance is transformed into a consonance because only consonance, with its tonal spaces (as shown above), unlike dissonance, can promote new passing-note progressions and freshly burgeoning melodies. This comes about through prolongations in ever-renewing layers of voice-leading, through diminution, through motive, through melody in the narrower sense; but all of these hark back to the initial tonal space, and to the initial passing-note progressions comprised by the Urlinie. As the outcome of all these transformations and unfoldings, there emerge the harmonic scale-steps [Stufen]:

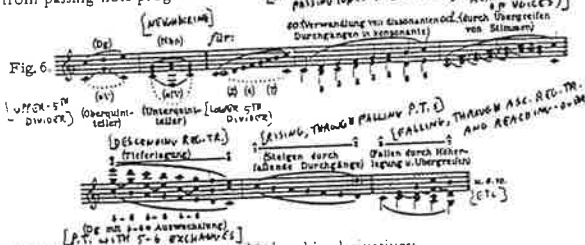


{204} Despite the notes being sounded successively, the arpeggiation of a chord remains a harmonic phenomenon:

Elucidations



Passing-note progression, by contrast, is a melodic phenomenon. It for ever generates dissonance, even though it can also be articulated in consonant form by means of transformation. The same is true of the neighbour note, which derives from passing-note progression:



Neighbour-note motion on the third and its derivatives:



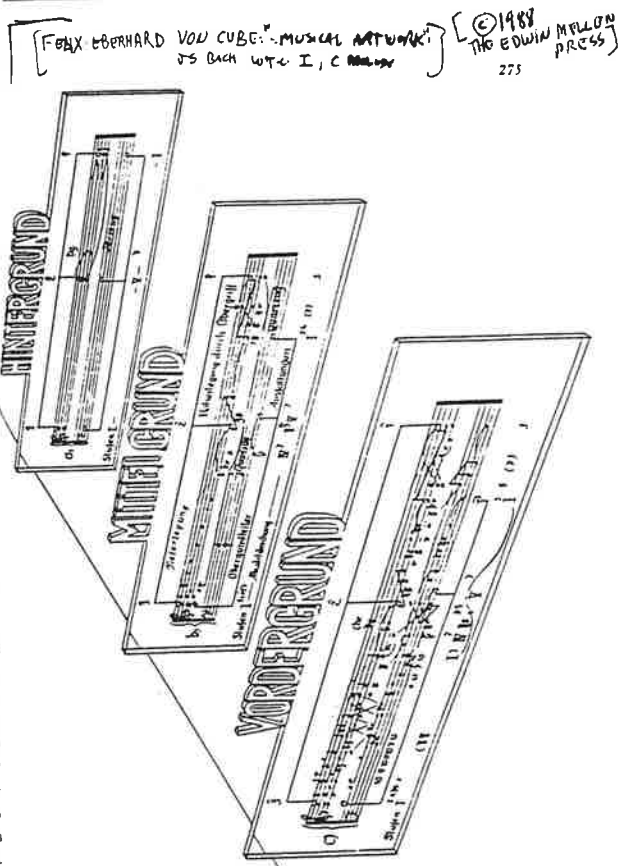
Other types of unfoldings, for example conversion of a chromatic step into a diatonic progression (Fig. 8a), or transformation of a vertical situation into a horizontal one (Fig. 8b):



Only genius is imbued with a sense of tonal space. It is its innate awareness, just as the concepts of physical space (as extension of the human body) and time (as growth and development of the body) are inborn, innate in every human as part of the sense of their own body.

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Stimme; der Anfang... nur an einem Grundton fest.
Ein anderes Beispiel aus Mozarts Klaviersonate F-Dur, Köch. Verz. 332:
Fig. 3 [Vol. I]

Lower 5th Divider
Quintzug
Terzzug
F-Dur: 1
C-moll: 1

Mozart, Kl. Sonate F-Dur, Köch. D. Nr. 332 [RECAP, TH. 2, MM. 17-19]

4th pull
5th pull
Quintzug
Terzzug
F-Dur: 1
C-moll: 1

Um mit der Spannung des ersten Terzzuges c²-a¹ in T. 1-4 des Beispiels oben (siehe bei a) hier...
[schon oben angeführter Sonate F-Dur: [RECAP, TH. 3] [M. 20]

3rd pull
4th pull
Quintzug
Terzzug
F-Dur: 1
C-moll: 1

Im ersten Gedanken der Beethovens Sonate op. 10, Nr. 1:
[Vol. I] Fig. 2

5th pull
Quintzug
F-Dur: 1
C-moll: 1

führen lassen, zum Beispiel in Seb. Bachs Chaconne:
[Vol. I] Fig. 4

5th pull
Quintzug
F-Dur: 1
C-moll: 1

Das erste Beispiel zeigt zunächst das Verhältnis des äußeren zu inneren und Stufe überhaupt beleuchten:
[K. 331] I Theme

5th pull
Quintzug
F-Dur: 1
C-moll: 1

Obers wie Unterstimme bringen in den T. 1-4 Terzzüge; bei der Obersstimme ist nun c² in T. 1 sowohl Kopf des Terzzuges wie auch die 5. bei

abwärts (abw.)	descending
Achtel	eighth note
As	A-flat
aufwärts (aufw.)	ascending
Ausfaltung (Ausf.)	unfolding of intervals (horizontalization)
Auswicklung	gradual unfolding of an interval
B	B-flat
Brechung (Brech., Brch., Brechg.)	arpeggiation (of a chord or interval)
5-Brechung	arpeggiation of a fifth
Sextbrechung	arpeggiation of a sixth
3-Brechung	arpeggiation of a third
C—dur	C major
Dehnung	extension
Dezimensatz	motion in tenths
Durchführung	development section
Durchgang (Dg.)	passing tone, or passing motion
Es—dur	E-flat major
F—dur	F major
Fis	F-sharp
Ges	G-flat
grössere Werte	larger note values
H	B-natural
Hintergrund	background, or remote level of musical structure
Höherlegung	transfer of register an octave (or several octaves)
Koppelung (Kopp.)	higher
Mittelgrund (Mtg., Mittelgrd.)	coupling (this implies transfer of register)
Nebennote (Nbn.)	middleground, or intermediate level of musical structure
Nebennotenharmonie (Nbnh., Nbnhm.)	neighboring tone
Oberdezime	neighboring harmony (or chord)
Reprise	tenth above the bass
Schicht	recapitulation
Sept	structural level
Stufe	seventh
Takt (T)	a harmony of functional significance
Teiler (Tl.)	measure, bar
	divider, or dividing V. Schenker applies this term to V-chords having various functions. It is consistently used to identify the dominant that precedes an "interruption" (<i>Unterbrechung</i>) indicated in the graph by . Often, however, it indicates V-chords which prolong an underlying tonic. Thus Schenker uses the term "Teiler" for V-chords on various structural levels.

2-teilig
 4-teilig
 Übergreifstechnik, Übergreifzug
 (Übergf.)
 Untergreifzug
 Ursatz

Urlinie Tafel (Url. Tafel)

usw.
 vergleiche (vgl.)
 Vergrößerung (Vergröss.)
 Viertel
 Vorbereitung
 Vordergrund (Vdg., Vordergrd.)
 wie

zu

Zug (Zg.)

Terzzug, 3-Zug
 innen 3-Zug
 Quartzug, 4-Zug
 Quintzug, 5-Zug
 Sextzug, 6-Zug
 Octavzug, 8-Zug

in two parts (sections)

in four parts (sections)

Technique of shifting tones (often from an inner voice) above the upper voice

linear progression rising from a lower voice

fundamental structure, a progression presenting the ultimate structure of a tonal composition. It is the perfect realization of "tonality" expressed through the horizontalization, essentially in two voices, of the tonic. The upper voice (*Urlinie*), the fundamental melodic structure, is a linear progression with intervening passing tones; the bass represents the arpeggiated chord, or interval, without passing tones.

comprehensive foreground graph. It should be noted that in the last example Schenker drops this term and instead uses simply "*Vordergrund*" (foreground). As used in the original German edition the term obviously denotes the entire analysis in graphic notation, including background, middle-ground and foreground.

etc.

compare

augmentation

quarter note

preparation

foreground, or immediate level of musical structure

as

to

linear progression

linear progression through a third

inner or subordinate progression through a third

linear progression through a fourth

linear progression through a fifth

linear progression through a sixth

linear progression through an octave

EXAMPLES OF KINDS OF DIMINUTION LAYERS

"CPT." = "COUNTERPOINT"
"DIM." = "DIMINUTION"
"ACT." = "ACTIVATION"
"RET." = "RETARDATION"
"PROG." = "PROGRESSION"
"V.L." = "VOICE-LEADING"

EX. 0 - TONES, DIMS, PITCHES...

EX. 1 - APPROPRIATION DIMINUTIONS...

Dim FIGURES (Dim SYMBOLS) (1.1) OF A SINGLE TONE (1.2) OF AN INTERVAL (HORE, A CPT.) (1.3) UNFOLDING A CPT. PROG.

Simpler TONES = F# = G = SIMPLER PROGRESSION

(1) ACT. 6 ACT. d5 → 3 ACT. → PROG (RET) (PROG.)

EX. 2 PASSING-TONE DIMINUTIONS...

(2.1) OF AN ARPEGGIO (2.2) OF A CPT. CHORD

4th ACT. 5-6 → 7 3rd 2nd 1st 2nd 3rd 4th

RET. ACT. 6-d5 → 10 6 → 5 → 4 ACT. RET. RET.

3-5-10-8. ACT. II → V PROG. RET. → PROG. ACT.

I-II-III-I. II → I. ACT.

EX. 3 NEIGHBOR-TONE DIMINUTIONS...

(3.1) OF A V.L. (3.1.1) SIMPLER M.T. (3.1.2) SKIP + RETURN (3.1.3) TURN (3.2) VIA CPT. (3.3) VIA CPT. AND ROOT-LEADING

PROG. ACT. → PROG. ACT. → PROG. ACT. - RET. → PROG. d5 → 3 ACT → PROG. d7 → 5 ACT (ACT) → PROG. 7 → 3 I → I ACT → PROG.

EX. 4 FURTHER INTENSIFICATIONS...

(4.1) ACCENTING DISSONANT DIM. TONE AS APPROPRIATURA (4.2) SUSPENDING A V.L. - ACTIVATING IT BY AN APPROPRIATURA

6 (6/3) ACT. (A5 → 6) (ACT → PROG.) 6-6 6 - A5 → 6 ACT - (ACT) → PROG.

(4.3) INCLUDING SKIP + RETURN WITH N.T.

(4.4) INCLUDING SKIP + RETURN WITH P.T.

PROG. ACT. → PROG. (ACT. → PROG.) ACT. → PROG. 4th ACT. (ACT → PROG.) (ACT.)

(4.5) DELIBERATE SKIP + RETURN

(4.5.1) REACHING-OVER - "ALTO" SUPERIMPOSED (4.5.2) EXCHANGE OF TONES (4.5.3) REGISTER TRANSFER

PROG. RET. - ACT. → PROG. PROG. RET. - ACT. → PROG. (R.T.) (R.T.) (R.T.)

J.S. Bach BWV 996 late suite

Source

shallow background?

US-Bach "Barnet"
Lute suite c minor
BWV 976

novent
deeper
wider

middle-
ground
(stems!)

fore-
ground
(stems?)

single
surface

score
activity

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is annotated with handwritten notes and markings, including a large '3' at the beginning, a 'P' (piano) marking, and a 'V' (forte) marking. The bottom of the page features a series of circled numbers (1 through 24) and a final circled number (24) at the end of the score. The text 'P. Evans (col 2012)' is written at the top right, and 'P. Evans (col 2012)' is written at the bottom right. The text 'P. Evans (col 2012)' is written at the bottom right.