

MU620 - Schenkerian Analysis

Assignment #3

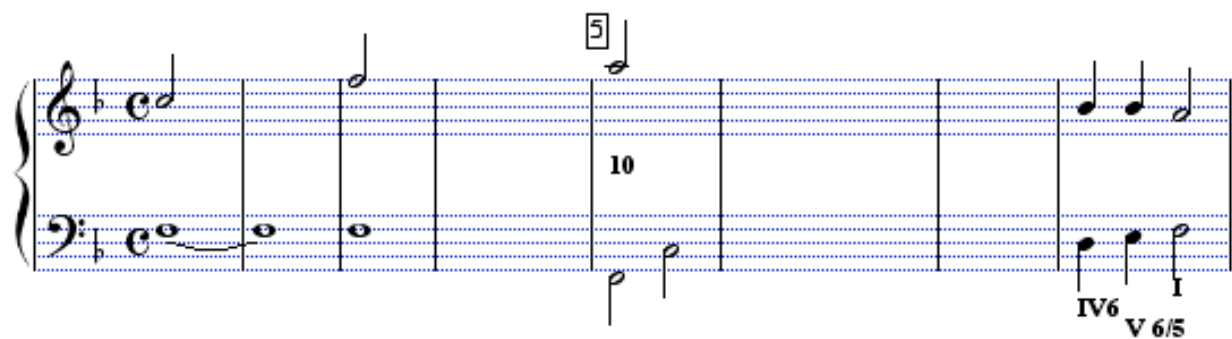
Schenker quote of the week: “The geniuses of art are its saints, so to speak. Of course in art, as in the church, the number of saints is very small.” [*Der Freie Satz*, Appendix]

Name _____

Due Tuesday, Oct. 4th

- Play through or listen to the Bach *Prelude* in F major, BWV 927, attached to this sheet.
- Write in the roman numerals and inversions in the score.
- On the following page, using graphic notation (slurs, figured bass symbols, NCTs, etc.), indicate the linear progressions and the linear intervallic patterns.
- Then answer the following questions:
 - considering just the outer voices, which linear intervallic pattern (sequence) that we have studied is exhibited in measures 5- 7? What makes you think so?
 - what is the harmonic function of this sequence, in terms of starting/ending points?
 - find two examples of voice exchange? Show these on your score with diagonal crossing lines.
 - what linear intervallic pattern (sequence) occurs in measures 10-12, in the upper voices, over the dominant pedal? Show this on your score.
 - What is the overall harmonic function of bars 1-2?
 - Do you find any rules of strict counterpoint apparently broken on the surface of this music? Explain, giving measure numbers and pitches.

J.S. Bach, *Prelude*, BWV 927



Assignment #5

Schenker quote of the week: “If I am dedicated in heart and mind to the greatest masters of my art, how can I be considered eccentric or reactionary?” [*Der Freie Satz*, Appendix]

Name_____

Due Thursday, October 20

I. listen to or play through Chopin's *Prelude* in G Major (accessible via Blackboard/ Course documents/ Audio Examples), following the score attached to this sheet.

II. Label all roman numerals/ inversions on the attached score.

III. then answer the following questions:

1) what is the primary melodic tone? Where does it first appear (measure/beat)?

2) the first measure initiates an ostinato figure. What non-chord-tones are contained within it (give pitch names and type of NCT: PT, N, etc.)?

3) measures 3-6 contain the first RH melodic statement. What non-chord-tones are contained within it (give pitch names and type of NCT: PT, N, etc.)?

4) is there interruption in this piece? If so, where?

5) where does the structural close occur (measure/ beat)?

IV. on staff paper, create foreground, middleground and background graphs for this prelude and attach them to this sheet.

V. Choose a piece that works well with the article you have chosen and start preparing your presentation/project.

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Assignment #6

Schenker quote of the week: “For the adherent of my doctrines an endless field of study opens up. He sees the ostensibly old creation of our masters anew, as if at the moment of its birth; he feels as the author of the Bible must have felt on being allowed to hail God’s creation with the first words of the most blessed wonderment, the most ecstatic tremor.”

Name_____

Due: Thursday, November 10

I. Play through or listen to the *Invention #4* in D minor by J.S. Bach [CD on reserve for this course at the library], following the accompanying score. Then,

- mark on the score the appearances of the main motive (bars 1-2)
- mark on the score the main cadential arrival points
- label all sequences
- label the recapitulation

Then, on a separate sheet of staff paper:

- a) reduce the main motive (bars 1-2) to two chords in close position
- b) add lines showing the voice-leading connections between the two chords
- c) create a foreground graph of the entire piece showing:

- the Urlinie beginning on scale degree 3 (from m. 3)
- the main cadential arrival points
- linear progressions with stem/slur notation
- the harmony as I6 (not III) in m. 26
- measure numbers at all important places

- d) from that, create a deep middleground graph showing the main harmonic motions, Ursatz and any motivic parallelisms (hidden repetitions) you see.

Questions to think about:

- why does the recapitulation in bar 44 begin over a I6, not a root position tonic chord?
- what does the deceptive cadence in bar 49 have to do with bar 1?
- what role do voice exchanges have in this piece?

J.S. Bach, *Invention* n. 4 in D minor

(non-autograph manuscript copy from the 1790's)



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Assignment #7

Schenker quote of the week: “Even I know all too well that, for relaxing their nerves after the daily grind or for rekindling their animal spirits, people prefer the shrieking rhythms that [...] in some way strike a chord with the barren life that only they know.” [*Tonville* 5]

Due: November 17, 2011

Name _____

Following the attached score, listen to or play through the first 16 measures of Mozart’s Sonata K. 283, and then:

- 1) mark in the cadences and harmonies using roman numeral/inversion analysis.
- 2) write out a simplified version of the section (remove rhythmic and melodic ornaments and keep a very chordal texture.)
- 3) make a durational reduction of your simplified version and attach it to this sheet.
- 4) answer the following questions:
 - a) where are the phrases? Explain your answer.
 - b) is there hypermeter (patterns of strong/weak larger than a measure)? At what level? Explain your answer.

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Final Project

Description

Your project will consist of two parts: a class presentation and a paper. Both the presentation and the paper will involve your analysis of *all three movements* of Mozart's *Sonata* in C major, K. 545, in relation to a scholarly Schenkerian article. The score is available on Blackboard/Course Documents, as are the following articles, except for Yeston:

- Beach, David. "The Cadential Six-Four as Support for Scale-Degree Three of the Fundamental Line." *Journal of Music Theory* 34/1: 81-99.
- Beach, David. "Motive and Structure in the Andante Movement of Mozart's Piano Sonata K. 545," *Music Analysis* 3/3: 227-236.
- Clifton, Thomas. "An Application of Goethe's Concept of *Steigerung* to the Morphology of Diminution." *Journal of Music Theory* 14/2: 165-189.
- Sly, Gordon. "Schubert's Innovations in Sonata Form: Compositional Logic and Structural Interpretation." *Journal of Music Theory* 45/2: 119-150.
- Wen, Eric. "A response to Gordon Sly and Edward Laufer: An Alternative Interpretation of the First Movement of Mozart's K. 545" *Journal of Music Theory* Vol. 46, No. 1/2 (Spring - Autumn, 2002): 364-368.
- Yeston, Maury. "Rubato and the Middleground," In *Readings in Schenker Analysis and Other Approaches*, ed. Maury Yeston (New Haven: Yale University Press, 1977): 94-111. [On reserve at Mugar.]

Note: These articles, and the points made in them, should be considered starting points for your own ideas. You may also consider Schenker's analysis below, either in regard to your article or your own analyses: Schenker, Heinrich. "Mozart, *Sonate* C-Dur" In *Tonville*, volume 4 (1923), on reserve at Mugar.

Class presentation

Your presentation should be clear and succinct: concentrate on a few, salient points and demonstrate these with musical examples. You should prepare visual materials, for example Schenkerian graphs (foreground, middleground and background), durational reductions, or recompositions showing phrase expansions, etc., which should be photocopied for the class so that everyone can follow your discussion. The presentation will be followed by a question and answer session, in which your ideas and conclusions will be explored further.

Paper

Your paper should be 8-10 pages in length (not including musical examples), typed, double-spaced, with footnotes or endnotes, relevant examples, and foreground, middleground and background graphs of all three movements. The paper should have a title, a thesis (an original point of view that organizes your paper) presented clearly in the first paragraph (which should be an introduction), and a conclusion at the end. Please do not fill up space with background information about the composer or the piece: an analytic paper should just contain a clear explanation of musical issues and events. For all questions regarding bibliographic form, footnote citations, and other matters of writing and style, you should follow Kate L. Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*, (Chicago: University of Chicago Press, 1987). This book is available in the reference section of any library.

Due Dates

- the class presentations will be held on December 6th and 8th in class.
- the paper will be due December 15th at noon in my mailbox.