

♯Schoenberg, Op.6/7: Lockung (Oct. 26, 1905)

An example of a "transitional" piece.

An analysis by Schoenberg on pp. 111-113 of Structural Functions of Harmony

He notes (as in the Harmonielehre) that the tonic Eb does not appear throughout the piece. "I call this 'schwebende Tonalität' (suspended tonality)."

incorrect - see p. 50

Schoenberg, Op. 6/1

A basic voice-leading structure

Handwritten musical notation showing a voice-leading structure. It features a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. A vertical line connects notes on the staff, with a bracket above it. The notes are labeled with numbers 5 and 6. There are also some dots and a small 'b' symbol.

m. 31 ff

Handwritten musical notation for a specific measure. It shows a treble clef, a key signature change from one flat to two flats (B-flat and E-flat), and a 4/4 time signature. The notes are connected by a slur.

overall (schematic)

A large handwritten musical schematic enclosed in a red box. It shows a sequence of notes and chords across several staves. Annotations include circled numbers (3, 23, 32, 42), a note labeled 'B' with a flat, and a note labeled 'd'. Below the notes are Roman numerals for chords: I/VI, V, I, V, VI, and bVI. There are also some other symbols like 'p' and 'ff'.

B<sup>b</sup> prolonged by neighbor of neighbor (not a ~~linear~~ linear progression B<sup>b</sup>-B<sup>b</sup>!)

=

Handwritten musical notation showing a sequence of notes and a chord labeled 'V'. It features a bass clef, a key signature of two flats, and a 4/4 time signature. The notes are connected by a slur, and the chord 'V' is written below.

⊕ Unorthodox way of avoiding parallel 8ths

Schubert, Op. 6/7  
The "Transitional" sections (amenable to atonal analysis)

mm. 24-25 (21-20)

a)

6-31: {8,9,11,14,5}      6-249: {6,8,11,12,3}

mm. 60-62

b)

6-31 (=m. 24)      6-244: {9,10,11,2,3,6}      6-14: {6,9,10,11,1,2,3}

With 6: 7-26      = T<sub>2</sub> (6-219) in m. 3      7-21 (ex. d)      7-237

mm. 52-54

c)

4-4: {5,3,4,5}      4-13: {8,10,11,2}

7-26      5-21

4-18      5-32

8-18: {2,6,9,10}      6-27: {2,5,7,8,10,11}      7-31: {3,4,6,9,0}

SAVE FOR  
LECTURE  
NOTES

7-26 in m. 51  
is the nucleus (ITC)  
of 7-26 in m. 61,  
then classify it/  
Verifying the  
"transitional" definition  
of the "transitional"  
material in mm. 24-25

⊕ Reading in Tonic omitted

⊕ Peculiar reading of harmony here

\* Schoenberg's analysis in Structural Functions pp. 111-113 gives some clues as to basis of harmonic-melodic analysis. For details of alternatives see EX. 122a, p. 113

⊕ How Schoenberg's harmonic reading breaks off with the implication that what follows somehow extends the dominant. This is the problematic union passage

"Bmaj."  
= bVI in Eb,  
has a neighbor that  
to Bb (V)

⊗ misaligned in structural functions

⊕ Apparently contradicts Schoenberg's assertion that the tonic (chord) etc does not occur. Str. Functions p. 111.

Handwritten musical score for Op. 6/7: Lockung, measures 35-55. The score includes treble and bass staves with complex harmonic structures and annotations.

**Annotations and Harmonic Analysis:**

- Measure 35:** Chords labeled IV<sup>9</sup> and V (A, bVI).
- Measure 39:** Circled measure number 39.
- Measure 42:** Circled measure number 42. Above it: "mv. 42=44 = mm. 5-7", "Zwangsmaß (Z=1)", "noted by S. in Structural Functions".
- Measure 45:** Circled measure number 45. Above it: "= m. 8".
- Measure 49:** Circled measure number 49. Above it: "4-18: f(0), 4, 8", "(B = A#?)", "4-18: 10, 11, 2, 6", "5-21: f(0), 4, 5, 8", "5-33: f(1, 3, 5, 9)?", "m. 1", "m. 2", "m. 3", "m. 4", "m. 5", "m. 6", "m. 7", "m. 8", "m. 9", "m. 10", "m. 11", "m. 12", "m. 13", "m. 14", "m. 15", "m. 16", "m. 17", "m. 18", "m. 19", "m. 20", "m. 21", "m. 22", "m. 23", "m. 24", "m. 25", "m. 26", "m. 27", "m. 28", "m. 29", "m. 30", "m. 31", "m. 32", "m. 33", "m. 34", "m. 35", "m. 36", "m. 37", "m. 38", "m. 39", "m. 40", "m. 41", "m. 42", "m. 43", "m. 44", "m. 45", "m. 46", "m. 47", "m. 48", "m. 49", "m. 50", "m. 51", "m. 52", "m. 53", "m. 54", "m. 55".
- Measure 50:** Circled measure number 50. Above it: "4-18: f(0), 4, 8", "(B = A#?)", "4-18: 10, 11, 2, 6", "5-21: f(0), 4, 5, 8", "5-33: f(1, 3, 5, 9)?", "m. 1", "m. 2", "m. 3", "m. 4", "m. 5", "m. 6", "m. 7", "m. 8", "m. 9", "m. 10", "m. 11", "m. 12", "m. 13", "m. 14", "m. 15", "m. 16", "m. 17", "m. 18", "m. 19", "m. 20", "m. 21", "m. 22", "m. 23", "m. 24", "m. 25", "m. 26", "m. 27", "m. 28", "m. 29", "m. 30", "m. 31", "m. 32", "m. 33", "m. 34", "m. 35", "m. 36", "m. 37", "m. 38", "m. 39", "m. 40", "m. 41", "m. 42", "m. 43", "m. 44", "m. 45", "m. 46", "m. 47", "m. 48", "m. 49", "m. 50", "m. 51", "m. 52", "m. 53", "m. 54", "m. 55".
- Measure 51:** Circled measure number 51. Above it: "4-18: f(0), 4, 8", "(B = A#?)", "4-18: 10, 11, 2, 6", "5-21: f(0), 4, 5, 8", "5-33: f(1, 3, 5, 9)?", "m. 1", "m. 2", "m. 3", "m. 4", "m. 5", "m. 6", "m. 7", "m. 8", "m. 9", "m. 10", "m. 11", "m. 12", "m. 13", "m. 14", "m. 15", "m. 16", "m. 17", "m. 18", "m. 19", "m. 20", "m. 21", "m. 22", "m. 23", "m. 24", "m. 25", "m. 26", "m. 27", "m. 28", "m. 29", "m. 30", "m. 31", "m. 32", "m. 33", "m. 34", "m. 35", "m. 36", "m. 37", "m. 38", "m. 39", "m. 40", "m. 41", "m. 42", "m. 43", "m. 44", "m. 45", "m. 46", "m. 47", "m. 48", "m. 49", "m. 50", "m. 51", "m. 52", "m. 53", "m. 54", "m. 55".
- Measure 52:** Circled measure number 52. Above it: "4-18: f(0), 4, 8", "(B = A#?)", "4-18: 10, 11, 2, 6", "5-21: f(0), 4, 5, 8", "5-33: f(1, 3, 5, 9)?", "m. 1", "m. 2", "m. 3", "m. 4", "m. 5", "m. 6", "m. 7", "m. 8", "m. 9", "m. 10", "m. 11", "m. 12", "m. 13", "m. 14", "m. 15", "m. 16", "m. 17", "m. 18", "m. 19", "m. 20", "m. 21", "m. 22", "m. 23", "m. 24", "m. 25", "m. 26", "m. 27", "m. 28", "m. 29", "m. 30", "m. 31", "m. 32", "m. 33", "m. 34", "m. 35", "m. 36", "m. 37", "m. 38", "m. 39", "m. 40", "m. 41", "m. 42", "m. 43", "m. 44", "m. 45", "m. 46", "m. 47", "m. 48", "m. 49", "m. 50", "m. 51", "m. 52", "m. 53", "m. 54", "m. 55".
- Measure 53:** Circled measure number 53. Above it: "4-18: f(0), 4, 8", "(B = A#?)", "4-18: 10, 11, 2, 6", "5-21: f(0), 4, 5, 8", "5-33: f(1, 3, 5, 9)?", "m. 1", "m. 2", "m. 3", "m. 4", "m. 5", "m. 6", "m. 7", "m. 8", "m. 9", "m. 10", "m. 11", "m. 12", "m. 13", "m. 14", "m. 15", "m. 16", "m. 17", "m. 18", "m. 19", "m. 20", "m. 21", "m. 22", "m. 23", "m. 24", "m. 25", "m. 26", "m. 27", "m. 28", "m. 29", "m. 30", "m. 31", "m. 32", "m. 33", "m. 34", "m. 35", "m. 36", "m. 37", "m. 38", "m. 39", "m. 40", "m. 41", "m. 42", "m. 43", "m. 44", "m. 45", "m. 46", "m. 47", "m. 48", "m. 49", "m. 50", "m. 51", "m. 52", "m. 53", "m. 54", "m. 55".
- Measure 54:** Circled measure number 54. Above it: "4-18: f(0), 4, 8", "(B = A#?)", "4-18: 10, 11, 2, 6", "5-21: f(0), 4, 5, 8", "5-33: f(1, 3, 5, 9)?", "m. 1", "m. 2", "m. 3", "m. 4", "m. 5", "m. 6", "m. 7", "m. 8", "m. 9", "m. 10", "m. 11", "m. 12", "m. 13", "m. 14", "m. 15", "m. 16", "m. 17", "m. 18", "m. 19", "m. 20", "m. 21", "m. 22", "m. 23", "m. 24", "m. 25", "m. 26", "m. 27", "m. 28", "m. 29", "m. 30", "m. 31", "m. 32", "m. 33", "m. 34", "m. 35", "m. 36", "m. 37", "m. 38", "m. 39", "m. 40", "m. 41", "m. 42", "m. 43", "m. 44", "m. 45", "m. 46", "m. 47", "m. 48", "m. 49", "m. 50", "m. 51", "m. 52", "m. 53", "m. 54", "m. 55".
- Measure 55:** Circled measure number 55. Above it: "4-18: f(0), 4, 8", "(B = A#?)", "4-18: 10, 11, 2, 6", "5-21: f(0), 4, 5, 8", "5-33: f(1, 3, 5, 9)?", "m. 1", "m. 2", "m. 3", "m. 4", "m. 5", "m. 6", "m. 7", "m. 8", "m. 9", "m. 10", "m. 11", "m. 12", "m. 13", "m. 14", "m. 15", "m. 16", "m. 17", "m. 18", "m. 19", "m. 20", "m. 21", "m. 22", "m. 23", "m. 24", "m. 25", "m. 26", "m. 27", "m. 28", "m. 29", "m. 30", "m. 31", "m. 32", "m. 33", "m. 34", "m. 35", "m. 36", "m. 37", "m. 38", "m. 39", "m. 40", "m. 41", "m. 42", "m. 43", "m. 44", "m. 45", "m. 46", "m. 47", "m. 48", "m. 49", "m. 50", "m. 51", "m. 52", "m. 53", "m. 54", "m. 55".

**Other Annotations:**

- "(5-6)" above measure 35.
- "ante" above measure 42.
- "Überg." above measure 45.
- "mit." above measure 49.
- "Sw VI" and "Sub V" above measure 42.
- "VI" above measure 45.
- "VI (neop.)" above measure 49.
- "I" above measure 55.
- "I? 'TRANSITIONAL' SECTION" below measure 50.
- "'TRANSITIONAL' SECTION" below measure 51.
- "Überg." above measure 53.
- "I" below measure 53.
- "VI & VII?" below measure 55.

① D<sup>9</sup> = E<sup>9</sup> according to L. : ex. 122c, p. 113

② Again, contradicts Schoenberg's assertion that tonic (chord) does not appear

⊗ VI of bVI: "recursiv"

Handwritten musical score for Op. 6 17; Lockung. The score consists of two systems of staves, each with a treble and bass clef. The music is heavily annotated with handwritten notes and symbols.

**Annotations:**

- Top left:  $4-215$  in voice? (4, 5, 8, 10)
- Top center:  $7-26: \{4, 5, 7, 8, 9, 11, 12\}$  =  $I_0$  of m. 52, this modification of the  $6-219$  motif via m. 3 6 minims ( =  $6-244$  )
- Top right:  $6-225: \{5, 6, 8, 9, 11, 12\}$  2- $cm$   $244$ ,  $6-247$  in m. 25 (64)
- Second system left:  $6-211: \{5, 8, 9, 11, 14, 5\}$  !!
- Second system center:  $6-244: \{9, 10, 11, 2, 3, 6\}$  (circled in red)
- Second system right:  $6-14: \{6, 9, 10, 11, 12, 3\}$
- Bottom left:  $7-21: \{2, 3, 6, 7, 9, 10, 11\}$
- Bottom center:  $7-237: \{5, 6, 7, 9, 10, 11, 12\}$
- Bottom right:  $\text{V}^?$  of  $F\#$  triad,  $\text{V}$  (double  $nc$   $q$   $low: D-F\#$ )
- Bottom left note:  $b7$
- Bottom center note:  $6$  is a dissonant "pedal point" here
- Bottom right note: (?)

The score includes various musical notations such as notes, rests, and accidentals, along with a key signature change from  $b7$  to  $\#$ .

!! This is the kind of change (cf. m.)

(X) Could be read as VI w/  $F\#$  minor

1) Reading of harmony after Schoenberg, - Structural Functions, p. 112 - for mm. 1-23 and 42-46

4) SEE supplementary material

3) Here 3 returns as a dissonant element in the modified repetition of the "free" passage in mm 24-25 (29-30)

2) Or: F - Eb - D# - Bb (4-21)

m. 28ff.

(39)

(42)



Schubert, Op. 6/7

(50)

(53)

Handwritten musical notation for measures 50-53. The notation is written on two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is two flats (B-flat and E-flat). The time signature is 3/4. The melody in the treble staff consists of a series of notes, some with slurs and ties. The bass staff contains a bass line with notes and rests. Roman numerals 'II' and 'IV' are written below the bass staff. There are some corrections and markings, including an 'X' over a note in the bass staff.

Handwritten musical notation for measures 54-57. The notation is written on two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is two flats (B-flat and E-flat). The time signature is 3/4. The melody in the treble staff consists of a series of notes, some with slurs and ties. The bass staff contains a bass line with notes and rests. There are some corrections and markings, including an 'X' over a note in the bass staff.

Empty musical staff consisting of five horizontal lines.

Empty musical staff consisting of five horizontal lines.

Empty musical staff consisting of five horizontal lines.

Empty musical staff consisting of five horizontal lines.

Schubert, Op. 6/7

SAVE

m. 34

Handwritten musical notation on a single staff, showing a melodic line with various notes and rests.

(5-6)

Handwritten musical notation on a single staff, showing a melodic line with various notes and rests.

Handwritten musical notation on a single staff, showing a melodic line with various notes and rests, including a 'p' dynamic marking.

Handwritten musical notation on a single staff, showing a melodic line with various notes and rests, including a 'p' dynamic marking and a bracketed section.

Op. 6/7

mm. 24-25

and mm. 60-62 (nb. G Kopfton in this atonal context)

are the atonal component (the obvious component)

Cite unison examples from Wagner--S. cites one on p. ~~108~~ 109 of  
Structural Functions

EX. 2

a) mm. 24-25 (29-30)

b) mm. 60-62

c) mm. 52-54 4-4: {0,3,4,5} 4-13: {8,10,11,2}

d) m. 3

6-219: {7,8,11,0,2,3}

Add m. nos. 50 and 80

Schoenberg, Op. 6/7: *Lockung*

Allen Forte  
Second Michigan Conference  
on Music Theory, March 26, 1977

EX. 1

Completion of whole-tone line to superimposed B<sup>b</sup> - This B<sup>b</sup> ultimately goes to A<sup>b</sup>, m. 48, and returns to Kuyton

transitional - a total reading (see Schoenberg indicates dominant extension)

neighbor of B<sup>b</sup>

B<sup>b</sup> superimposed and prolonged

transitional m. 61-62

TRANSITIONAL SECTION

Return to G via B<sup>#</sup> and A<sup>b</sup>

not a linear progression (B<sup>b</sup>) (cb - Db)

bVI

Extension to neighbor progression Schoenberg esp. proved of this - cf. m. 54.

4) See supplementary material

3) Here 3 returns as a dissonant element in the modified repetition of the "free" passage in mm. 24-25 (29-30)

2) Or: F - Eb - Db - B<sup>b</sup> (4-21)

1) Reading of harmony after Schoenberg - Structural Functions, p. 112 - for mm. 1-23 and 41-46

Op. 6/7 Lockung (Aram)

October 26, 1905

Kurt Aram  
was Hans Fischer  
b. 1869

Texture like later piano music--oags, Op. 11

m. 11: 4-19 (10, 11, 2, 6)

m. 24: 6-31: (8, 9, 11, 1, 4, 5)

m. 25 6-247 (6, 8, 11, 1, 2, 3)

ostensibly in Eb. — Referred to by Schoenberg as p. 430 of Harmonielehre and pp. 111-113 of Structural Functions

First vocal phrase is 5-218, a subset of 6-219 (5, 7, 8, 11, 0)

6-219 in m. 3: 7, 8, 11, 0, 2, 3  
= 0, 1, 4, 5, 7, 8  
0, 1, 3, 4, 7, 8

11 3 2 3 2 8 7

23/8 11 23  
0 1 3 7 8

5-20

~~Op. 6/7~~  
Op. 6/7 --main points

tonal reading convincing for much of the song, but certain problematic parts, e.g., mm. 24-25 (which resemble the unison passages Schoenberg analyzes in Wagner--Parsifal)

especially important as harbingers of atonal procedures: the ~~return~~ return of the thematic motives in mm. 50-52.

the 6-219 is here transformed to ~~become~~ become 7-26. in m. 60, the unison passage ~~again~~ comes back with the sustained G in the voice. The first measure forms 7-26 (=1T0), the second 7-21 (5-21 in r.h. of m. 52 is the literal complement)

In these "transitional" sections there are details that are difficult to explain in terms of tonal theory, but that fit ~~in~~ in easily in terms of set structure. An example is the E natural in m. 52. This forms ~~part~~ part of 4-19, but is not easily explained in terms of the harmony (evidently) being prolonged at this point--the dominant of VI.

IT IS IMPORTANT TO ANALYZE COMPLETE PIECES, RATHER THAN EXTRACT SEGMENTS (although I will use some segments to illustrate certain features of the transitional music.)

Is this a tonal piece?

Yes, by and large (except for the "transitional" sections)

Does it exhibit large-scale structural continuity? Yes.

In what ways does it depart from "normative" tonal compositions?

~~whole-tone linear progressions~~  
whole-tone linear progressions  
extension of neighbor-note prolongations to neighbor of neighbor  
with corresponding harmonic peculiarities