Techniques of Melodic Prolongation

Auskomponierung, or “Composing Out”

Auskomponierung

Auskomponierung

Composing-Out

Auskomponierung

Composing-Out

Expansion of the fundamental structure

Auskomponierung

Composing-Out

Expansion of the fundamental structure

Common ways in which they may be expanded, varied, and transformed

Topics in this Presentation

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Initial Ascent (Anstieg)

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Unfolding (Ausfaltung)

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Initial Ascent (Anstieg)

Unfolding (Ausfaltung)

Motion into an Inner Voice

Topics in this Presentation

Initial Ascent (Anstieg)

Unfolding (Ausfaltung)

Motion into an Inner Voice

Motion from an Inner Voice

Topics in this Presentation

Initial Ascent (Anstieg)
Unfolding (Ausfaltung)
Motion into an Inner Voice
Motion from an Inner Voice
Voice Exchange

Topics in this Presentation

Initial Ascent (Anstieg)
Unfolding (Ausfaltung)
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Motion from an Inner Voice
Voice Exchange
Register Shifts

Topics in this Presentation

Initial Ascent (Anstieg)
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Motion from an Inner Voice
Voice Exchange
Register Shifts
Register Transfer

Topics in this Presentation

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Unfolding (Ausfaltung)
Motion into an Inner Voice
Motion from an Inner Voice
Voice Exchange
Register Shifts
    Register Transfer
    Coupling
    Superposition

Topics in this Presentation

- Initial Ascent (Anstieg)
- Unfolding (Ausfaltung)
- Motion into an Inner Voice
- Motion from an Inner Voice
- Voice Exchange
- Register Shifts
  - Register Transfer
  - Coupling
  - Superposition
  - Reaching Over (Uebergreifen)

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Topics in this Presentation

- Initial Ascent (Anstieg)
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  - Coupling
  - Superposition
  - Reaching Over (Uebergreifen)
  - Cover Tone (Deckton)
- Altered Scale Degrees

Initial Ascent

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German: *Anstieg*

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A rising linear progression that leads to the first or *primary* tone of the fundamental progression

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Rises through the tones of the tonic triad from the root to the 3rd or 5th.

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German: *Anstieg*

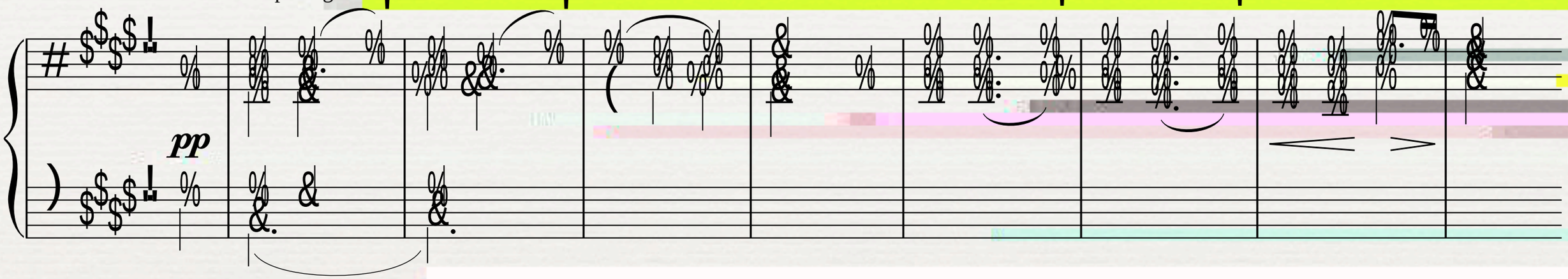
A rising linear progression that leads to the first or *primary* tone of the fundamental progression

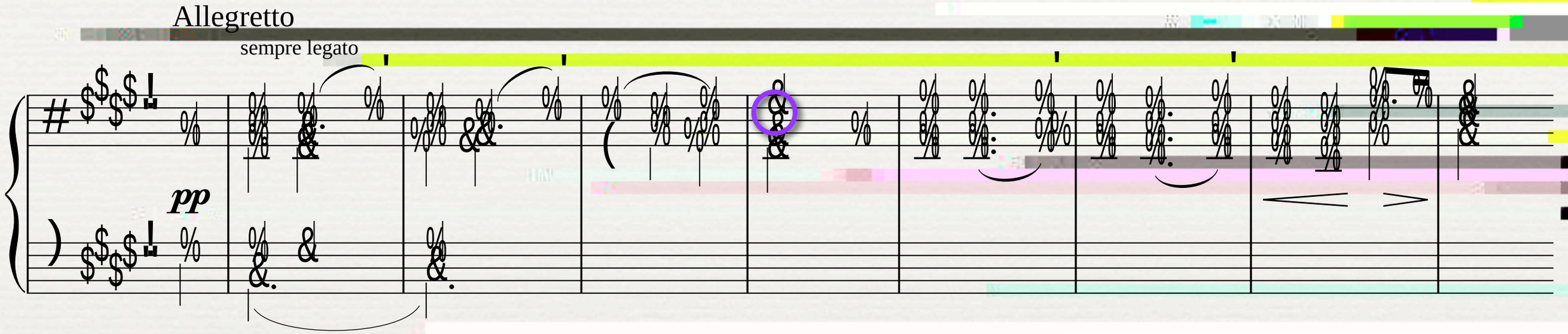
Rises through the tones of the tonic triad from the root to the 3rd or 5th.

Represents a delay in the arrival of the primary tone.

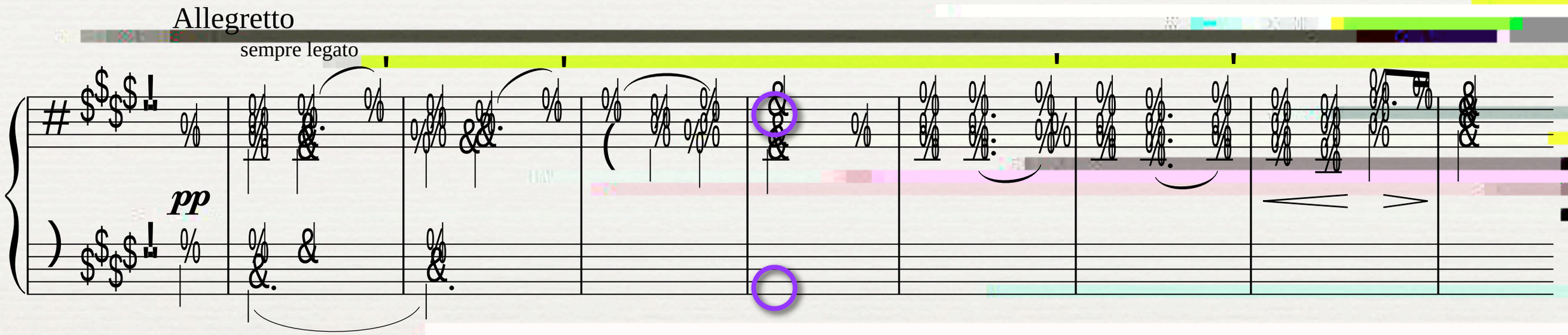
Allegretto

sempre legato



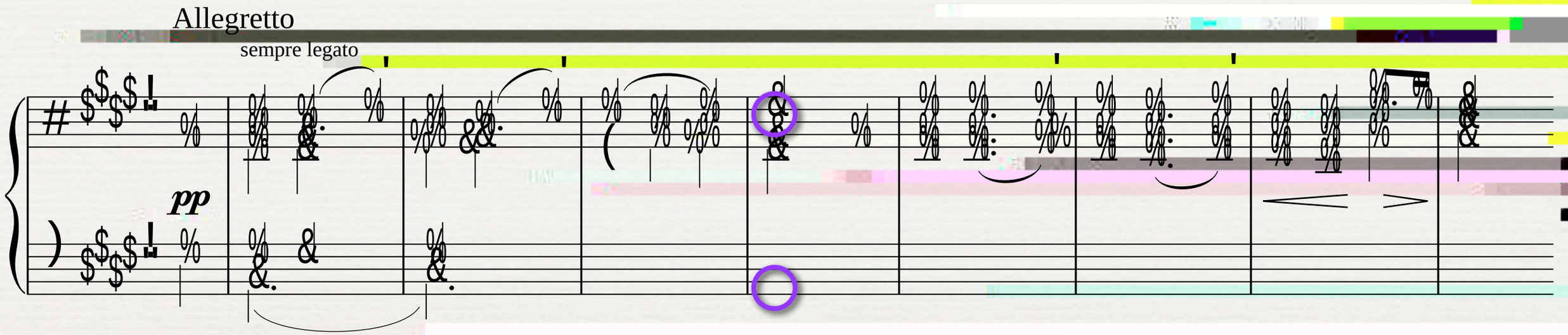


The first note of the *urlinie* is ^3—the "C" in measure 3.



The first note of the *urlinie* is ^3—the "C" in measure 3.

^3 is supported by I in the bass.



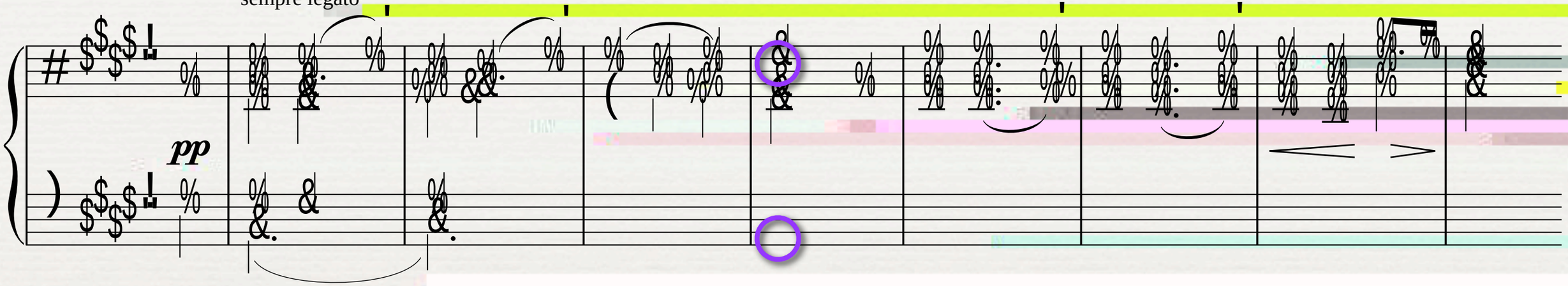
The first note of the *urlinie* is ^3—the "C" in measure 3.

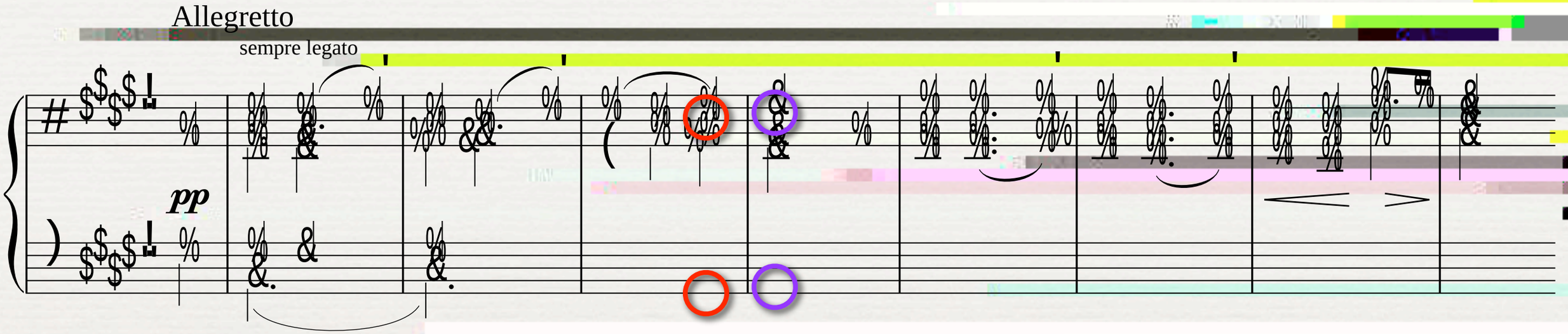
^3 is supported by I in the bass.

The previous three measures provide an ascent to that first *urlinie* tone.

Allegretto

sempre legato

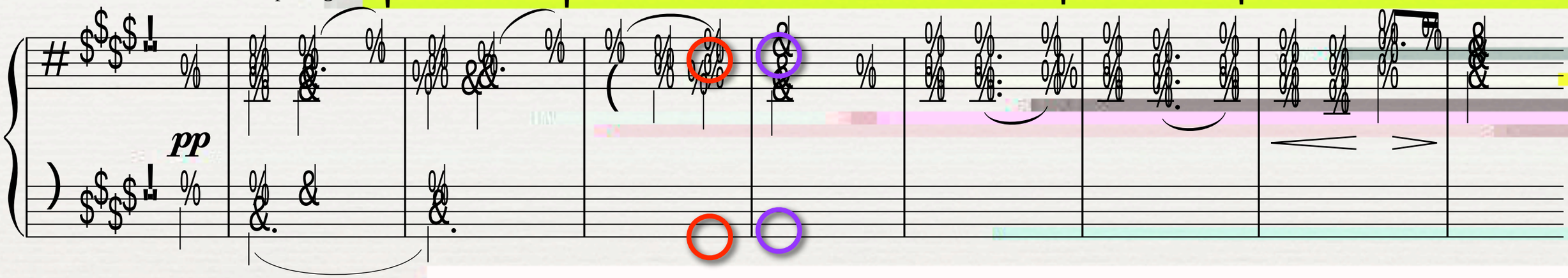


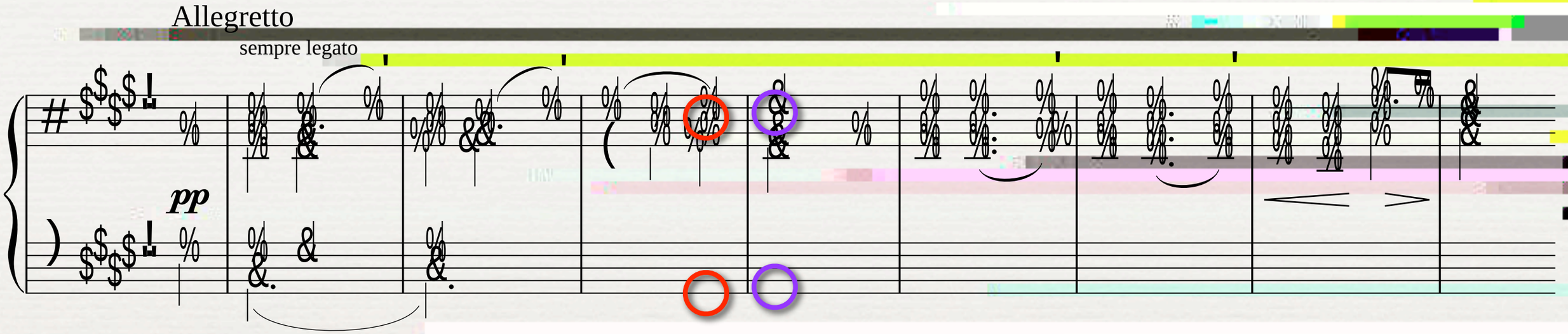


A passing motion in both soprano and bass, immediately before the first *urlinie* tone, is part of the ascent.

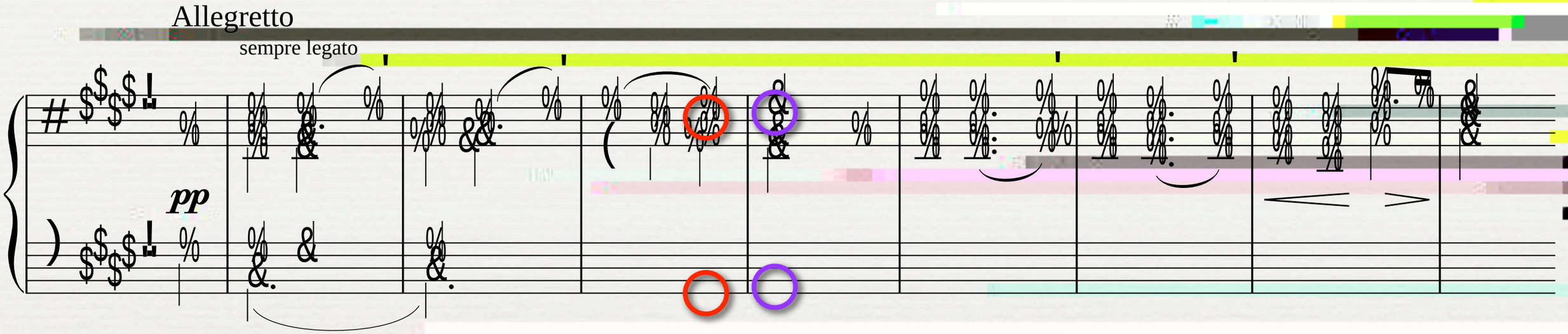
Allegretto

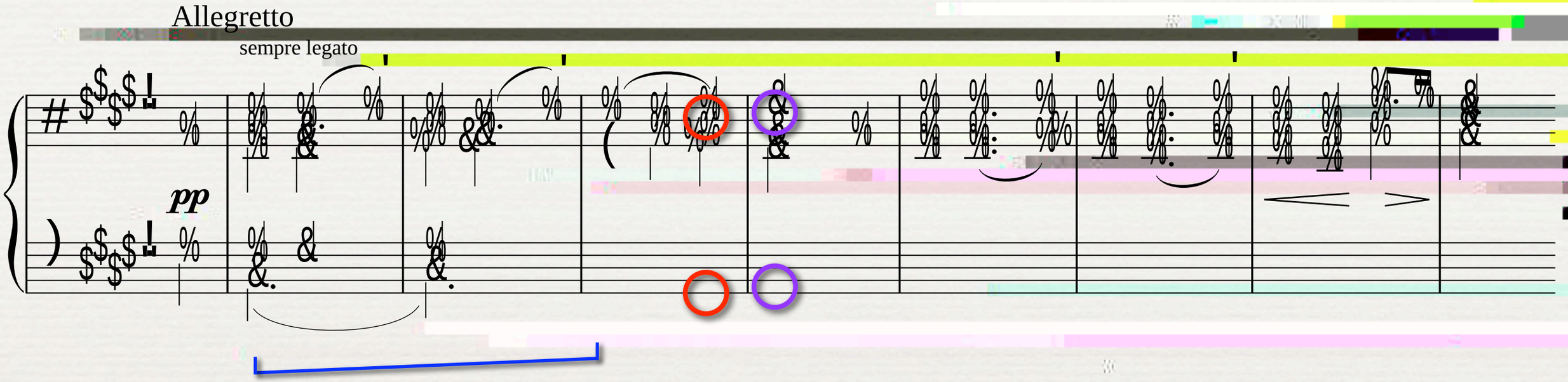
sempre legato





To find the beginning of the ascent, examine the motion in

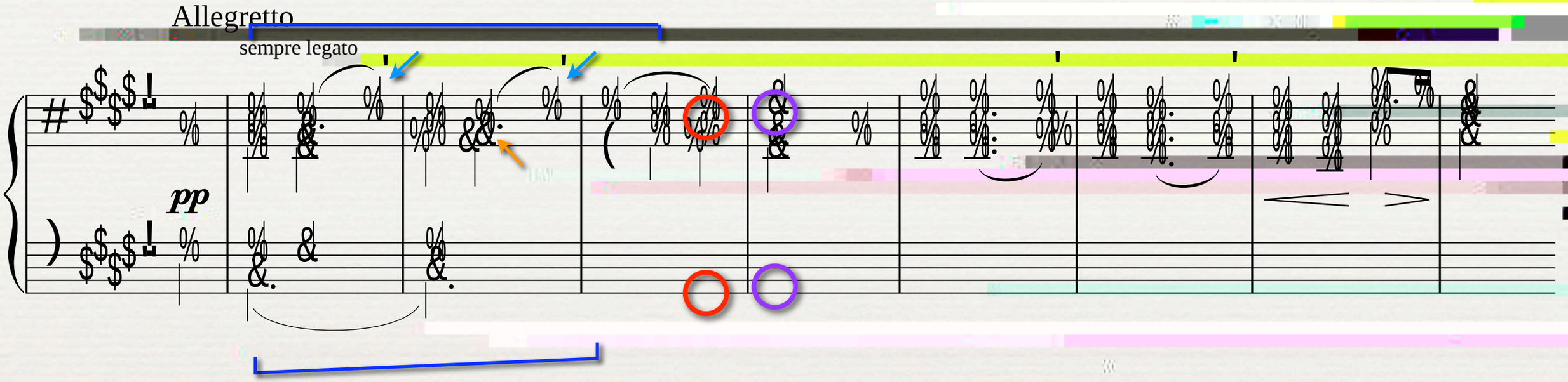

Allegretto
sempre legato
pp



To find the beginning of the ascent, examine the motion in the bass in the first three measures:

Starts on I

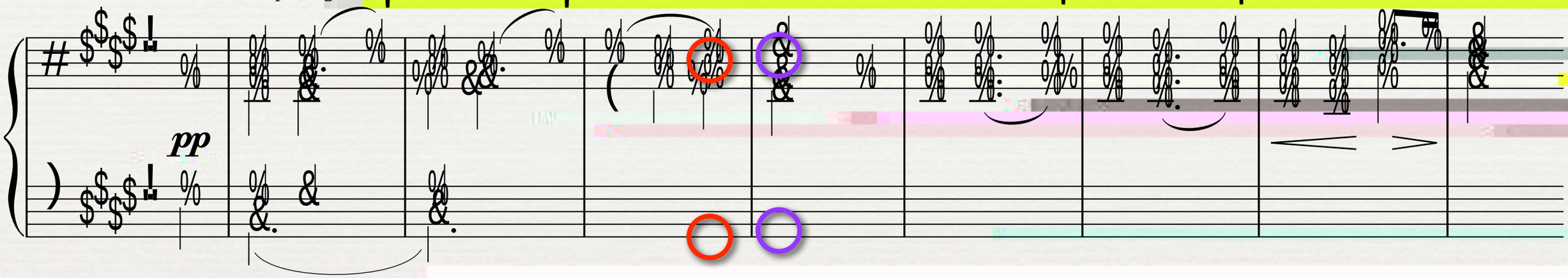
Moves through a passing harmony to I6

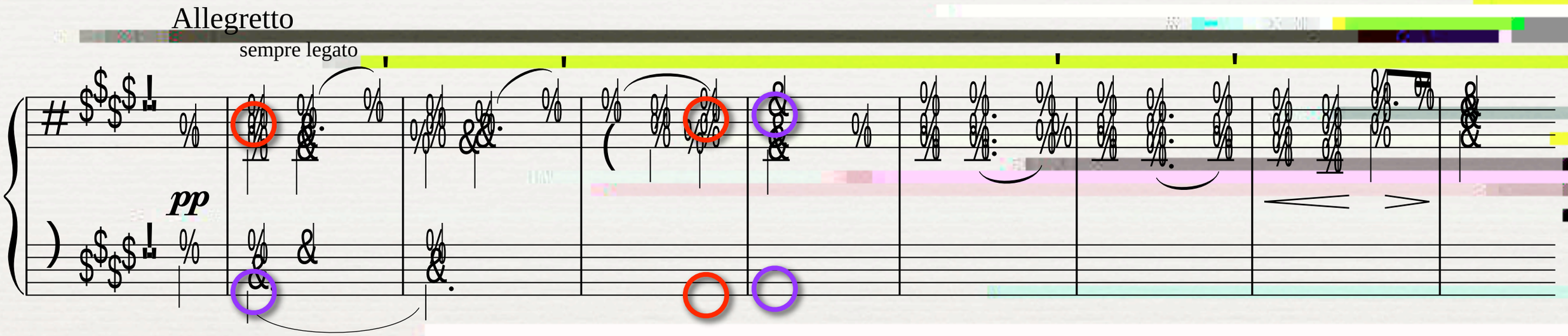


An examination of the melodic line reveals that ^1 is prolonged via its upper and lower neighbors

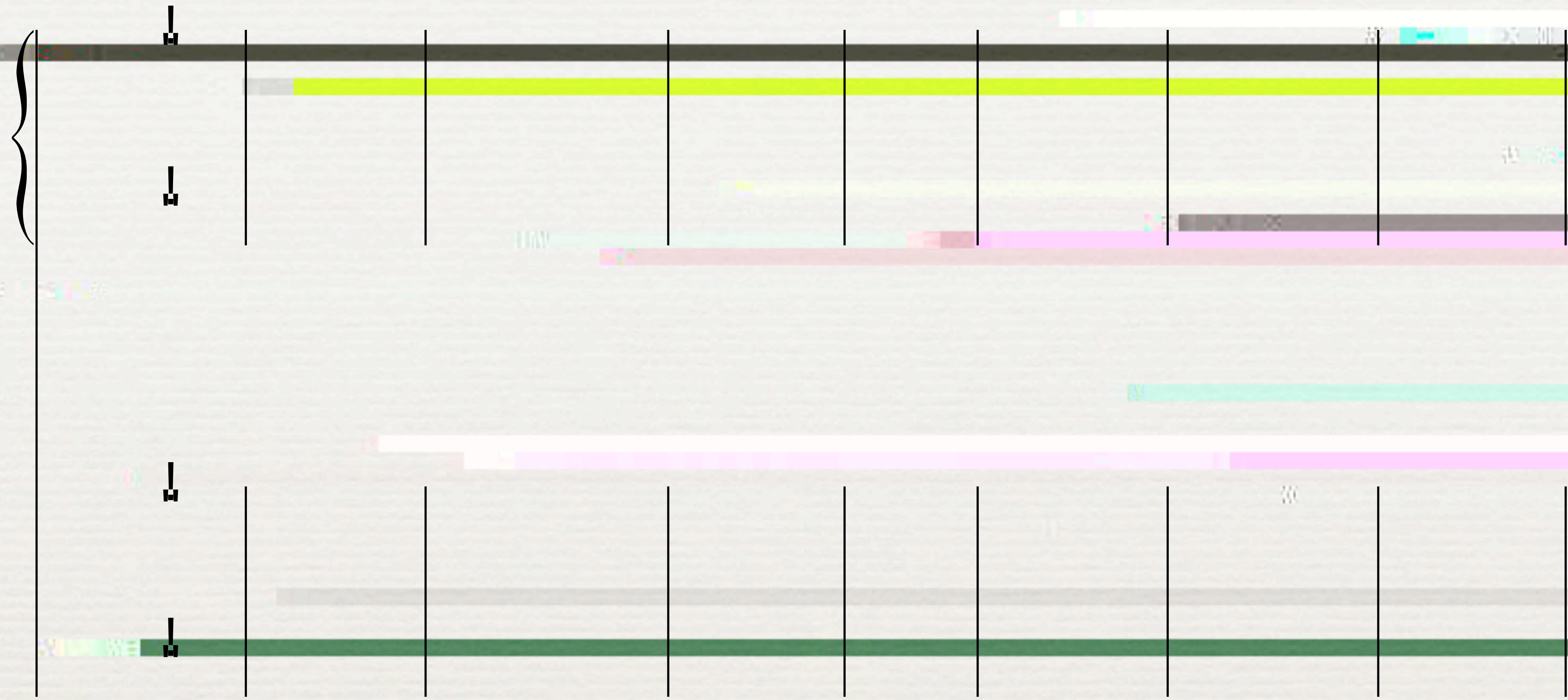
Allegretto

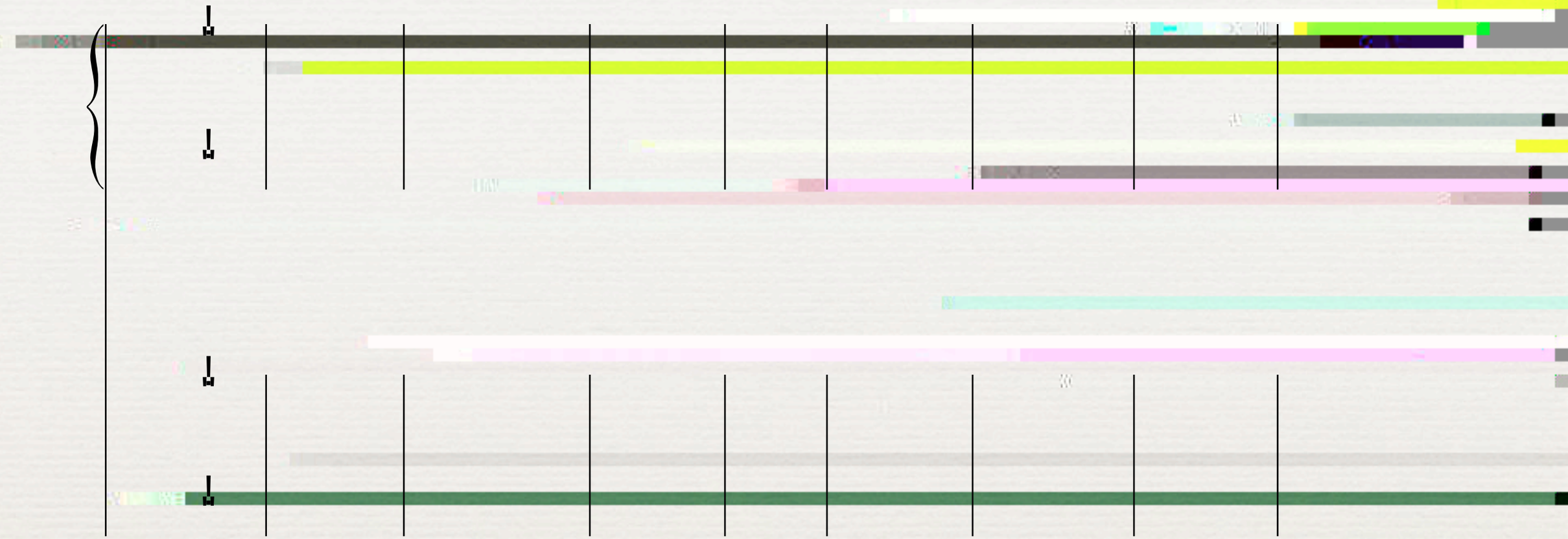
sempre legato



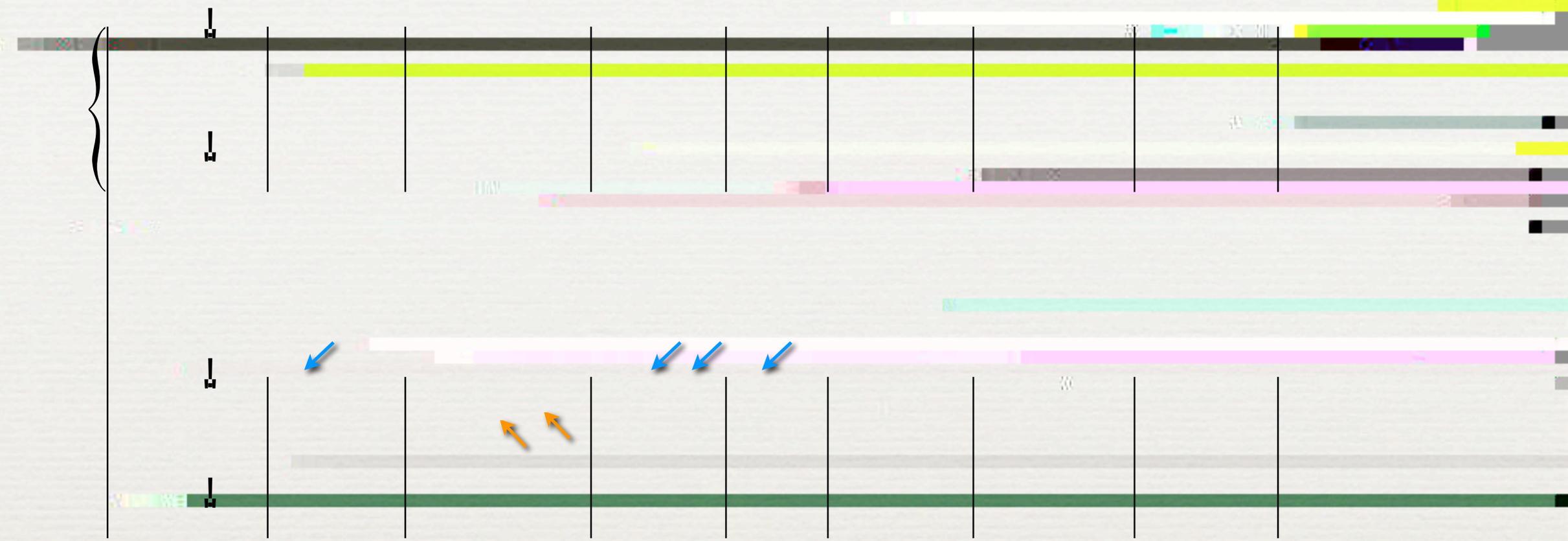


Thus the tone on the initial downbeat — ^1 — instigates the initial ascent.





Foreground analysis:



Foreground analysis:

- Tones of the initial ascent are given longer stems
- The neighbor tones prolonging the initial ^1 are indicated with flags

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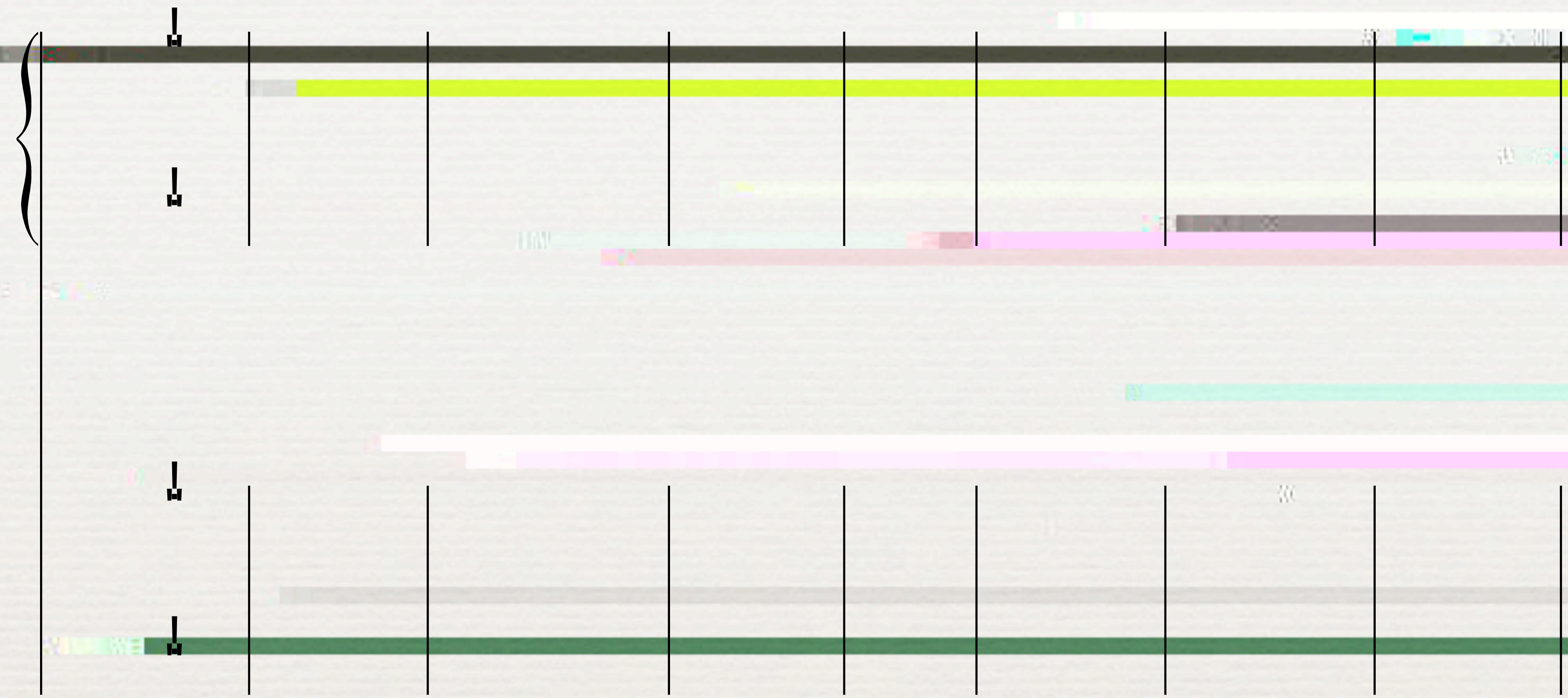
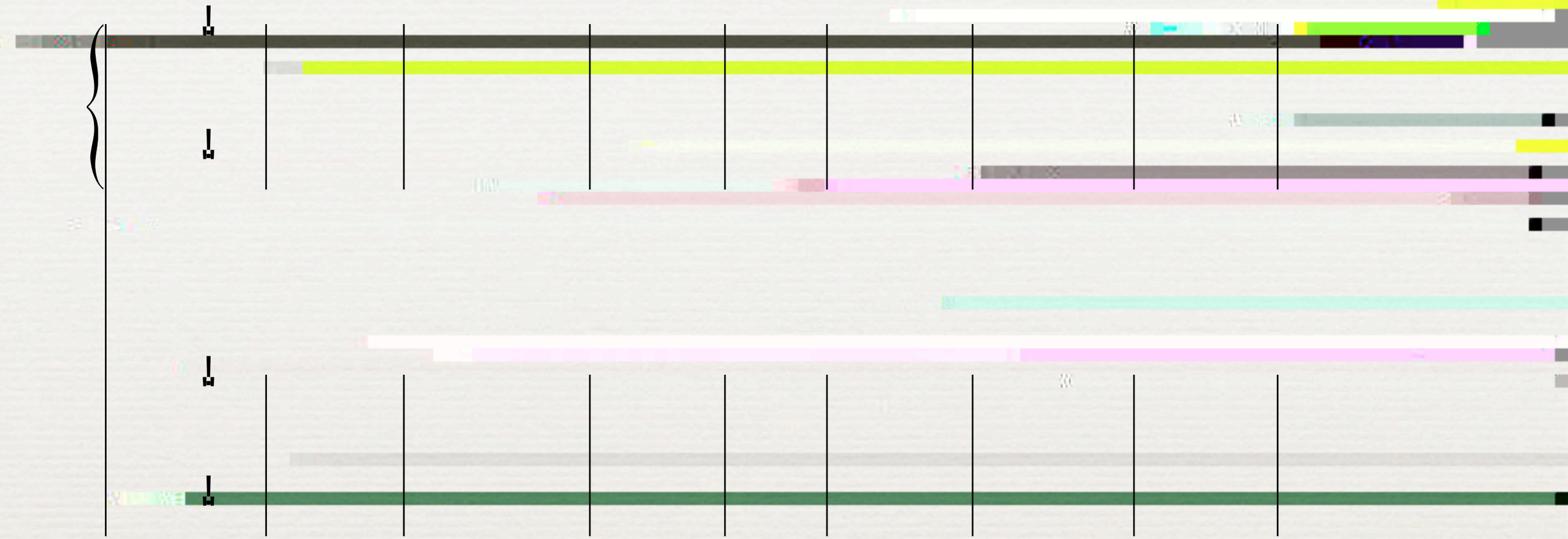
- Tones of the initial ascent are given longer stems
- The neighbor tones prolonging the initial ^1 are indicated with flags
- The inner-voice pedal e is indicated as a separate voice



Foreground analysis:

A consonant skip in the bass from I to I6 is indicated with a slur



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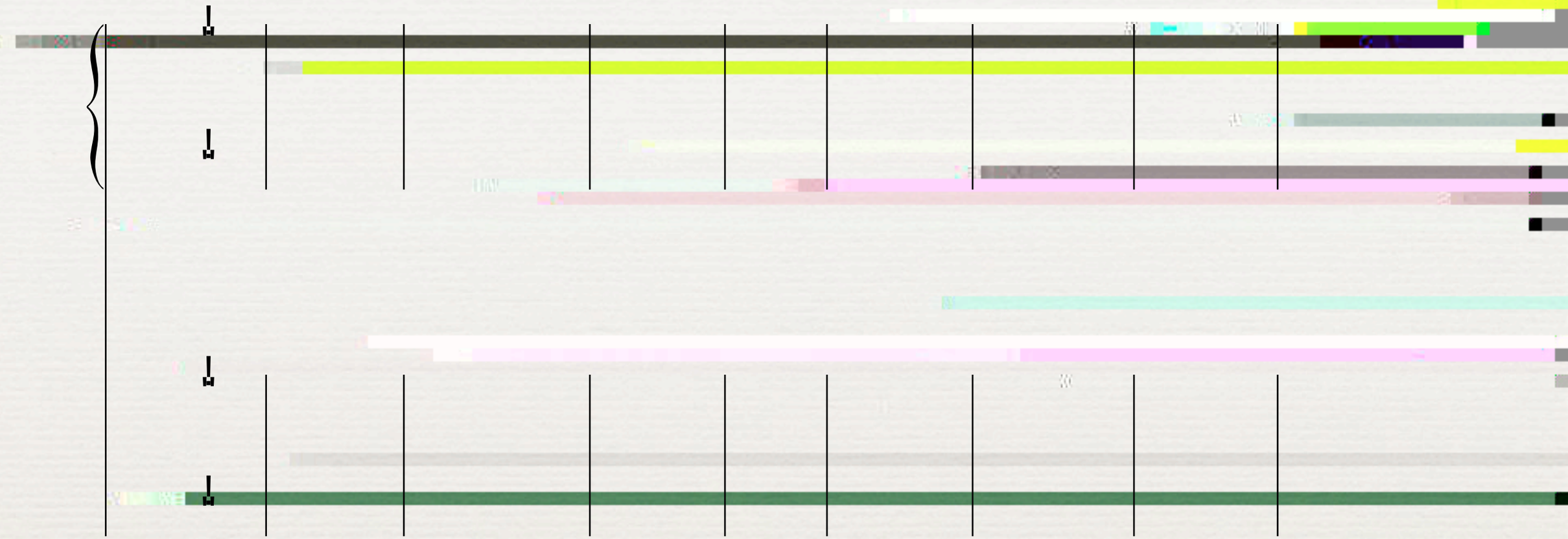
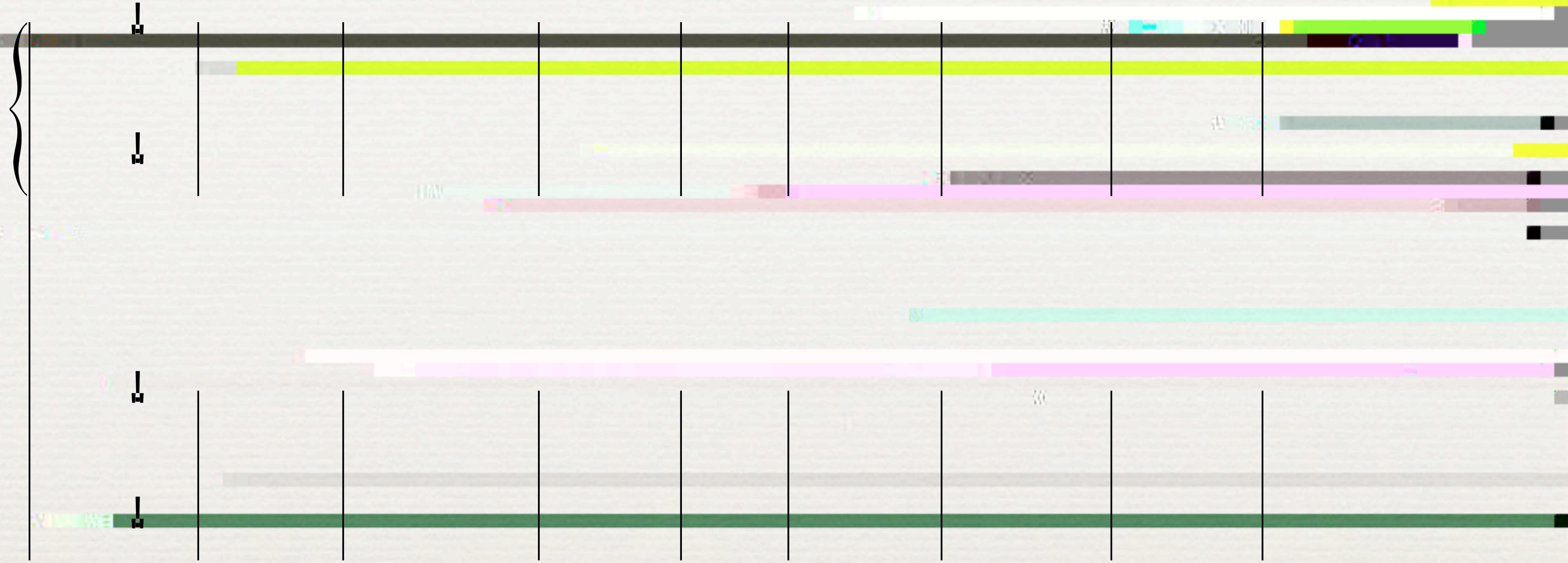


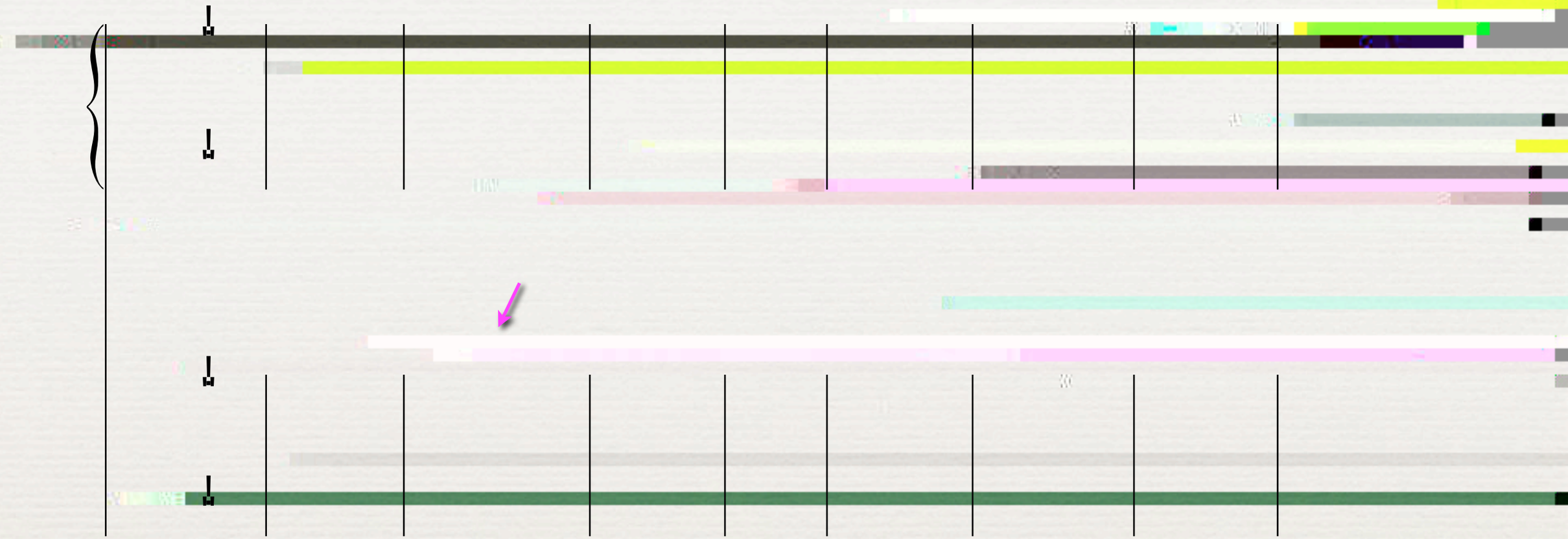
Foreground analysis:

A consonant skip in the bass from I to I6 is indicated with a slur

The passing tone filling the CS is also indicated

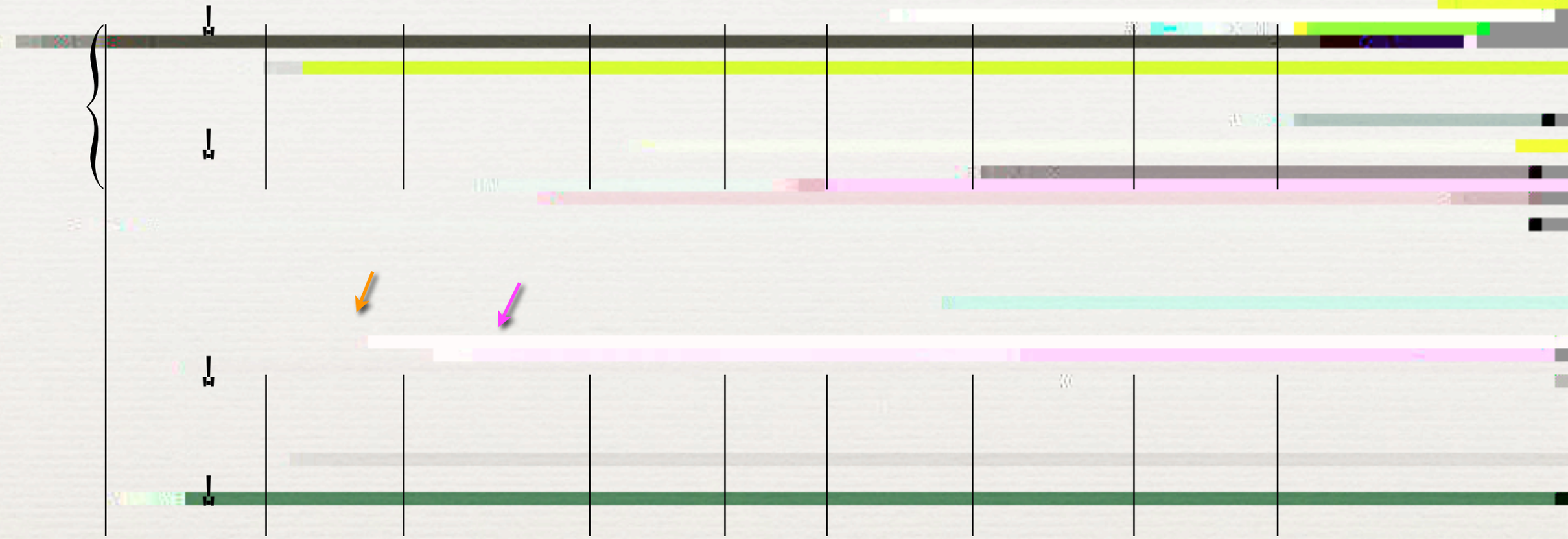
The prolongation of I from measures 1 - 4 is indicated





Foreground analysis:

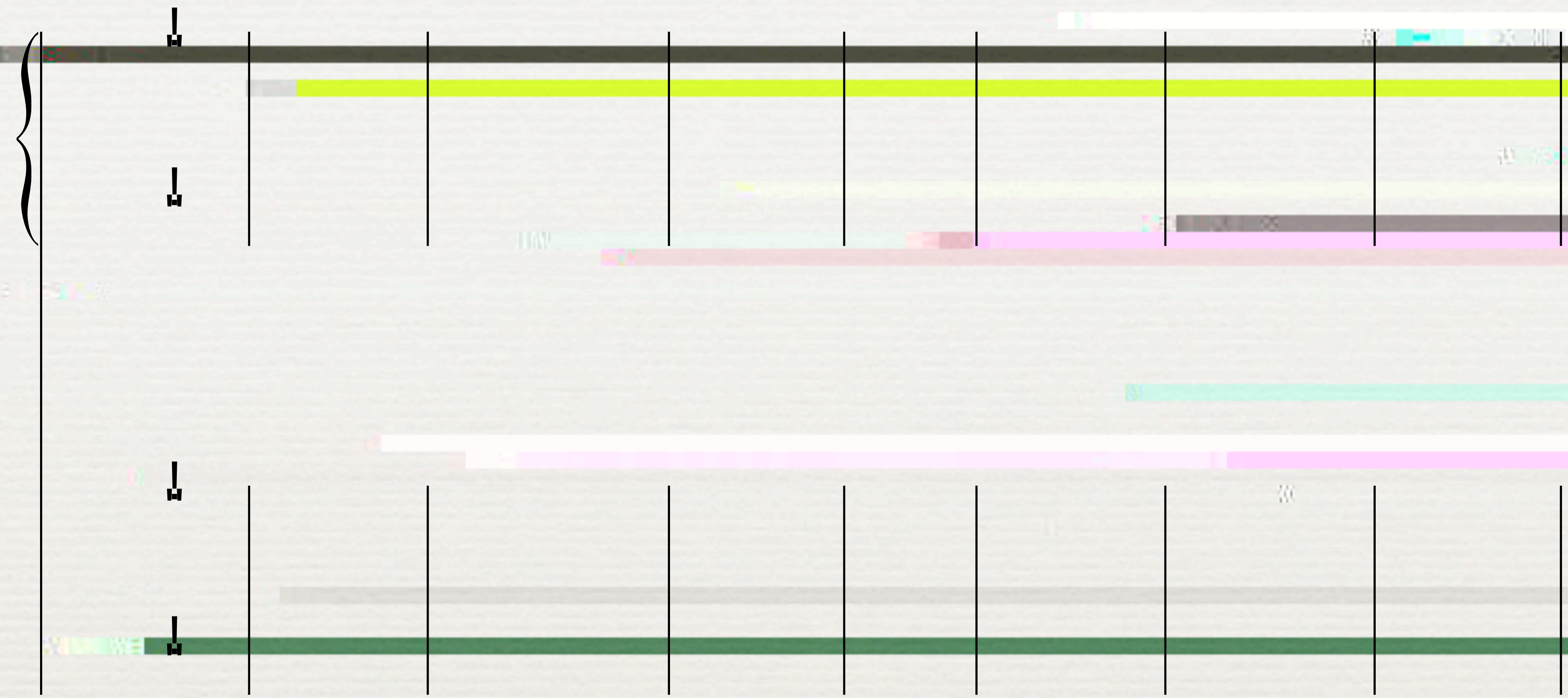
Prolongation of the first tone of the initial ascent is indicated with a dotted slur.

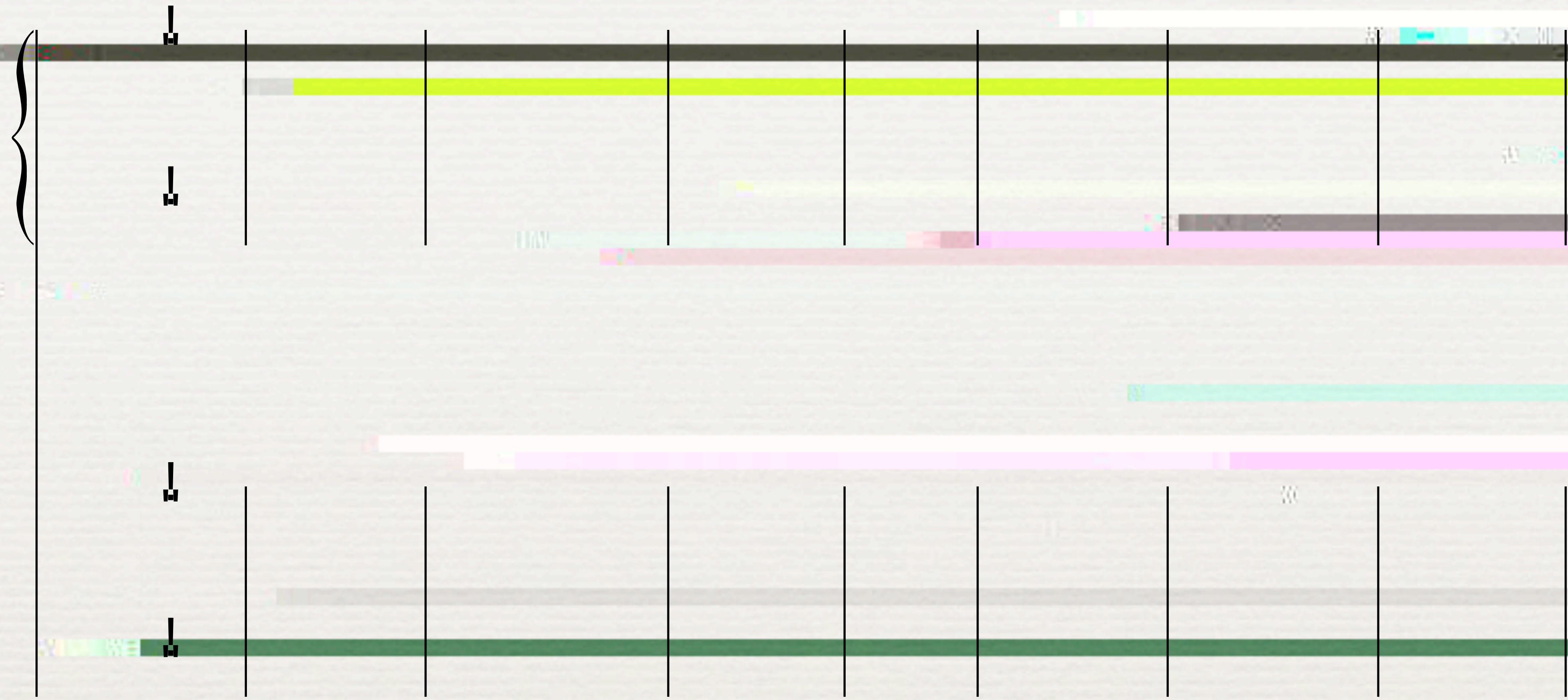


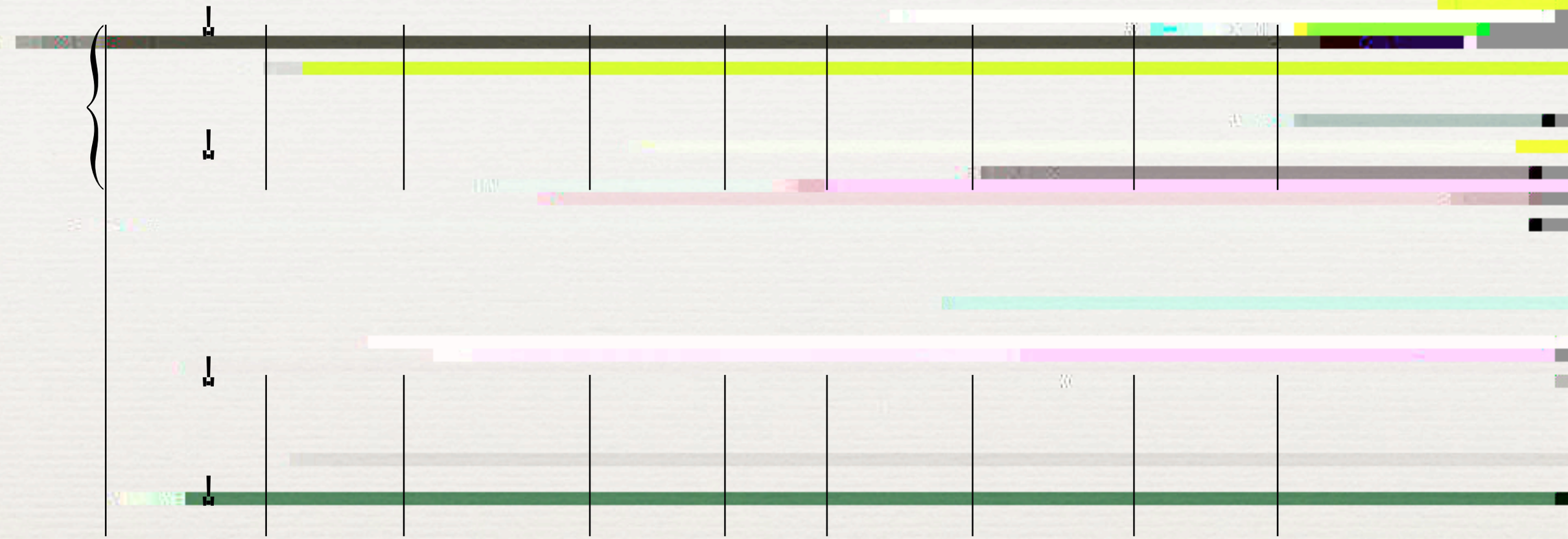
Foreground analysis:

Prolongation of the first tone of the initial ascent is indicated with a dotted slur.

The initial ascent itself is indicated with a slur. There is no need to write "initial ascent" as a rule.



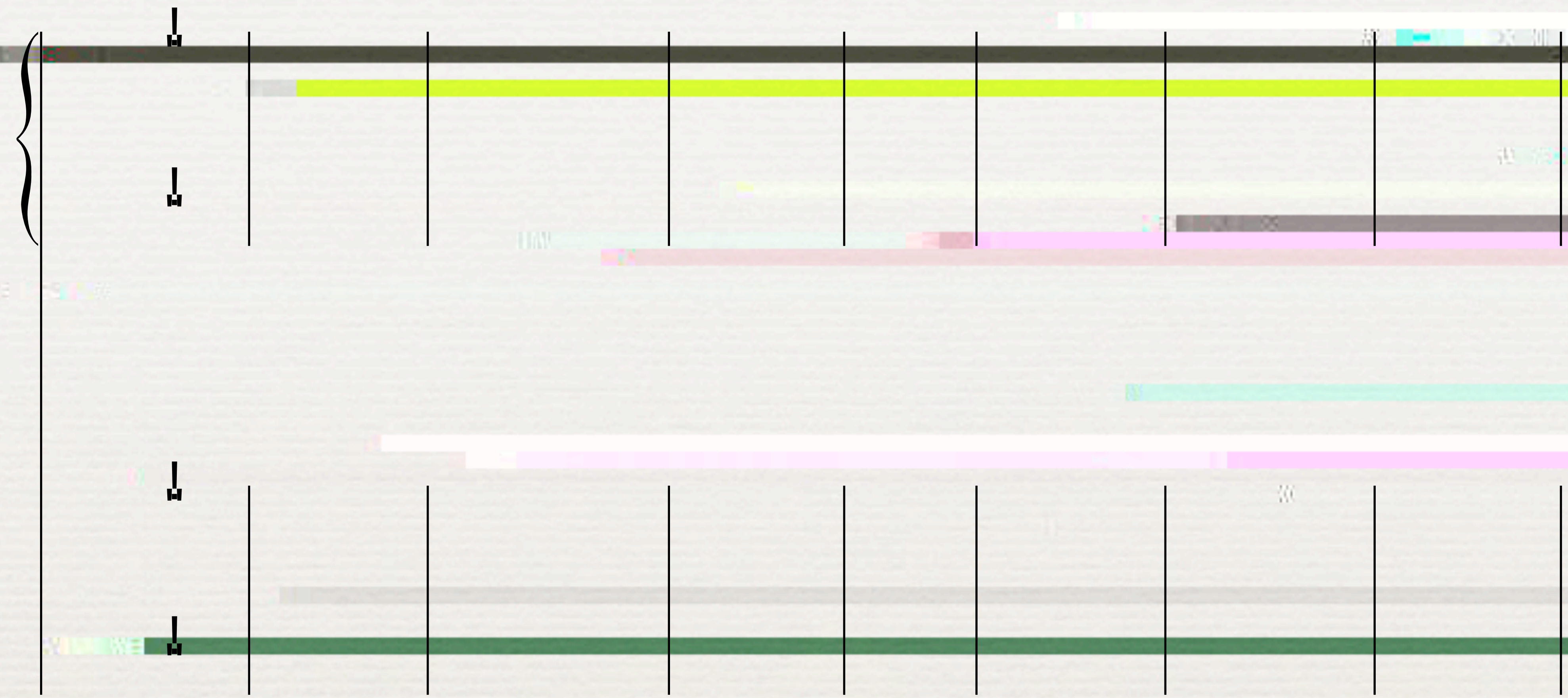


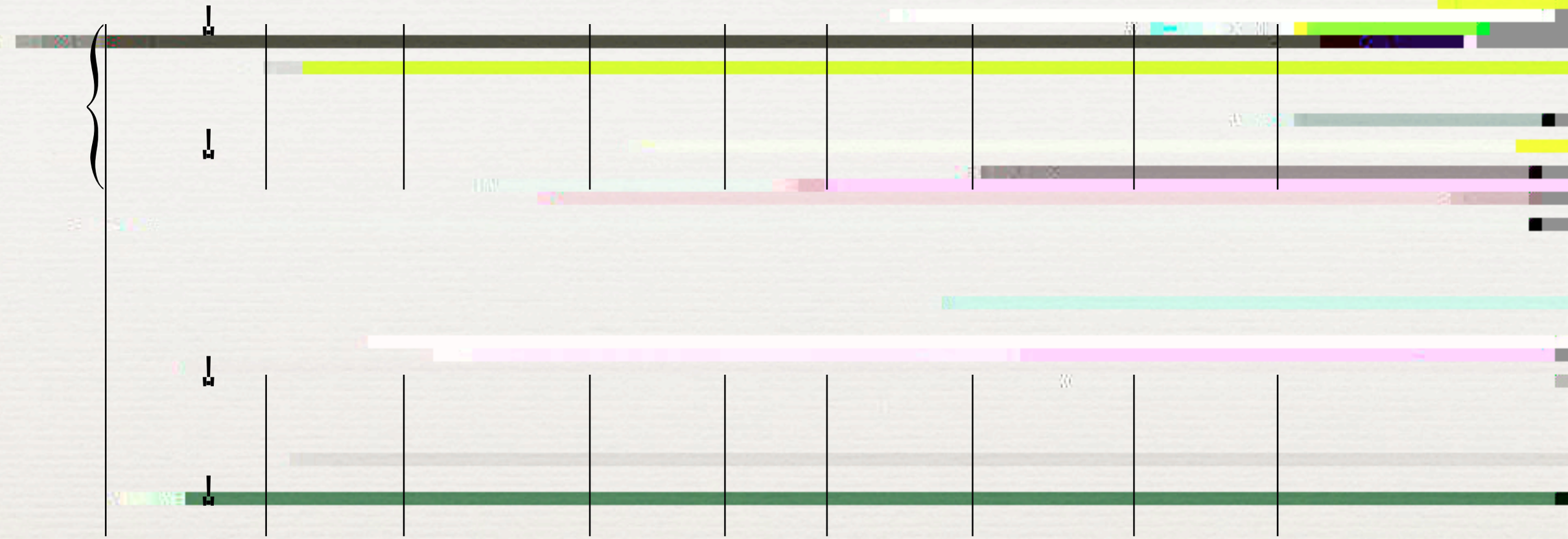


Foreground analysis:

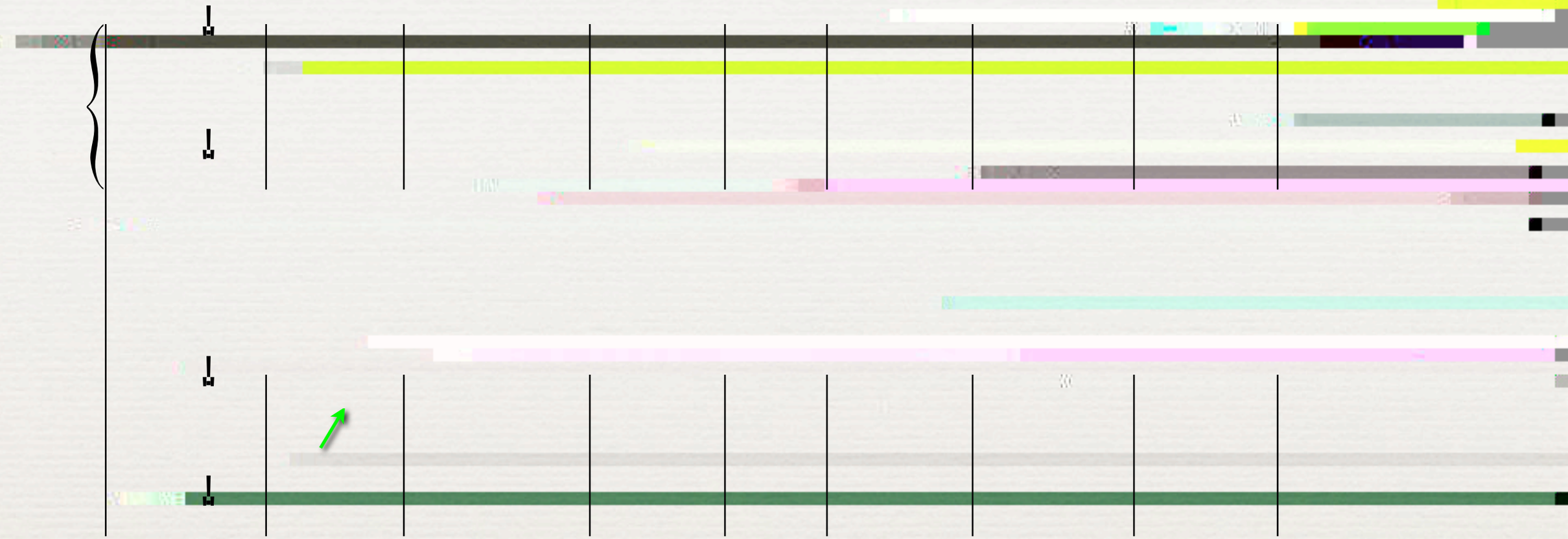
Neighboring bass motion into I is indicated with a flag

The tonic triad on the downbeat of m4 is given somewhat less structural weight than the tonics at the beginning and end of the phrase.



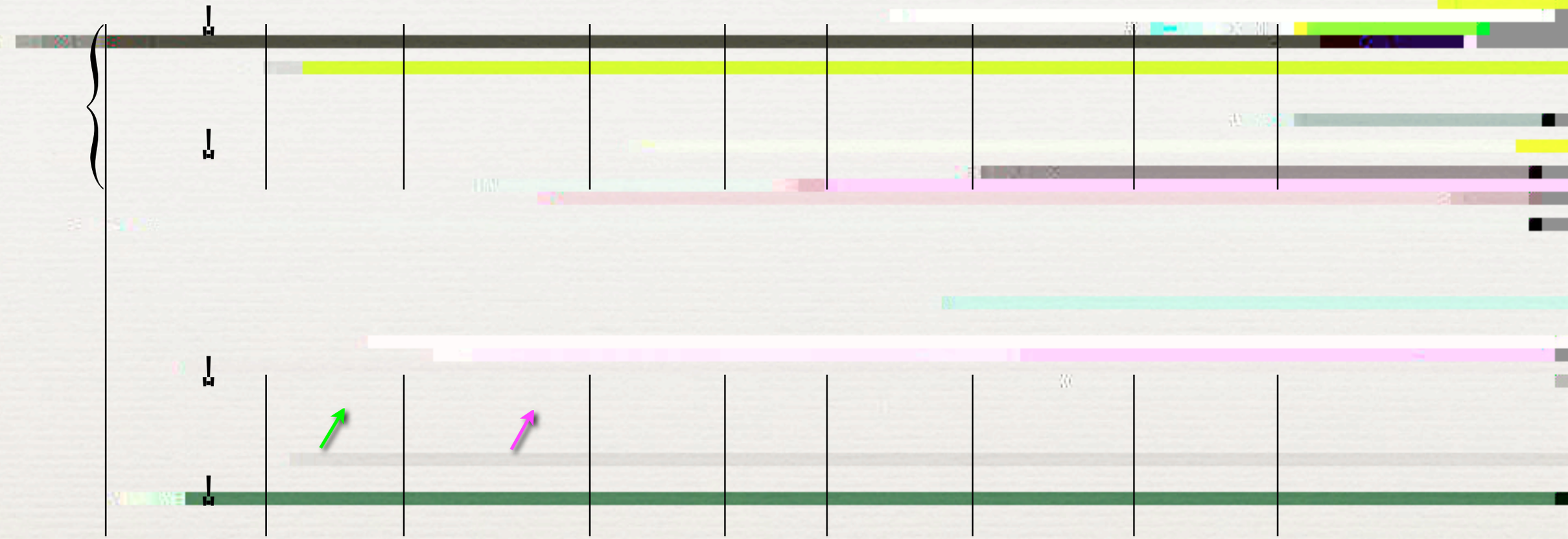


Note the three b s in the first phrase:



Note the three b s in the first phrase:

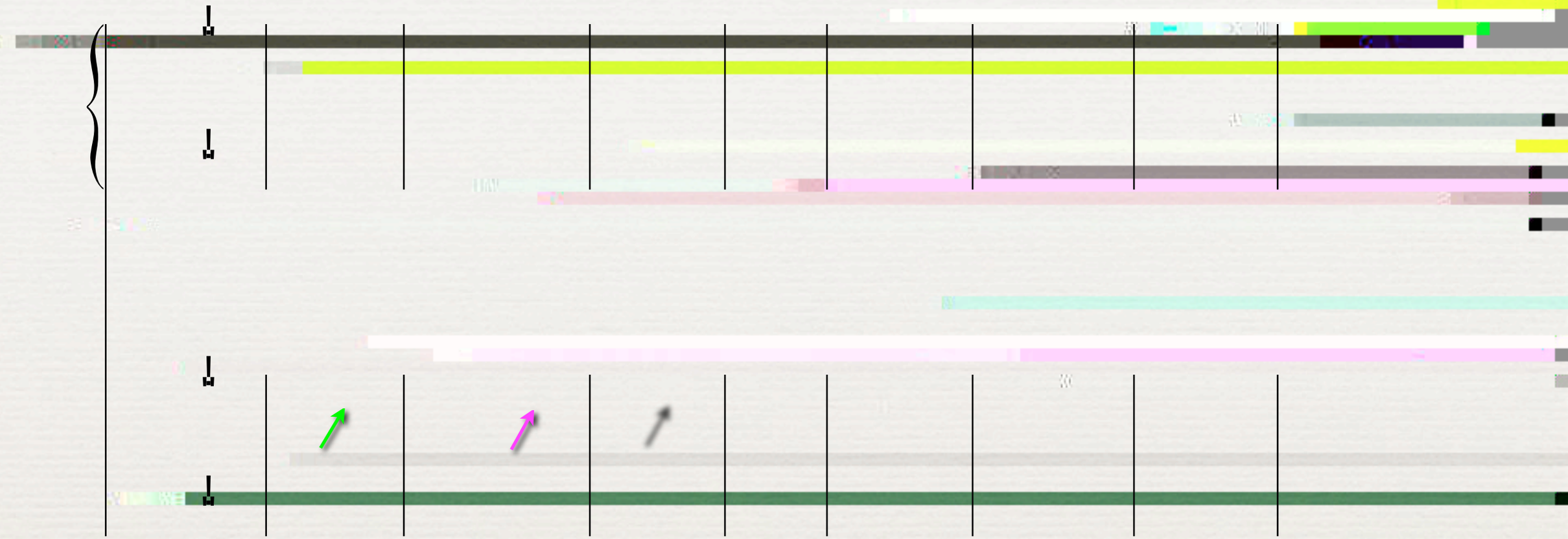
Dissonant neighbor in bar 1



Note the three b s in the first phrase:

Dissonant neighbor in bar 1

Consonant neighbor in bar 2 (thus putting it a bit higher structurally)



Note the three b s in the first phrase:

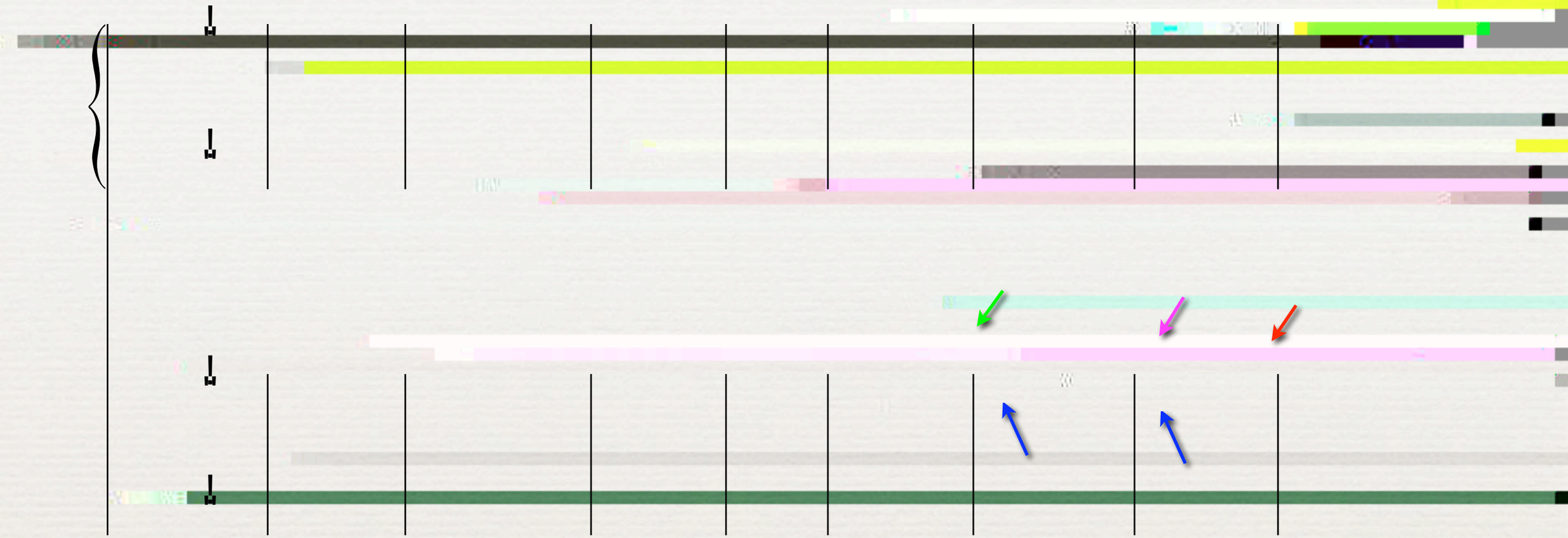
Dissonant neighbor in bar 1

Consonant neighbor in bar 2 (thus putting it a bit higher structurally)

Passing tone (initial ascent) to C

Second Phrase:

Note the brackets showing the many desending thirds relationships



Second Phrase:

Note the brackets showing the many desending thirds relationships

Note the structural differences between 'c' in bar 6 and 'b ' in bar 7, although they're both dissonant passing tones

A second foreground analysis (removing most of the inner voices) helps to see the initial ascent more clearly.

A middleground analysis removes everything except:

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First *urlinie* tone

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Bassbrechung (note how it supports the first tone of the initial ascent)

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First *urlinie* tone

Bassbrechung (note how it supports the first tone of the initial ascent)

Initial ascent

A middleground analysis removes everything except:

- First *urlinie* tone
- *Bassbrechung* (note how it supports the first tone of the initial ascent)
- Initial ascent
- A few important bass motions figures (CS and N)

NOTE: Typically the *bassbrechung* begins with the initial ascent, rather than the first primary tone of the *urlinie*.

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The initial ascent is, after a *prolongation* of the primary *urlinie* tone, so it makes sense that it is supported by the *bassbrechung*.

Arpeggiated Ascent

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The *anstieg* need not be necessarily linear; it can also be an arpeggiation.

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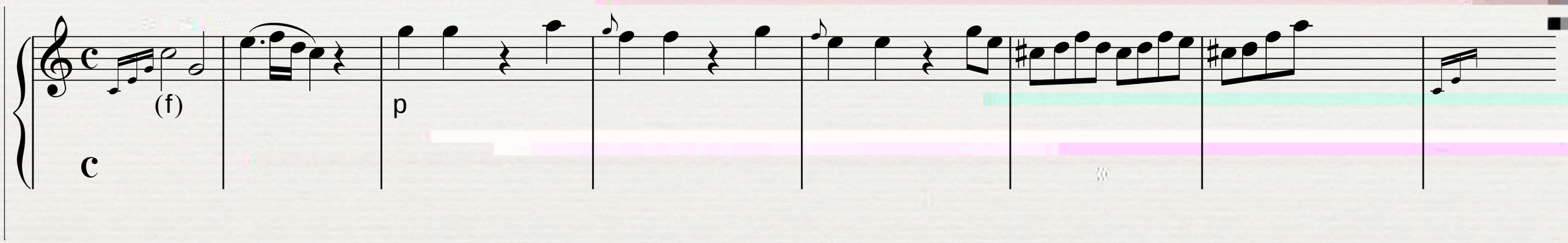
The *anstieg* need not be necessarily linear; it can also be an arpeggiation.

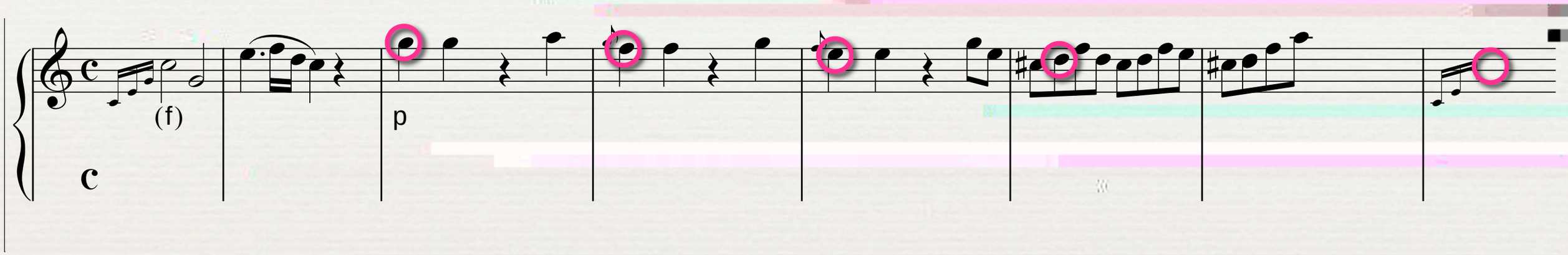
Thus the "arpeggiated ascent" in which an arpeggiation through the tones of the tonic triad leads to the first tone of the *urlinie*.

The specific length and nature of the arpeggiation may vary, depending on the starting tone, and on whether ^3 or ^5 is the goal.

Mozart: Piano Sonata K. 309

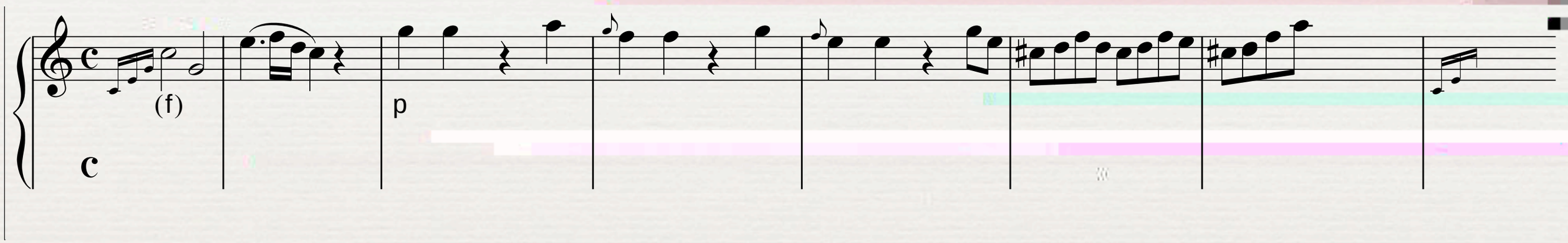


Mozart: Piano Sonata K. 309

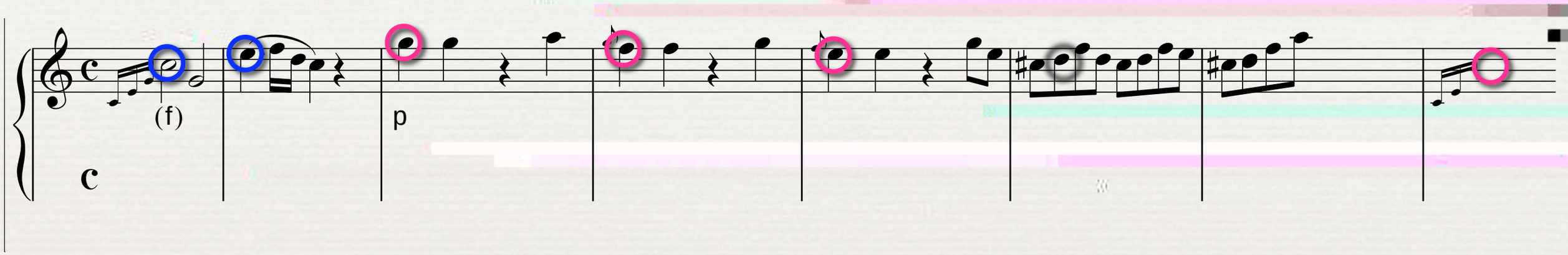


There is a descending line from ^5 - ^1 in the melody.

Mozart: Piano Sonata K. 309



Mozart: Piano Sonata K. 309



The previous two measures arpeggiate the tonic triad on the way to the 'G' in measure 3.

Mozart: Piano Sonata K. 309

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Note the opening grace notes in the score, which are then mirrored by the arpeggiated ascent.

Mozart: Piano Sonata K. 309

Mozart: Piano Sonata K. 309

Oswald Jonas: "How marvelous the arpeggiation in the right hand's grace-note figure, which finds its continuation as though in a great arc!"

(Oswald Jonas was a bit of a stuffed shirt.)

Mozart: Piano Sonata K. 309

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The 5-prg. is not composed of the tones you might instinctively expect.

Mozart: Piano Sonata K. 309

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The first ^5 is prolonged

Mozart: Piano Sonata K. 309

The 5-prg. is not composed of the tones you might instinctively expect.

The first ^5 is prolonged

As is the ^4

Mozart: Piano Sonata K. 309

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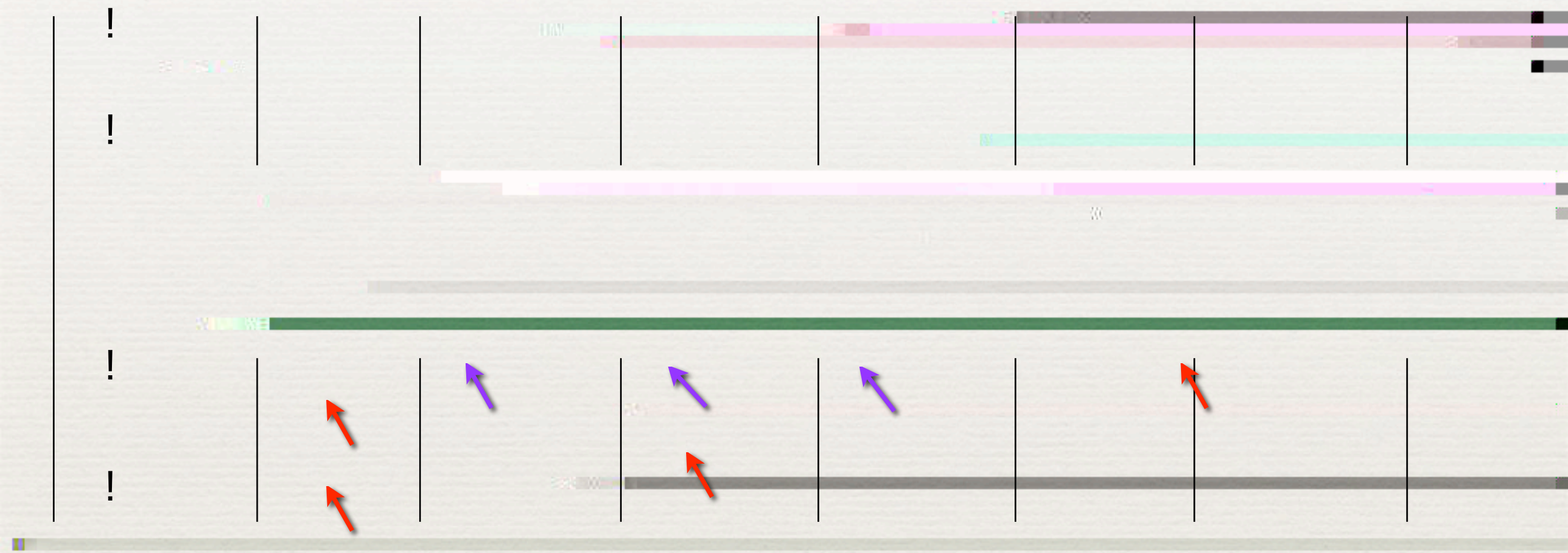

Thus an inner-voice 3-prg. is also heard.

That's reduplicated in other inner-voice motions

Initial Ascent

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It's possible for both the scalar and arpeggiated aspects of the initial ascent to be combined.

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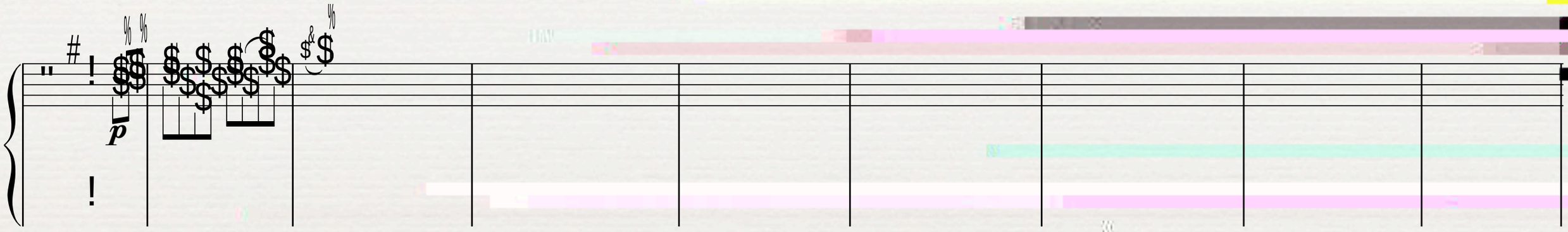
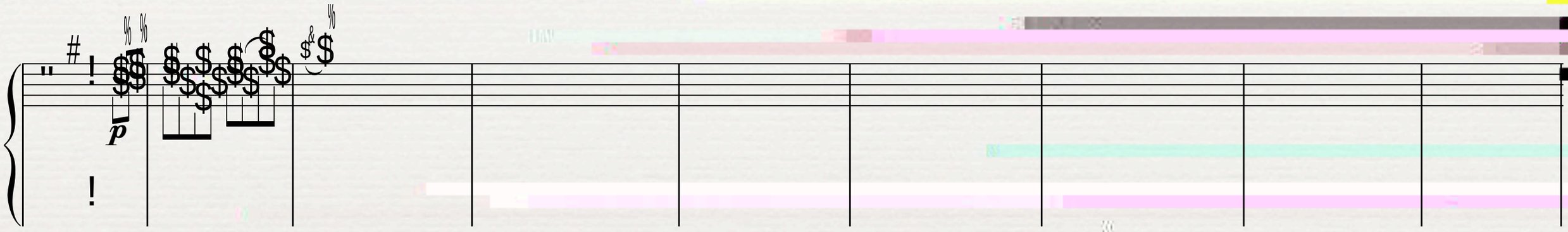
The motion is essentially an arpeggiation, but one of the thirds is filled with a passing tone, creating a stepwise motion within the larger arpeggiation.

Mozart: Piano Concerto, K. 453 III

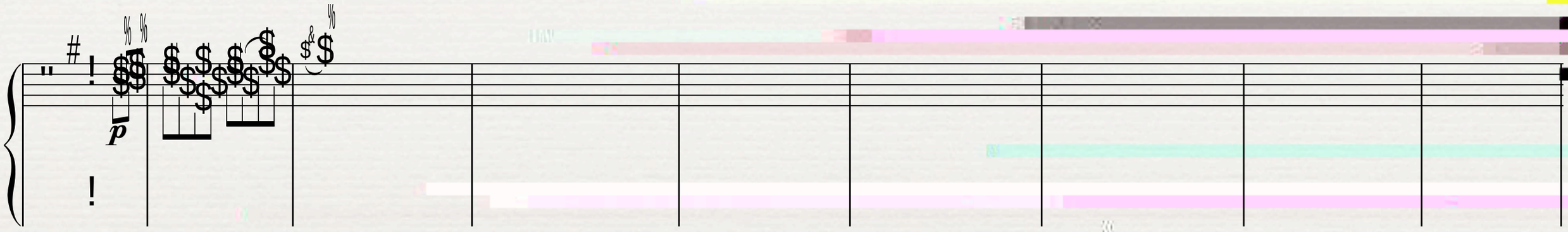


Mozart: Piano Concerto, K. 453 III



The first primary tone of the *urlinie* is 'B' in measure 4

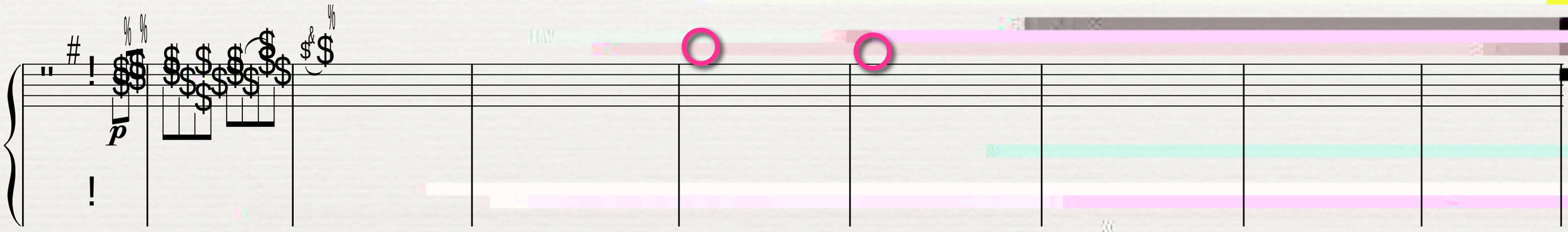
Mozart: Piano Concerto, K. 453 III



The first primary tone of the *urlinie* is 'B' in measure 4

This example includes two primary tones, ^3 and ^2

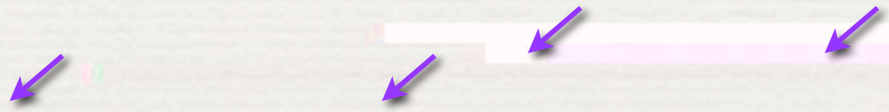
Mozart: Piano Concerto, K. 453 III



The first primary tone of the *urlinie* is 'B' in measure 4

This example includes two primary tones, ^3 and ^2

Note: the selection is analyzed within a larger context, so we can assume that the remainder of the *urlinie* occurs later.



D:

The tones of the initial ascent are marked with longer stems.

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The F# in bar 2 is *not* part of the initial ascent, given that is part of an overall prolongation of the initial tonic.

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The descending 5-prg. can be found in double-period constructions.

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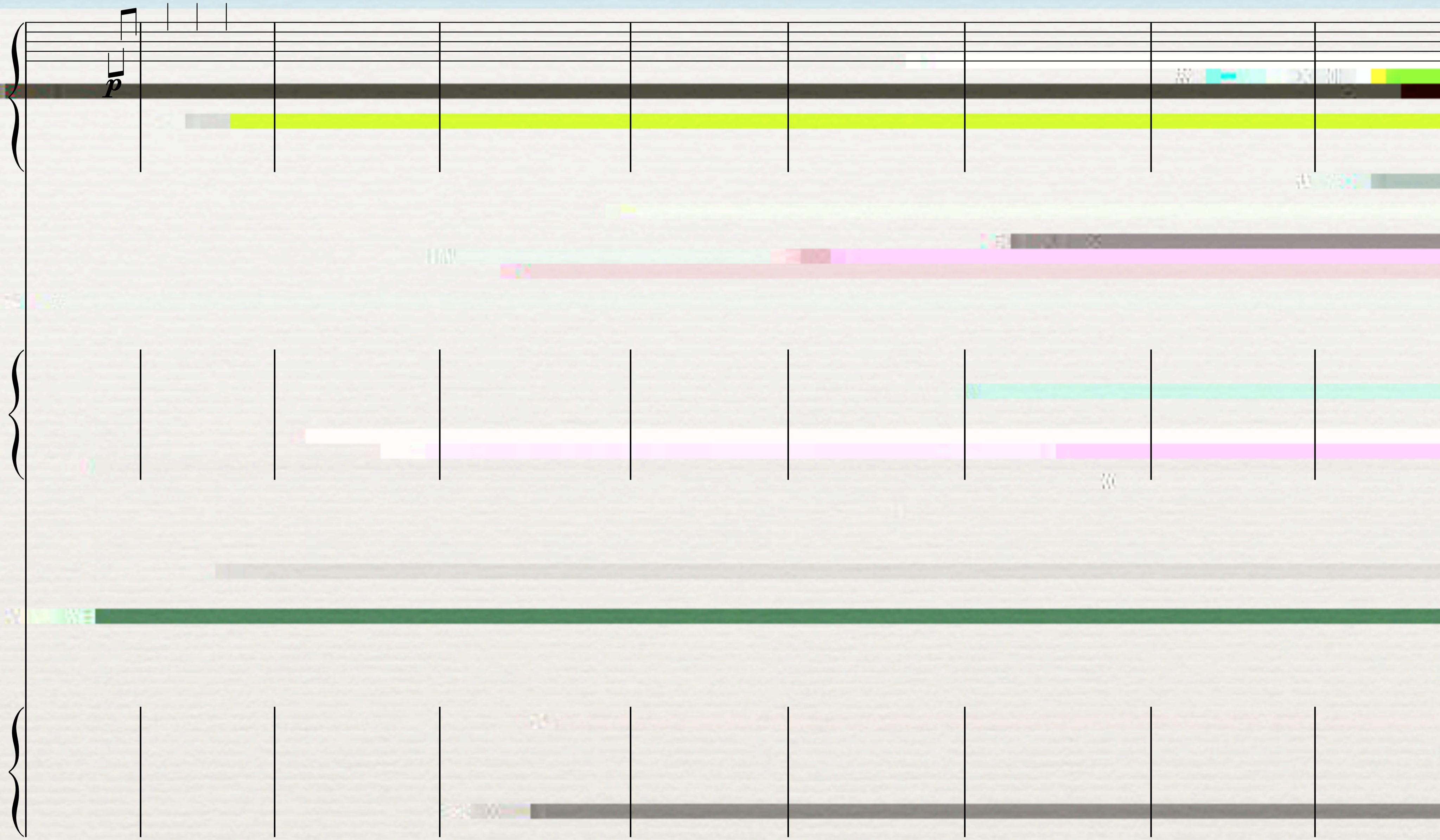
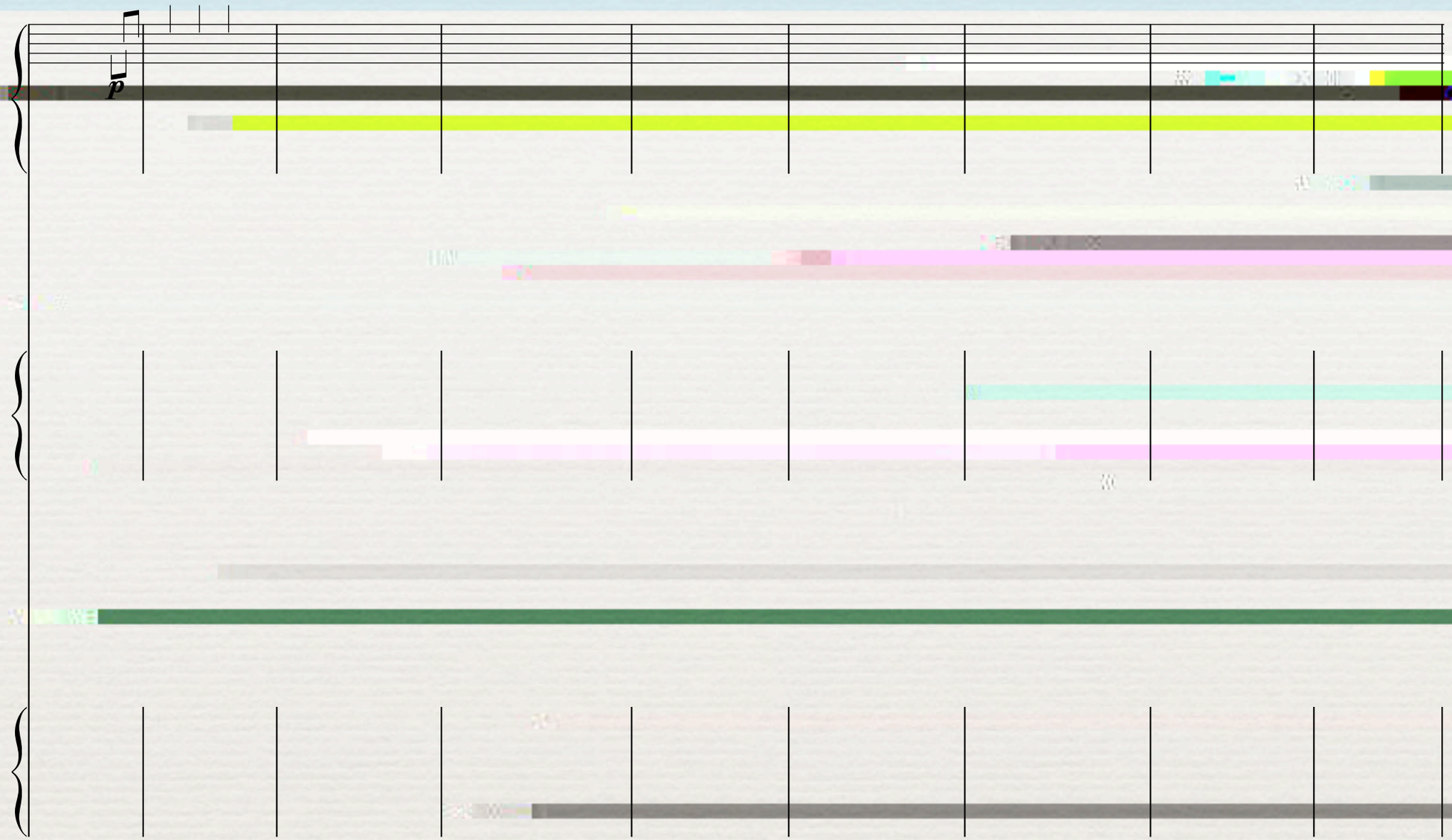
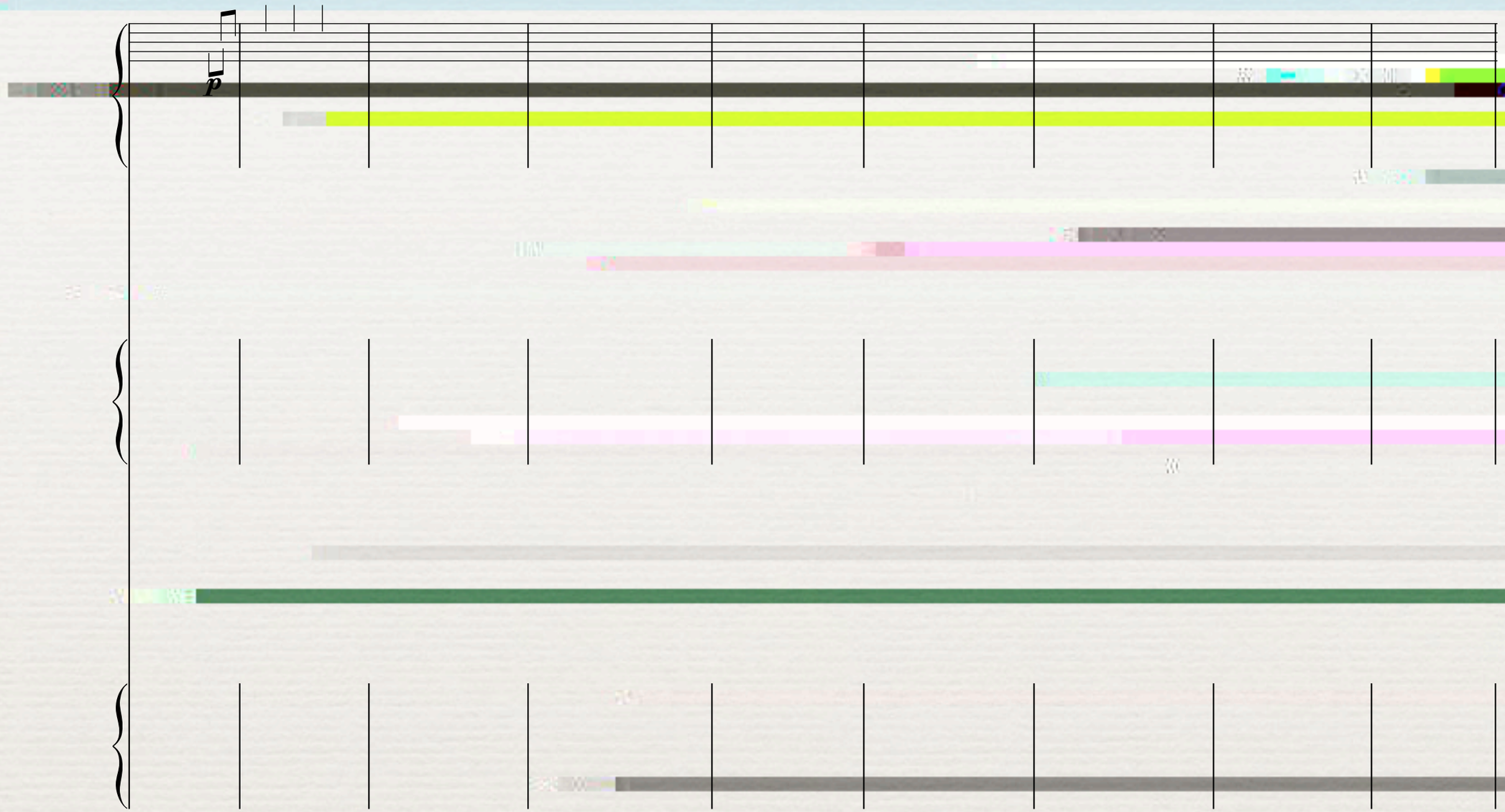
The descent establishes V as a momentary tonic.


p



Middleground analysis shows us the initial ascent and the descending 5-prg. more clearly.



Middleground analysis shows us the initial ascent and the descending 5-prg. more clearly.

The diagonal lines connect the fundamental bass tones with the tones of the *urlinie*.

Unfolding

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German: *ausfaltung*

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Two or more voices may be related through stepwise motions, leaps, or both in combination.

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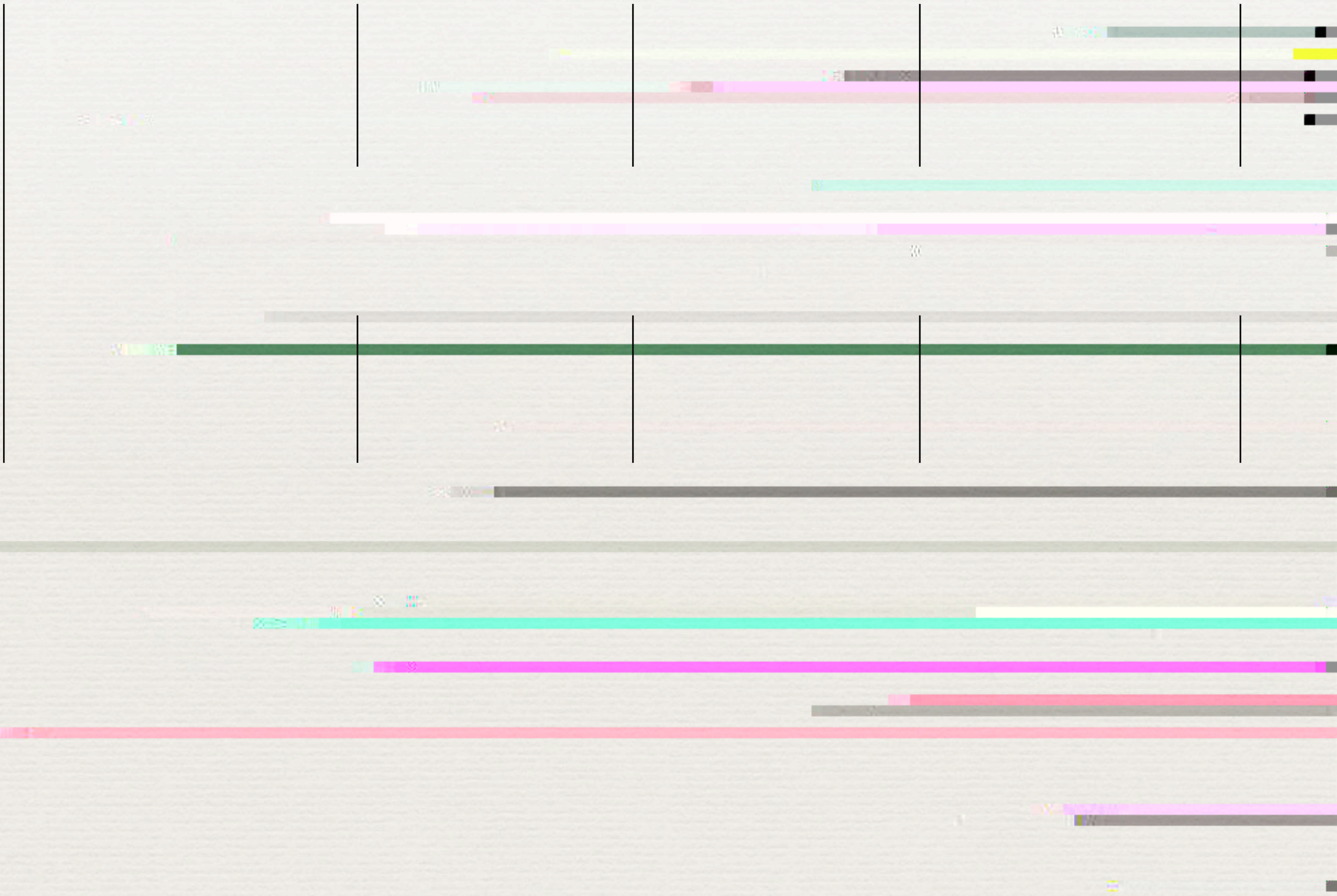
Generally speaking an *unfolding* takes a pair of intervals and linearizes them—i.e., treats the notes as a polyphonic structure. That linearization should be understood as occurring at a higher level of structure.

Arpeggiation differs from unfolding in that it does not imply a polyphonic linearization at a higher level of structure.

Schubert: Impromptu, Op. 142



Schubert: Impromptu, Op. 142

In bar 1, the D-B motion forms a third.

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In bar 2, the A-E motion forms a diminished fifth.

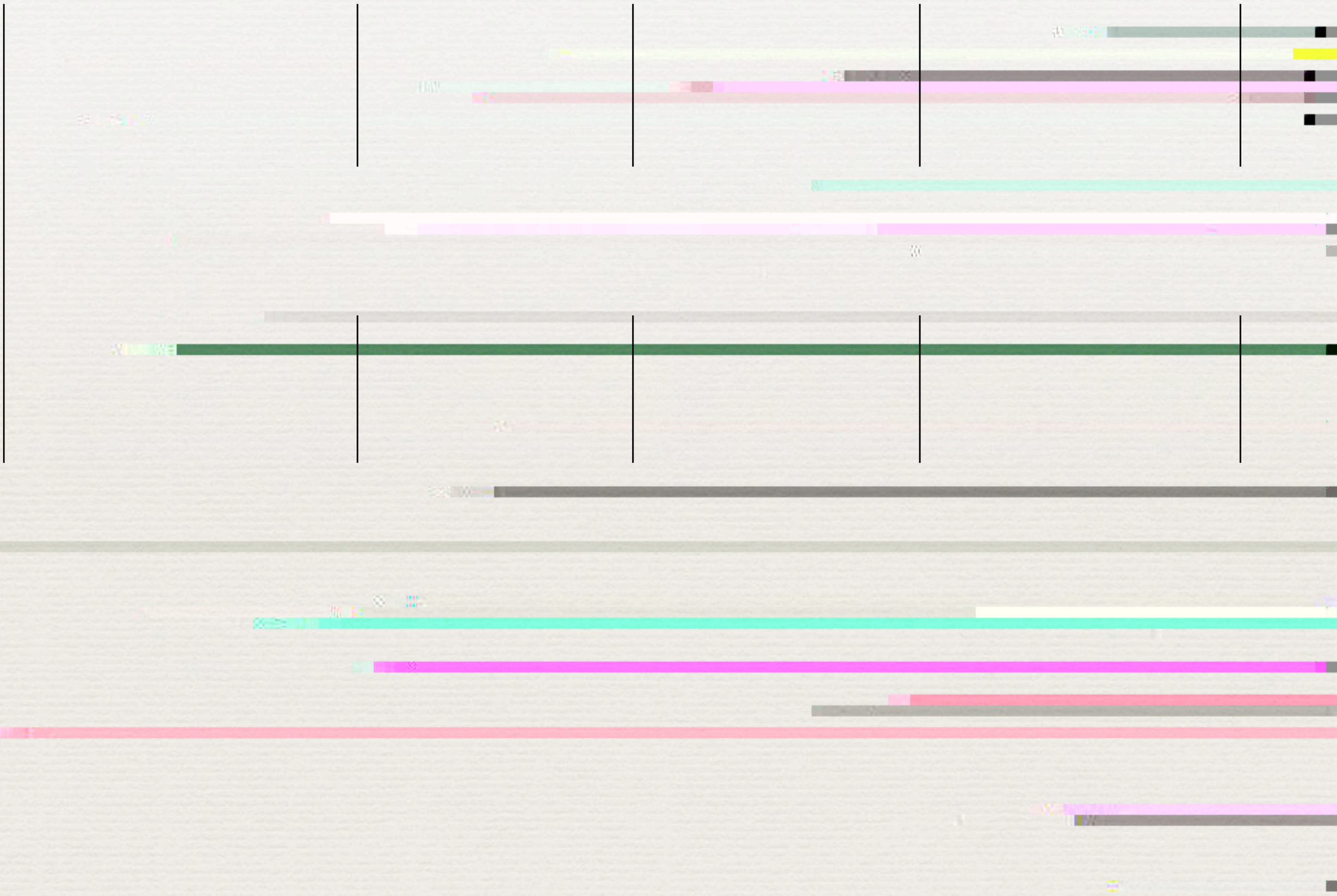
Schubert: Impromptu, Op. 142

In bar 1, the D-B motion forms a third.

In bar 2, the A-E motion forms a diminished fifth.

The resolution of the diminished fifth occurs in the next bar (although the lower note must be left implied.)

Schubert: Impromptu, Op. 142



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In bar 3, D in the soprano becomes dissonant to the bass on the second beat.

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Although the melodic motion in the (notated) soprano is D-G,

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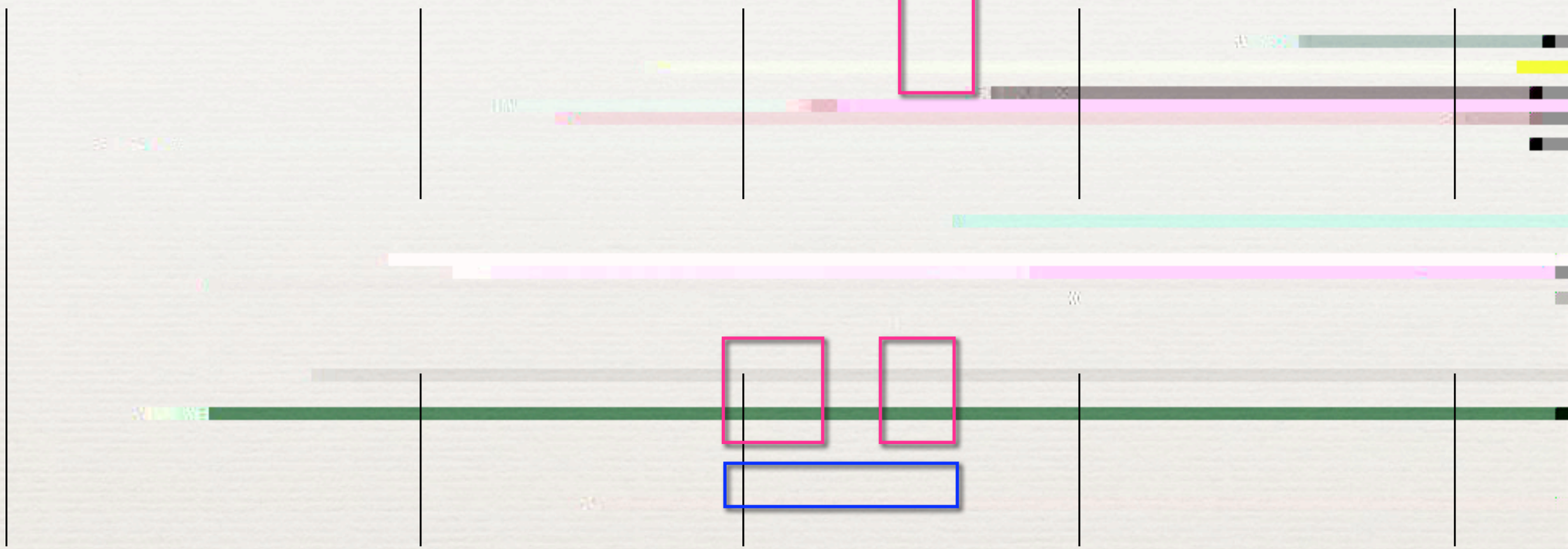
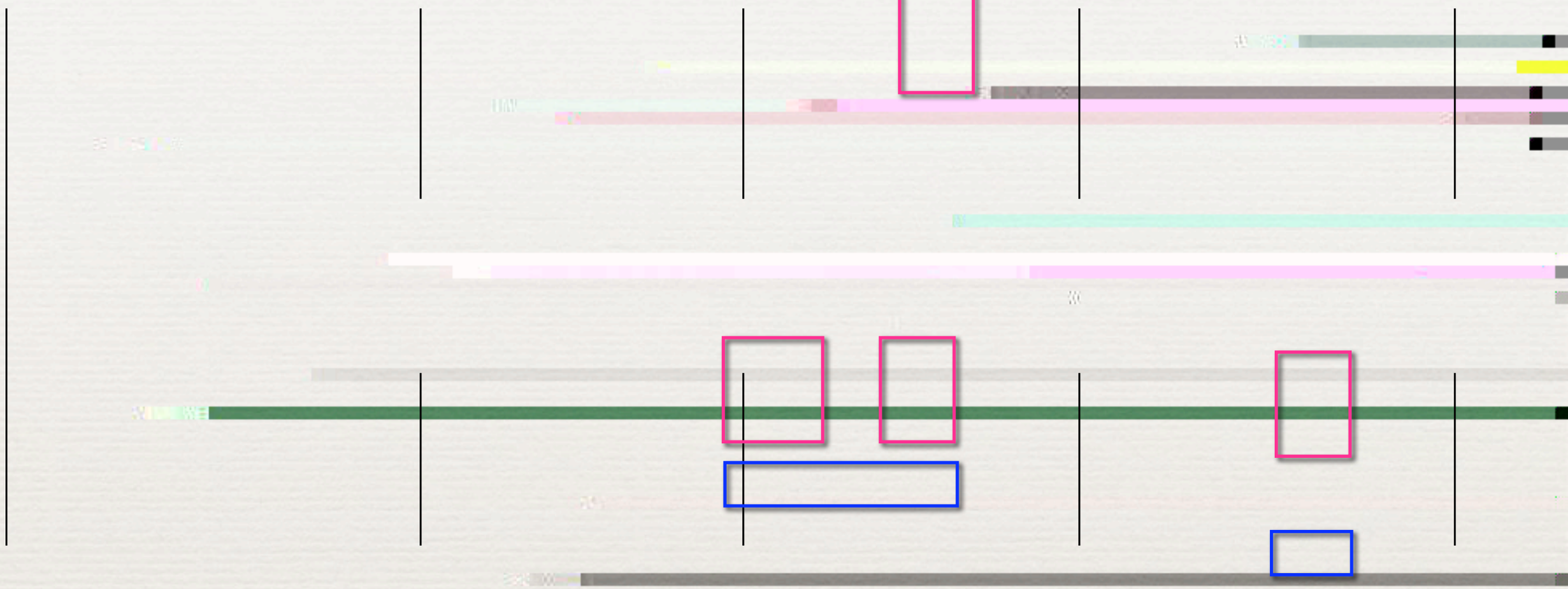


In bar 3, D in the soprano becomes dissonant to the bass on the second beat.

Although the melodic motion in the (notated) soprano is D-G, we hear a resolution strongly to C—note the tenor motion.

Schubert: Impromptu, Op. 142



In bar 3, D in the soprano becomes dissonant to the bass on the second beat.

Although the melodic motion in the (notated) soprano is D-G, we hear a resolution strongly to C—note the tenor motion.

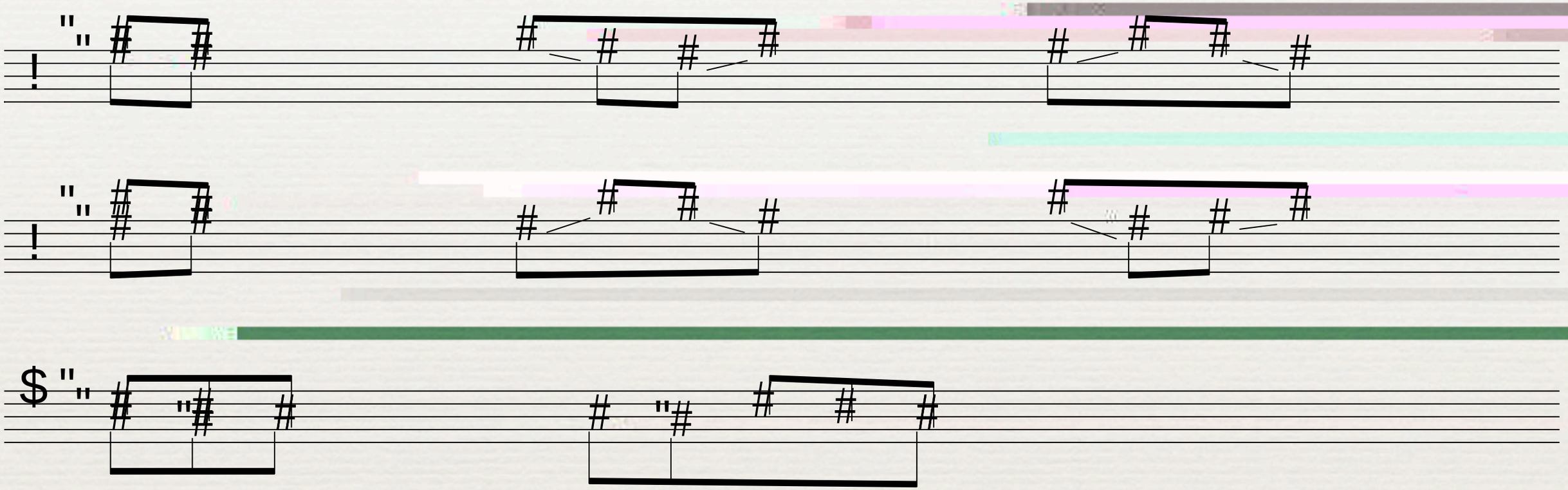
The D-G interval *unfolds*, finally resolving in bar 3.

The unfolding symbol connects the two notes of the original interval with a diagonal beam, allowing us to follow the "unfolding" polyphony more easily.

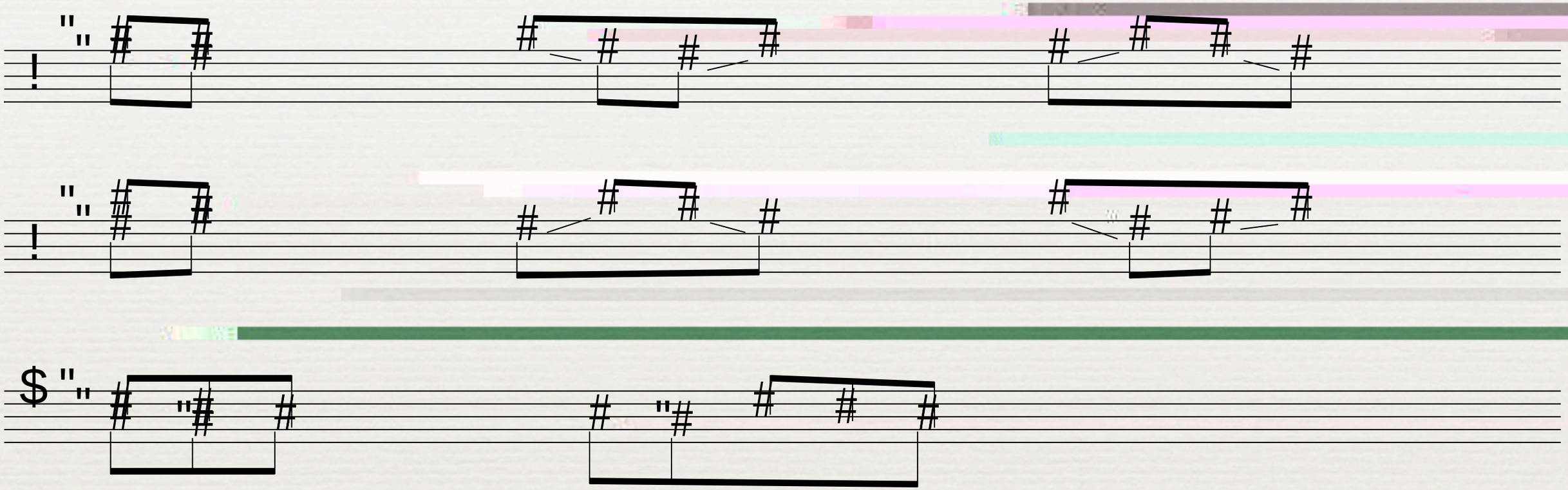
Overall it probably isn't necessary in such a simple example—stemming alone shows the unfolding motion quite adequately.

However, unfolding can occur over longer passages, and in such cases the diagonal beam can prove useful, especially in a dense analysis with many different polyphonic voices to cover.

Unfolding Patterns



Unfolding Patterns



These are some patterns that can be associated with unfoldings.

Motion into an Inner Voice

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Frequently a melody will move from an established top-voice tone into an inner voice through a linear progression

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It's also common in the bass voice, where rising linear progressions can move from the structural bass line into the tenor register.

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It can serve to create an independent section within a larger form.

Schubert: Impromptu Op. 90 No. 3

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The primary structural melody is ^3-^2

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Supported by I-V in the bass

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Supported by I-ii63-V7-I

Schubert: Impromptu Op. 90 No. 3

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^2 of that inner-voice melody gives rise to a descending 5-prg. from ^2 to ^5

Schubert: Impromptu Op. 90 No. 3

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Note that the first melodic motion of the melody
Outlines the linear progression to come.

Schubert: Impromptu Op. 90 No. 3

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We haven't seen a beam used in an inner voice before

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The tenor is outlining an inversion of the basic linear progression (in both inner and outer voices) which characterizes so much of this phrase

Schubert: Impromptu Op. 90 No. 3

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Personally I think there's another echo of that basic linear progression in an inner voice, although this analysis (from the text) doesn't reveal it.

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My 'echo' is B-flat, C-natural, D-flat, which supports the tenor-voice progression at the upper sixth.

Motion from an Inner Voice

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It's possible for a rising inner-voice linear progression to move out of that inner voice and regain a structural top-voice tone

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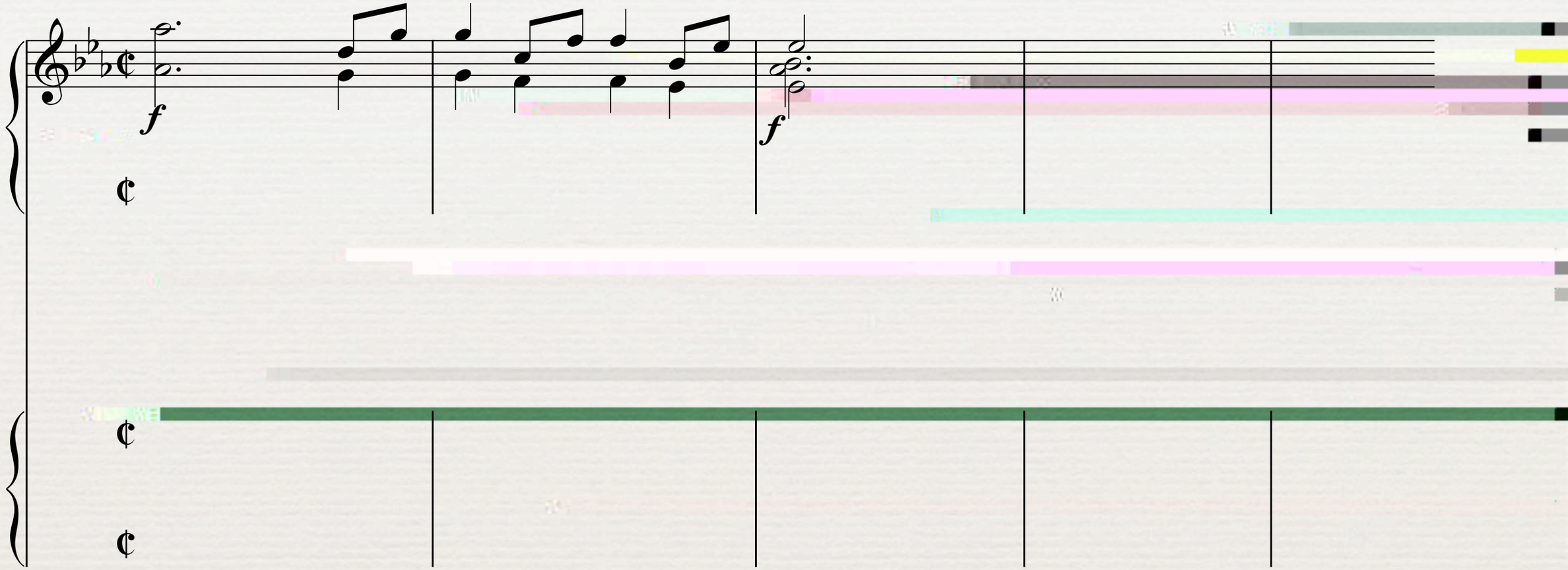
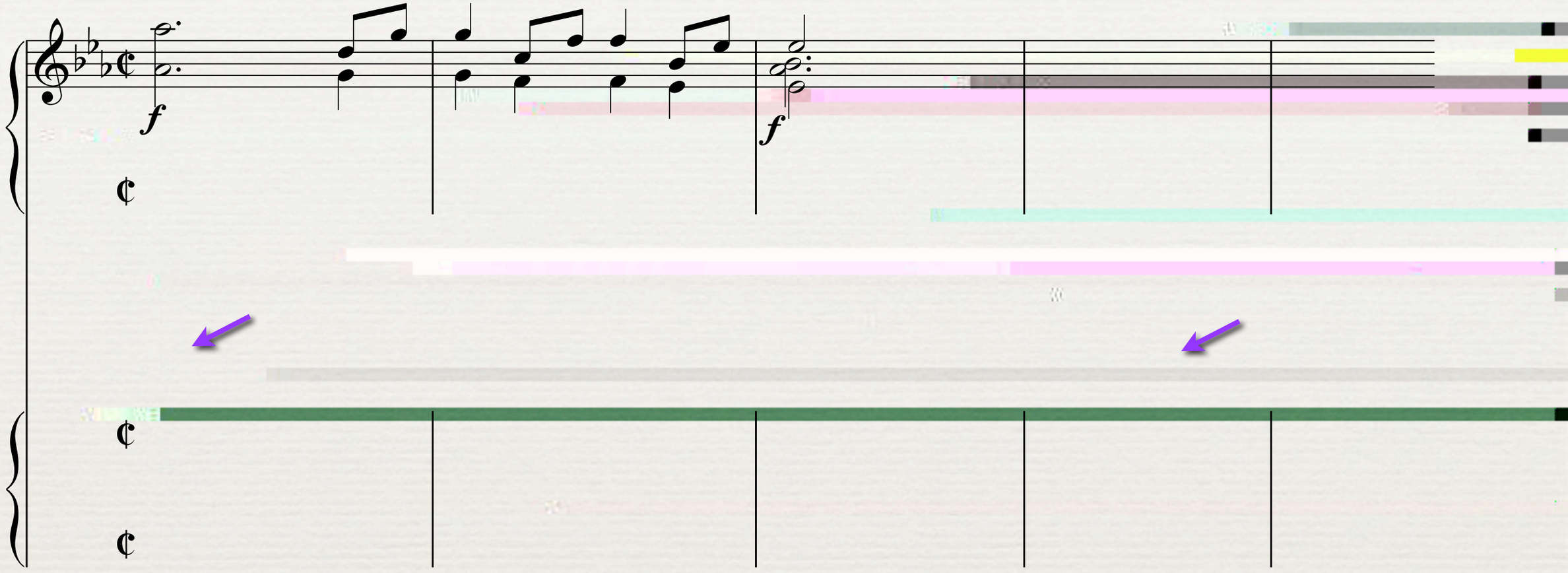
That's especially true after a motion *into* an inner voice—it can then happen that a rising motion will return the inner-voice melody back to the main, structural voice.

Beethoven: Sonata, Op. 81a

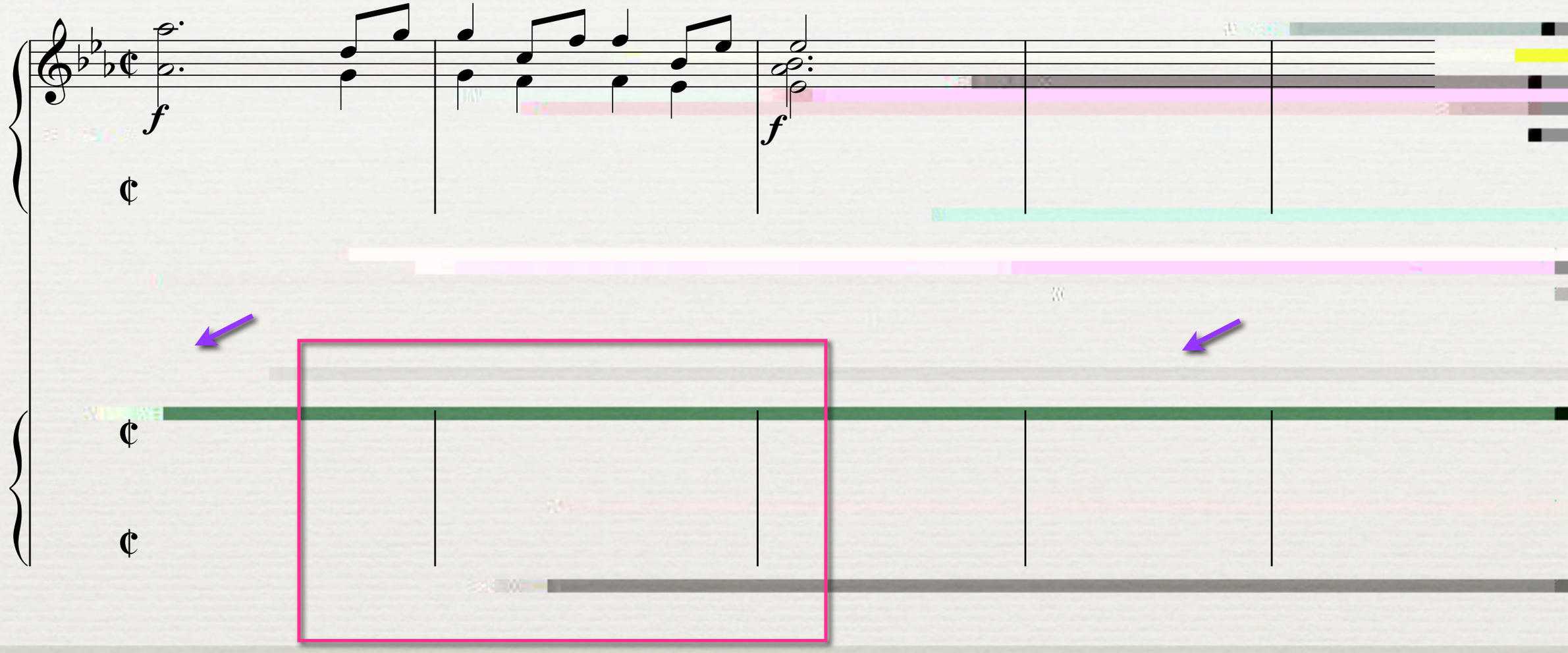


Beethoven: Sonata, Op. 81a



The opening IV6 is prolonged:

Beethoven: Sonata, Op. 81a



The opening IV6 is prolonged:

A linear intervallic progression moves from IV6 to V43

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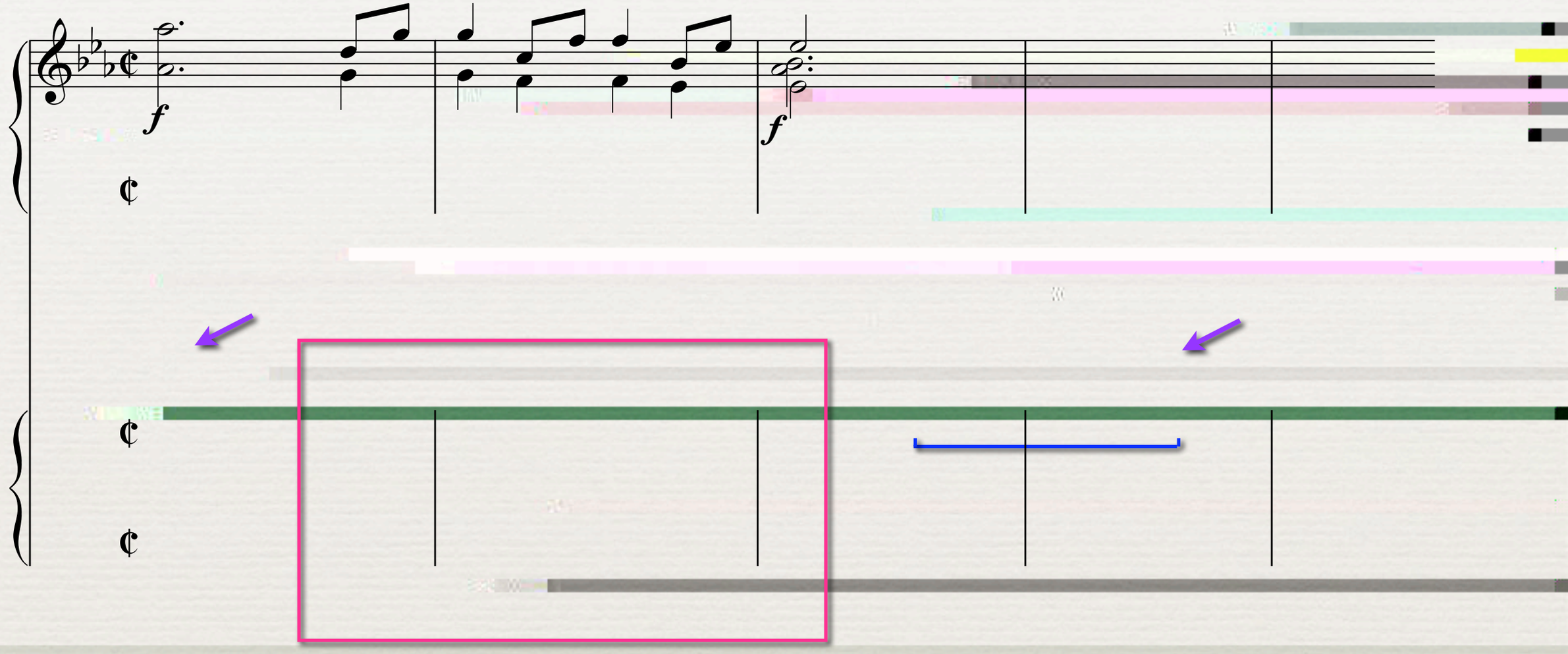

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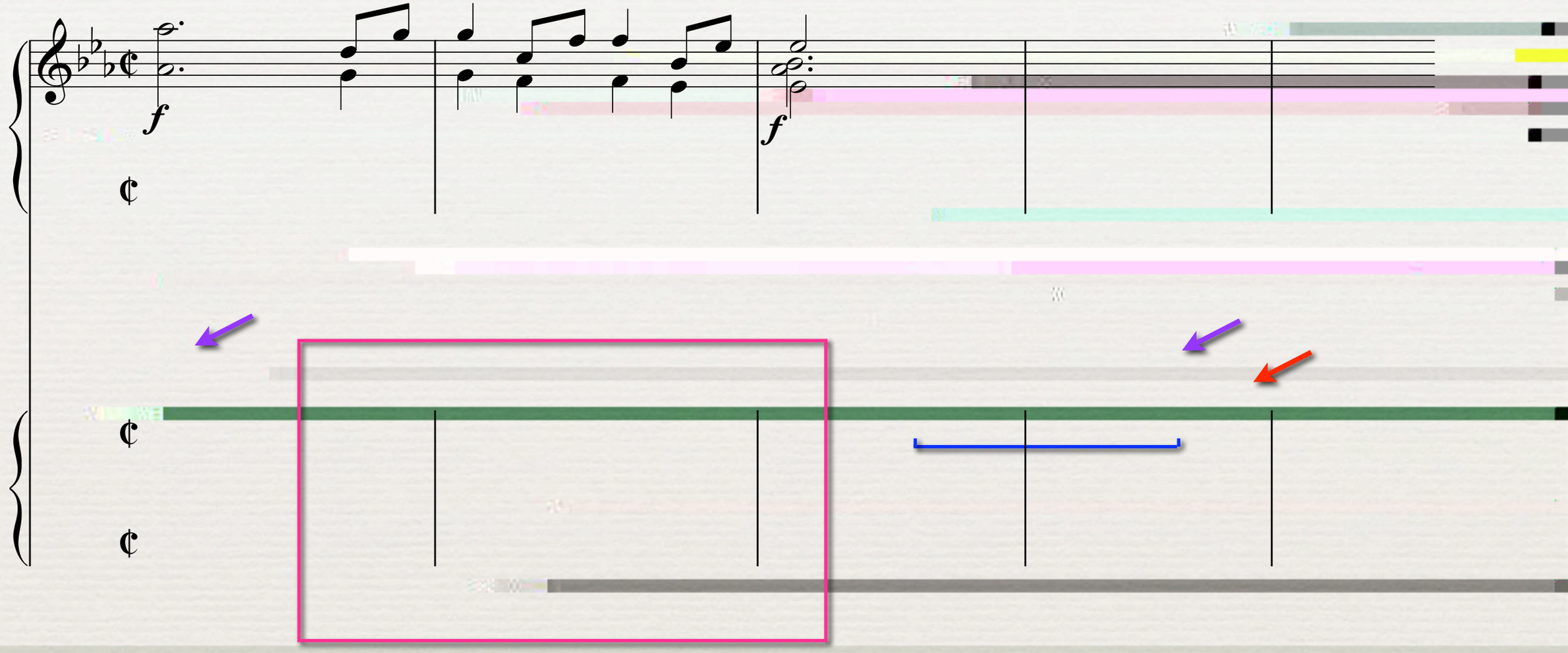

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A-flat is further prolonged by a neighbor of its own.

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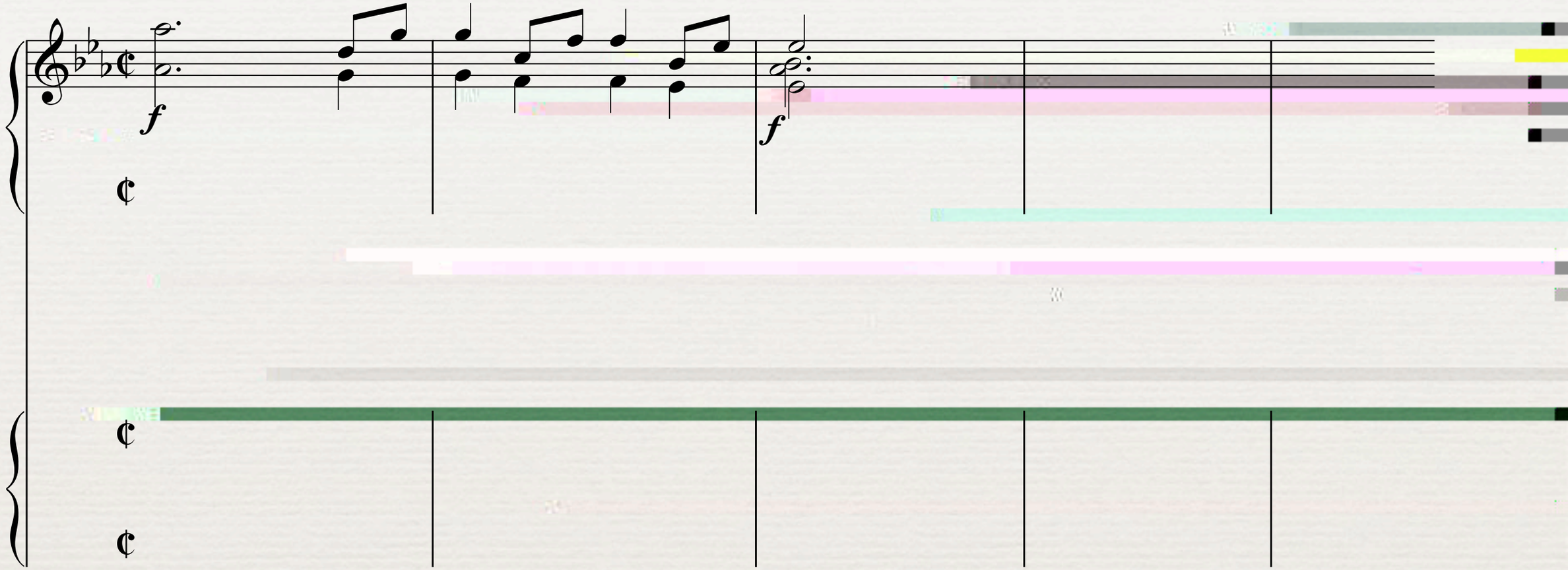

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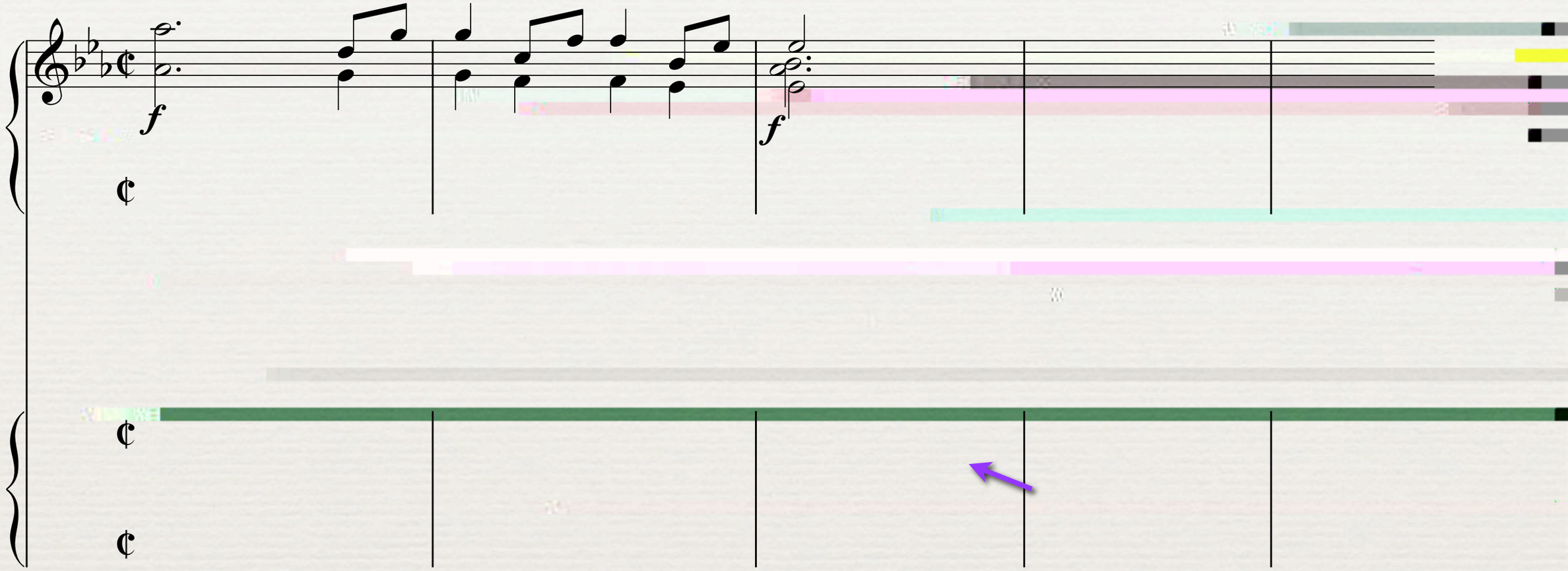

The crossed lines in bar 3 indicate a voice exchange

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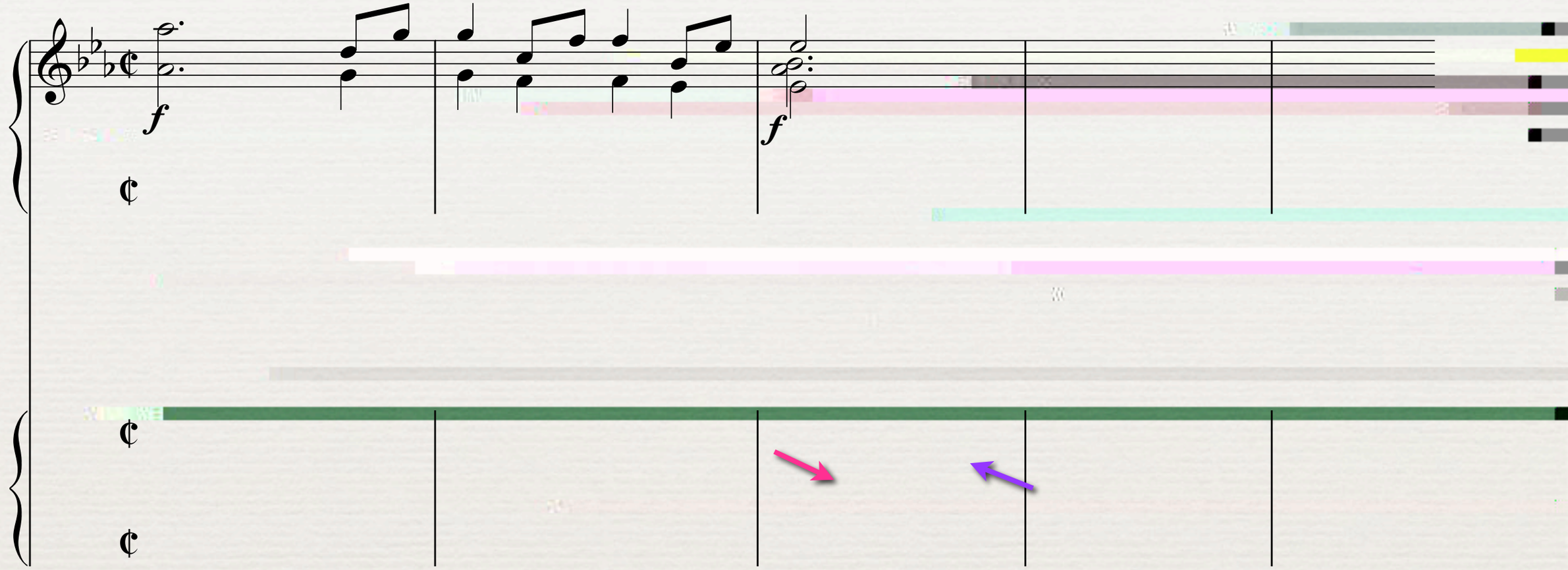
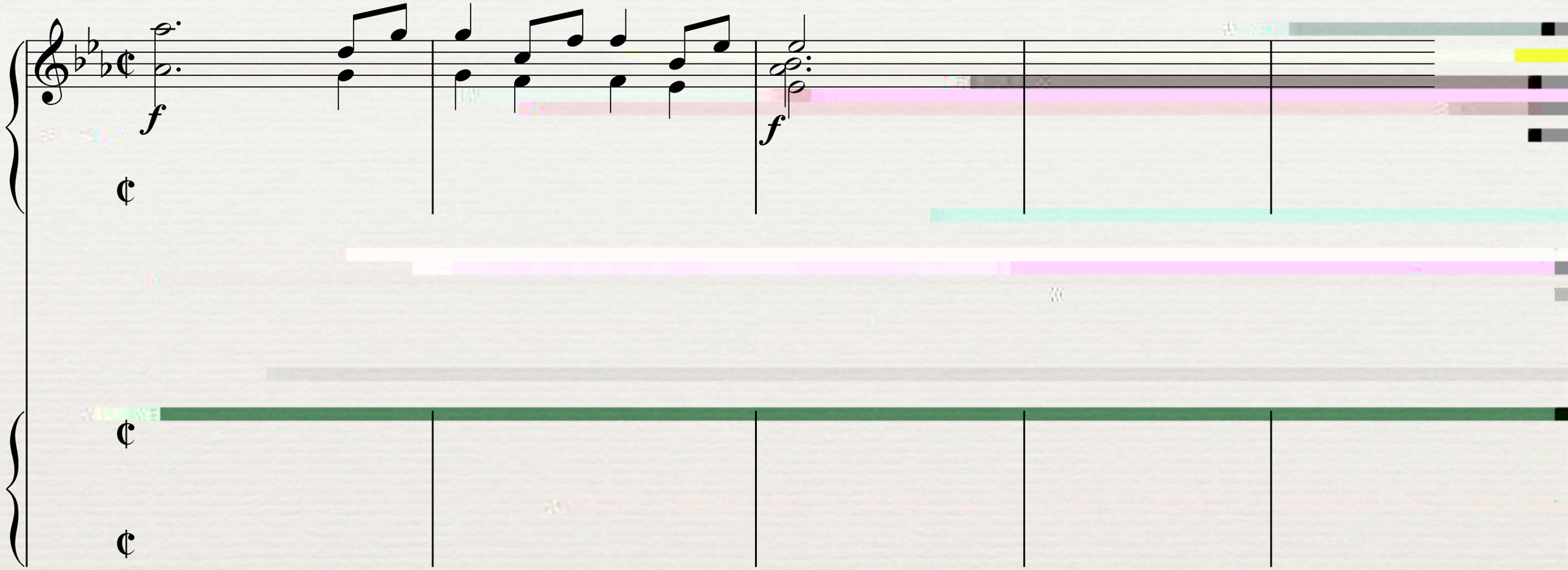
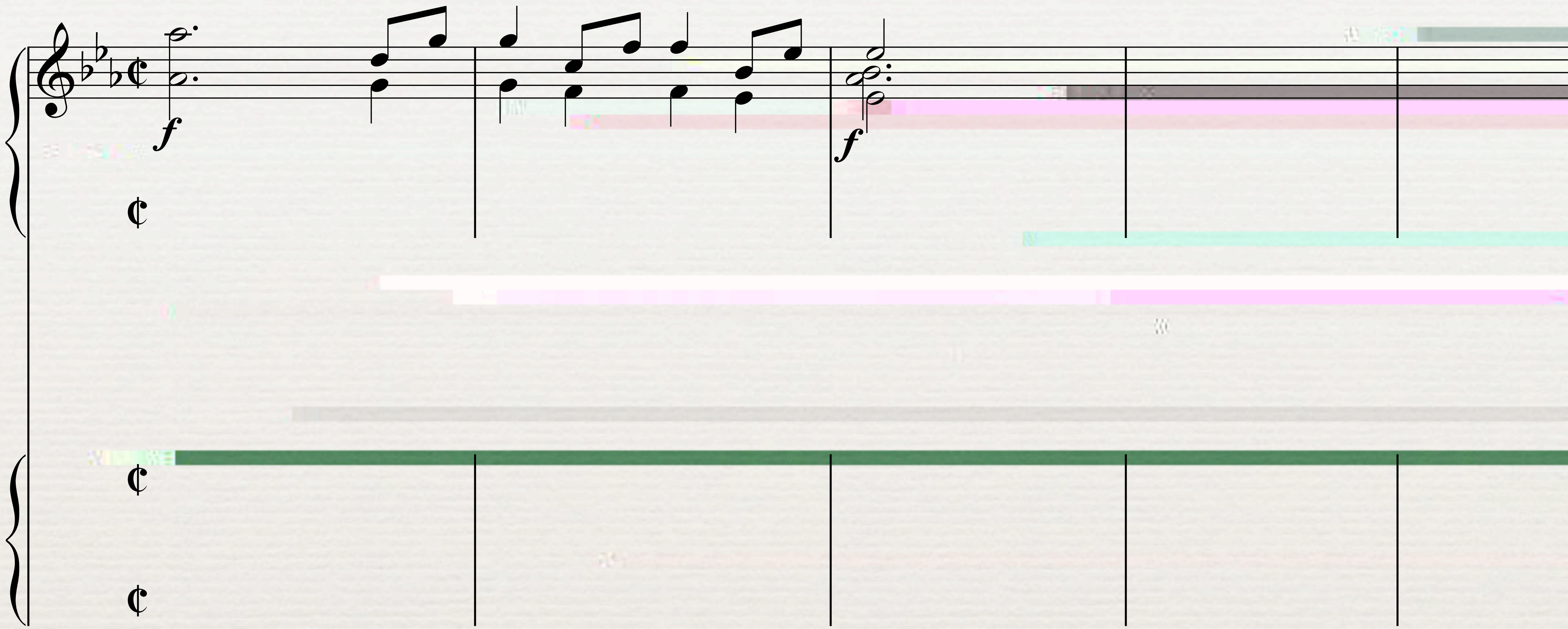


The crossed lines in bar 3 indicate a voice exchange

The single line in bar 3 connects the F in the bass to the sixth that resolves the seventh on the downbeat.

Beethoven: Sonata, Op. 81a





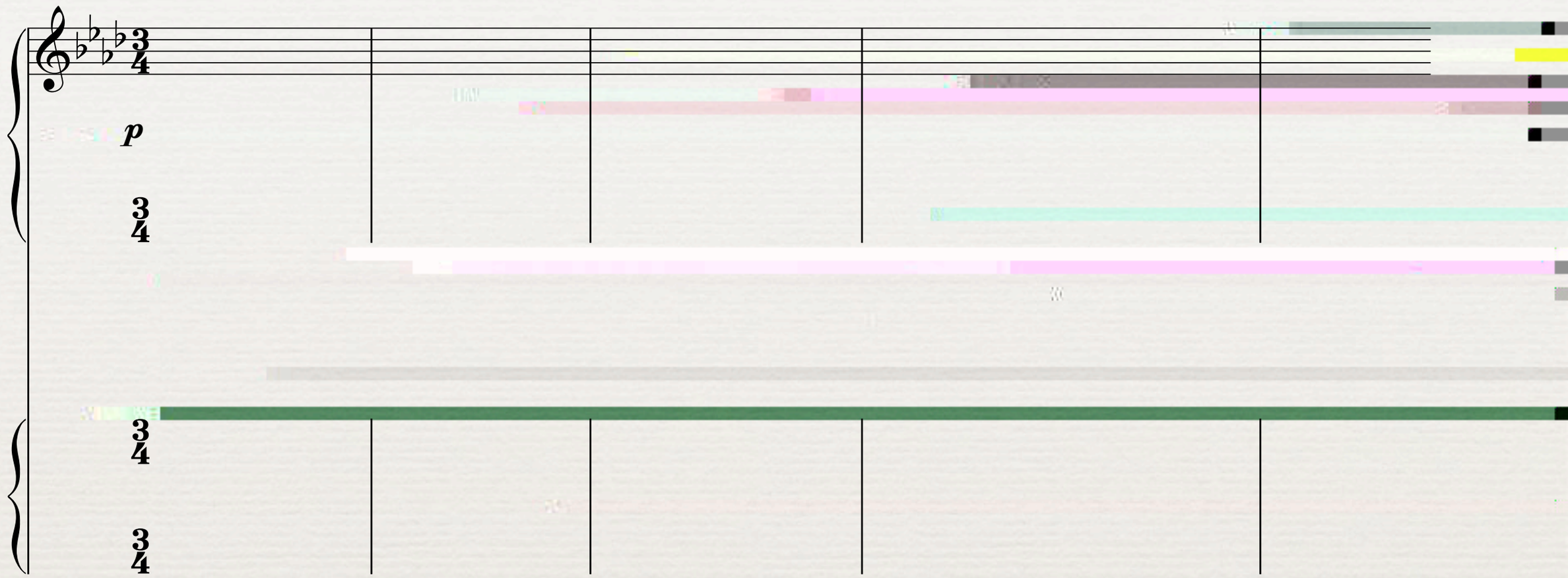
Voice Exchange

Voice Exchange

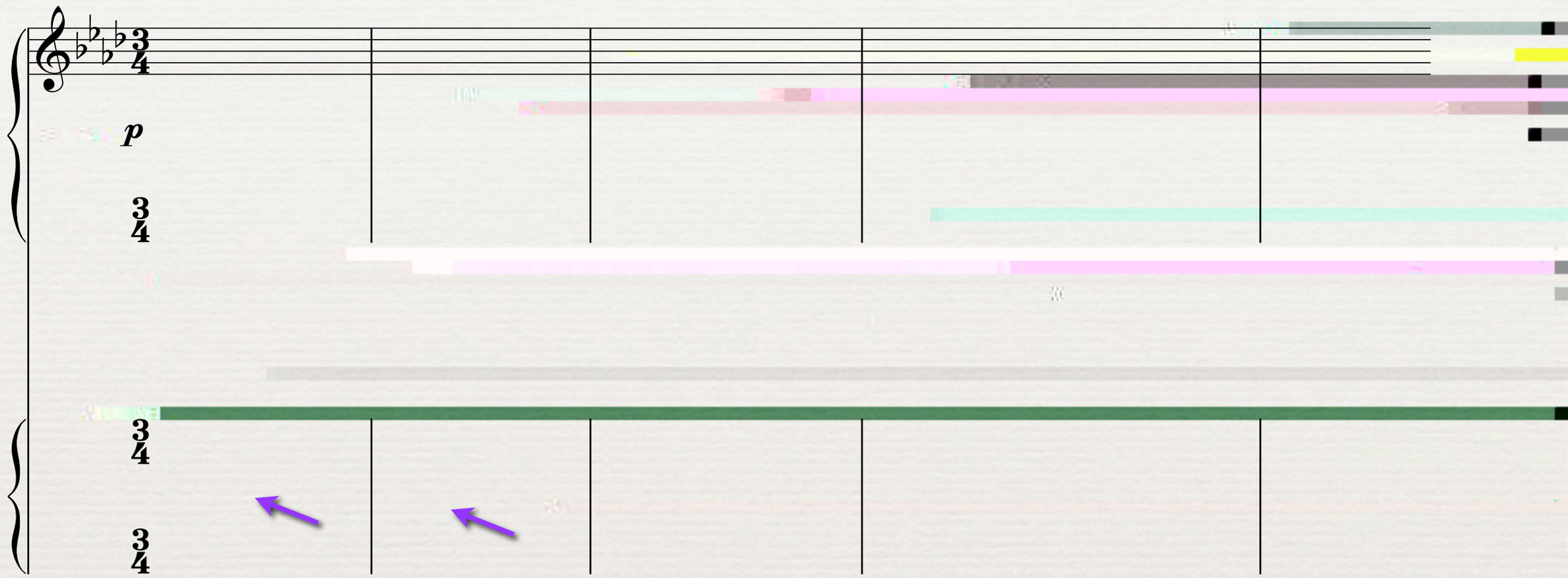
Voice exchange is a familiar and a common technique

It can be used to prolong single chords, or can also create more elaborate prolongations via intervening harmonies

Beethoven: Sonata Op. 110

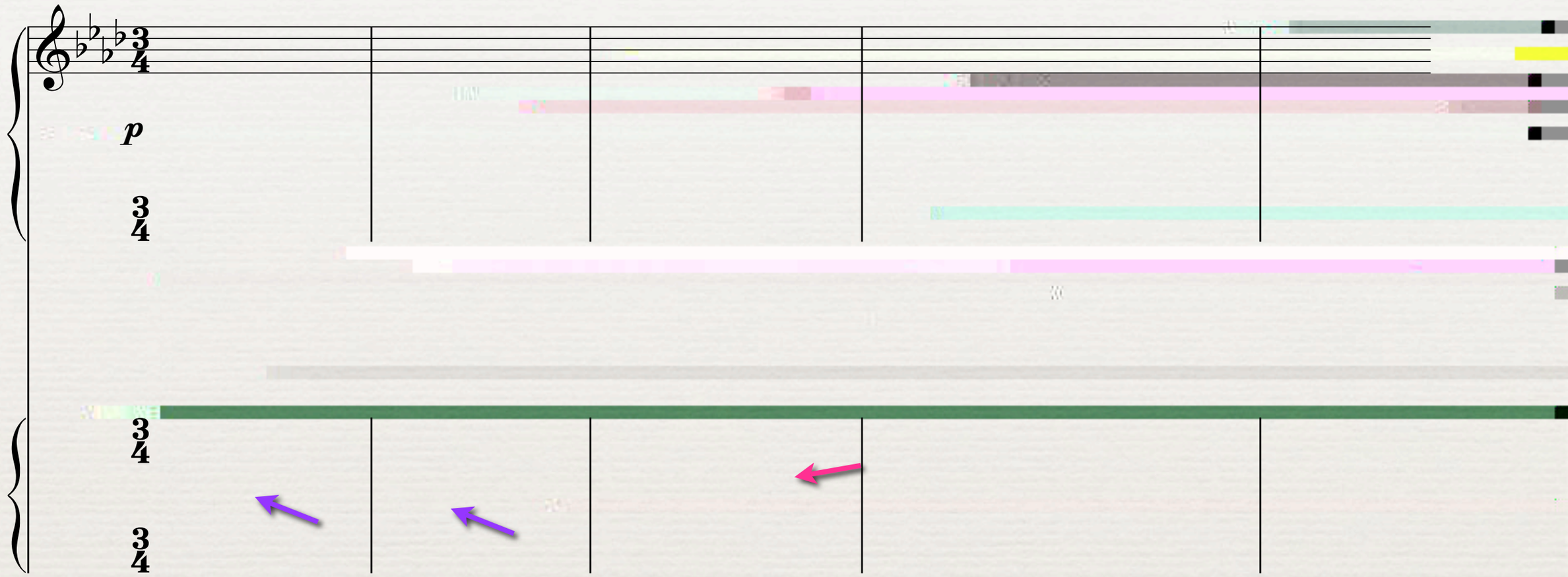


Beethoven: Sonata Op. 110



A pair of voice exchanges (creating a linear intervallic progression) expand the initial root-position tonic to a first-inversion chord

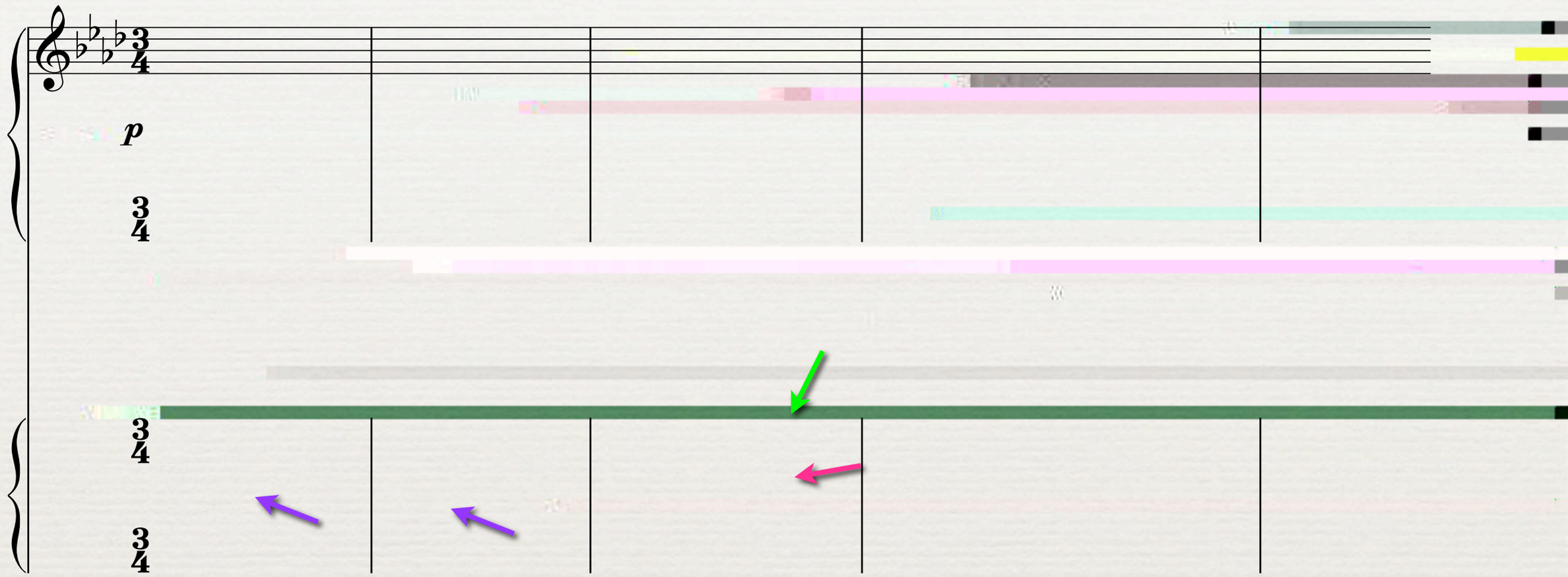
Beethoven: Sonata Op. 110



A pair of voice exchanges (creating a linear intervallic progression) expand the initial root-position tonic to a first-inversion chord

Another voice exchange expands the supertonic 43 to a root-position IV

Beethoven: Sonata Op. 110



A pair of voice exchanges (creating a linear intervallic progression) expand the initial root-position tonic to a first-inversion chord

Another voice exchange expands the supertonic 43 to a root-position IV

The voice exchange is filled with a passing harmony

Beethoven: Sonata Op. 110

3/4

3/4

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$\frac{3}{4}$

$\frac{3}{4}$

Adding the middleground analysis reveals that the ii43 was a harmonic "detour" on the way from I to IV

Beethoven: Sonata Op. 110

Adding the middleground analysis reveals that the ii43 was a harmonic "detour" on the way from I to IV

The middleground also clarifies the main structural tone as ^3, with the passage as a whole acting as a prolongation of that tone via an inner-voice 3-prg.

Voice Exchange

Voice Exchange

In a *chromaticized* voice exchange, one or both of the tones of a voice exchange may be altered chromatically.

Haydn: Quartet Op. 64 No. 3

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A descending 6-prg. features a chromaticized voice exchange which serves to embellish the 5th tone of the linear progression.

Haydn: Quartet Op. 64 No. 3

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Middleground analysis reveals that the D-flat (prolonged by the chromaticized voice exchange) is the upper neighbor to C-natural, which is the primary structural tone (although not indicated as such in this excerpt.)

Register Shifts

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This can occur in various ways, such as:

- Octave displacement
- Inversion of an interval (i.e., falling 2nd to rising 7th)
- Change in the relative position of two voices

Register Shifts

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Register Transfer

Register Shifts

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Can be descending or ascending

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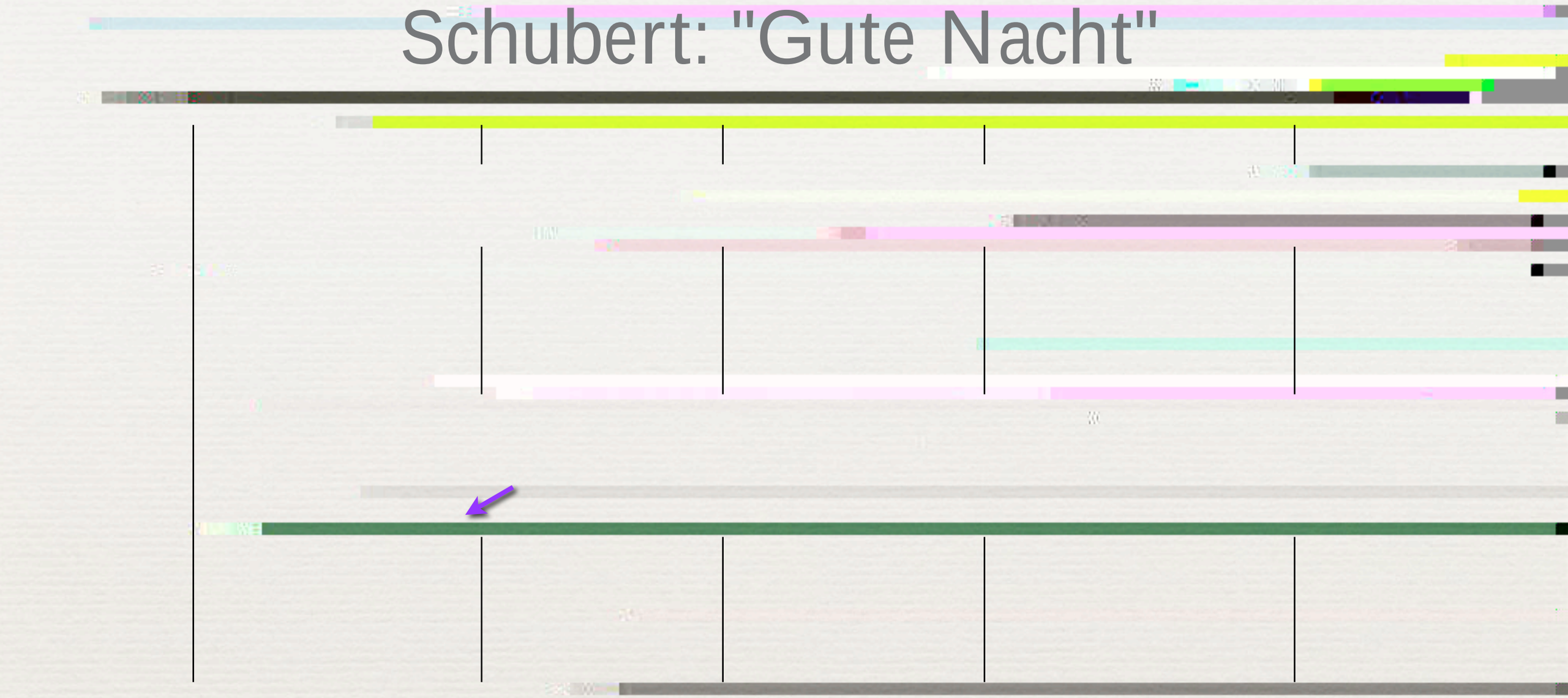
Can be descending or ascending

Simple change of register in the primary line

Schubert: "Gute Nacht"

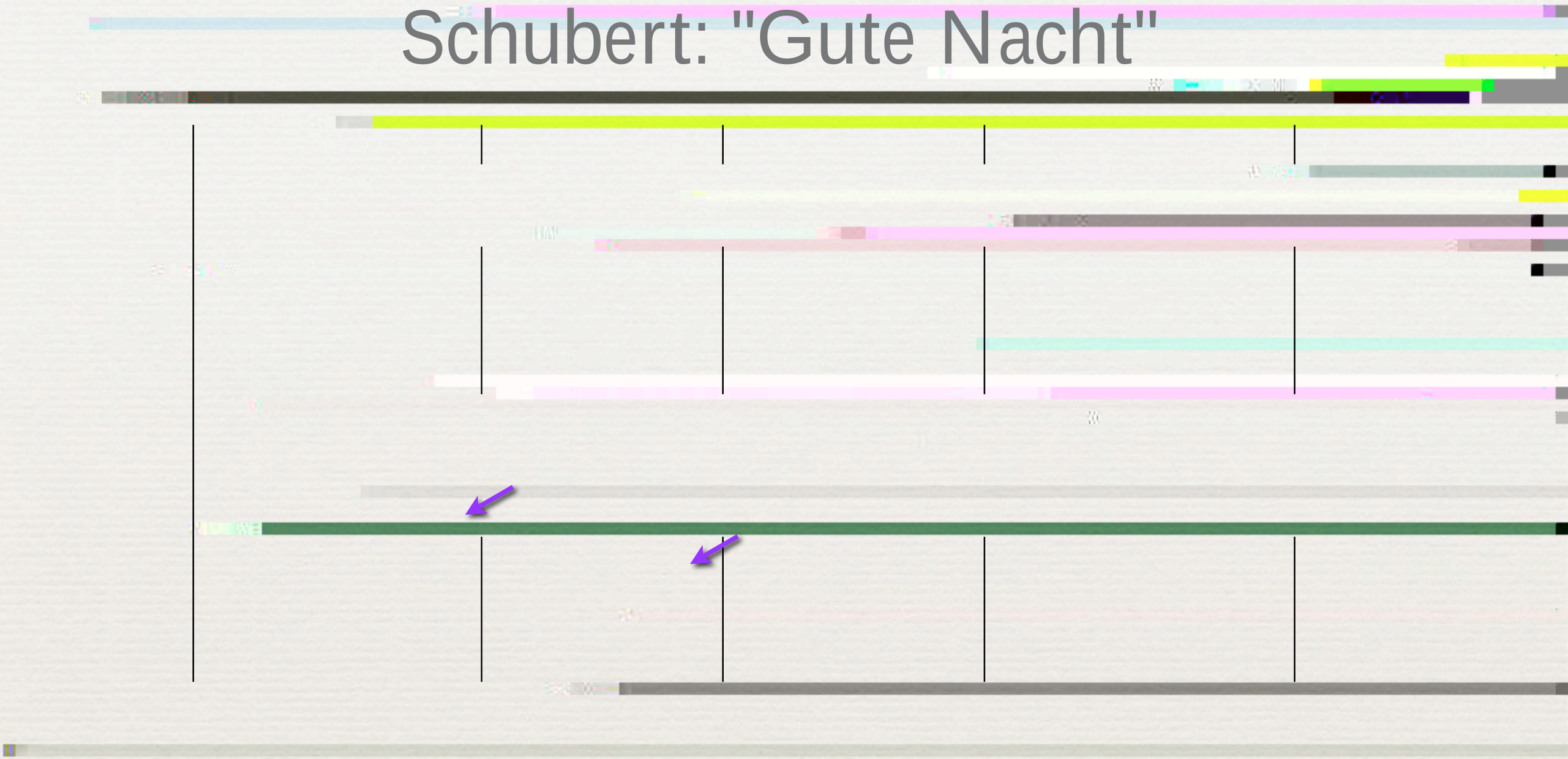
Note that the vocal part is given priority as the source of the primary structural line—after all, this is usually how we hear an art song.

Schubert: "Gute Nacht"



The vocal line begins in a higher register

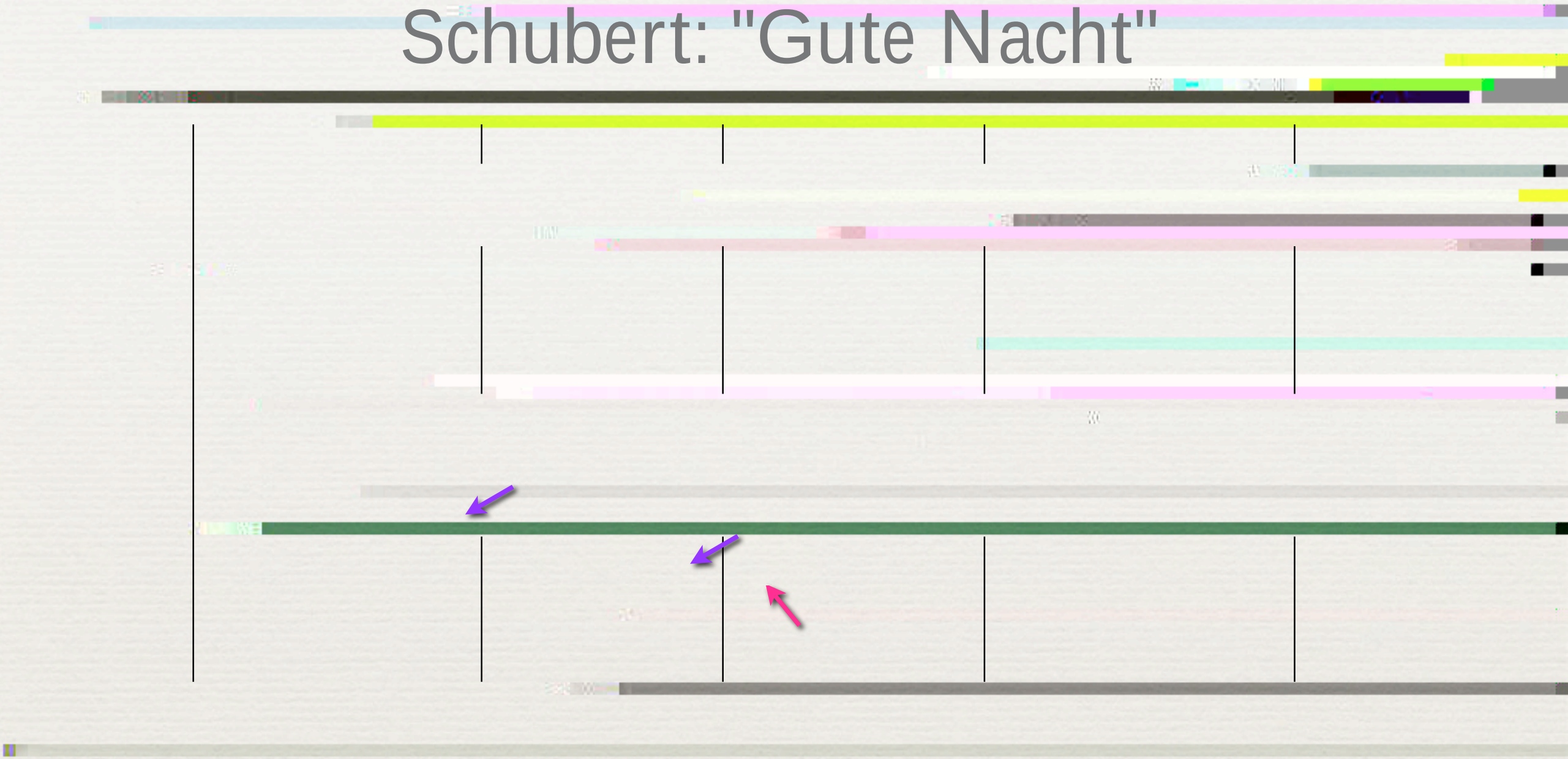
Schubert: "Gute Nacht"



The vocal line begins in a higher register

Then it shifts to a lower register via stepwise and arpeggiated motion.

Schubert: "Gute Nacht"

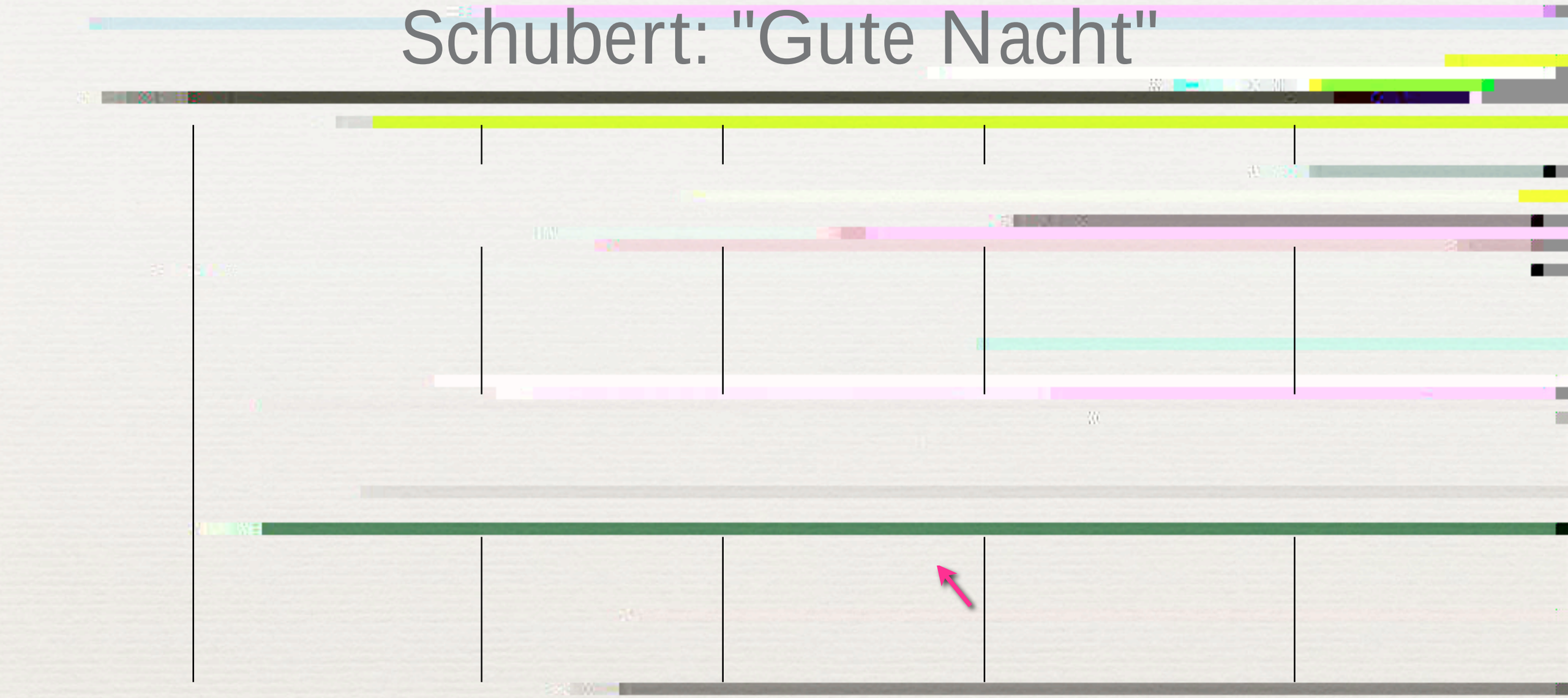


The vocal line begins in a higher register

Then it shifts to a lower register via stepwise and arpeggiated motion.

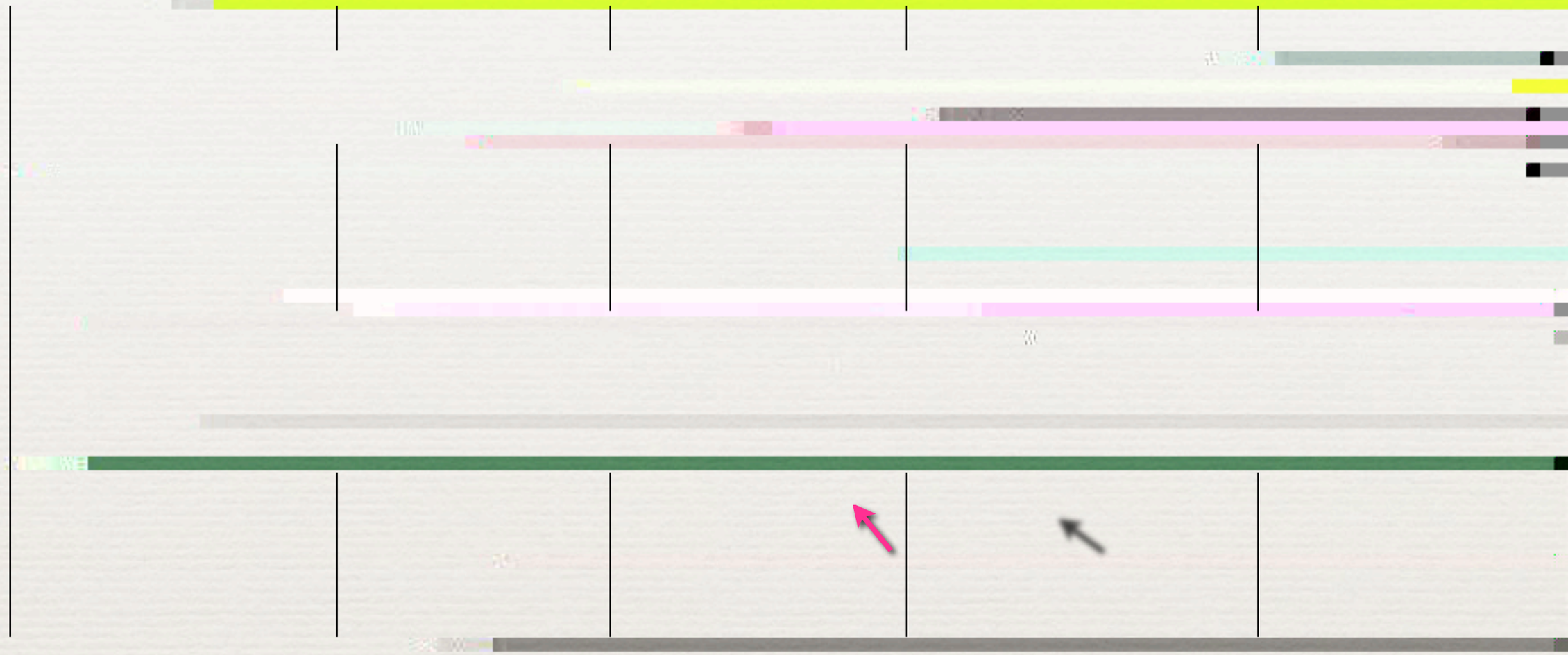
It pauses briefly on a lower neighbor

Schubert: "Gute Nacht"



A second subphrase returns to the higher register

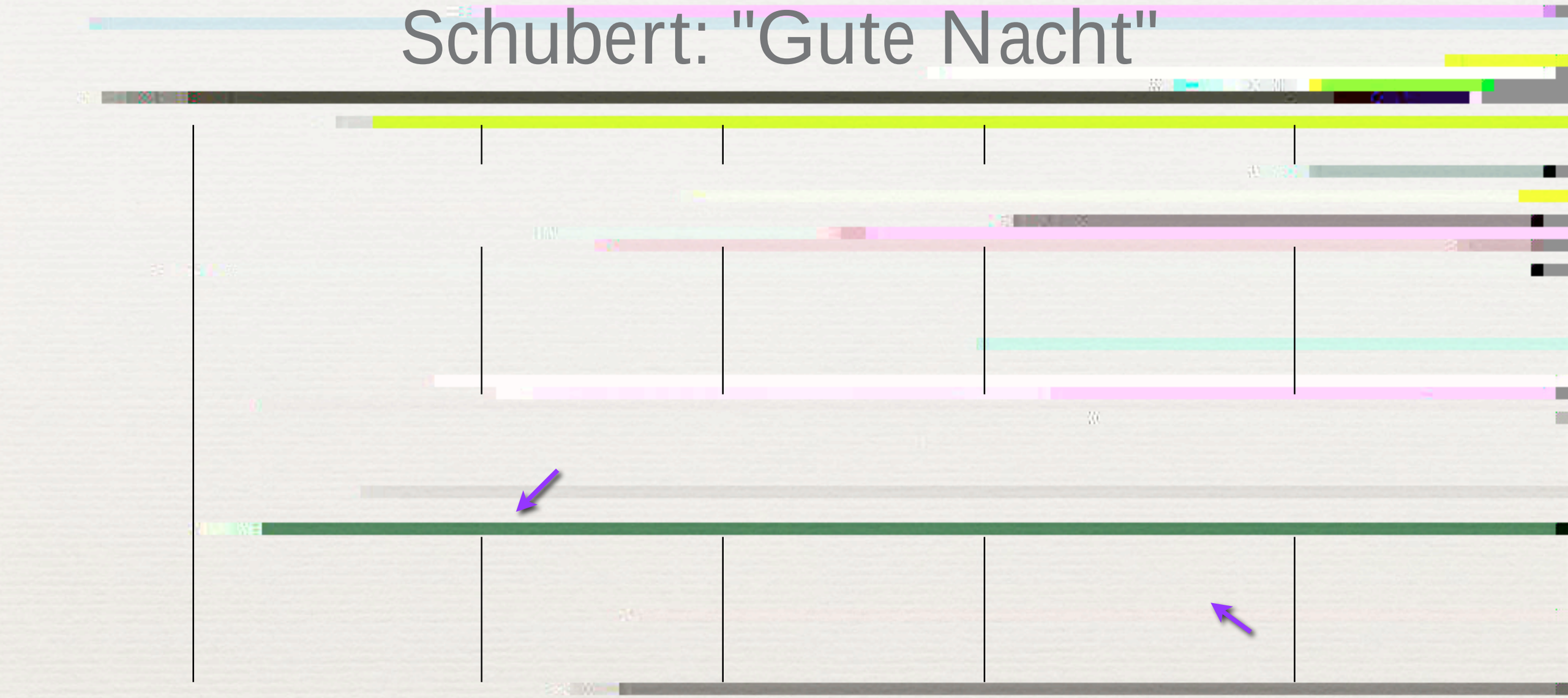
Schubert: "Gute Nacht"



A second subphrase returns to the higher register

This subphrase reclaims the lower-register ^3

Schubert: "Gute Nacht"



Motivic associations help to reinforce the sense of register change

Schubert: "Gute Nacht"

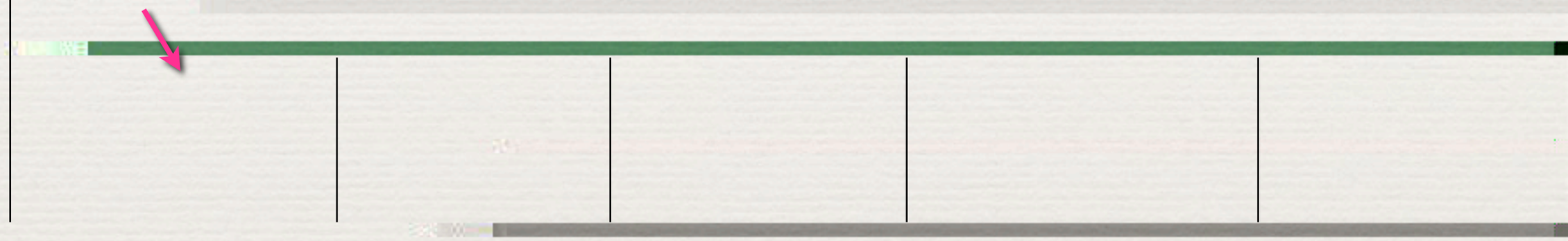
Motivic associations help to reinforce the sense of register change

The opening octave leap in the piano prepares the forthcoming register descent

Schubert: "Gute Nacht"

Register transfer may occur

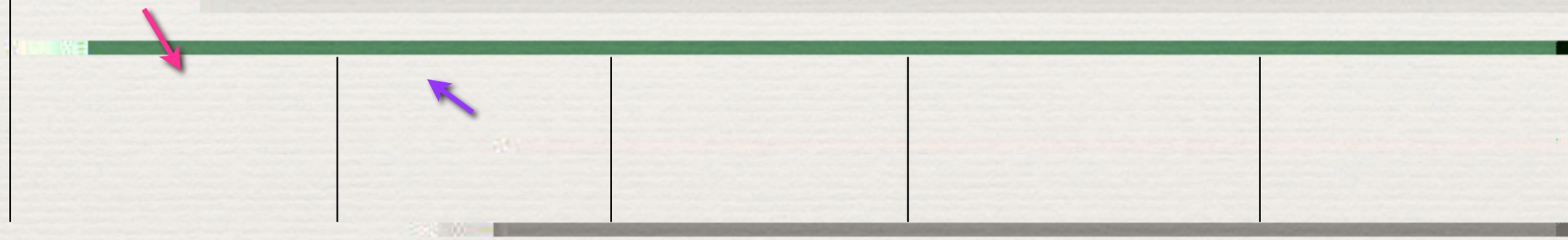
Schubert: "Gute Nacht"



Register transfer may occur

by means of a single leap through an interval

Schubert: "Gute Nacht"



Register transfer may occur

by means of a single leap through an interval

or by means of an elaborated motion, such as an arpeggiation and/or scalar passage

Register Shifts

Register Shifts

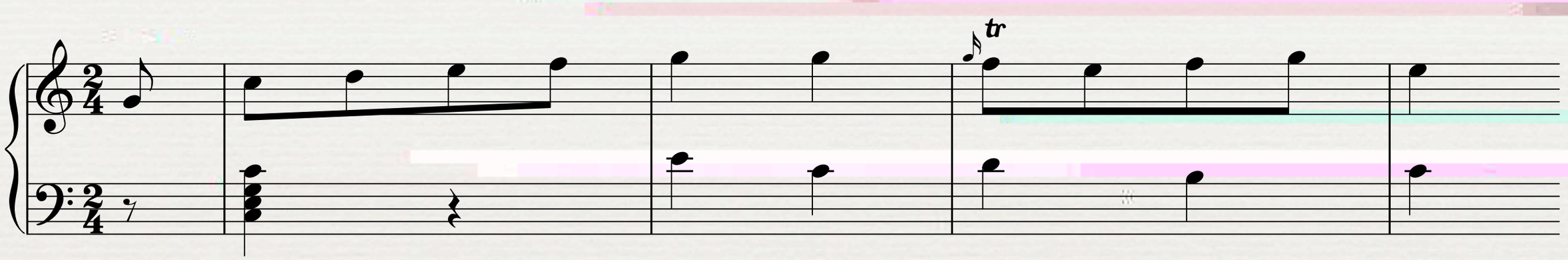
Register Transfer via an Inverted Interval

Register Shifts

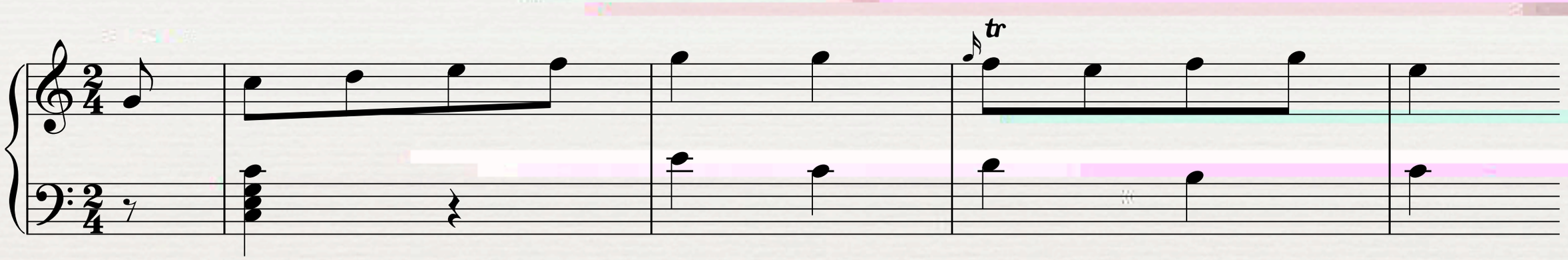
Register Transfer via an Inverted Interval

Can be descending or ascending

Mozart: Variations on "Lisson Dormait"

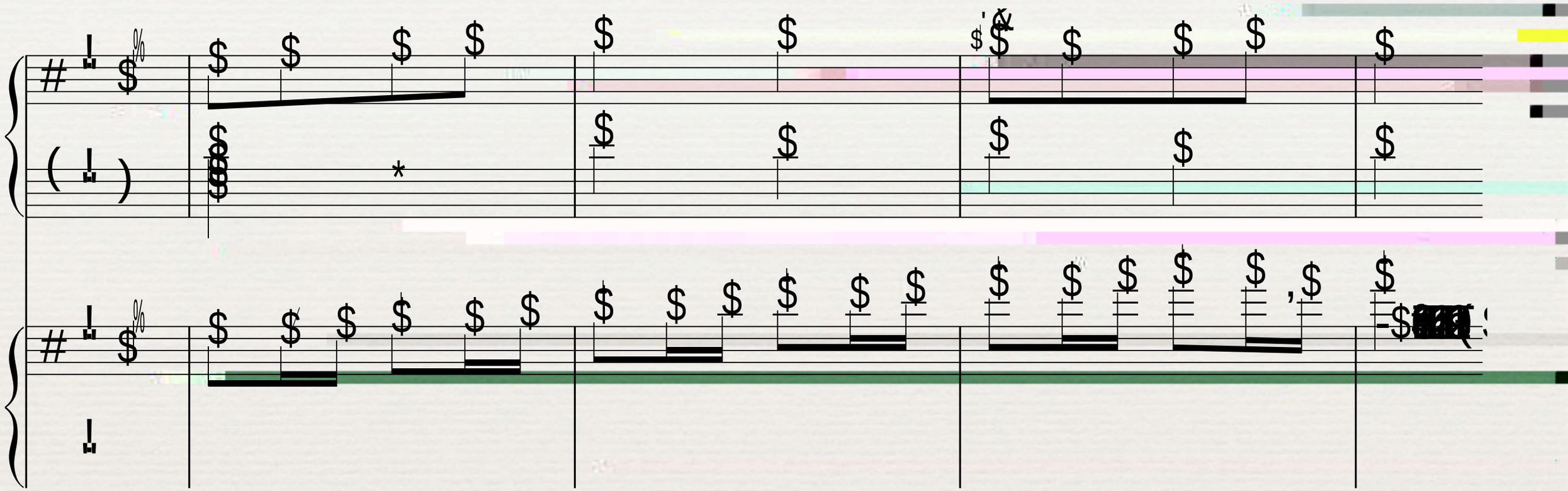


Mozart: Variations on "Lisson Dormait"

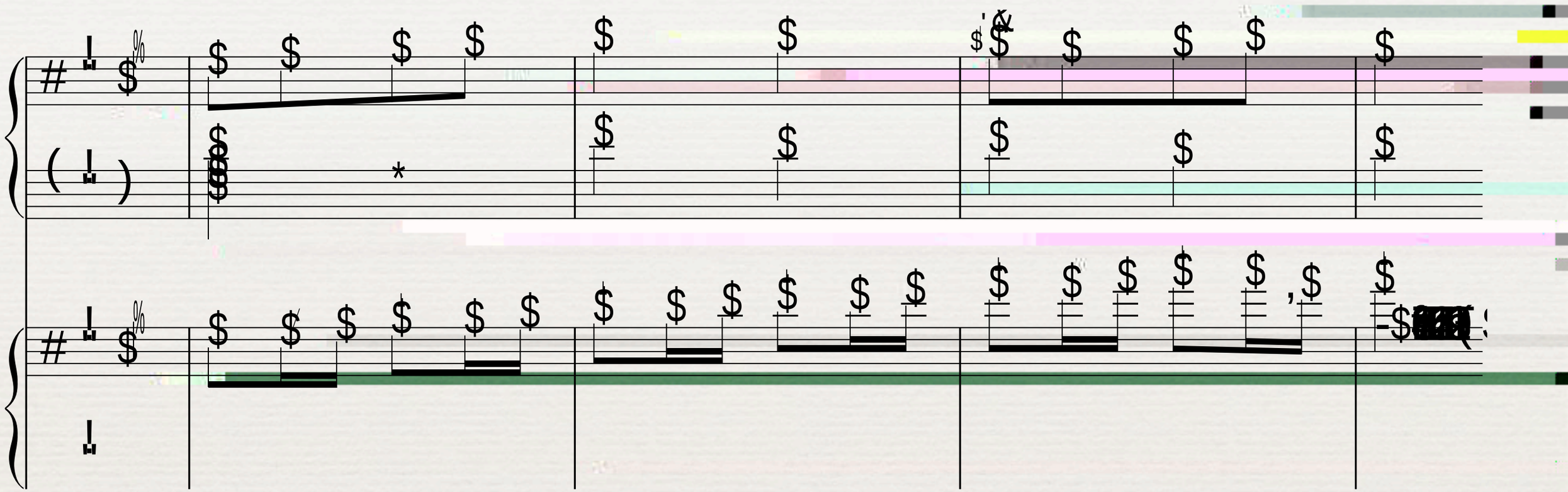


This theme is used by Mozart for a charming set of variations

Mozart: Variations on "Lisson Dormait"

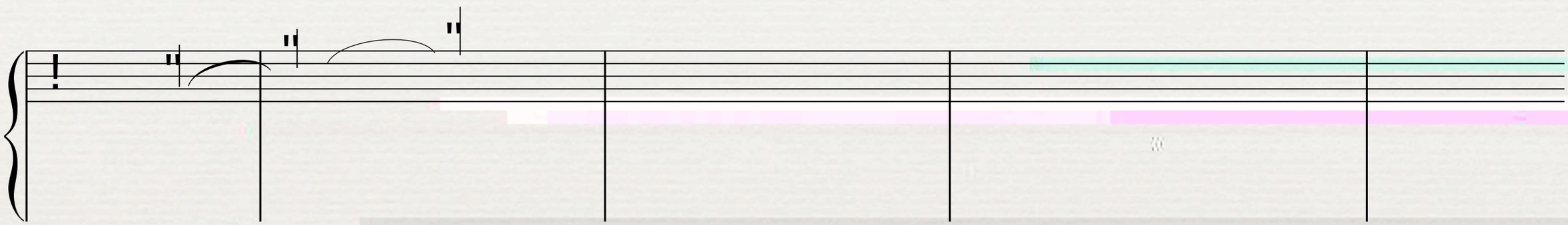


Mozart: Variations on "Lisson Dormait"

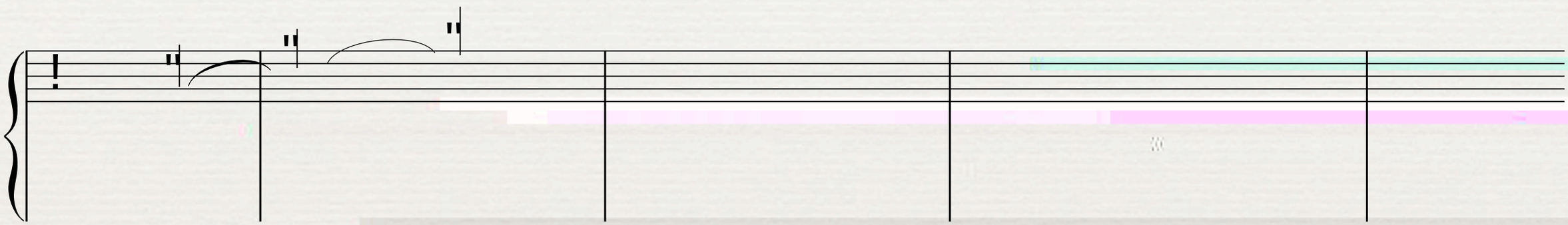


This shows Variation II superimposed on the theme.

Mozart: Variations on "Lisson Dormait"

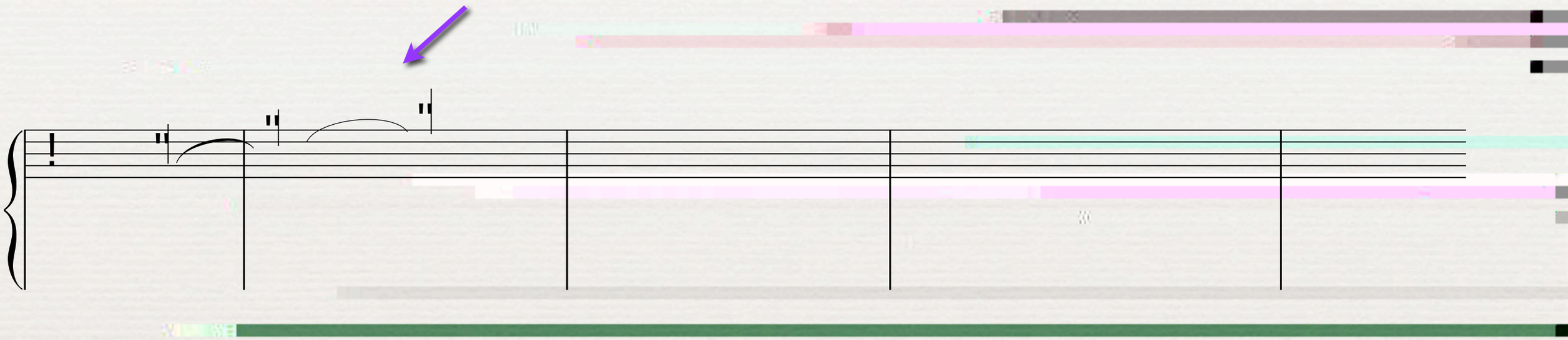


Mozart: Variations on "Lisson Dormait"



Foreground:

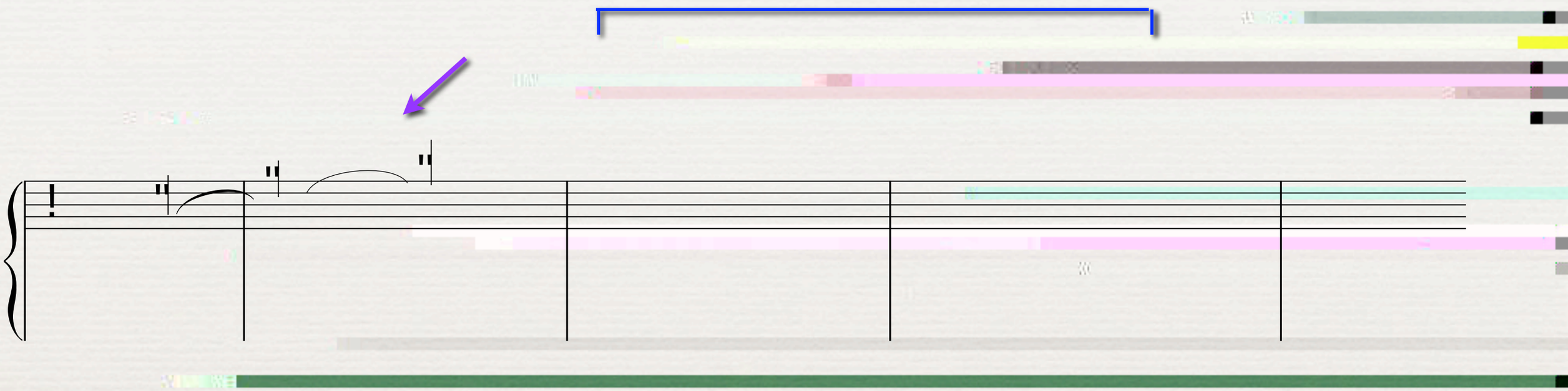
Mozart: Variations on "Lisson Dormait"



Foreground:

The variation begins with a rise from a lower to higher G, matching the original theme.

Mozart: Variations on "Lisson Dormait"



Foreground:

The variation begins with a rise from a lower to higher G, matching the original theme.

In the variation the descending line ^5-^4-^3 is inverted, so ^4 winds up a 7th *above* ^5.

Register Shifts

Register Shifts

Coupling

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Occurs when a single pitch, such as the primary tone of the *Urlinie*, is transferred between different registers an octave apart.

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Register Shifts

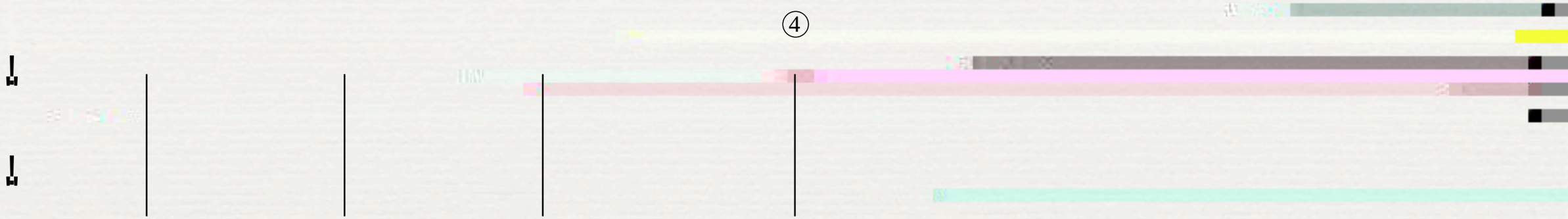
Coupling

Occurs when a single pitch, such as the primary tone of the *Urlinie*, is transferred between different registers an octave apart.

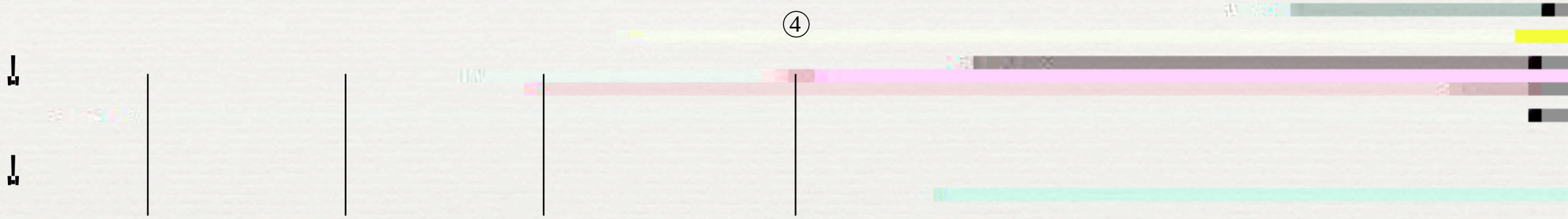
In coupling, the transfer of register usually occurs more than once, and embraces connective motions within the octave transfers.

Typically this enables an *alternation* of registers: one becomes the *primary* register, while the other plays a supportive role.

Mozart: Sonata, K. 311: III



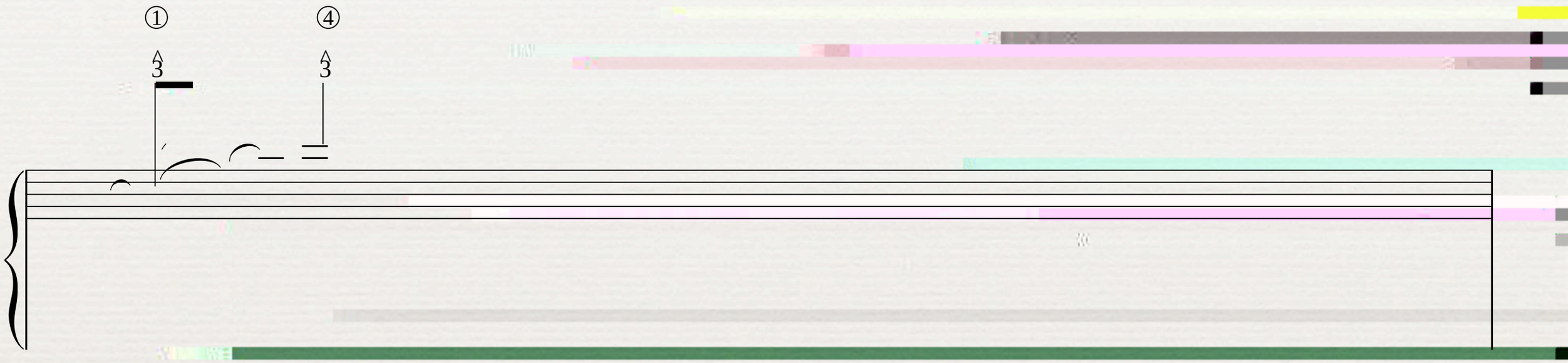
Mozart: Sonata, K. 311: III



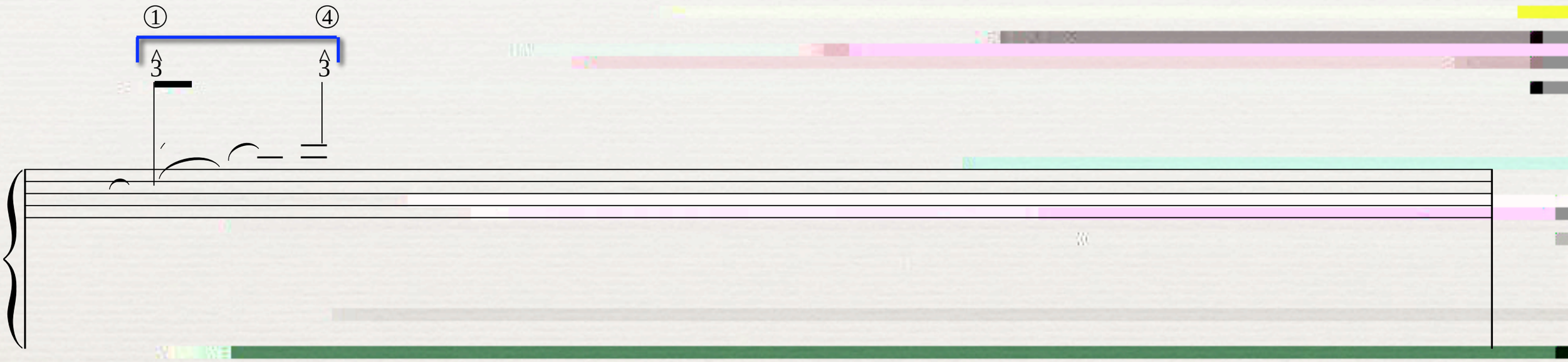
Form: 3PSF

The repeat of Part I, and the whole of Part II, have been omitted for clarity.

Mozart: Sonata, K. 311: III

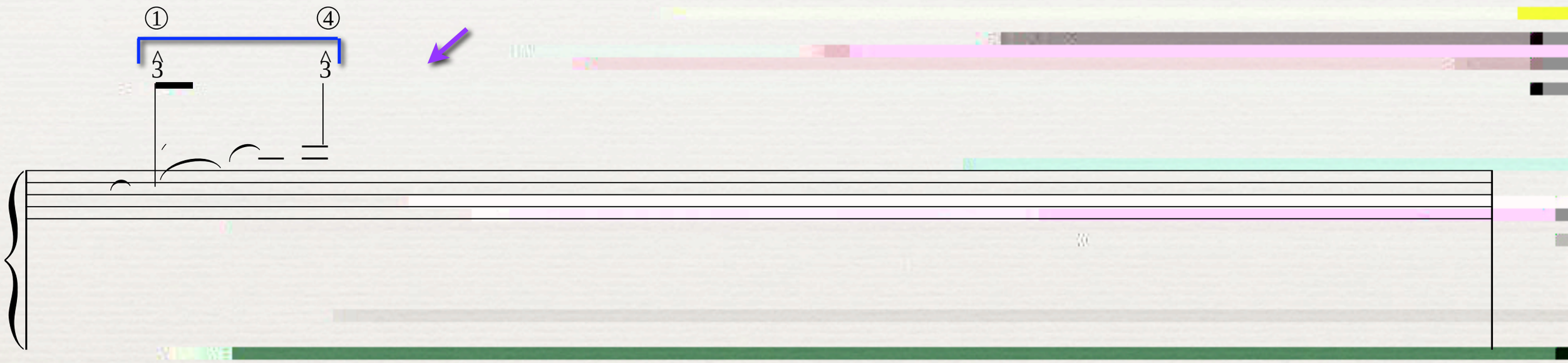


Mozart: Sonata, K. 311: III



Begins with an arpeggiation from ^3 to ^3 over a tonic harmony.

Mozart: Sonata, K. 311: III



Begins with an arpeggiation from ^3 to ^3 over a tonic harmony.

The first phrase, ending at bar 8, ends with a closure on the dominant.

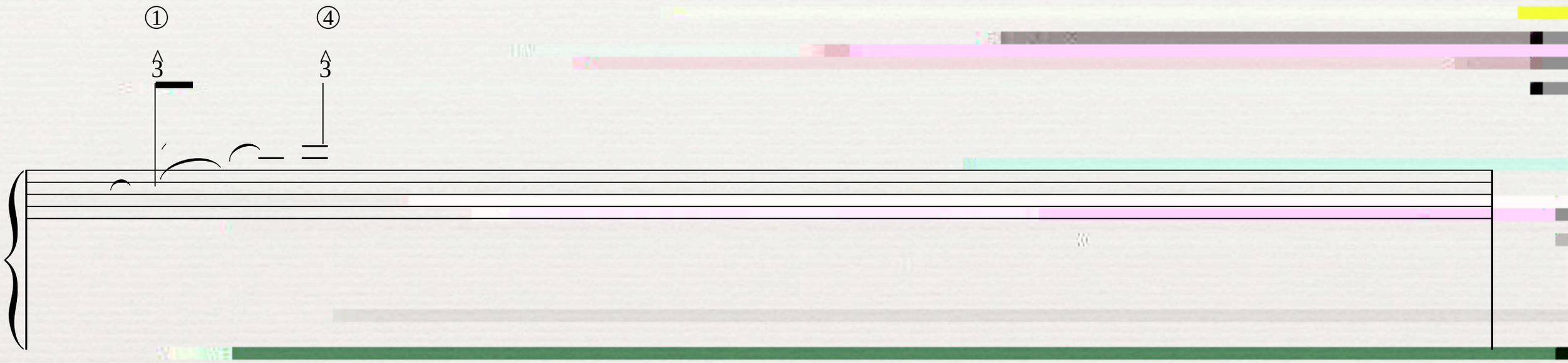
Mozart: Sonata, K. 311: III

Begins with an arpeggiation from ^3 to ^3 over a tonic harmony.

The first phrase, ending at bar 8, ends with a closure on the dominant.

Note the 5-prg. that helps to establish closure on V.

Mozart: Sonata, K. 311: III



Mozart: Sonata, K. 311: III

In the closing phrase (Part III of the 3PSF), the initial coupling is repeated

Mozart: Sonata, K. 311: III

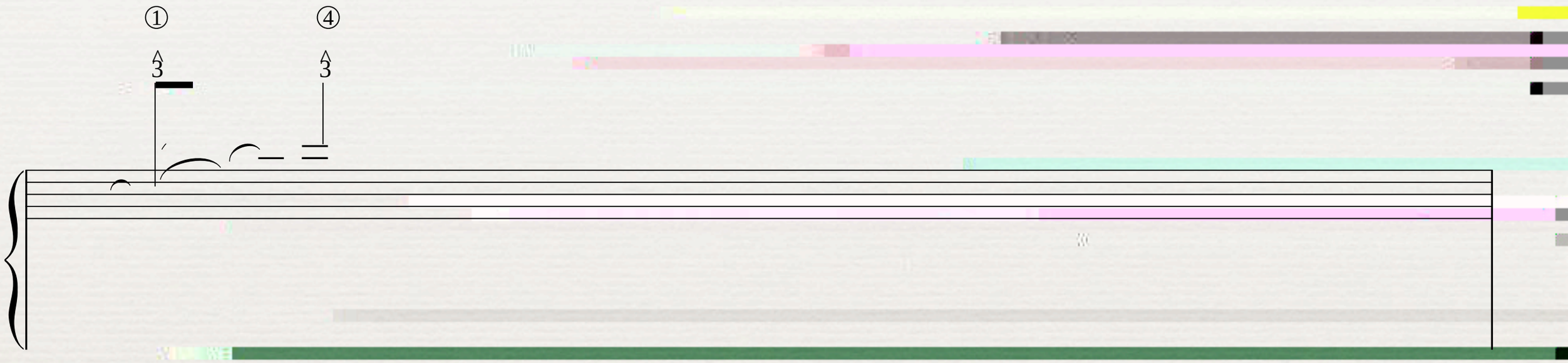
In the closing phrase (Part III of the 3PSF), the initial coupling is repeated

The closing phrase returns to the *original* register

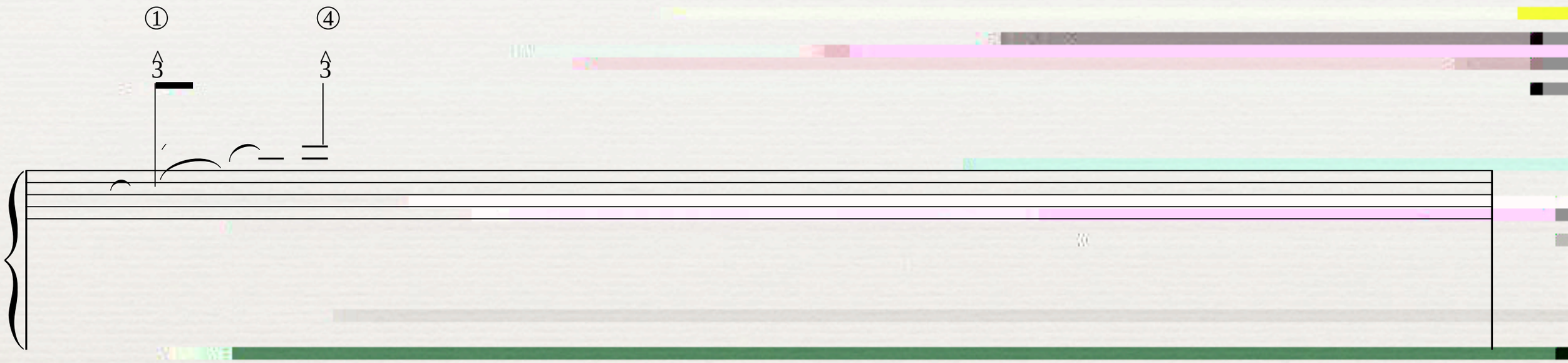
Mozart: Sonata, K. 311: III

In the closing phrase (Part III of the 3PSF), the initial

Mozart: Sonata, K. 311: III

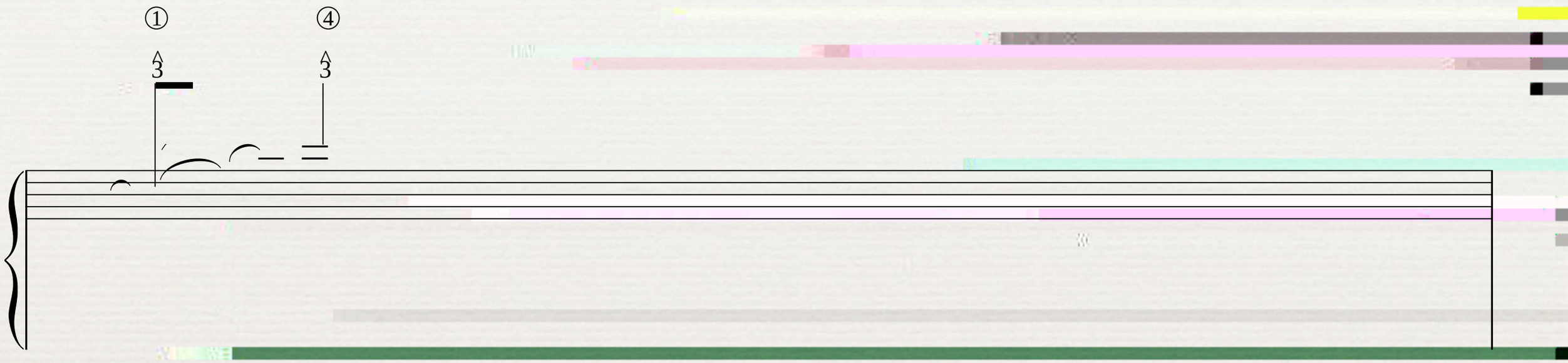


Mozart: Sonata, K. 311: III



A detail:

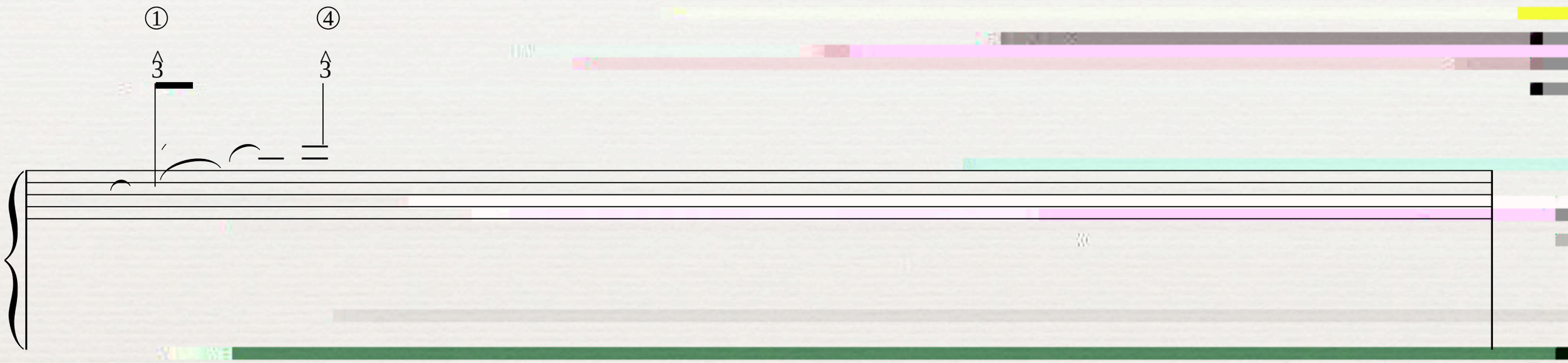
Mozart: Sonata, K. 311: III



A detail:

Note that the dominant in bars 5-8 is not analyzed as a dividing dominant, but is instead structural.

Mozart: Sonata, K. 311: III

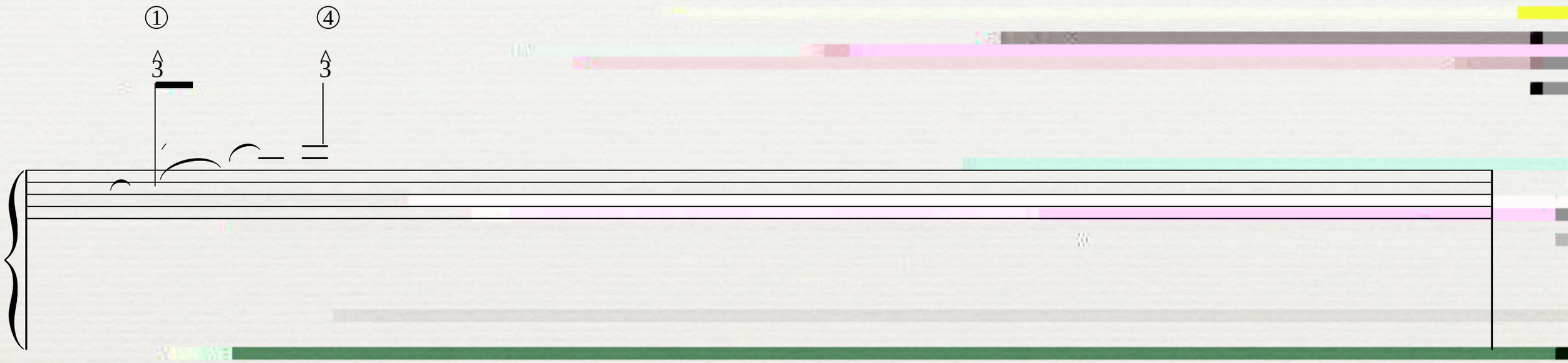


A detail:

Note that the dominant in bars 5-8 is not analyzed as a dividing dominant, but is instead structural.

Remember that this is not the antecedent of a period, but Part I of a 3PSF.

Mozart: Sonata, K. 311: III

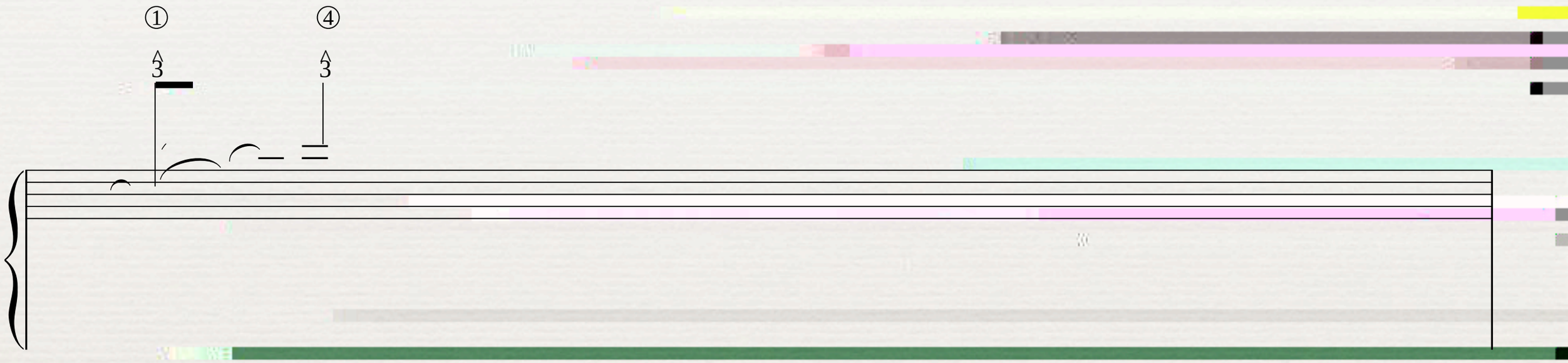


Mozart: Sonata, K. 311: III

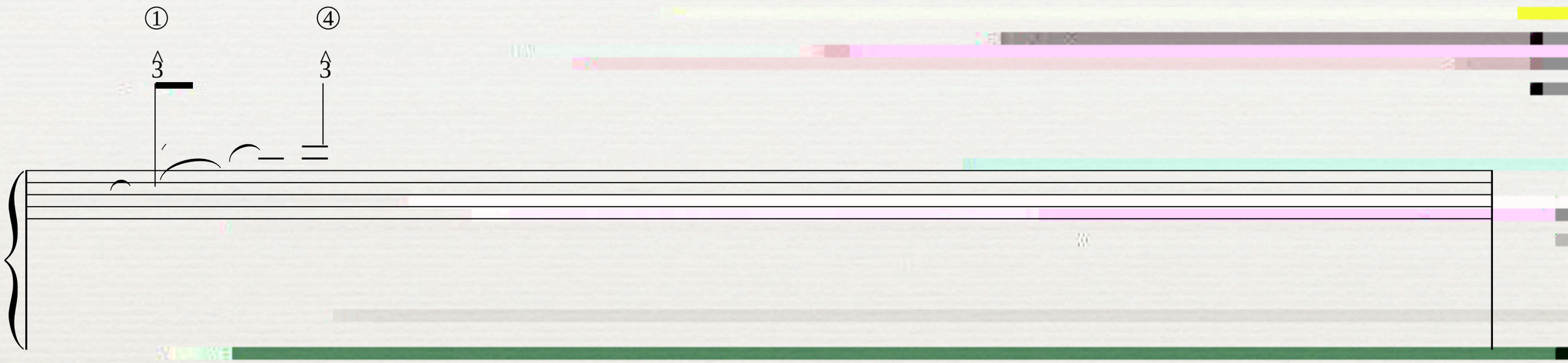
Another detail:

It isn't marked in the analysis, but isn't it interesting that the tenor, in the closing 2 bars, mimics the opening figure of the melody?

Mozart: Sonata, K. 311: III



Mozart: Sonata, K. 311: III



Yet another detail:

Mozart: Sonata, K. 311: III

Yet another detail:

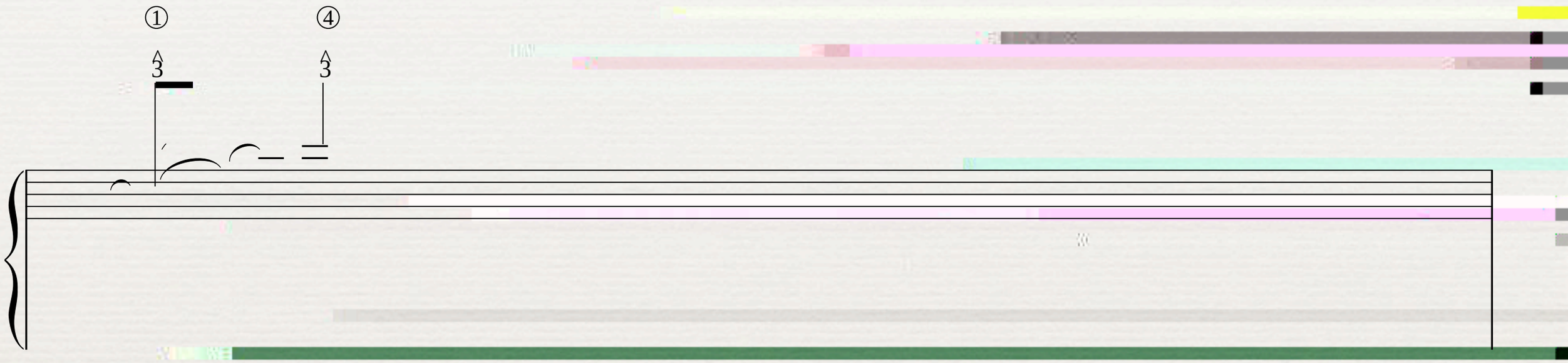
It's very tempting to analyze the a-minor 6/4 chord at bar 21 as V

Mozart: Sonata, K. 311: III

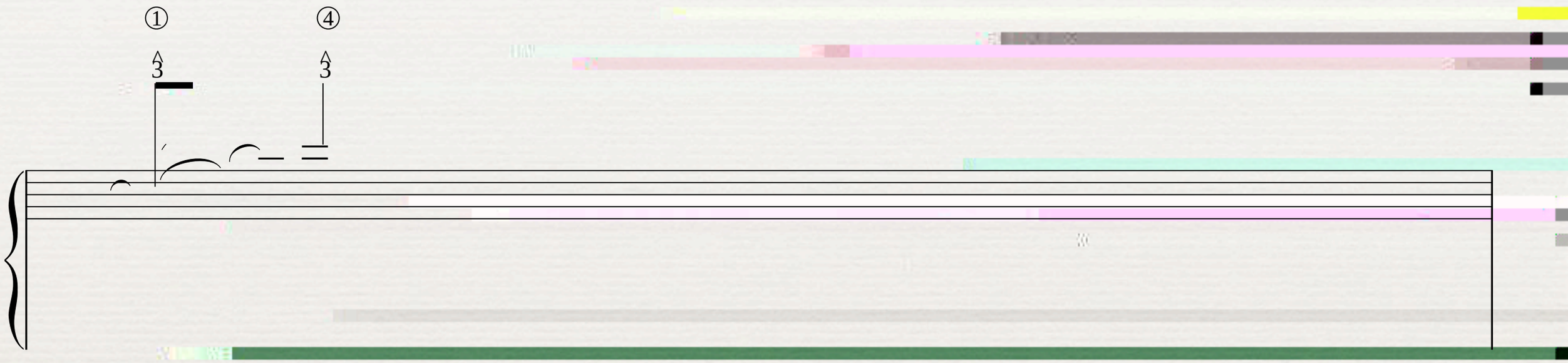
Yet another detail:

- It's very tempting to analyze the a-minor 6/4 chord at bar 21 as V
- Bars 20 - 23 seem very dominant-like, prolonged by neighbor tones and a consonant skip!

Mozart: Sonata, K. 311: III



Mozart: Sonata, K. 311: III



T Int D T

Tempting, yes—but not correct.

The almighty chord function rears its head and insists that the original analysis is correct.

Register Shifts

Register Shifts

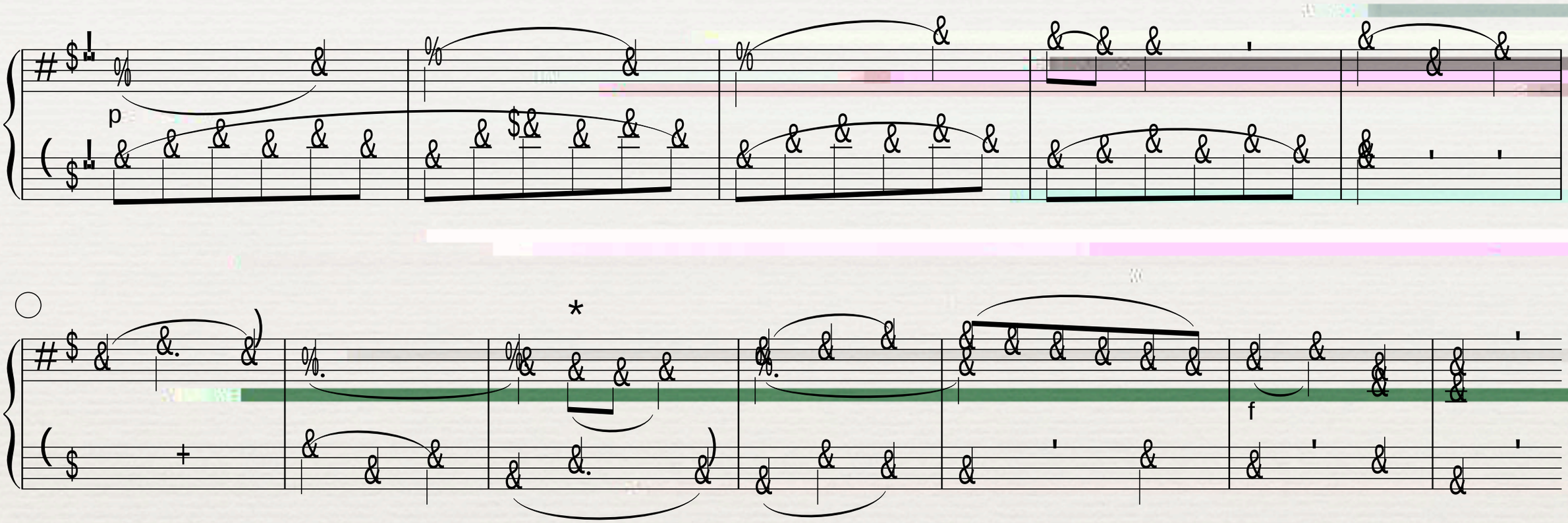
Superposition

Register Shifts

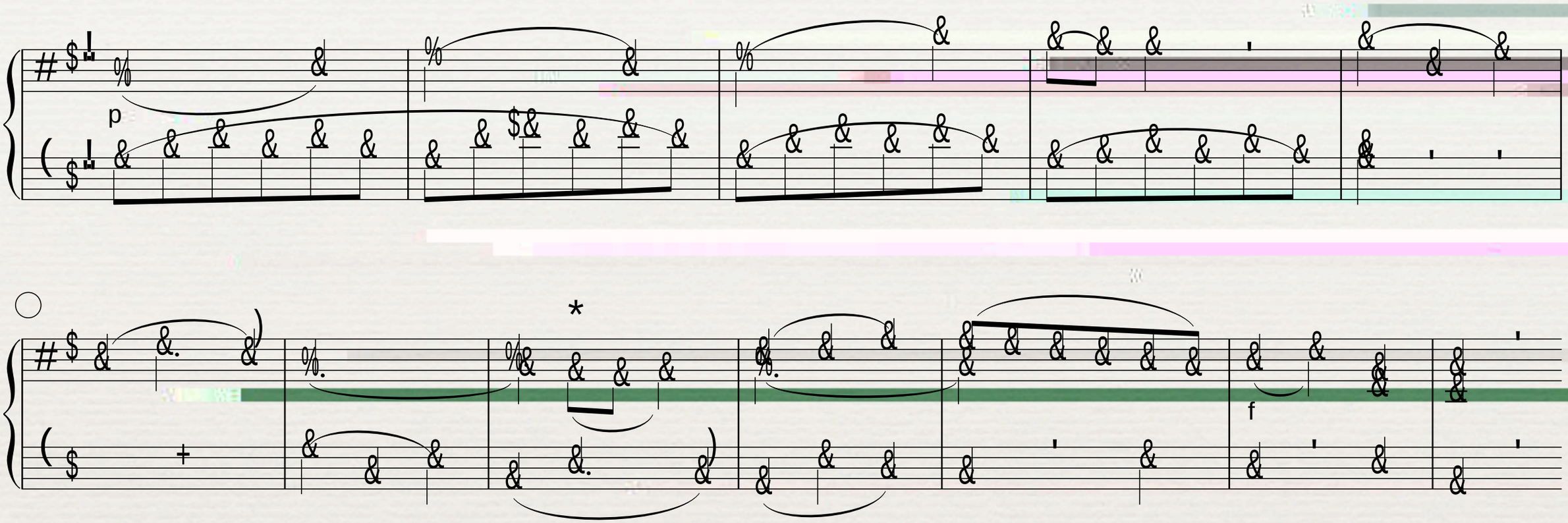
Superposition

One or more inner-voice tones are shifted *above* the principal top-voice line.

Mozart: Sonata K. 332: I

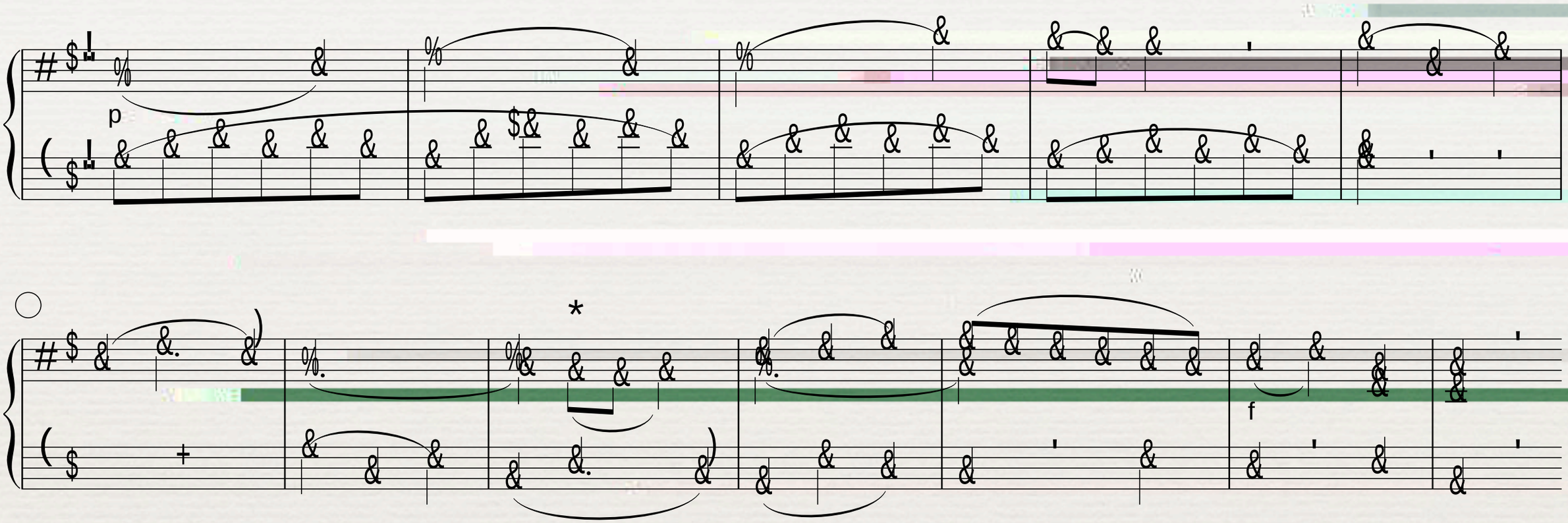


Mozart: Sonata K. 332: I



The RH melody is remarkably free, moving quickly upwards to an upper register, then descending downwards via series of leaps to ^1 on the downbeat of bar 7.

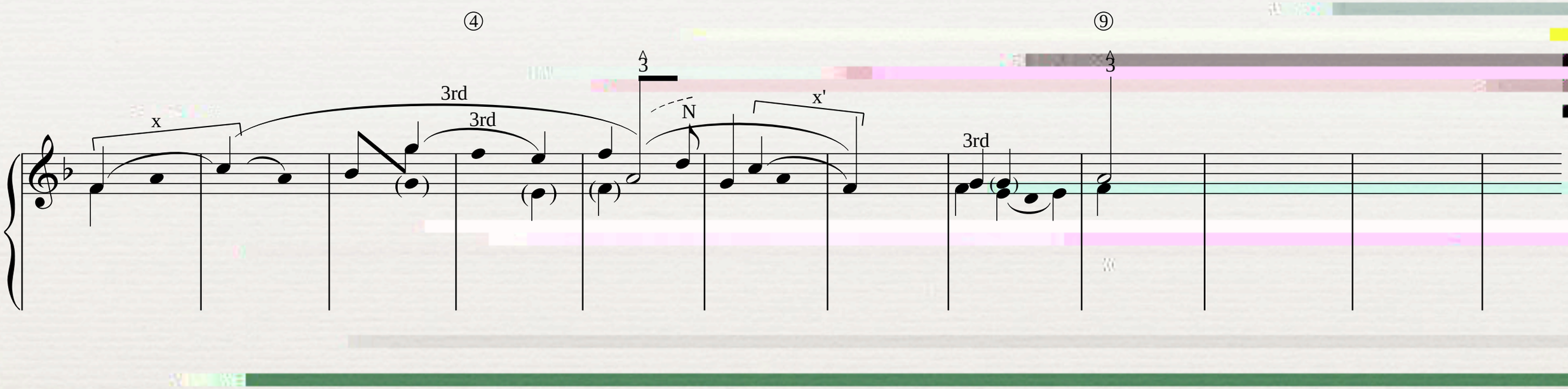
Mozart: Sonata K. 332: I



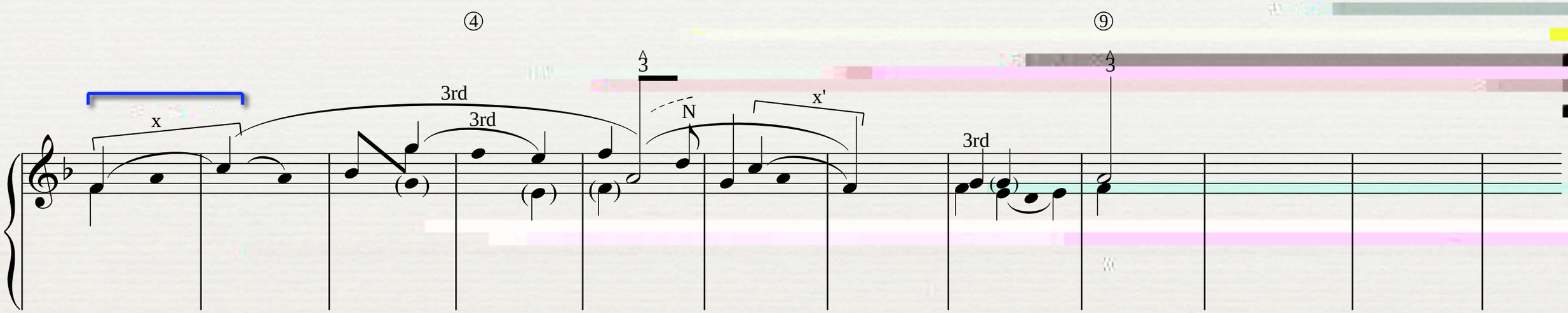
The RH melody is remarkably free, moving quickly upwards to an upper register, then descending downwards via series of leaps to ^1 on the downbeat of bar 7.

Bars 7–12 echo the motion

Mozart: Sonata K. 332: I

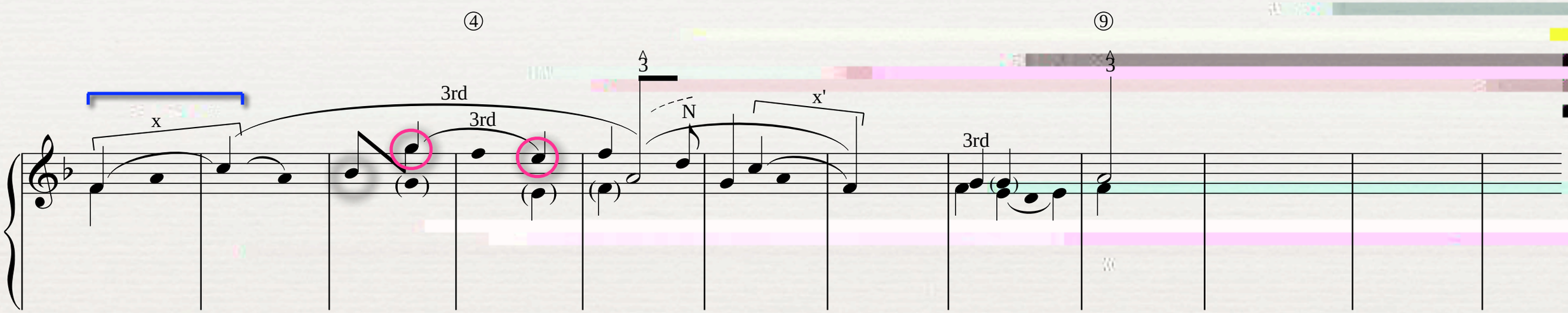


Mozart: Sonata K. 332: I



RH begins with an upward arpeggiated fifth

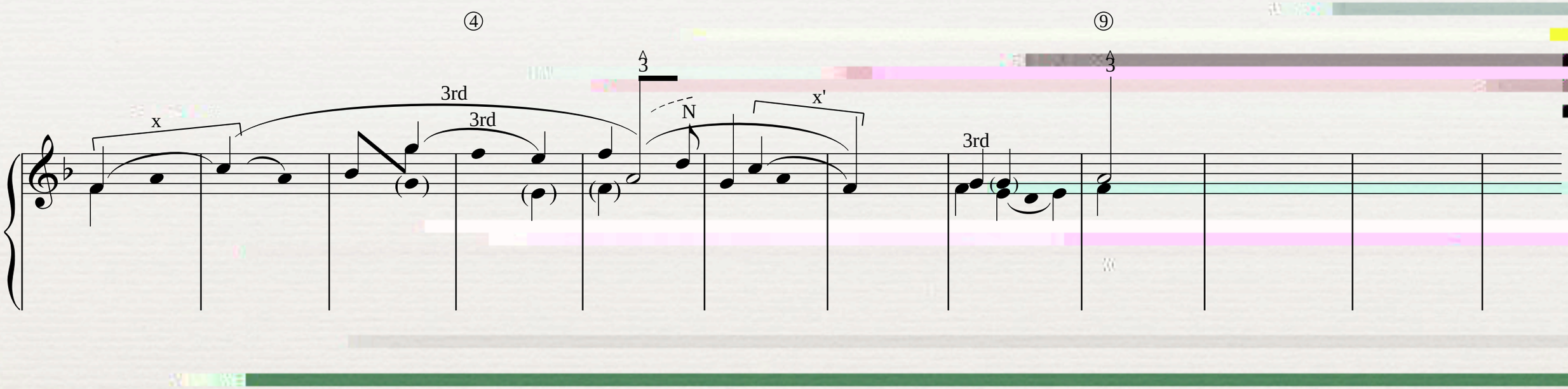
Mozart: Sonata K. 332: I



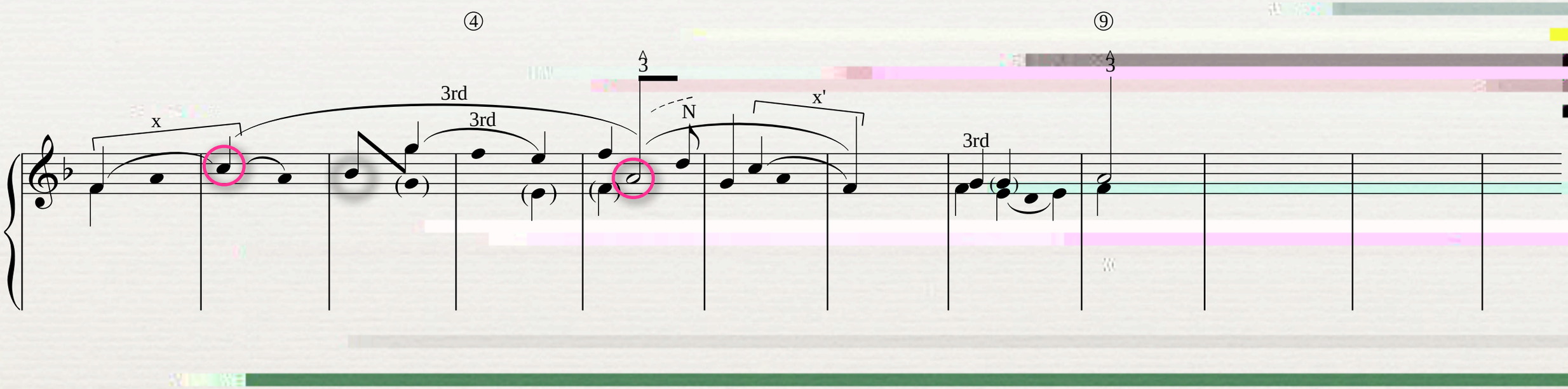
RH begins with an upward arpeggiated fifth

Answered by an arpeggiation of an incomplete V42 (vii43?), ending in a change of direction.

Mozart: Sonata K. 332: I



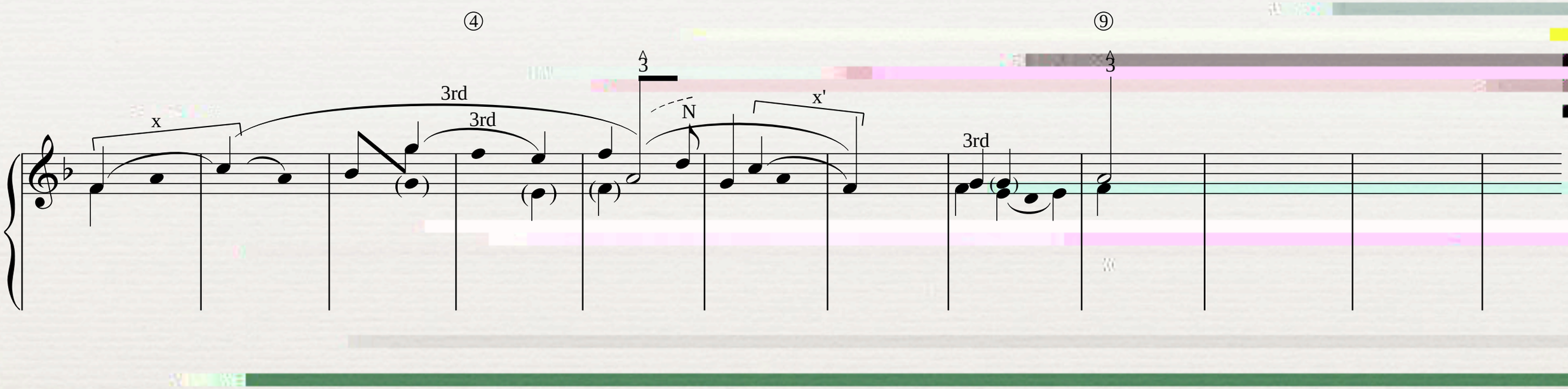
Mozart: Sonata K. 332: I



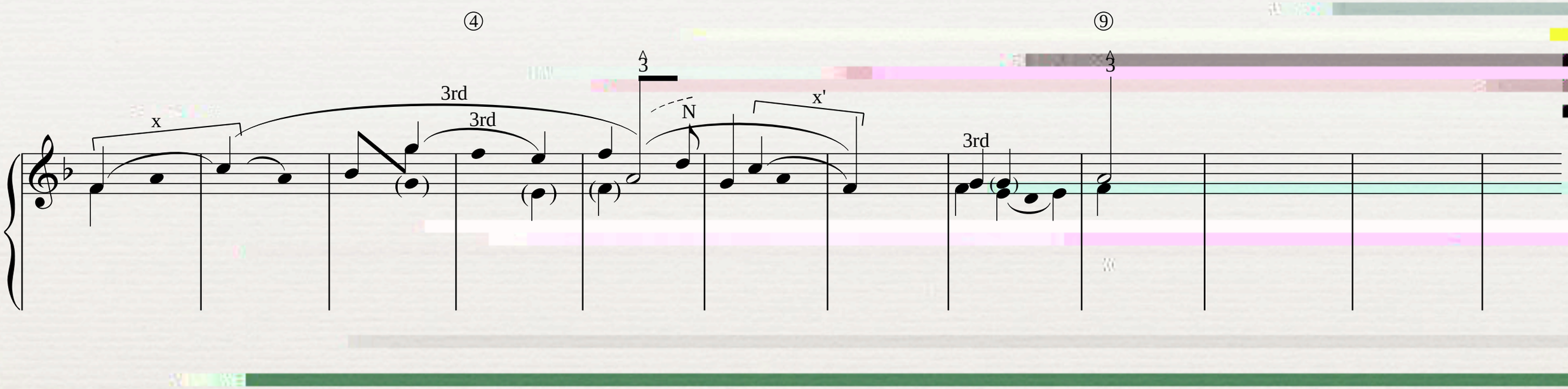
A descending 3-prg. is revealed in bars 2–5.

(I'm not sure why the authors of our text identified it as "3rd" instead of "3-prg." It's very probably because the 3rd in the innermost voice (G-E) is the *superposition*, and the 3rd C-A is in the lower register.)

Mozart: Sonata K. 332: I

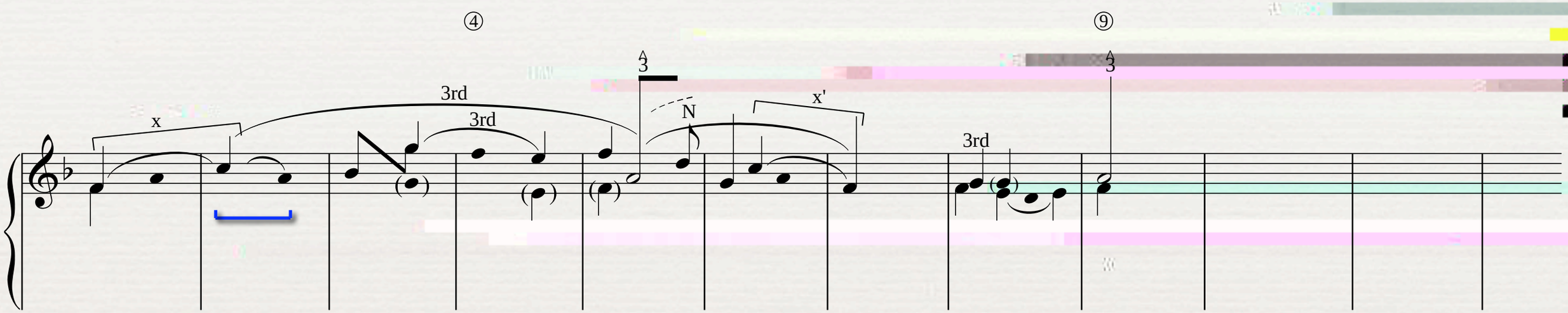


Mozart: Sonata K. 332: I



The melodic line *could have been* like this:

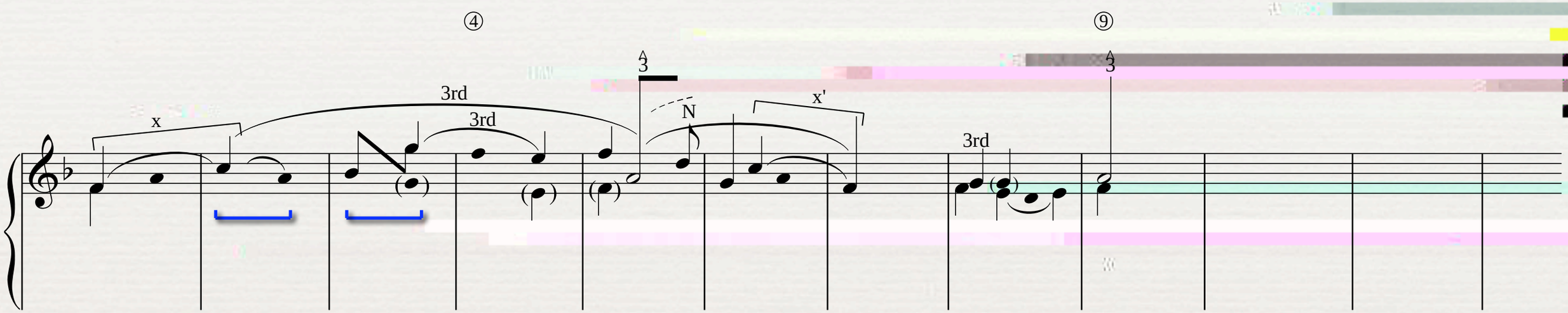
Mozart: Sonata K. 332: I



The melodic line *could have been* like this:

A descending 3rd in bar 2

Mozart: Sonata K. 332: I

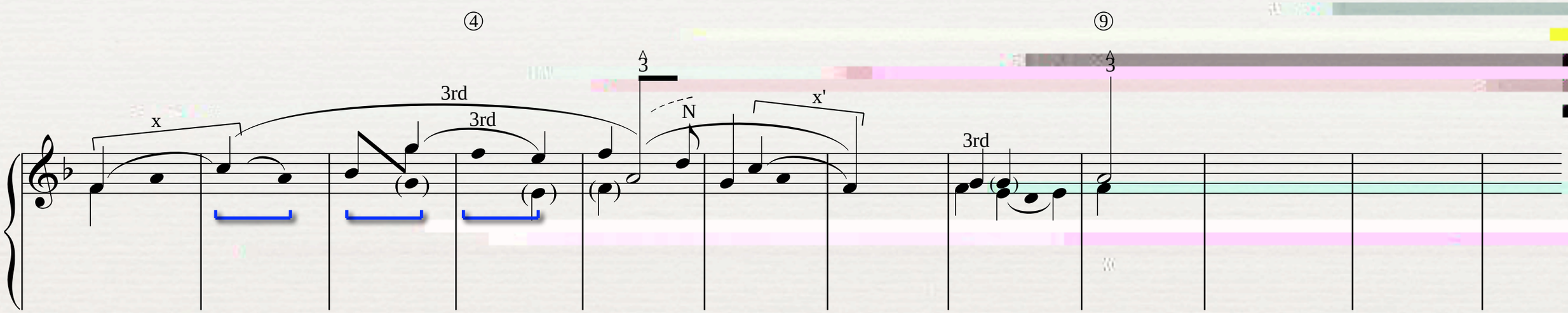


The melodic line *could have been* like this:

A descending 3rd in bar 2

Echoed by a sequential descending 3rd in bar 3

Mozart: Sonata K. 332: I



The melodic line *could have been* like this:

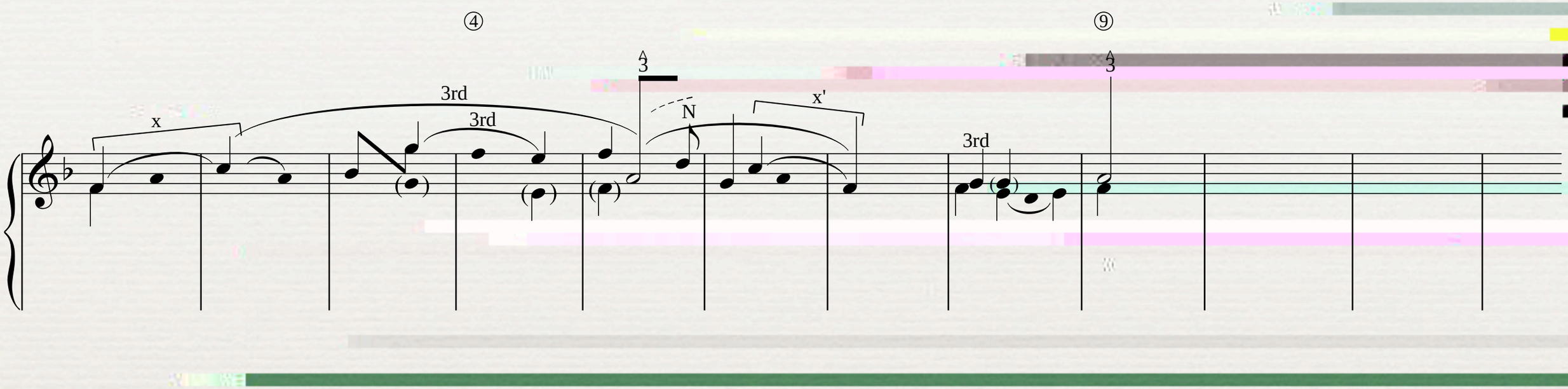
A descending 3rd in bar 2

Echoed by a sequential descending 3rd in bar 3

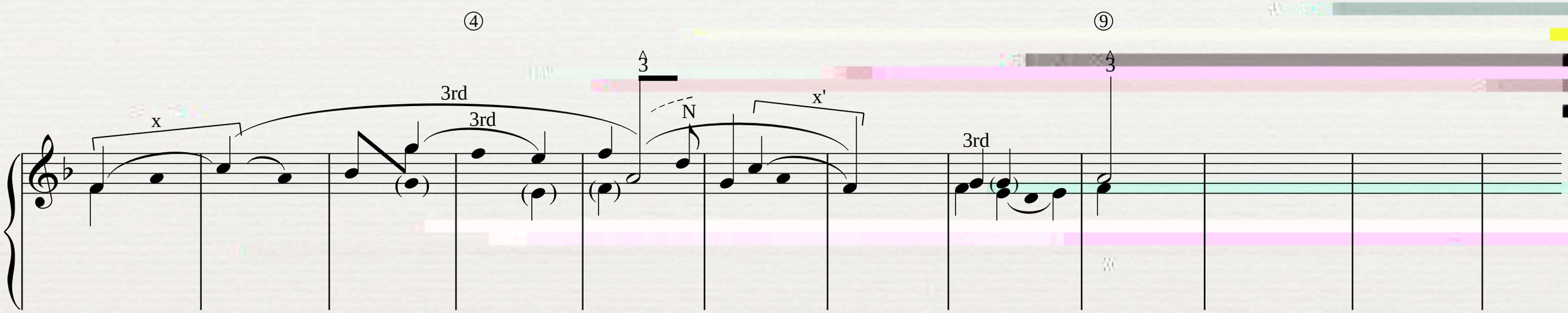
And yet another one in bar 4

Moza Do Q Q q 80 699 864 65 re

Mozart: Sonata K. 332: I

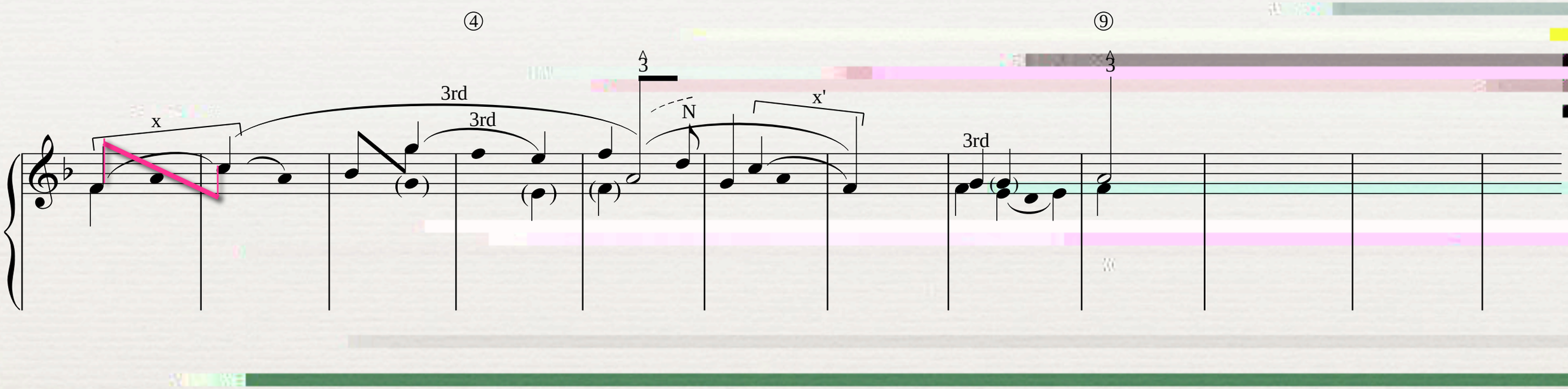


Mozart: Sonata K. 332: I



This would have created an trio of unfolding intervals:

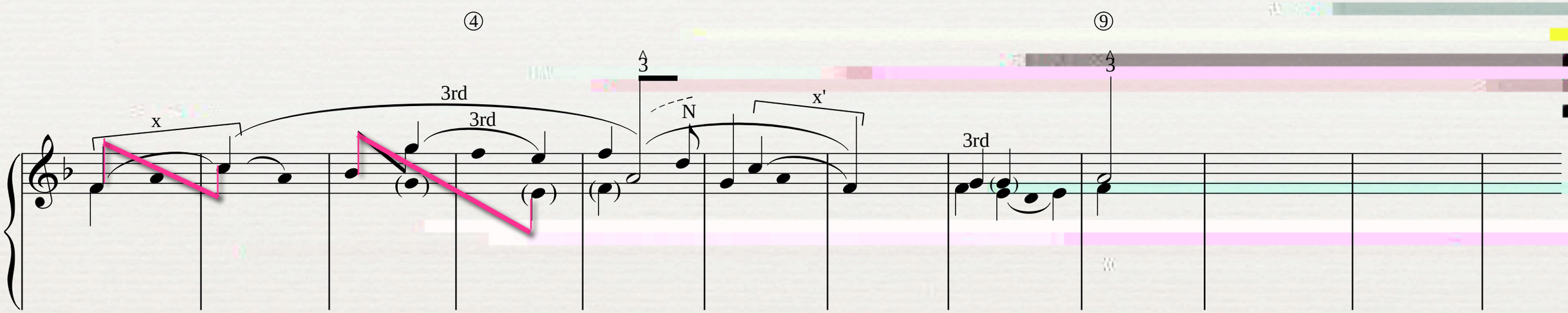
Mozart: Sonata K. 332: I



This would have created an trio of unfolding intervals:

F-C in bar 1

Mozart: Sonata K. 332: I



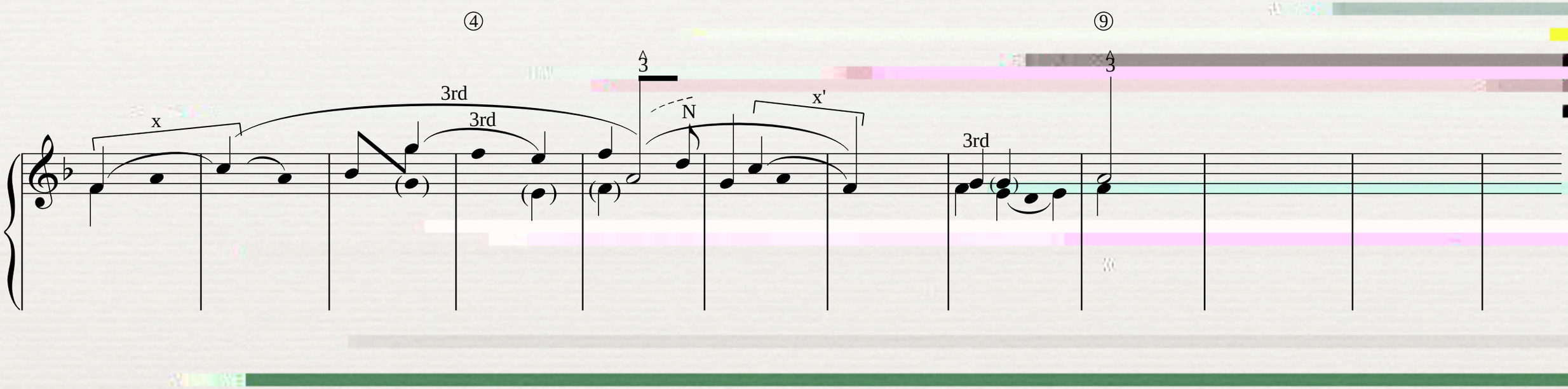
This would have created an trio of unfolding intervals:

F-C in bar 1

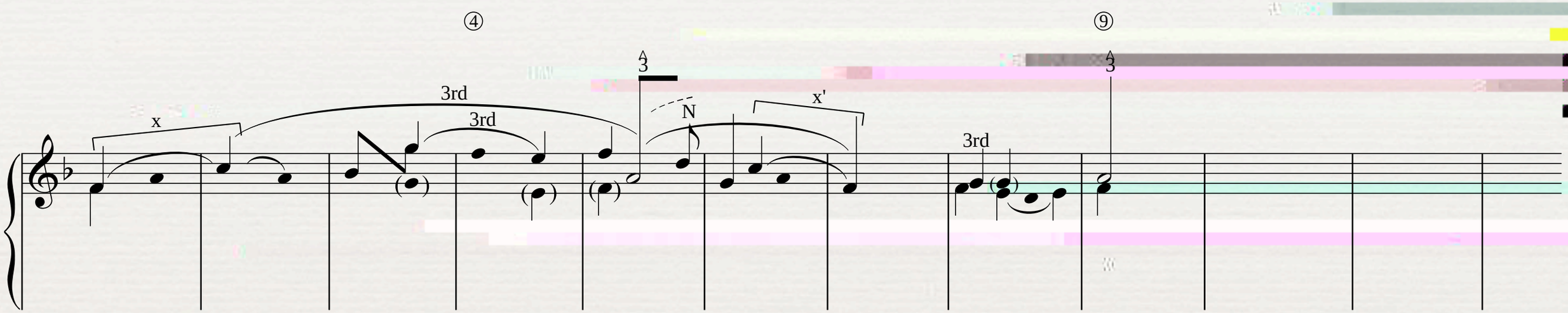
B -E in bars 3-4

Mozart: Sonata K. 332: I

Mozart: Sonata K. 332: I

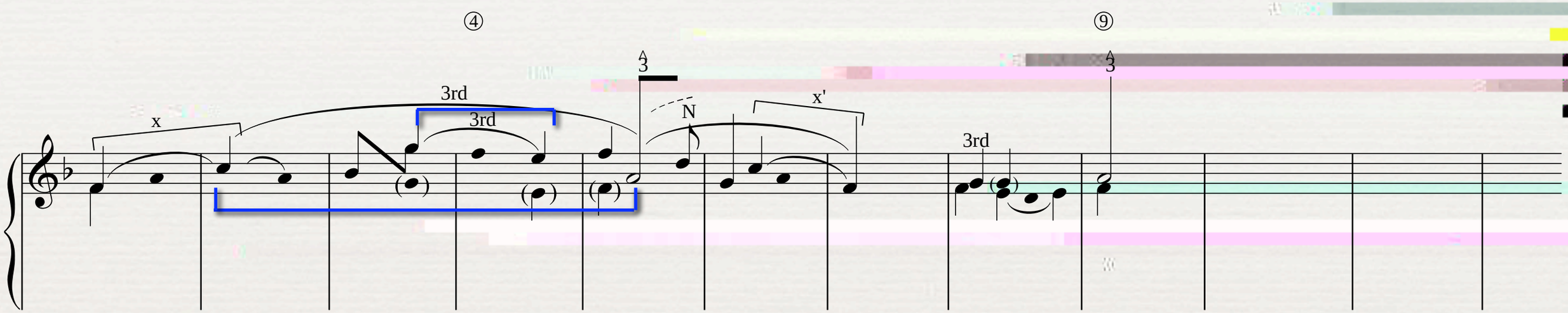


Mozart: Sonata K. 332: I



However, the interplay of register in the melody results in the inner-tones E and F being in a higher register

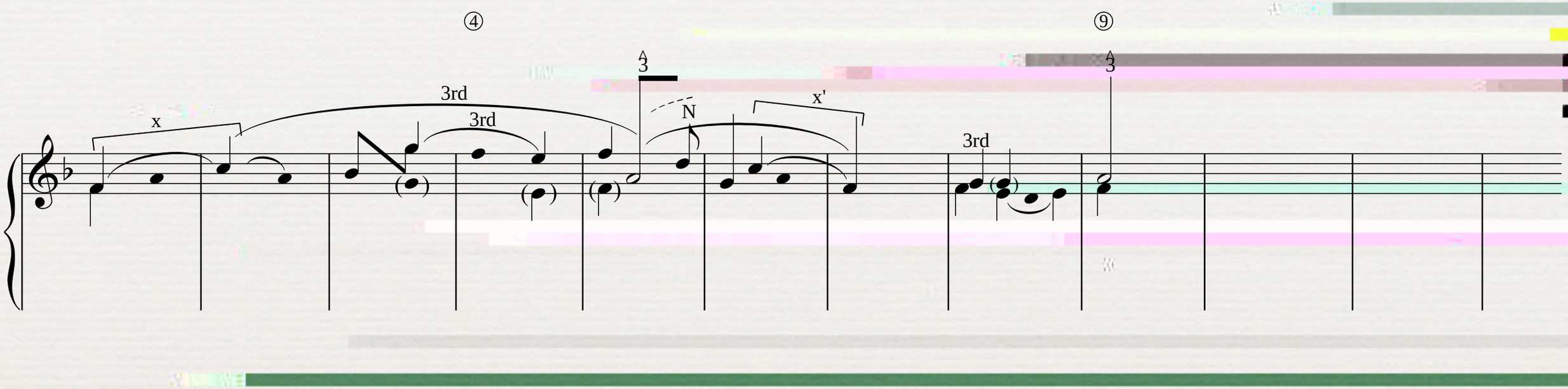
Mozart: Sonata K. 332: I



However, the interplay of register in the melody results in the inner-tones E and F being in a higher register

Therefore, these are *superposed* above the guiding 3-prg. in the main line.

Mozart: Sonata K. 332: I



Mozart: Sonata K. 332: I

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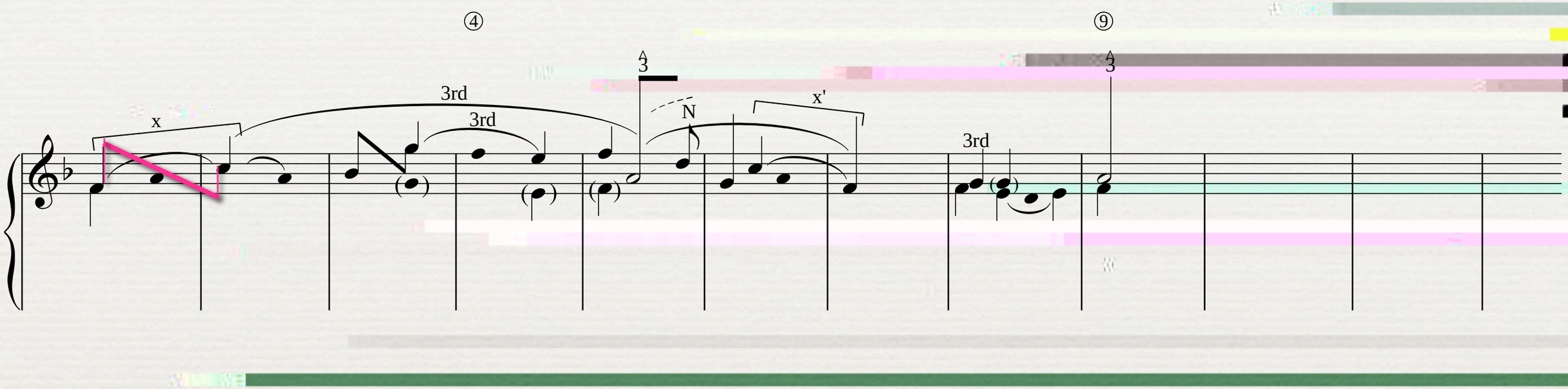
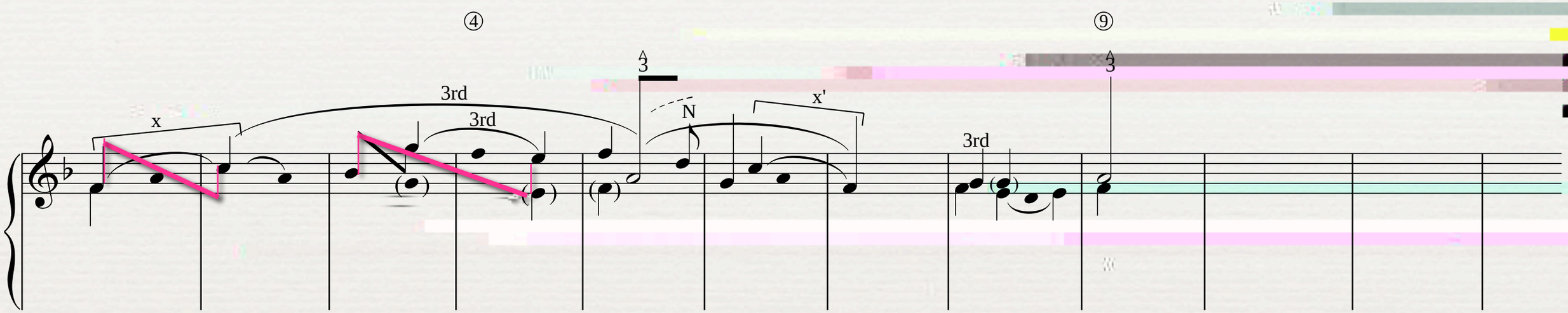


So the unfoldings are actually like this:

F-C in bar 1

Mozart: Sonata K. 332: I

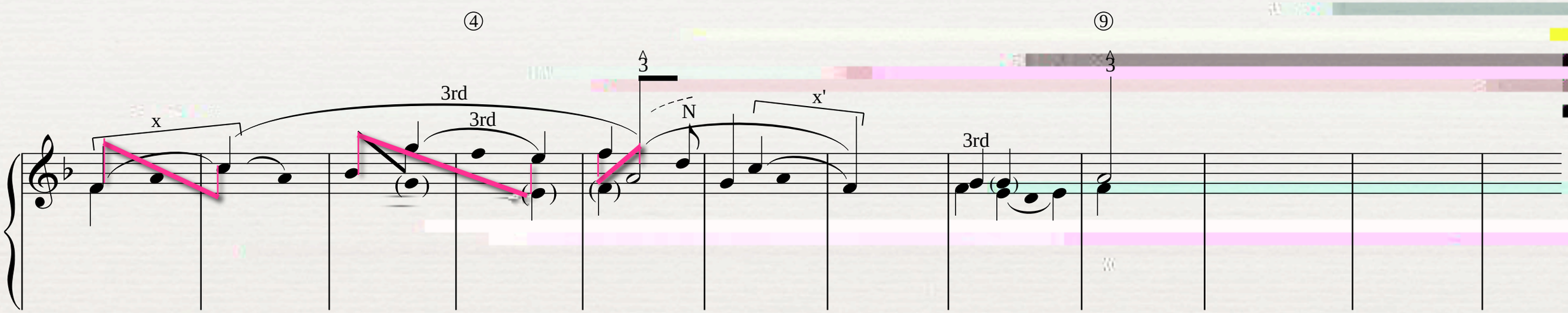


So the unfoldings are actually like this:

F-C in bar 1

B -E in bars 3-4

Mozart: Sonata K. 332: I



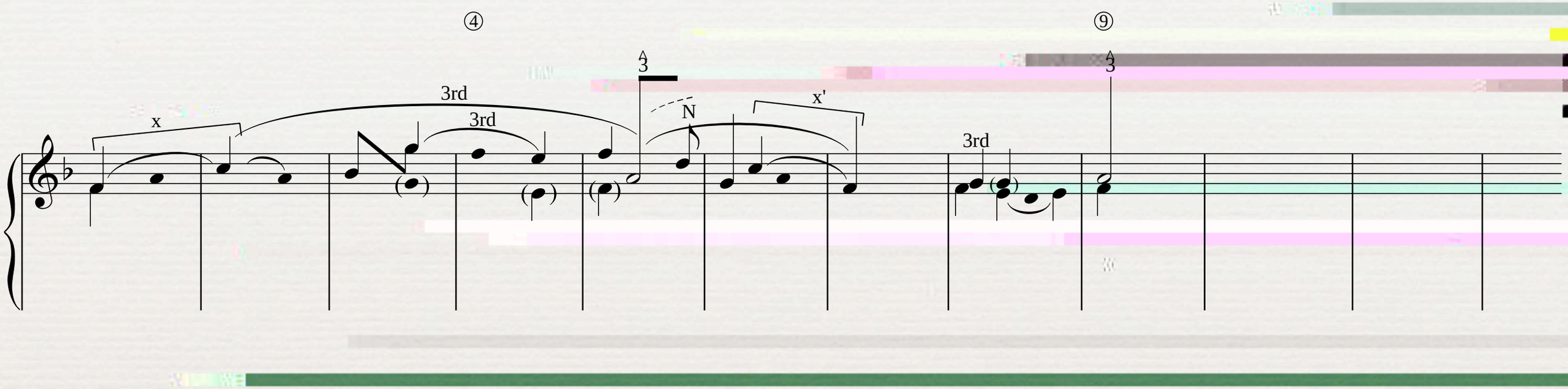
So the unfoldings are actually like this:

F-C in bar 1

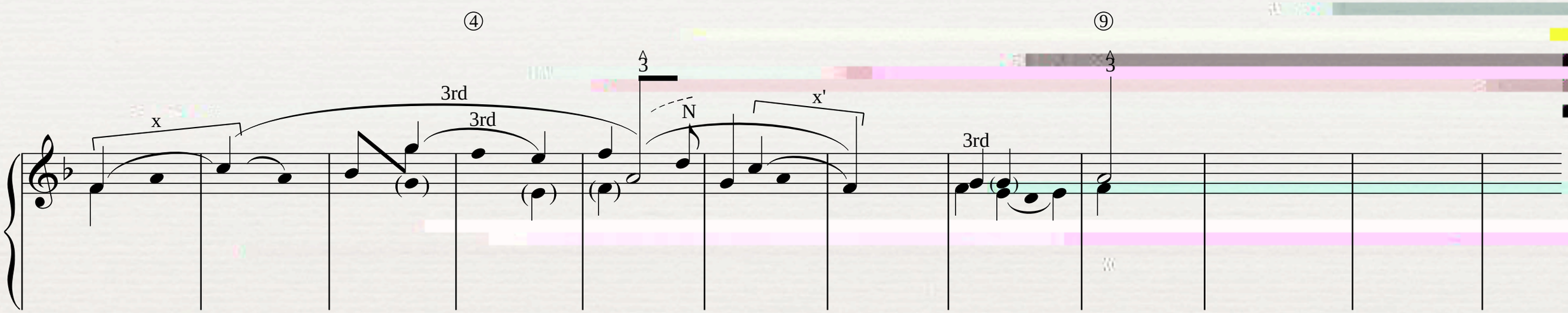
B -E in bars 3-4

F-A in bar 5 (note it's a different direction)

Mozart: Sonata K. 332: I

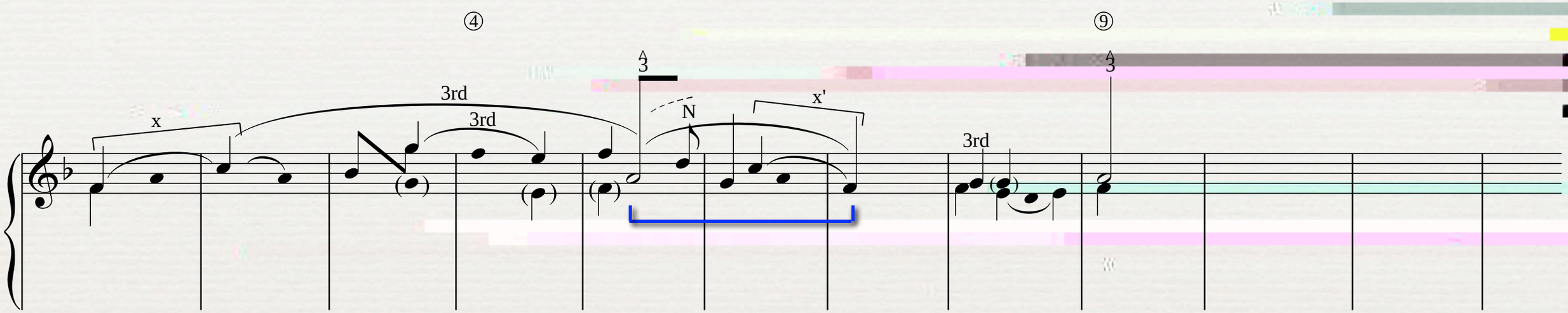


Mozart: Sonata K. 332: I



Other features of this analysis:

Mozart: Sonata K. 332: I

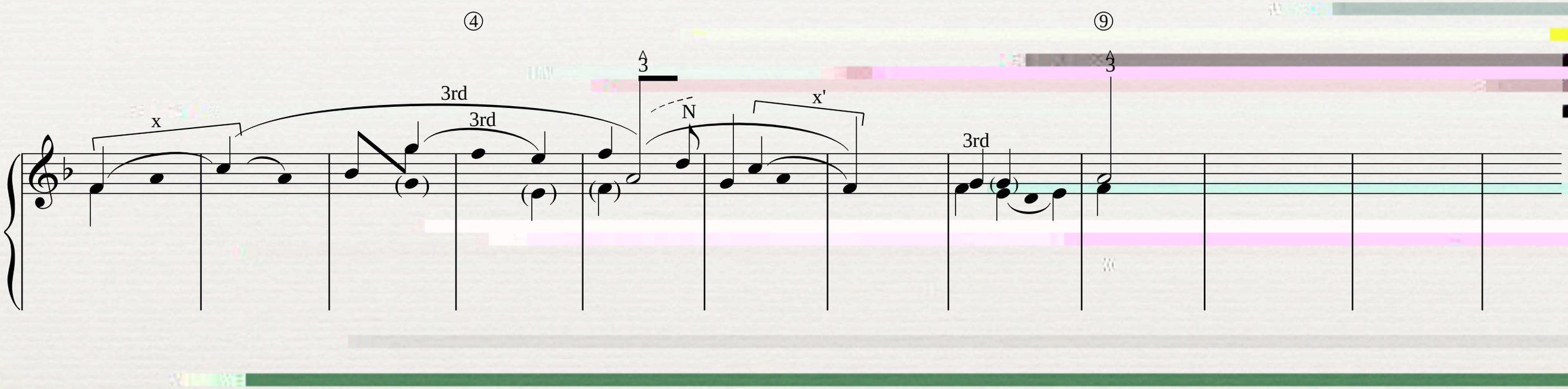


Other features of this analysis:

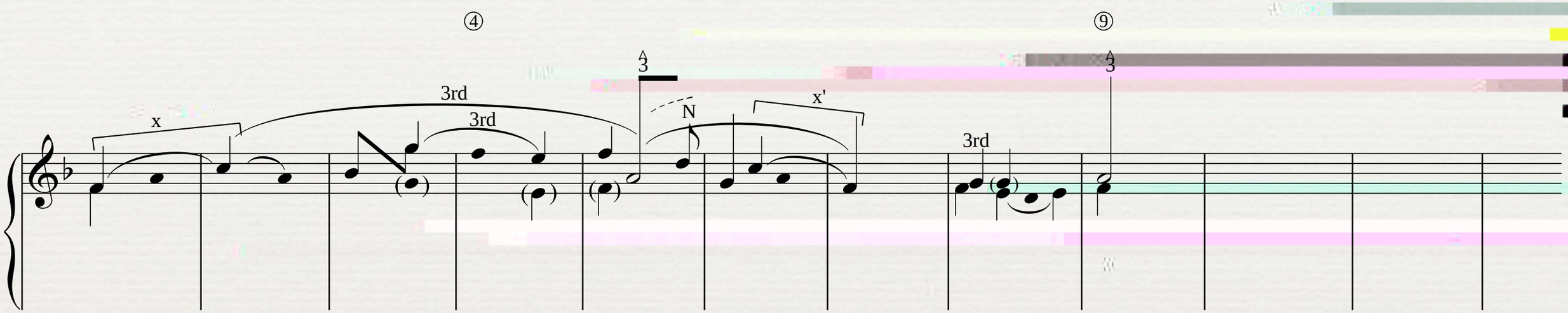
A descending 3-prg. in 5–7

Mozart: Sonata K. 332: I

Mozart: Sonata K. 332: I



Mozart: Sonata K. 332: I



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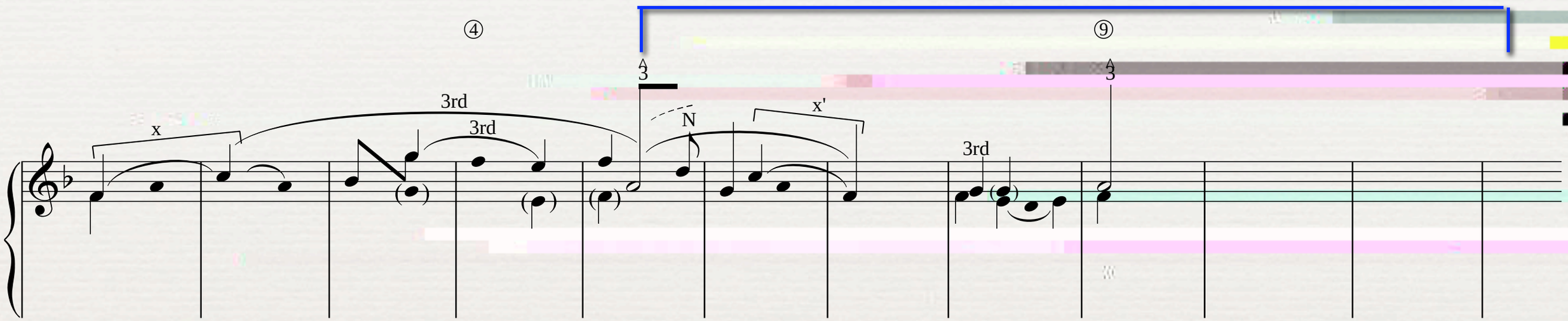
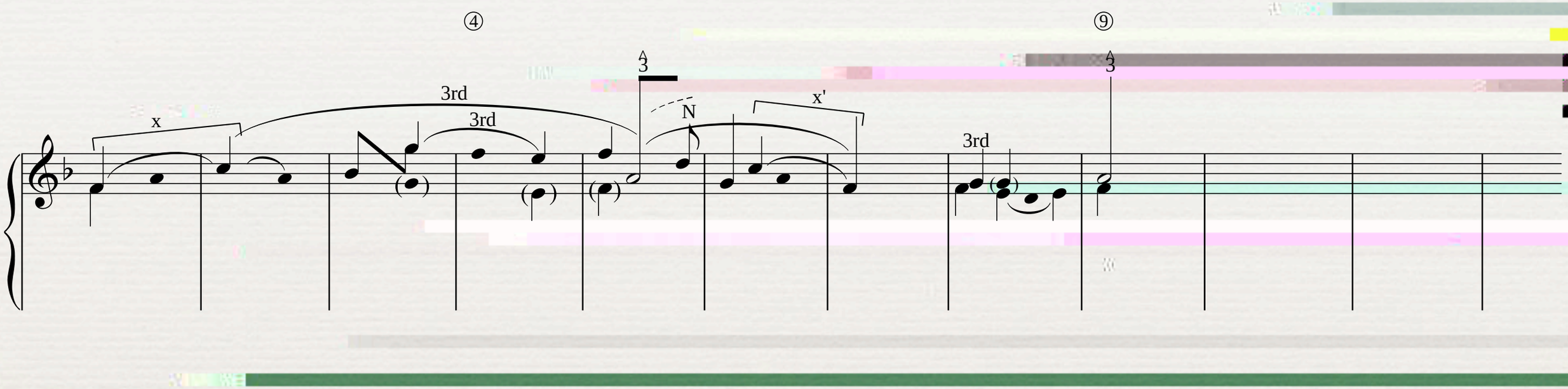


Other features of this analysis:

- Those 3-prgs, of course, are echoed in the descent of the primary line

Mozart: Sonata K. 332: I



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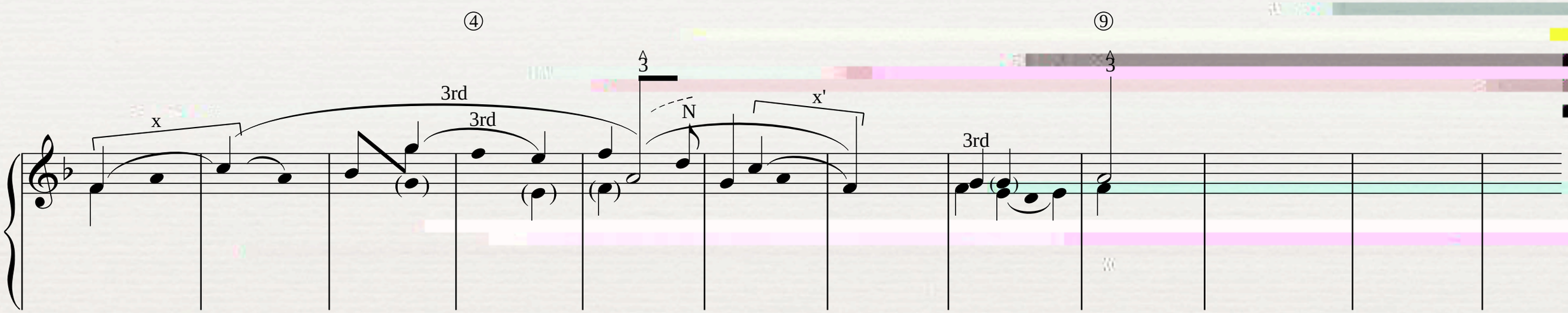

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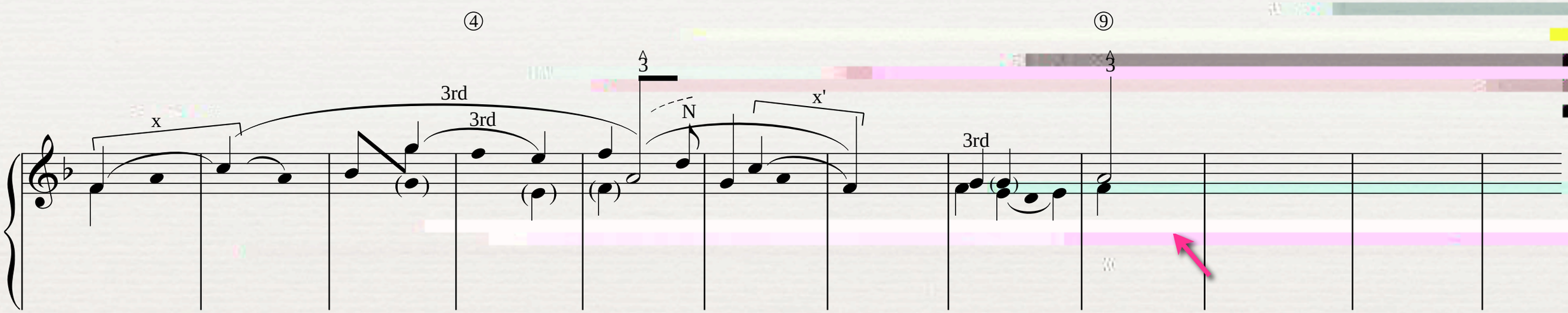
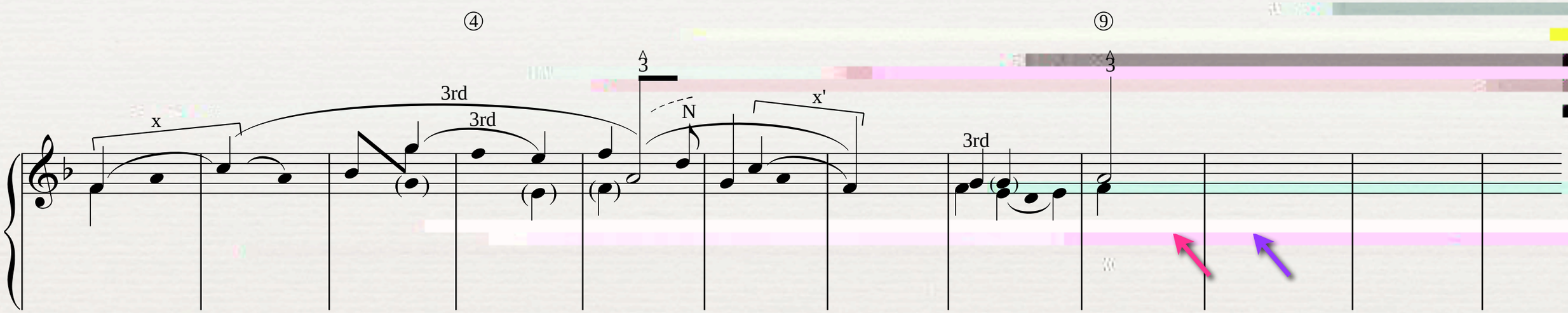


Other features of this analysis:

- The voice exchange in bar 9 is indicated by diagonal lines

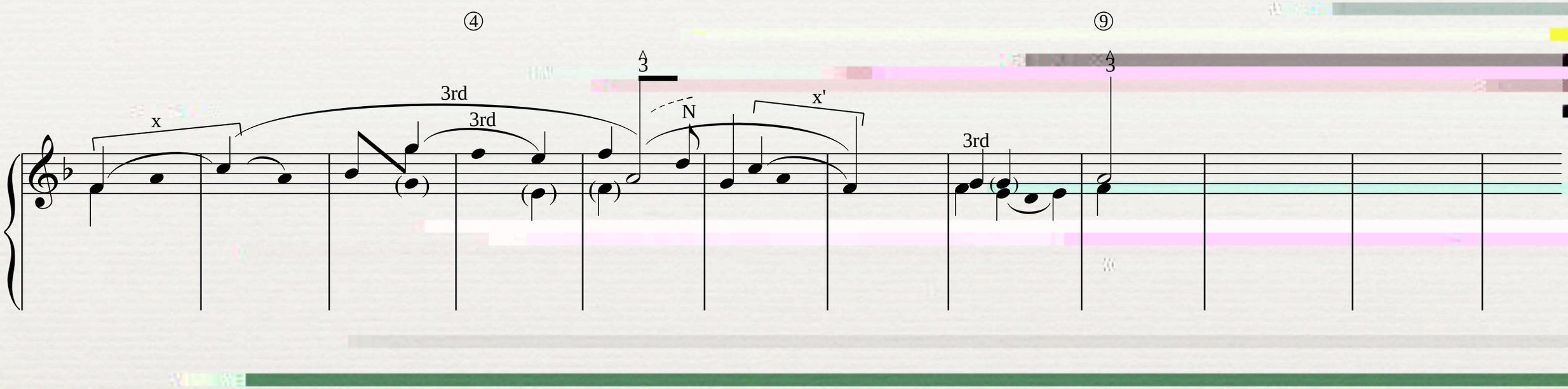
Mozart: Sonata K. 332: I



Other features of this analysis:

- The voice exchange in bar 9 is indicated by diagonal lines
- But the diagonal line in bar 10 connects the resolving 'C' to its bass note

Mozart: Sonata K. 332: I



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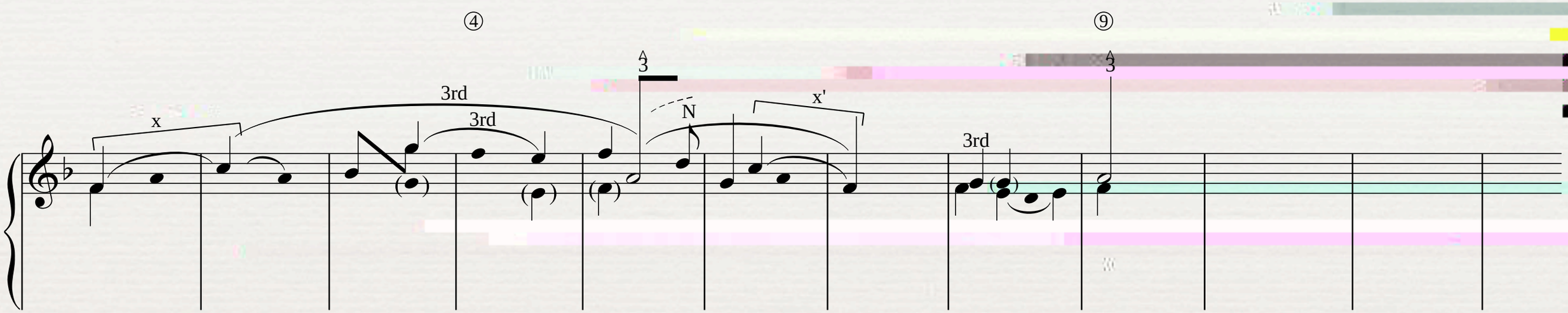

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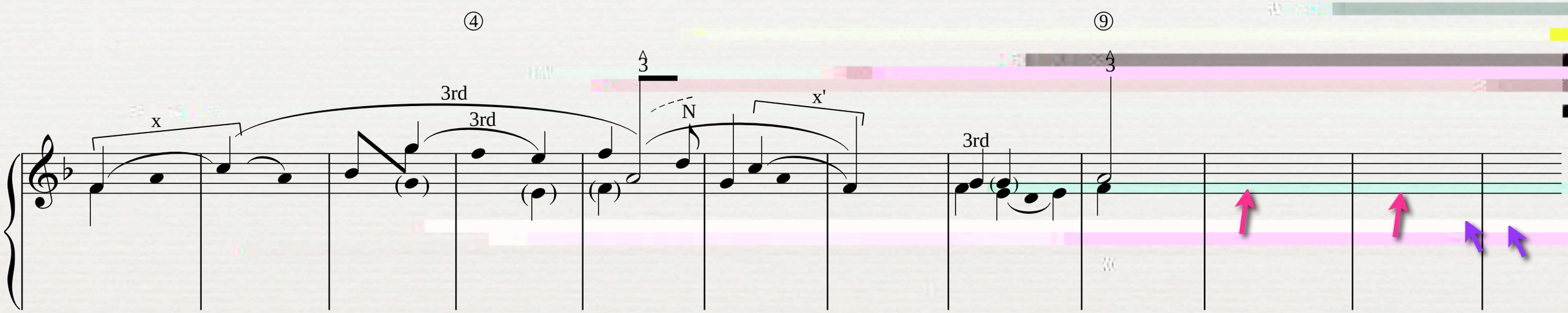
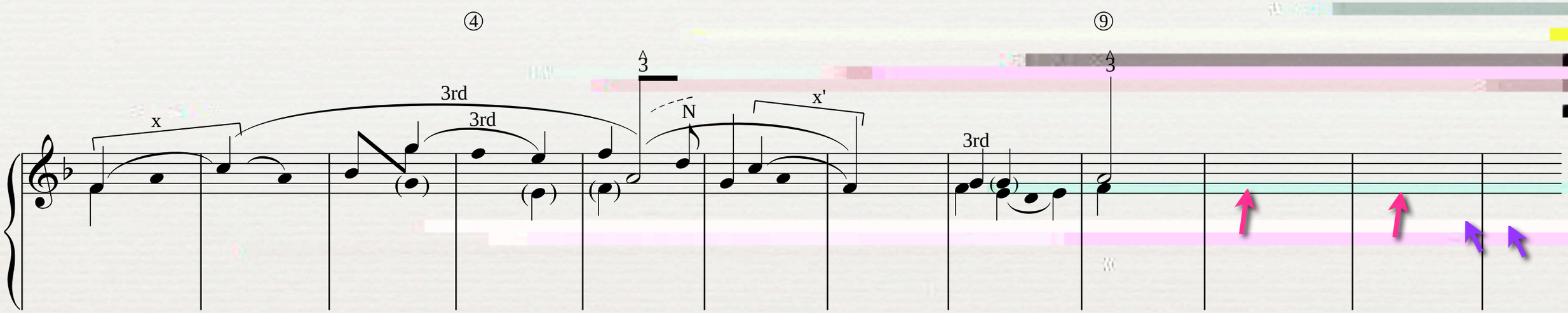


Other features of this analysis:

- A 3-prg. in bars 10–12 is elaborated by an interesting register shift

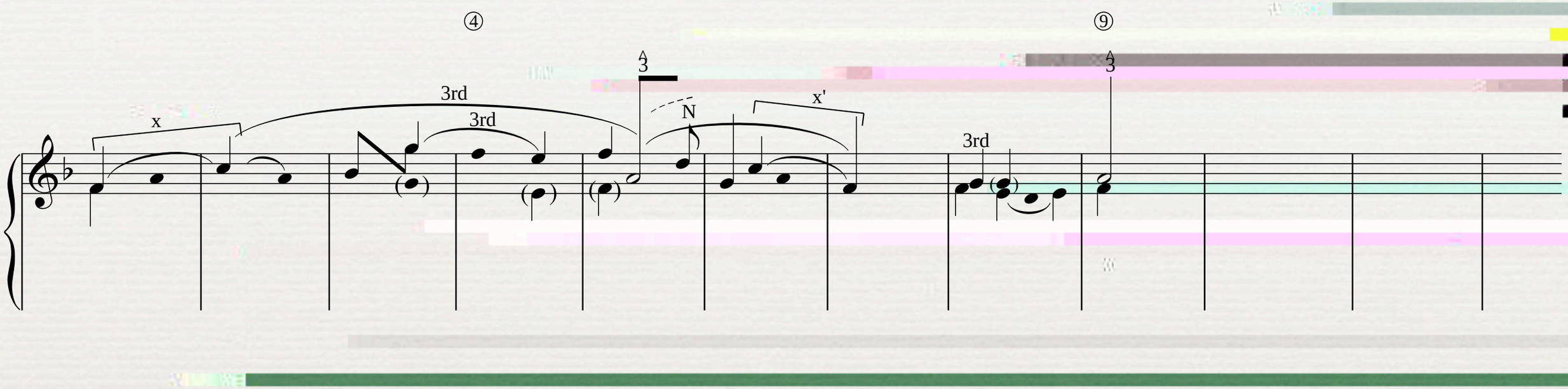
Mozart: Sonata K. 332: I



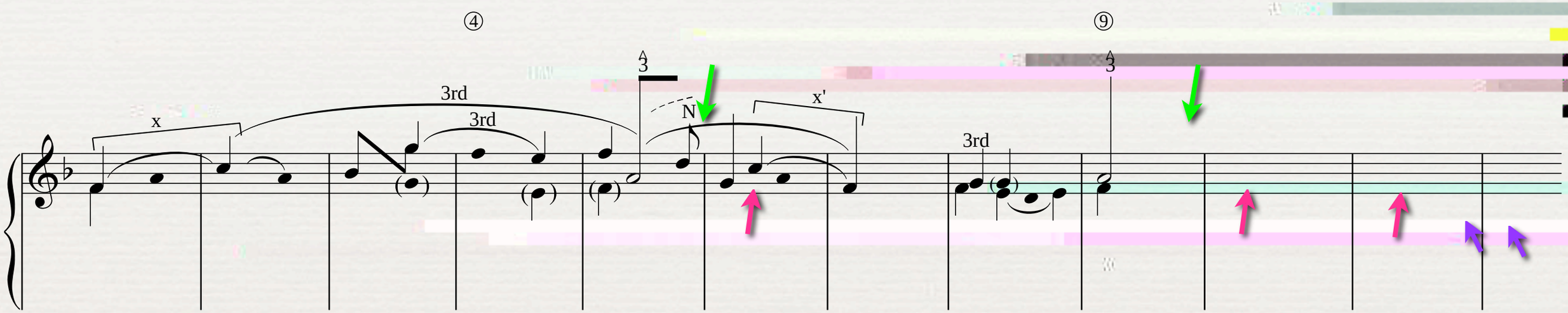
Other features of this analysis:

- A 3-prg. in bars 10–12 is elaborated by an interesting register shift
- The direction of the shift is indicated with arrows

Mozart: Sonata K. 332: I

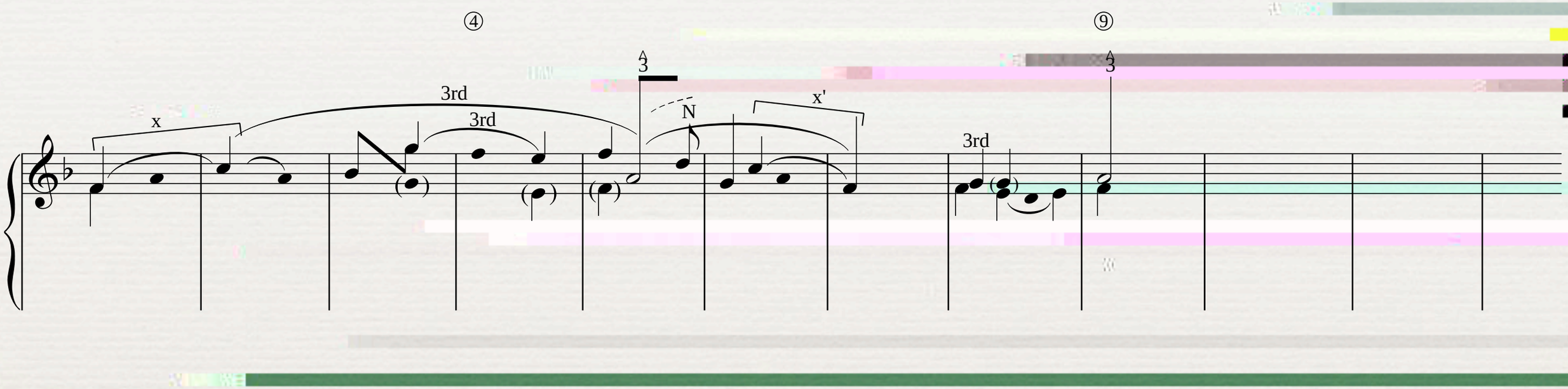


Mozart: Sonata K. 332: I

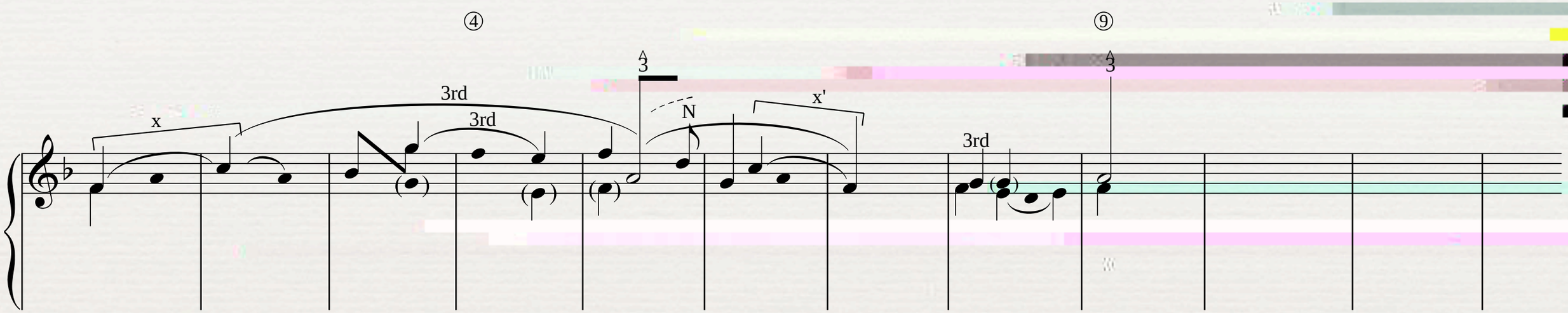


That neighbor picks up the previously-begun but unfinished figure in bars 5–6

Mozart: Sonata K. 332: I

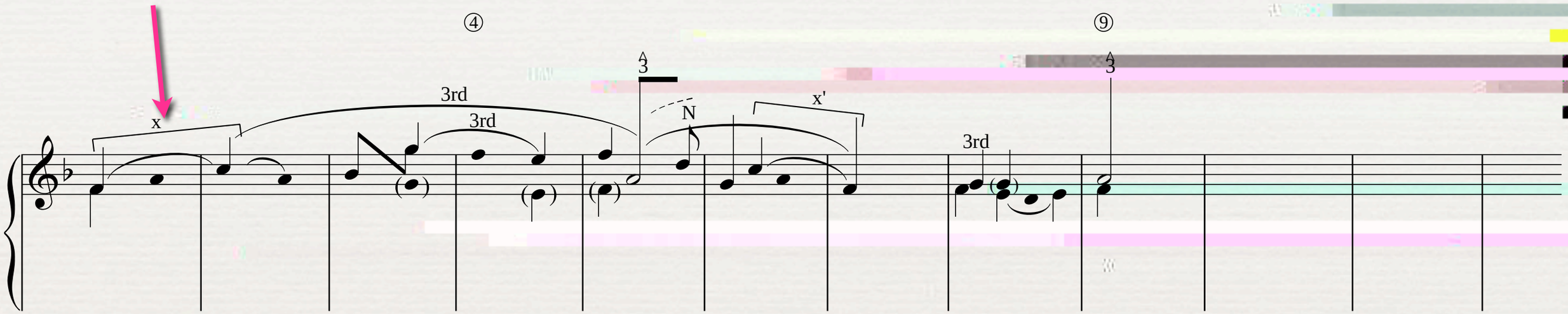


Mozart: Sonata K. 332: I



Other features of this analysis:

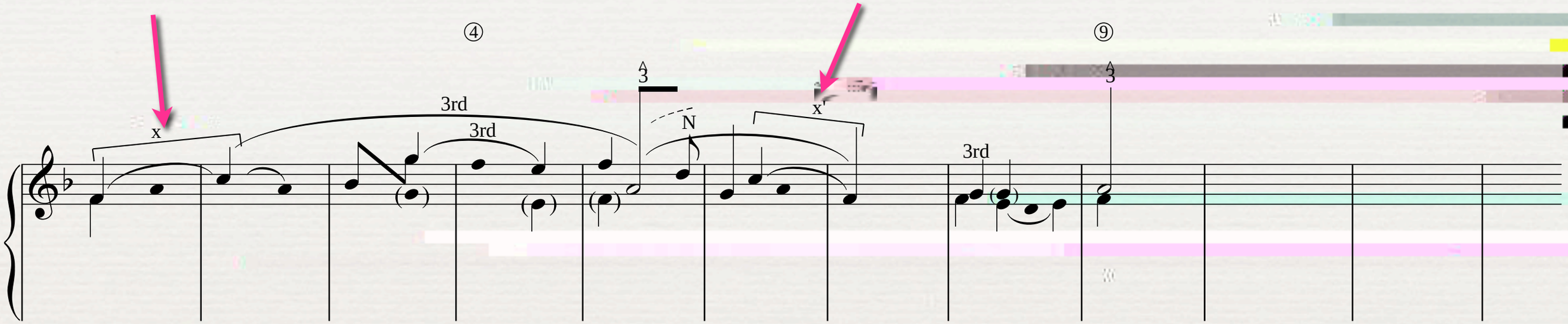
Mozart: Sonata K. 332: I



Other features of this analysis:

A motivic fifth is indicated with brackets in bar 1

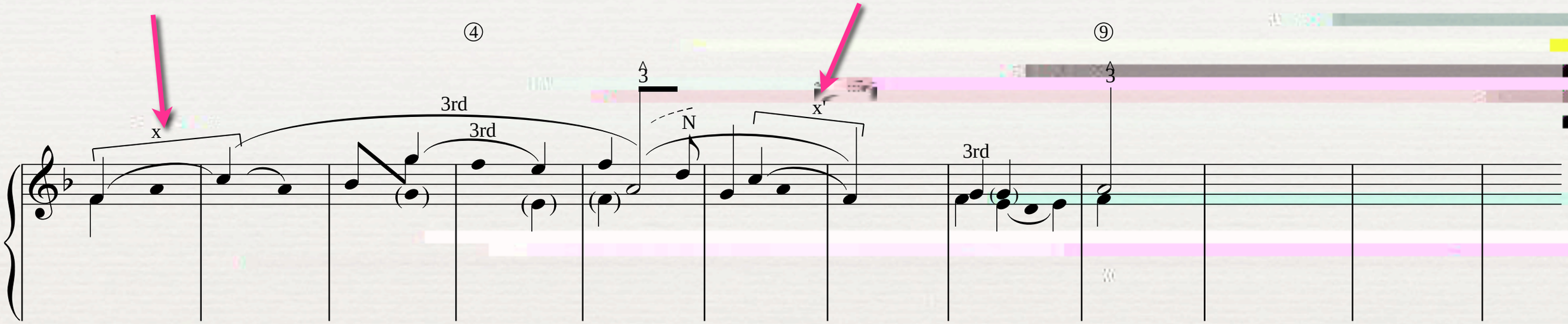
Mozart: Sonata K. 332: I



Other features of this analysis:

- A motivic fifth is indicated with brackets in bar 1
- And its inversion in bar 6

Mozart: Sonata K. 332: I



Other features of this analysis:

A motivic fifth is indicated with brackets in bar 1

And its inversion in bar 6

(Note: I changed the text's label of "a" to "x" for overall consistency with SFCM practice.)

Register Shifts

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Reaching Over

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German: *Uebergreifen*

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Register Shifts

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German: *Uebergreifen*

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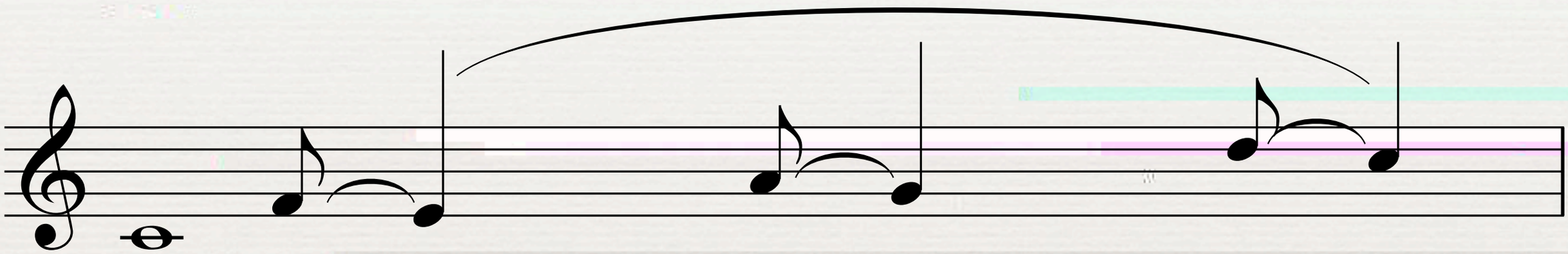
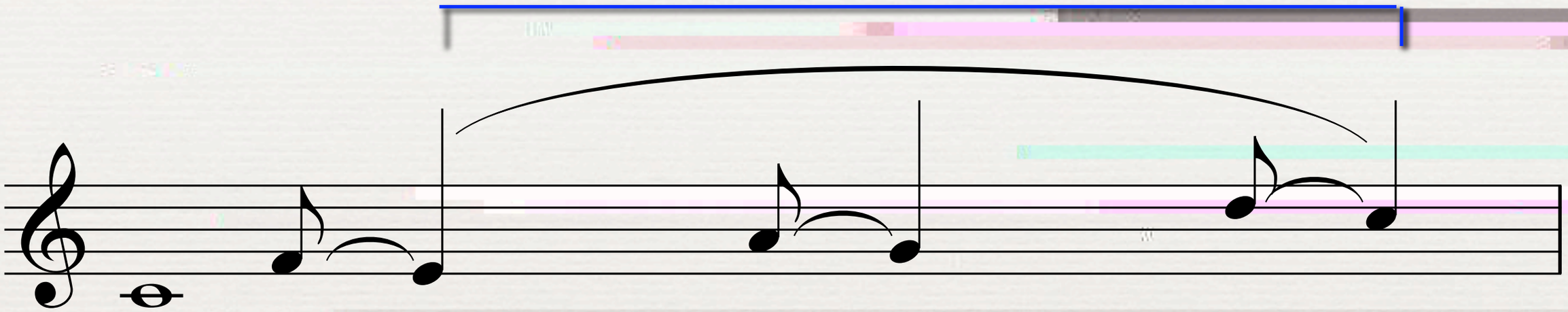
The idea here is a note (typically neighboring) which descends down to a main tone from above

Typically, reaching over happens in sequential passages rather than individual notes, although that can happen as well.

Reaching Over

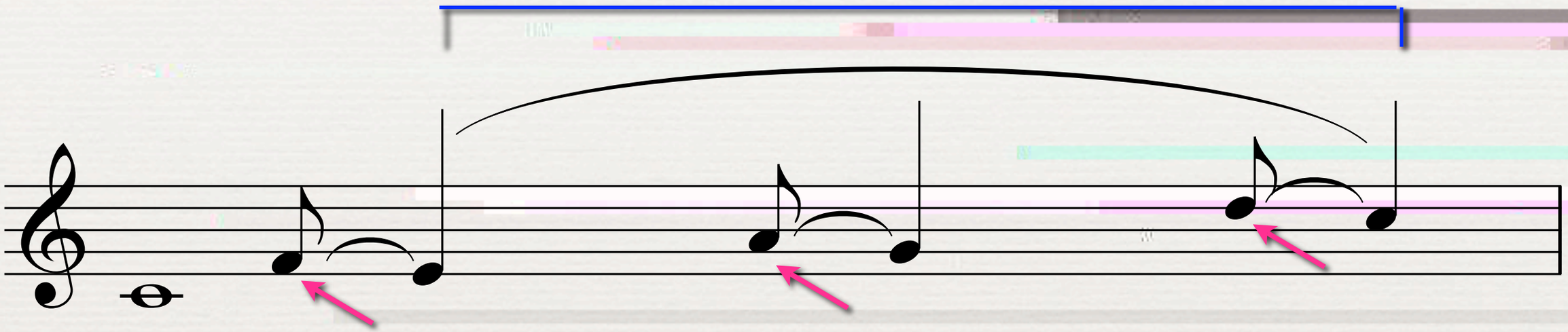


Reaching Over



The arpeggiation E-G-C (presumably elaborating the held tone C)

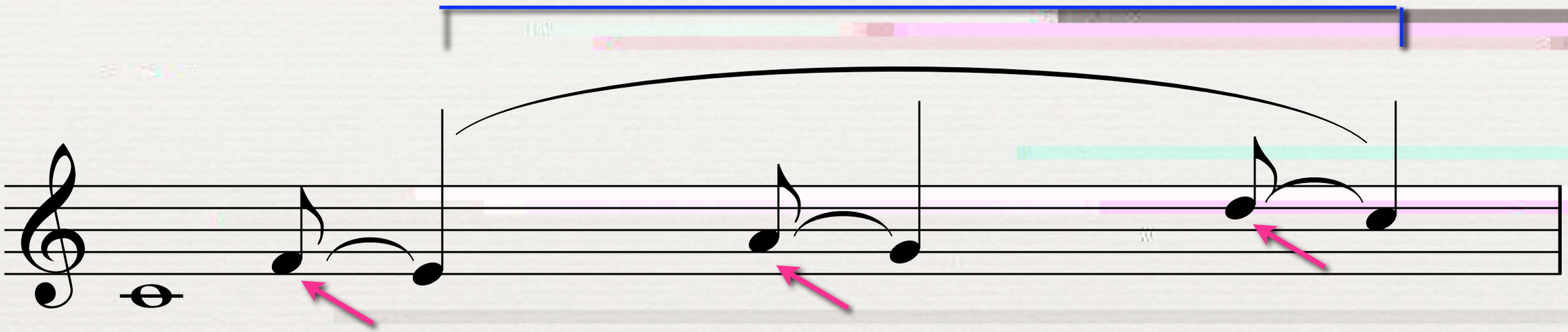
Reaching Over



The arpeggiation E-G-C (presumably elaborating the held tone C)

Each of the arpeggiated tones is preceded by its own incomplete upper neighbor

Reaching Over



The arpeggiation E-G-C (presumably elaborating the held tone C)

Each of the arpeggiated tones is preceded by its own incomplete upper neighbor

Thus the neighbors are "reaching over" the arpeggiated tones.

Reaching Over

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Schenker's own descriptions of *uebergreifen* in "Free Composition" border on the incoherent, and thus the technique has never been quite as thoroughly understood as some of the other ones.

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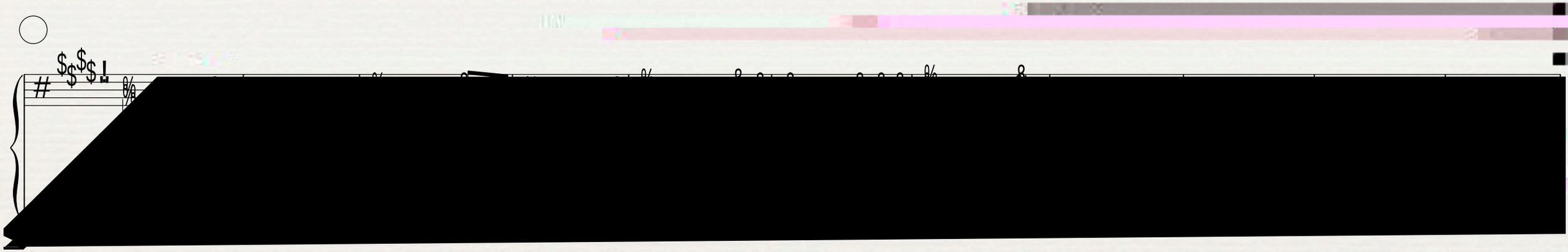
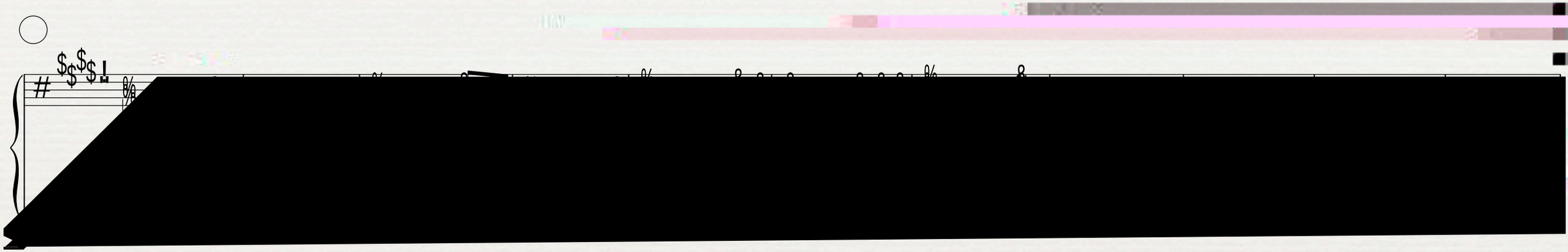
Our own text's definition is of rather dubious clarity, in fact:

> *You might think of it as a technique by which a* descending *tone succession decorates and prolongs a single tone or expands a broader* upward

Schubert: Sonata in B-flat, Op. Posth: II



Schubert: Sonata in B-flat, Op. Posth: II



T

Harmonically the passage consists of a sustained tonic

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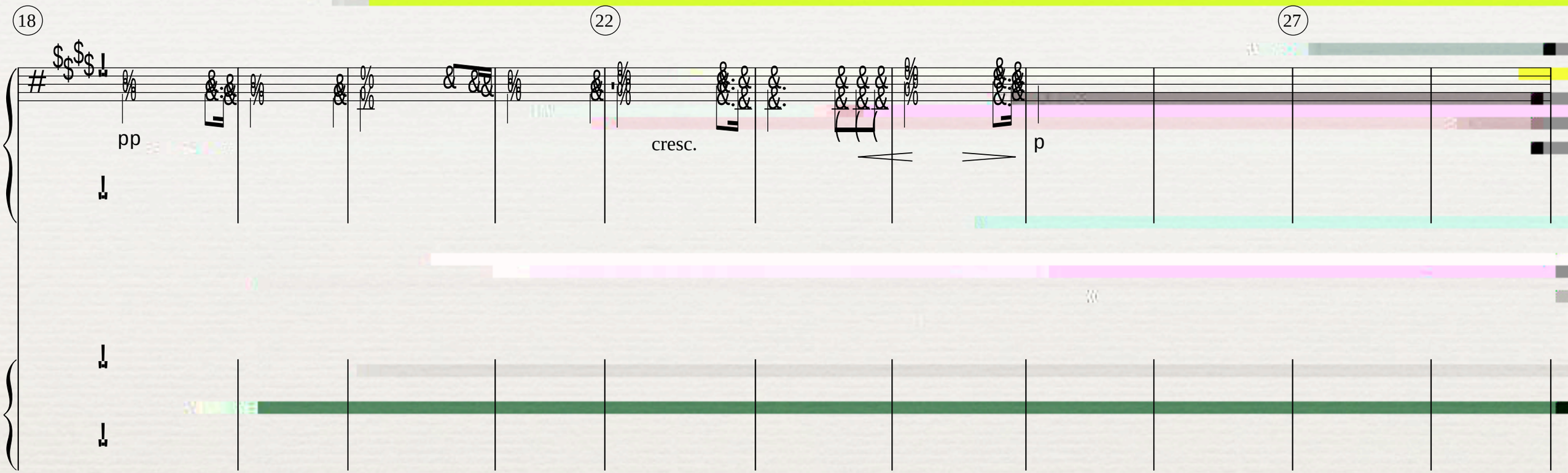

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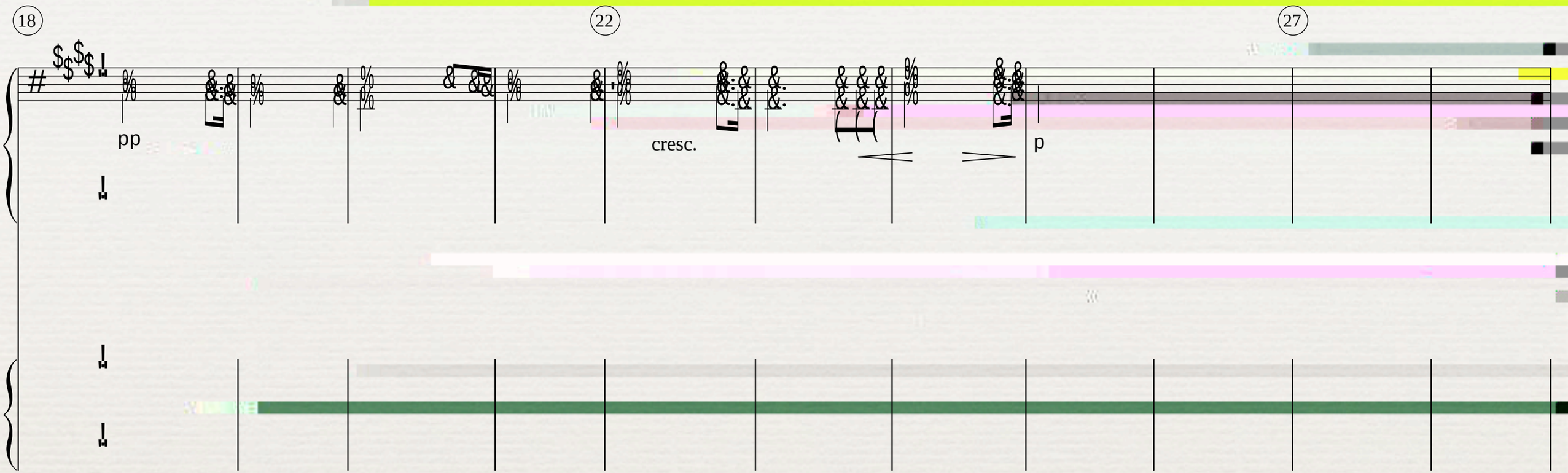
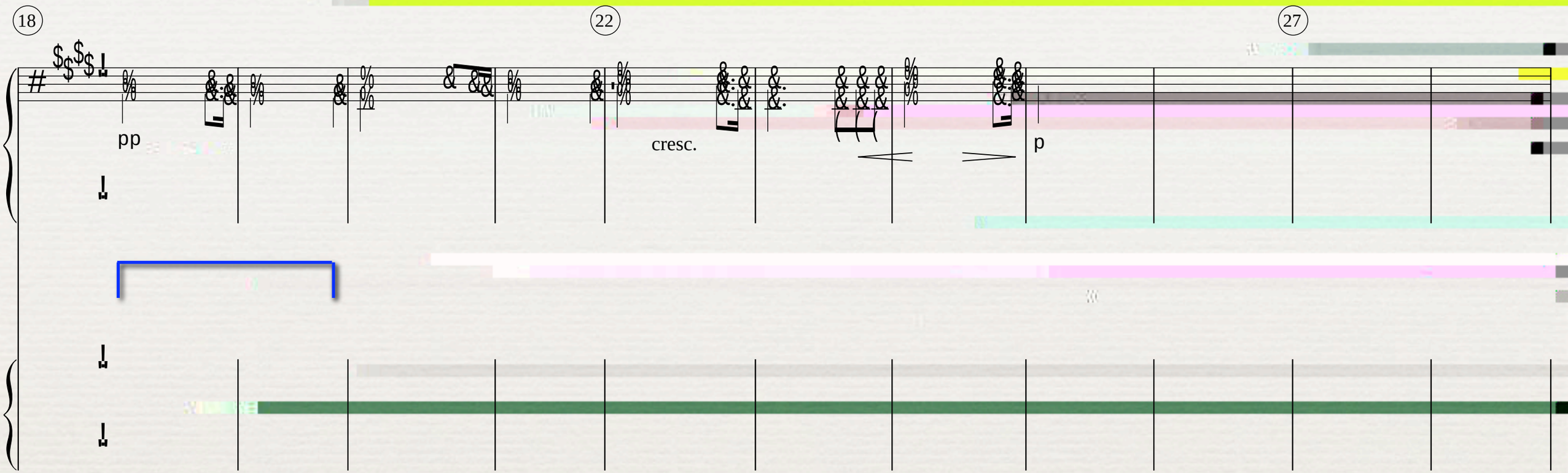


The elaborations of the upper voice tonic are in three parts:

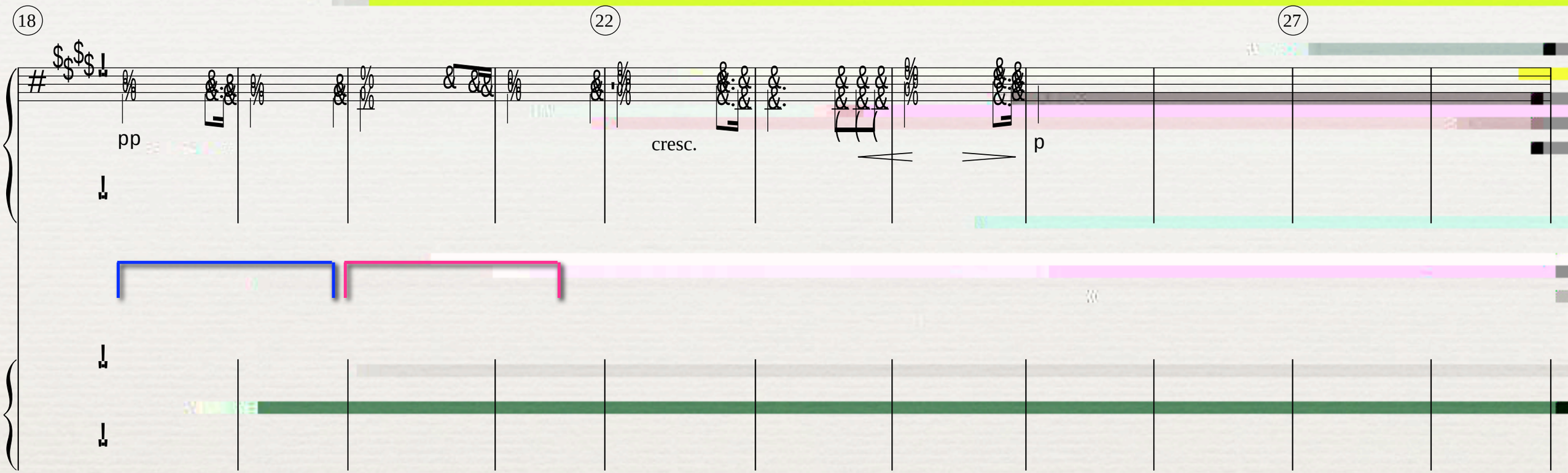
Schubert: Sonata in B-flat, Op. Posth: II



The elaborations of the upper voice tonic are in three parts:

Bars 18–19: a motion from G# to F#

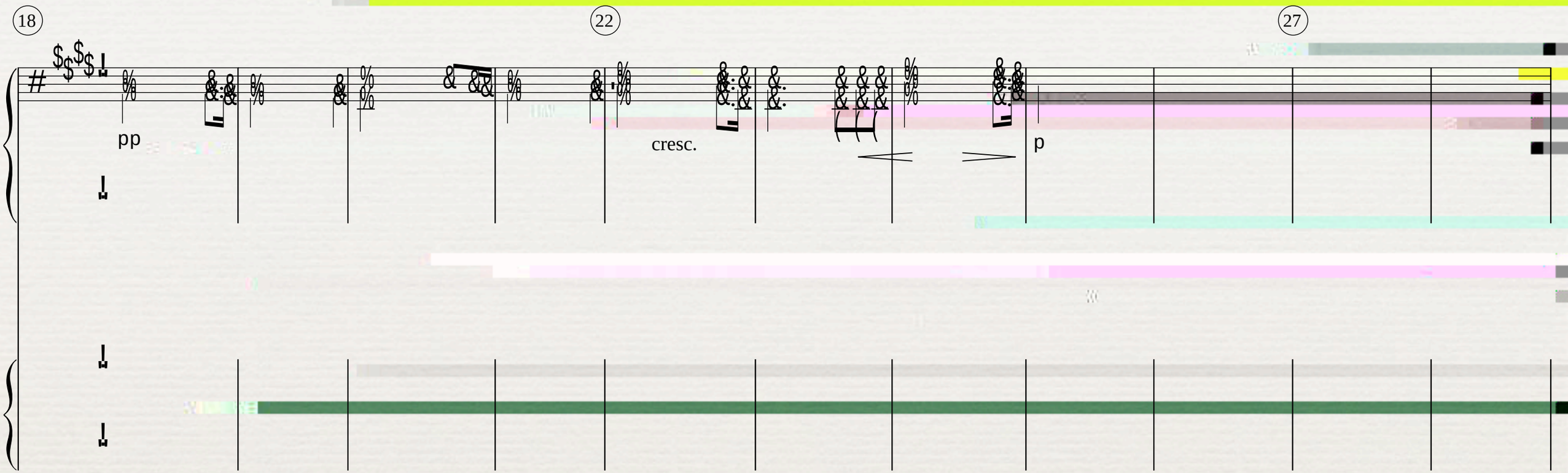
Schubert: Sonata in B-flat, Op. Posth: II



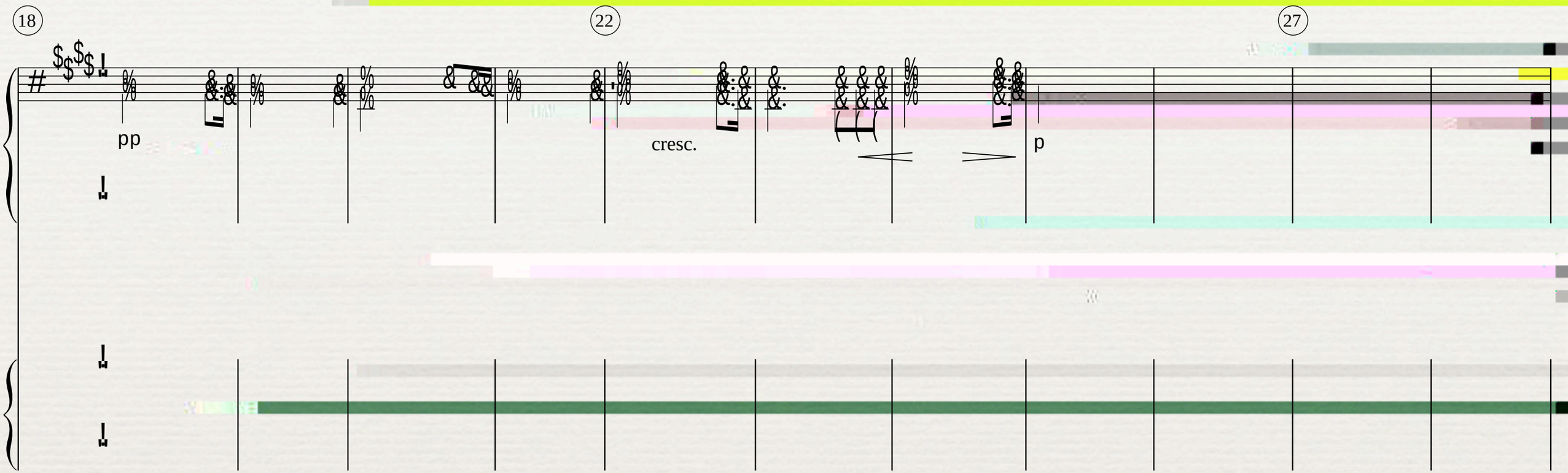
The elaborations of the upper voice tonic are in three parts:

- Bars 18–19: a motion from G# to F#
- Bars 20–21: the line ascends to a neighboring A, which resolves to G#

Schubert: Sonata in B-flat, Op. Posth: II

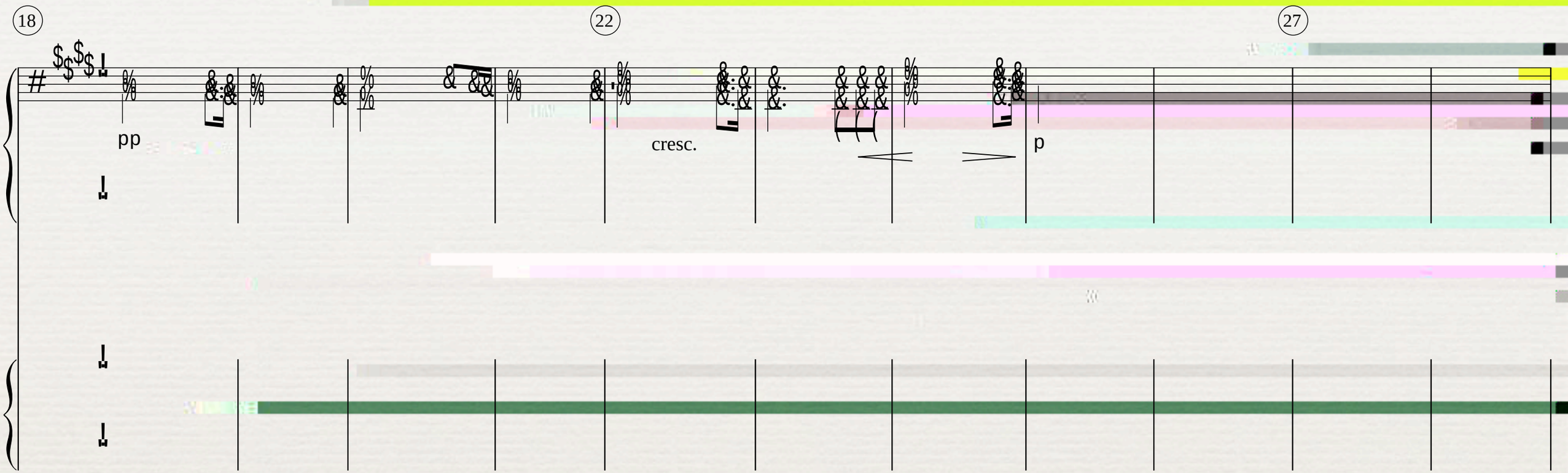


Schubert: Sonata in B-flat, Op. Posth: II



The *uebergreifen* are located 22–28, in the form of the neighbor tones that decorate:

Schubert: Sonata in B-flat, Op. Posth: II



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The 3-prg. in 21–25

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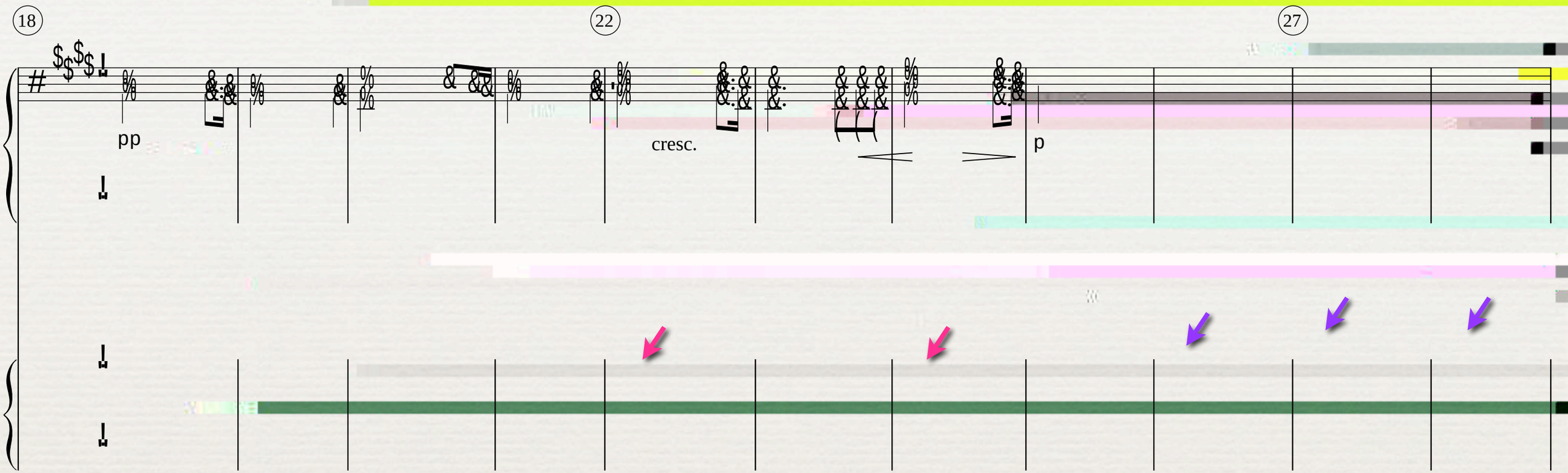
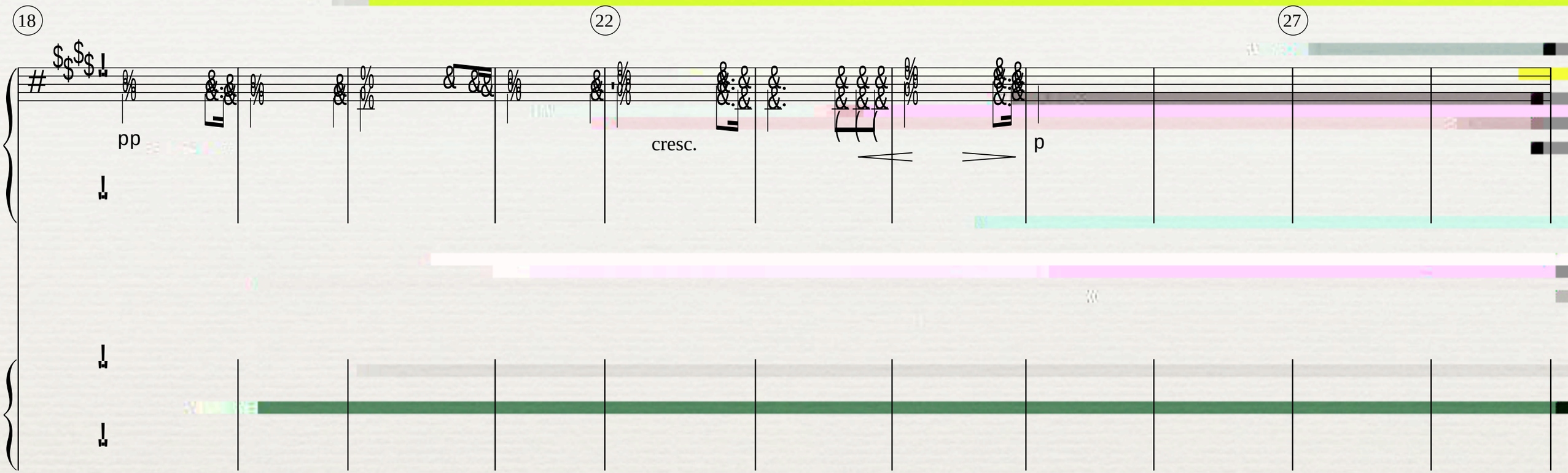


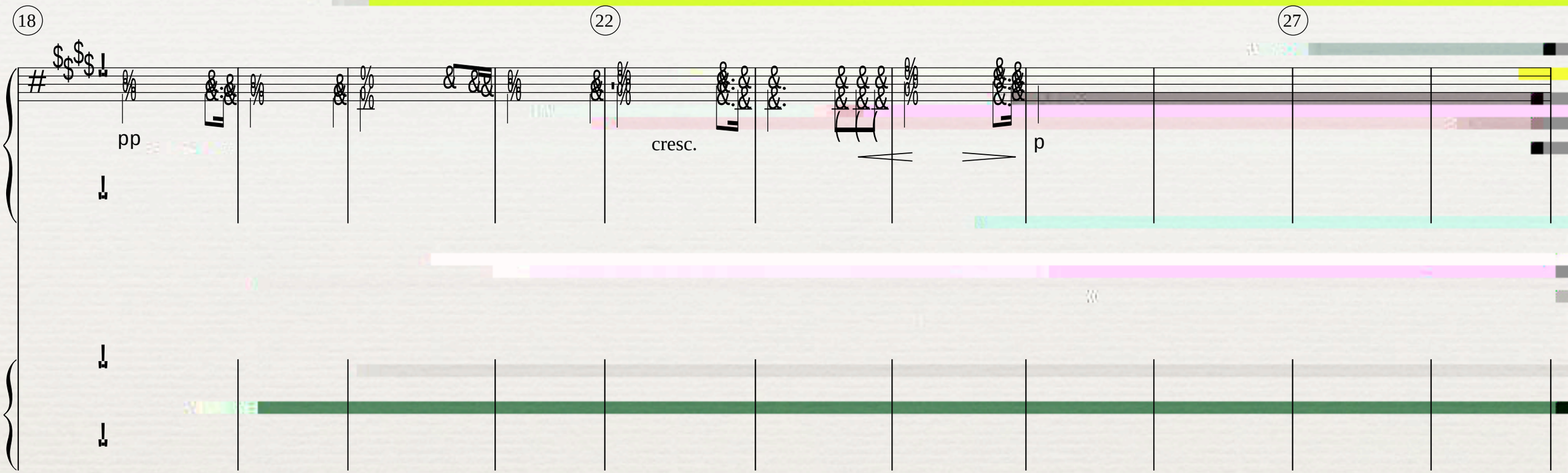
The *uebergreifen* are located 22–28, in the form of the neighbor tones that decorate:

- The 3-prg. in 21–25
- The V arpeggiation in 25–28

Schubert: Sonata in B-flat, Op. Posth: II



Schubert: Sonata in B-flat, Op. Posth: II



The text points out that the *uebergreifen* are tones superposed from an inner voice, which is shown in the analysis with arrows.

Schubert: Sonata in B-flat, Op. Posth: II

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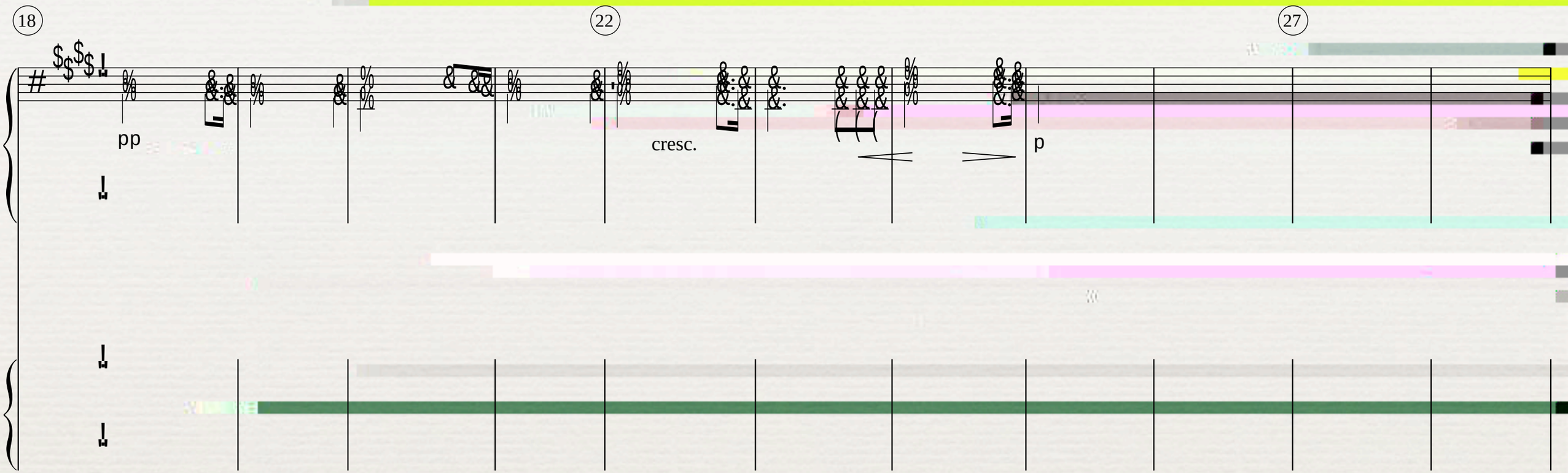

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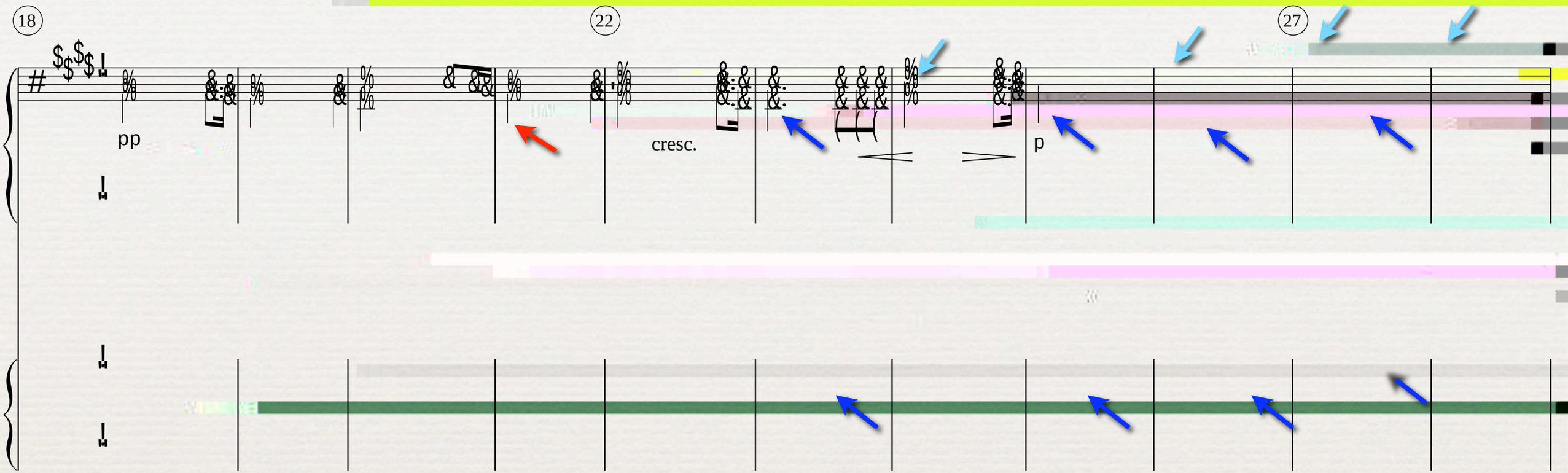
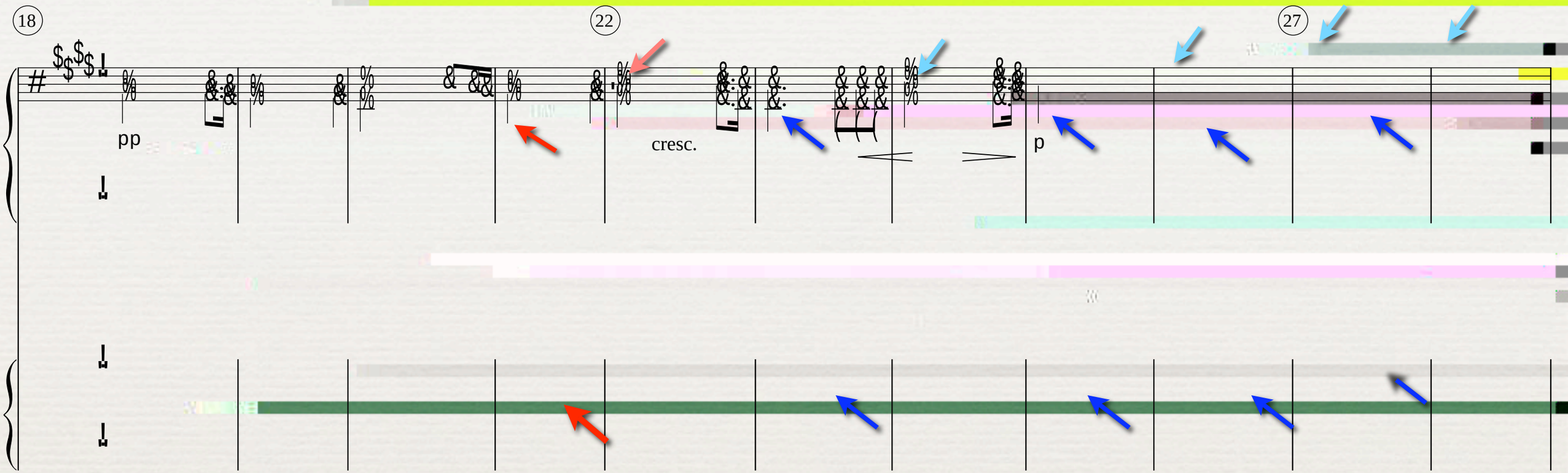


In bars 23 and 25–27 clearly the *uebergreifen* is located in an inner-voice melodic tone.

Schubert: Sonata in B-flat, Op. Posth: II



In bars 23 and 25–27 clearly the *uebergreifen* is located in an inner-voice melodic tone.

But that isn't true of bar 21, the first *uebergreifen*

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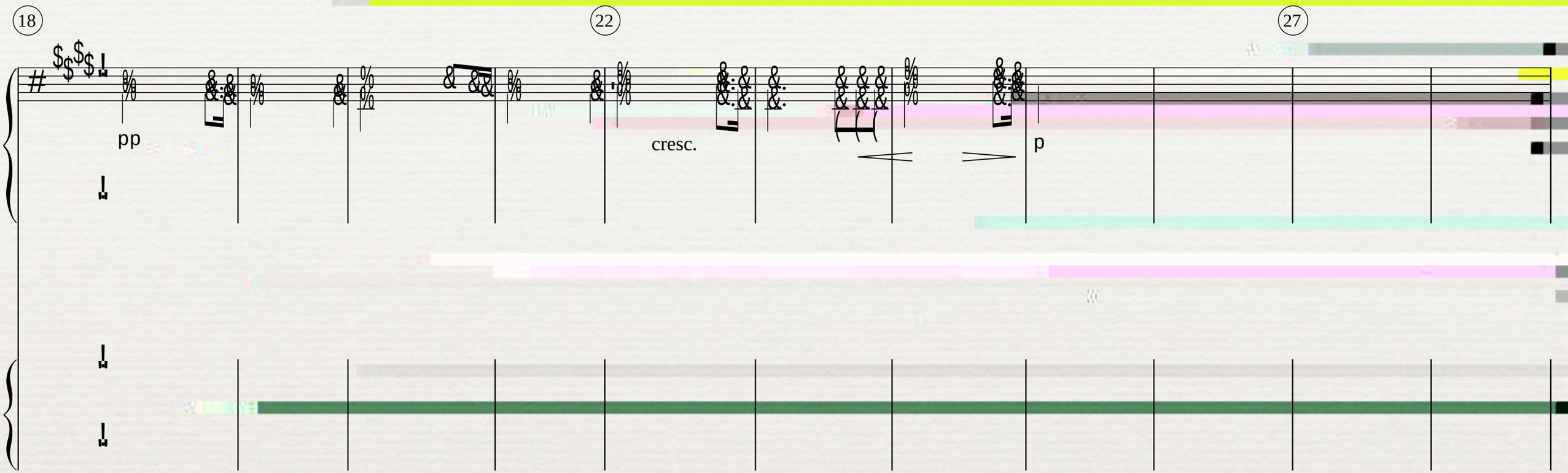

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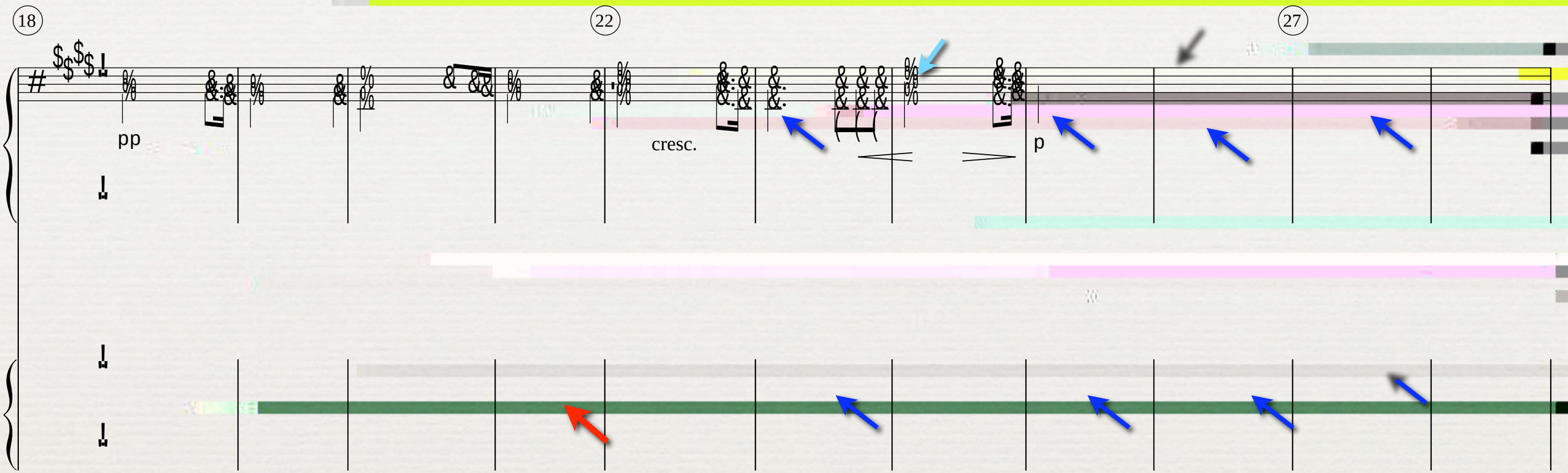
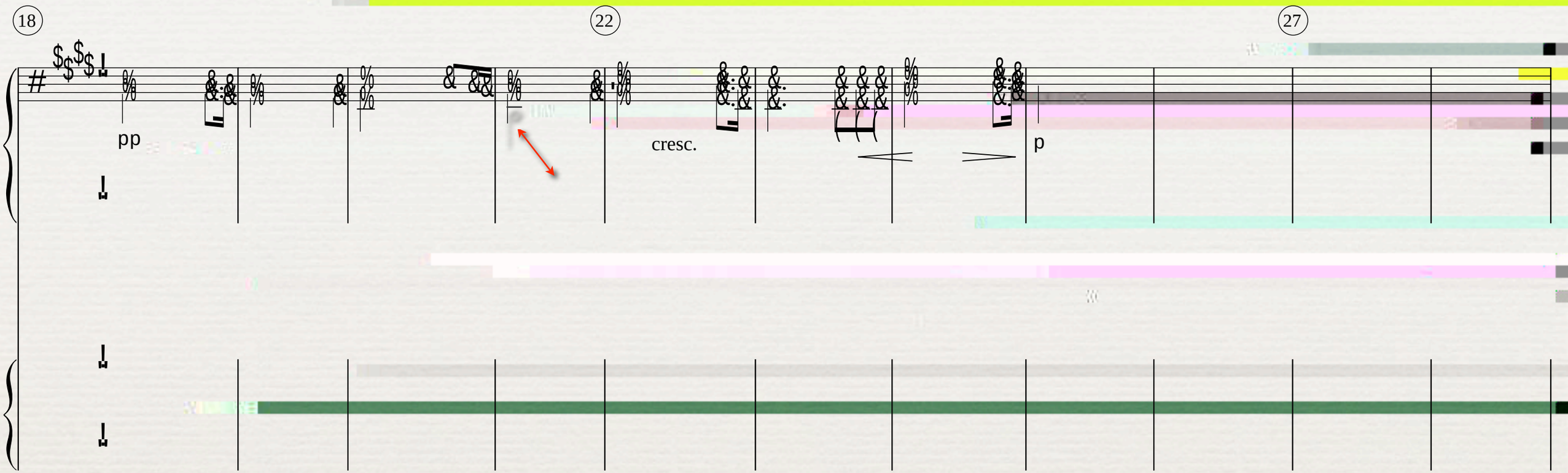


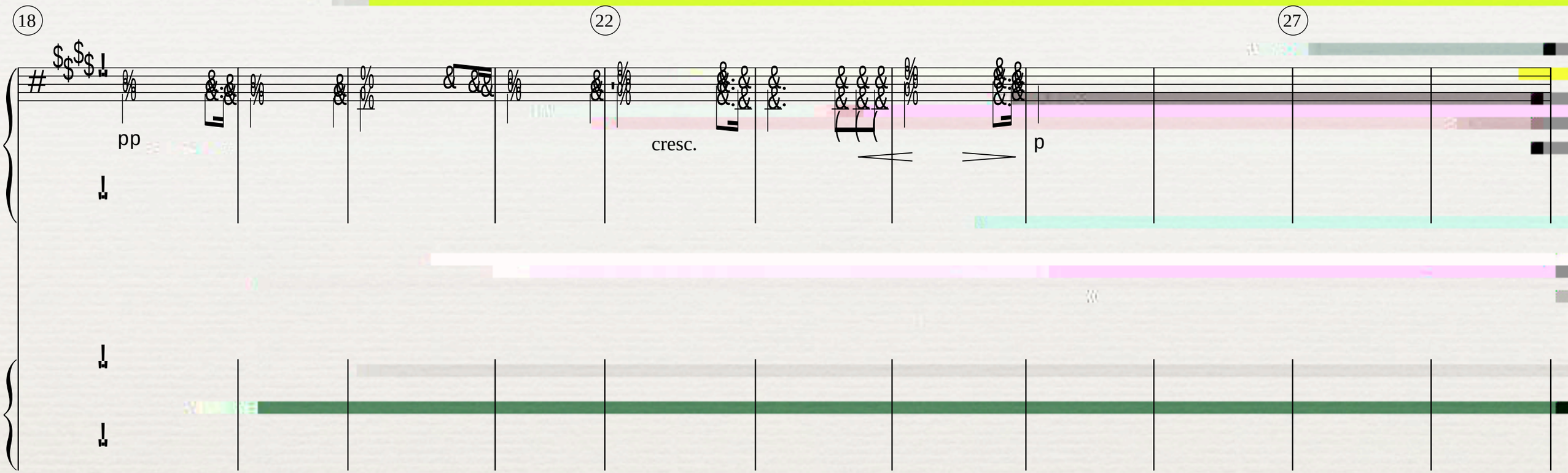
It's of course possible to postulate the inner-voice *uebergreifen* tone from the accompaniment figure in the tenor, but that's rather maddeningly inconsistent.

Schubert: Sonata in B-flat, Op. Posth: II



Another possibility, much more compelling to my mind, is that the necessary B-natural in the piano RH is "missing" due to the problem of a keyboard collision between the RH and LH, a problem not found in any other measure of this passage.

Schubert: Sonata in B-flat, Op. Posth: II



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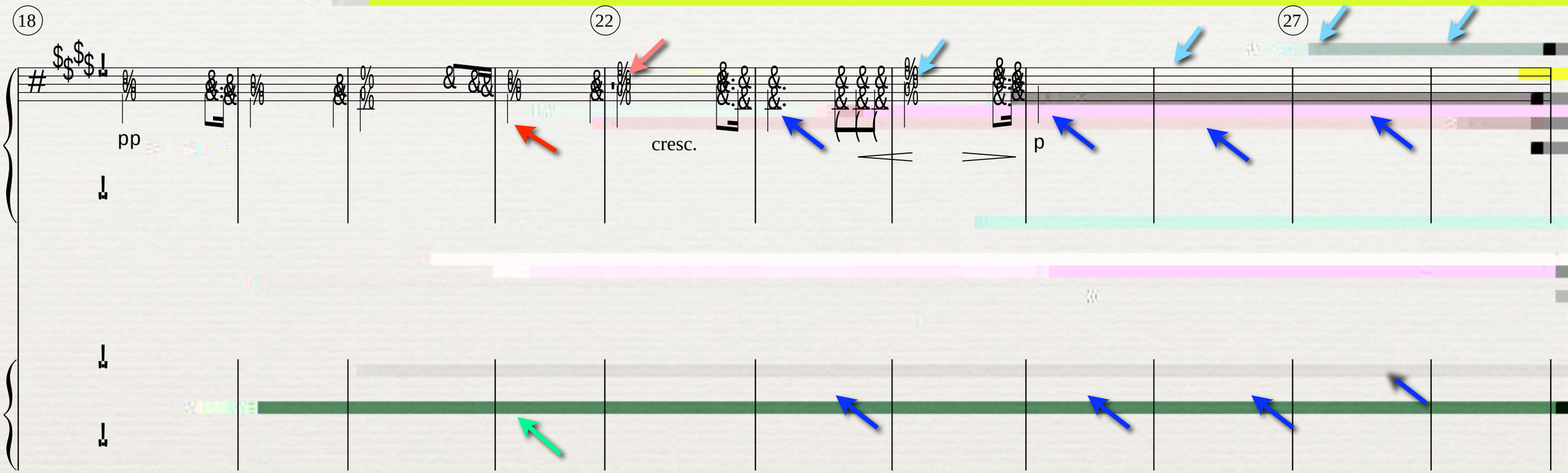
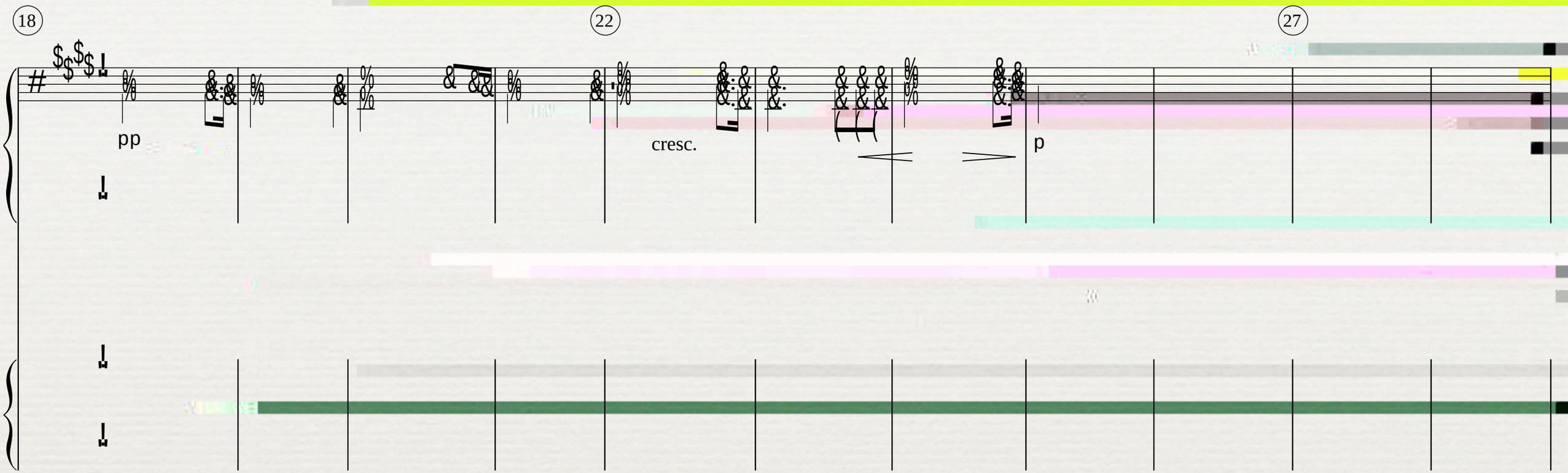


So I have made a small change in the text's analysis, which was to put parentheses around the B-natural, which gives it the status of an implied tone.

Schubert: Sonata in B-flat, Op. Posth: II



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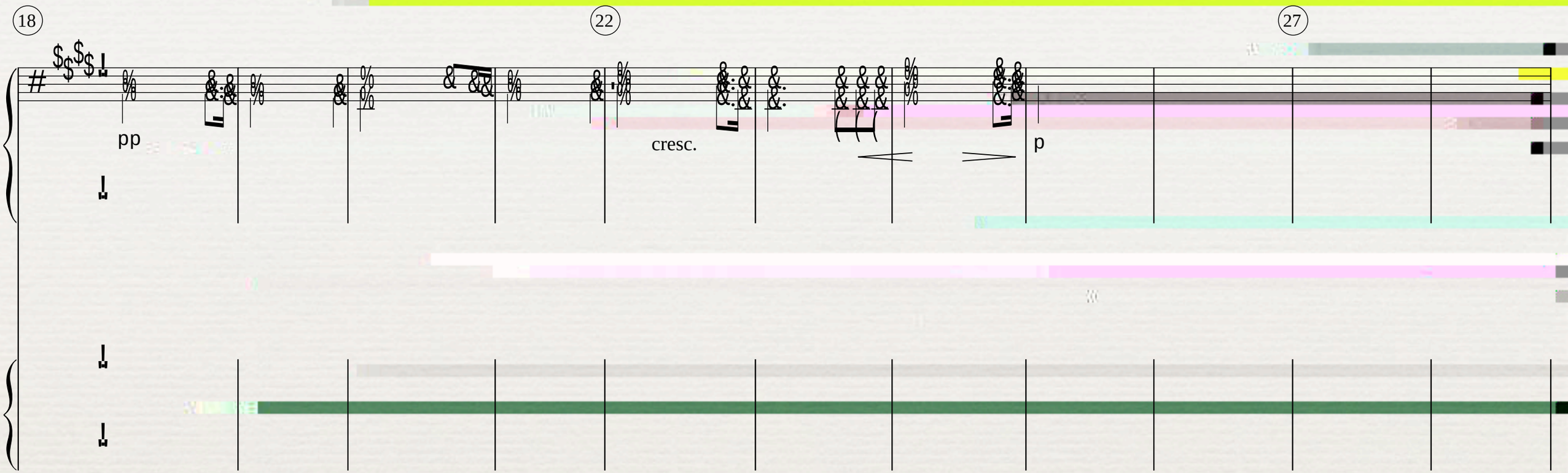

I would classify this as belonging on the very outside edge of what's permissible in regards to "salting" the analysis to make the underlying idea workable.

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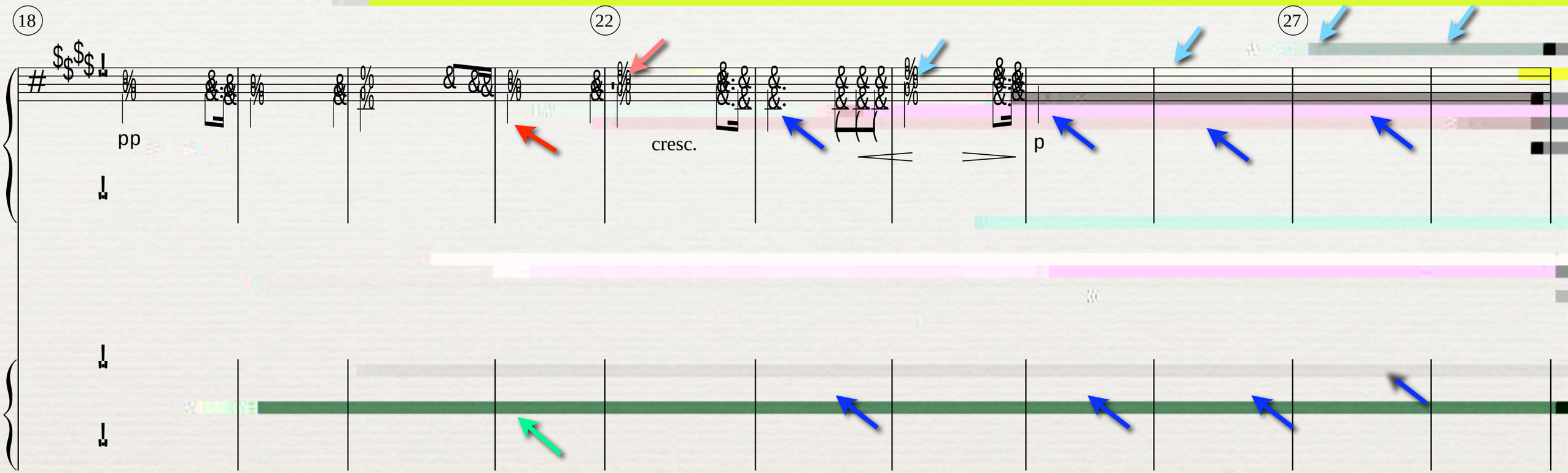

I would classify this as belonging on the very outside edge of what's permissible in regards to "salting" the analysis to make the underlying idea workable.

All of the rest of the *uebergreifen* in the example are unmistakable.

Register Shifts

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Cover Tone

Register Shifts

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German: Deckton

Register Shifts

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Unlike the *uebergreifen*, a cover tone is pretty easy to understand.

Register Shifts

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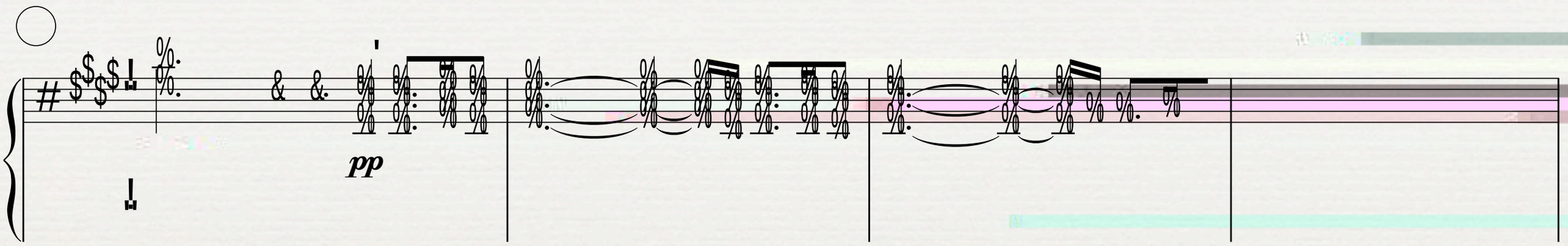
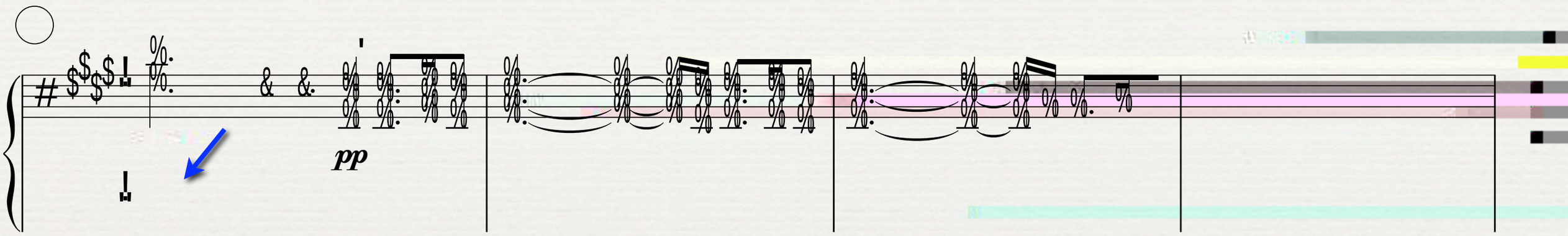
Unlike the *uebergreifen*, a cover tone is pretty easy to understand.

An inner-voice tone is superposed above the top-voice line, and there it stays for a while, in the manner of a *discant* (or *soprano pedal*) tone.

Schubert: Moment Musical, Op. 94 No. 2

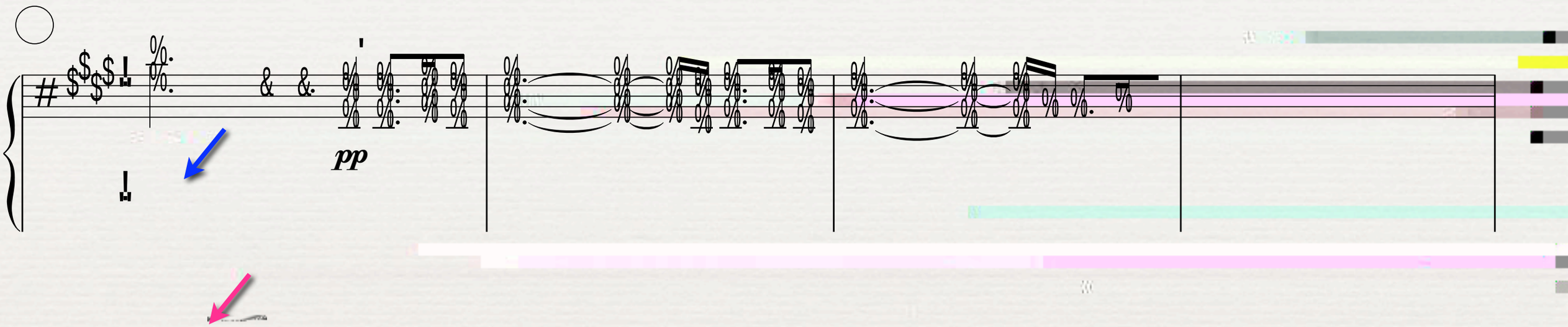


Schubert: Moment Musical, Op. 94 No. 2



Note that there is a pedal point in an inner voice, beginning at bar 82 and extending through bar 86.

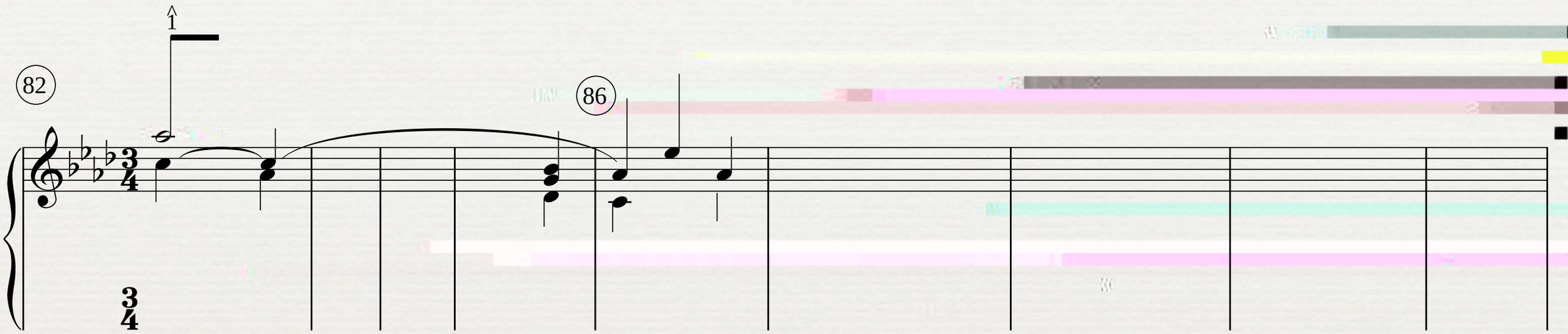
Schubert: Moment Musical, Op. 94 No. 2



Note that there is a pedal point in an inner voice, beginning at bar 82 and extending through bar 86.

That pedal point becomes a soprano discant, or pedal point, starting in bar 86.

Schubert: Moment Musical, Op. 94 No. 2



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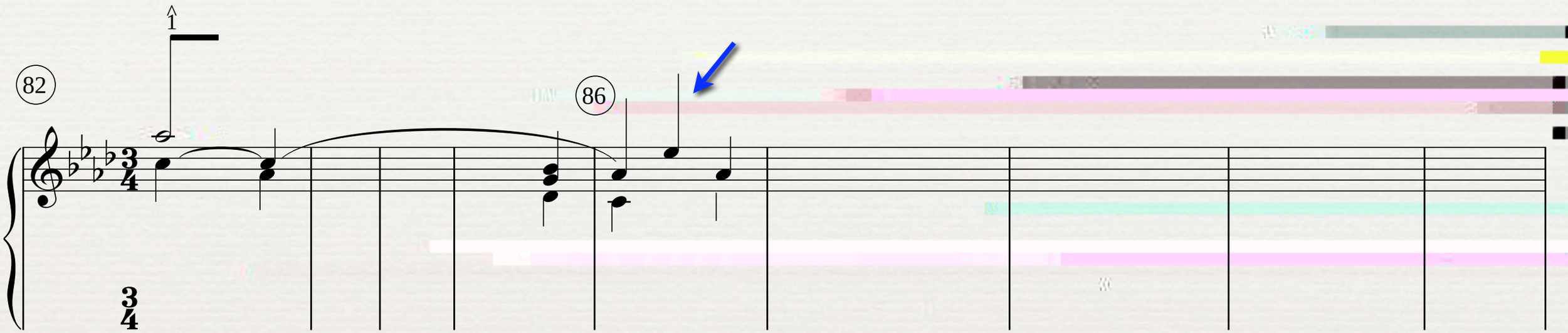

The (partial) foreground analysis clearly shows the *cover tone* in the soprano, notated with the dotted slur indicating a prolonged tone.

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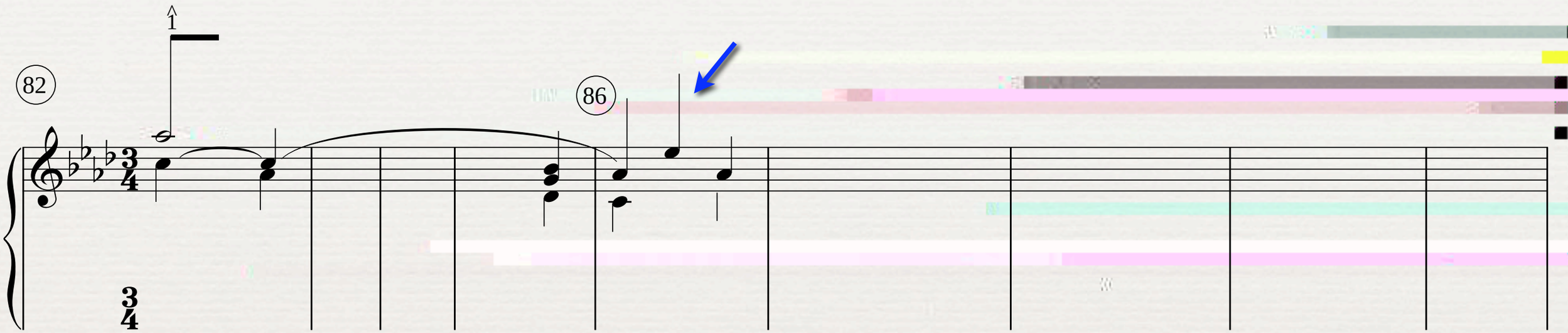

The (partial) foreground analysis clearly shows the *cover tone* in the soprano, notated with the dotted slur indicating a prolonged tone.

(Note: it would be possible to employ the same kind of notation for the tenor voice in bars 82–86.)

Altered Scale Degrees

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Both ^2 and ^3 can be altered even when they're primary tones.

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^2 is typically lowered and becomes the *Phrygian II*, (a.k.a. the Neapolitan Sixth.)

^3 is typically *raised* in minor keys—this could produce the *Picardy Third* if used in a final cadence, but shifts between major and minor tonic triads are not limited to the final tonic.

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