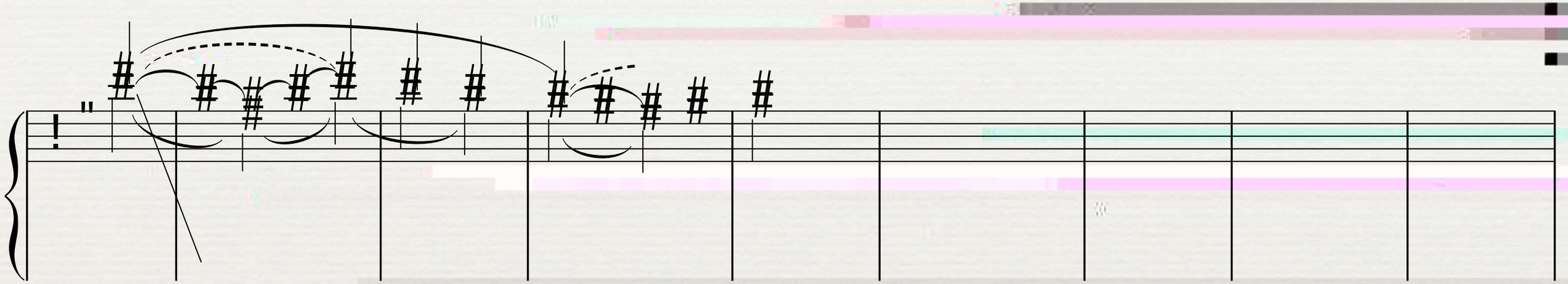
Tonal Structure

The Thick of It

Graphic Notation



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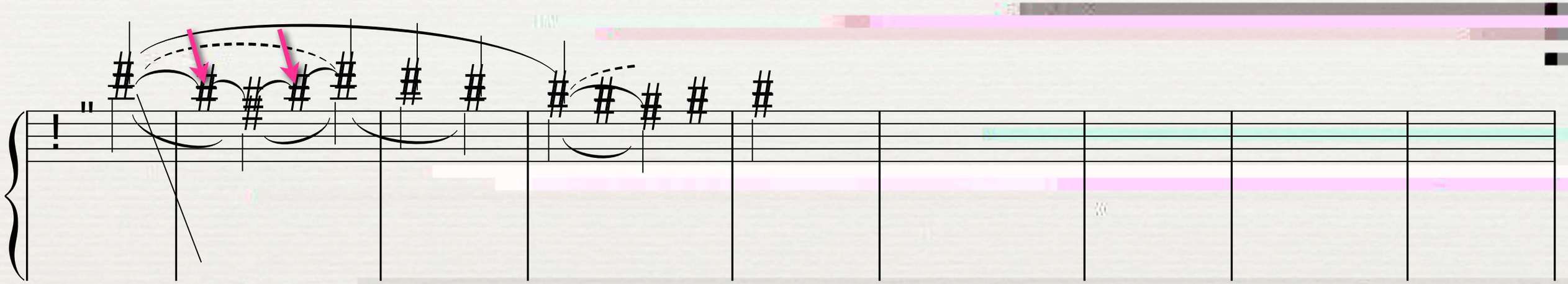

- Unstemmed filled noteheads
  - Indicate notes that form part of the immediate musical context, but are not part of the larger framework

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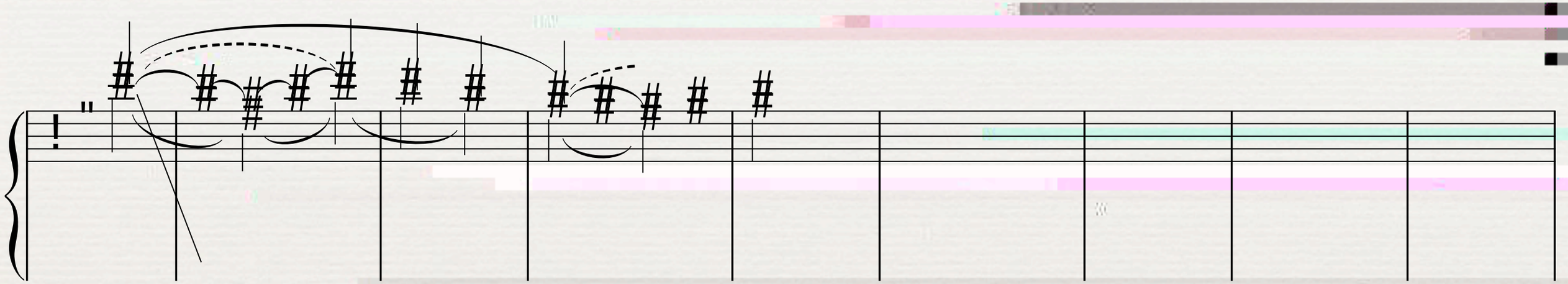

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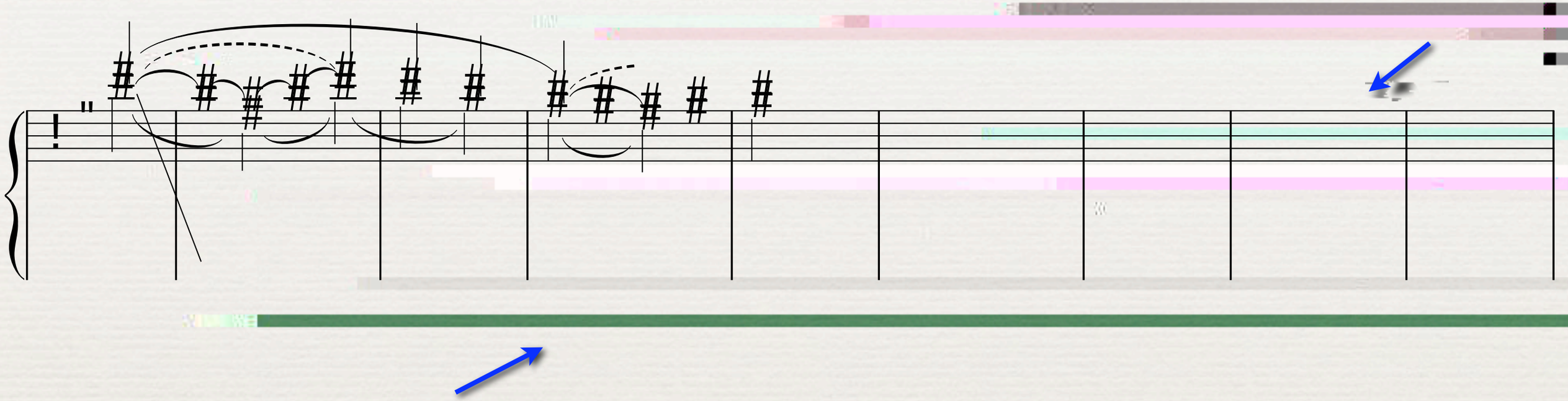

- Stems
  - Added to black noteheads designate a broader structural significance.
  - The relative length of the stem may further distinguish various levels of structure.

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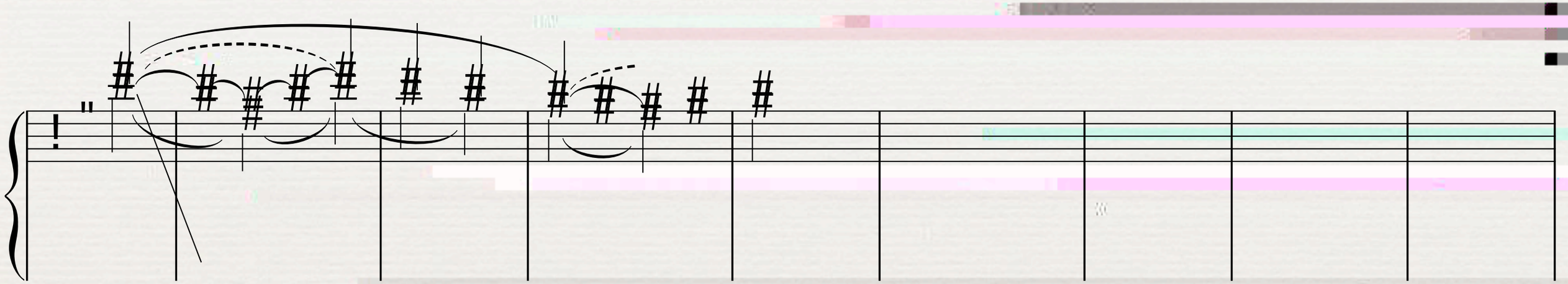

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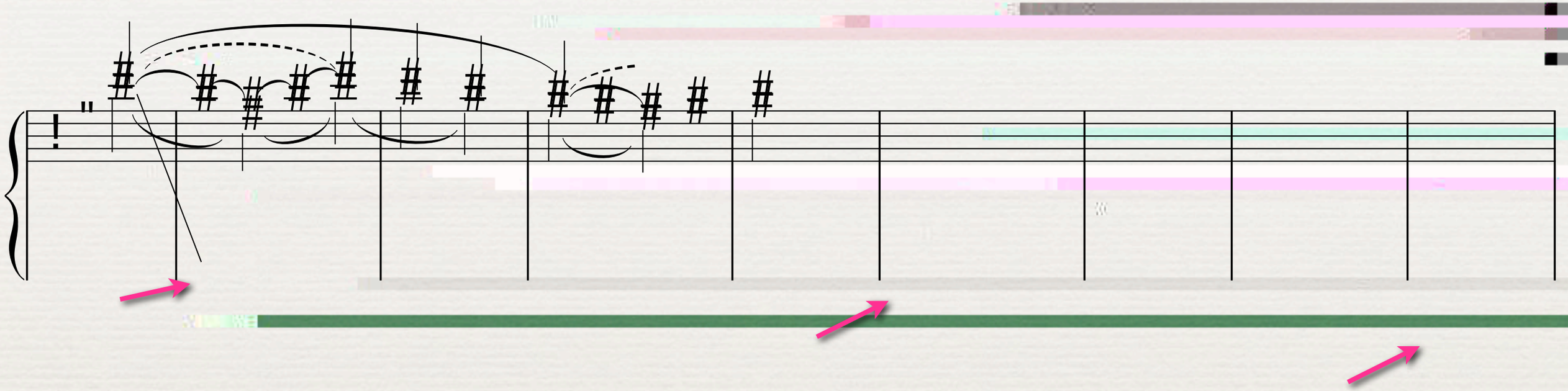

- Open noteheads
  - Are normally used to indicate those tones that are on the highest level of the structure.

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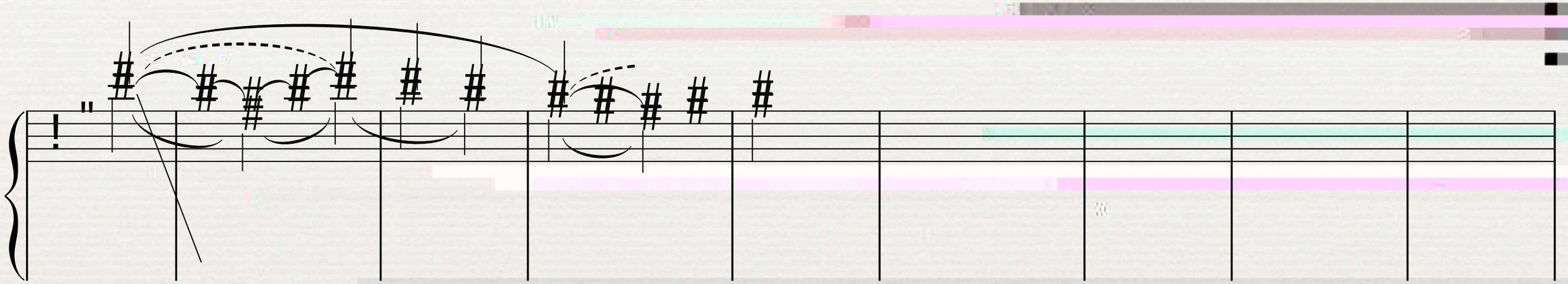

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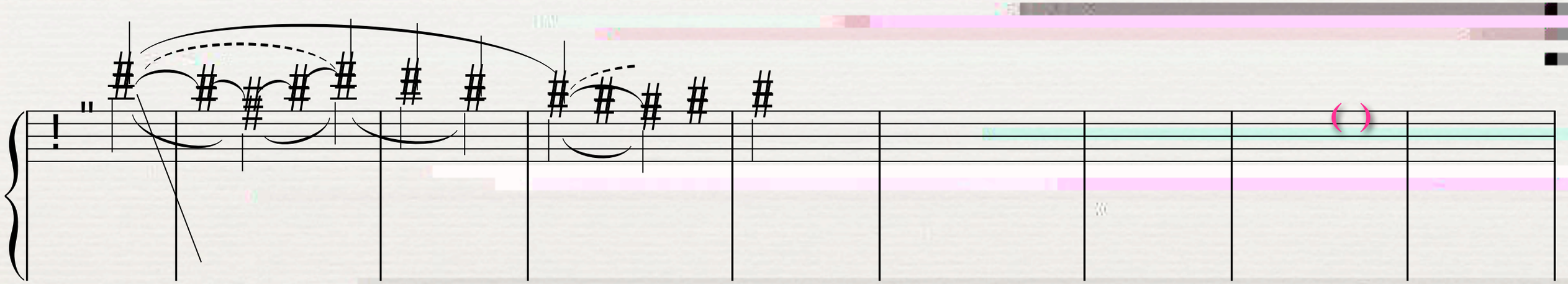

- Parentheses
  - Indicate a tone that is implied by a specific context, but is not actually present. (Example is not in the real analysis.)

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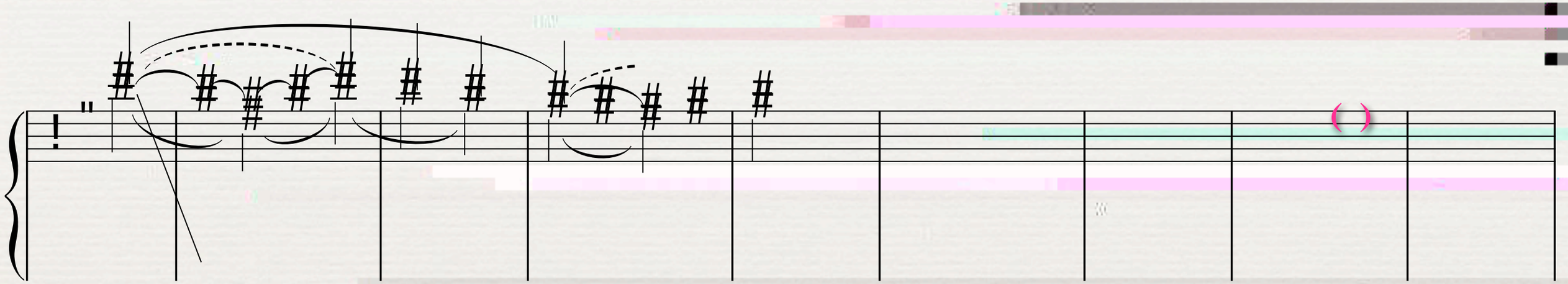

- Parentheses
  - Indicate a tone that is implied by a specific context, but is not actually present. (Example is not in the real analysis.)
  - Occasionally used to indicate a tone which is somehow independent of its surrounding context.

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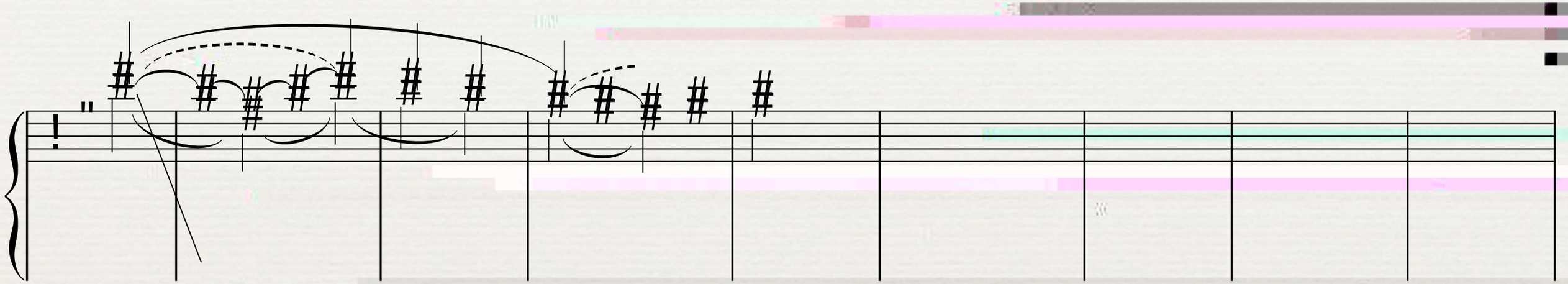

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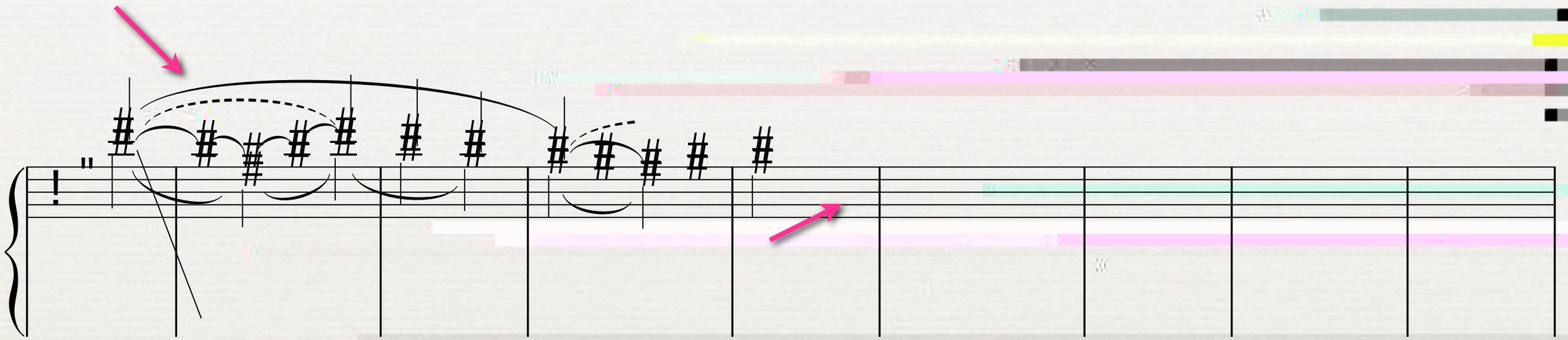

- Beams and Slurs
  - Group related tones, such as arpeggiations, linear progressions, and neighbors

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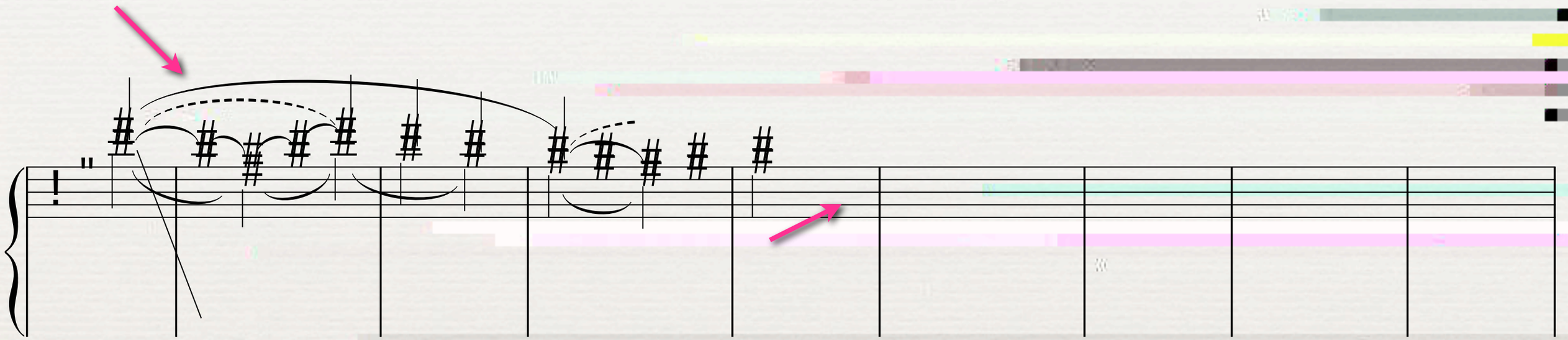

- Beams and Slurs
  - Group related tones, such as arpeggiations, linear progressions, and neighbors
  - Beams are usually considered to be at a higher structural level than slurs.

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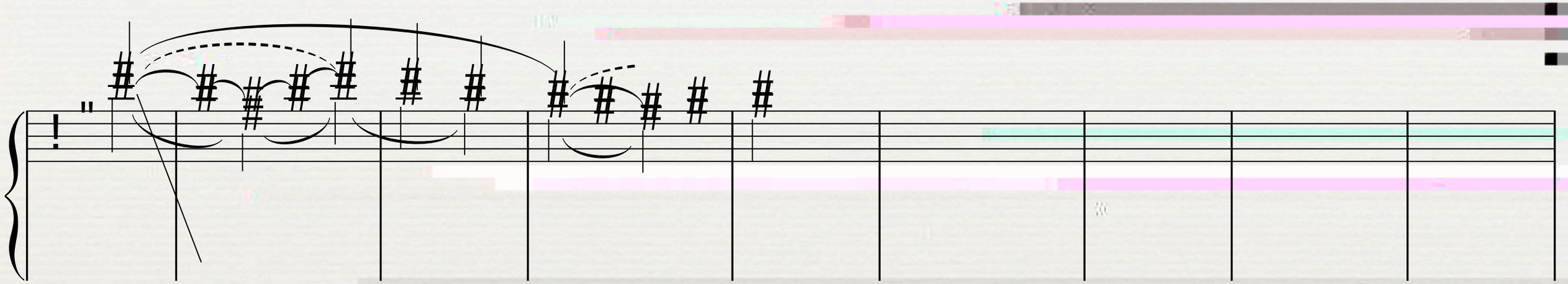

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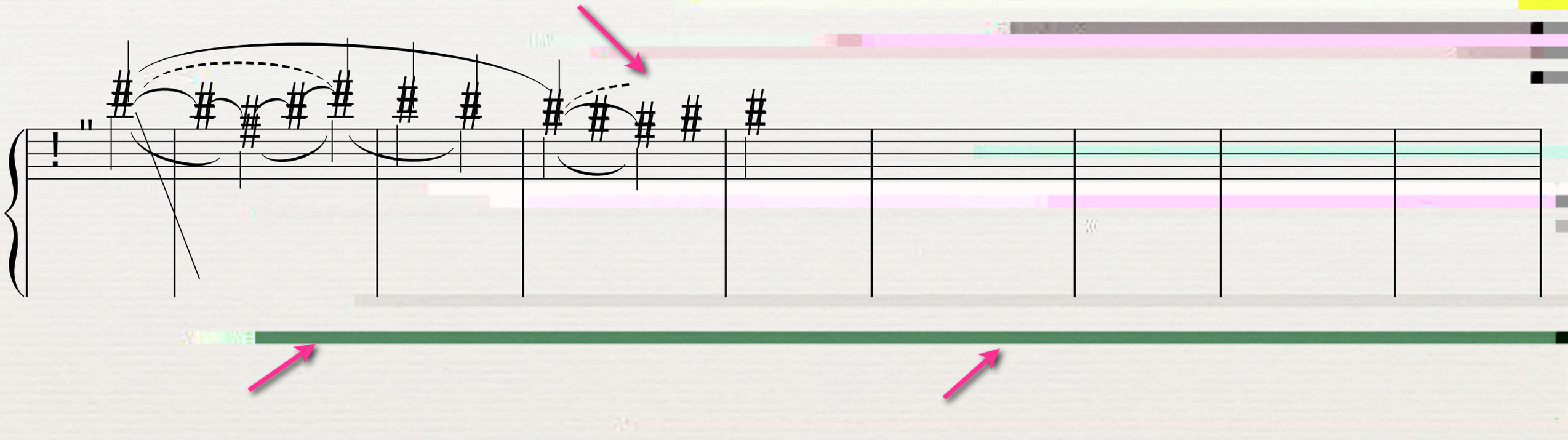

- Broken (Dotted) Slurs
  - Indicate the retention of a single pitch over a broader span, usually after the intervention of other tones.

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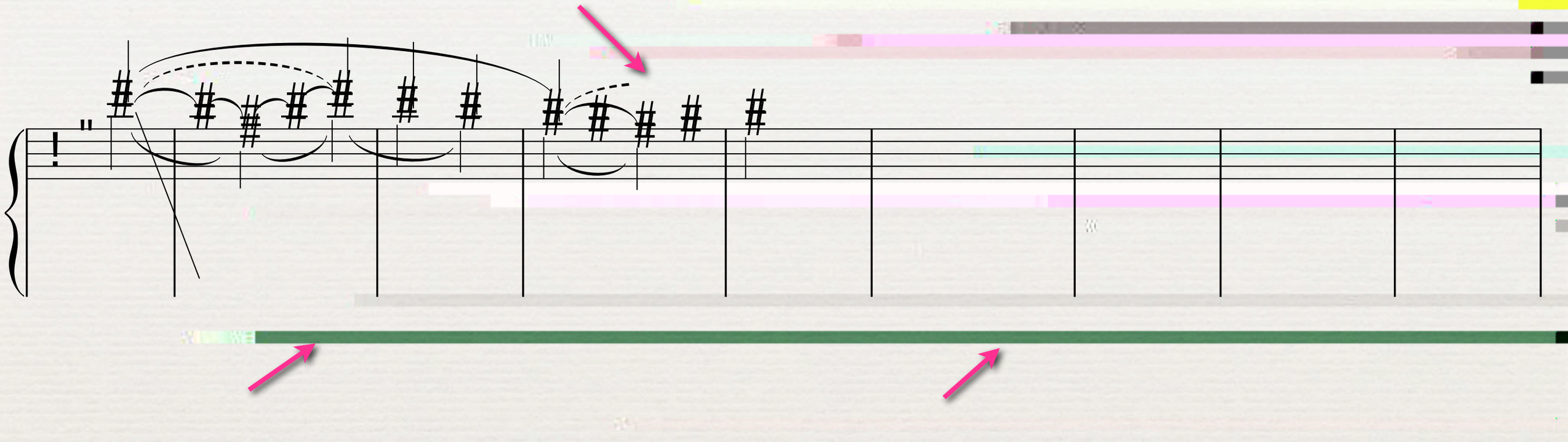

- Broken (Dotted) Slurs
  - Indicate the retention of a single pitch over a broader span, usually after the intervention of other tones.
  - Broken beams can be used the same way, although that’s less common.

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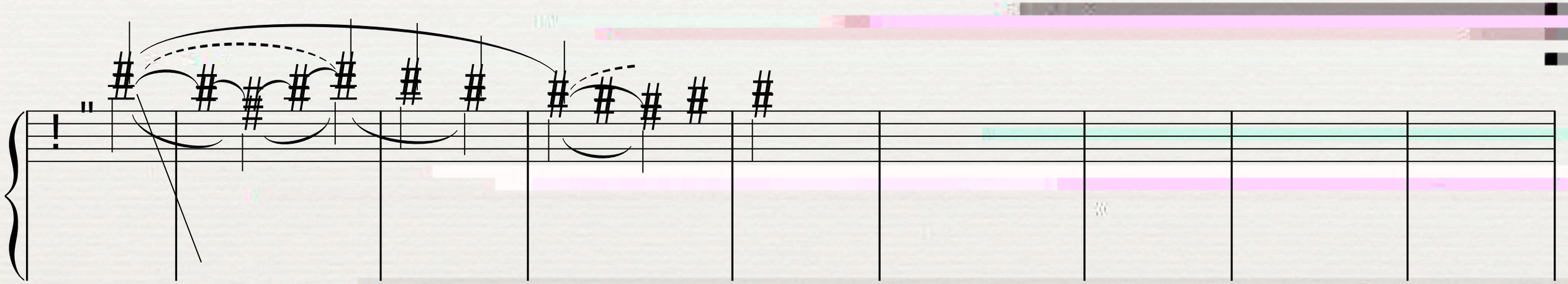

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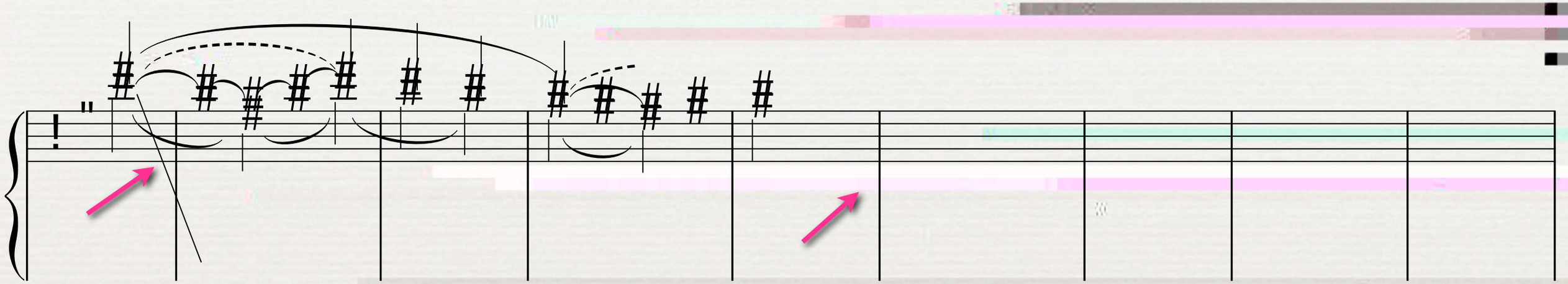

- Lines
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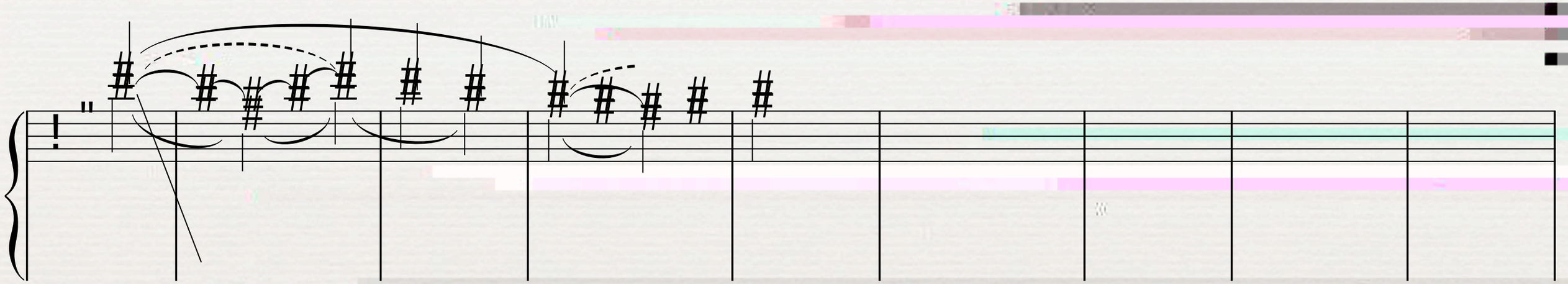

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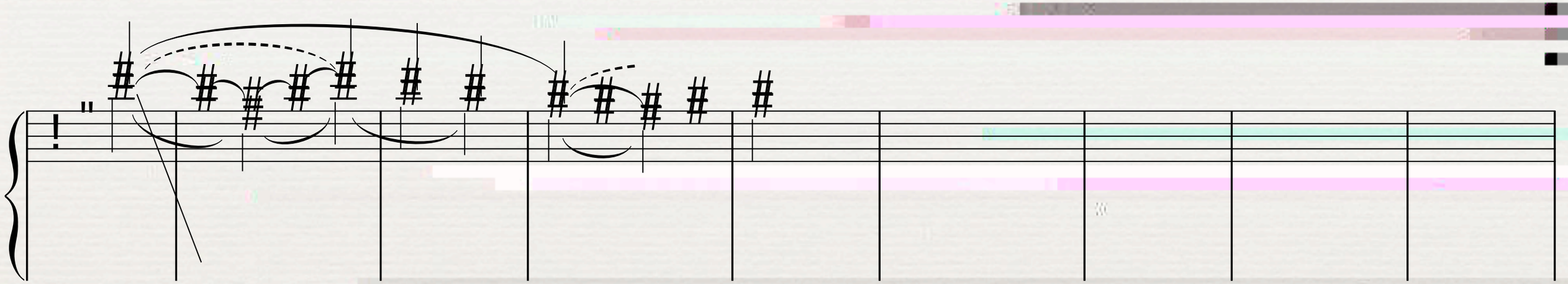

- Roman Numerals
  - Indicate primary structural harmonies

Creating an Analysis

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- Step One: go over the piece carefully, listening to it thoroughly.

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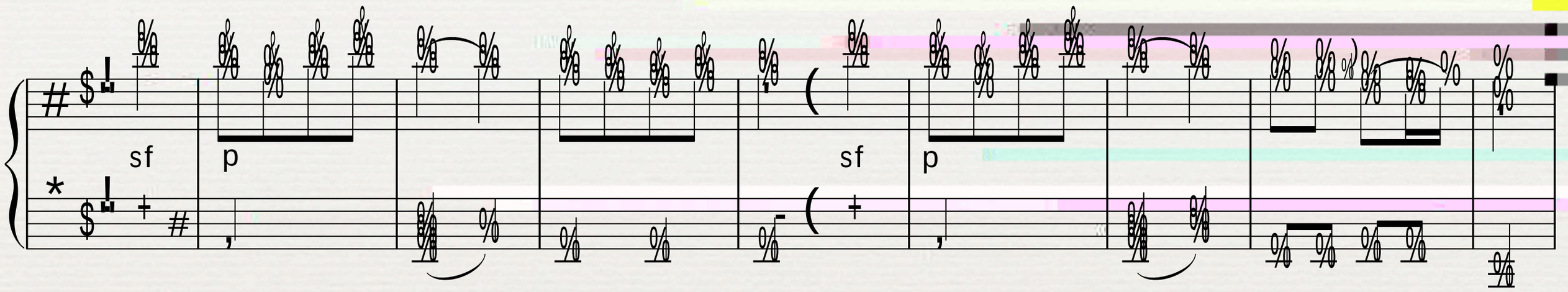
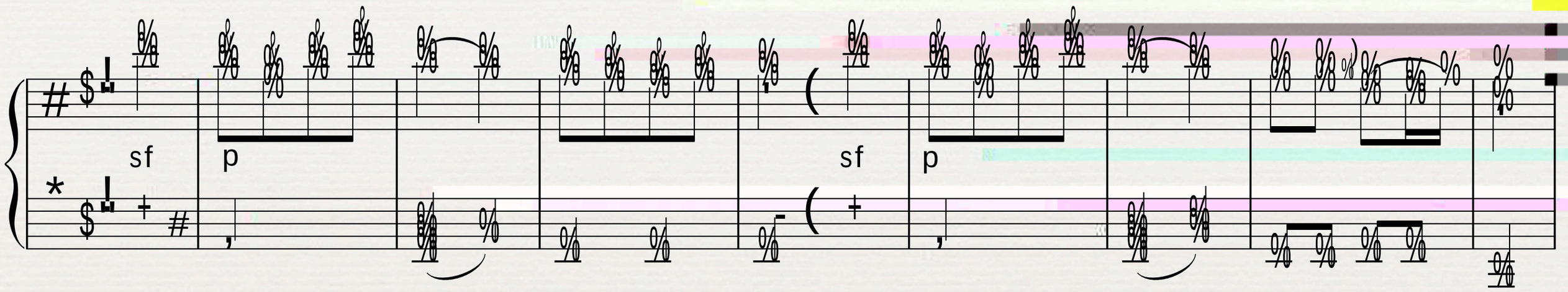
- Don’t ever analyze a piece until you have it well implanted into your hearing.

Beethoven: Variations WoO 75: Theme



Beethoven: Variations WoO 75: Theme



- Play it repeatedly, sing it, memorize it.

Imaginary Continuo

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- This next all-important step in understanding.

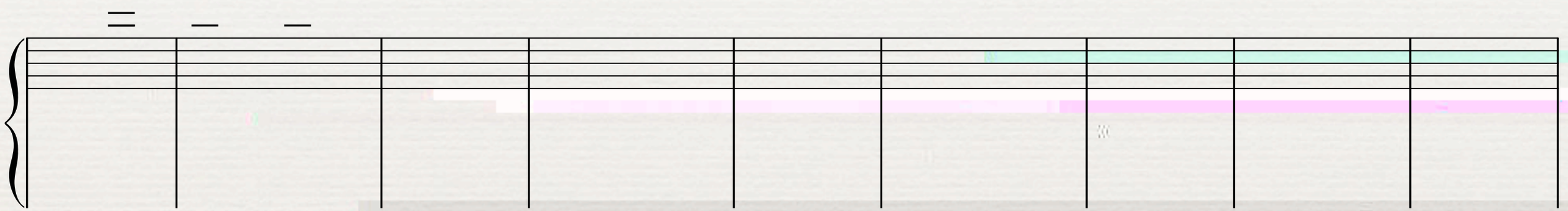
Imaginary Continuo

- This next all-important step in understanding.
- Remember to stay as close to the original voice-leading as possible, without being obsessive about it.

Prepare the Field

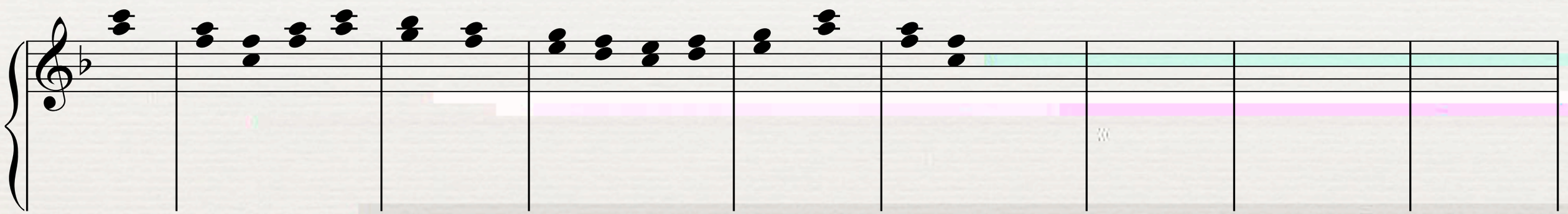
- A simple reduction with all filled, unstemmed noteheads, and only the most obvious embellishments omitted, is a nice place

Prepare the Field



- A simple reduction with all filled, unstemmed noteheads, and only the most obvious embellishments omitted, is a nice place to start.
- It’s very similar to the imaginary continuo, in fact.

Obvious Harmonic Motion



- I begin by noting the locations of primary tonic triads

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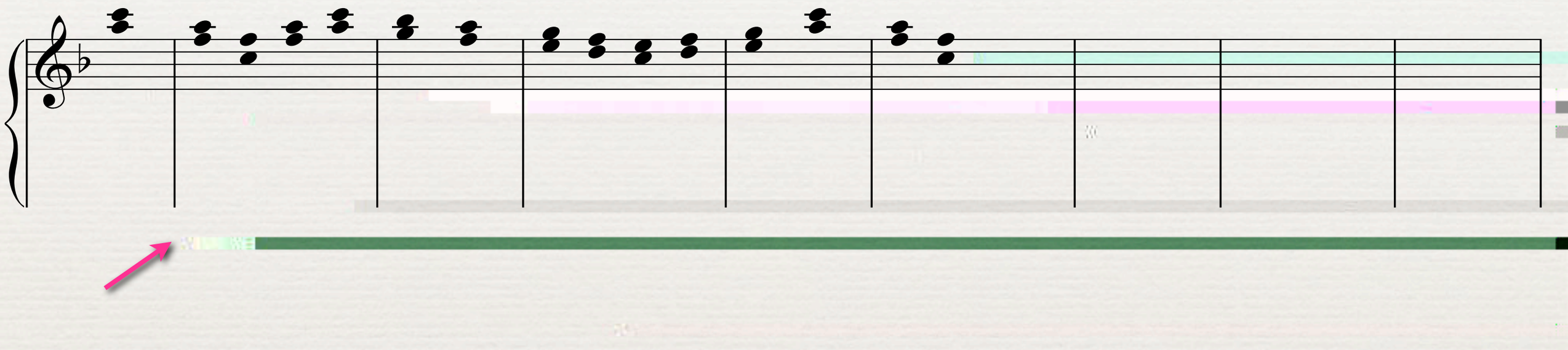

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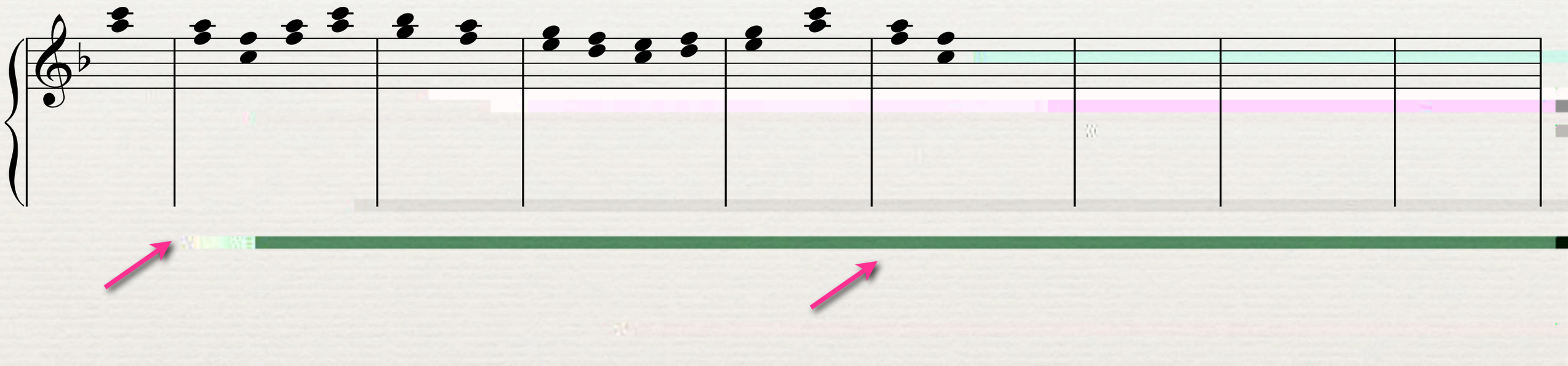
  - Opening of antecedent

Obvious Harmonic Motion



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Obvious Harmonic Motion

- I begin by noting the locations of primary tonic triads
  - Opening of antecedent
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  - Final cadence

Antecedent: Melodic Structure

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- Listening has revealed a descending 4-prg. to my ear

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  - I choose to indicate that with a slur rather than a beam.

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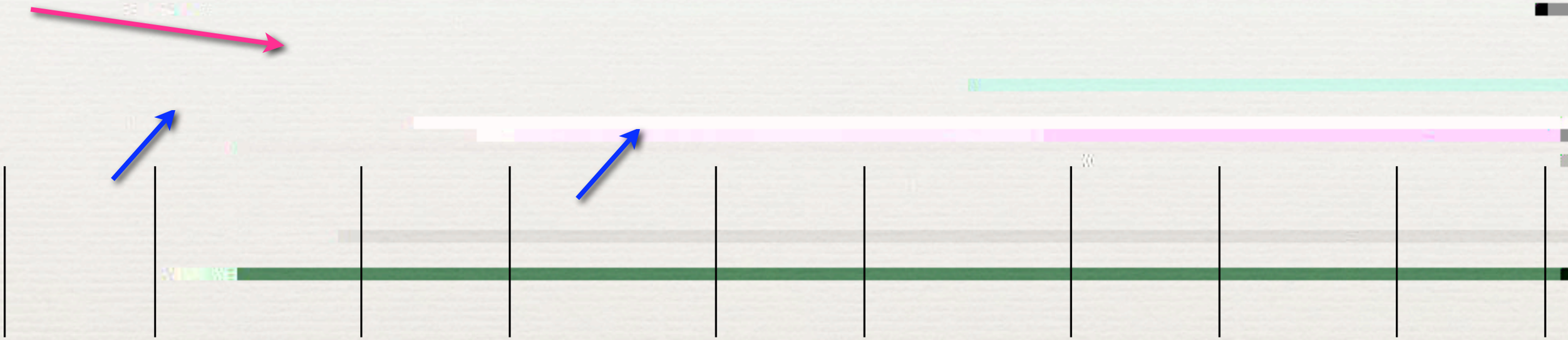

- Listening has revealed a descending 4-prg. to my ear
  - I choose to indicate that with a slur rather than a beam.
  - Note that I also mark the prolongation of the opening C and the closing G.

“Alto” Voice

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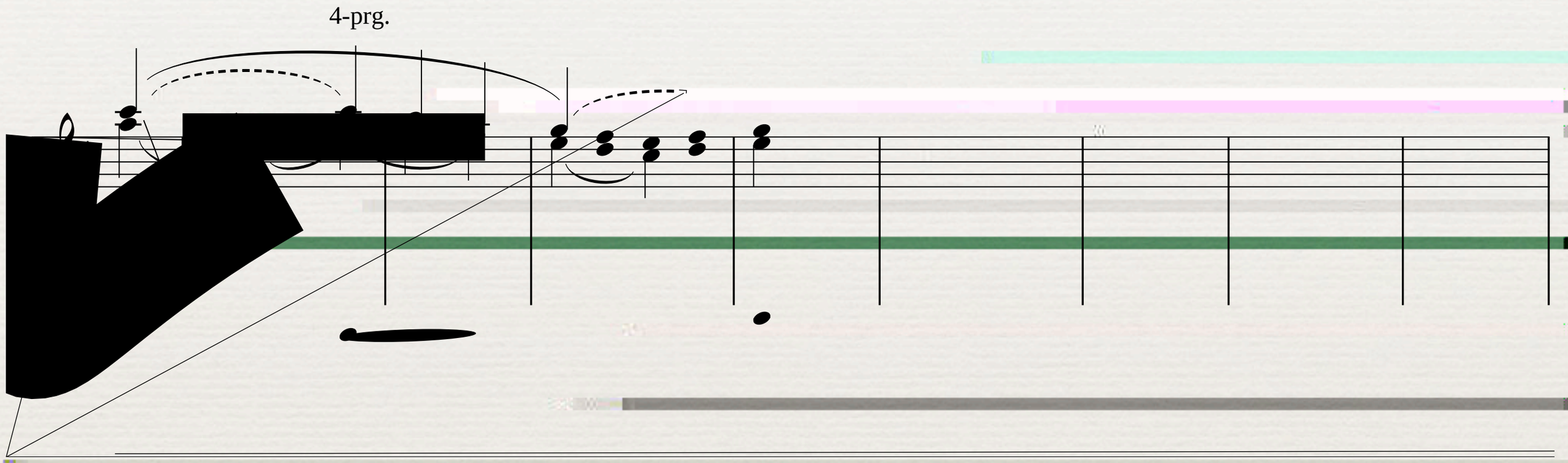
  - A CS supports the prolongations of C and G.

Harmonic Prolongation



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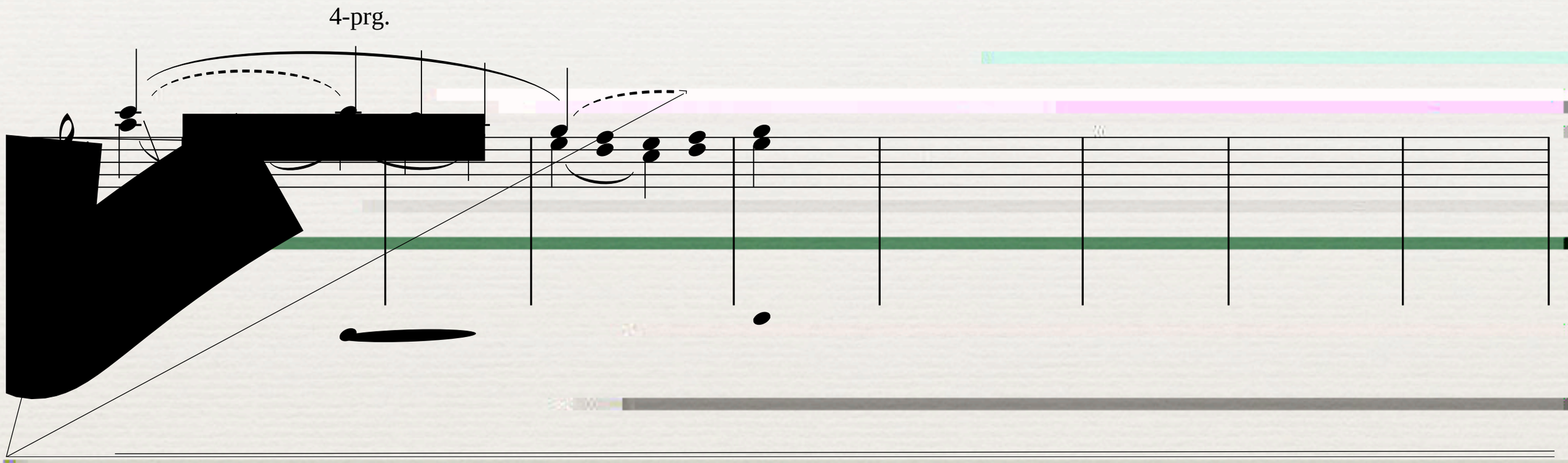

- I note that there is a prolonged tonic in the harmony

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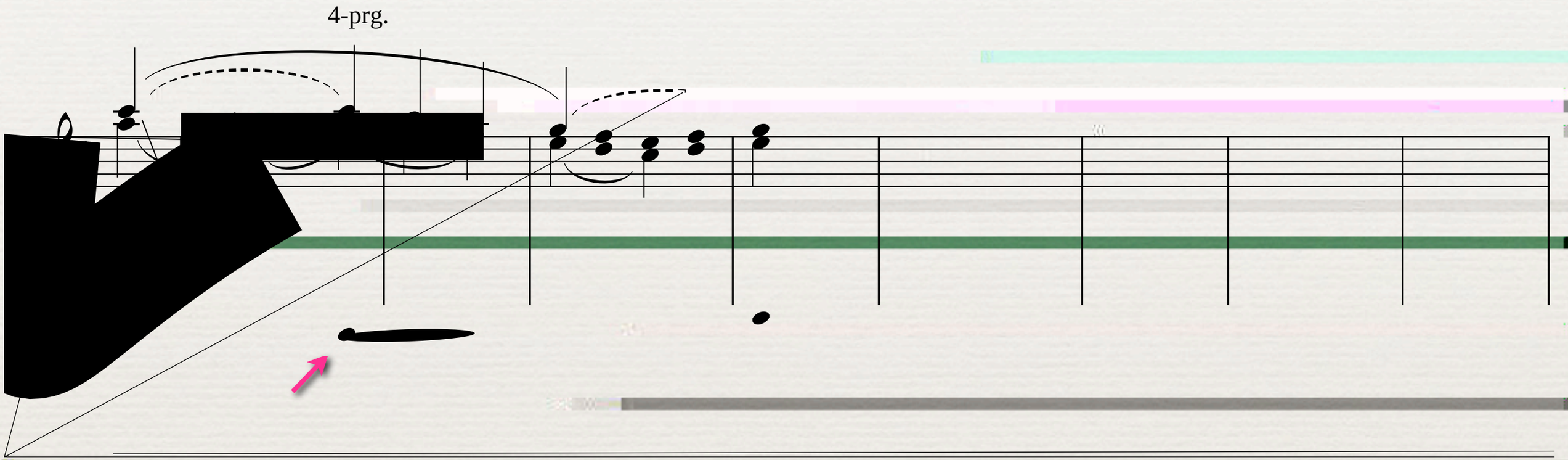

- I note that there is a prolonged tonic in the harmony
  - Prolonged from the opening to the F in the 2nd bar

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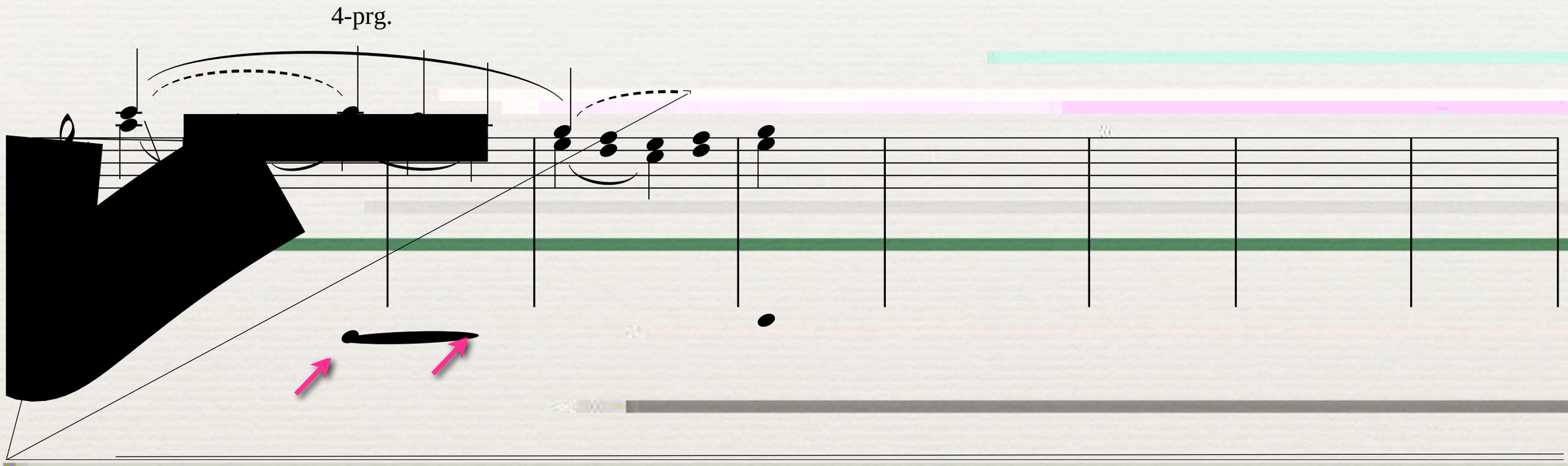

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  - That F also prolongs a bit through the next bars

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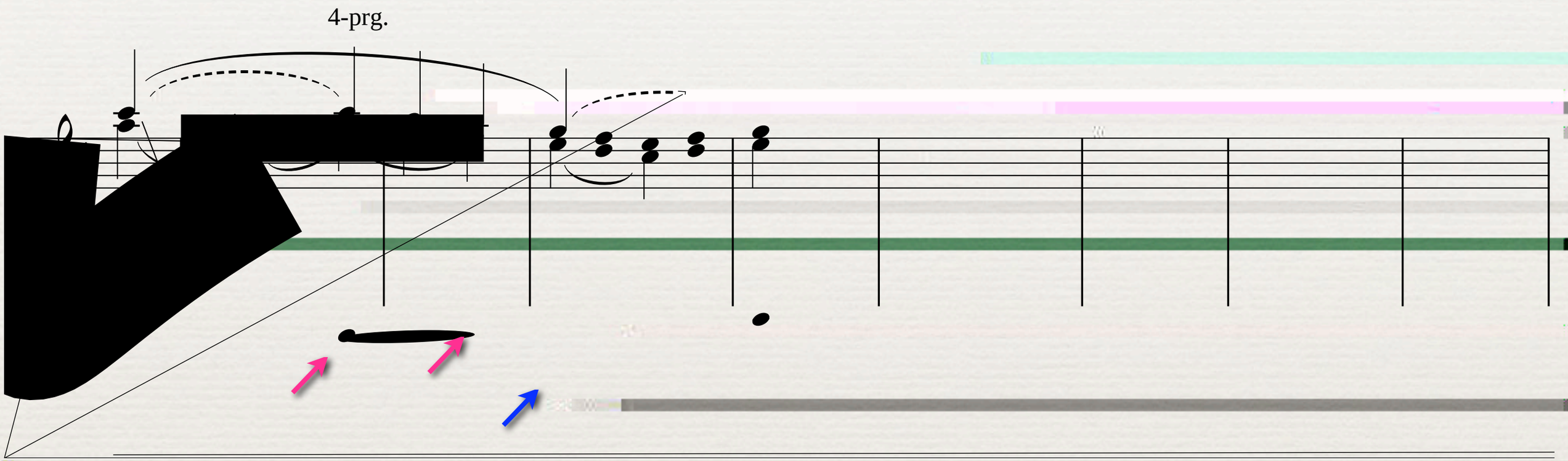
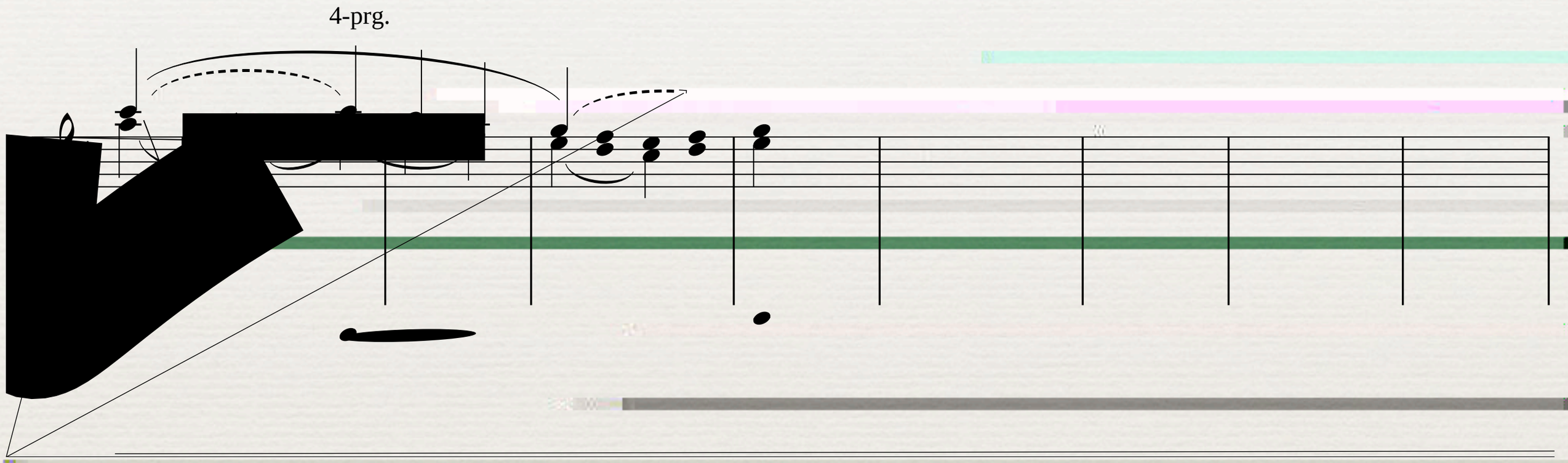


- I note that there is a prolonged tonic in the harmony
  - Prolonged from the opening to the F in the 2nd bar
  - That F also prolongs a bit through the next bars
- I analyze the C in bar 3 as a dividing dominant (i.e., part of an overall tonic prolongation.)

Harmonic Prolongation



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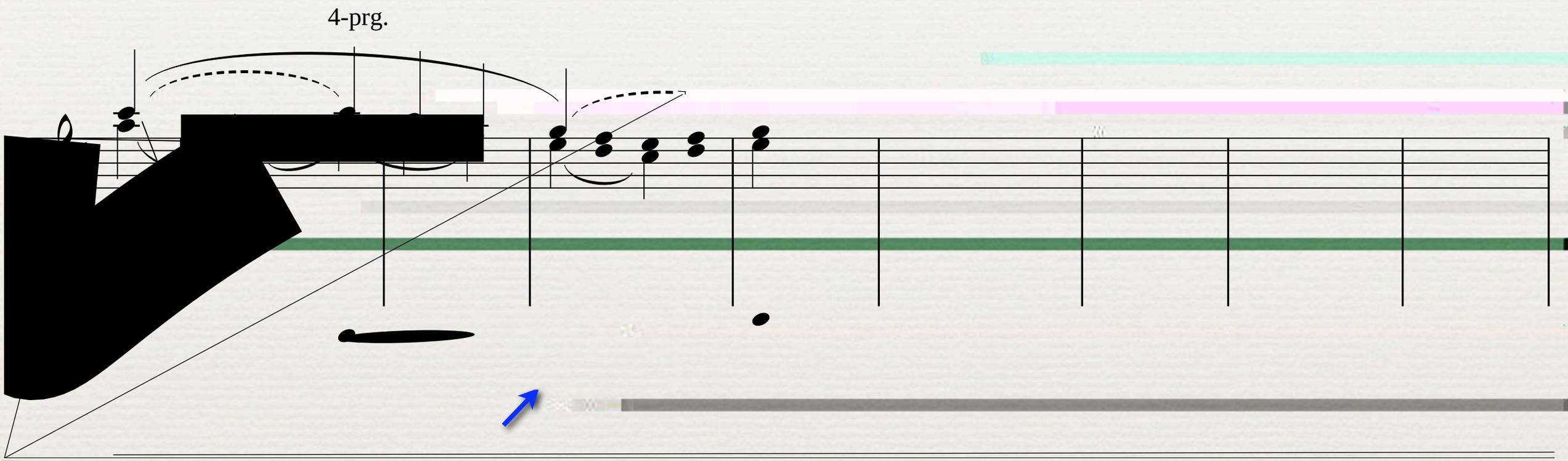

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Harmonic Prolongation

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  - They give the C more significance, by assigning it a primary struce5:rl rlevelTj ET Q q1 0 fiPa0 il-1 80 22066

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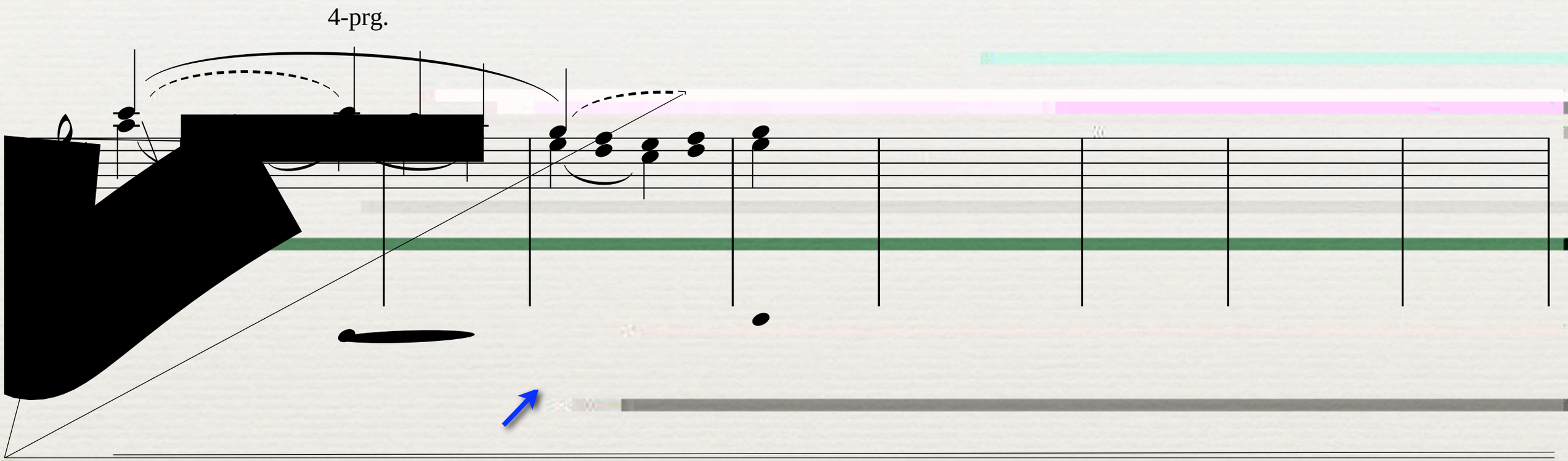

- My analysis here is a bit different from the textbook
  - They give the C more significance, by assigning it a primary structural level
  - I’m more inclined to think of it as a dividing dominant

Harmonic Structure

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- At this point I examine the larger-scale harmonic structure
  - Note the intermediate chord (ii6)

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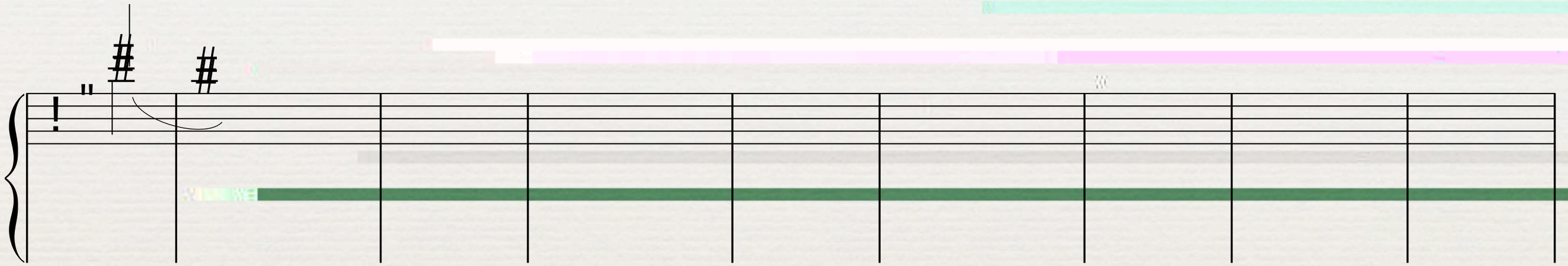
  - Note the intermediate chord (ii6)
  - Then the V7 and final I
  - I also add the notation for the dividing dominant

The Consequent



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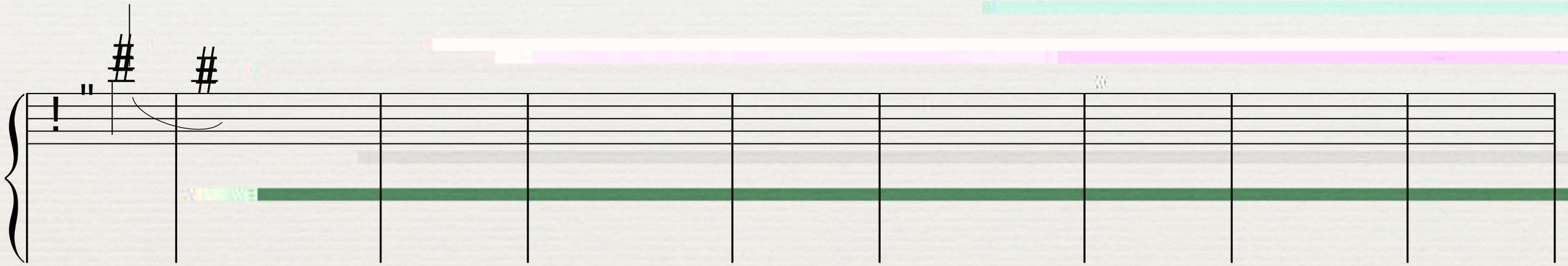

- The consequent outlines a 5-prg., complementing the 4-prg. in the antecedent.

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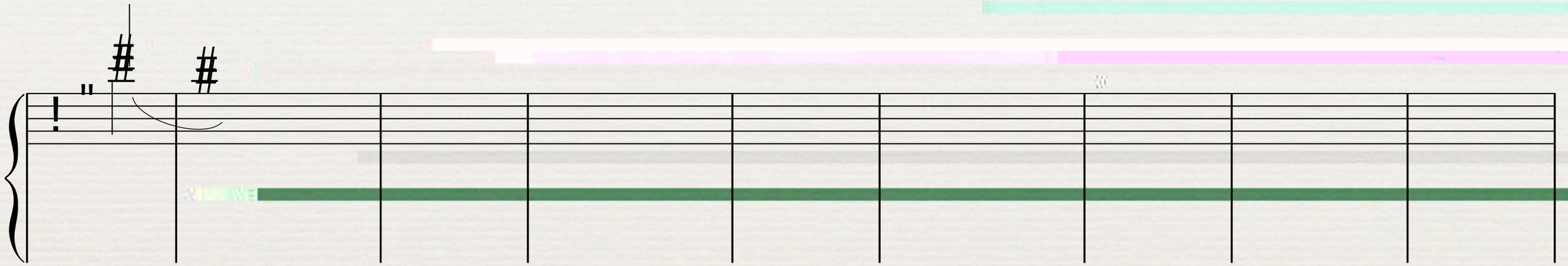

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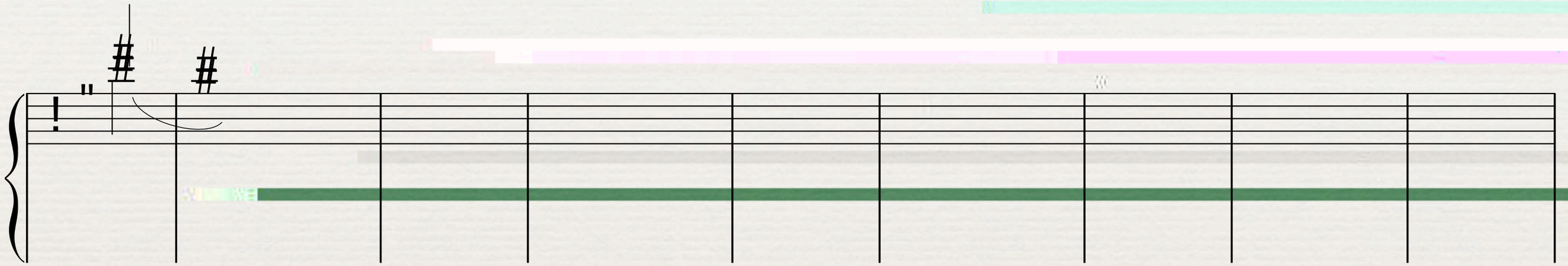
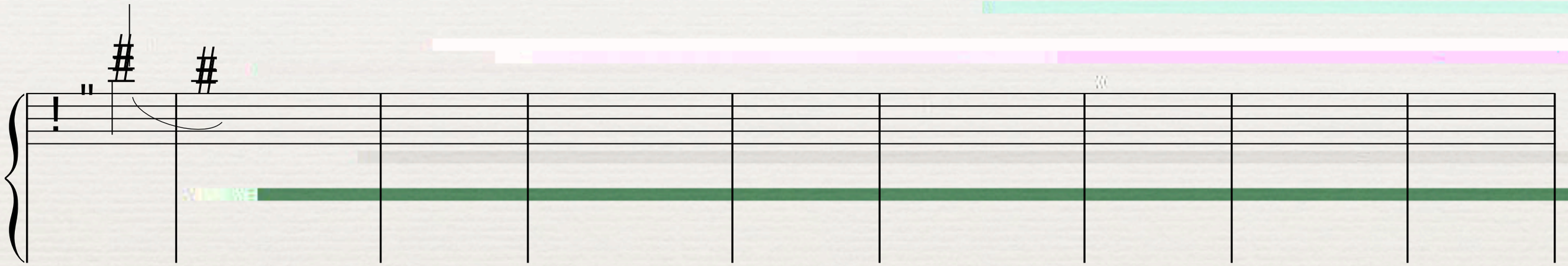


- The consequent outlines a 5-prg., complementing the 4-prg. in the antecedent.
- I also mark the prolongation of the tonic in bars 5-6
  - Note, however, that the tonic is not viewed as prolonging into bar 7.

The Consequent



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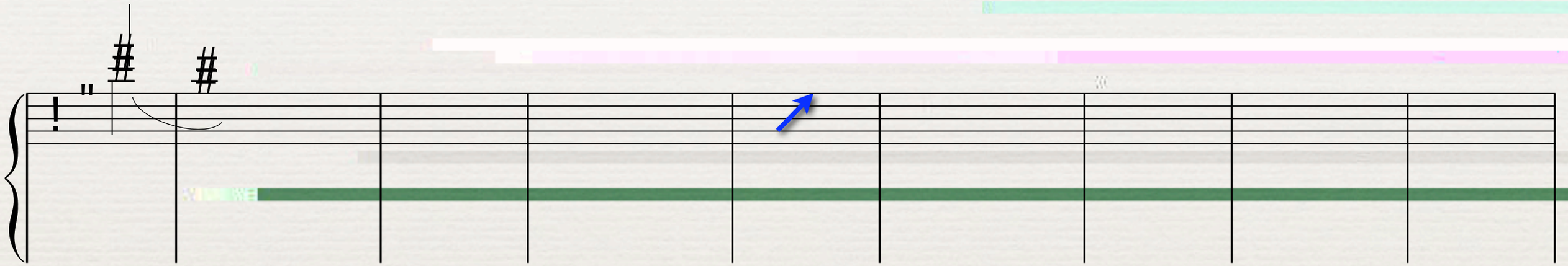
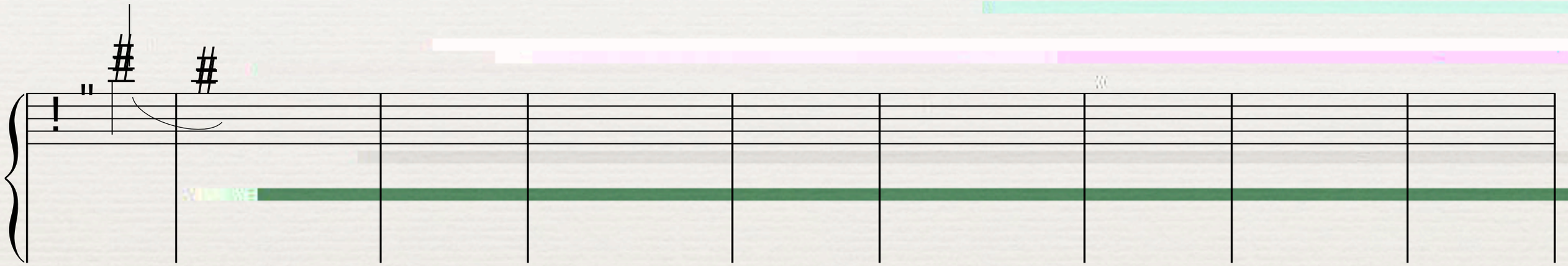


- The neighboring quality of the ii6 is indicated with a flag (which also indicates the note’s connection to the following pitch.)
- The “alto voice” in bar 5 matches that in bar 1.

The Consequent



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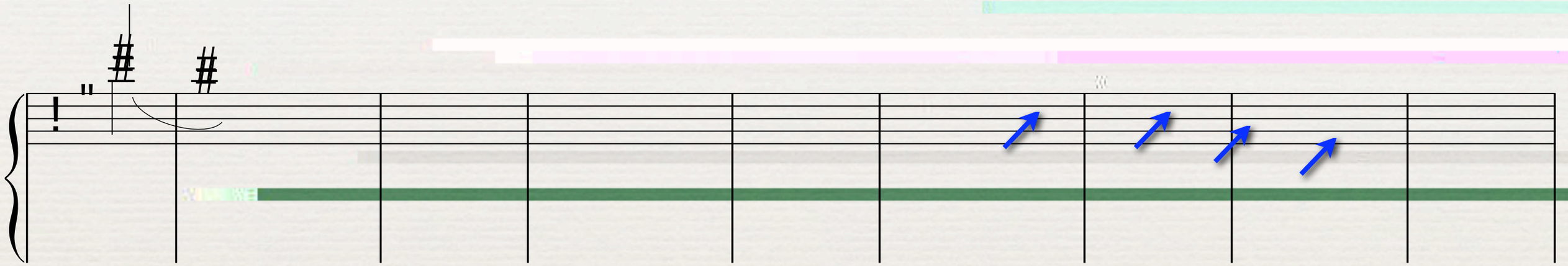
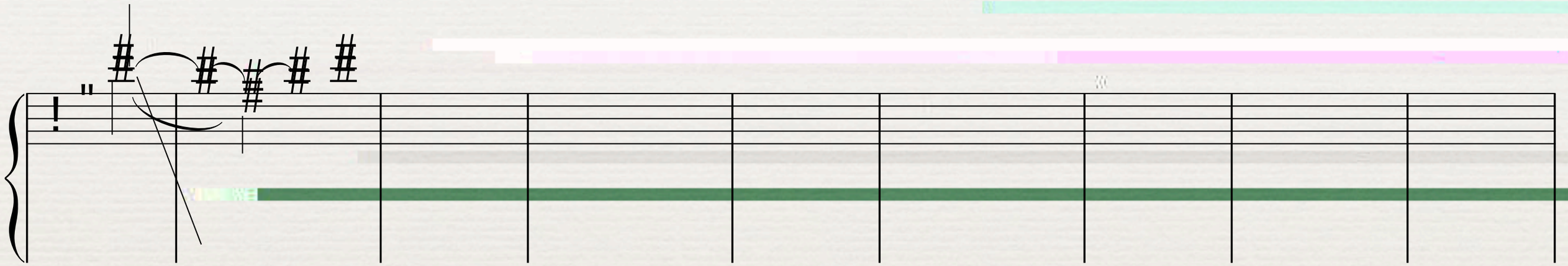


- The “alto” in bars 6-7 is a bit different--the analysis emphasis its “intermediate” or “predominant” quality.

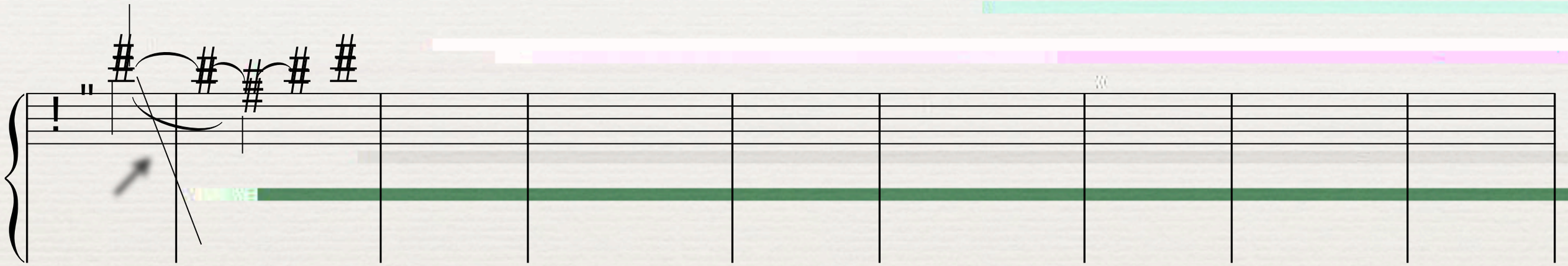
Finishing Touches



Finishing Touches

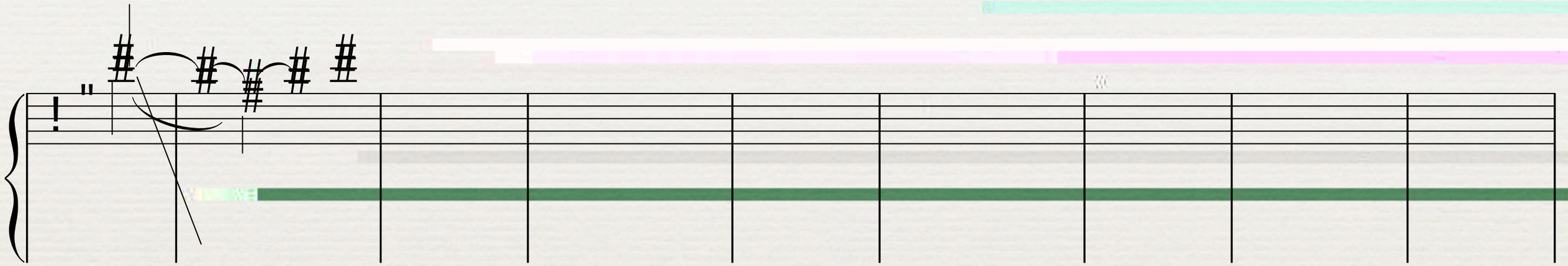
- The diagonal line indicates that the upbeat is heard as part of the overall chord in bar 1 (as in the imaginary continuo)

Finishing Touches

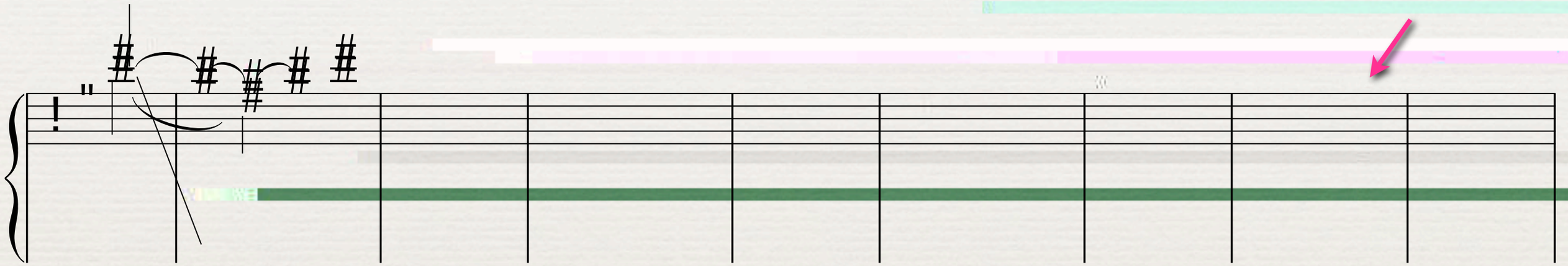


- The diagonal line indicates that the upbeat is heard as part of the overall chord in bar 1 (as in the imaginary continuo)
- More slurs show consonant skips throughout
- Passing tones are also incorporated within slurs

Finishing Touches

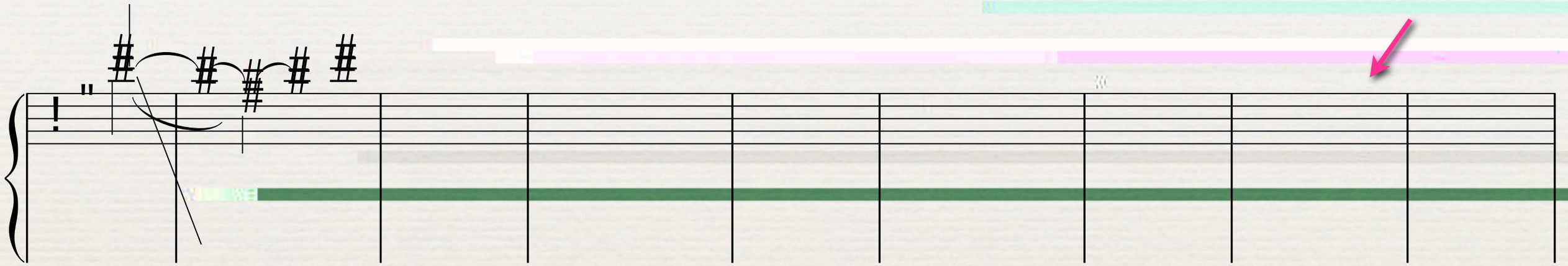


Finishing Touches



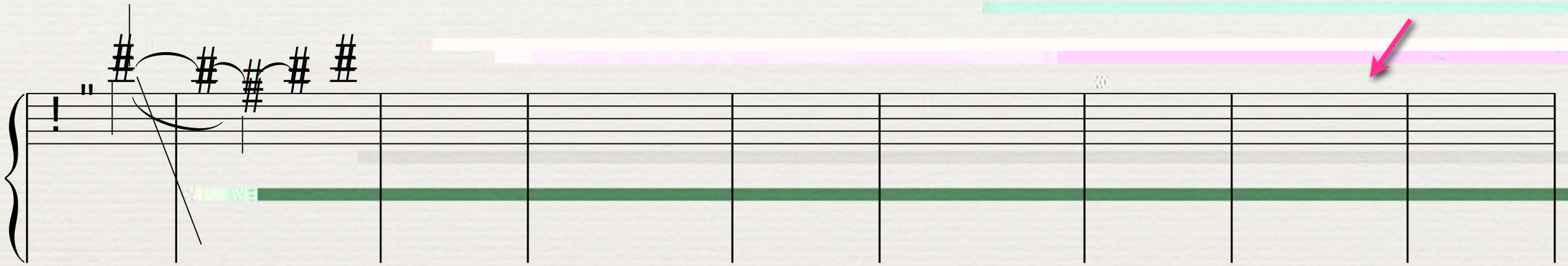
- The E in bar 7 is viewed as being in an inner voice, compared to the G

Finishing Touches



- The E in bar 7 is viewed as being in an inner voice, compared to the G
  - It can be understood as a harmonic support for the overall 5-prg. motion

Finishing Touches



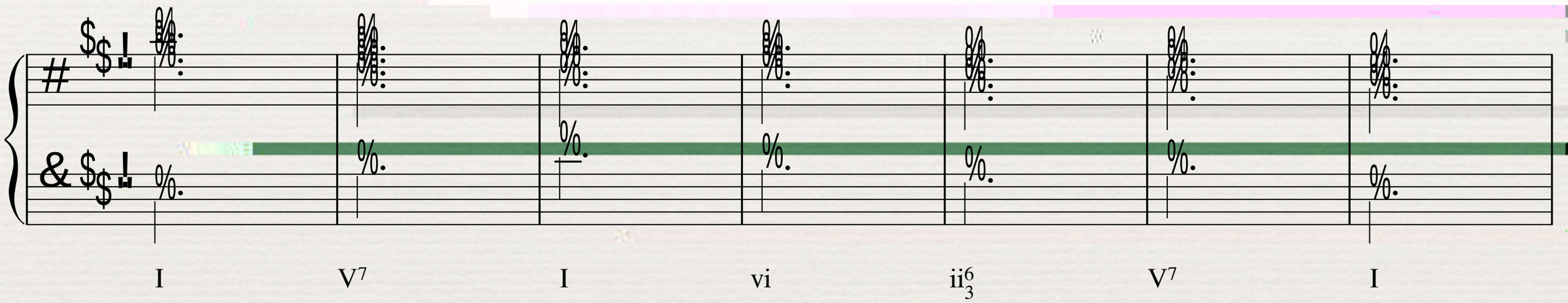
- The E in bar 7 is viewed as being in an inner voice, compared to the G
  - It can be understood as a harmonic support for the overall 5-prg. motion
  - Note the stem length

W. A. Mozart

Eine Kleine Nachtmusik, K. 525

Trio

Imaginary Continuo



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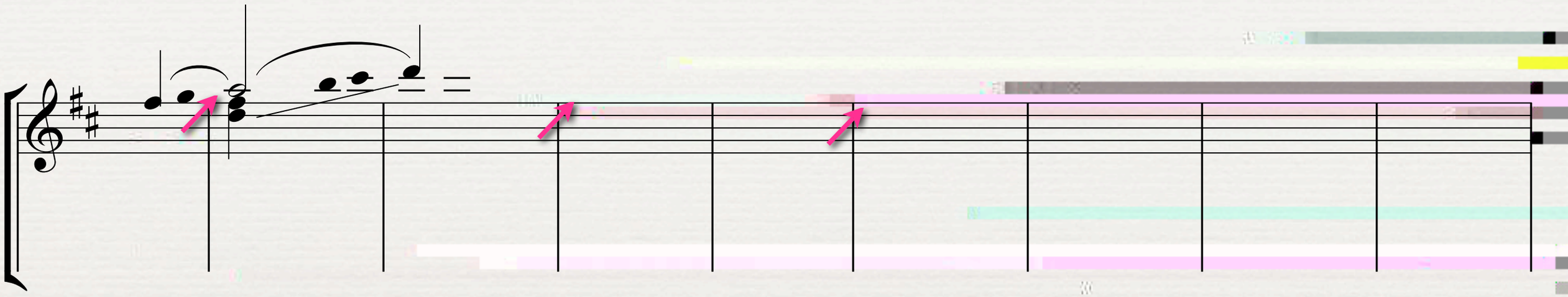

- “Mental retention” of a tone refers to the persistence of the primary tones:
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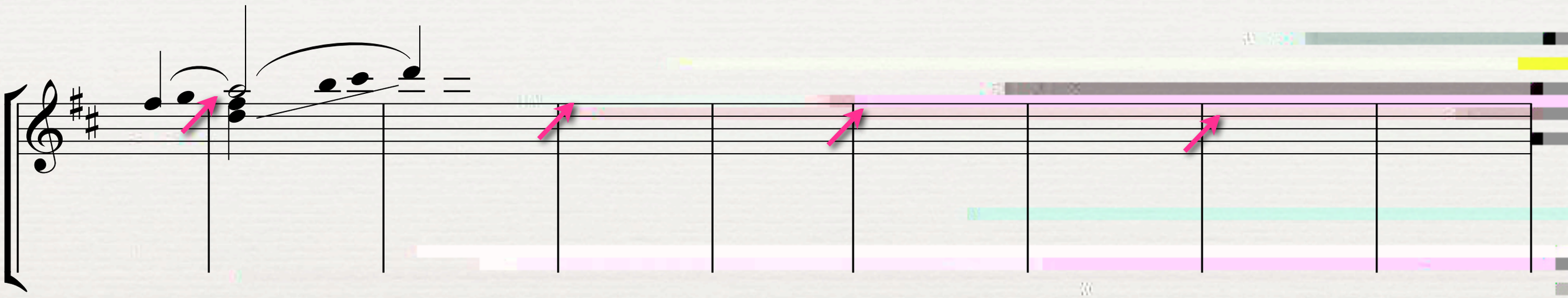
  - G in bars 3 & 4
  - F# in bars 5 & 6



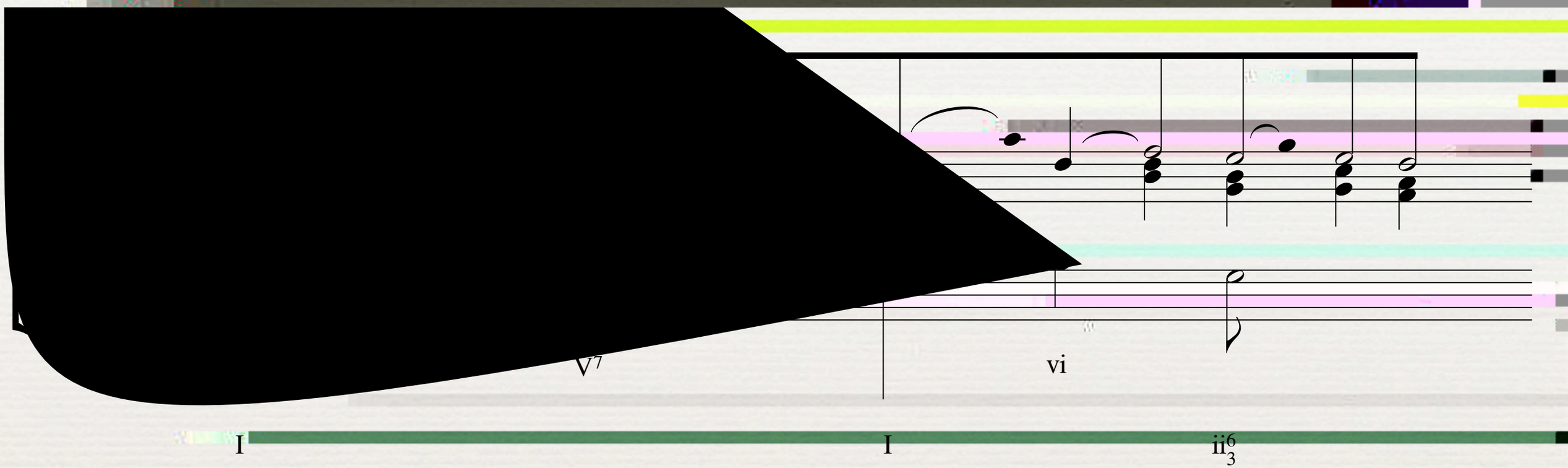
- “Mental retention” of a tone refers to the persistence of the primary tones:
  - A in bars 1 & 2
  - G in bars 3 & 4
  - F# in bars 5 & 6
  - E in bar 7

- The D in bar 1 is analyzed as belonging in an inner voice
  - It extends above A and to a higher octave

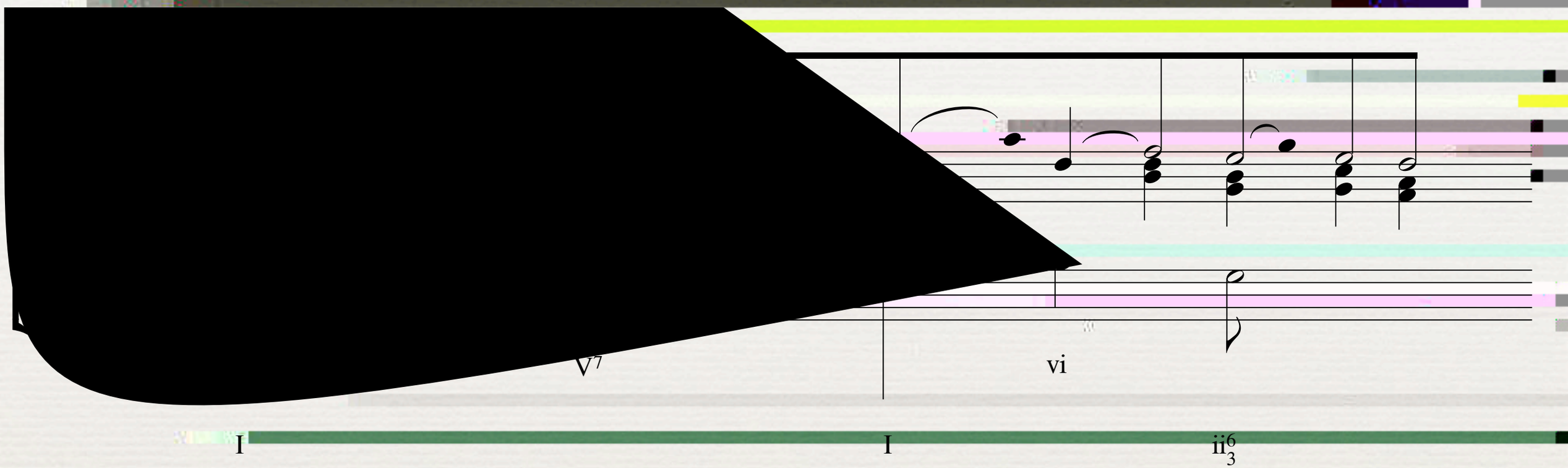
- The D in bar 1 is analyzed as belonging in an inner voice
  - It extends above A and to a higher octave
  - Then it reverses direction and establishes A in bar 2
- This technique of placing an inner-voice tone *above* a main tone of the upper voice is called *superposition*.

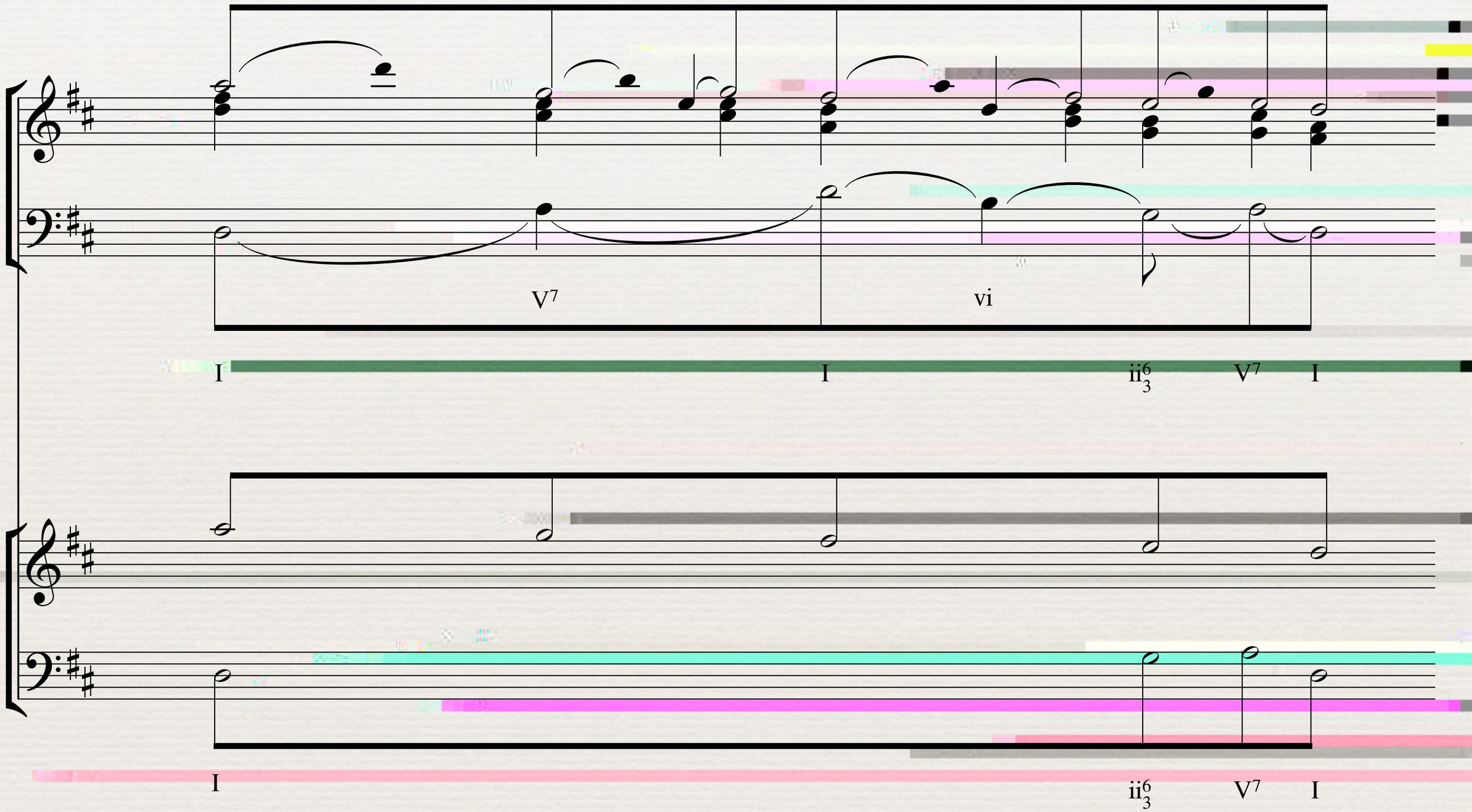
- There’s a lot of disjunct and wide-ranging motion in the (actual) melodic line.

Middleground



Middleground



- Only the motion by thirds has been retained; most of the rest of the middle voice has been removed.

Middle and Background