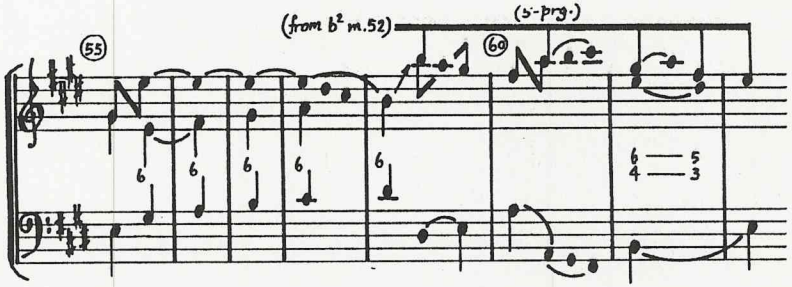
a coupling of registers is created (a^{b2}-a^{b1}), one which refers back to the very opening. And the diminutions in the horn part relate directly to the foreground of the descant melody in m. 3:

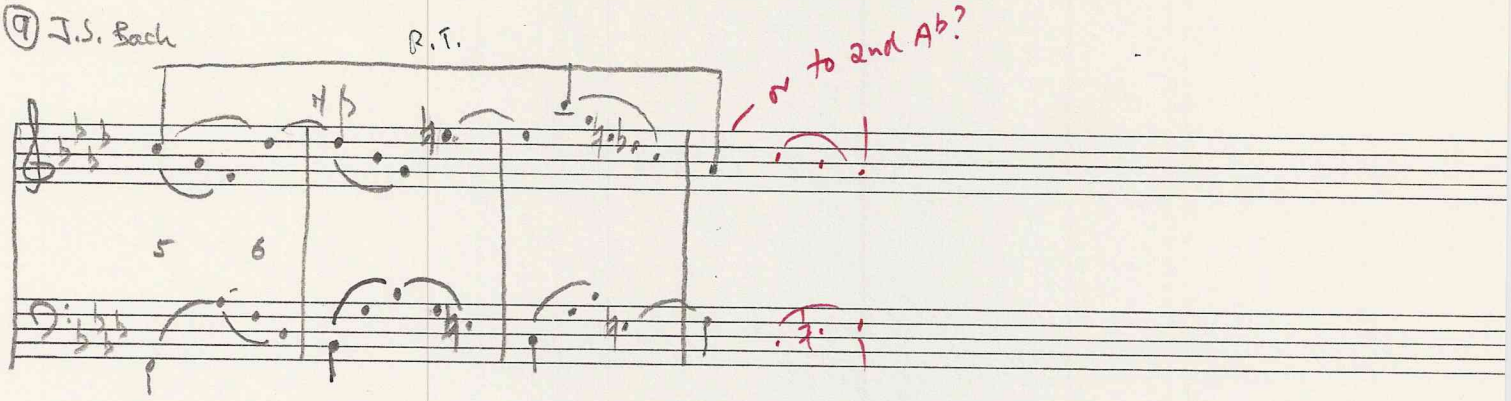
19/4. Beethoven, Second Symphony, Op. 36, II Th. 2 Part 1 (begins in m. 48)

The text gives a beginning for the student and a broad hint about unfoldings in the music that follows. The completion of the solution is given below.



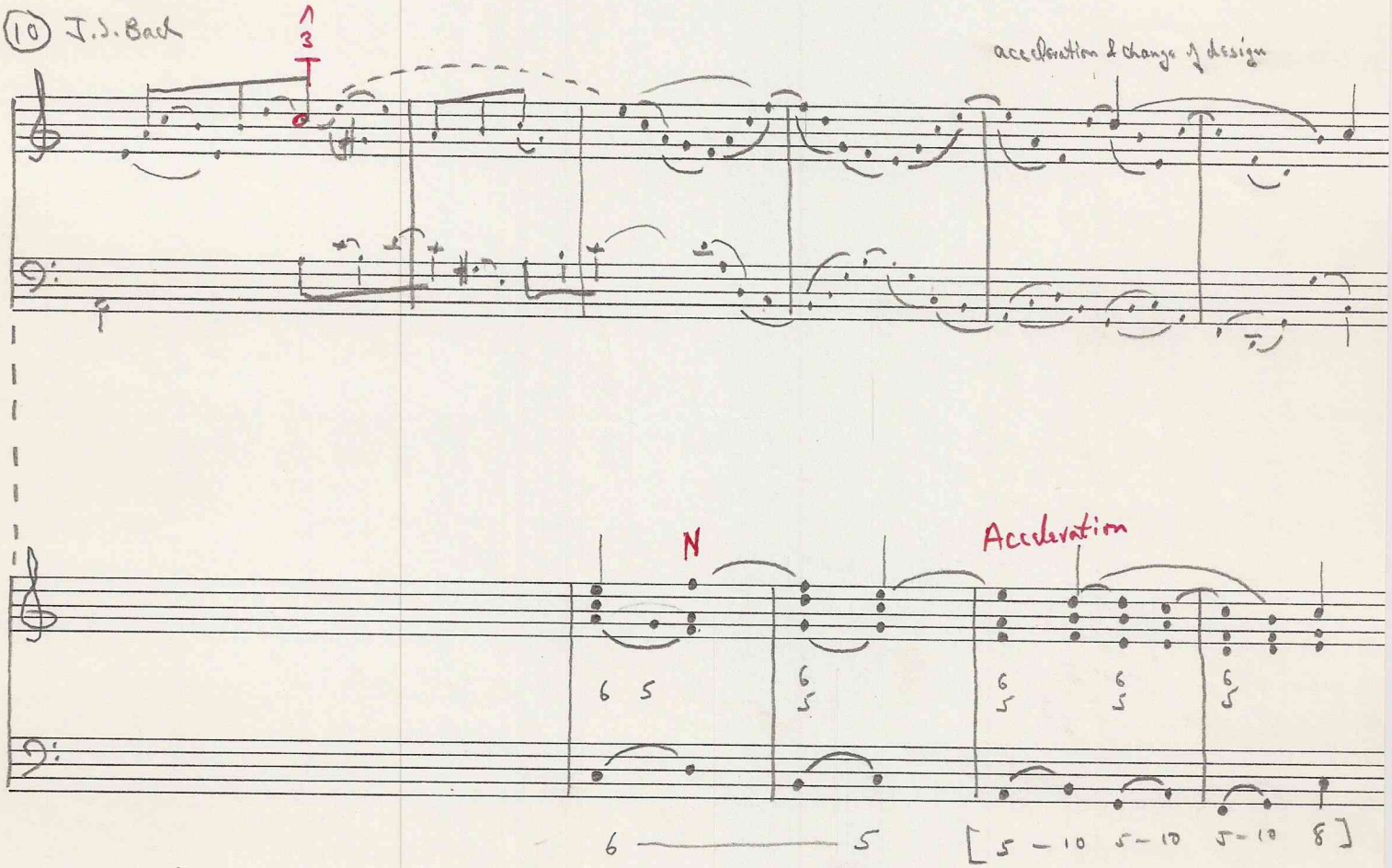
See m. 212 for Neappearance in Reprise

(9) J.S. Bach



Conjoint melody formed by bass & tenor.
Desc. 3rd C – Ab with registral displacement of Bb

(10) J.S. Bach



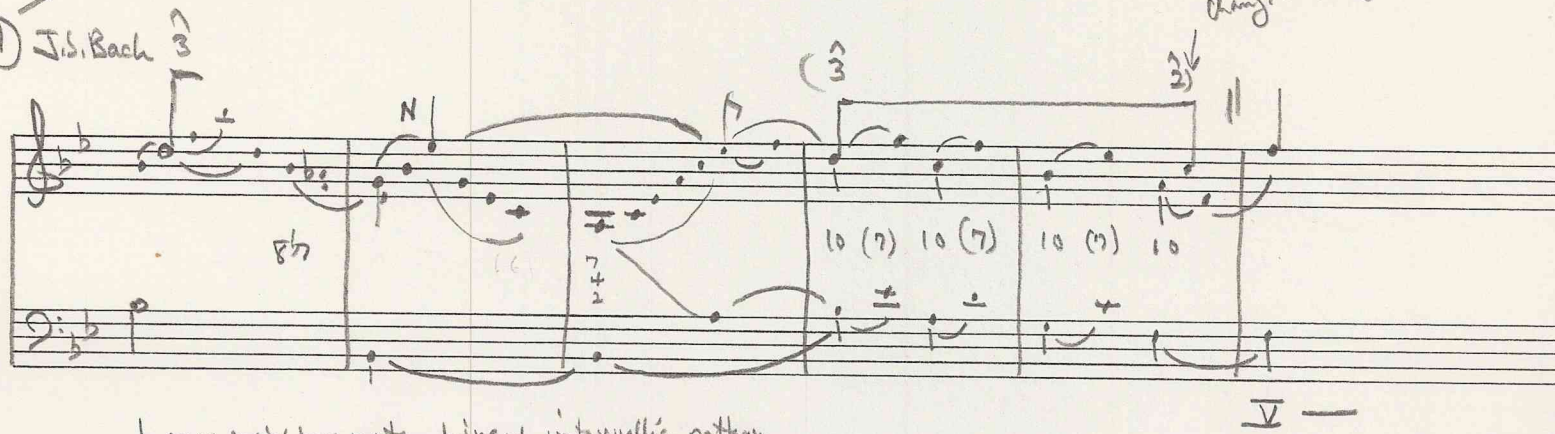
III

More difficult. Upper voice from m. 3 unfolds third, E–C, corresponding to change from I to III. The 5–10 contrapuntal sequence (linear intervallic pattern) carries $\hat{2}$ $\hat{1}$ (V I) = III.

Also good example of figured-bass reduction

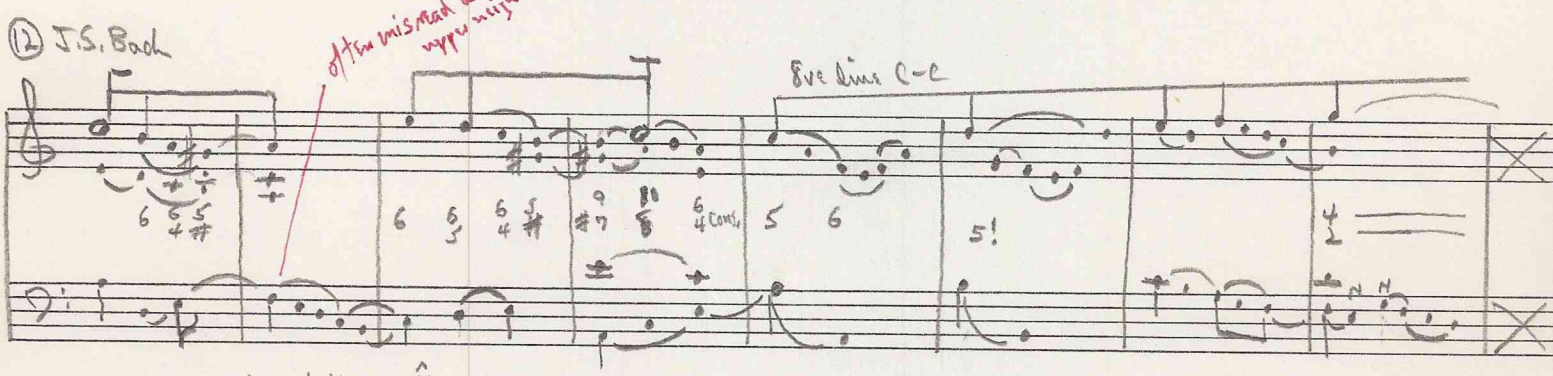
better sketch in folder

(11) J.S. Bach



Large neighbor note. Linear intervallic pattern expressing $\hat{3}$-$\hat{2}$. Not all embellishing steps of 3rd are shown

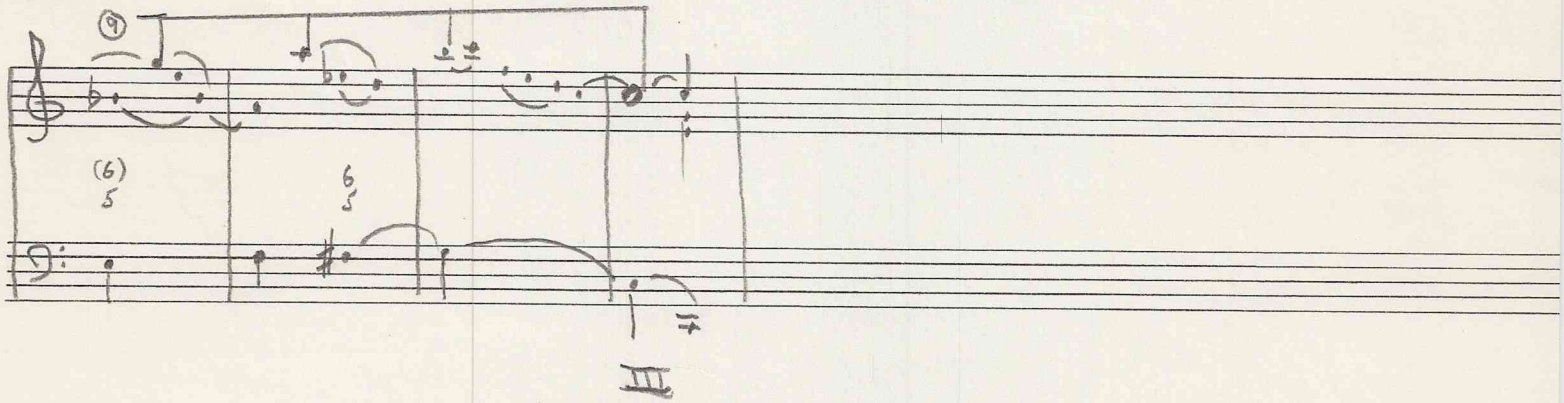
(12) J.S. Bach



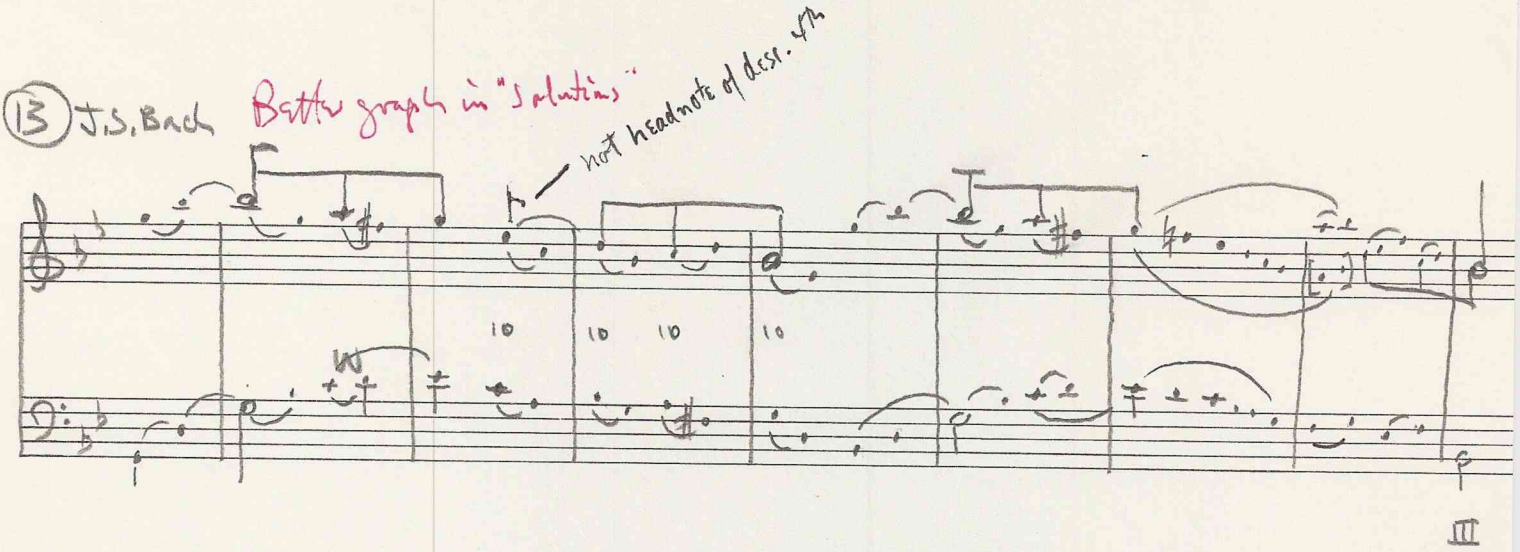
Diagonal relation of $\hat{2}$ and V.
m. 6 avoidance of 11 8ves.
Bass mm. 7-8.

Ascending 8ve line C-C, mm. 5-12, with return to obligate Lage at m. 12

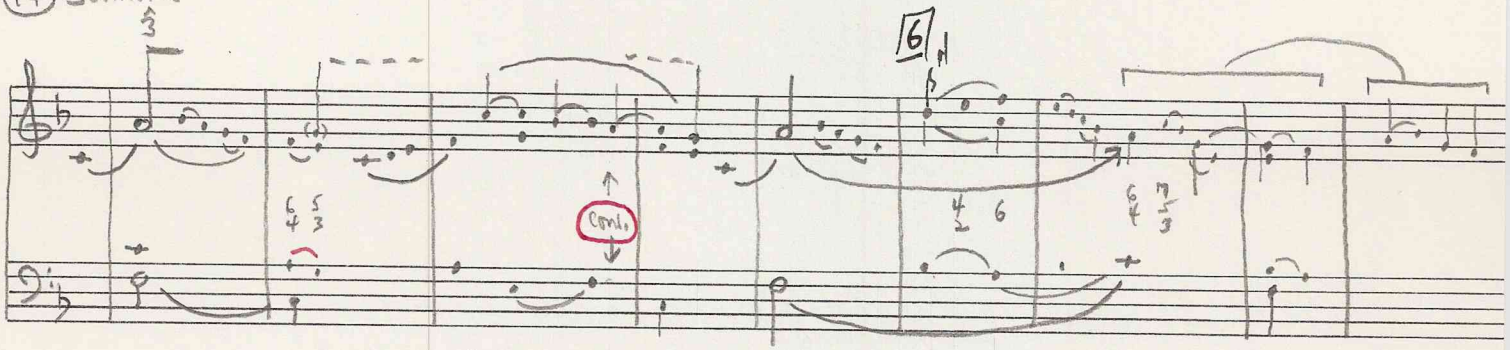
(12) contd.



(13) J.S. Bach Better graph in "Solutions"

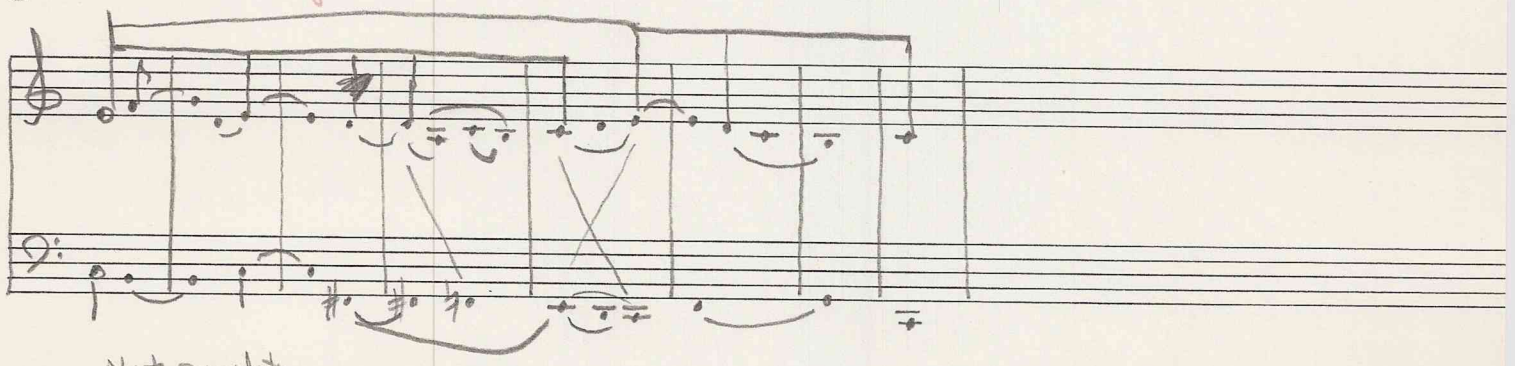


(14) Beethoven



mm. 3-4 directed toward $\hat{2}$ in upper voices.
Good examples of Cons. 5th in m. 3
m. 6 transferred inner voices D

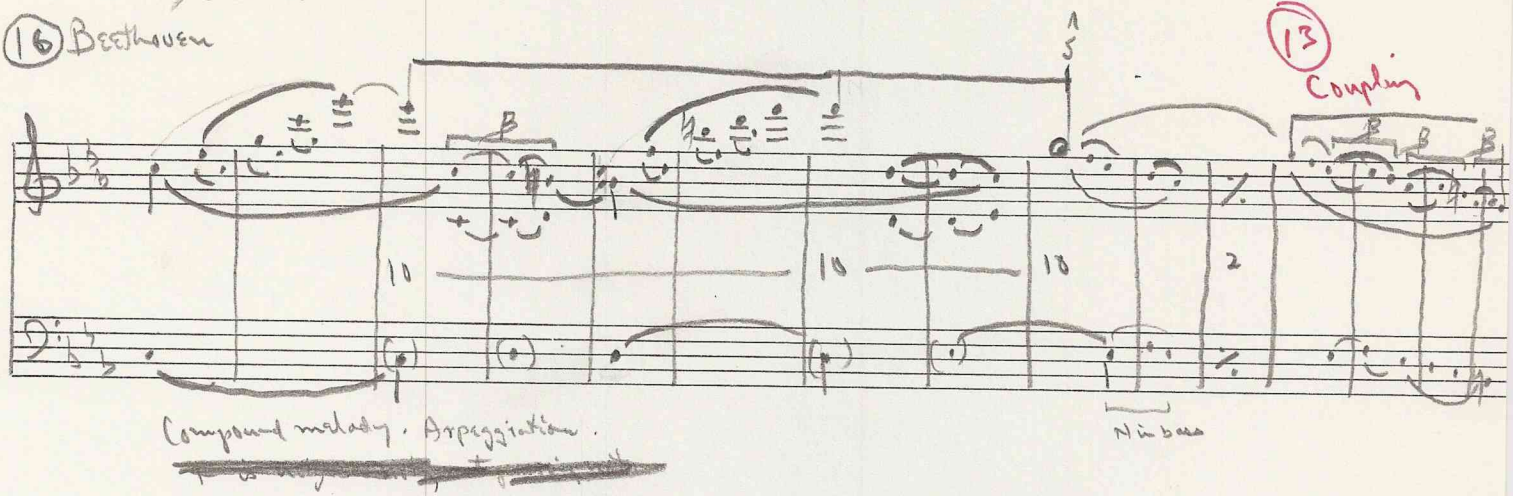
(15) Beethoven Better graph in "Solutions"

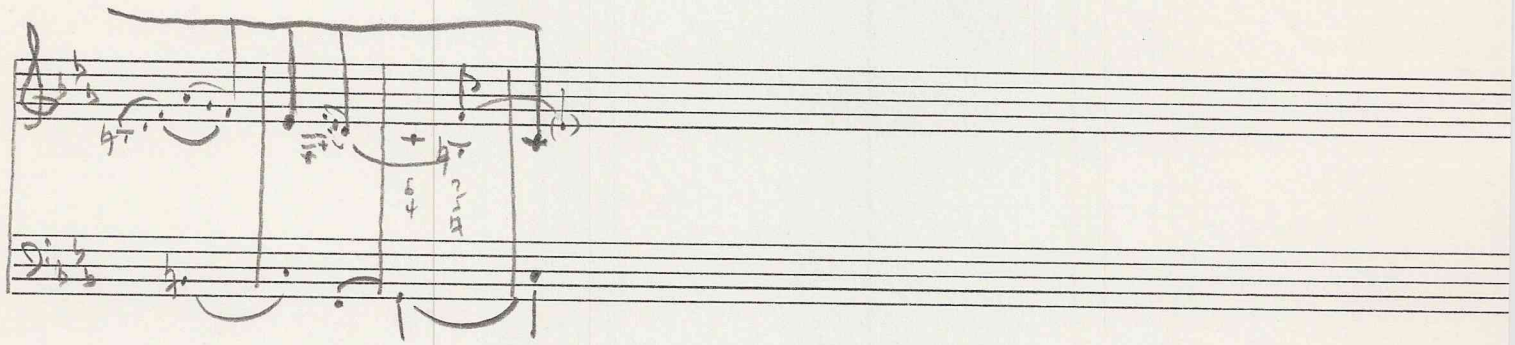


Not complete

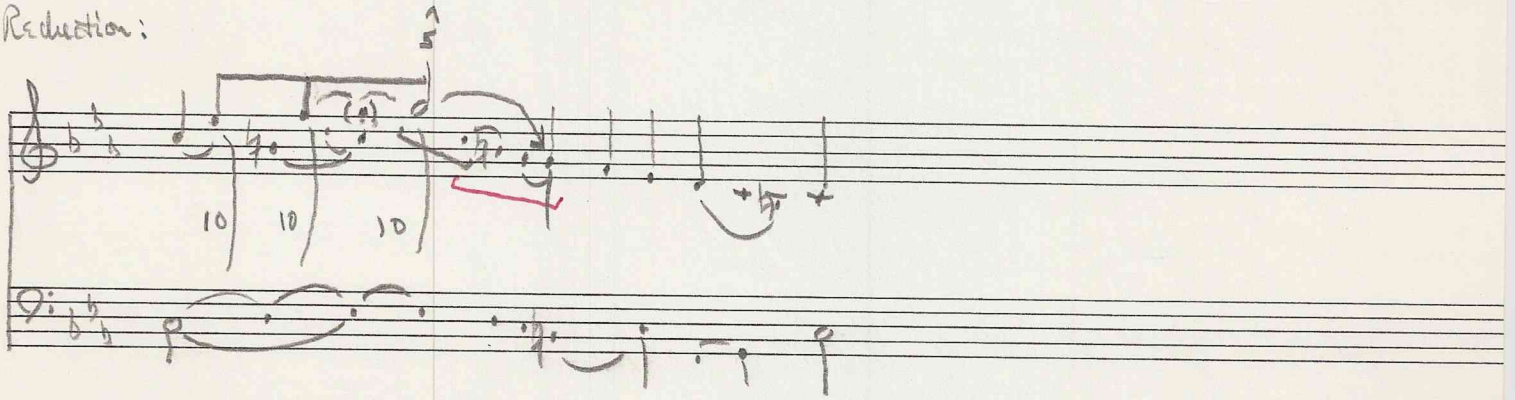
Better graph in "Solutions"

(16) Beethoven



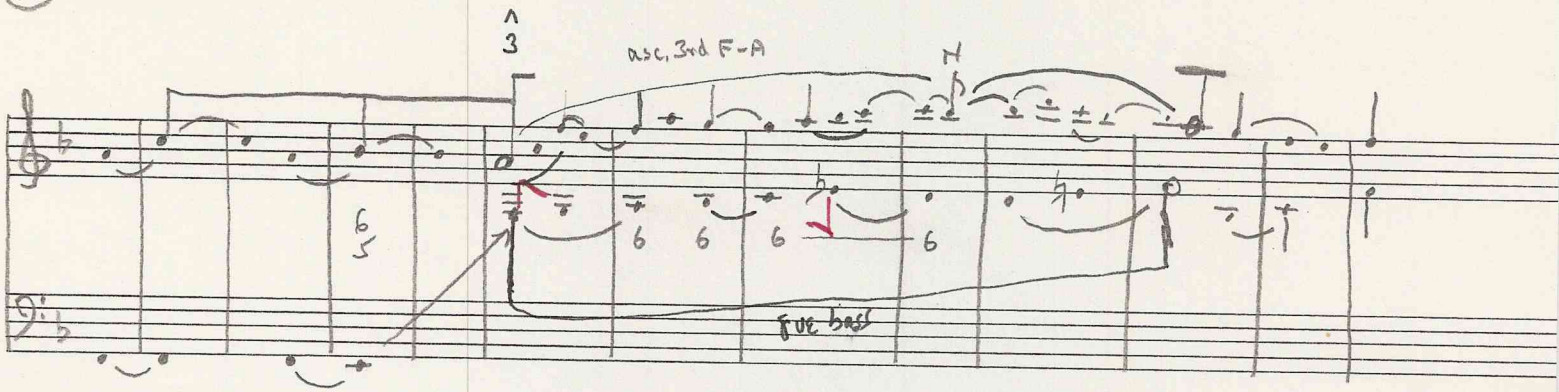


Reduction:



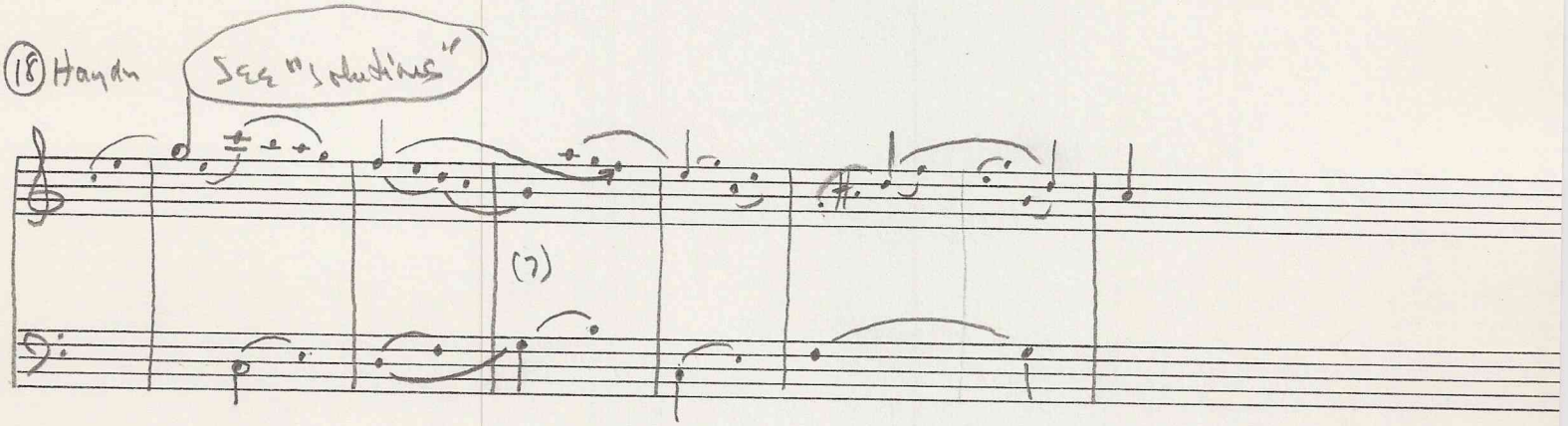
(17) Beethoven

^C Bb A ?



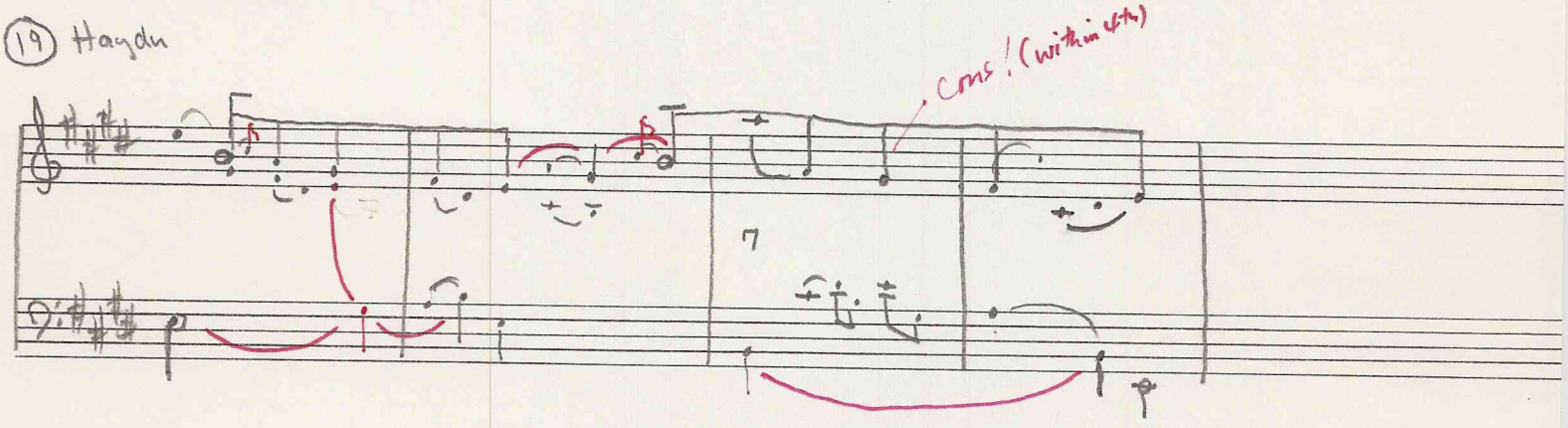
Ascending line of 3rd expanded by neighbor note Bb

(18) Haydn

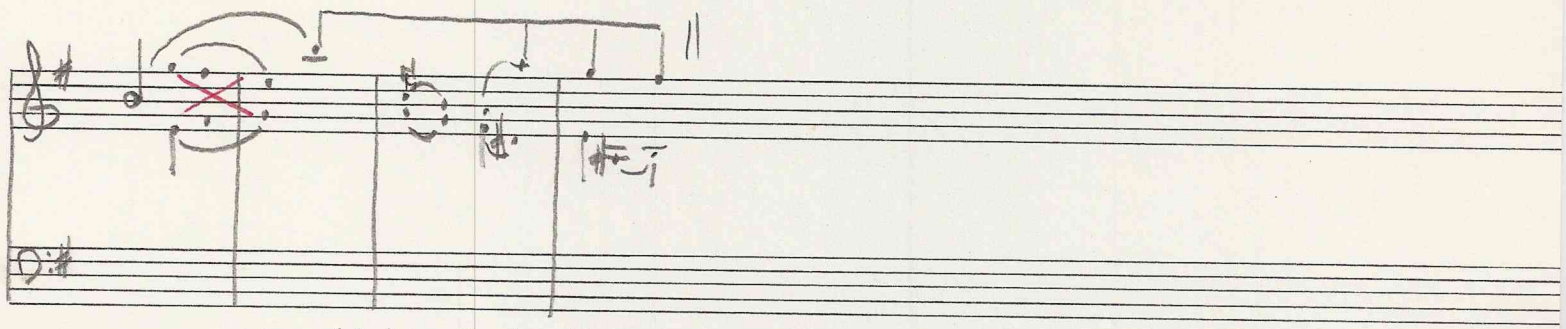


Long desc. 5th. Prolongation of ^4 causes irregular measure grouping.

(19) Haydn

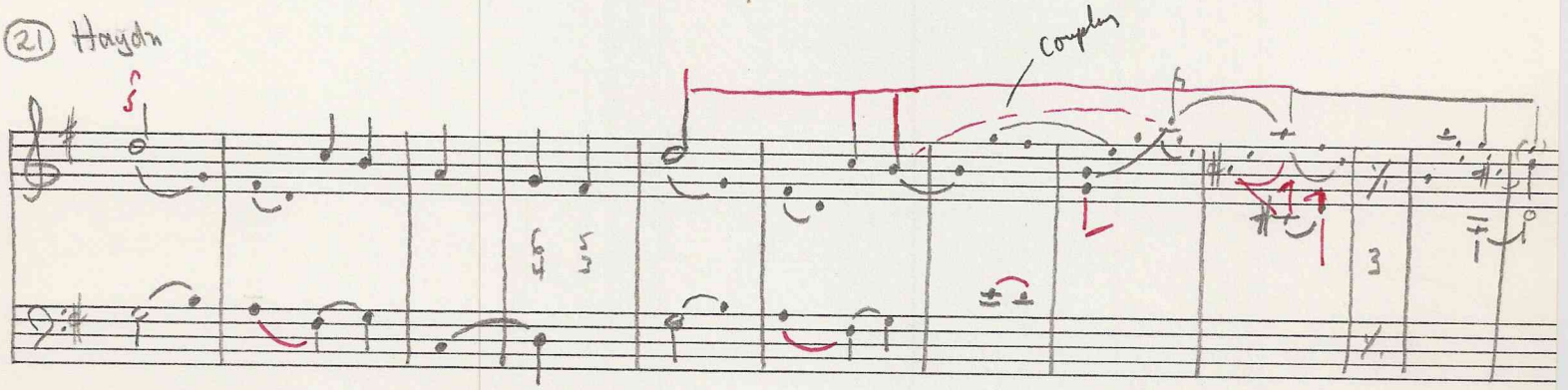


(20) Haydn

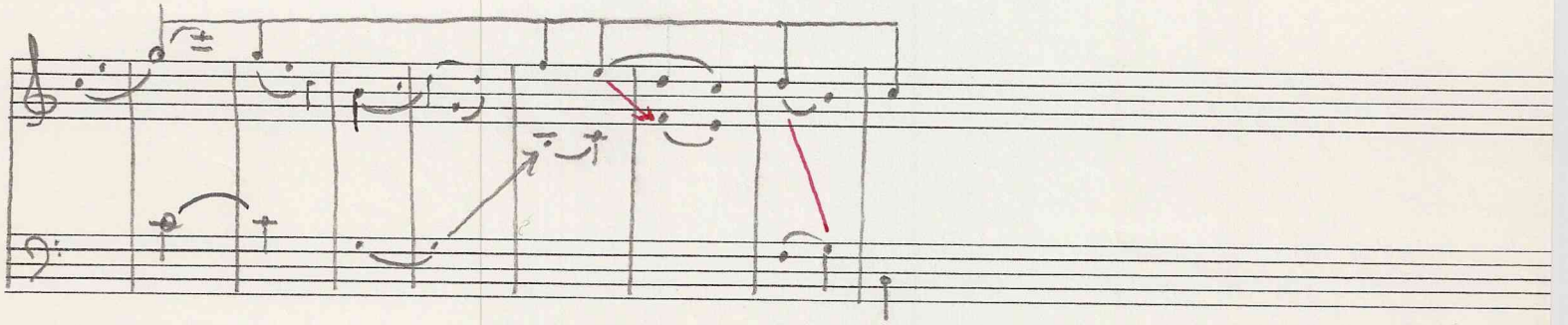


Desc. 4th (interruption) with neighbor note and registral displacement.

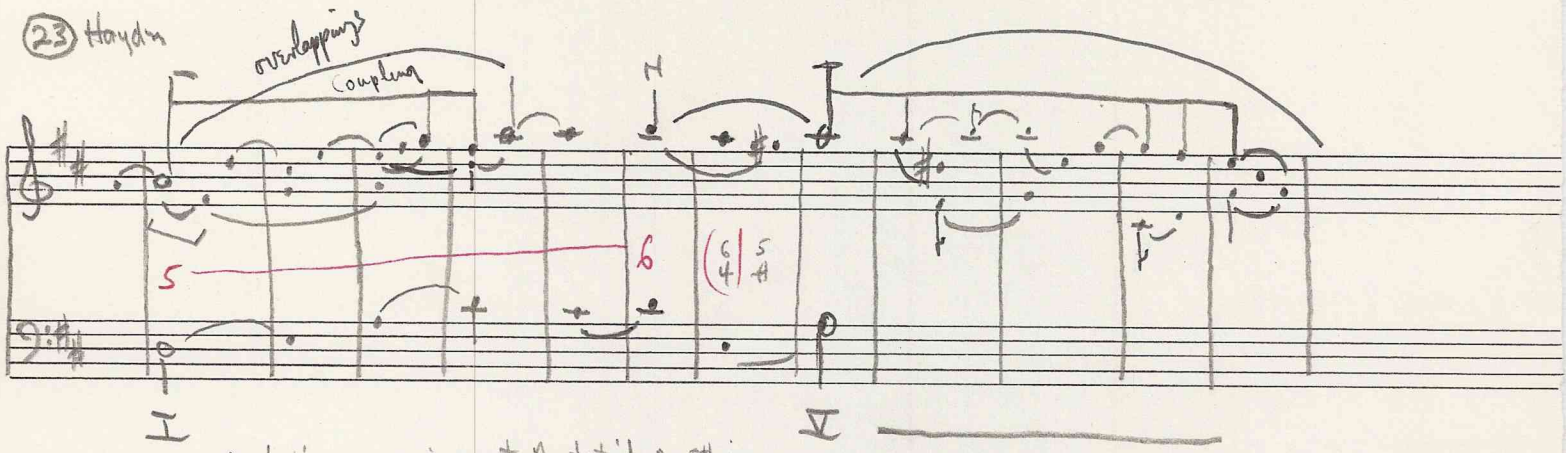
(21) Haydn



(22) Haydn

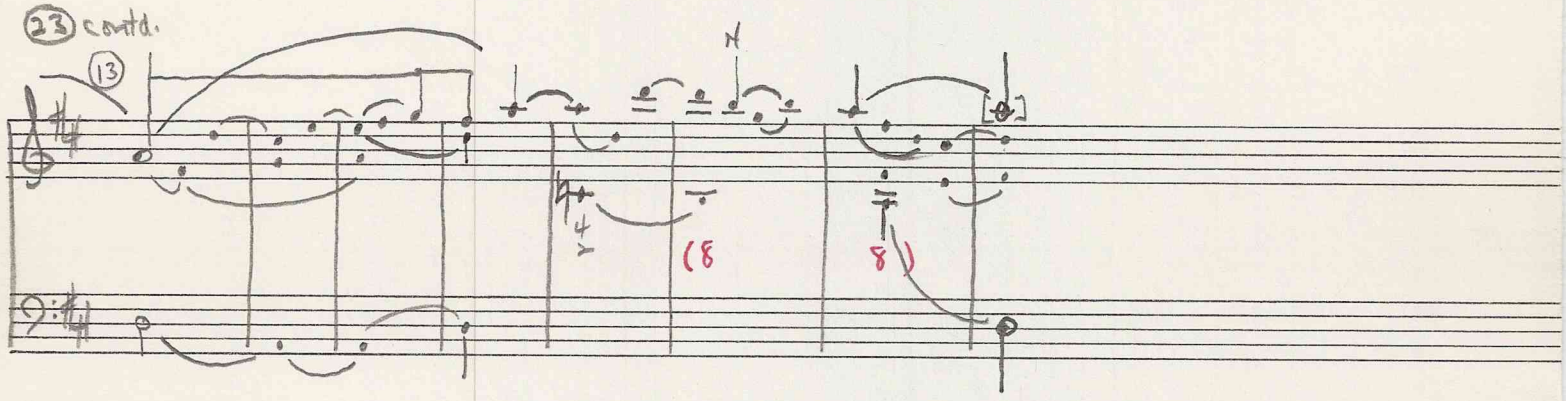


(23) Haydn

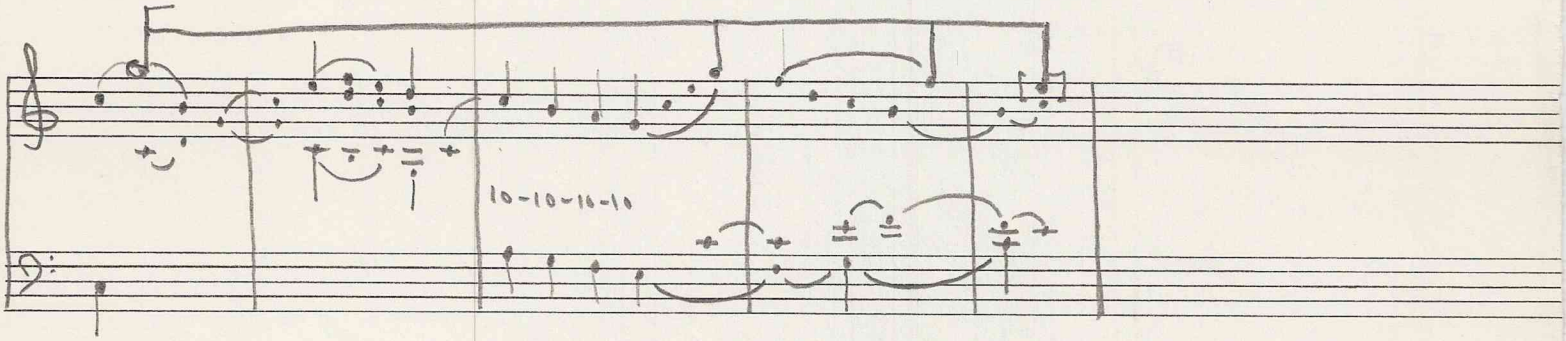


Melodic composing-out of detail A-F# in 3rds progression • Linear progression of 4ths

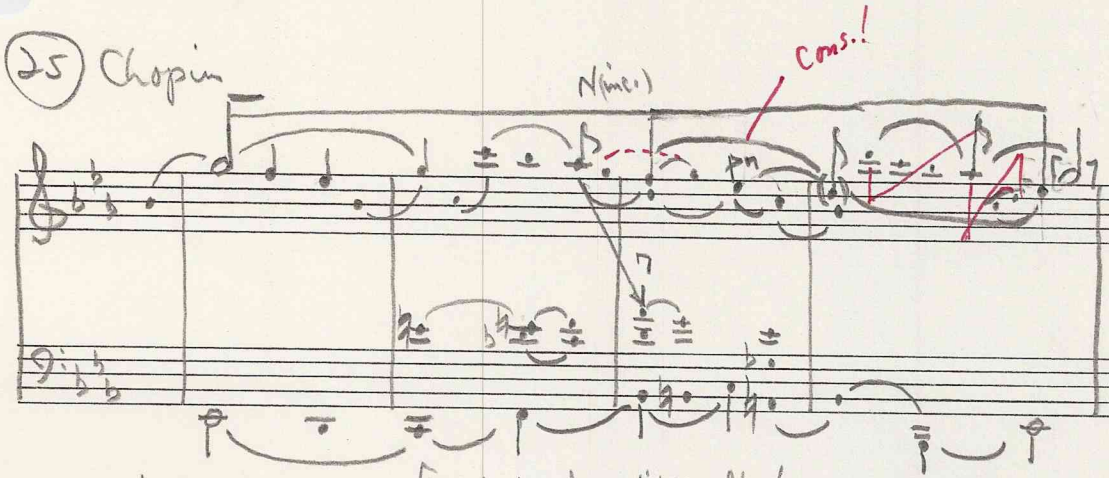
(23) contd.



(24) Haydn



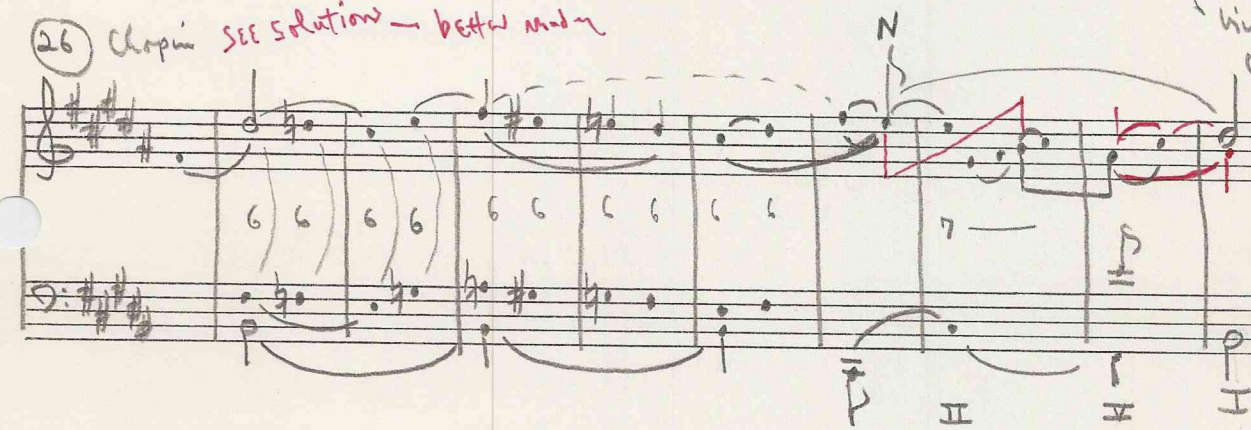
(25) Chopin



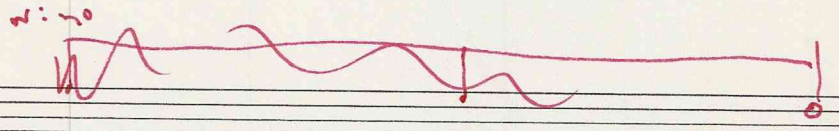
Cf. Jonas's reading. [This is too difficult for an introductory ~~example or~~ exercise.] ~~no~~

[Jonas's reading is the same as this Sept. 1996 reading of mine – I had not seen his for years and certainly could not have "remembered" it.]

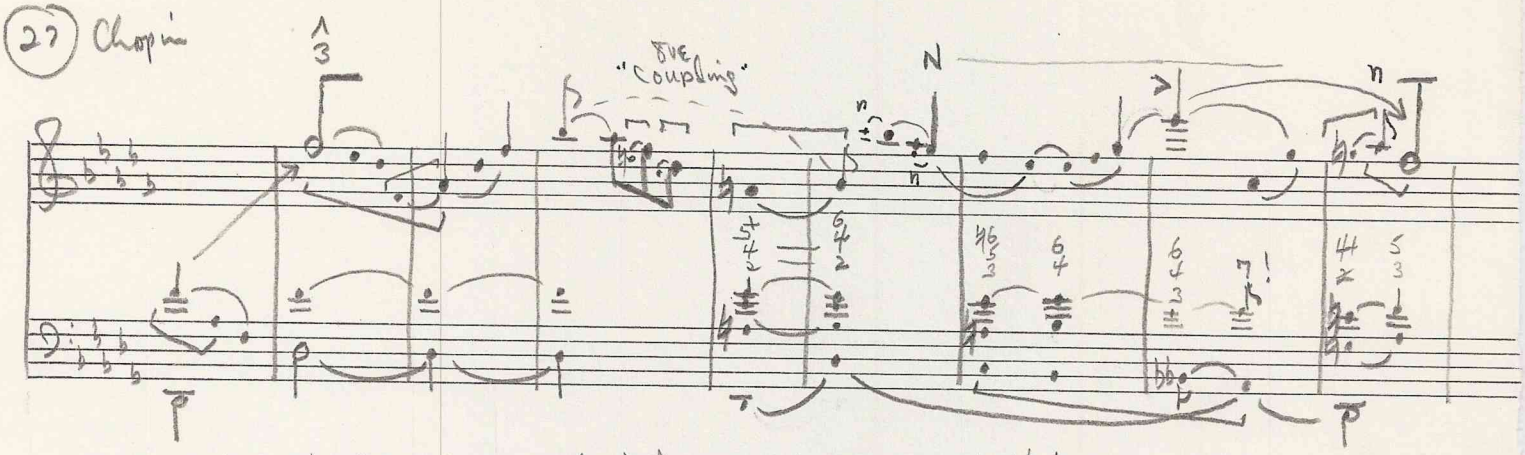
(26) Chopin SEE solution – better reading



unfolding E B A# DH [B]

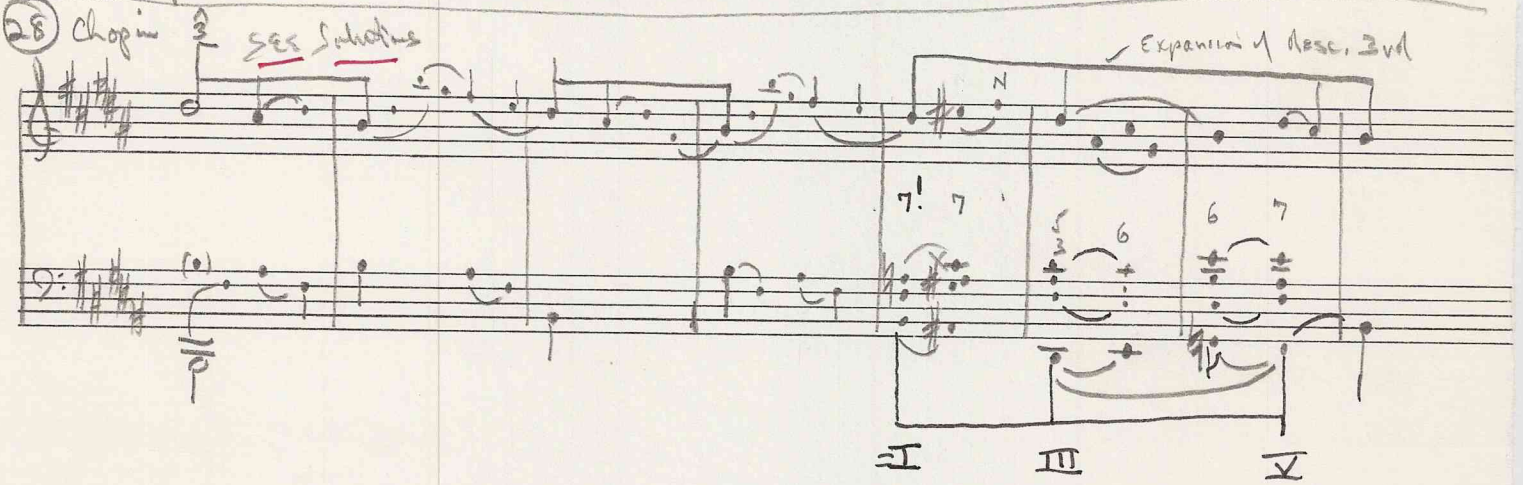


(27) Chopin

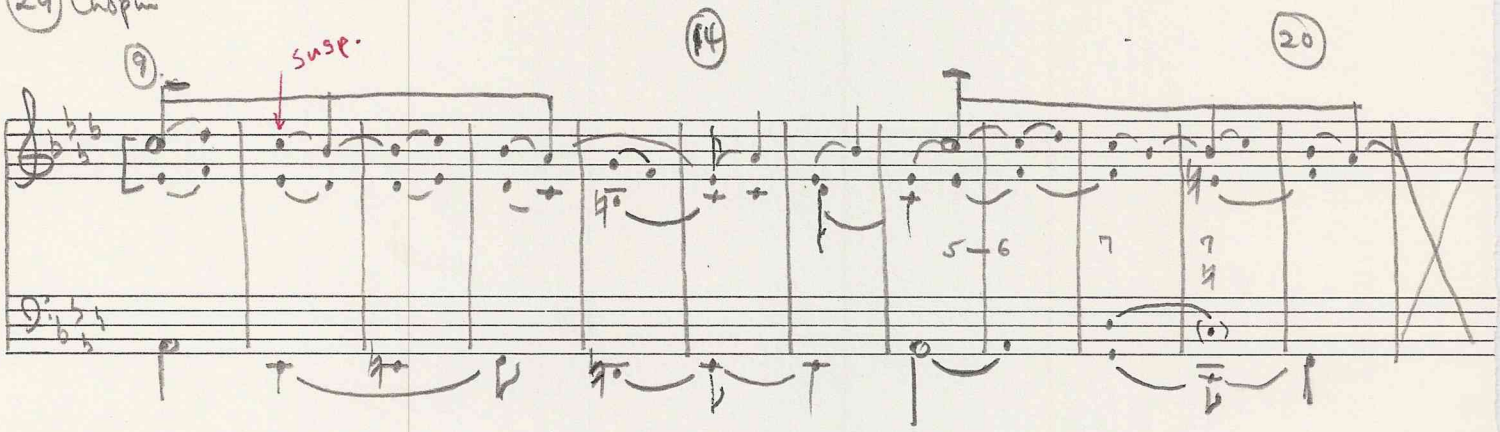


Too complicated for introductory example, but expanded neighbor-note $G^{\flat}$ is too beautiful to be overlooked. Note small-large relations: lower appoggiaturas in m.4 and expansion in m.5! $A\natural - B^{\flat}$ -- Also bass in mm. 6-7.

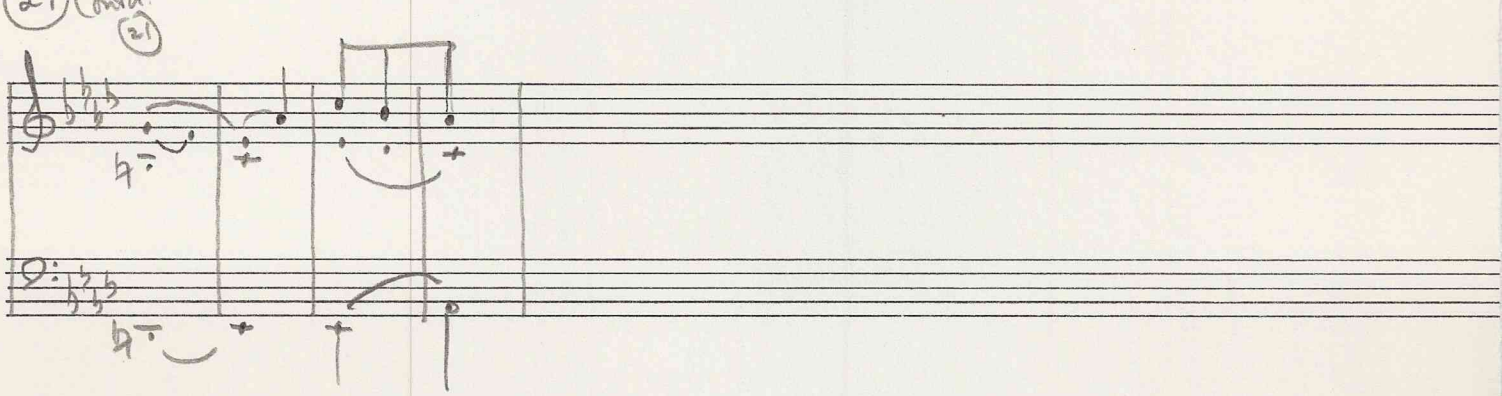
(28) Chopin



29 Chopin

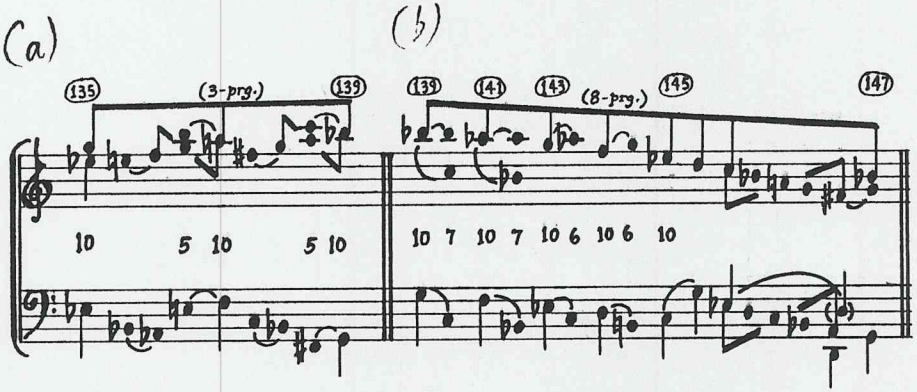


29 contd.



19/5. Mozart, Symphony in C major, K. 551, I

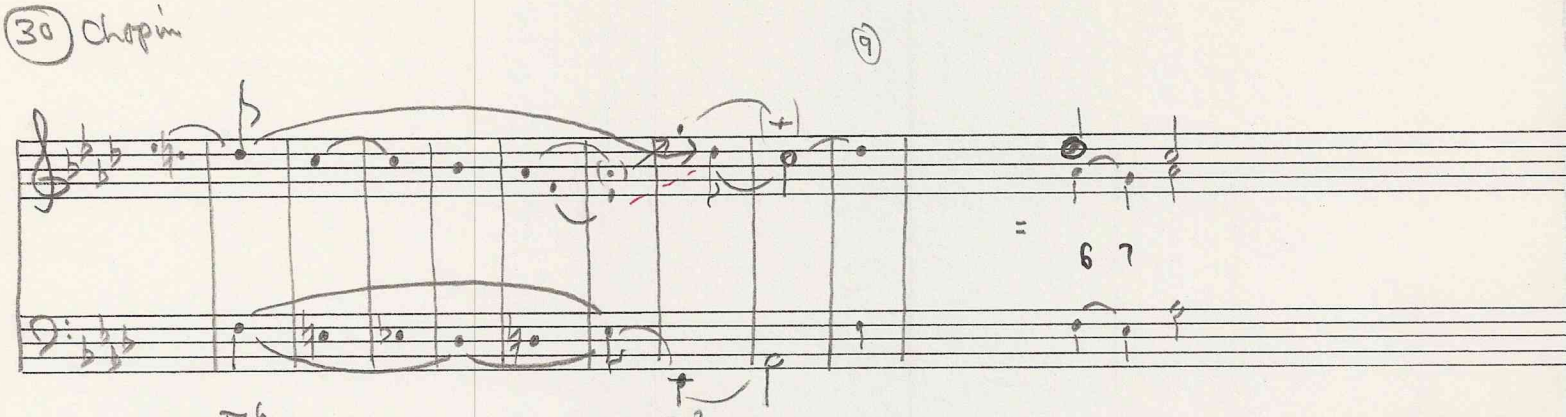
The text prepares the student to locate two linear progressions, as shown below. If any student produces the more elaborate solution at (a), she deserves special commendation. The ascending linear progression incorporates a linear intervallic pattern (10-5) as well as unfolding thirds in the upper voice. In m. 139 a descending linear progression begins, one that will span the octave from b^{b2} to b^{b1}. The change of foreground in m. 145, mentioned in the text, signals the beginning of unfoldings in the outer voices, as shown at (b), prolonging the passing note C (c^2) in the linear progression. (Measures 139-145, recall, were the subject of Example 98, p. 94, illustrating the linear intervallic pattern 10-7.)



db in bass of m. 139 instead of d in score

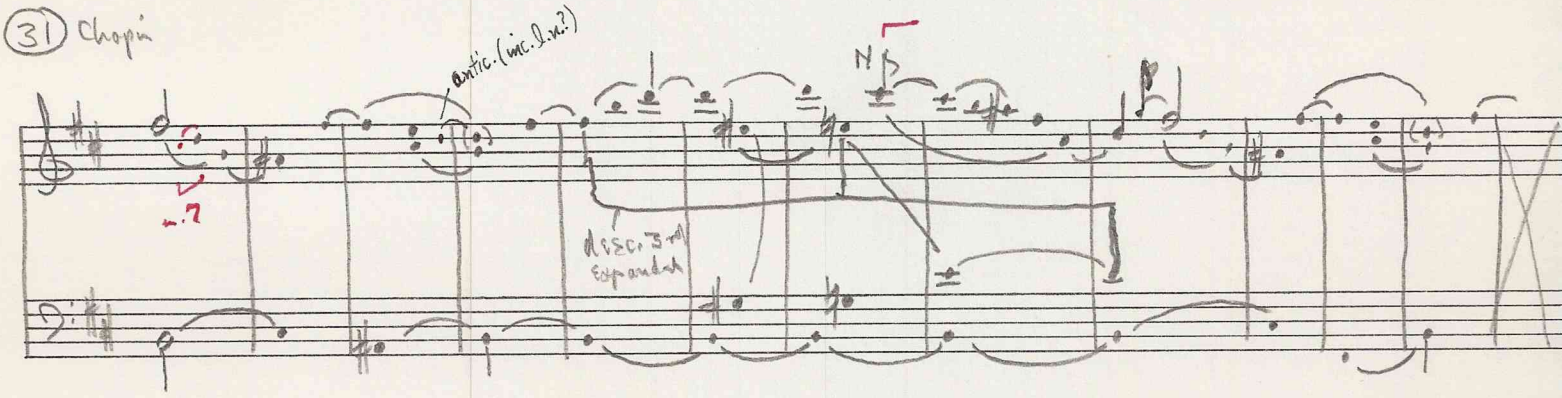
See facs.

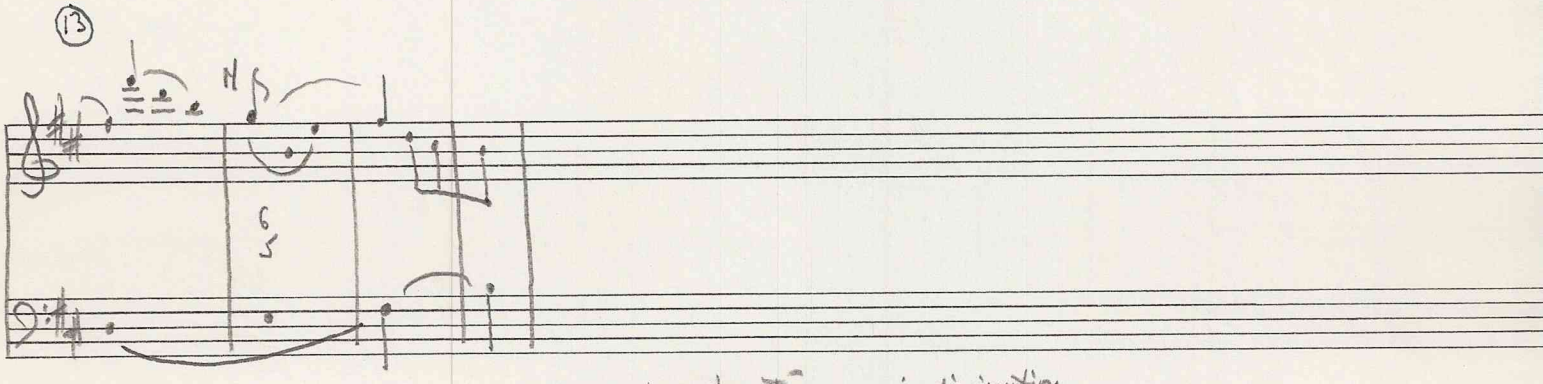
(30) Chopin



Nontonic beginning. Prolonged upper neighbor to primary melodic note, C.

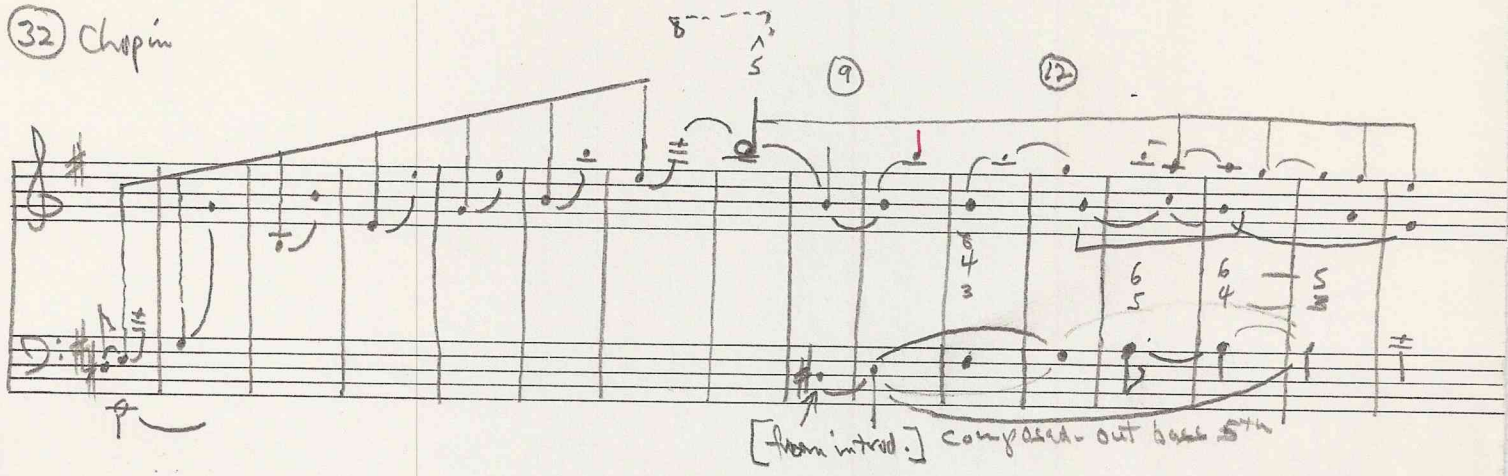
(31) Chopin

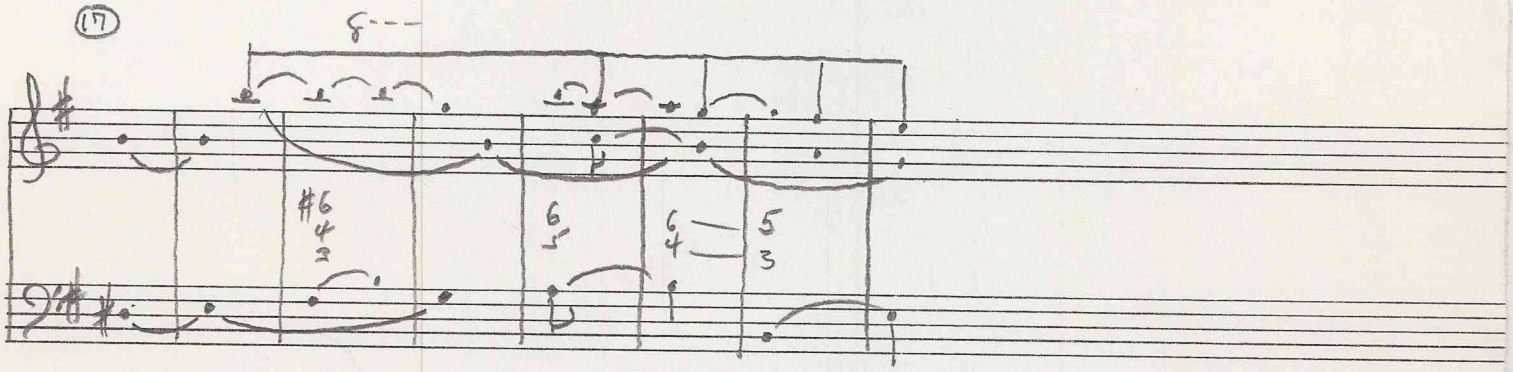




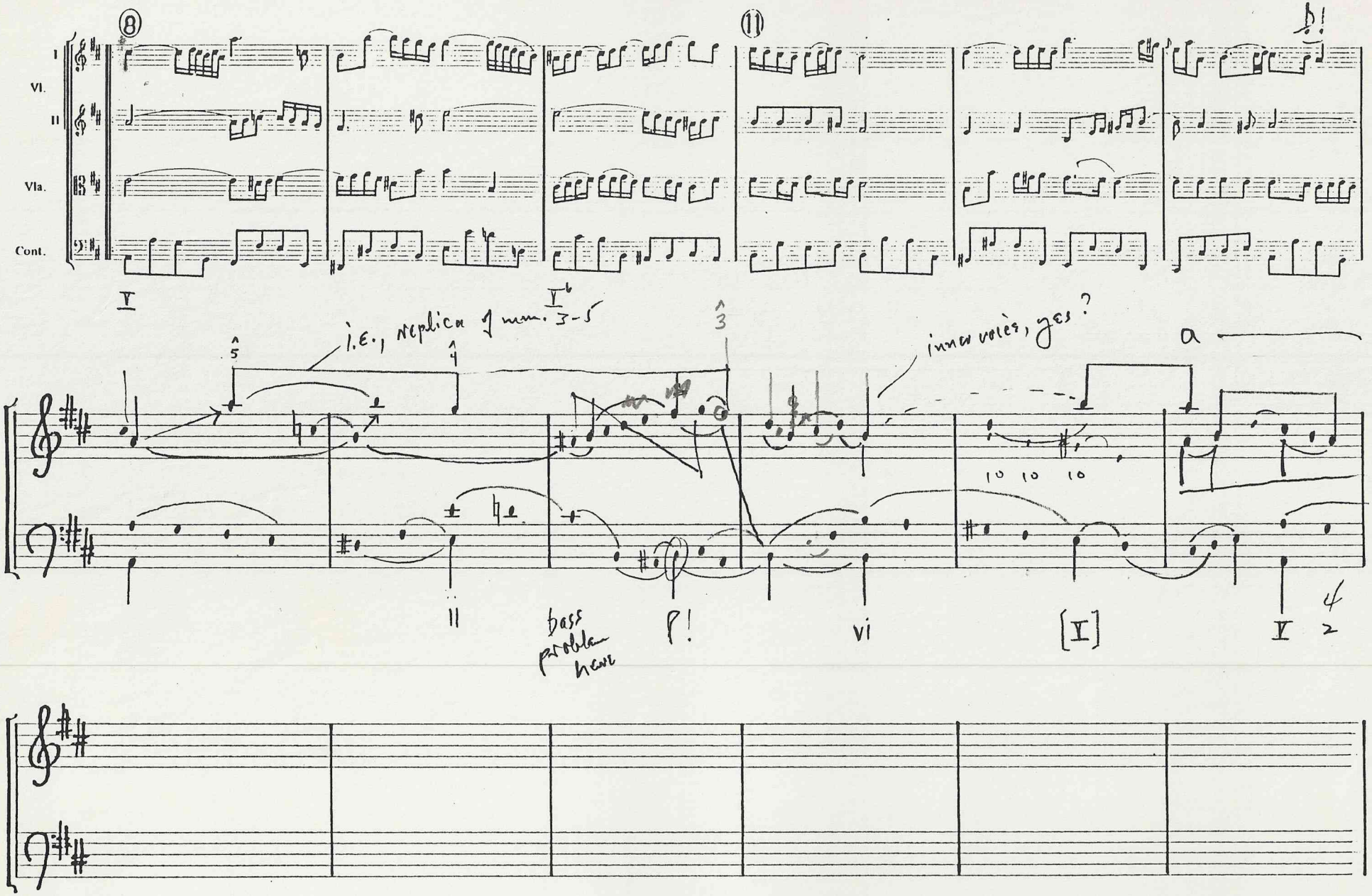
m. 13-15: Enlargement of F♯ - G♯ - F♯ motive, opening diminution.

32 Chopin

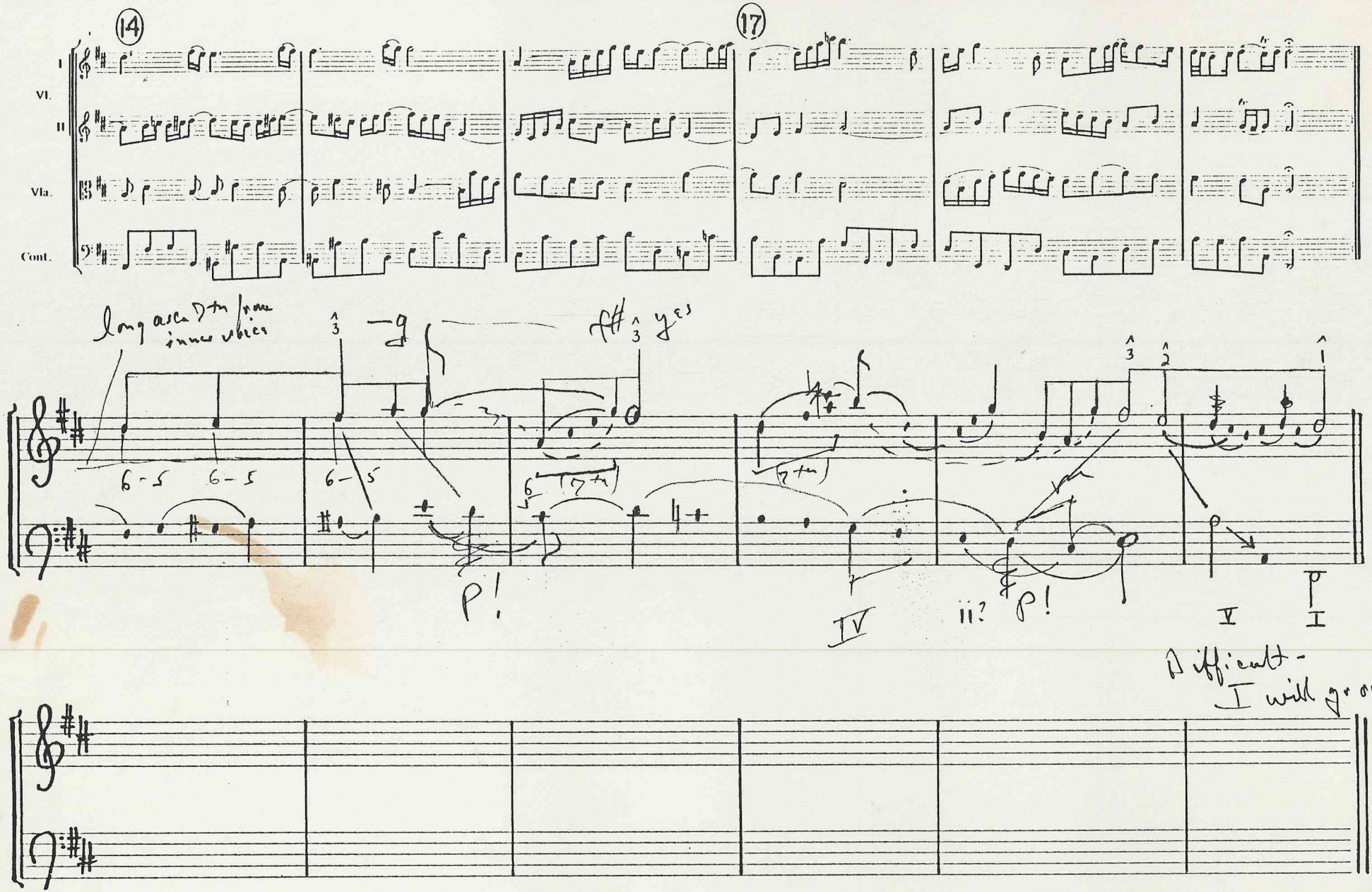




Chapter 16. Exercise 2. J.S.Bach, Orchestral Suite No.3 in D, "Air" (page two)



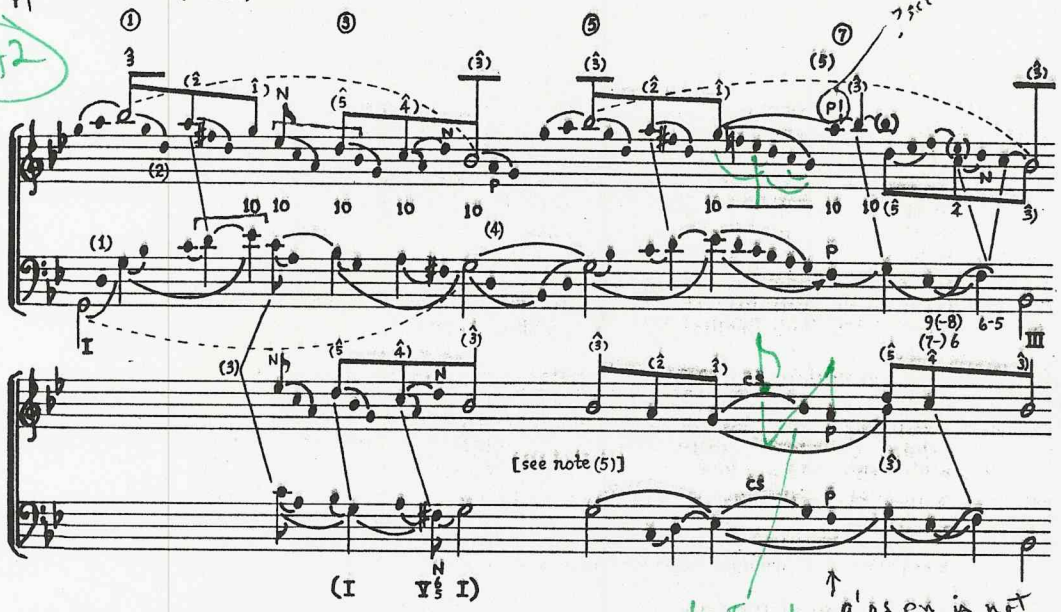
Chapter 16. Exercise 2. J.S.Bach, Orchestral Suite No.3 in D, "Air" (page three)



Aaop. 12

A Exercise 2 (Bach)

A2

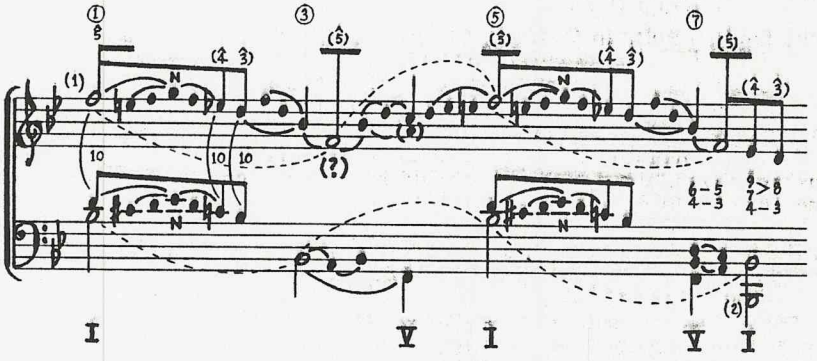


see below

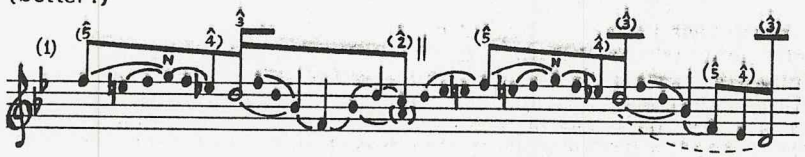
best reading!

a' as pn is not convincing

Exercise 3 (Mozart)

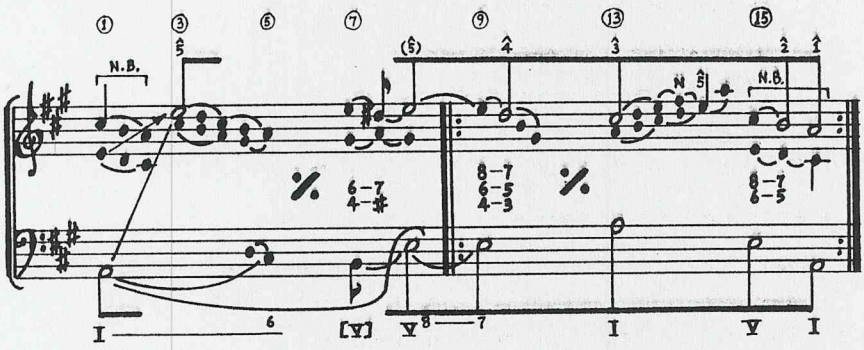


(better:)



FORTE • GILB

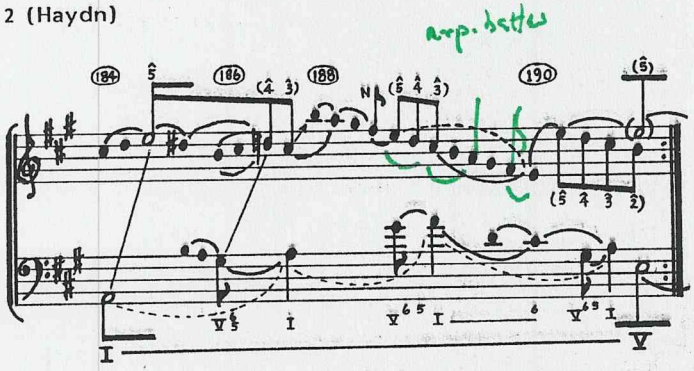
Exercise 1 (Beethoven)



Chap. 12

Exercise 2 (Haydn)

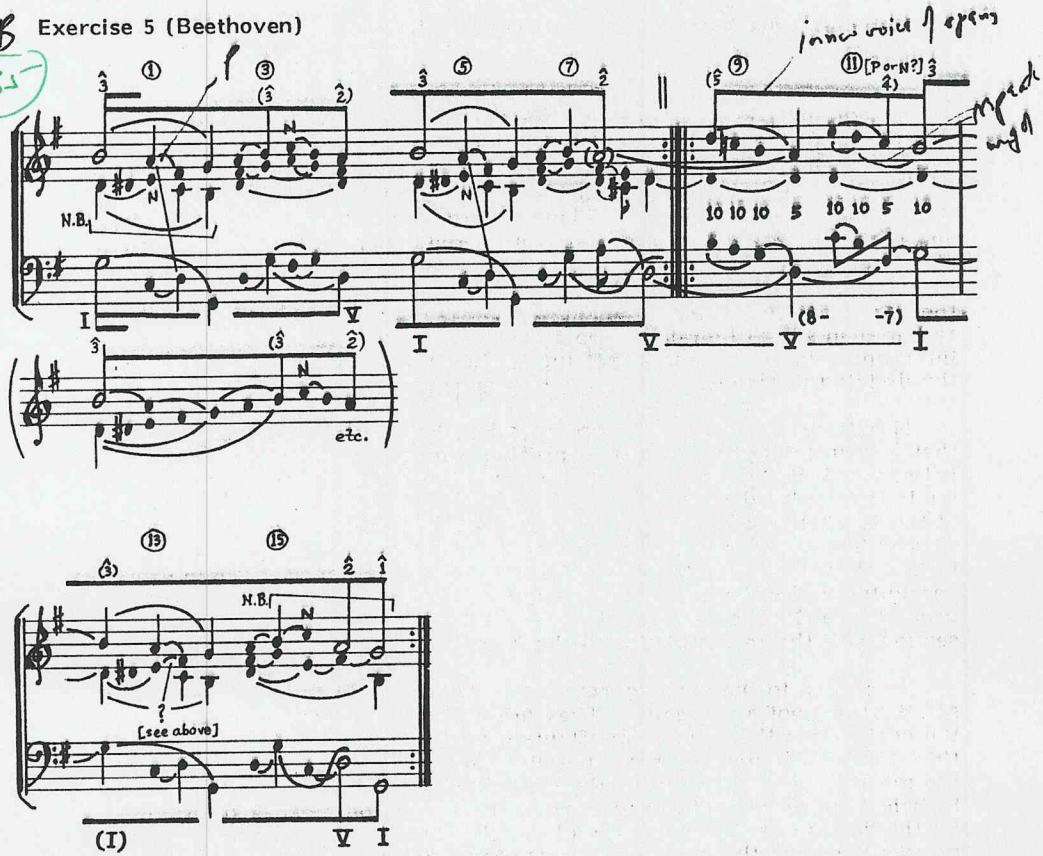
B2



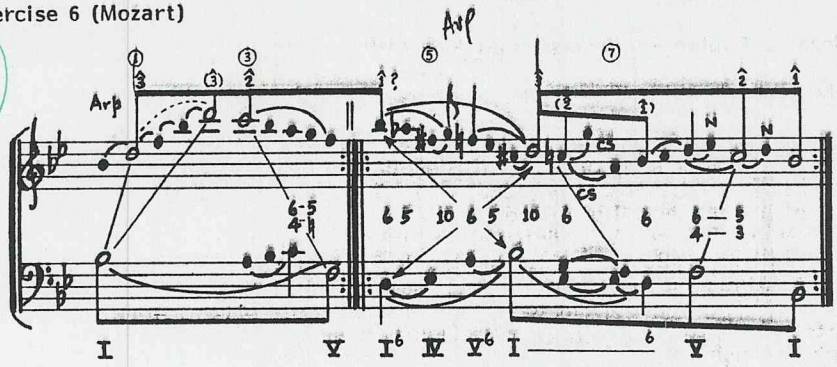
* as in m. 3

Chap. 12

B Exercise 5 (Beethoven)

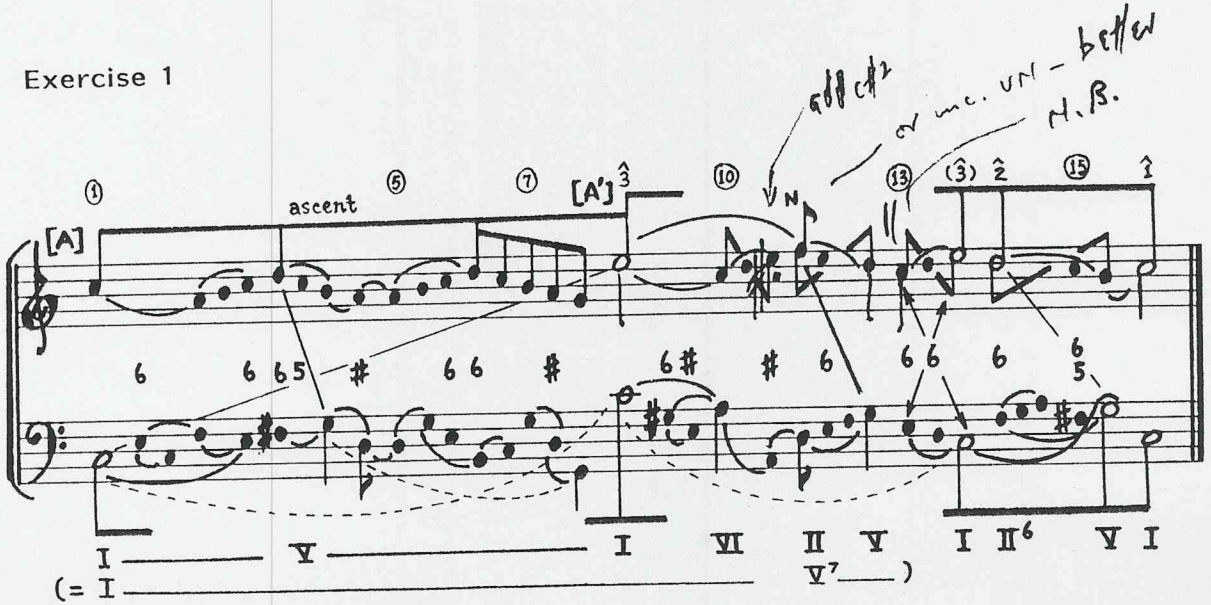


Exercise 6 (Mozart)

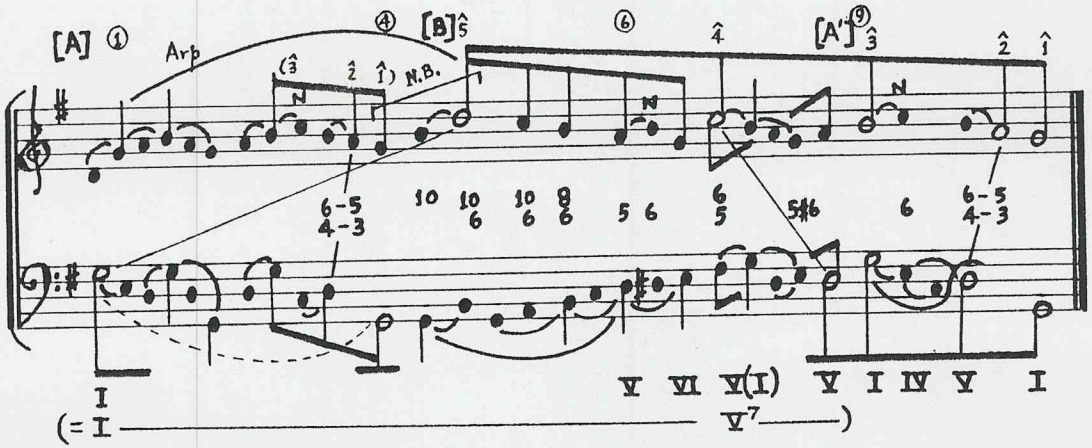


Aufgabe 13

Exercise 1

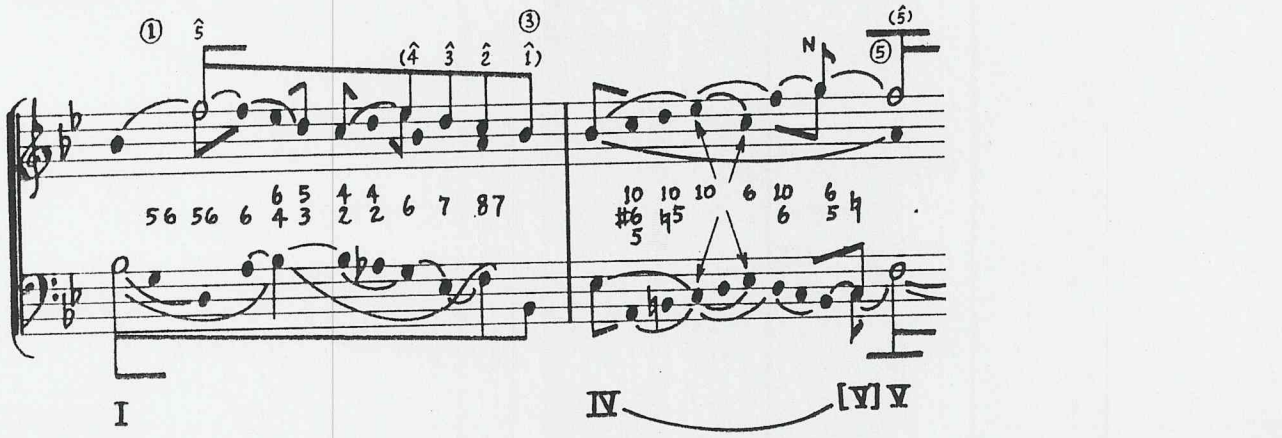


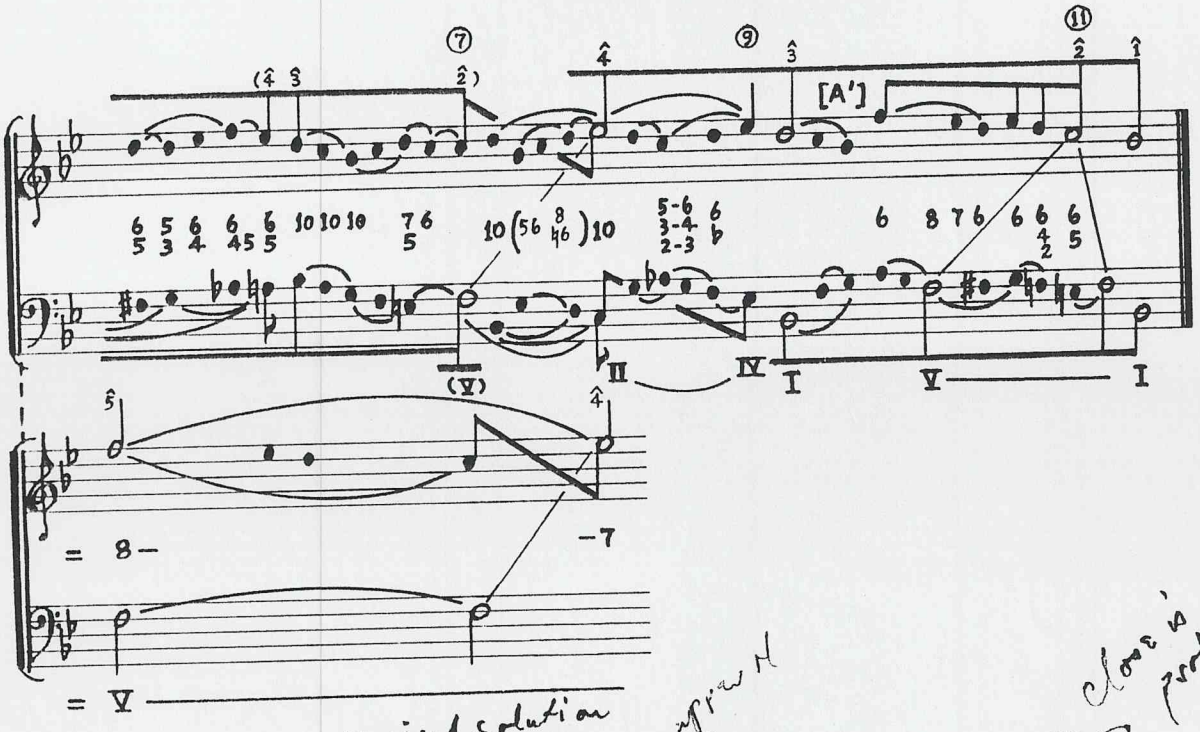
Exercise 2



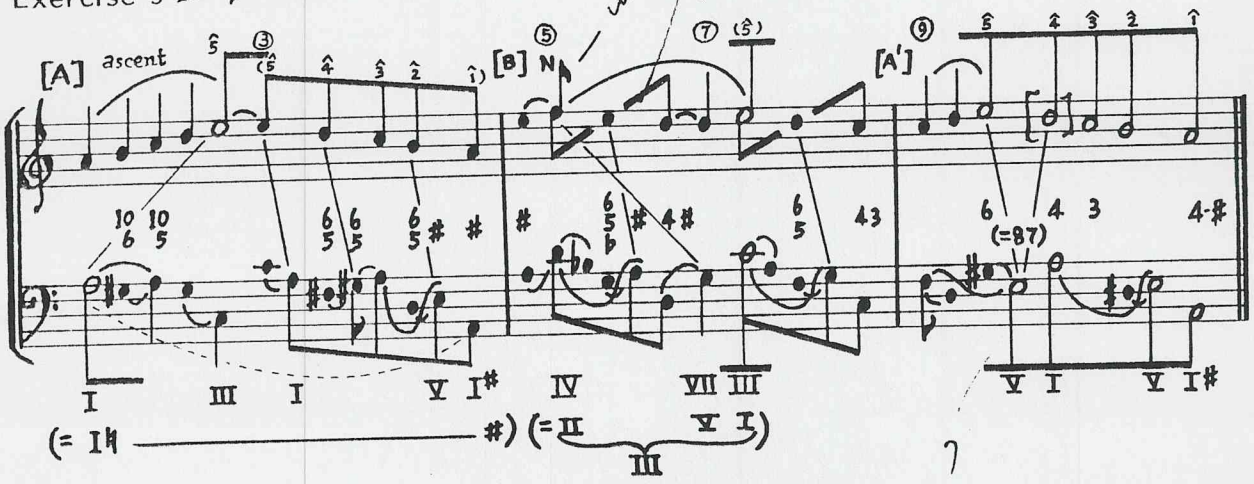
Chapter 13

Exercise 4

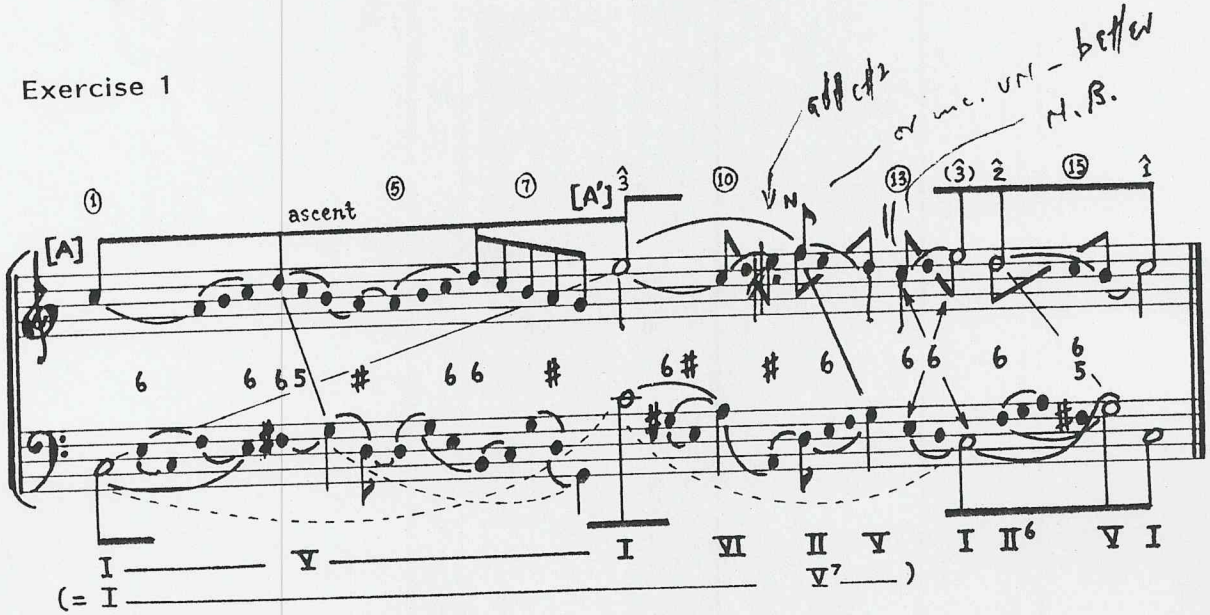




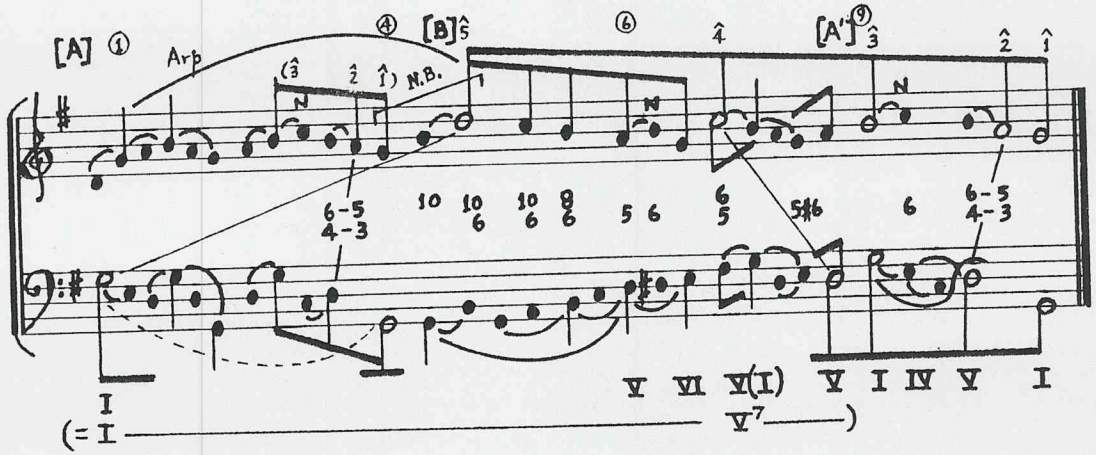
Exercise 5 — See revised solution



Exercise 1

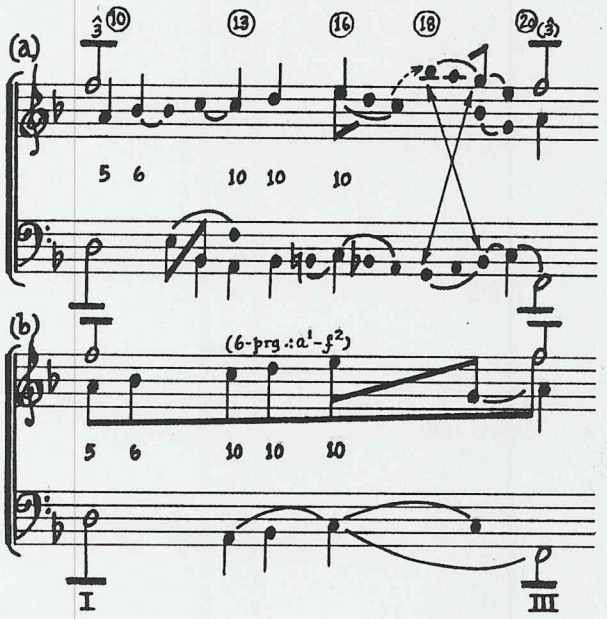


Exercise 2



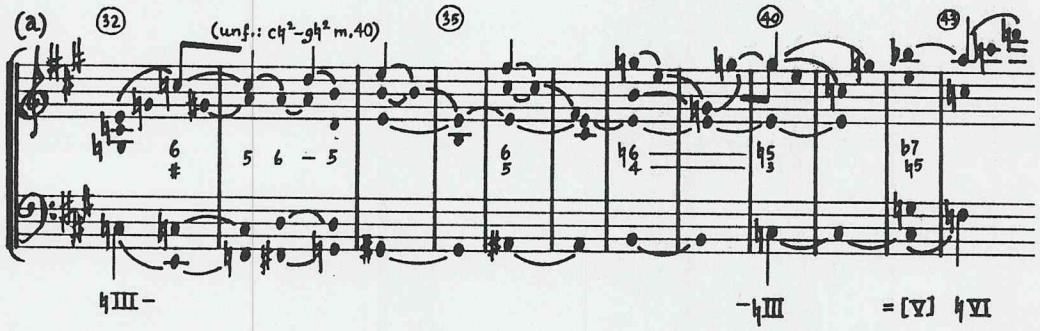
20B/2 F major English Suite, Menuet II

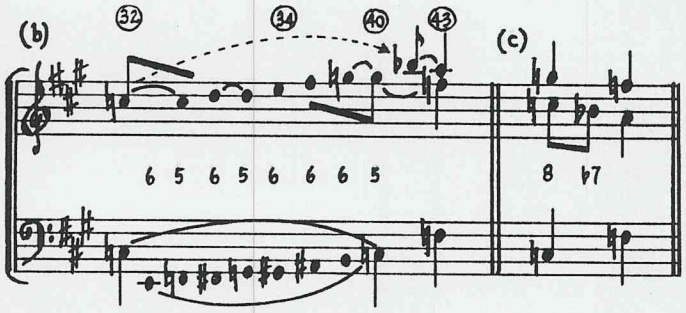
Exercise 2 (Bach)



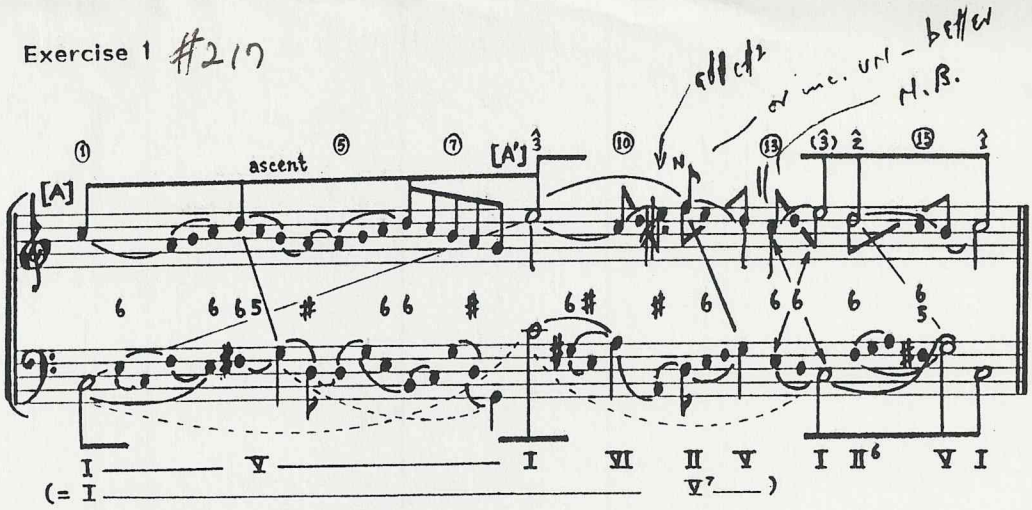
20B/3

Exercise 3 (Beethoven)

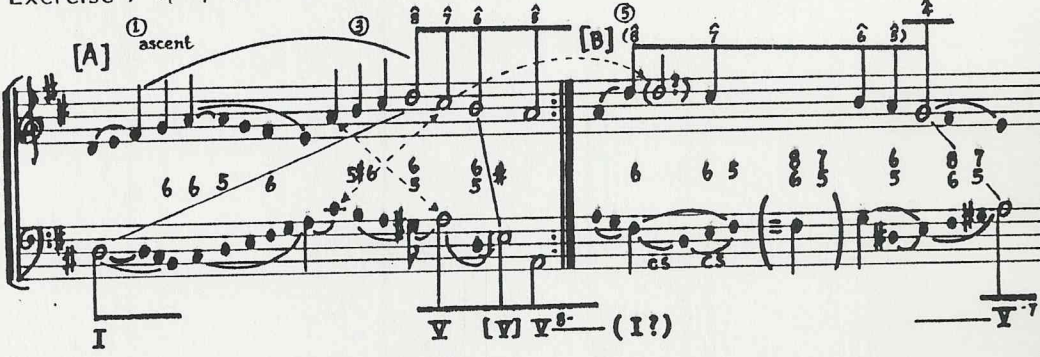


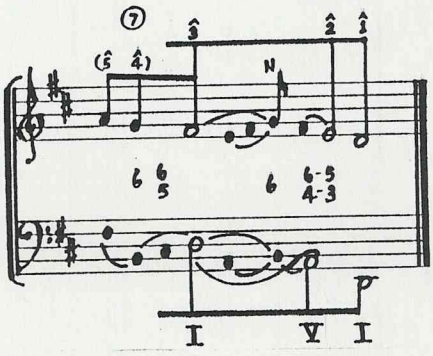


Exercise 1 #217

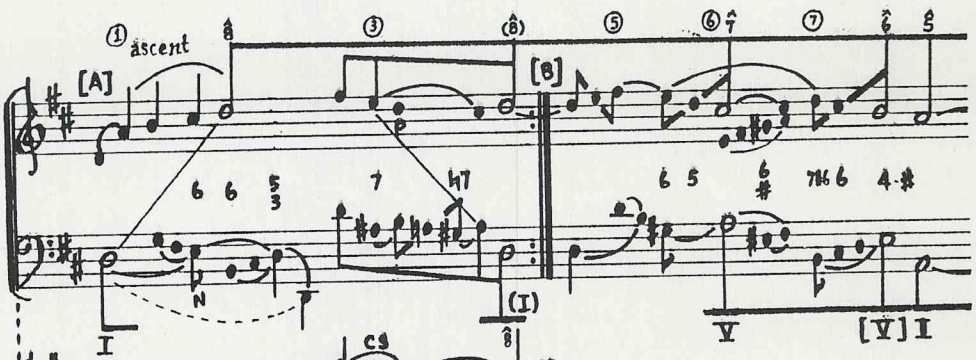


Exercise 7 #44

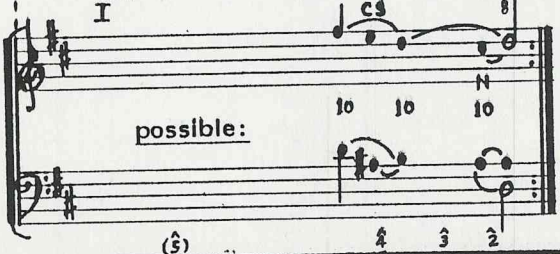


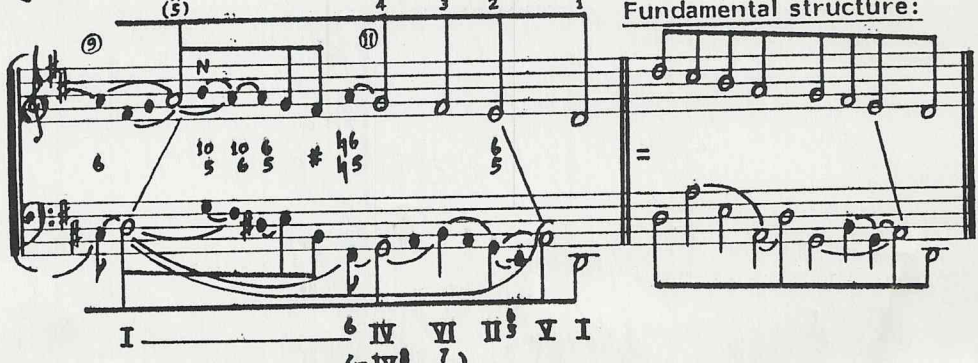


Exercise 9 #24

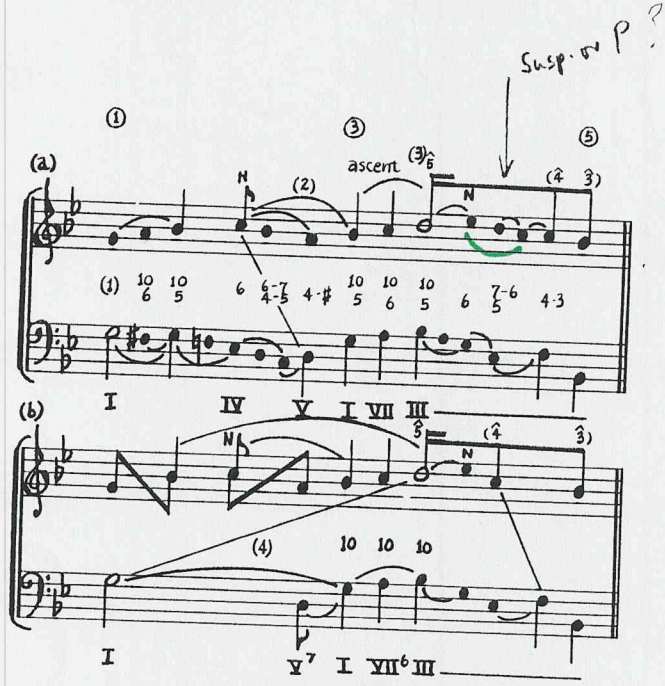


possible:

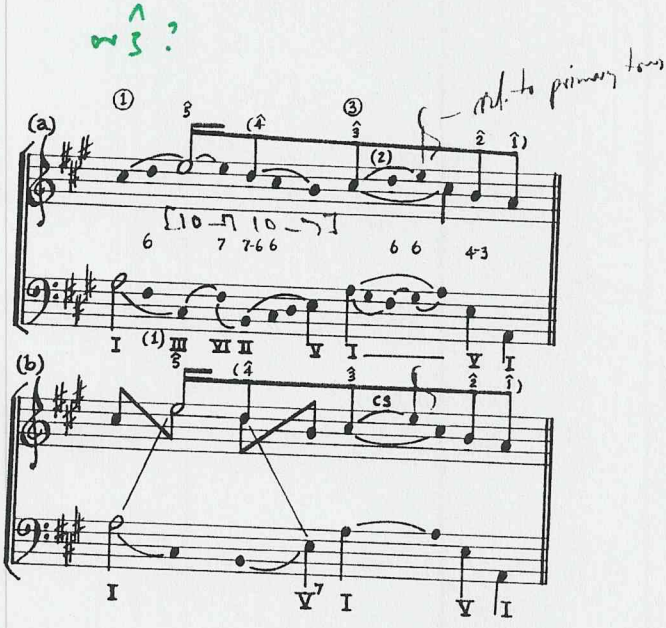




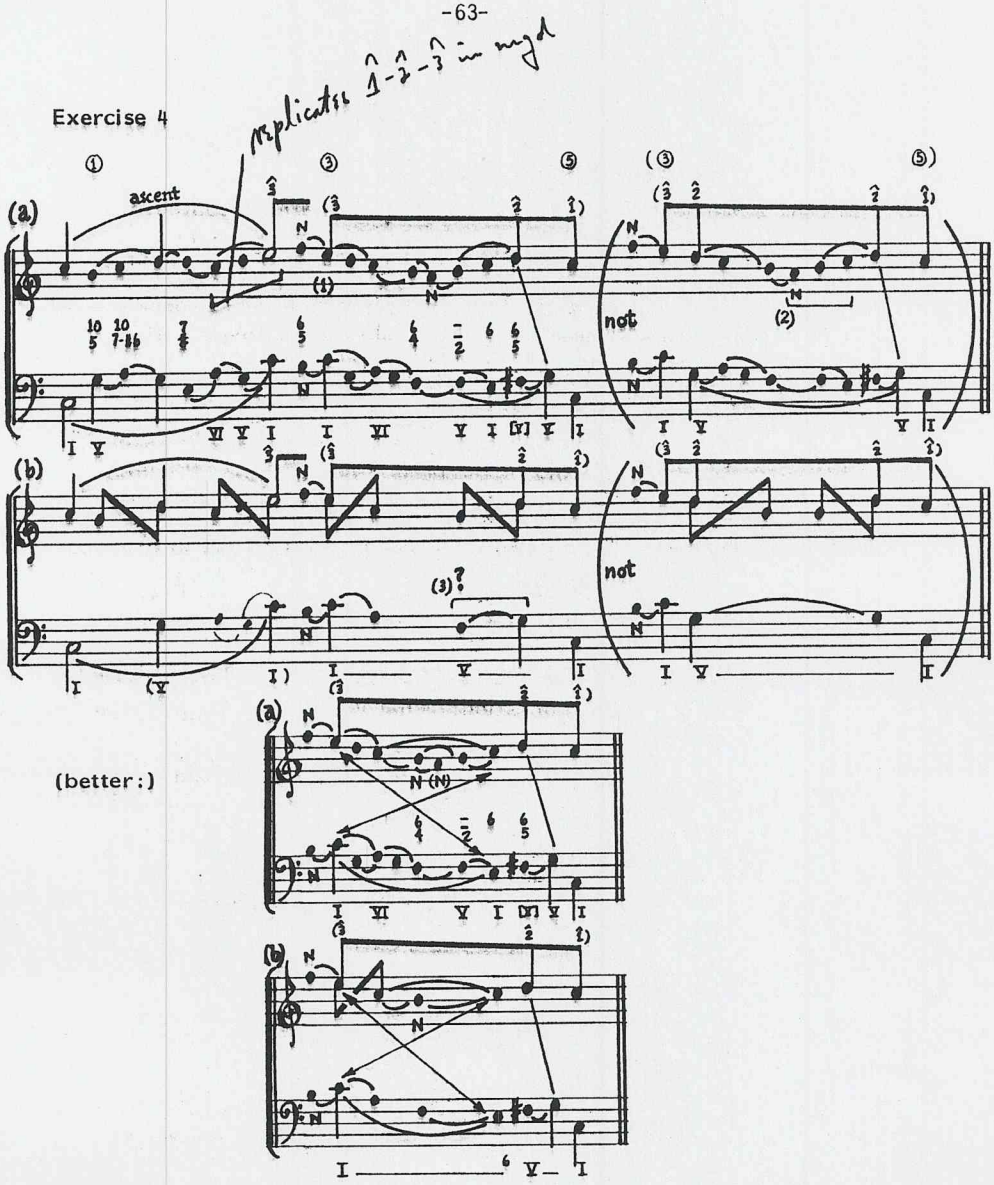
Exercise 2



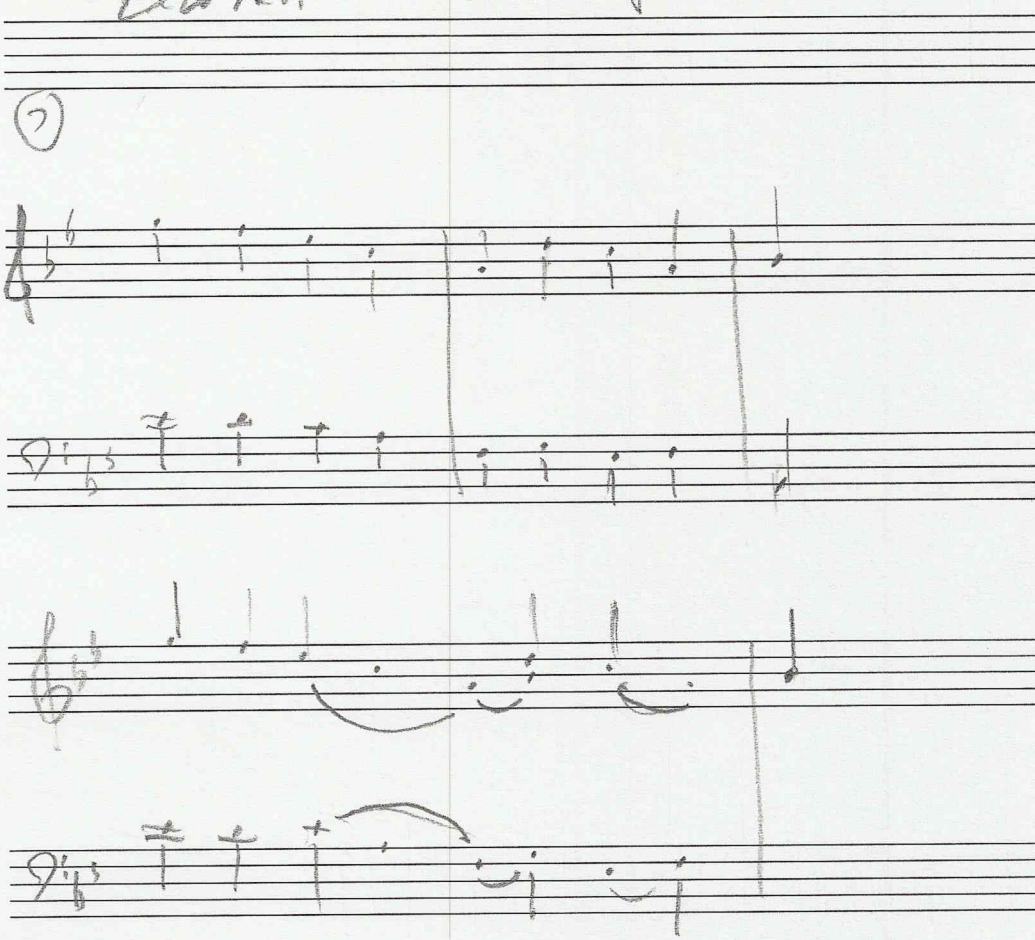
Exercise 3



Exercise 4



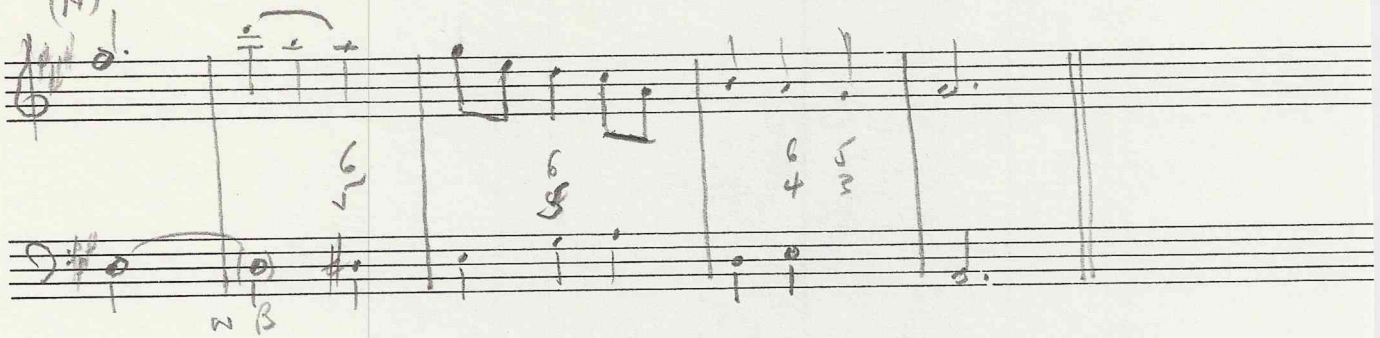
EEW 124·2 ~ Bach English Suite, Gavotte I



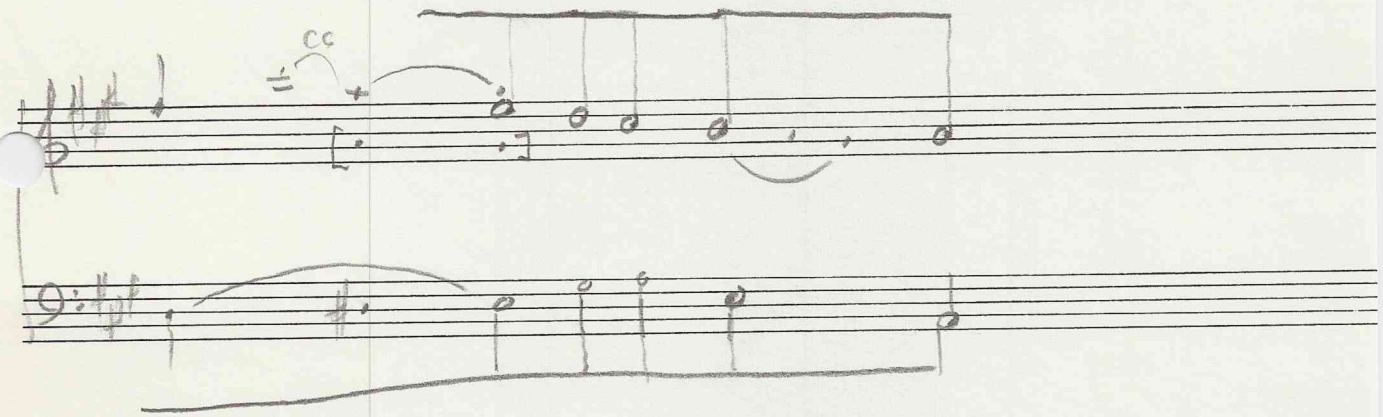
Chapter 12, Exer. B-2: Haydn, Amaj-Sonata, III
Basic voice leading

195

(N)

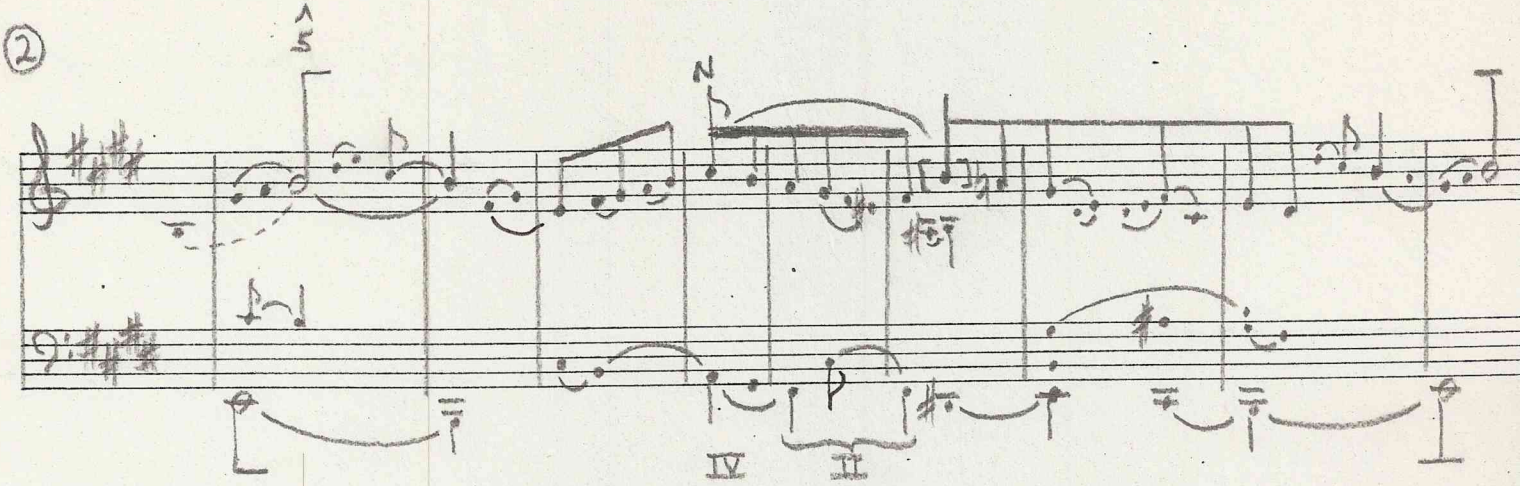


IV



Theory of Music 901
Exercise Solutions
(A.F.)

(2)



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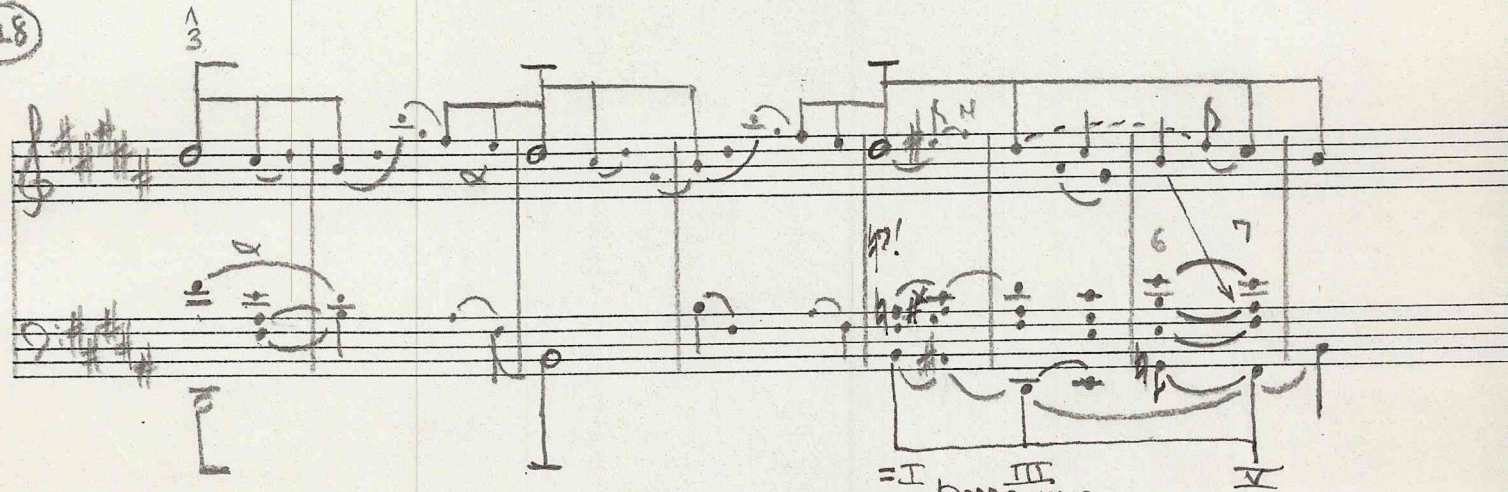
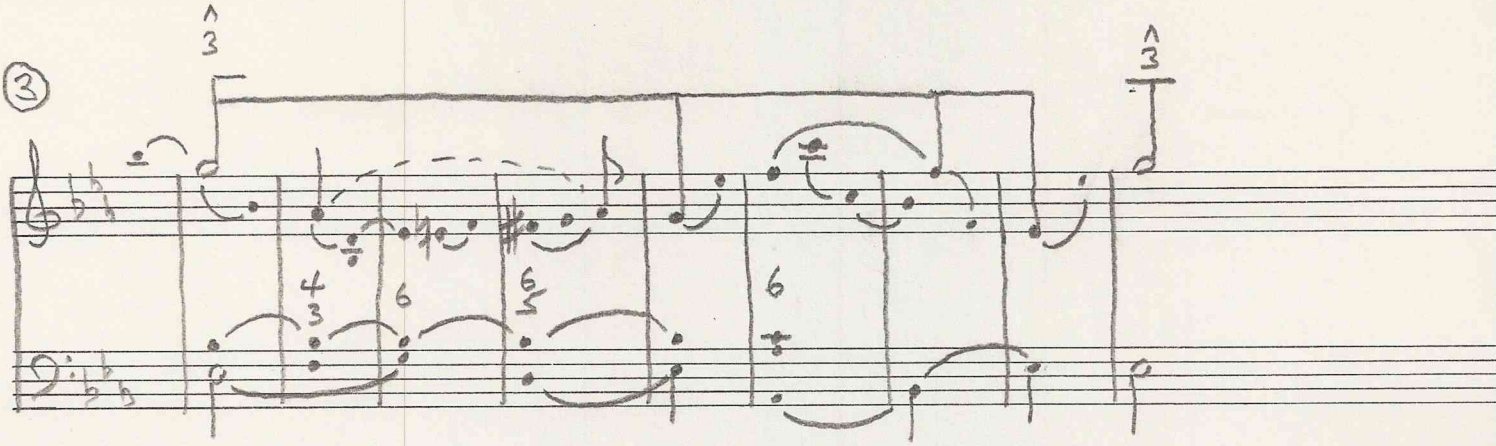


Theory of Music 901
Exercise Solutions
(A.F.)

(3)



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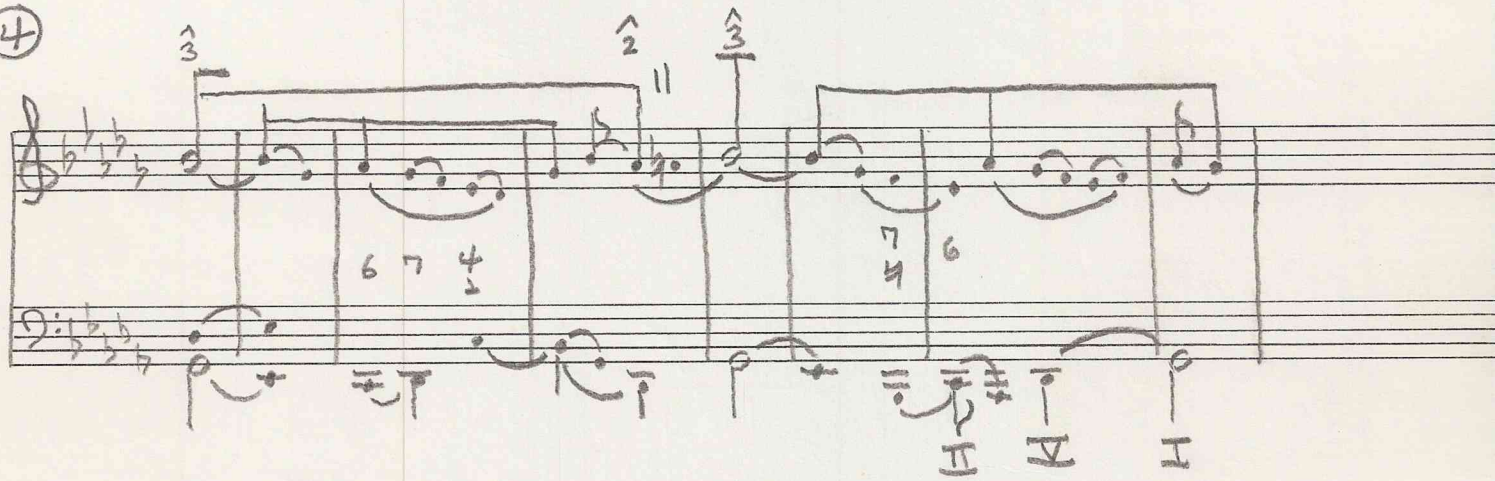

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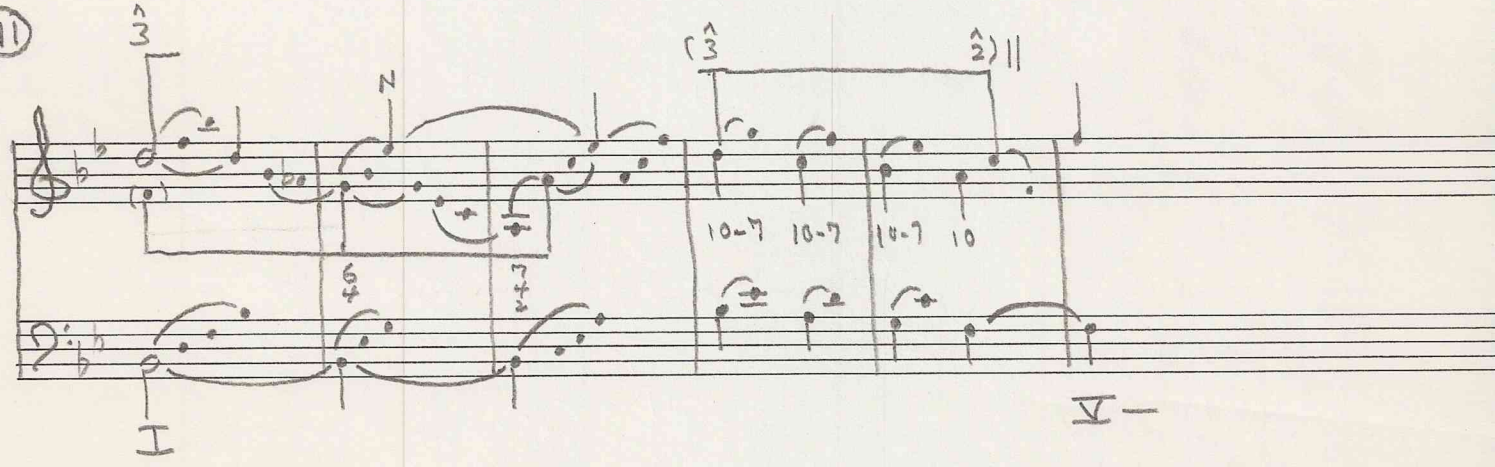
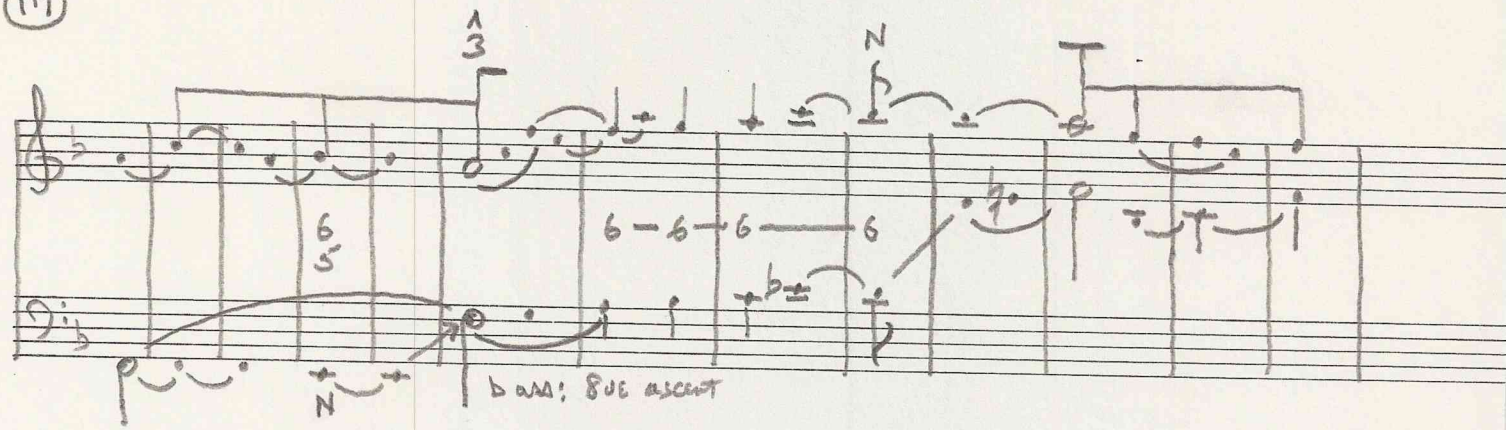


Theory of Music 901
Exercise Solutions
(A.F.)

(17)



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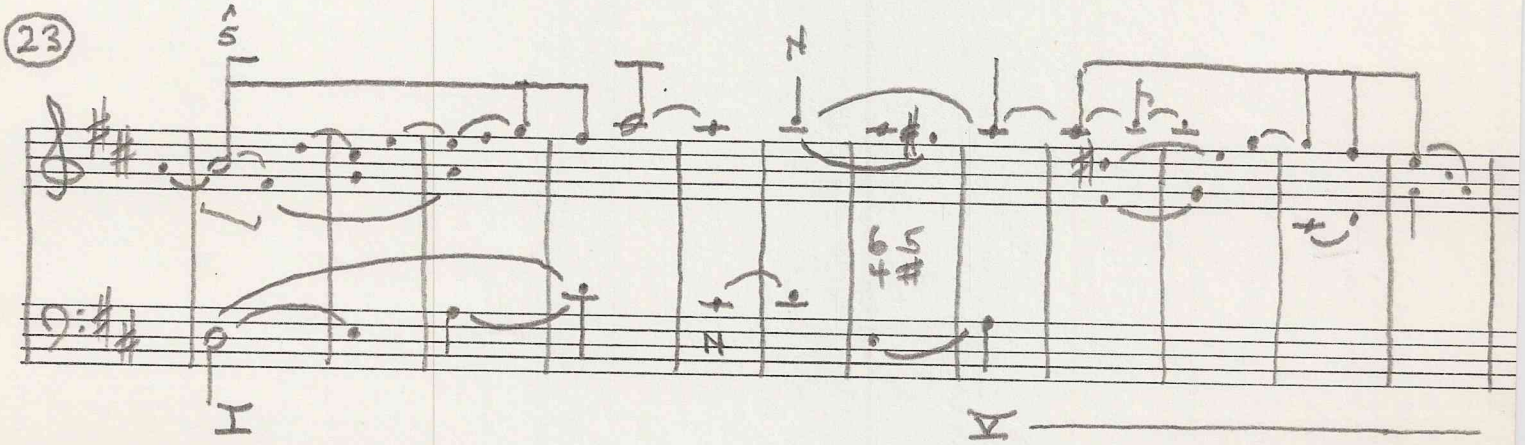

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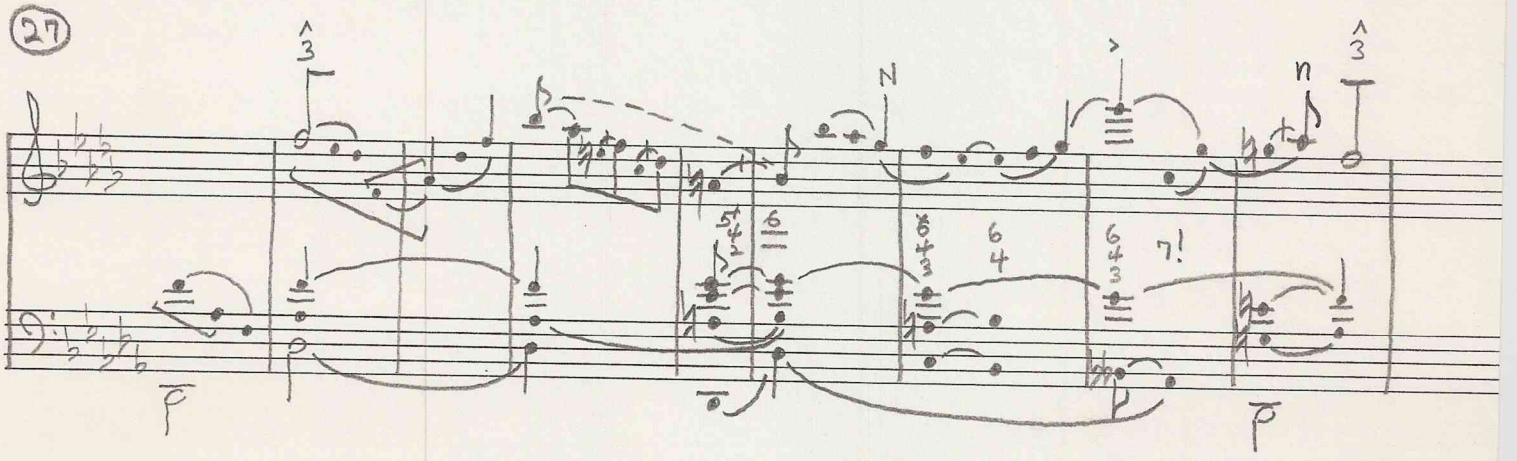
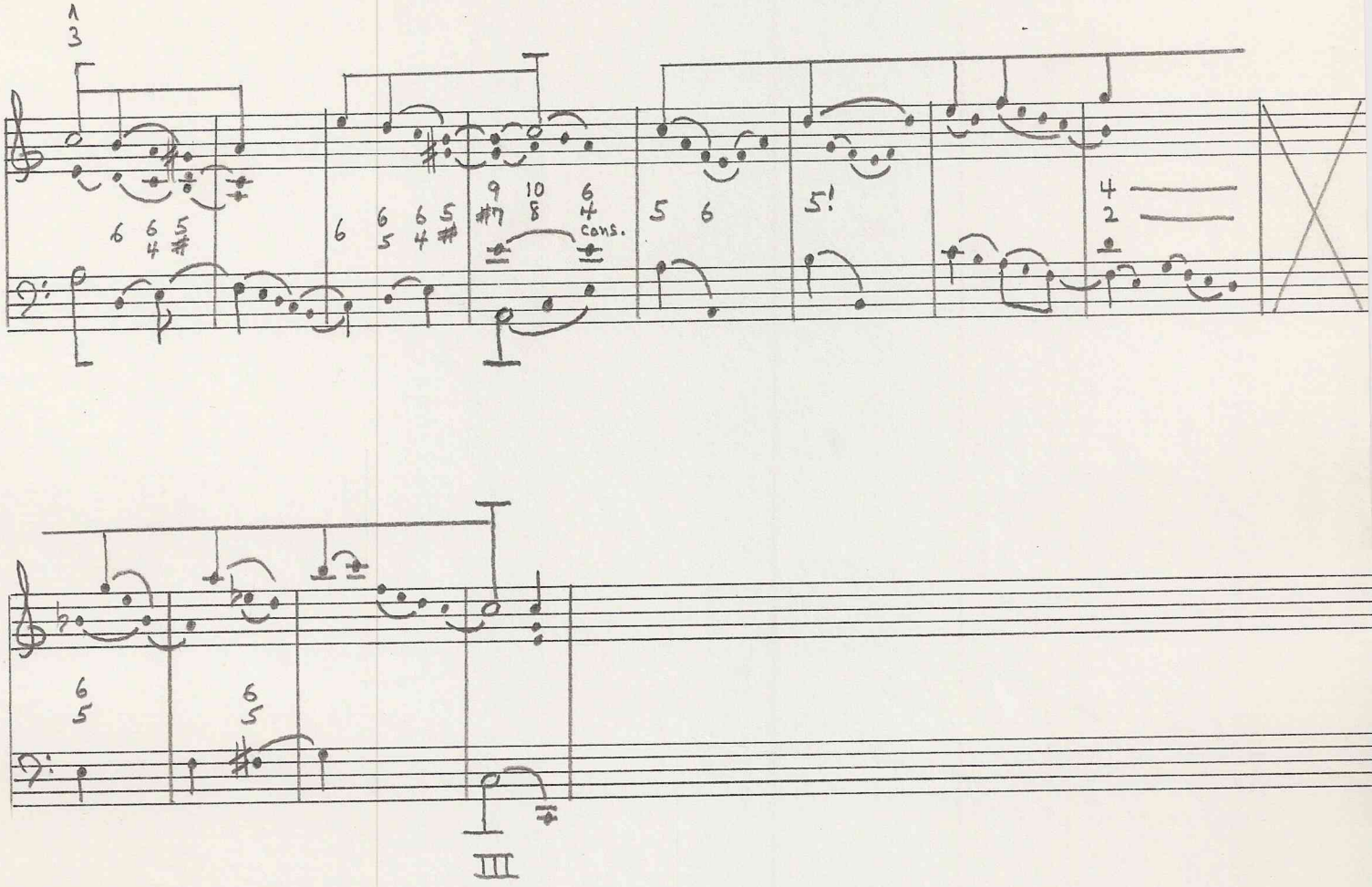


Theory of Music 901
Exercise Solutions
(A.F.)

(12)



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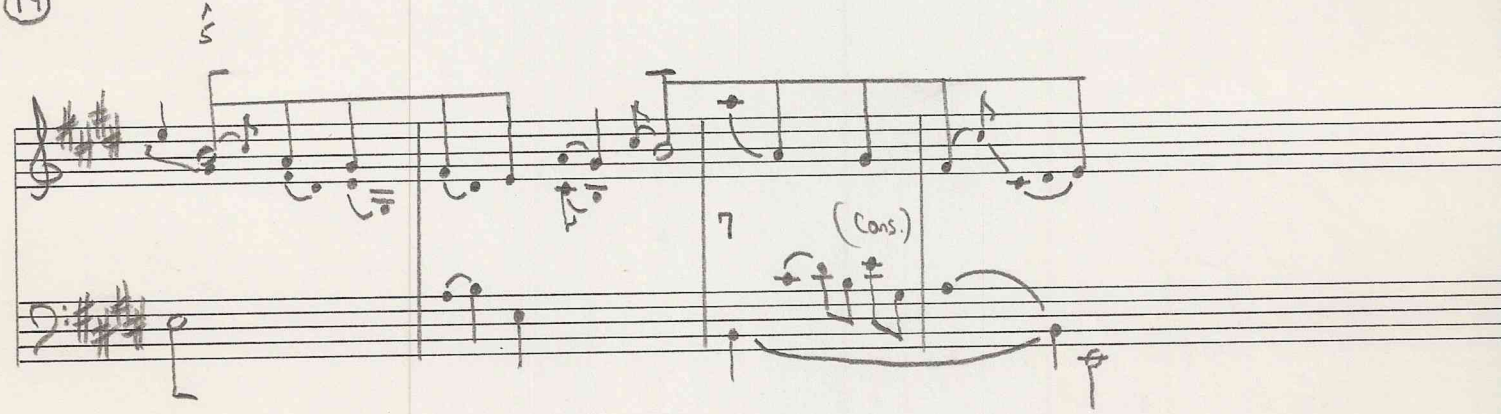
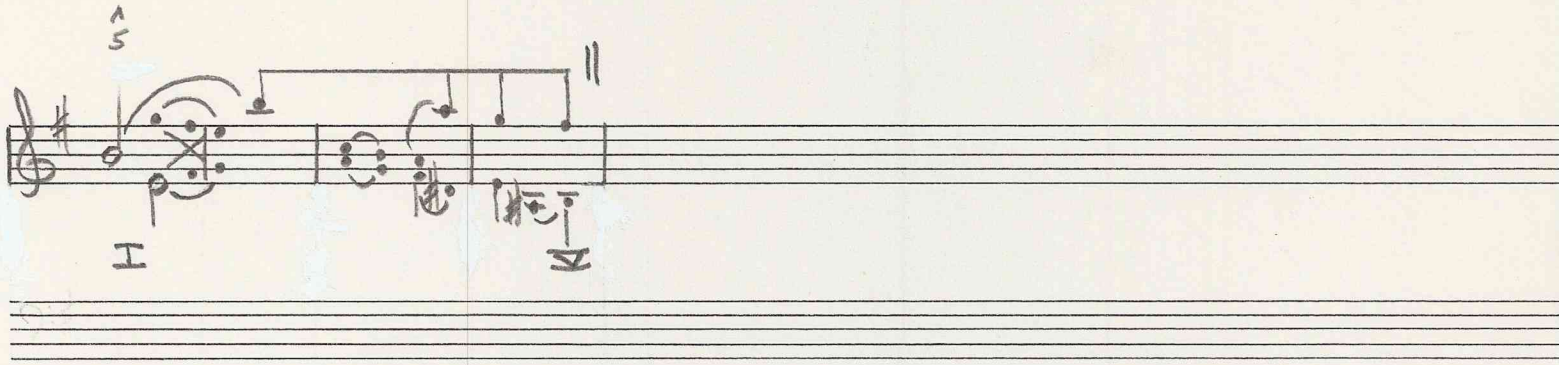


Theory of Music 901
Exercise Solutions

(A.F.)

(20)



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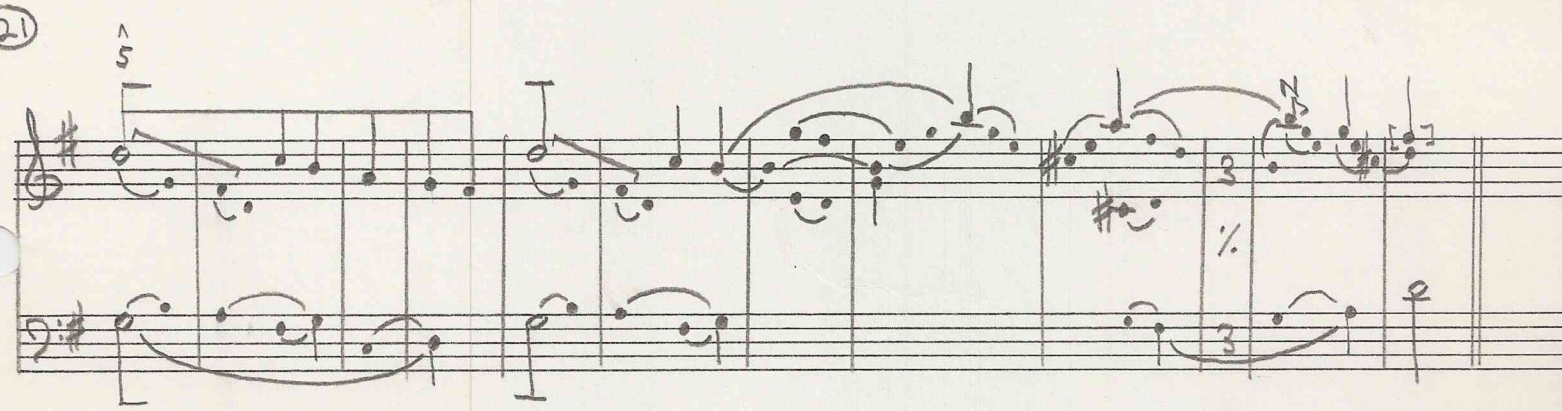

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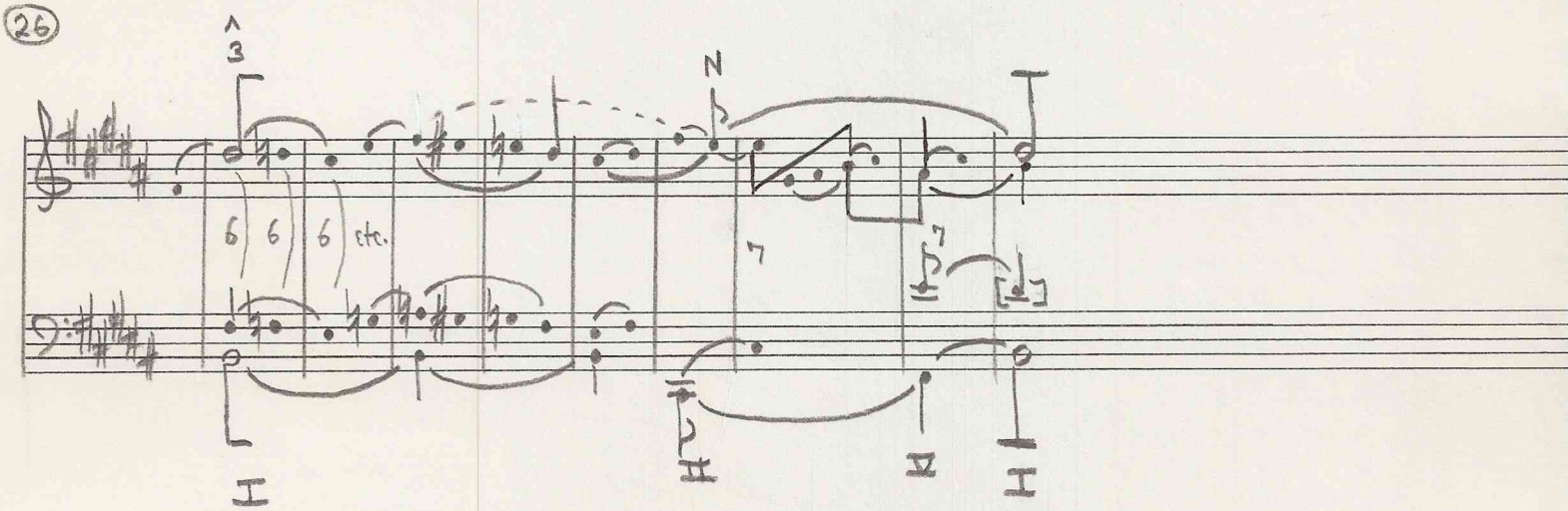
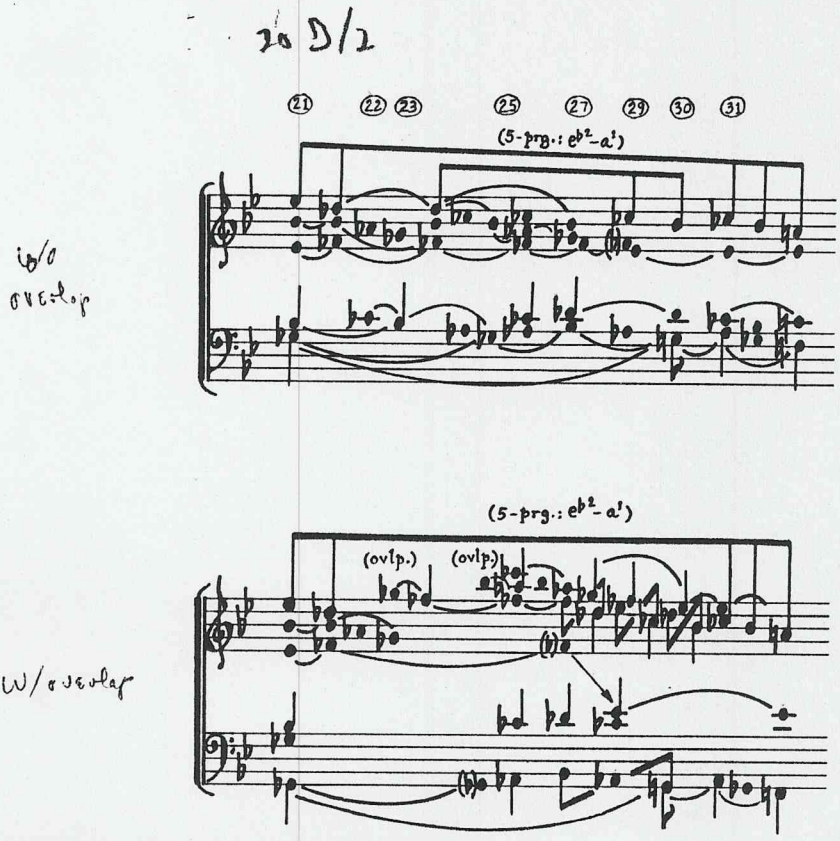
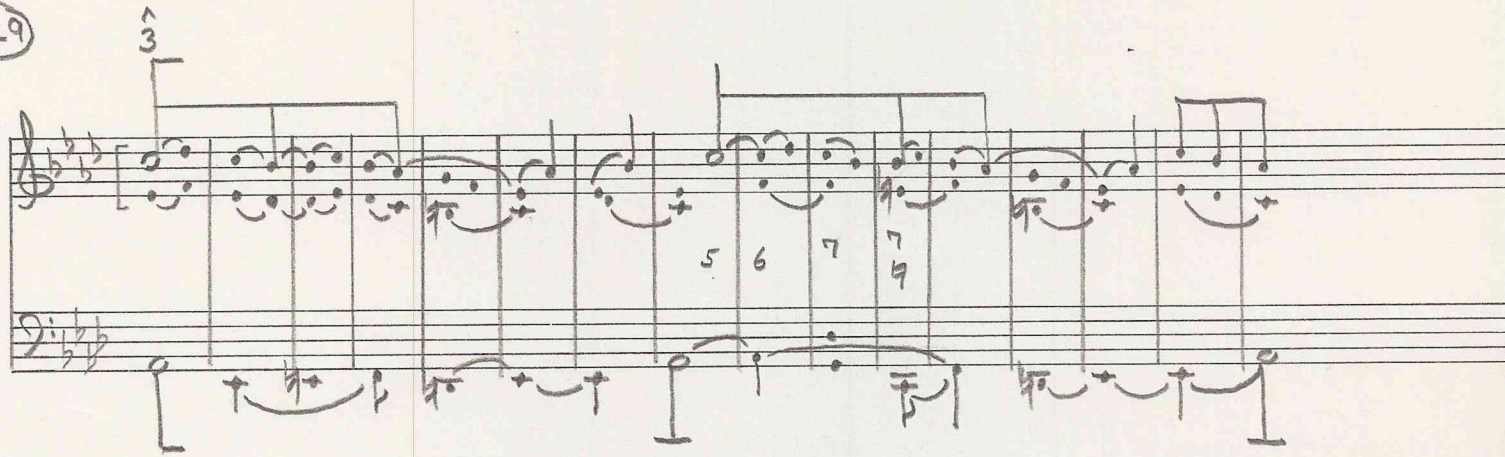


Exercise 2 (Brahms)



Theory of Music 901
Exercise Solutions
(A.F.)

(29)



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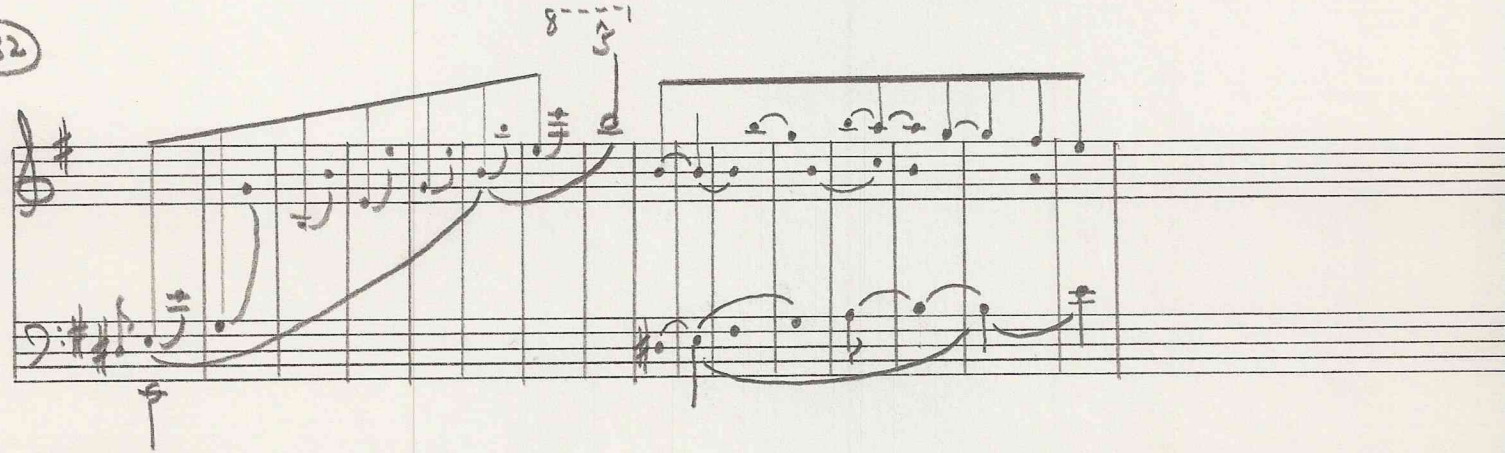
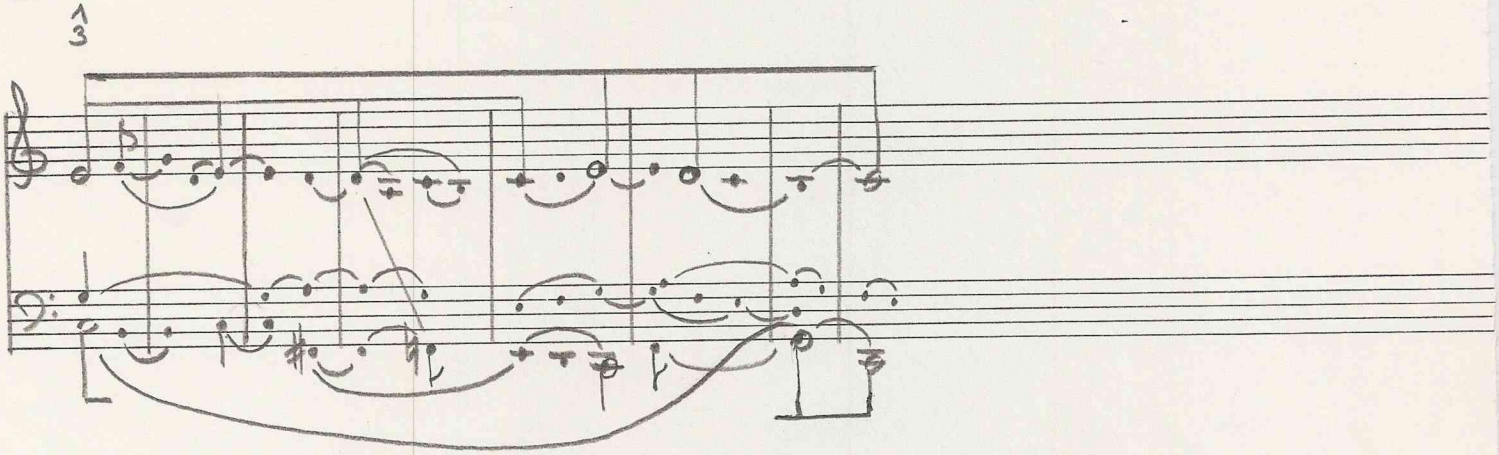


Theory of Music 901
Exercise Solutions

(A.F.)

(15)



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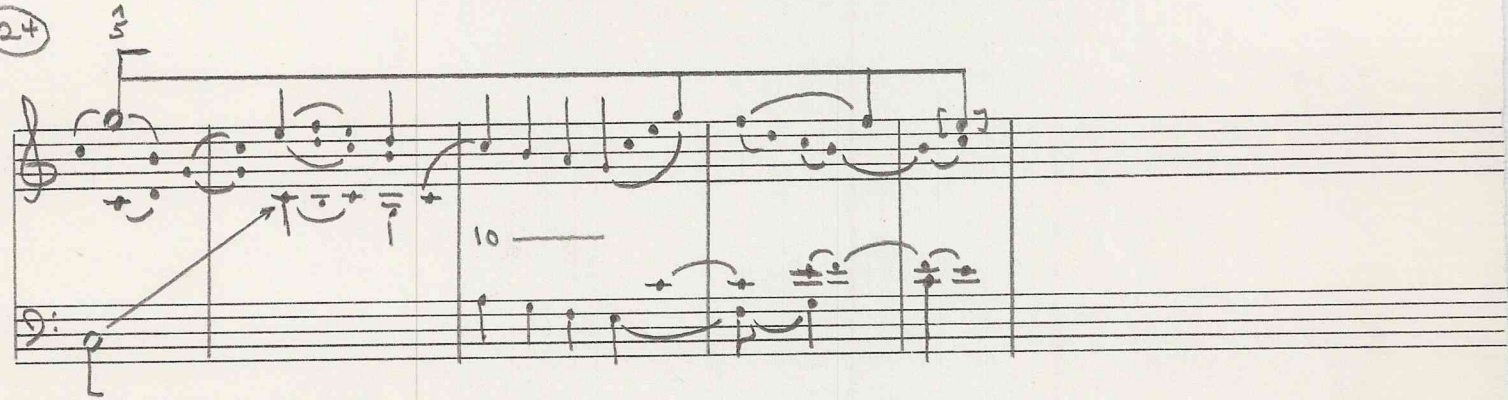
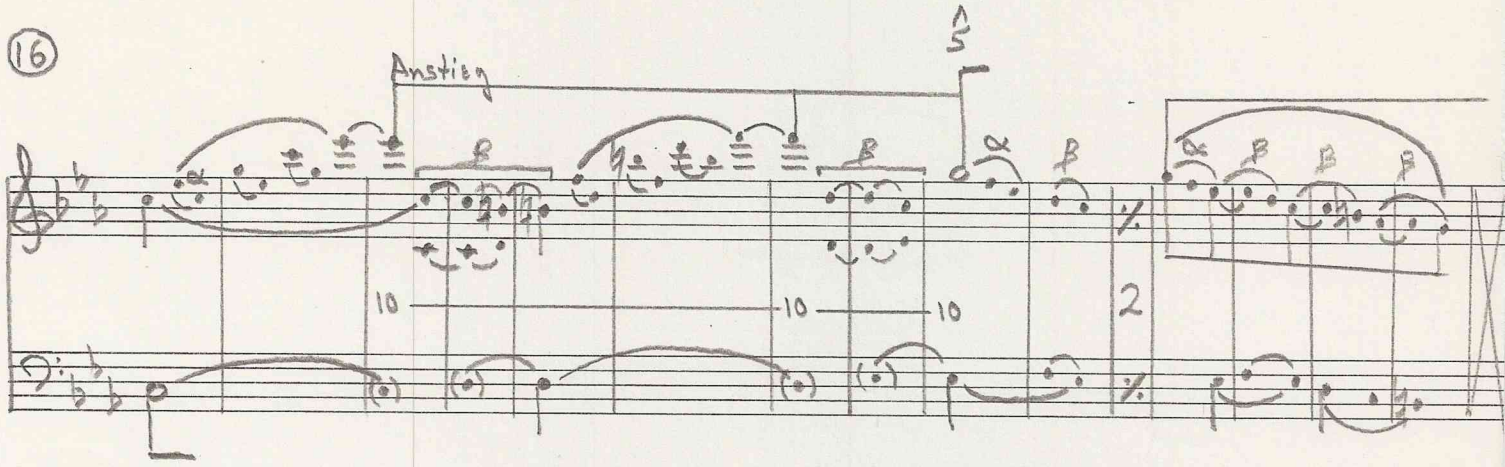
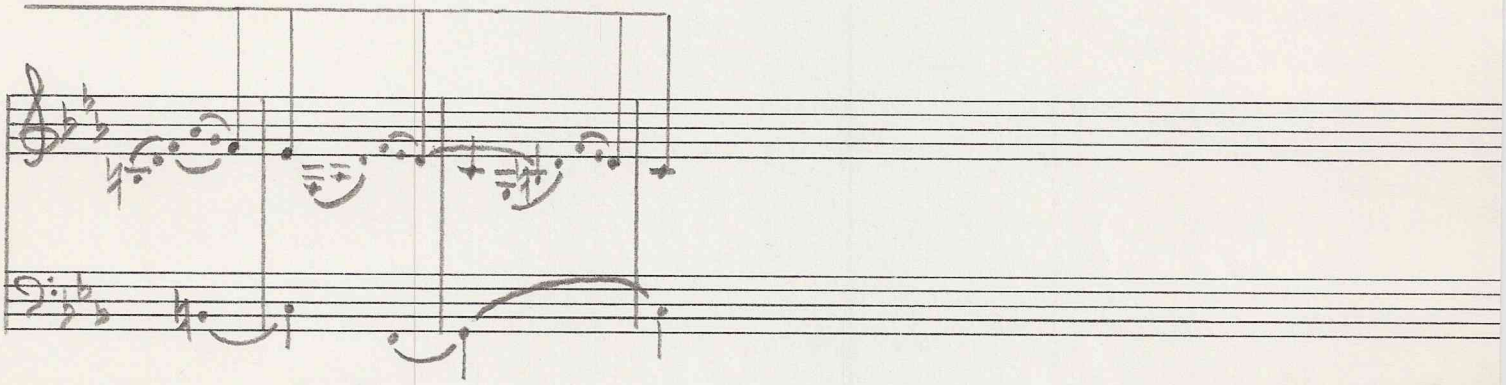


Theory of Music 901
Exercise Solutions
(A.F.)

(16)





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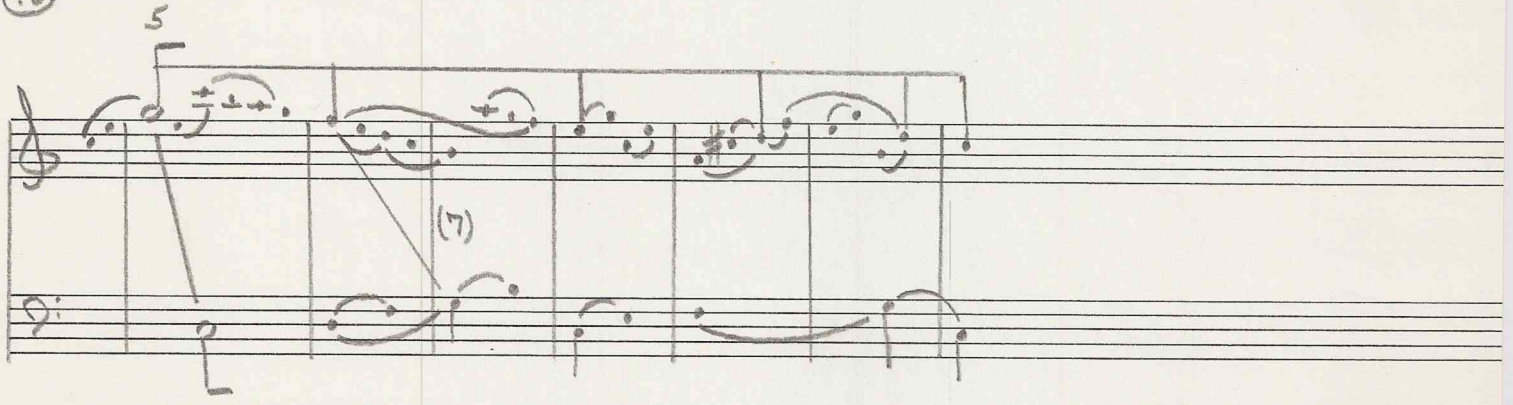
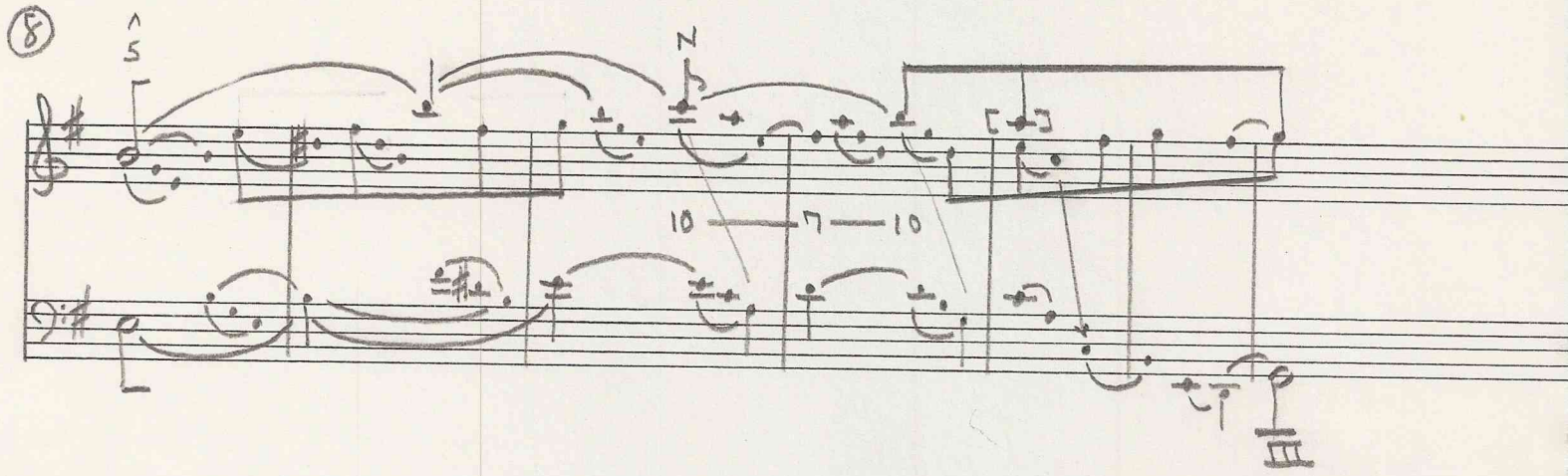
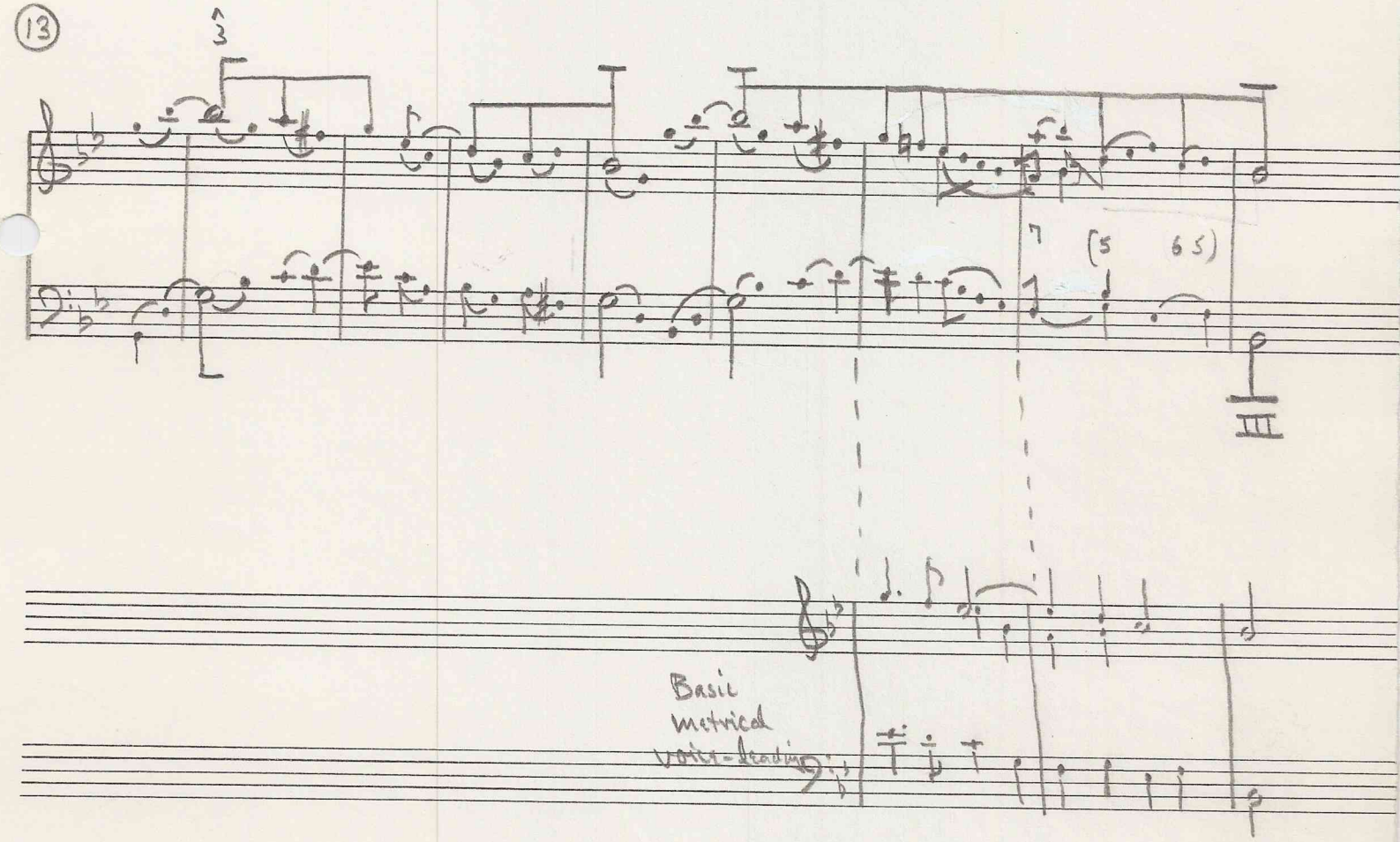
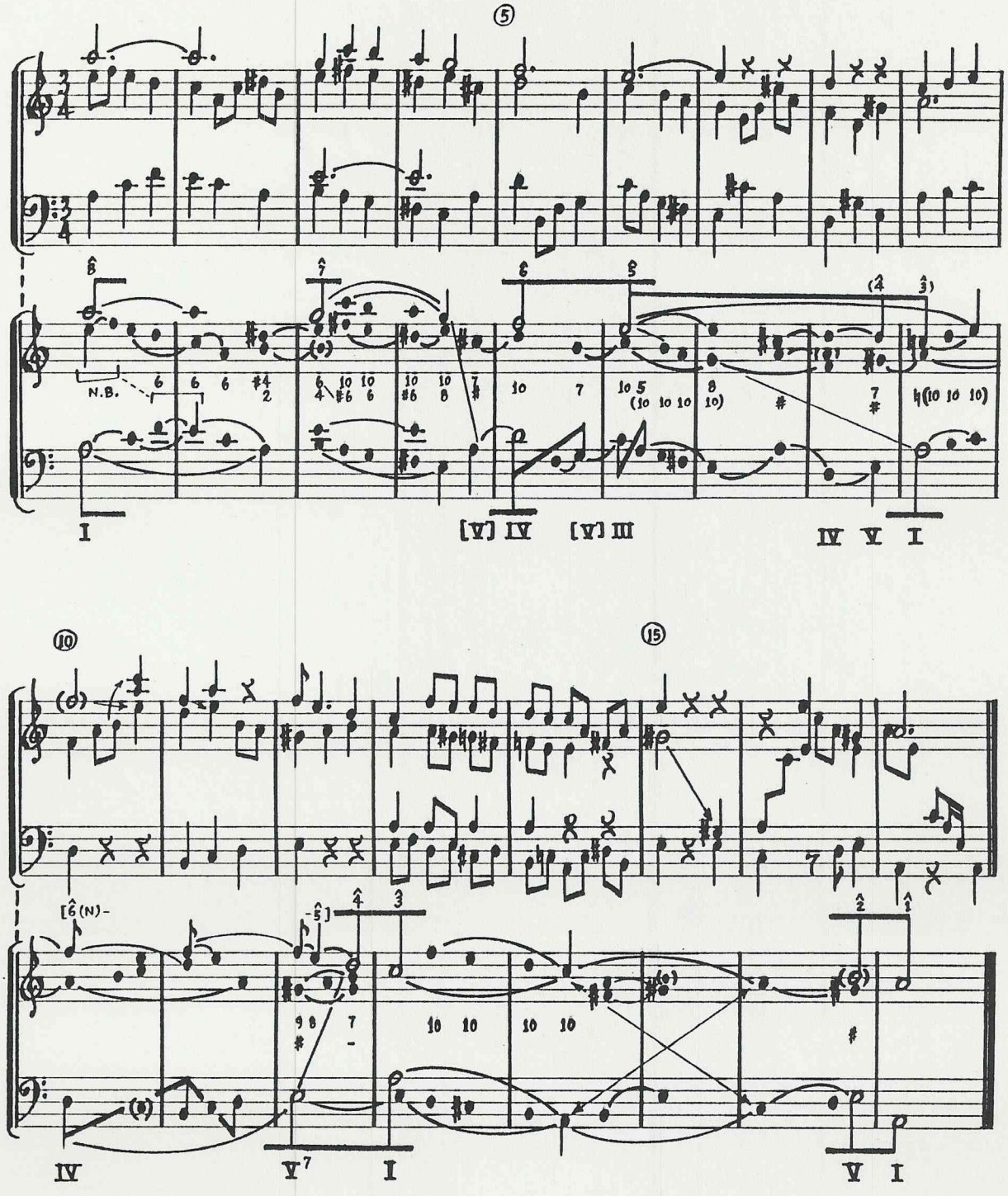


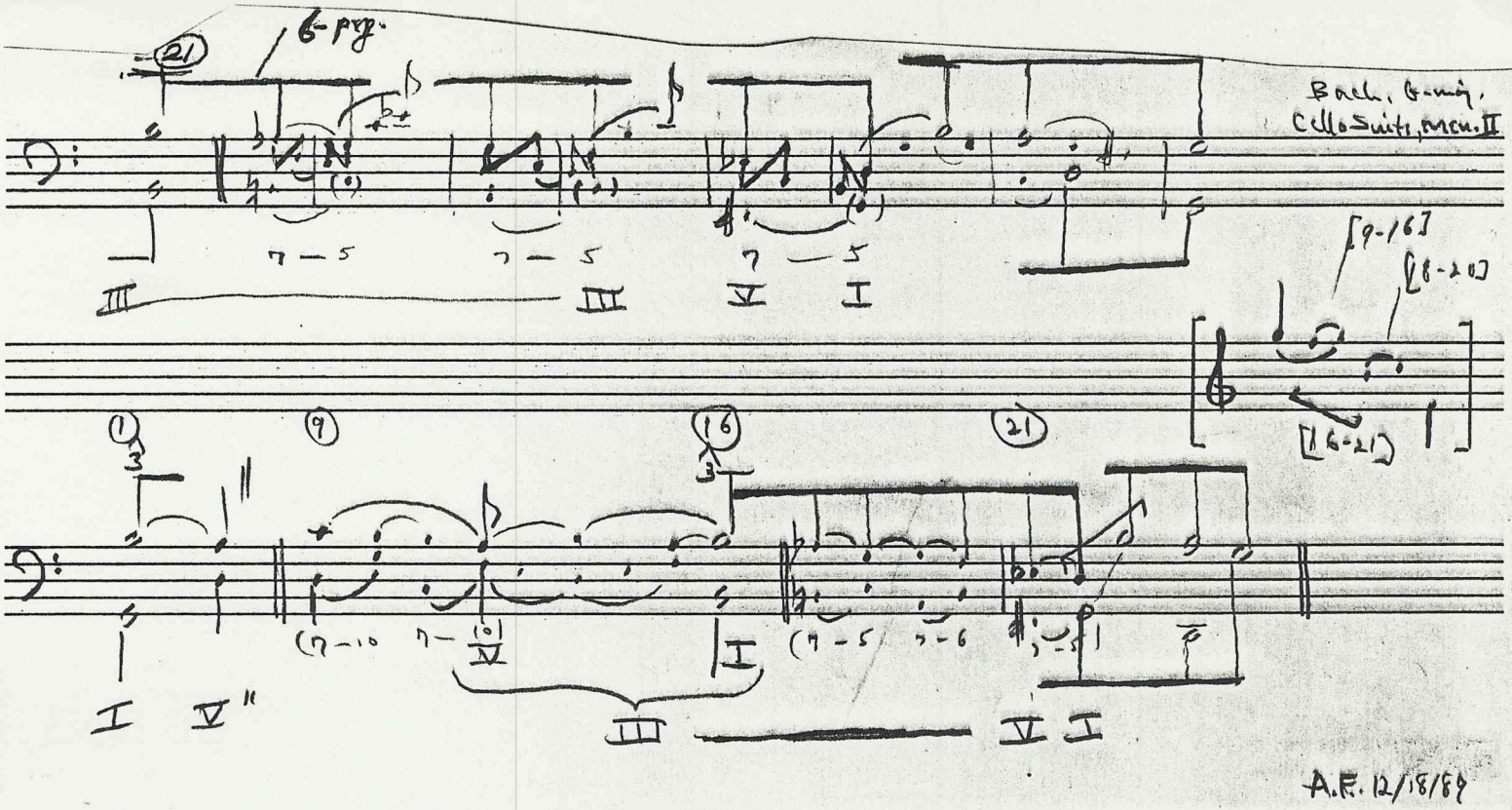
Theory of Music 901
Exercise Solutions

(A.F.)





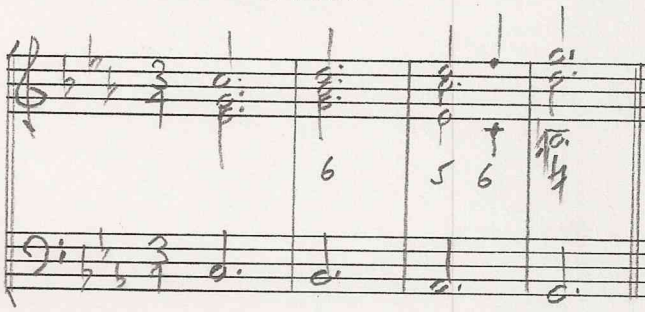

⑤
⑩
⑮
N.B.
I
[V] IV
[V] III
IV V I
IV
V7 I
V I


Bach, G-maj.
Cello Suite, Mem. II
6-prg.
[9-16]
[18-20]
[16-21]
A.F. 12/18/89

Chapter 6 Exercises

#2. Beethoven, C minor Theme

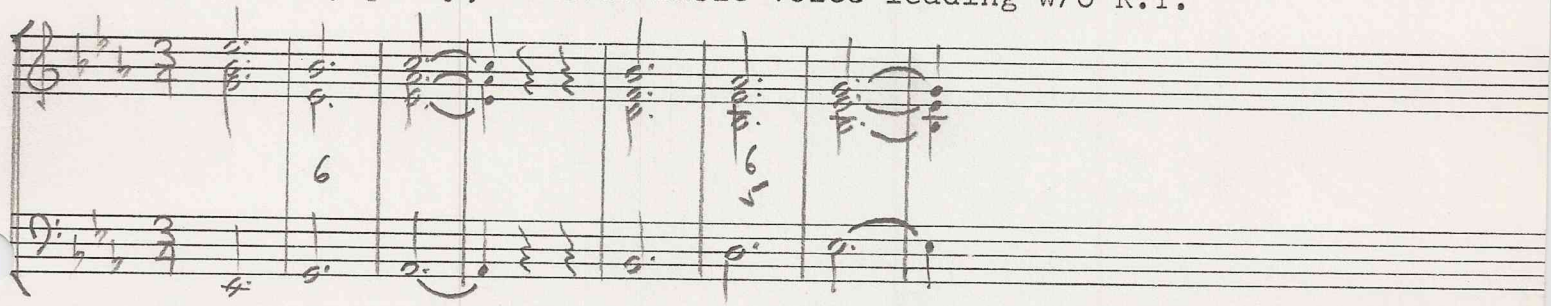
Traditional model:



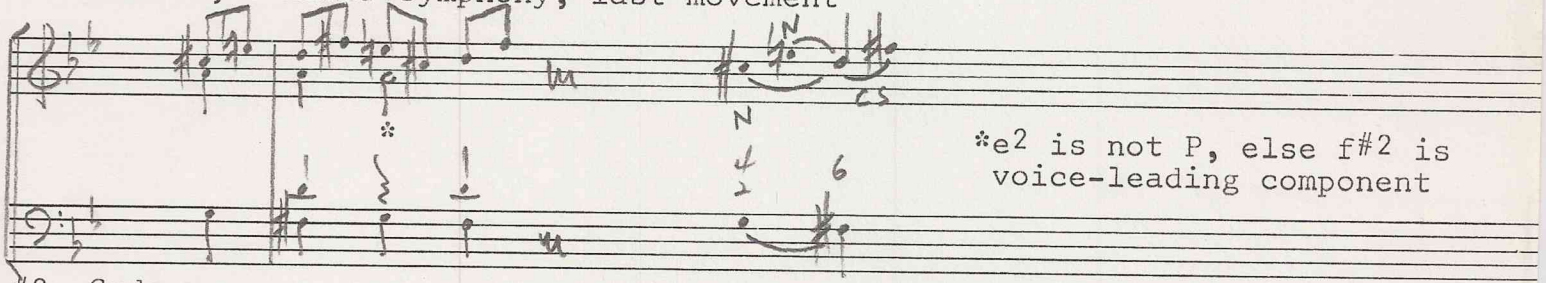
g^2 is the goal of motion in the descant. It is reached as bass completes its descent to ~~G1~~ G

Note delayed resolution of $\frac{6}{4}$ in the actual theme.

#4 Mozart, Eb Symphony, Menuet: basic voice leading w/o R.T.

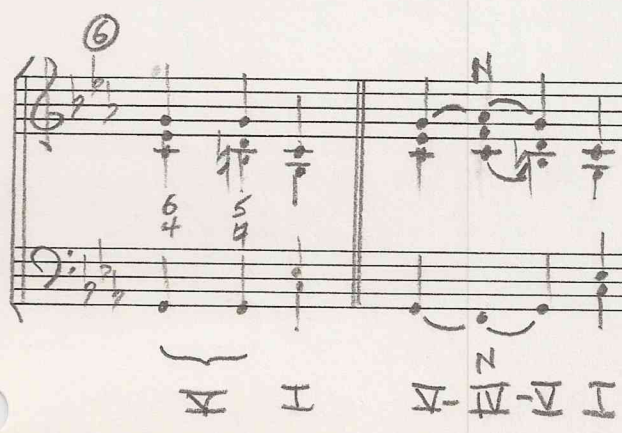


#5 Mozart, G minor Symphony, last movement

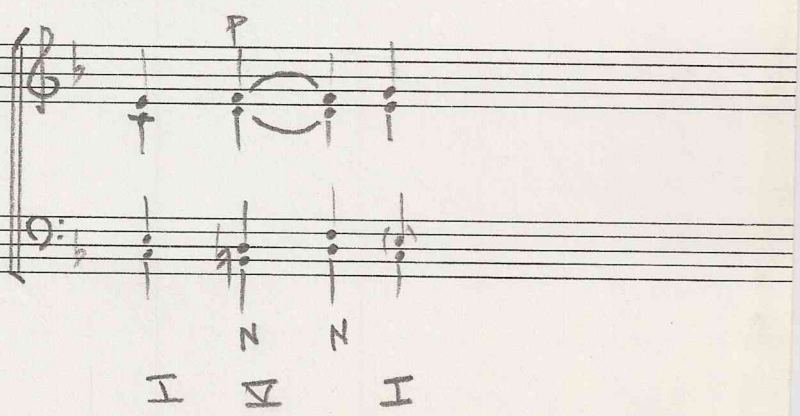


*e^2 is not P, else $f\#^2$ is voice-leading component

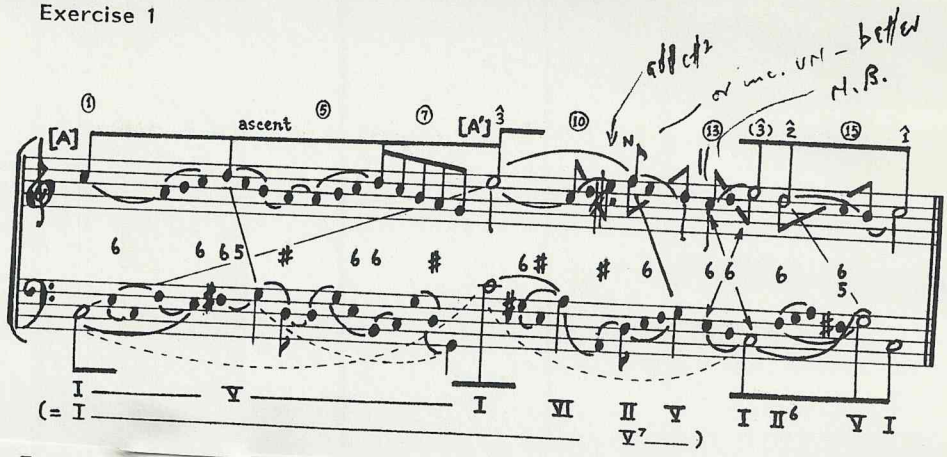
#2 Cadence



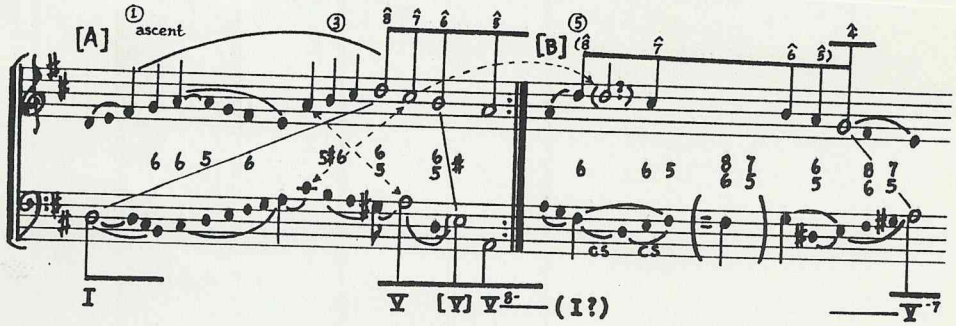
#3 Exchange prolongs third in outer voices

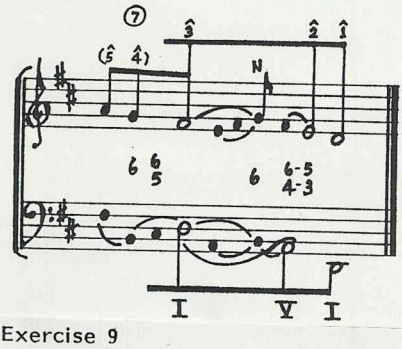


Exercise 1

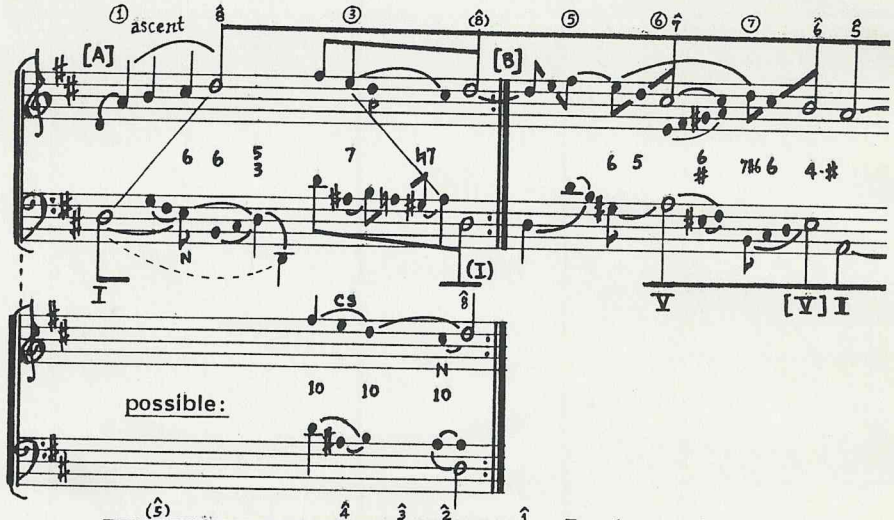


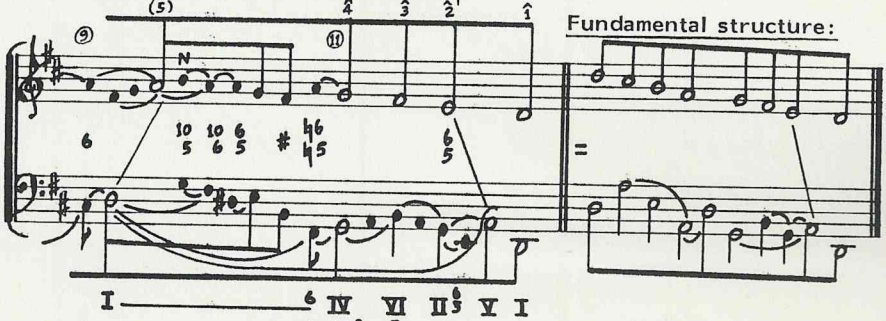
Exercise 7





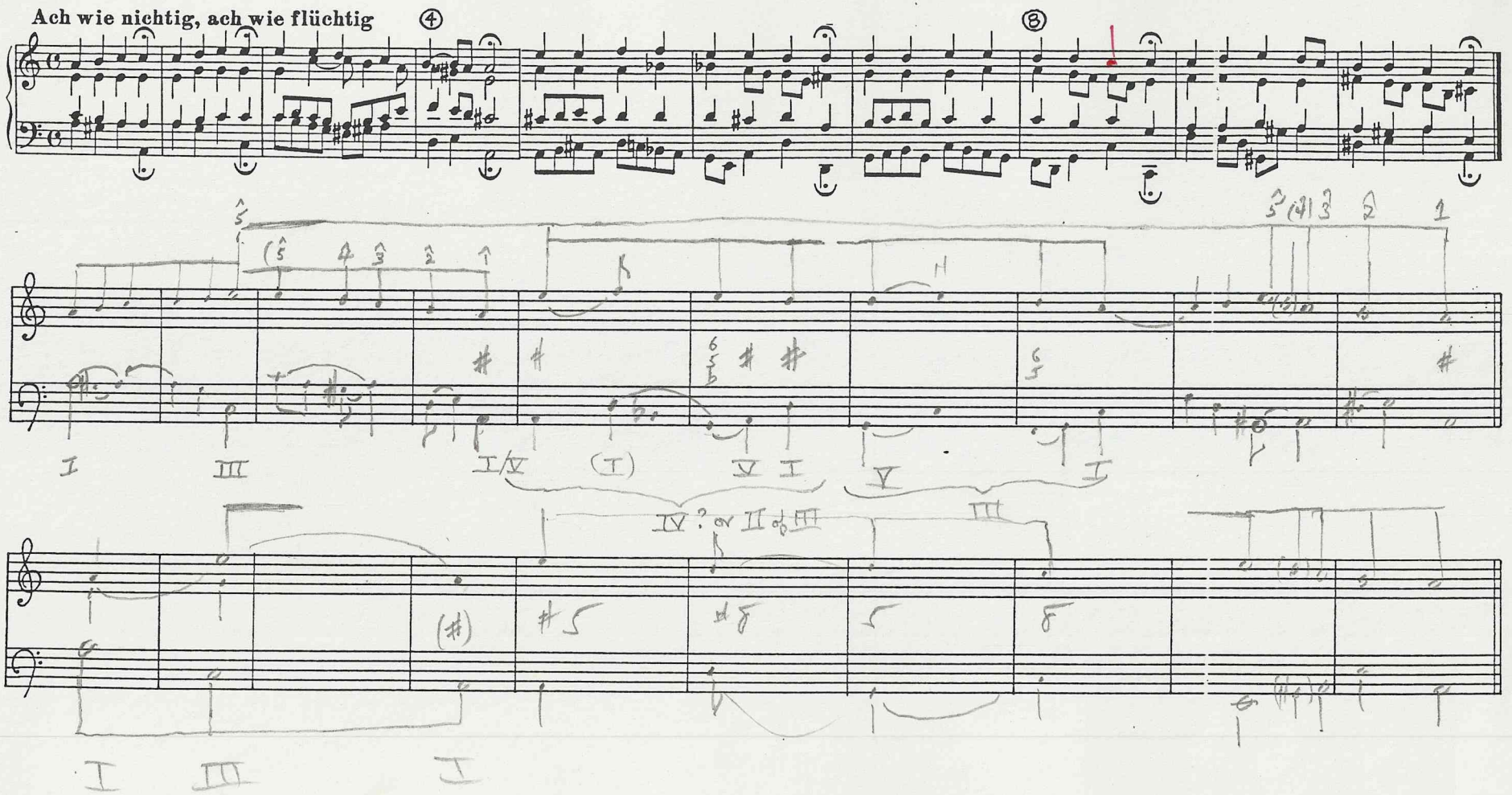
Exercise 9



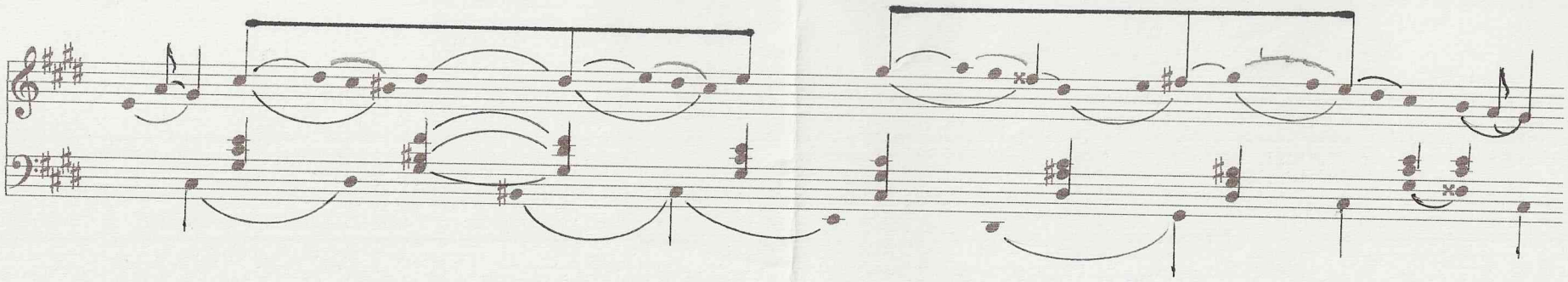


Chapter 13. Exercise 5. J. S. Bach, Chorale No. 48

SOLVE FOR MANUAL



EXER10-5



EXER10-5.PRN

MAKE DARMS DIR

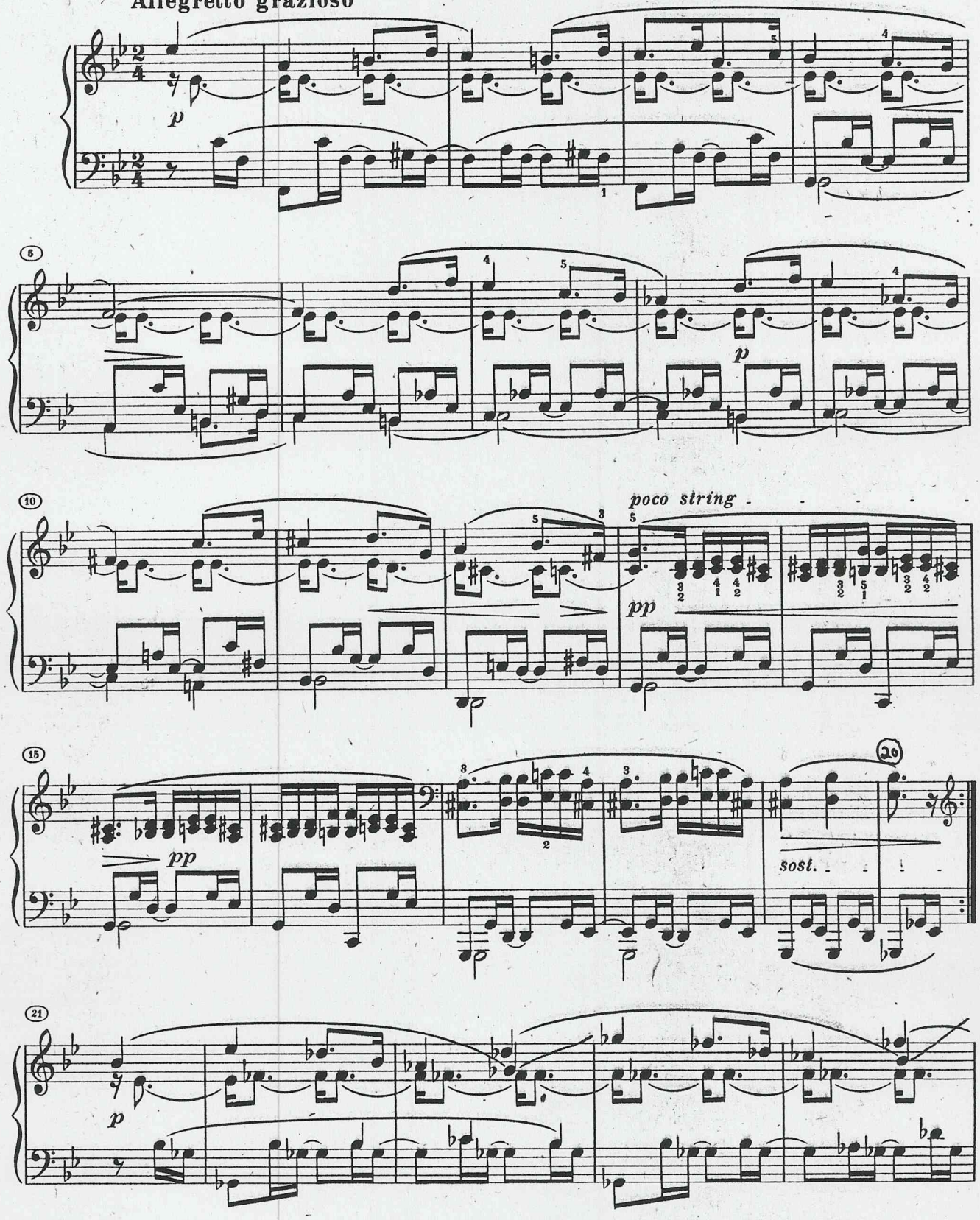
DIR1
PRN

4.

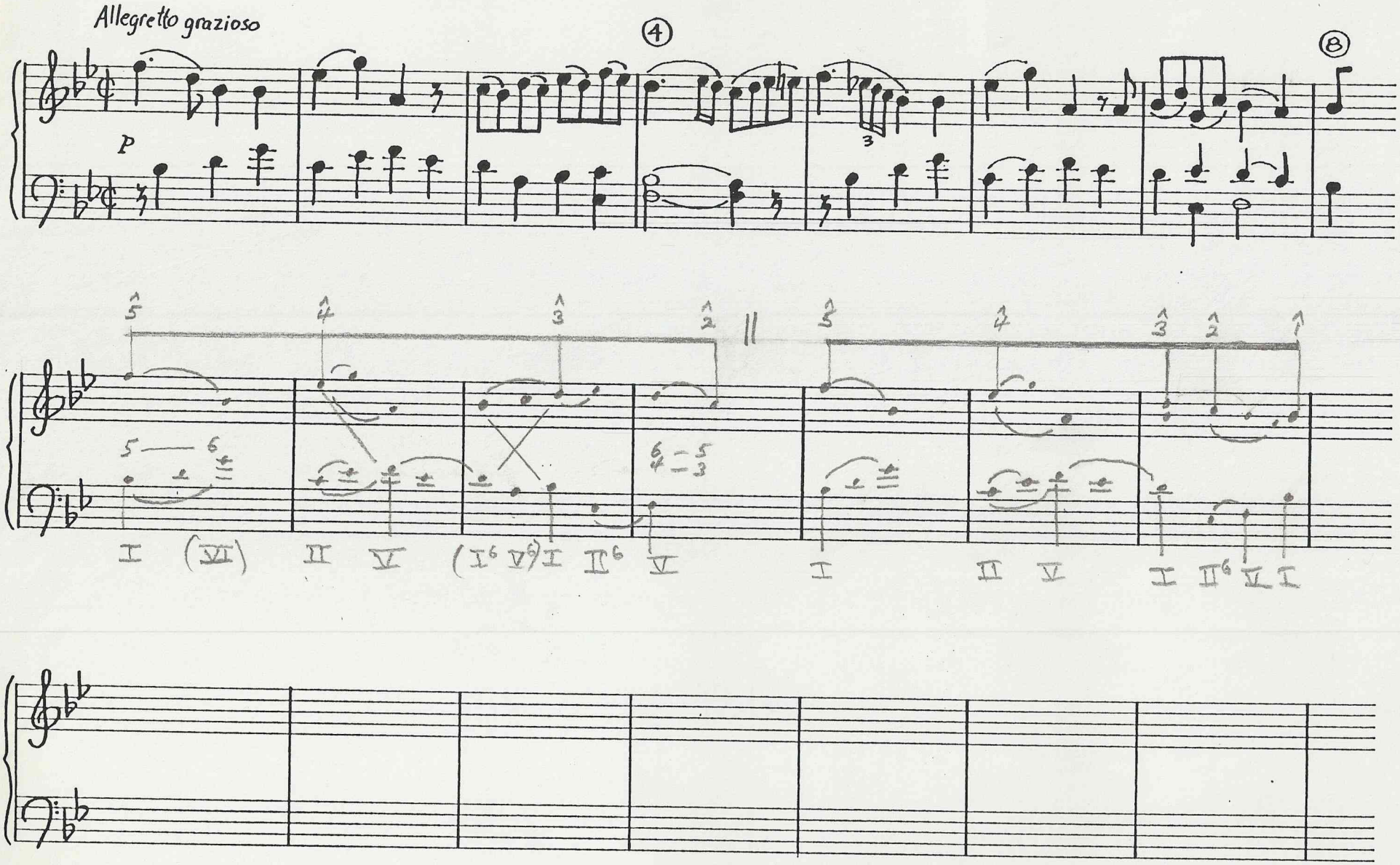
1879

INTERMEZZO

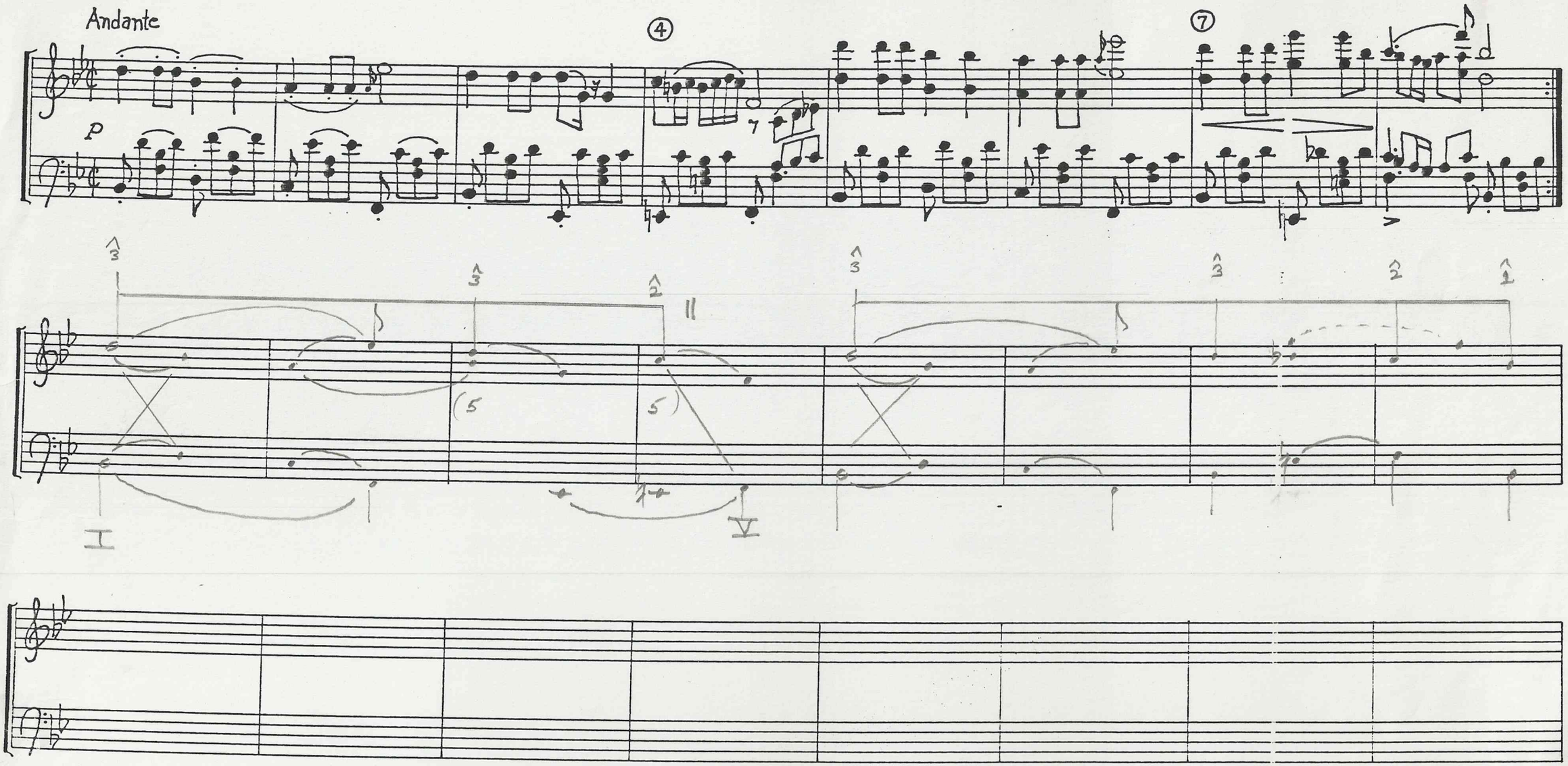
Allegretto grazioso



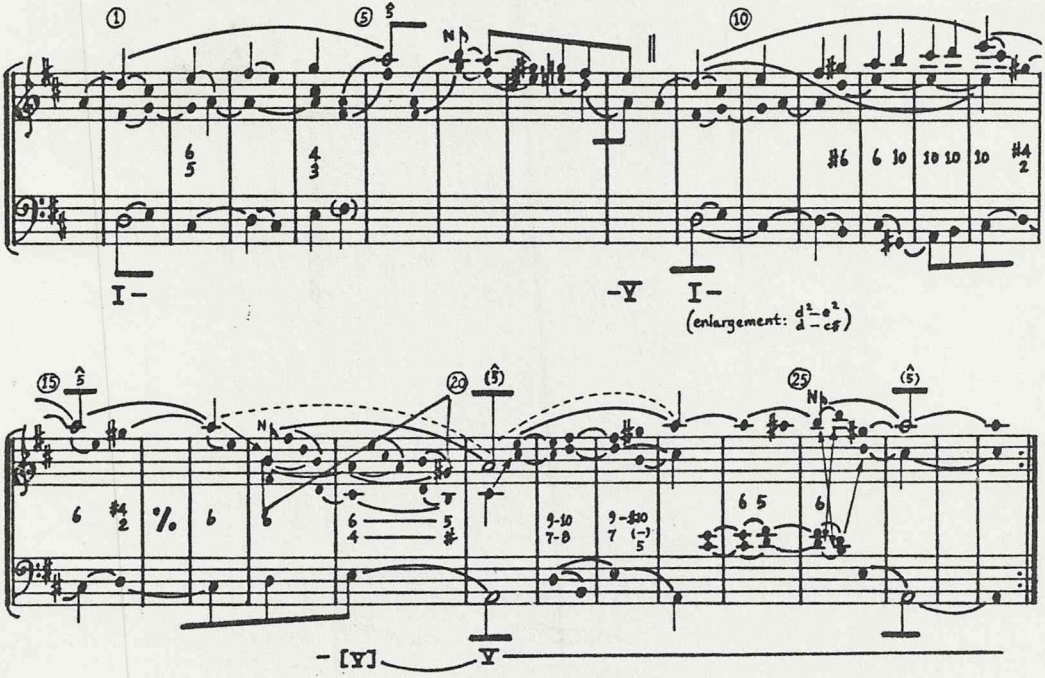
Chapter 7. Exercise 3. Mozart, Piano Sonata in B♭ Major, K.333, III



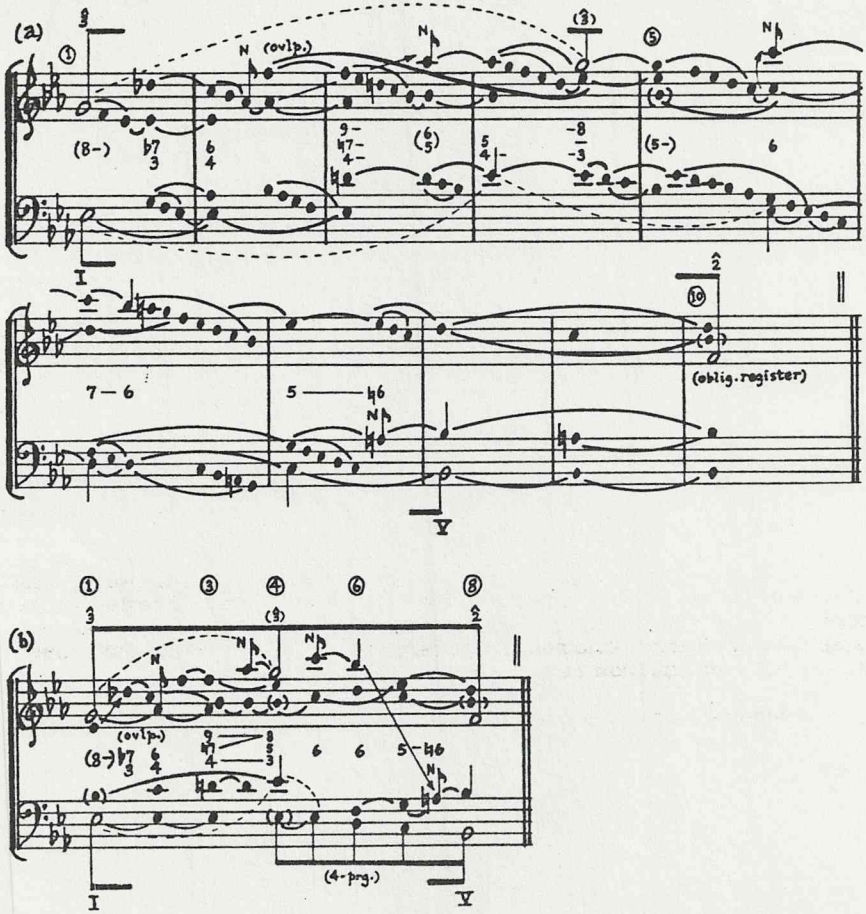
Chapter 7. Exercise 2. Schubert, Impromptu in B♭ Major, Op.142, No.3



EXERCISE 18/3 Haydn, Symphony No. 101, III

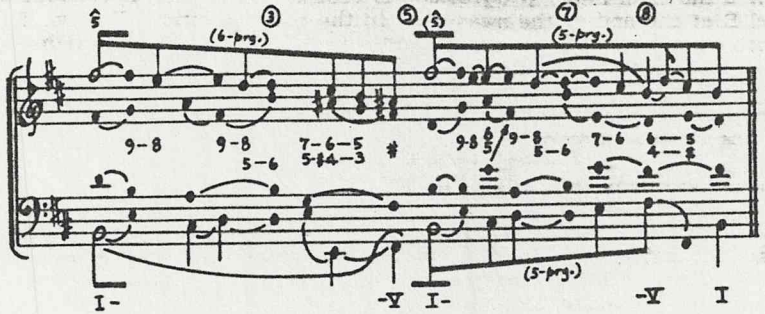


EXER. 18/2 Bach, WTC II, Prelude No. 7



Exercise 1 (Mendelssohn)

Exer. 19/1

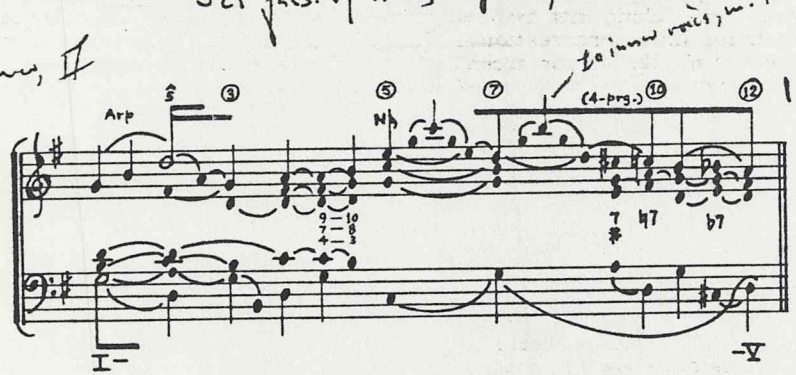


Exer. 19/2

Exercise 2 (Mozart)

See facs. of autogr. p. 5 of this unit.

Hoffmann, II

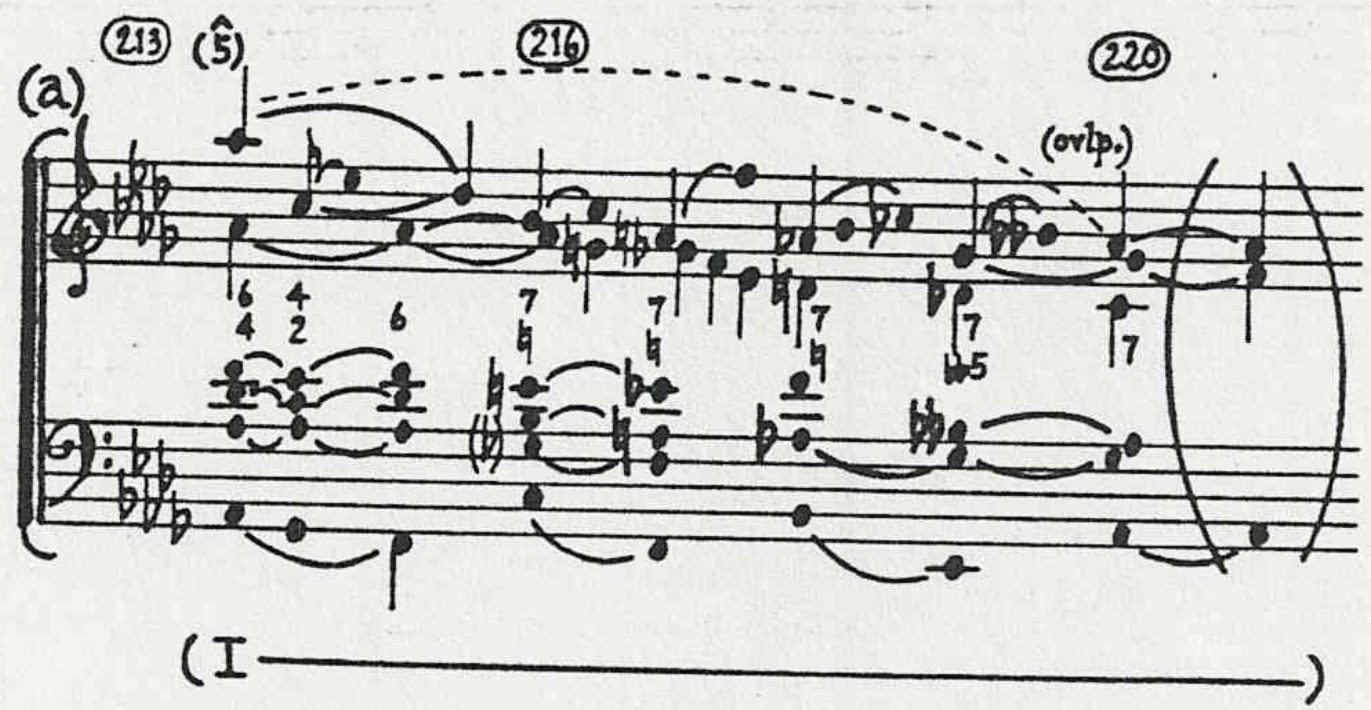


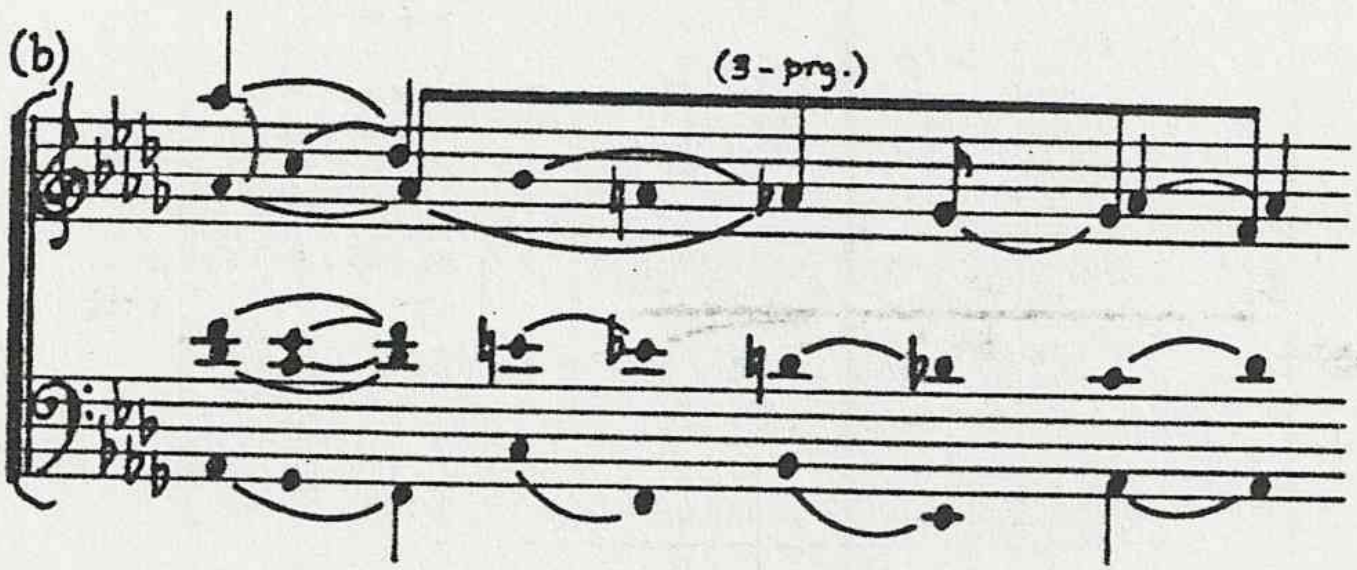
? unfolding from c^2, m. 2
then: d^2 c^2 b

transition to Th. 2 (short sonata form)

Exercise 3 (Tchaikovsky)

EXER. 19/3

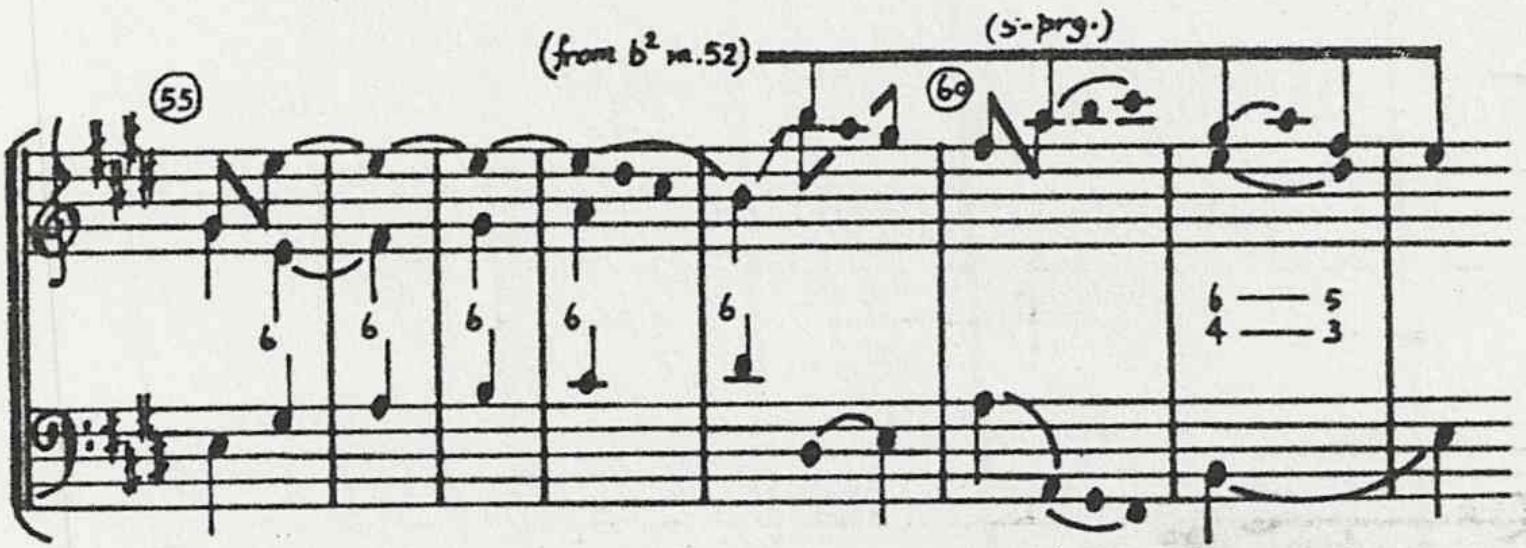




4. Beethoven, Second Symphony, Op. 36, II Th. 2 Part 1 (begins in m. 45)

The text gives a beginning for the student and a broad hint about unfoldings in the music that follows. The completion of the solution is given below.

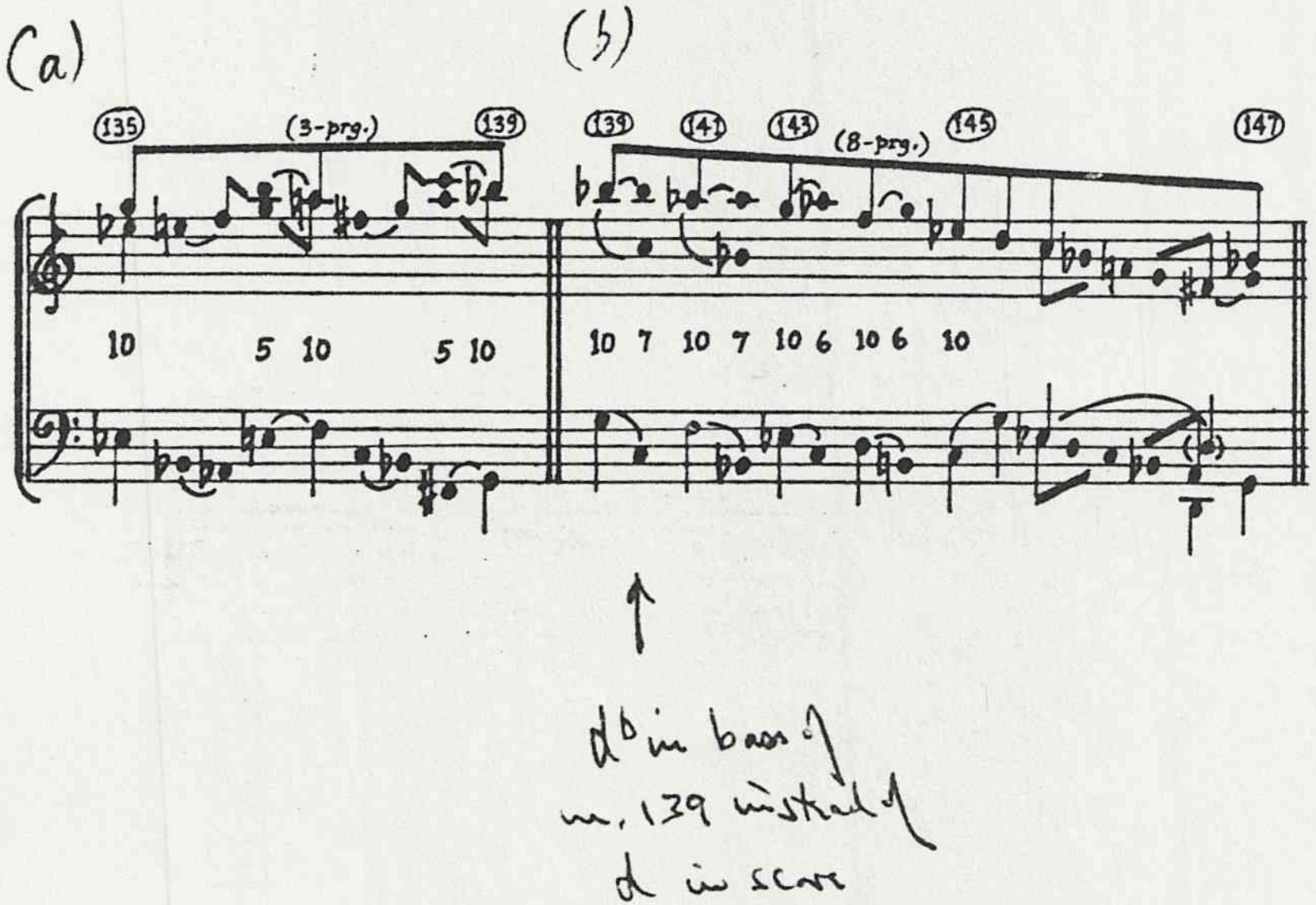
EXer. 19/4



See m. 212 for Reappearance in Reprise

5. Mozart, Symphony in C major, K. 551, I

The text prepares the student to locate two linear progressions, as shown below. If any student produces the more elaborate solution at (a), she deserves special commendation. The ascending linear progression incorporates a linear intervallic pattern (10-5) as well as unfolding thirds in the upper voice. In m. 139 a descending linear progression begins, one that will span the octave from b^{b2} to b^{b1}. The change of foreground in m. 145, mentioned in the text, signals the beginning of unfoldings in the outer voices, as shown at (b), prolonging the passing note C (c^2) in the linear progression. (Measures 139-145, recall, were the subject of Example 98, p. 94, illustrating the linear intervallic pattern 10-7.)

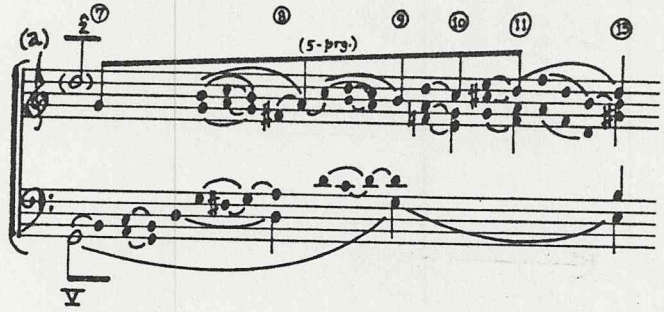


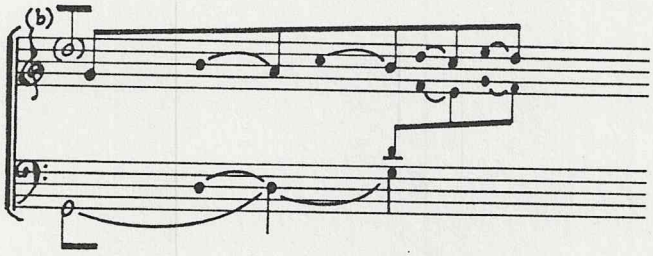
EXCV. 19/6

6. Bach, Inventio 1, in C major

The beginning of the invention presents an initial ascent from c^2 to e^2. The latter is the primary tone of the composition, $\hat{3}$, entering directly on the downbeat of m. 3.

In the solution below we show the background structure that governs the passage assigned for this exercise, namely $\hat{2}$ over V. The middleground prolongation is an ascending fifth-progression from g^1 to d^2. At m. 13, d^2 reappears above bass e, initiating a long prolongation of the passing note c^2, which is not shown here. Part (b) of the given solution shows more clearly the regular pattern in the upper voice: each note of the ascending linear progression is brought in by a note that lies a step above it.



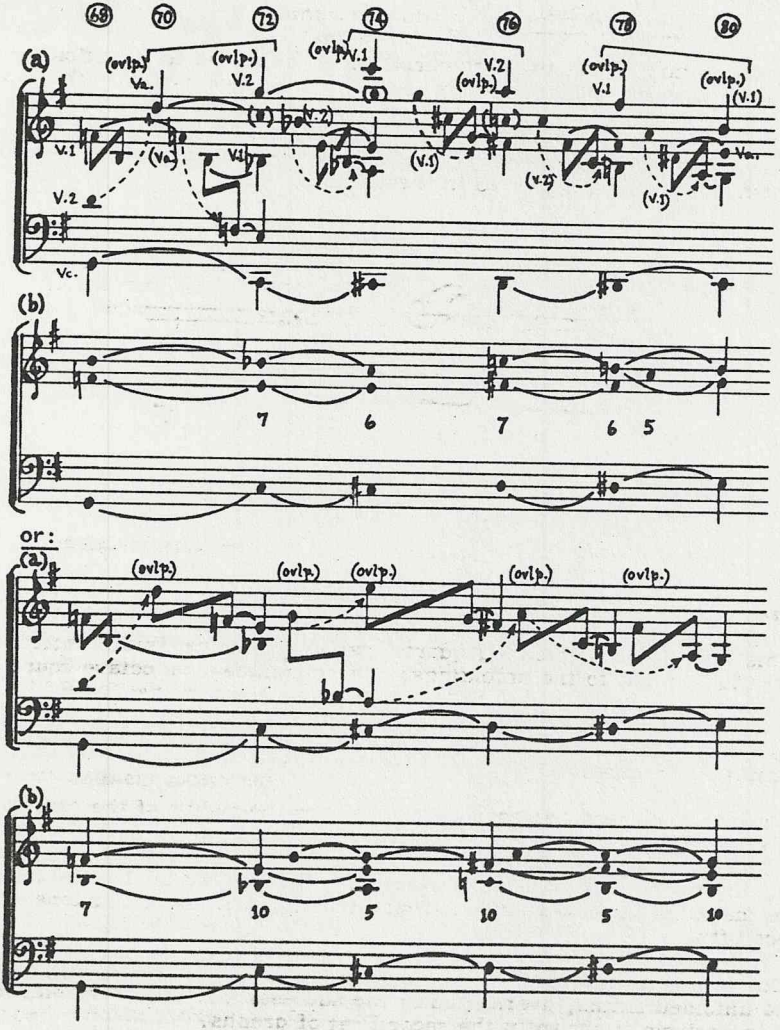


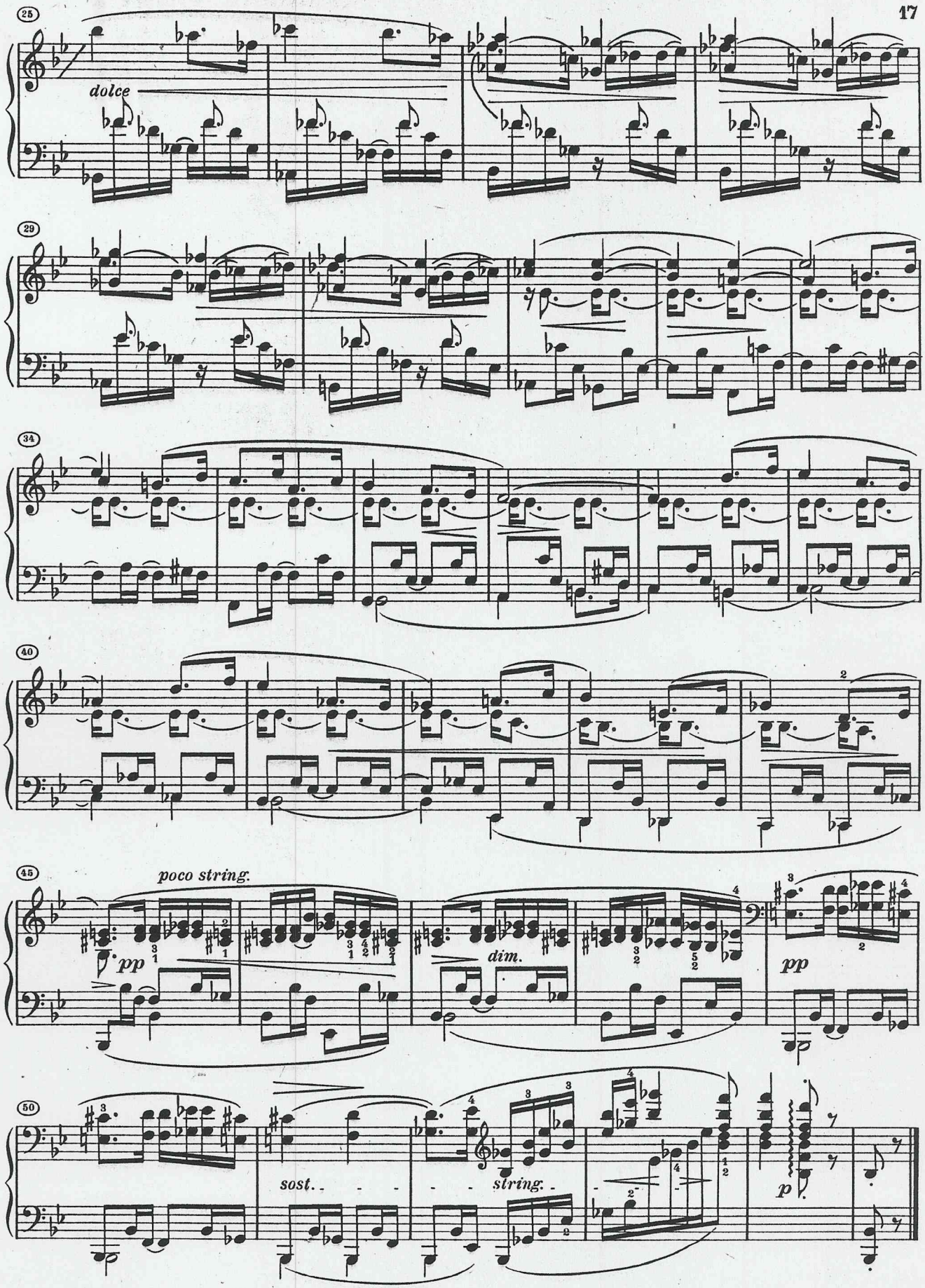
See Schmidt and facsimile

Foreground: inversion, etc.

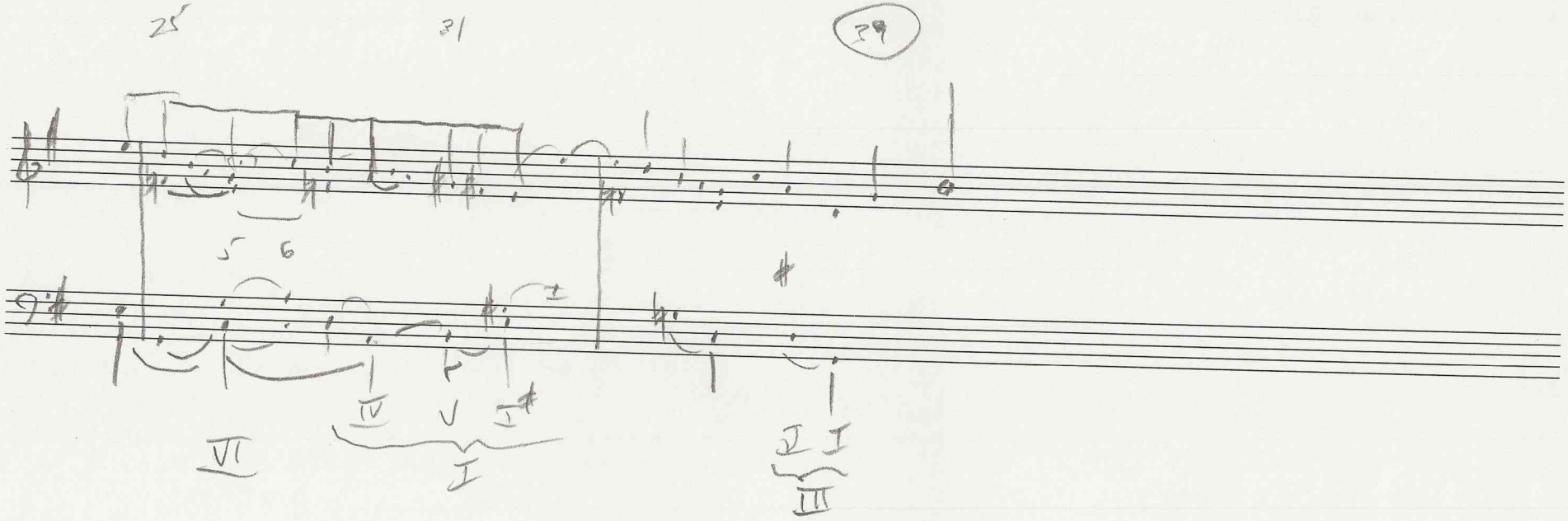
Exercise 2 (Mozart) ~~20/A~~ 20/A2

G major Quartet, K. 387, I




25
dolce
29
34
40
45
poco string.
pp
dim.
pp
50
sost.
string.
p

Chopin Op. 17/2



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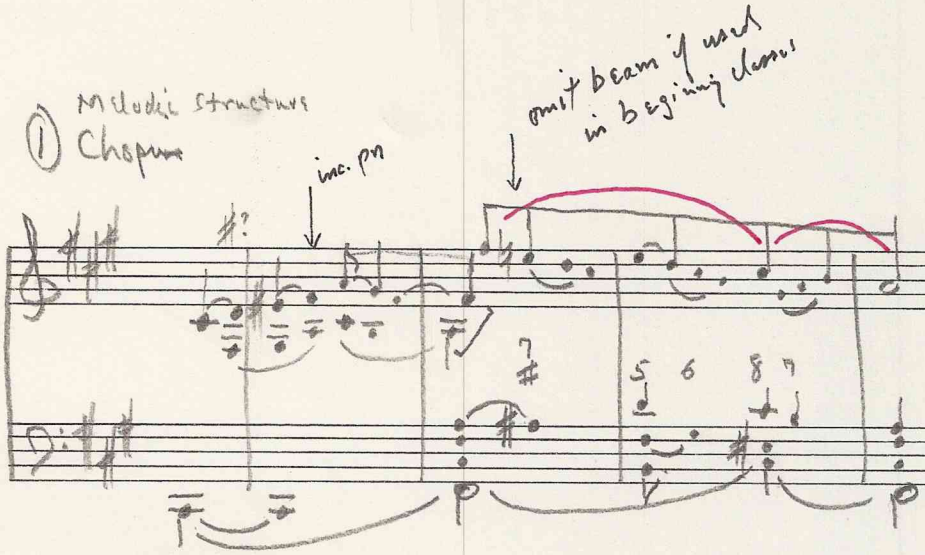
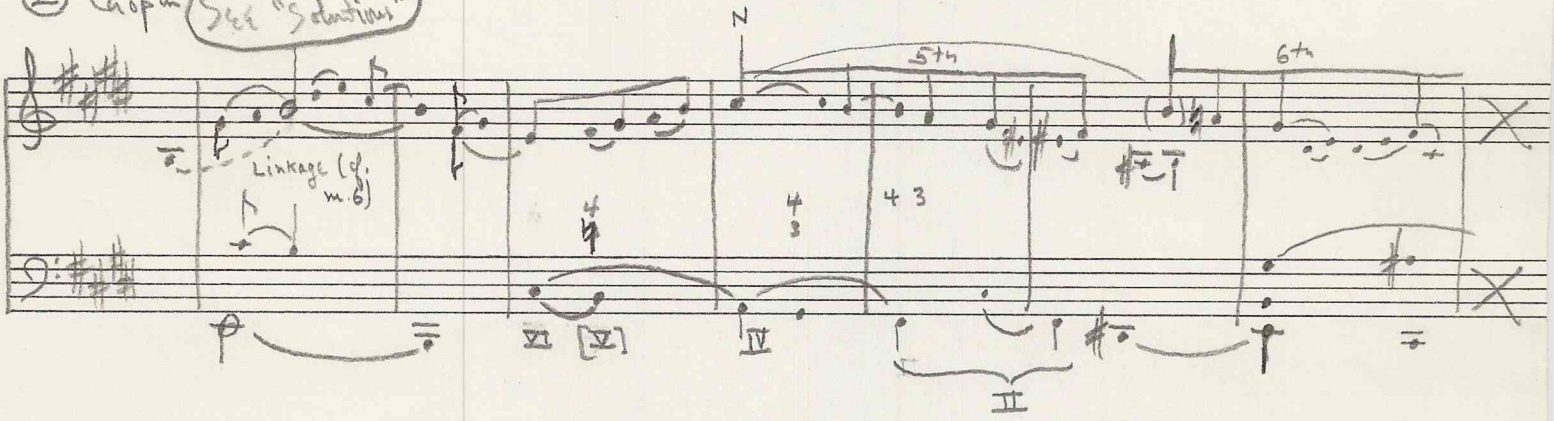
Schenker Course – Introductory Examples

① Melodic structure
Chopin

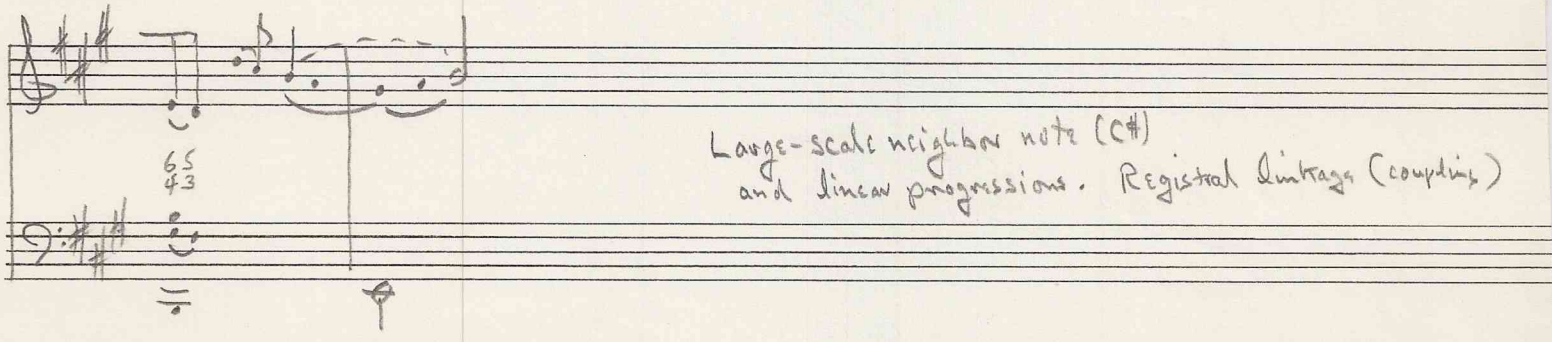


Embellishing motions of 3rds support passing notes which prolong the 6th from F# to A.

② Chopin (See "Selections")

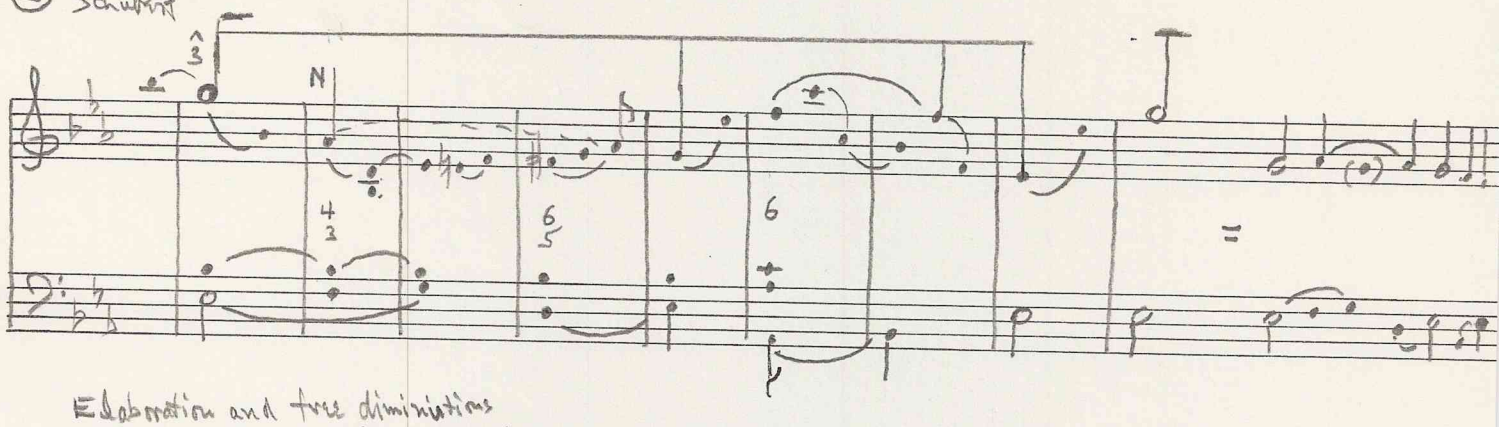


2 contd



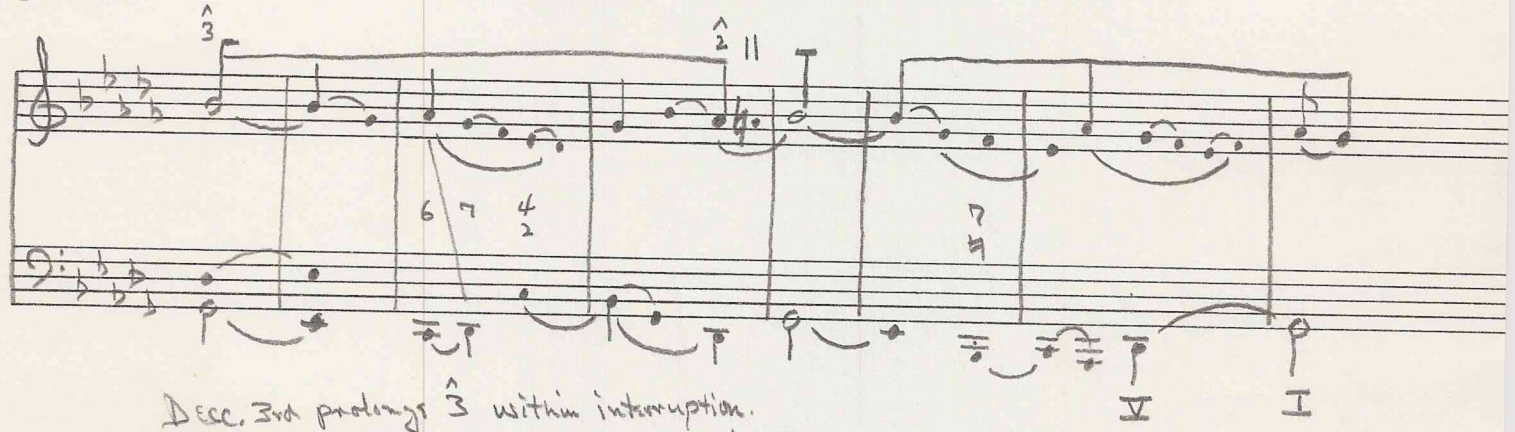
Large-scale neighbor note (C#) and linear progressions. Registral linkage (coupling)

(3) Schubert



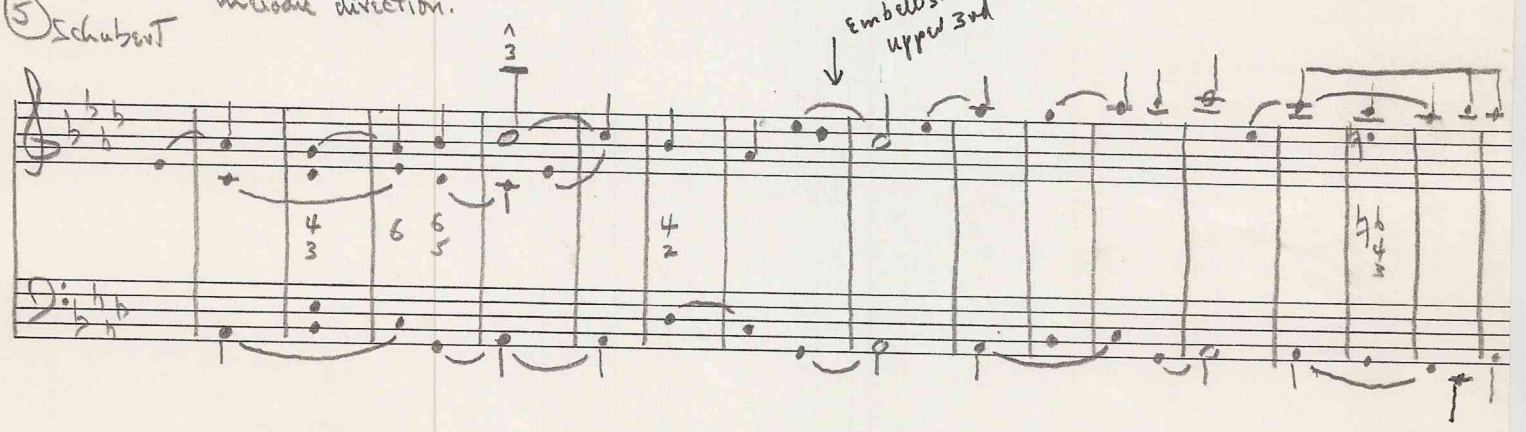
Elaboration and free diminutions on "simple" voice-leading pattern. Also change of register. Large descending 3rd.

(4) Schubert



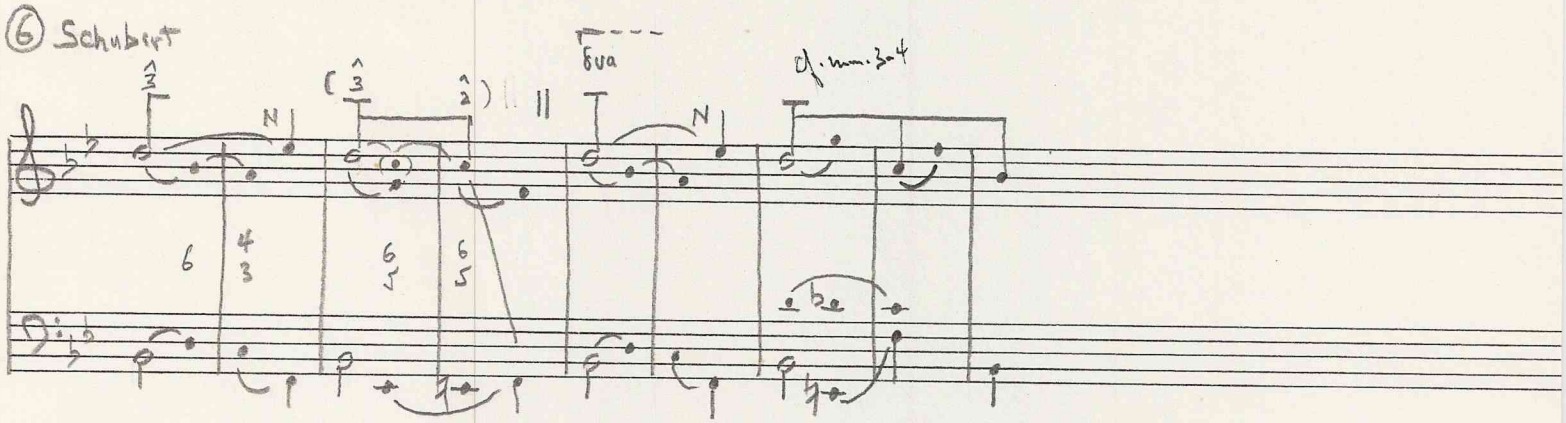
Desc. 3rd prolongs $\hat{3}$ within interruption. Note note of bass Cb in m. 3 in changing melodic direction.

(5) Schubert



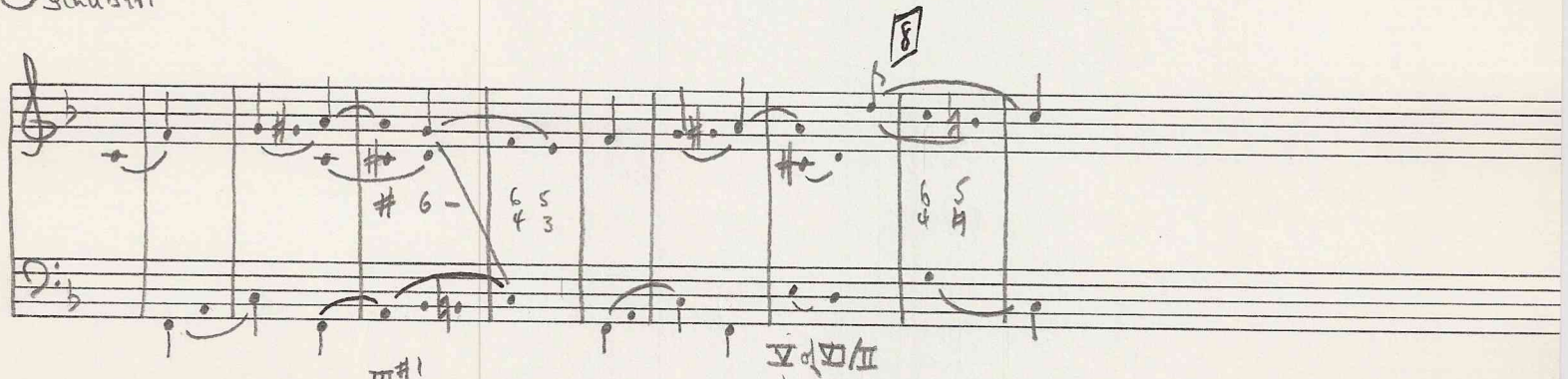
Ambiguity to $\hat{3}$. In second phrase "fakes" descent to $\hat{1}$ over V, then does.

⑥ Schubert



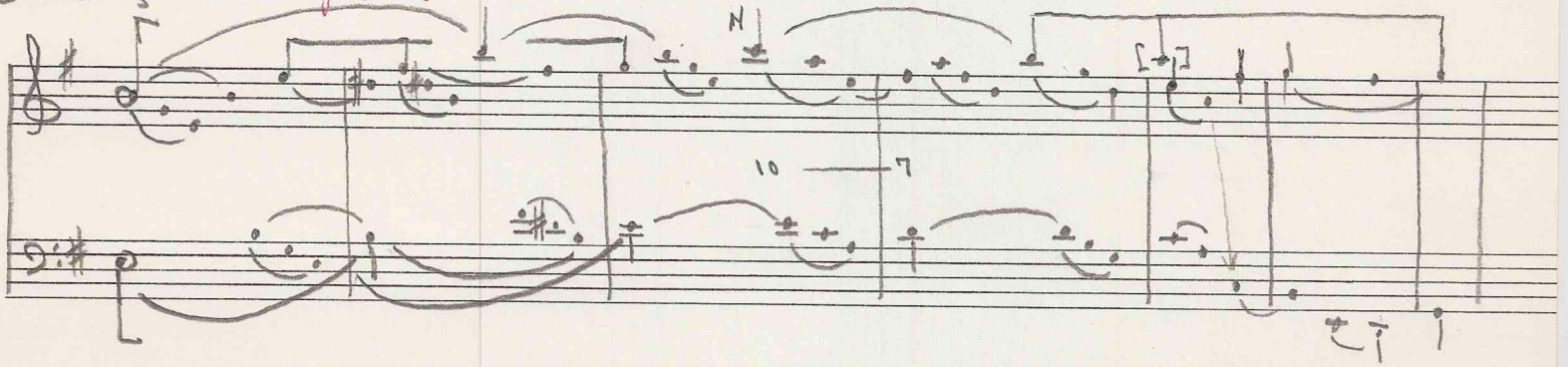
Compound melody. Neighbor. Interruption form. Diagonal bass-soprano relation. [Analyze entire theme]

⑦ Schubert



C# in m. 3 results from imitation of soprano, m. 2.]

Soprano C in m. 8 is a pn!

⑧ J.S. Bach

Better graph for "Solution"