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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- Initial Ascent (Anstieg)
- Unfolding (Ausfaltung)

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- Initial Ascent (Anstieg)
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- Motion into an Inner Voice

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- Motion from an Inner Voice
- Voice Exchange

Topics in this Presentation

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

Topics in this Presentation

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

Topics in this Presentation

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

Topics in this Presentation

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

Topics in this Presentation

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

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)
    - 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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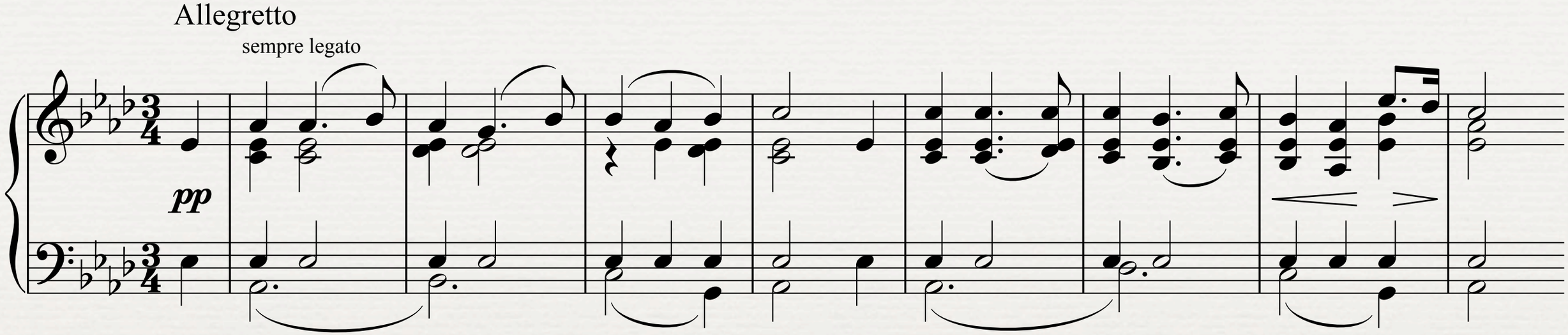
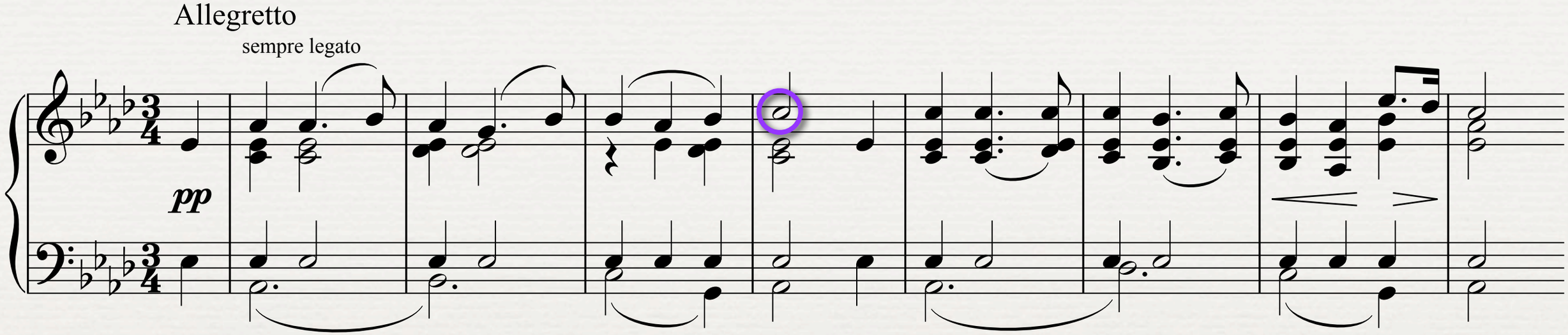
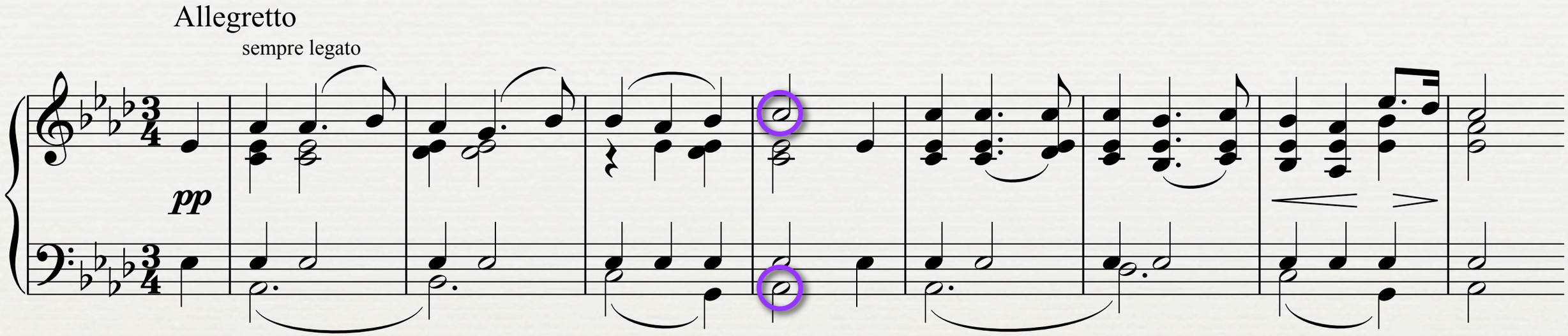
Initial Ascent

- 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.

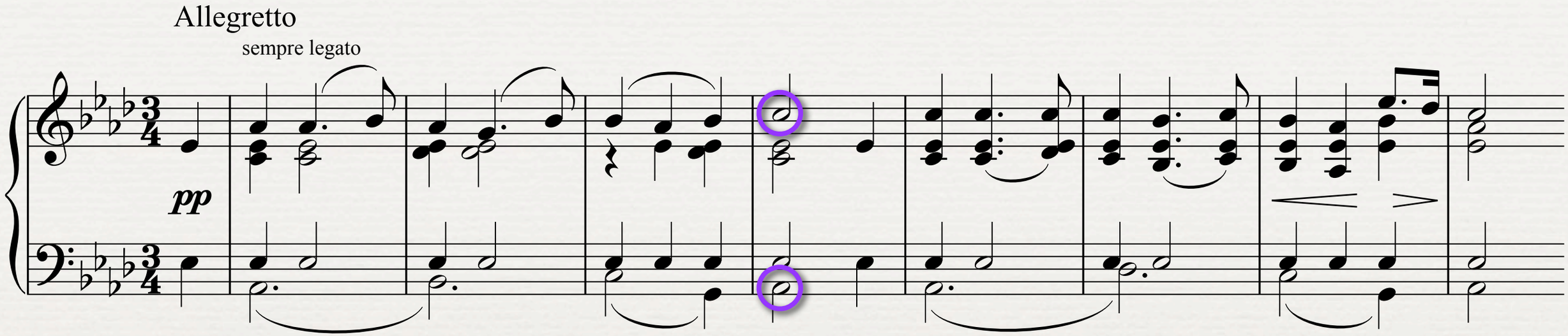

Allegretto
sempre legato
pp



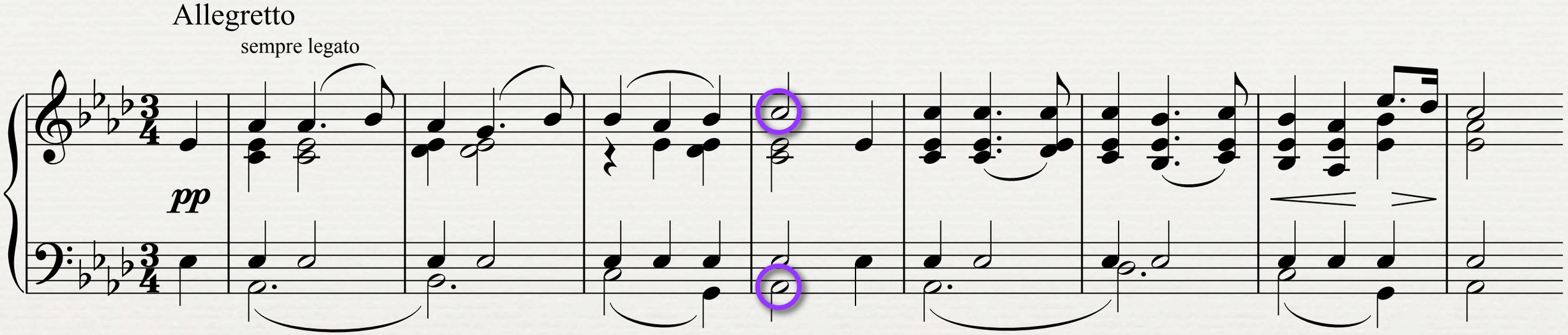
- The first note of the *urlinie* is ^3—the "C" in measure 3.

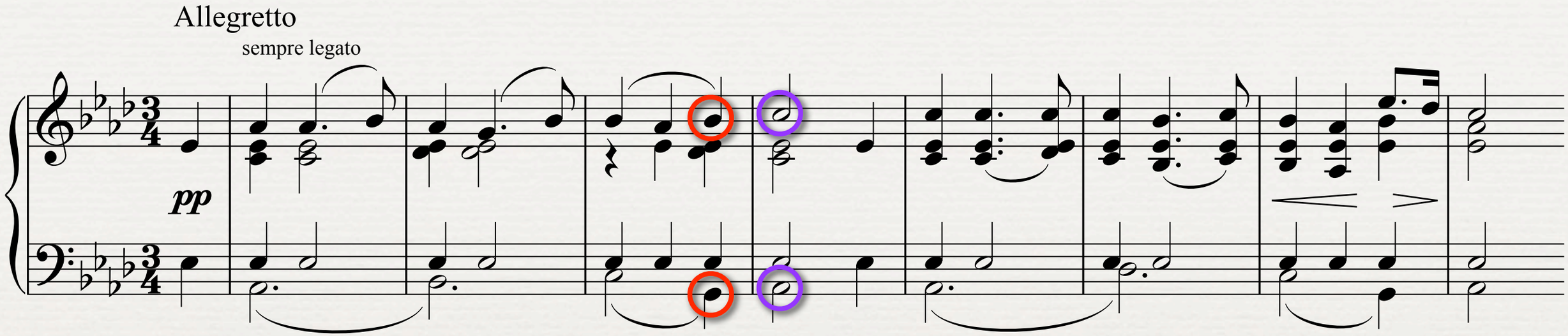


- The first note of the *urlinie* is ^3—the "C" in measure 3.
- ^3 is supported by I in the bass.

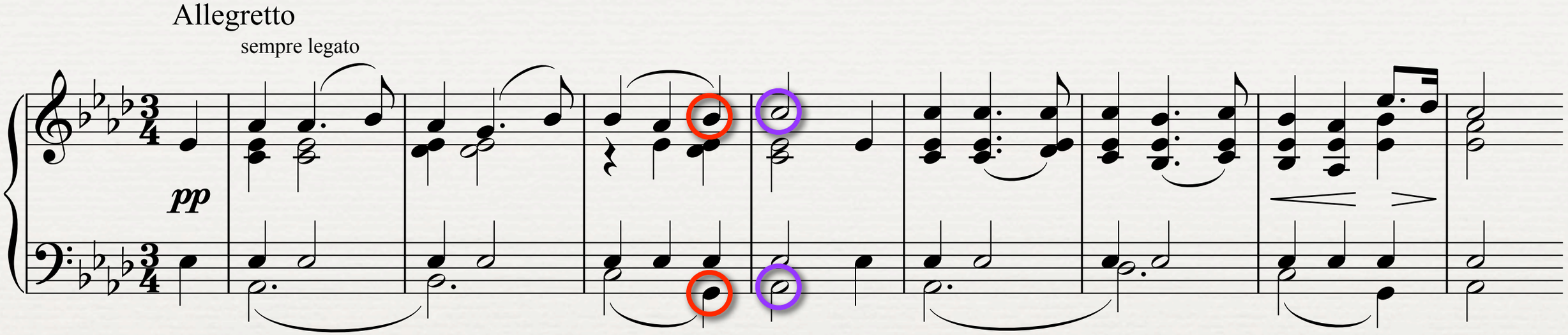


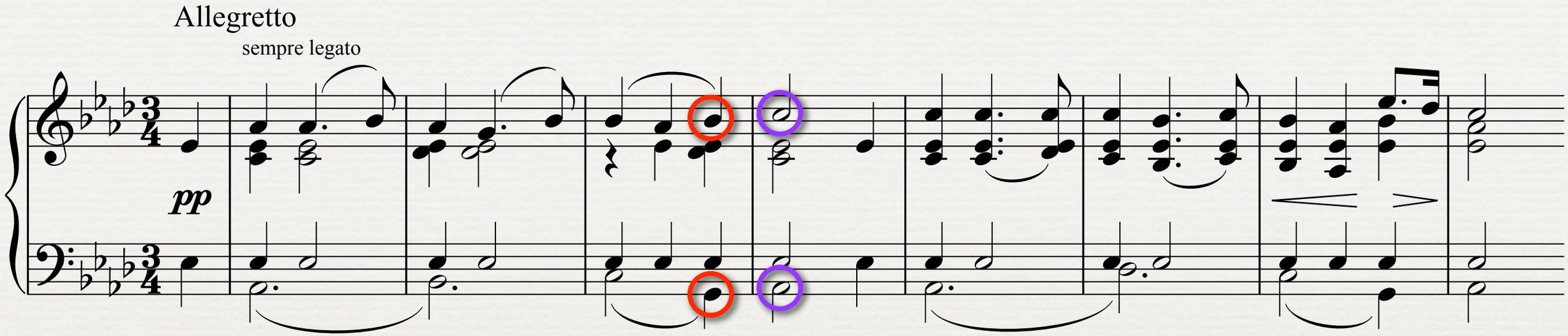
- The first note of the *urlinie* is ^3—the "C" in measure 3.
- ^3 is supported by I in the bass.
- The previous three measures provide an ascent to that first *urlinie* tone.


Allegretto
sempre legato
pp

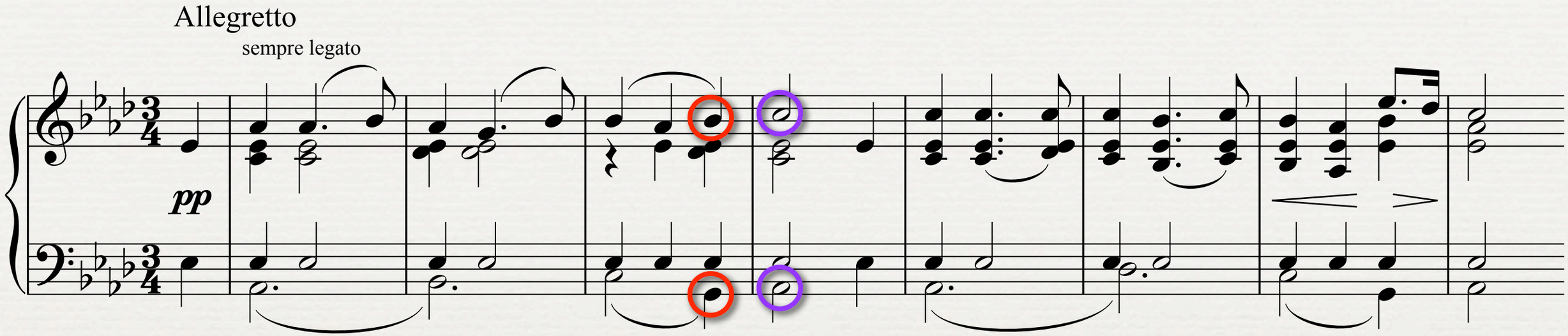


- A passing motion in both soprano and bass, immediately before the first *urlinie* tone, is part of the ascent.

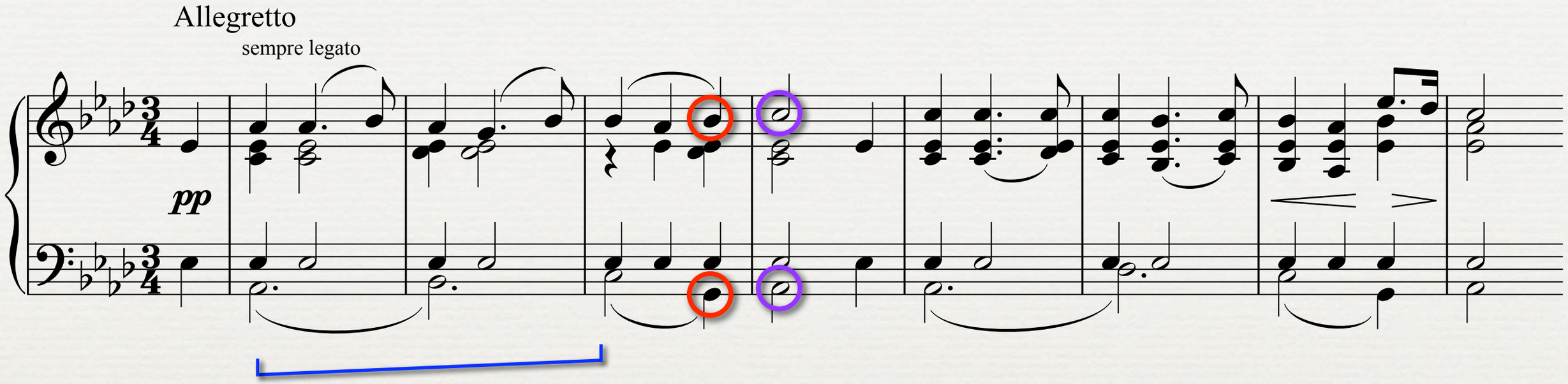

Allegretto
sempre legato
pp



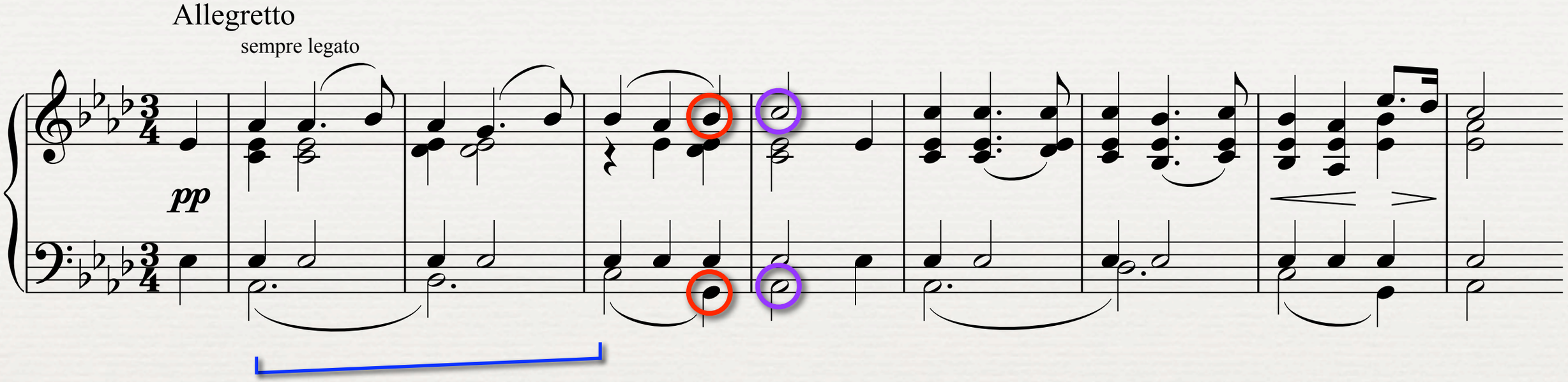
- To find the beginning of the ascent, examine the motion in the bass in the first three measures:

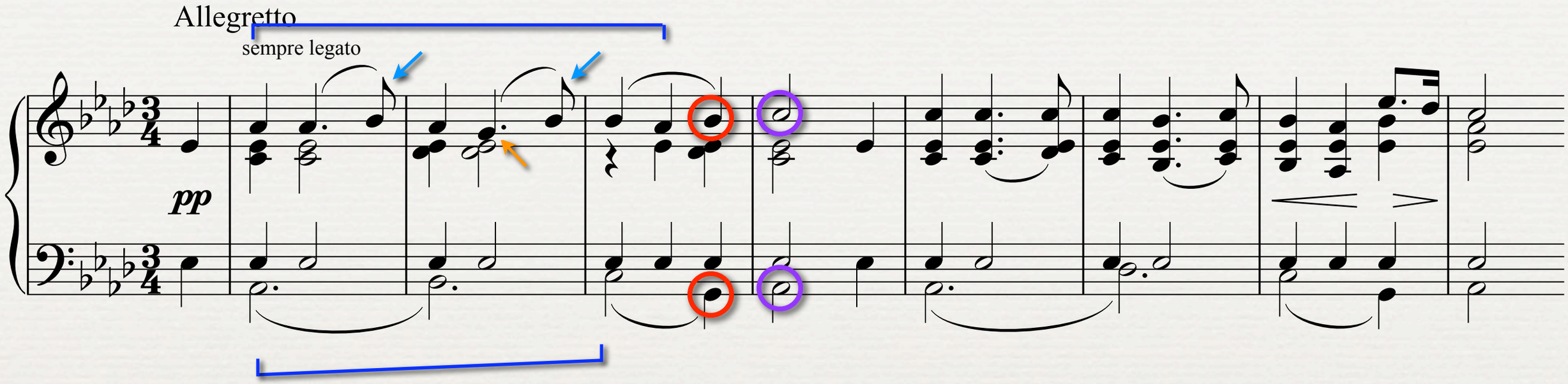


- To find the beginning of the ascent, examine the motion in the bass in the first three measures:
  - Starts on I

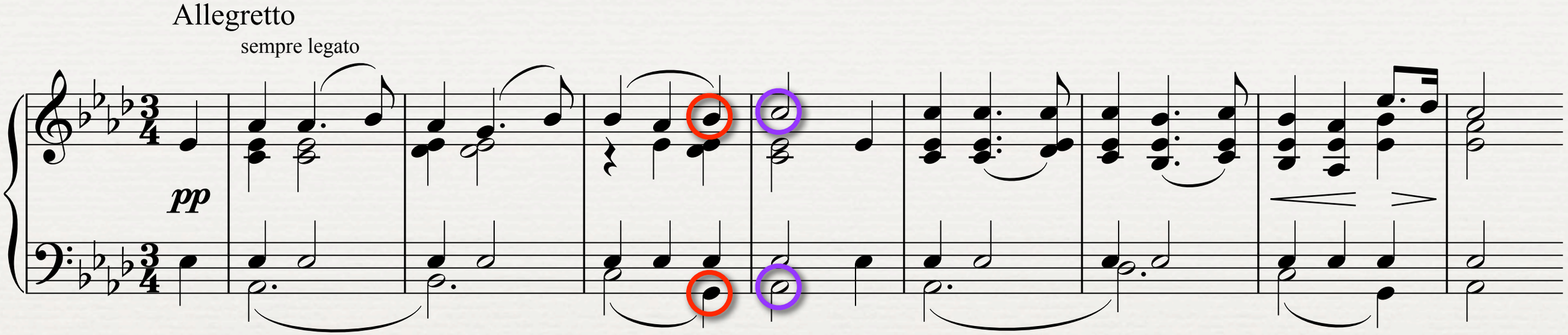


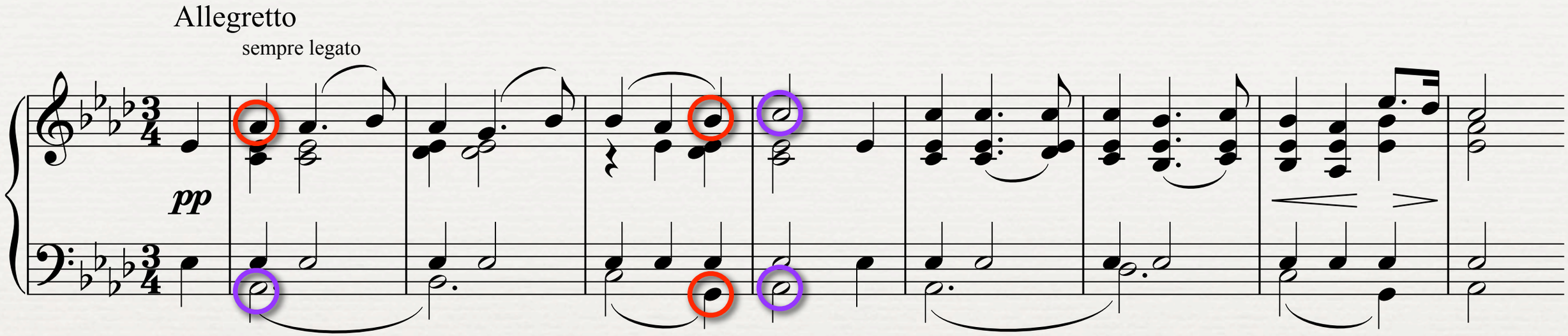
- To find the beginning of the ascent, examine the motion in the bass in the first three measures:
  - Starts on I
  - Moves through a passing harmony to I6


Allegretto
sempre legato
pp



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


Allegretto
sempre legato
pp



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

Allegretto

sempre legato

pp

3

3

P

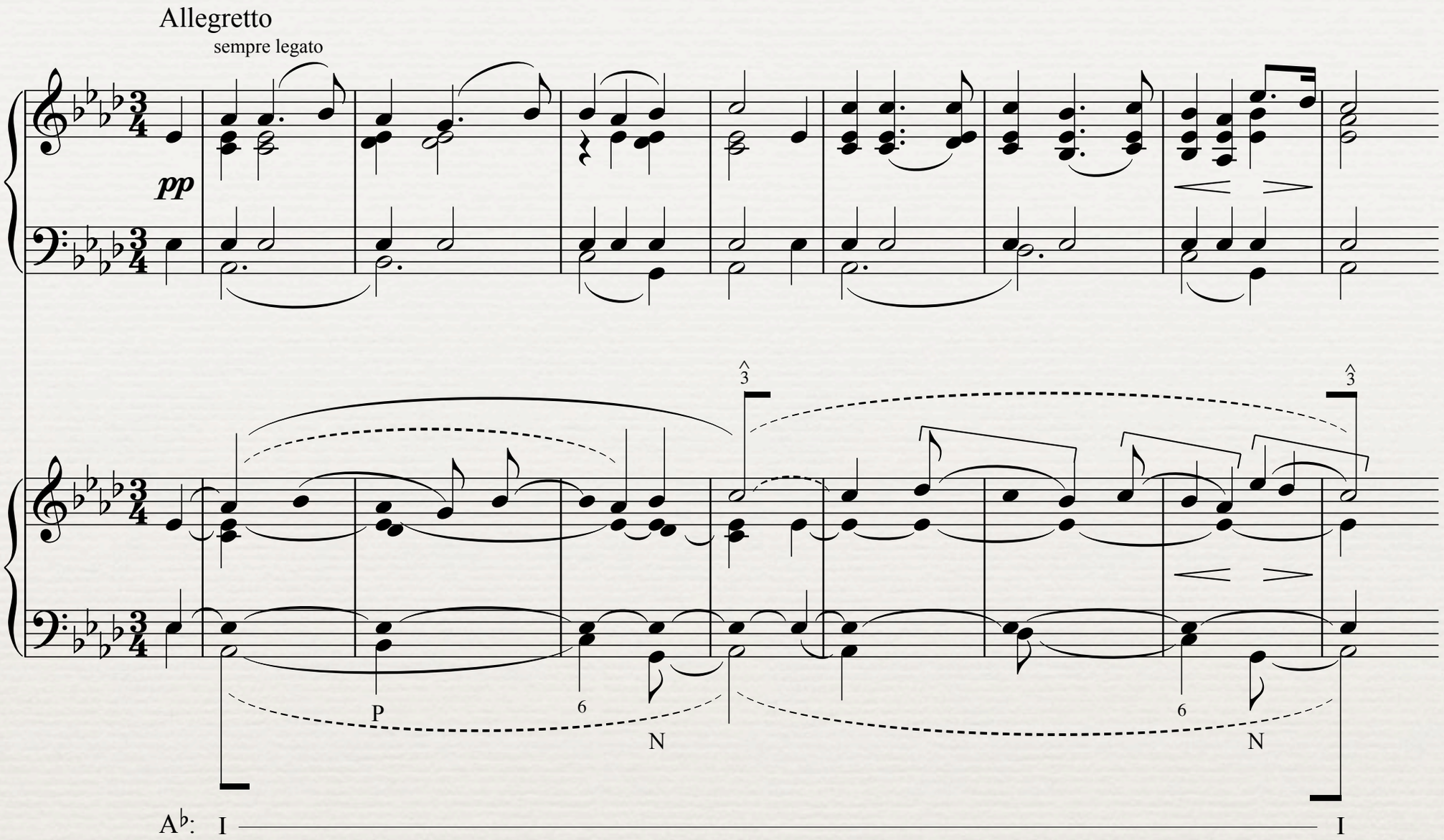
6

N

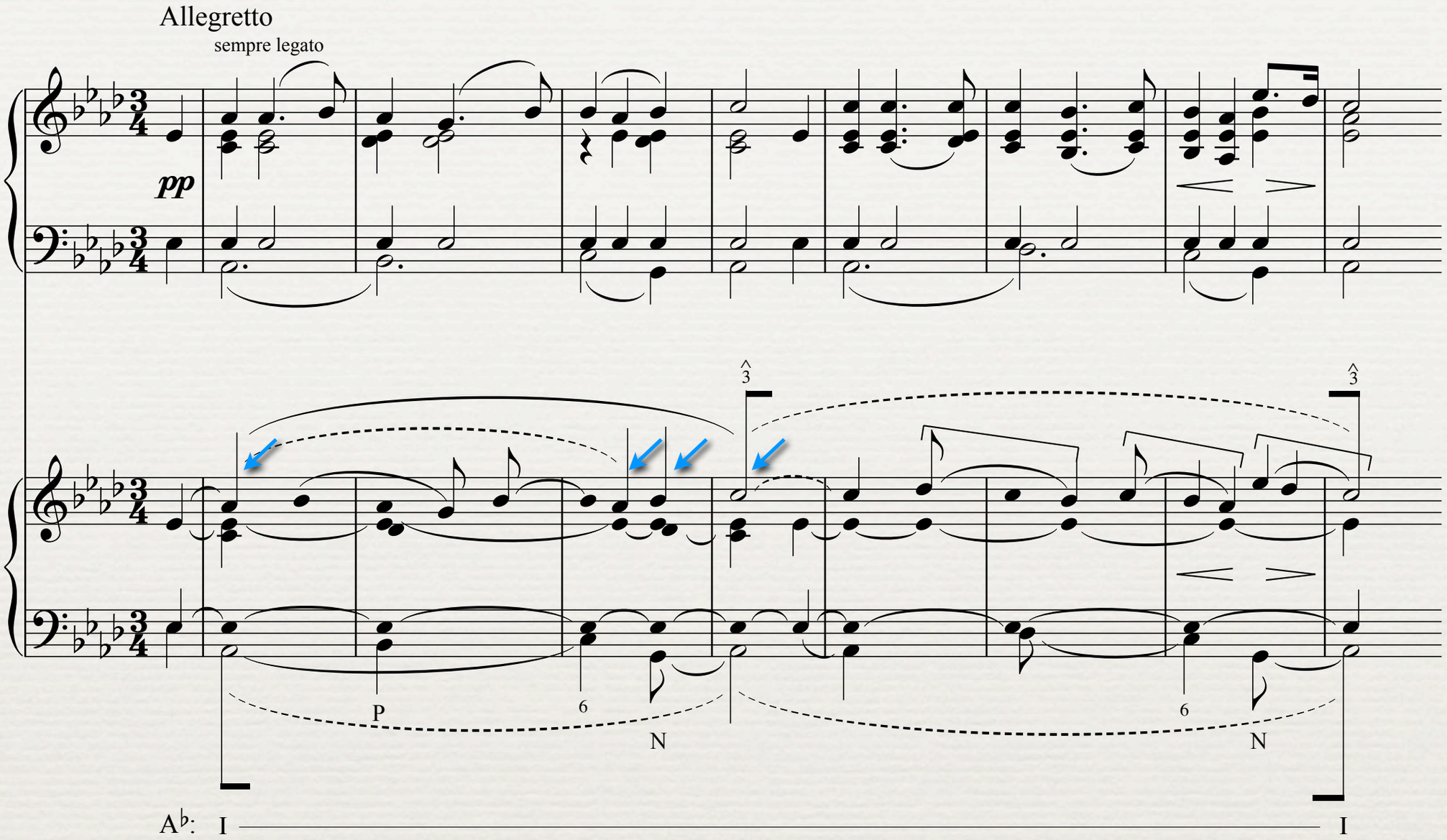
6

N

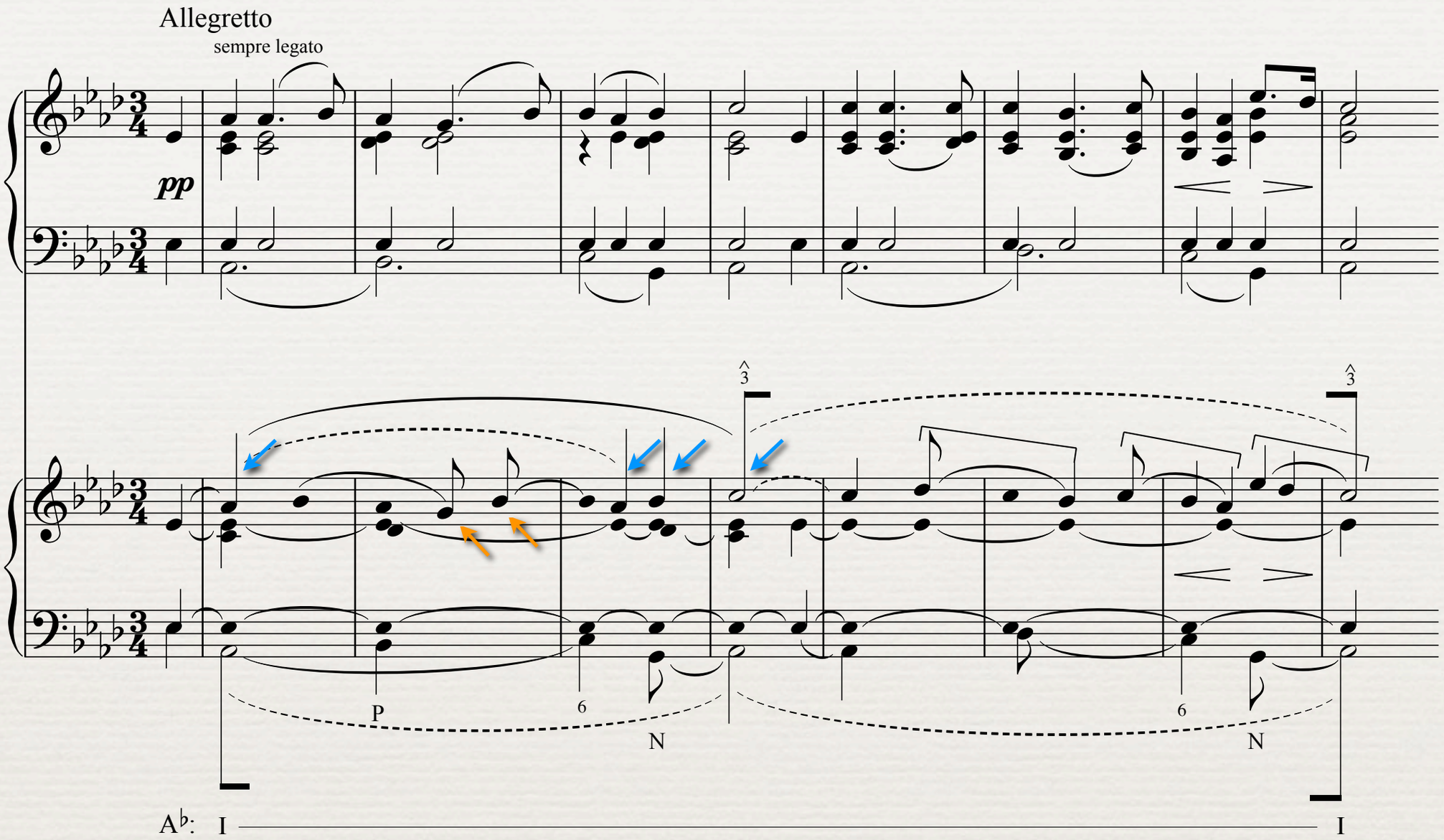
A♭: I I



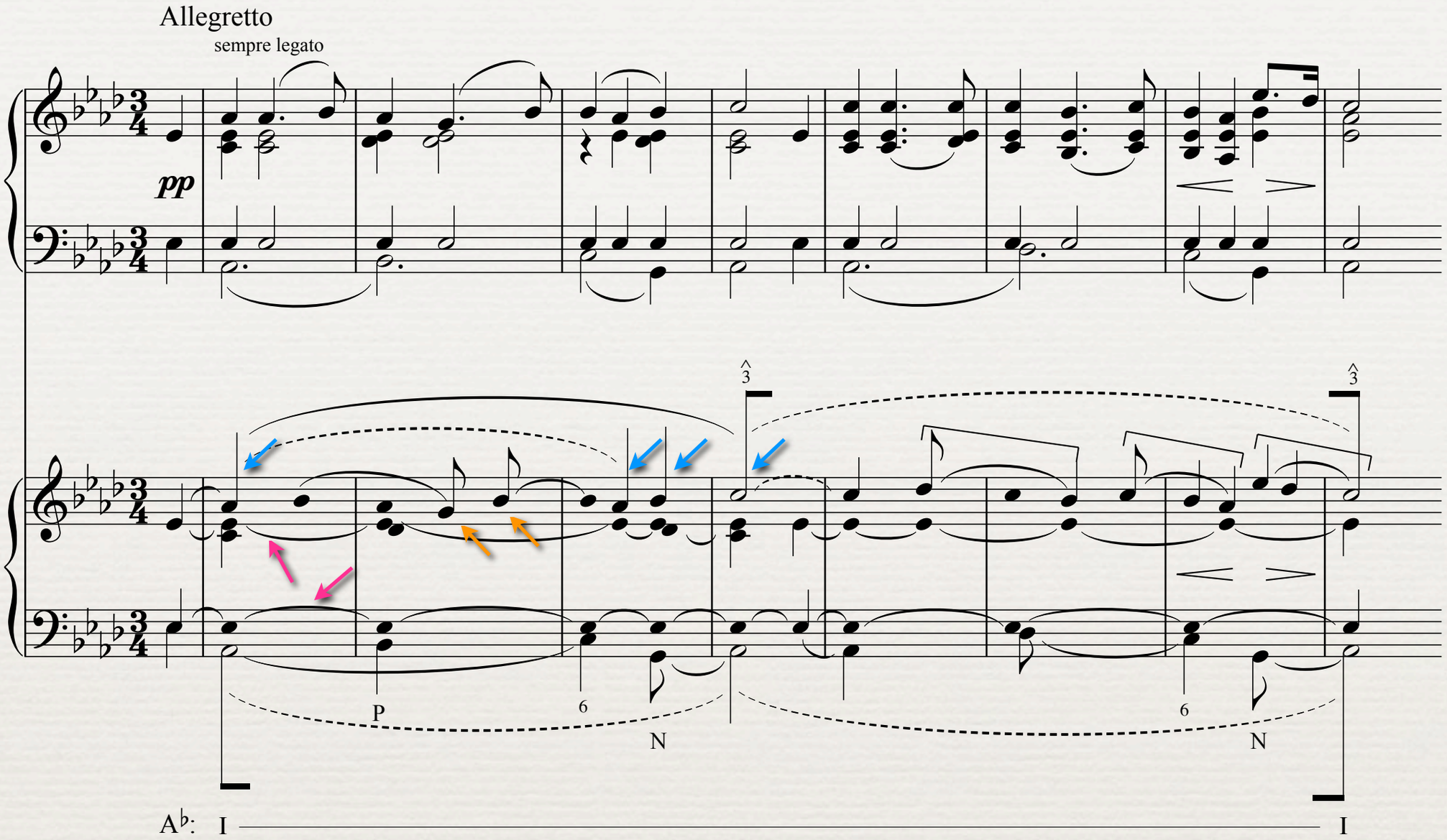
- Foreground analysis:



- Foreground analysis:
  - Tones of the initial ascent are given longer stems



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



- Foreground analysis:
  - 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

Allegretto

sempre legato

pp

3

3

P

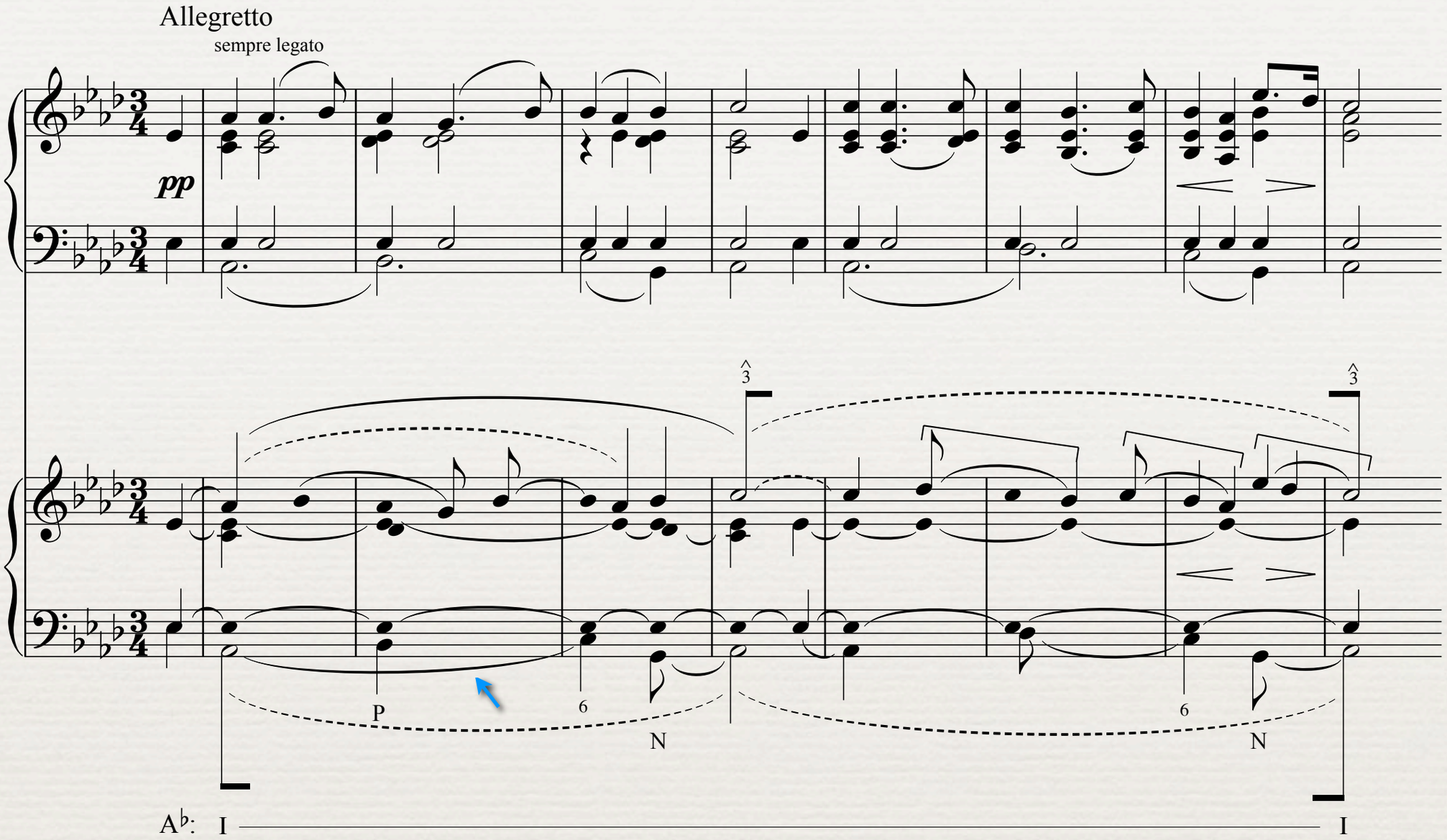
6

N

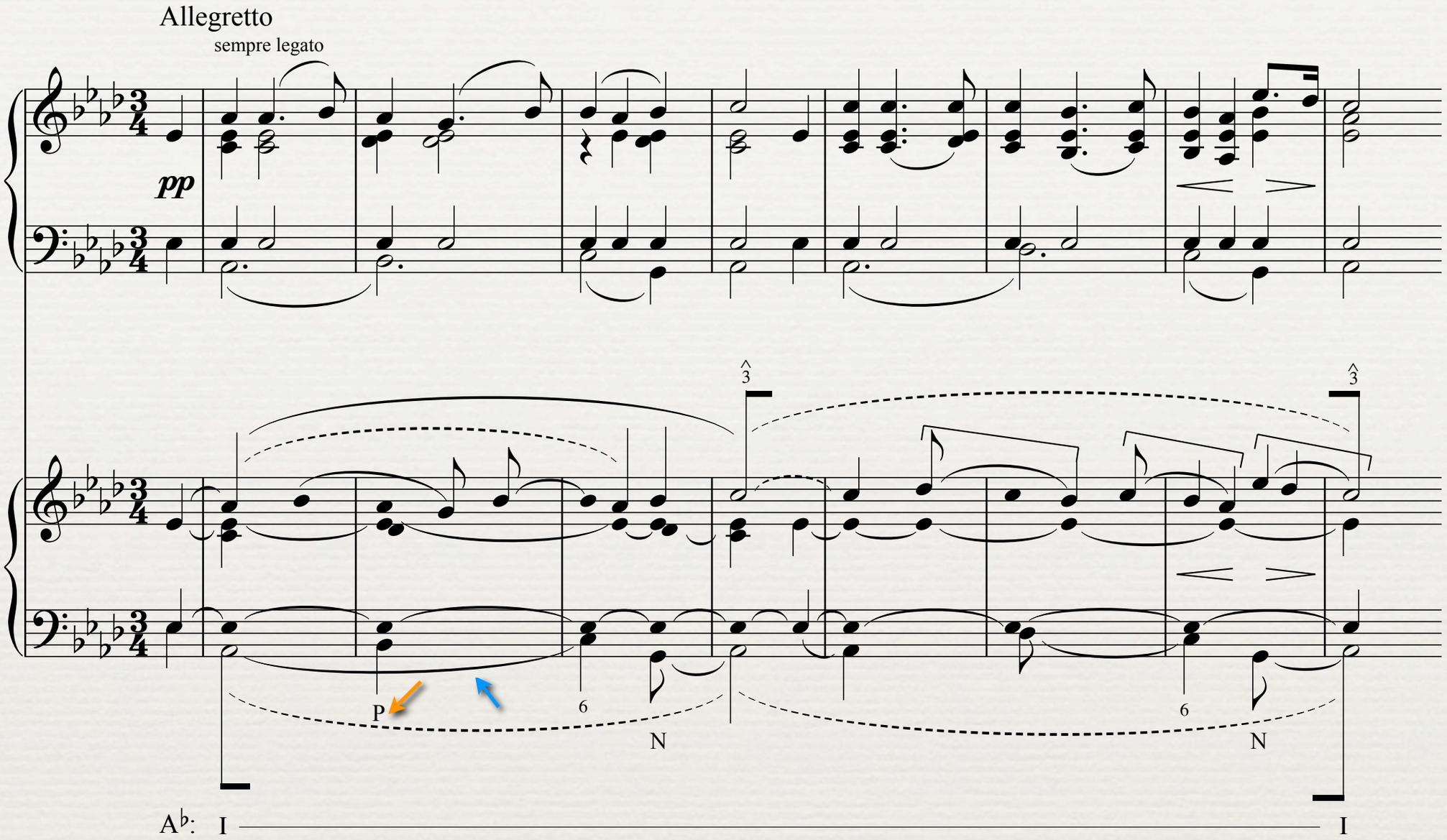
6

N

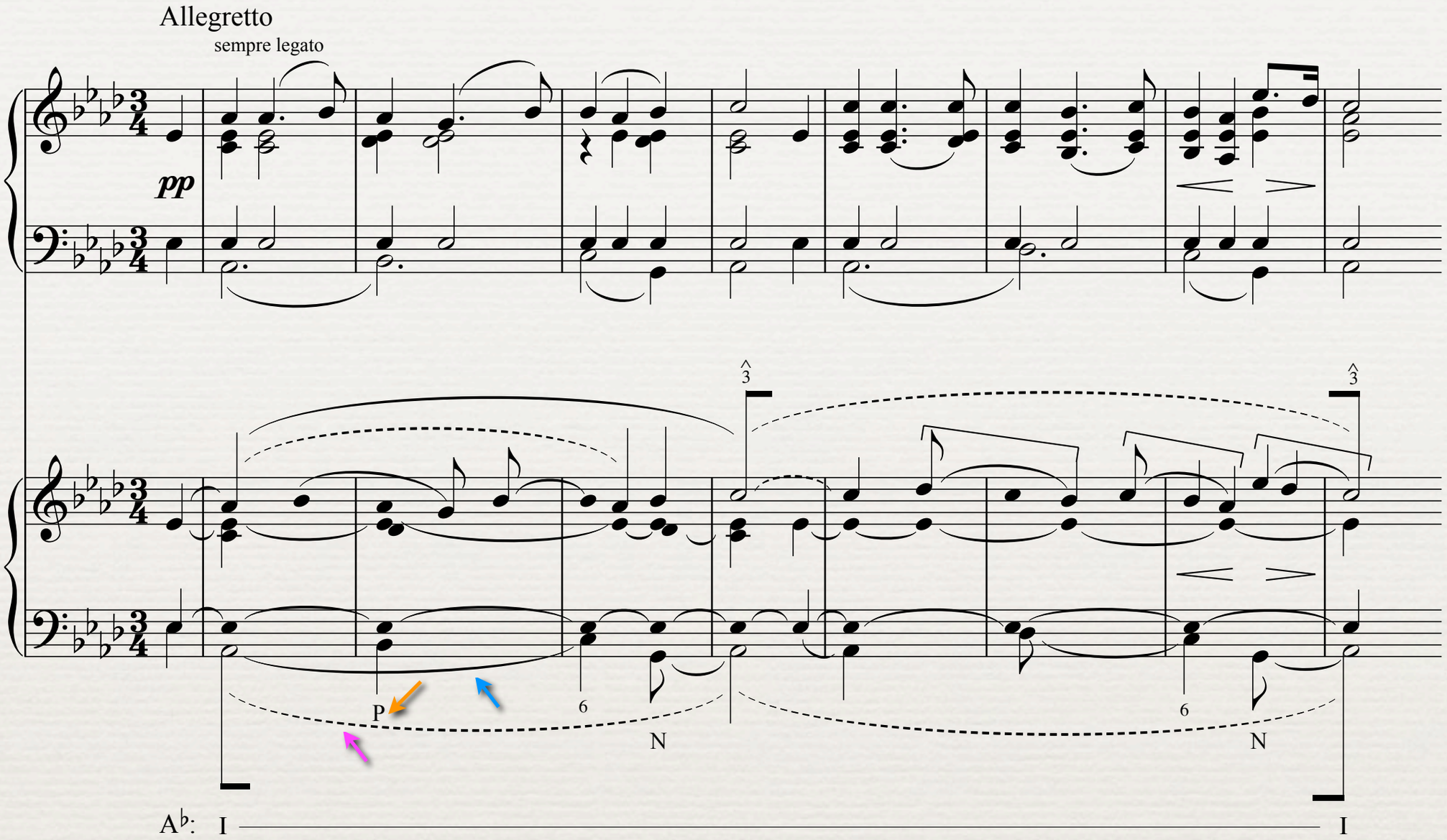
A♭: I I



- Foreground analysis:
  - A consonant skip in the bass from I to I6 is indicated with a slur



- 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



- 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

Allegretto

sempre legato

pp

3

3

P

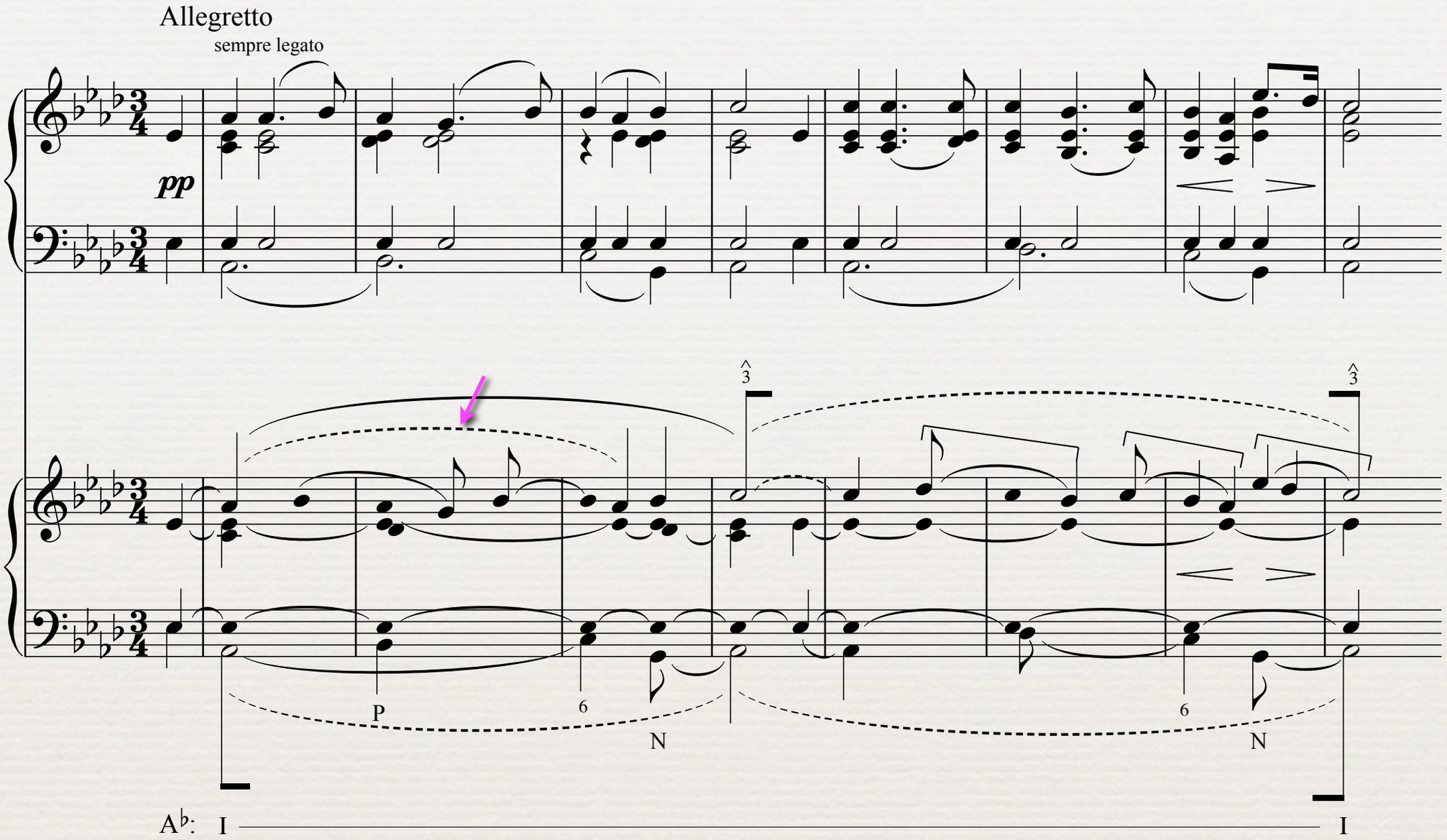
6

N

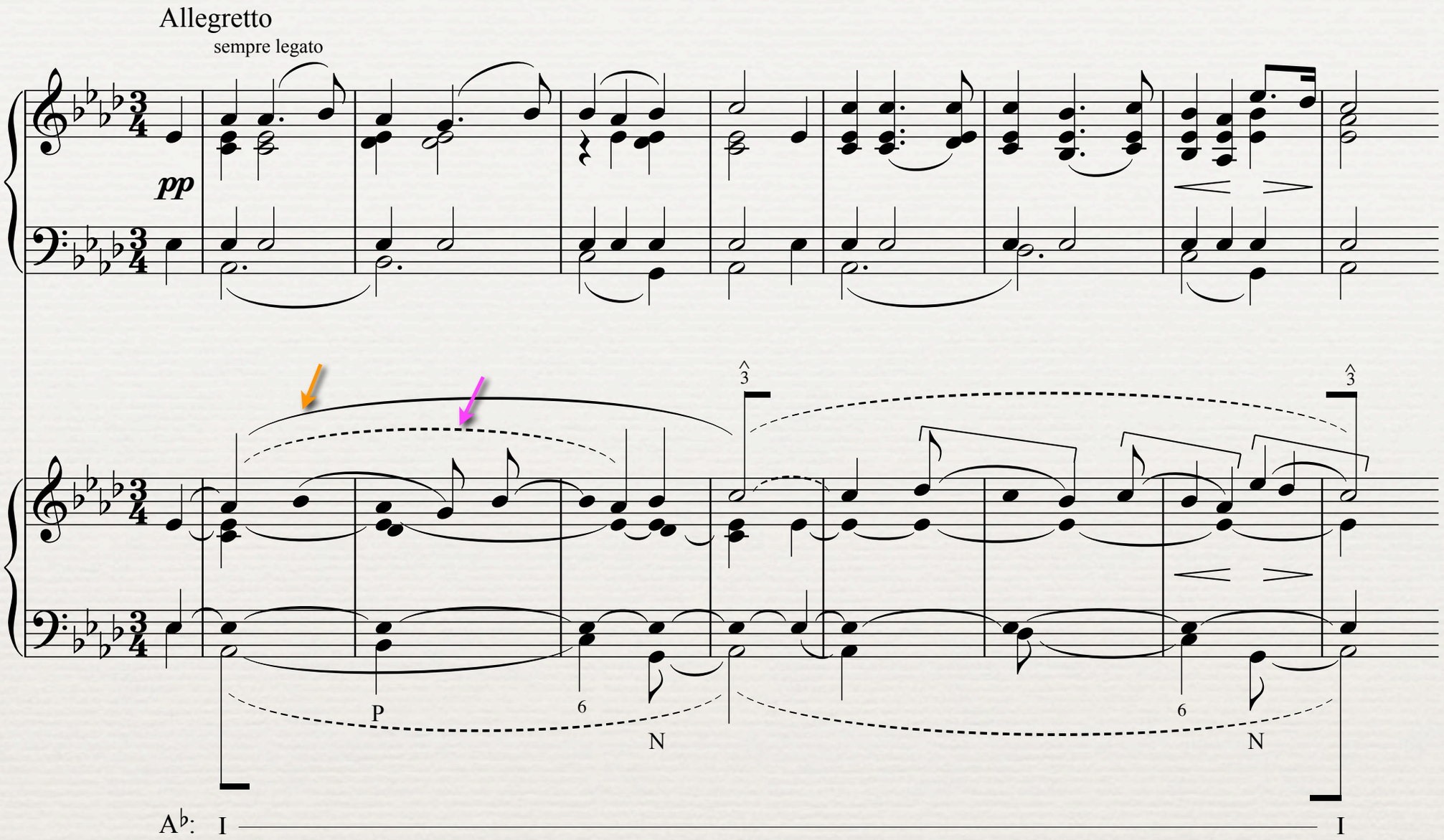
6

N

A♭: I I



- 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.

Allegretto

sempre legato

pp

3

3

P

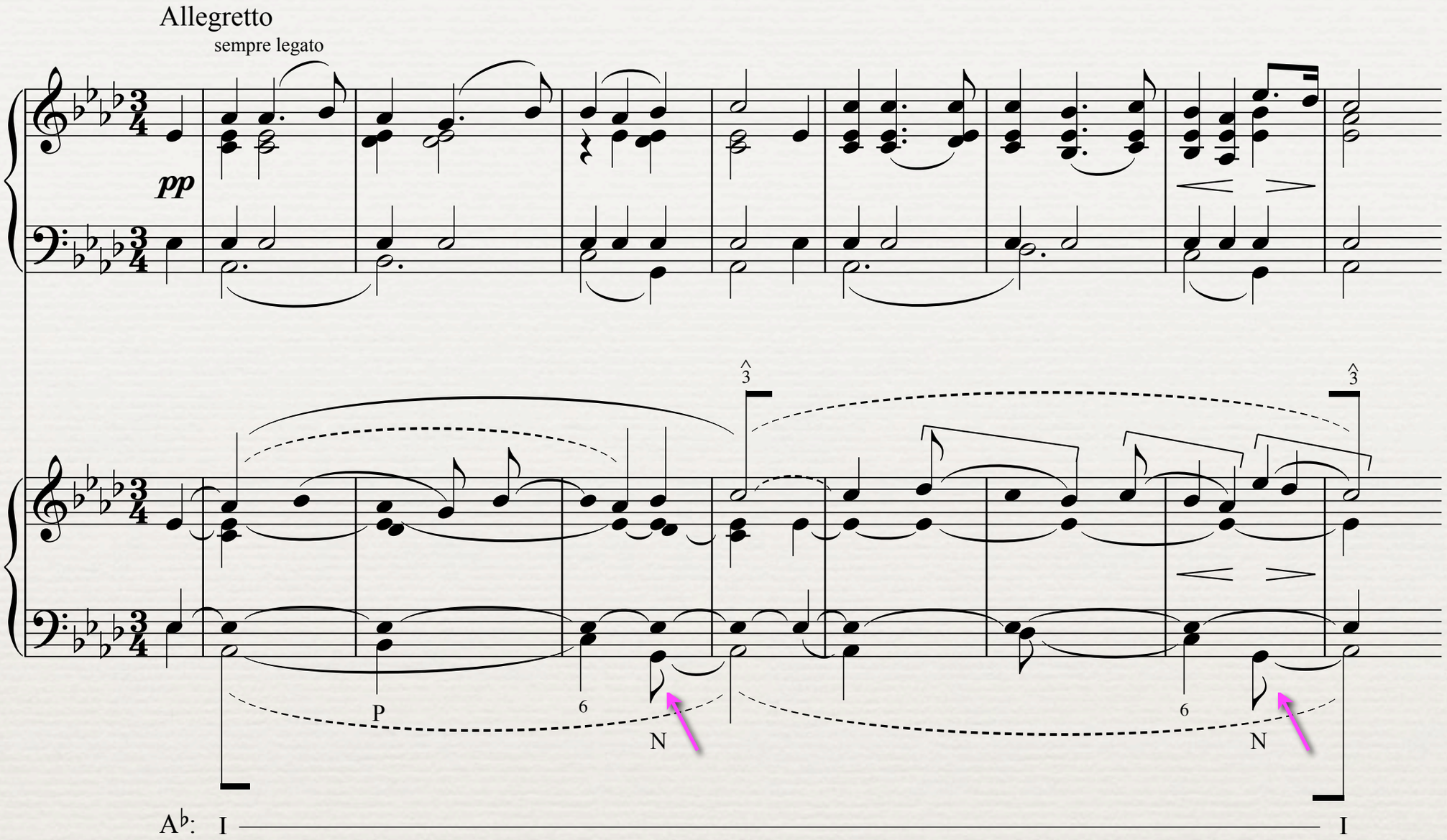
6

N

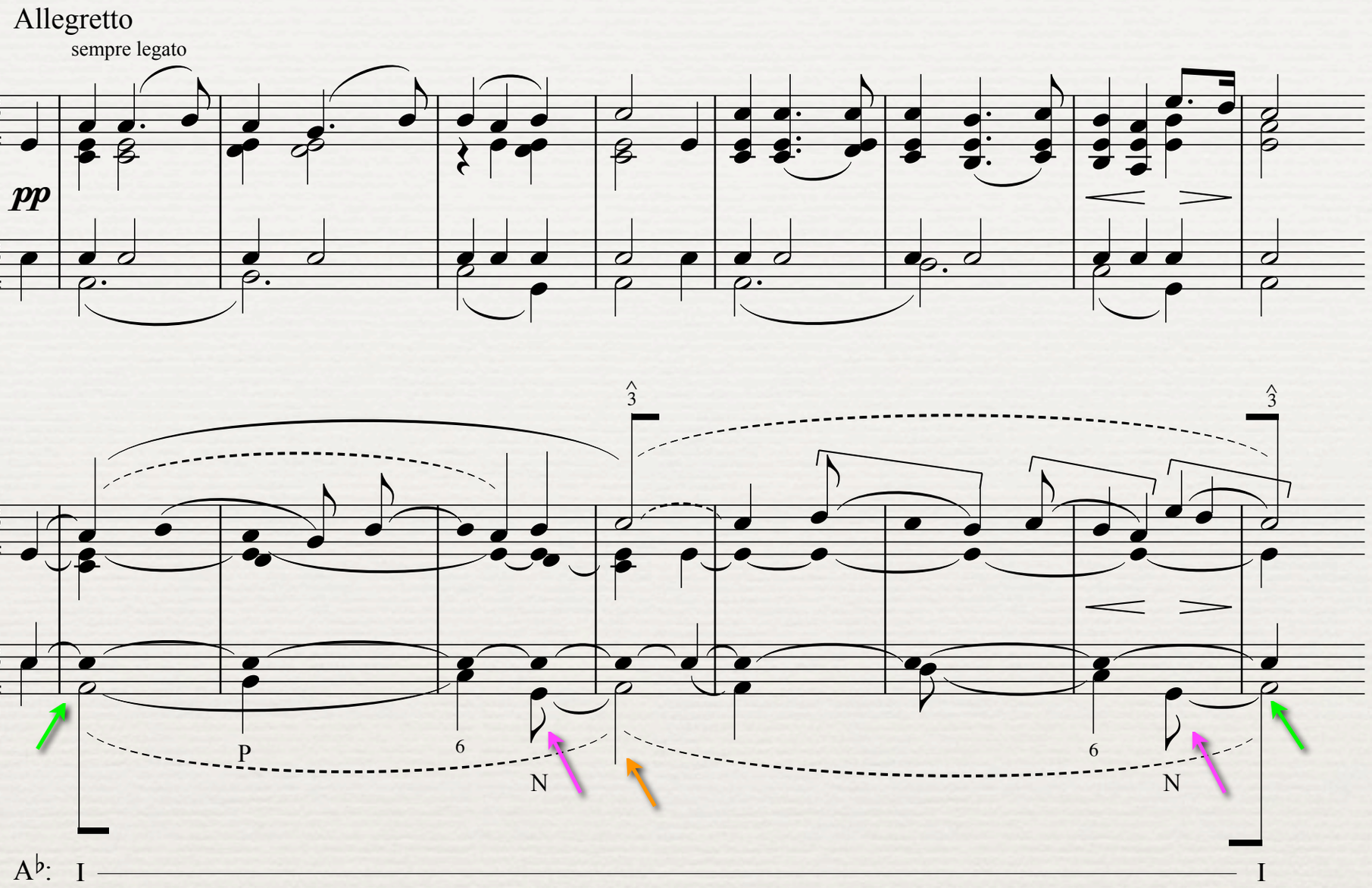
6

N

A♭: I I



- Foreground analysis:
  - Neighboring bass motion into I is indicated with a flag



- 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.

Allegretto

sempre legato

pp

3

3

P

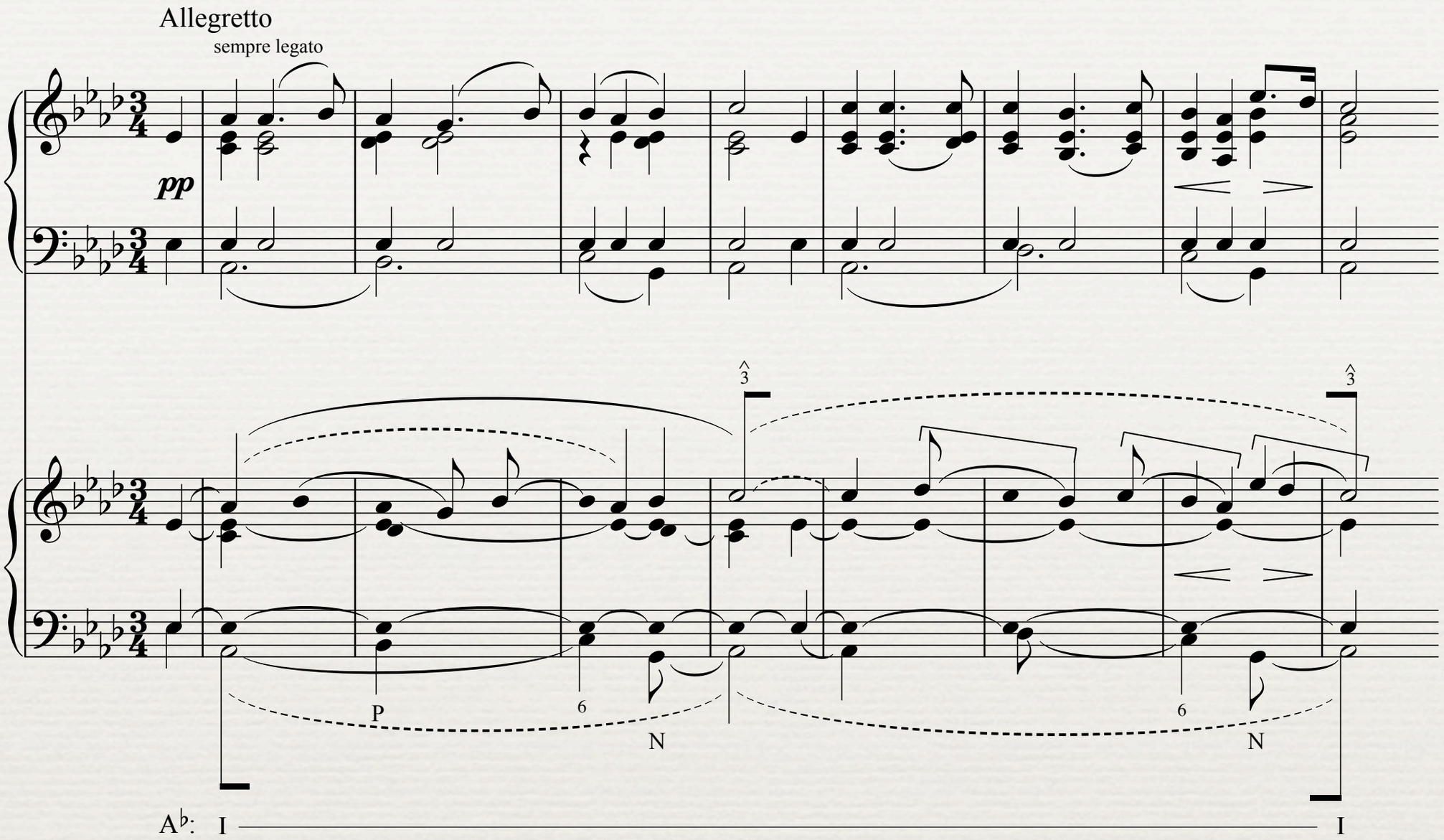
6

N

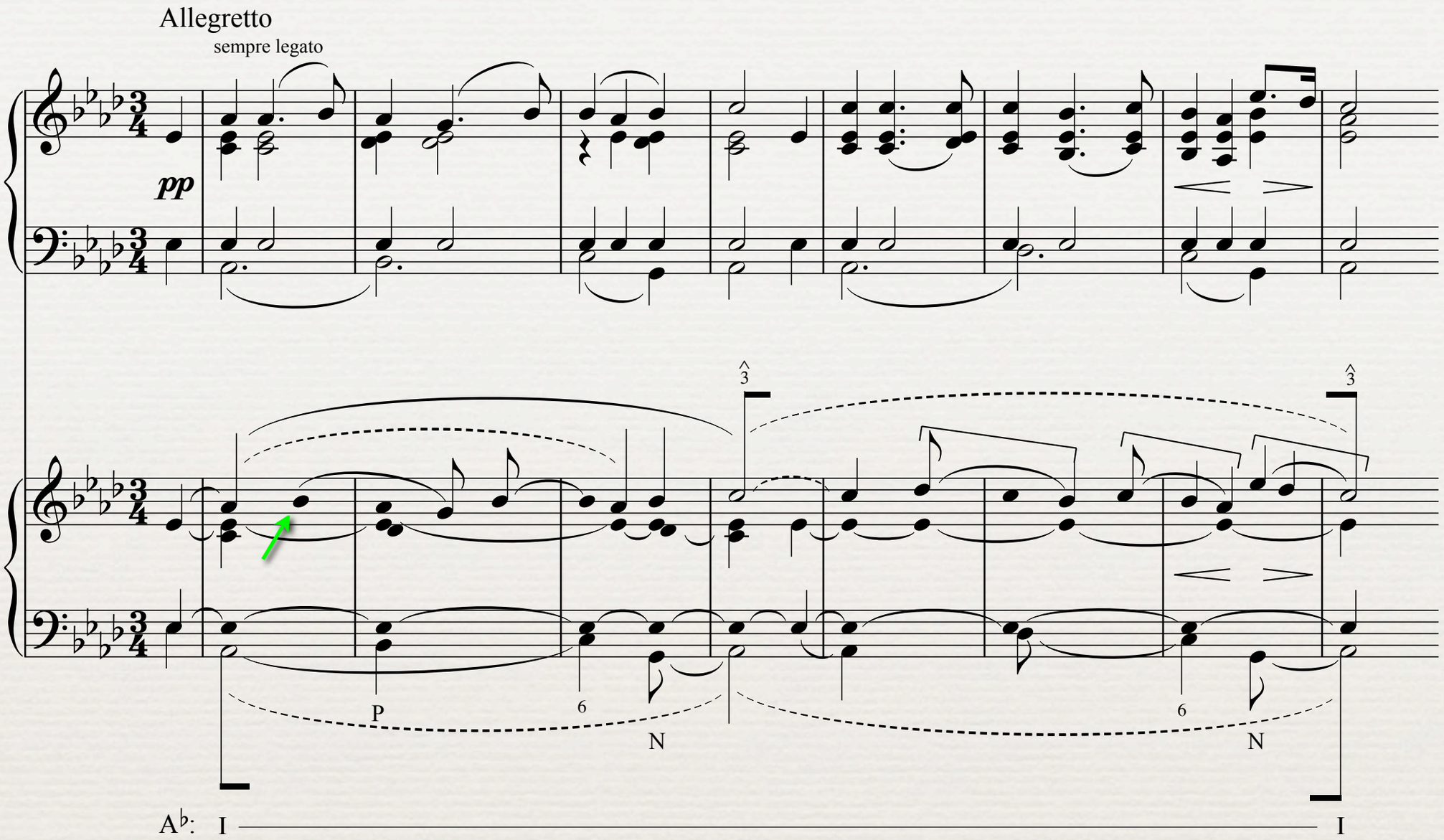
6

N

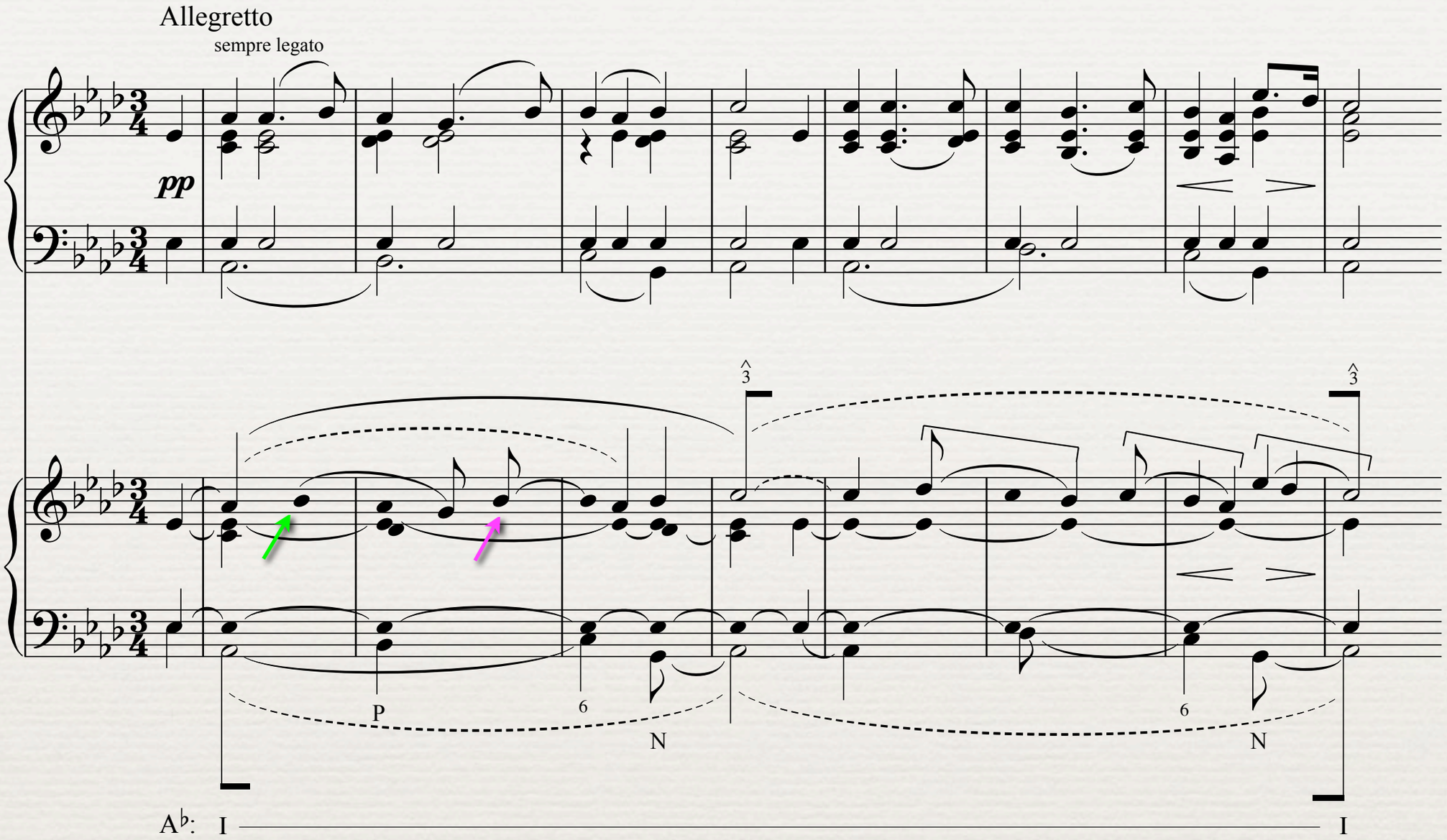
A♭: I I



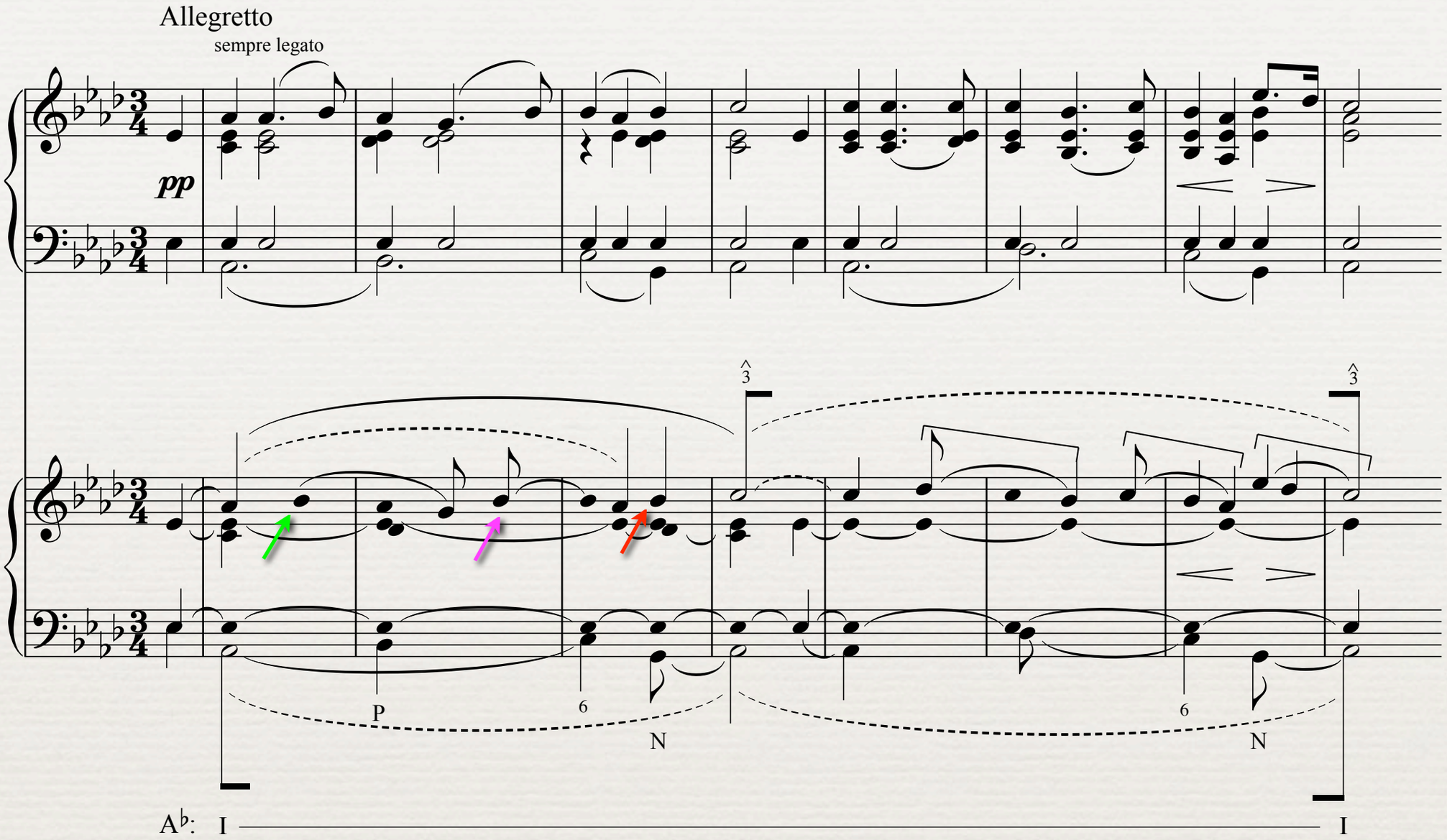
- Note the three b♭s in the first phrase:



- 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

Allegretto

sempre legato

pp

3

3

P

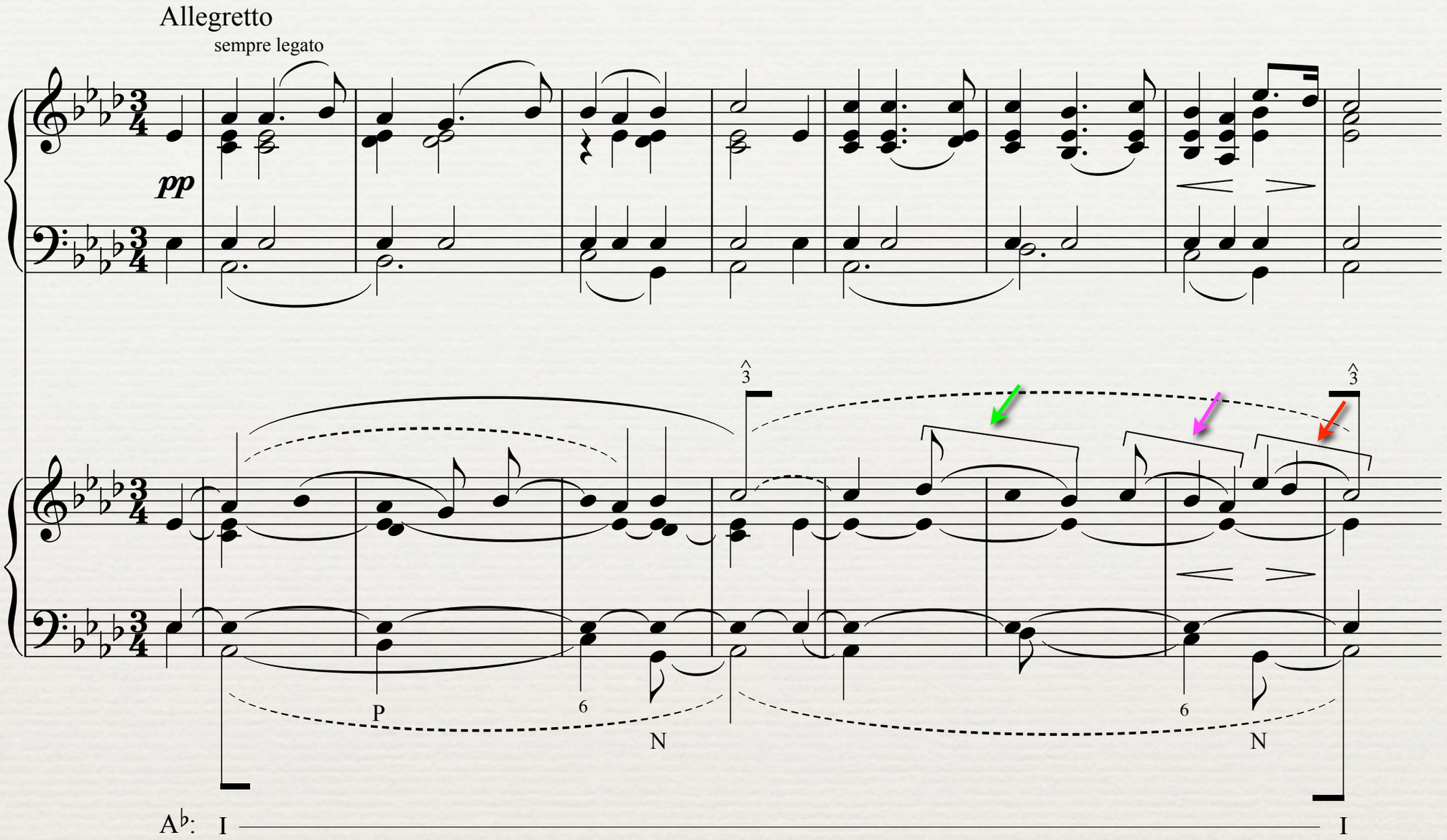
6

N

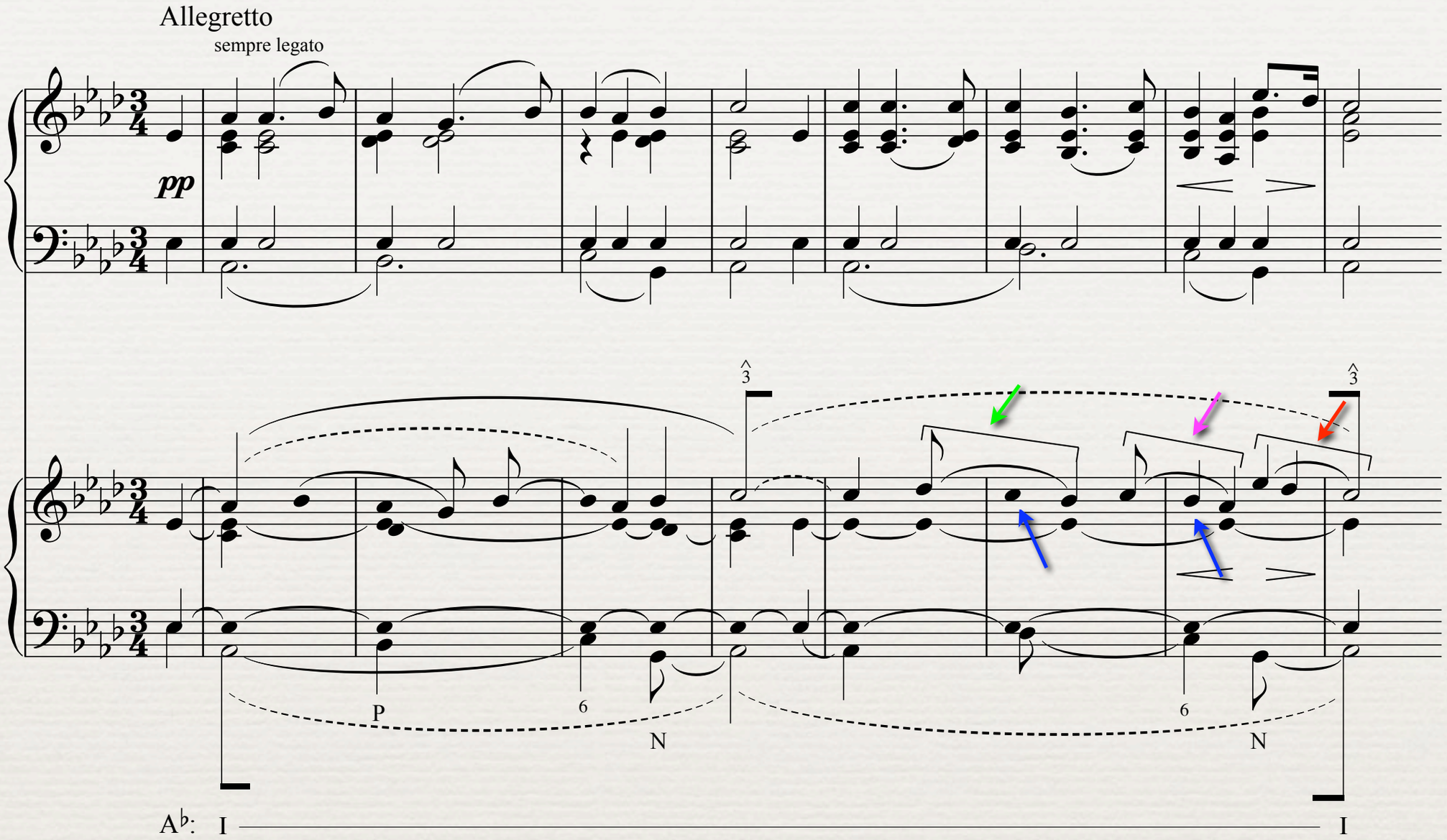
6

N

A♭: I I



- 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

Allegretto

sempre legato

pp

P

6

N

6

N

A♭: I I

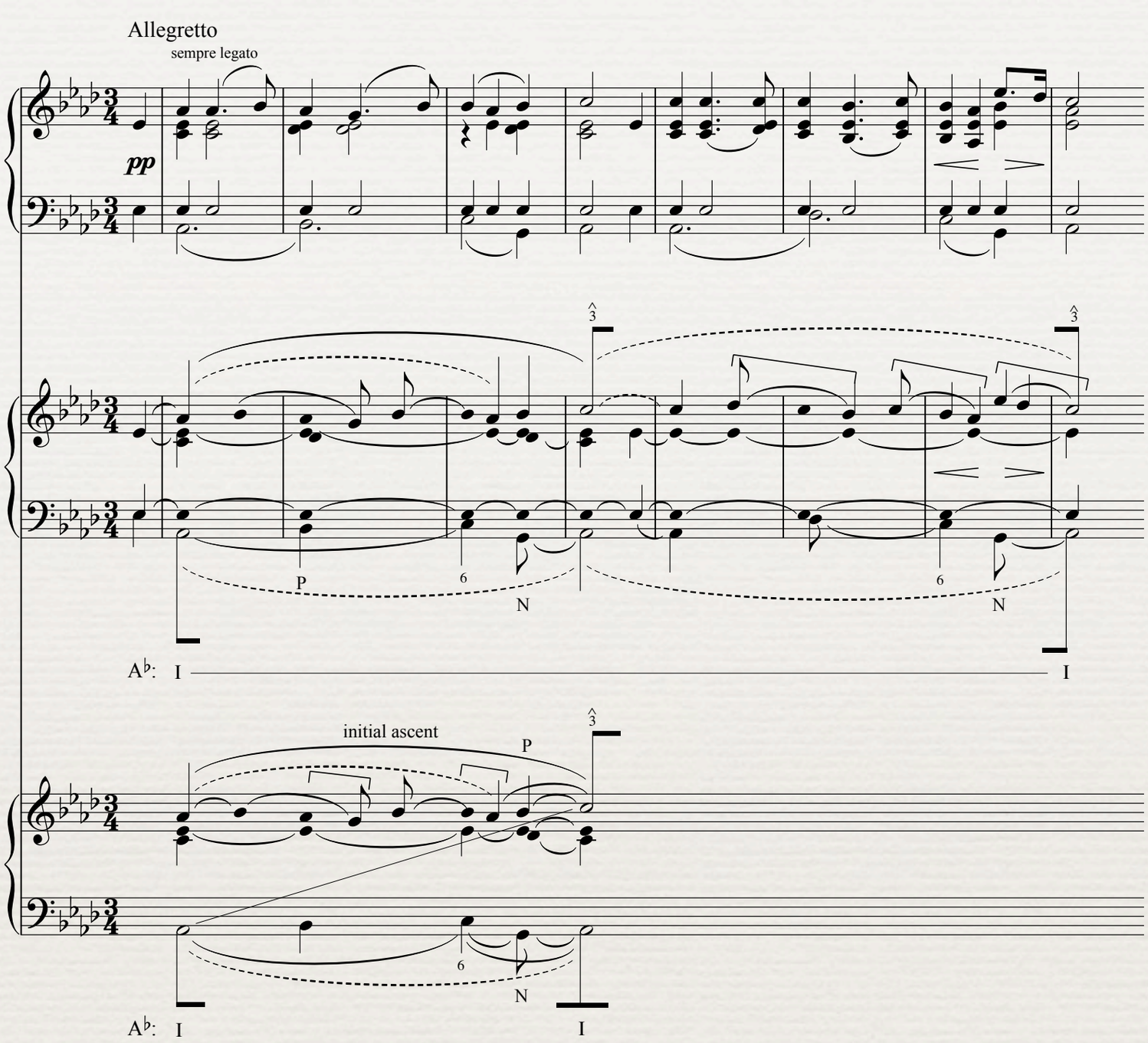
initial ascent

P

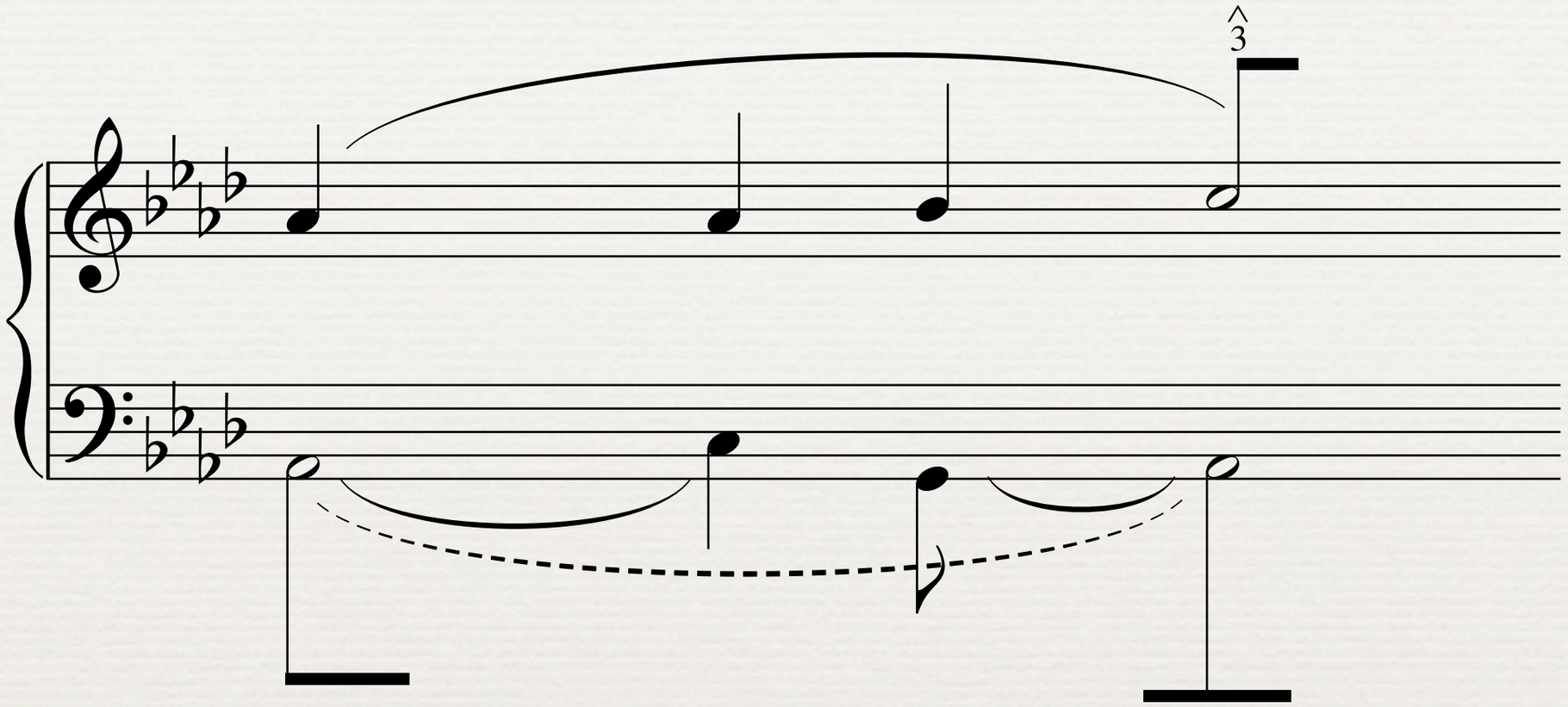
6

N

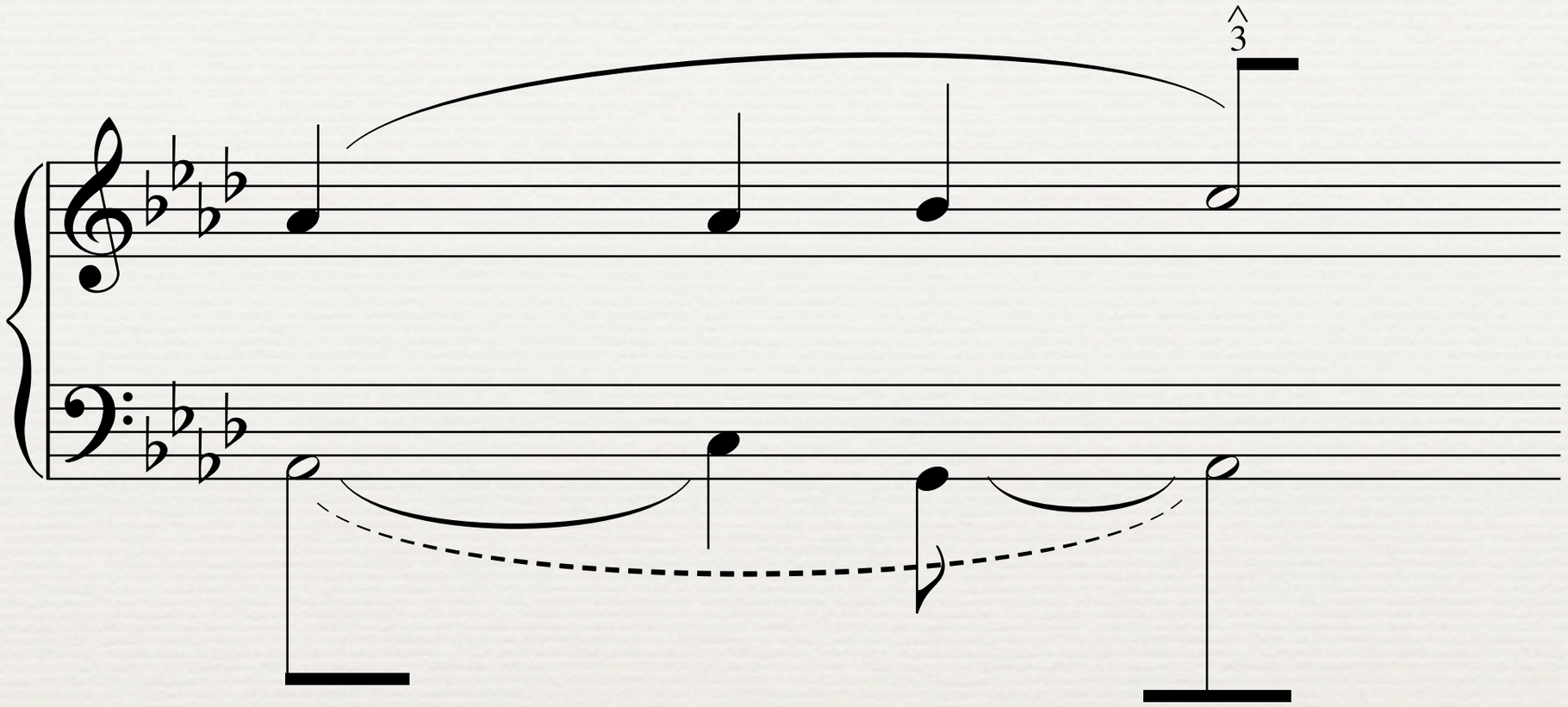
A♭: I I



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

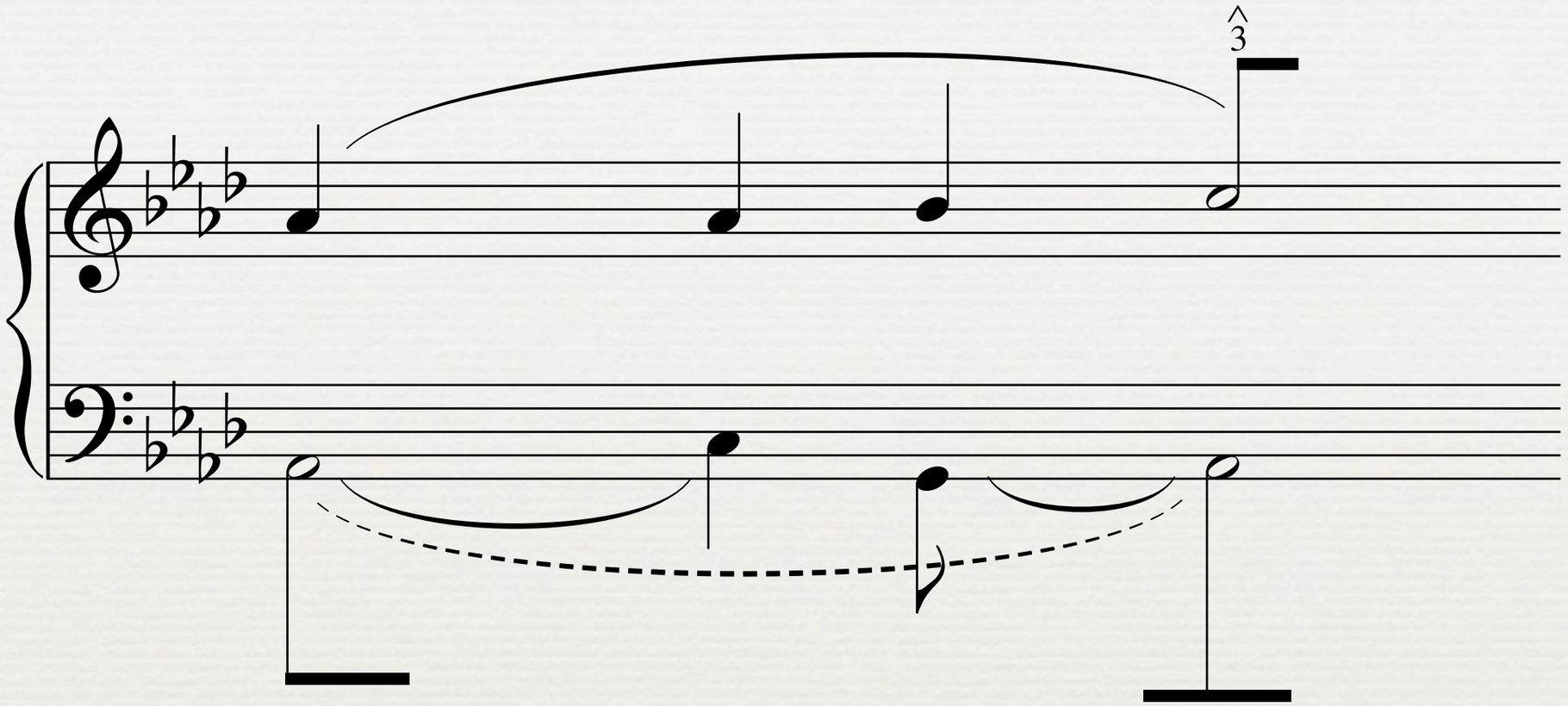


I



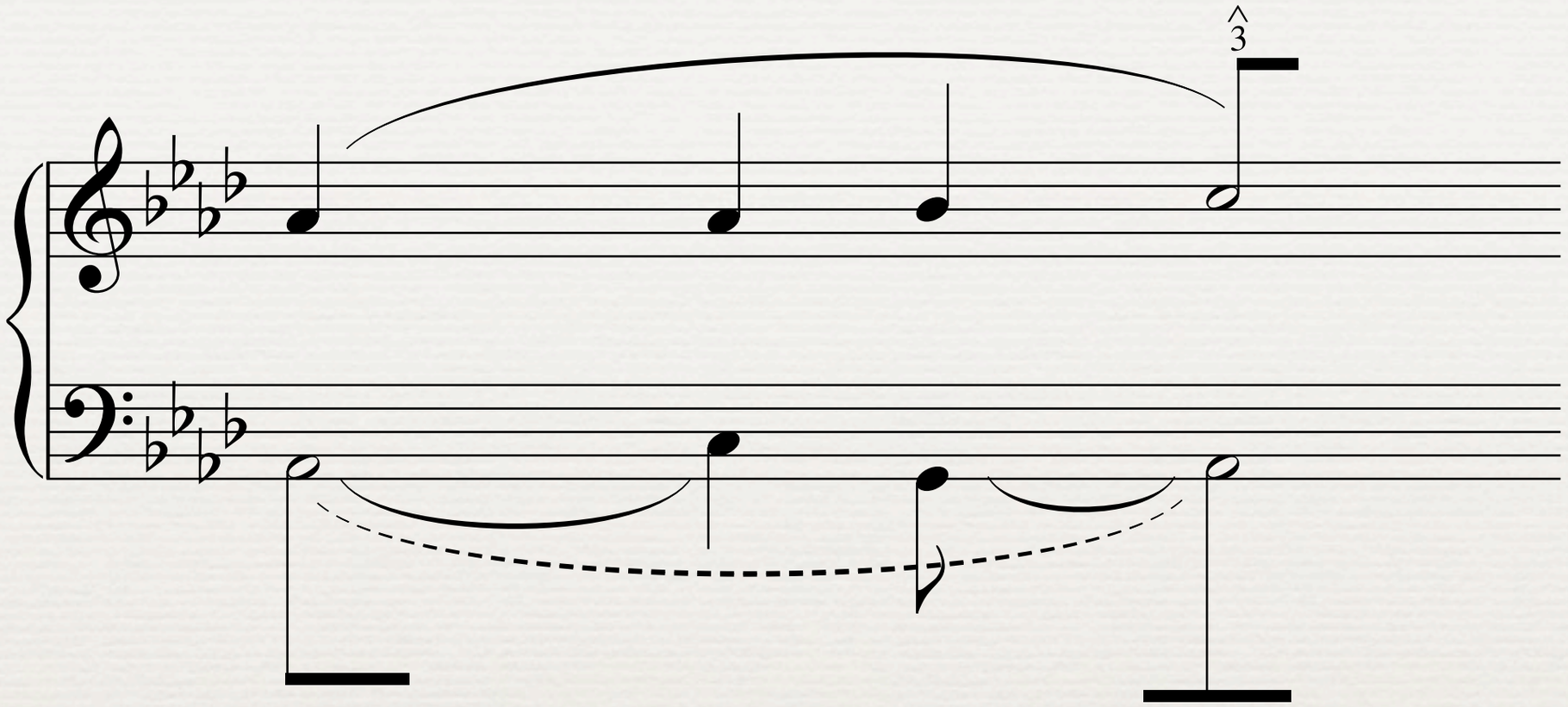
I

- A middleground analysis removes everything except:



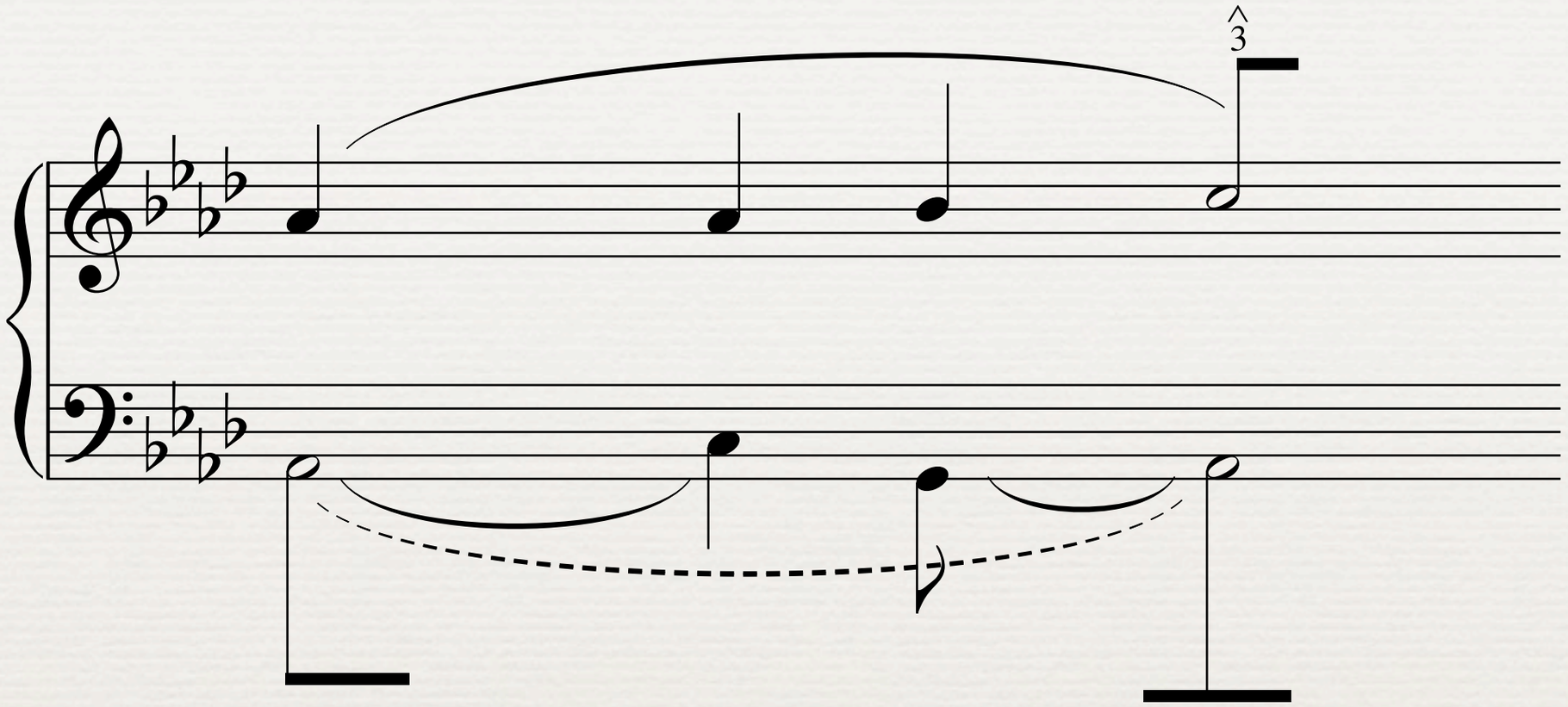
I

- A middleground analysis removes everything except:
  - First *urlinie* tone



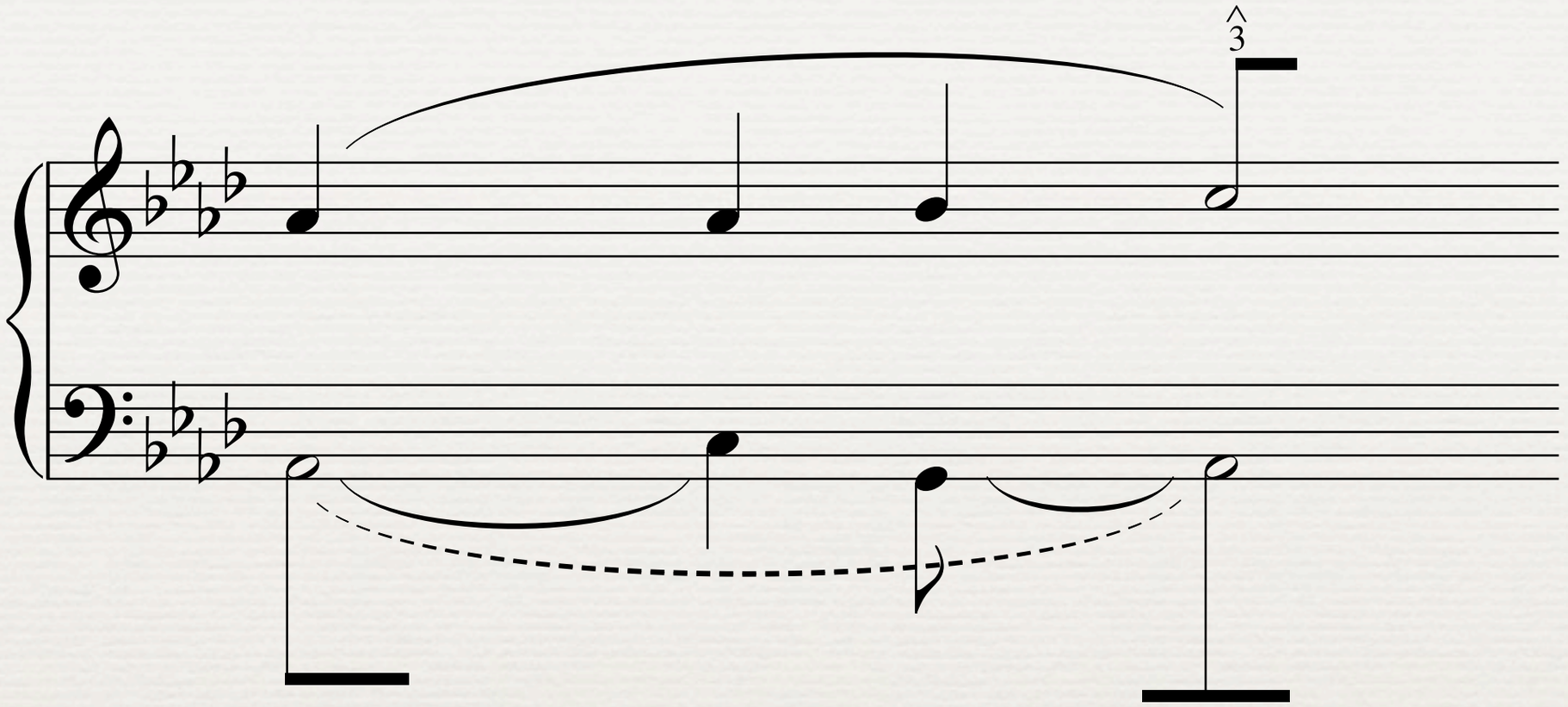
I

- A middleground analysis removes everything except:
  - First *urlinie* tone
  - *Bassbrechung* (note how it supports the first tone of the initial ascent)



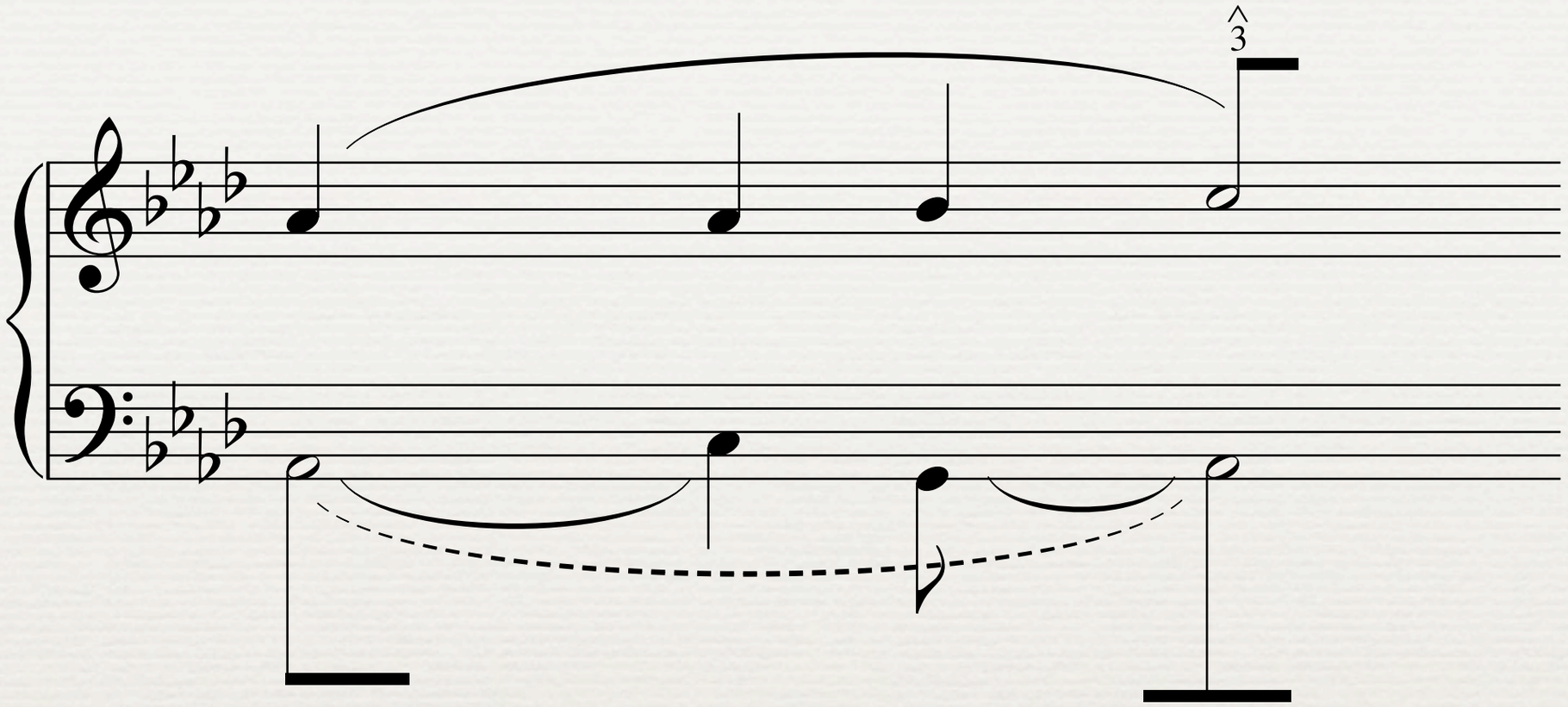
I

- A middleground analysis removes everything except:
  - First *urlinie* tone
  - *Bassbrechung* (note how it supports the first tone of the initial ascent)
  - Initial ascent



I

- 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)



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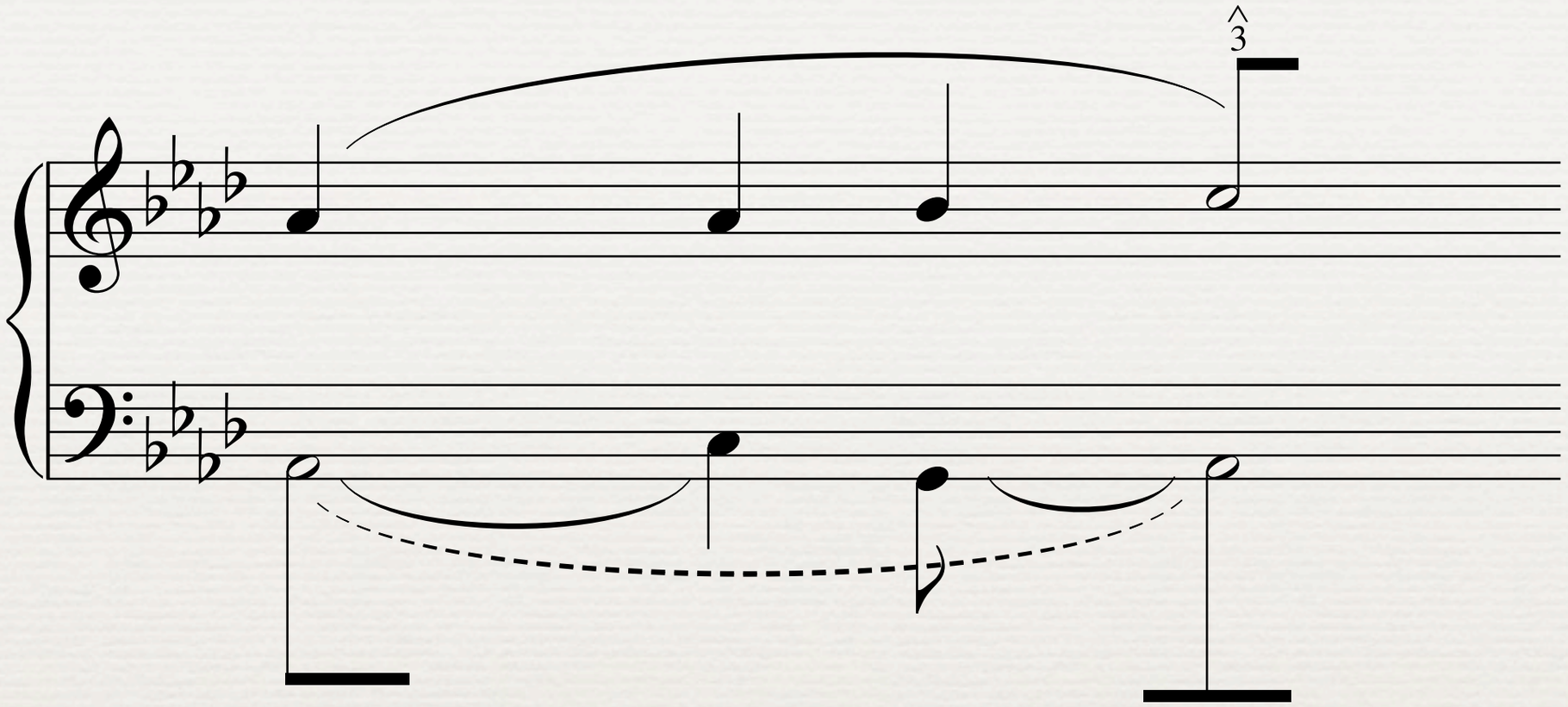
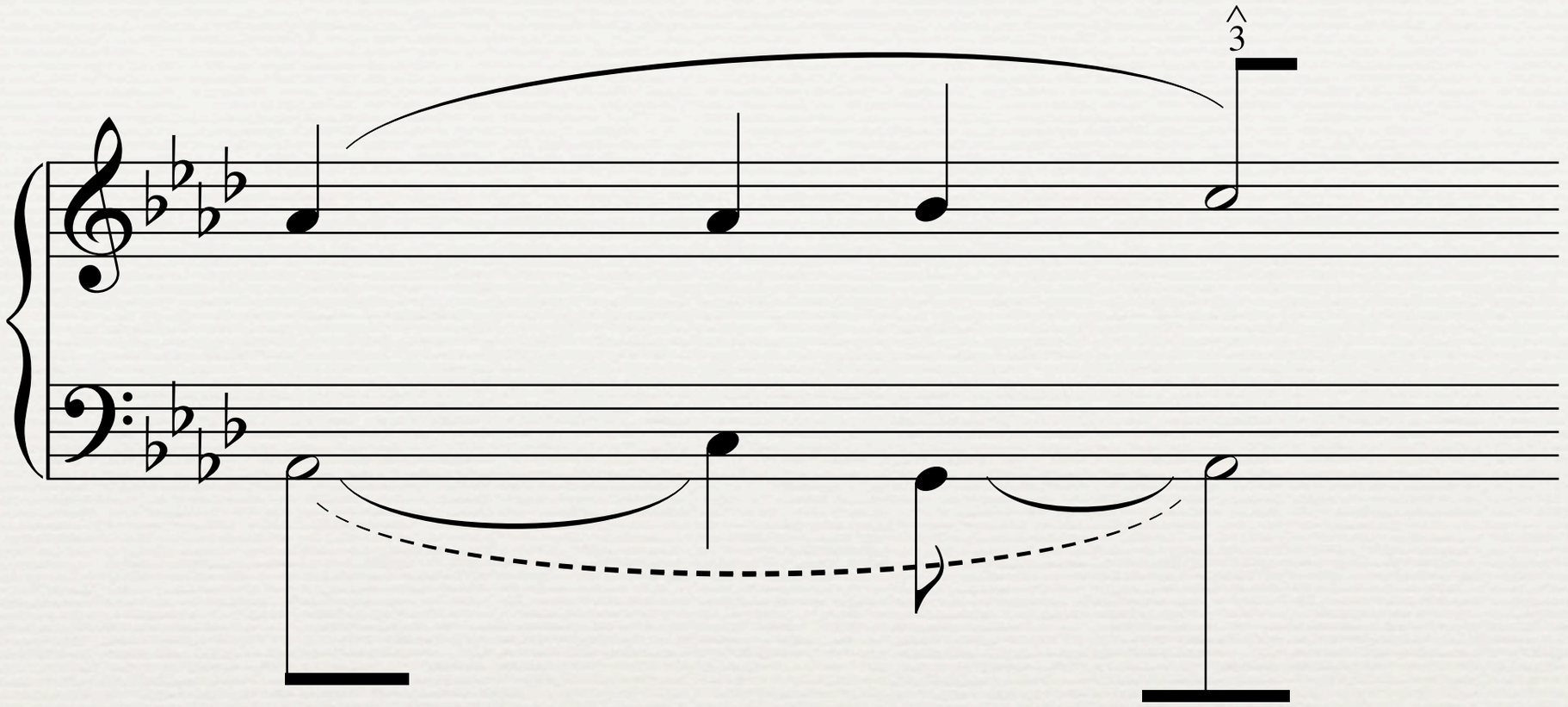


I

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



I

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

Arpeggiated Ascent

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

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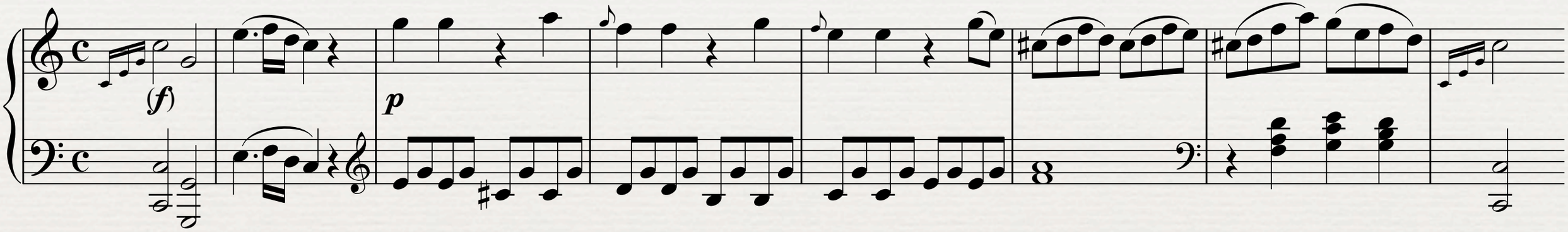
- Thus the "arpeggiated ascent" in which an arpeggiation through the tones of the tonic triad leads to the first tone of the *urlinie*.

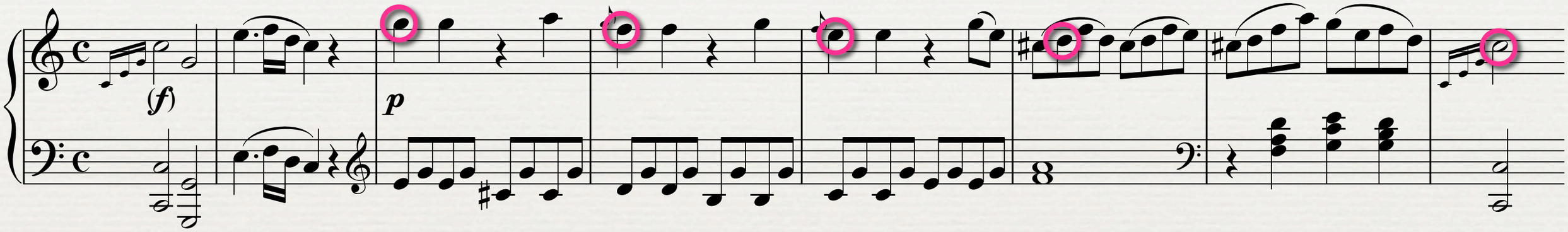
Arpeggiated Ascent

- 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

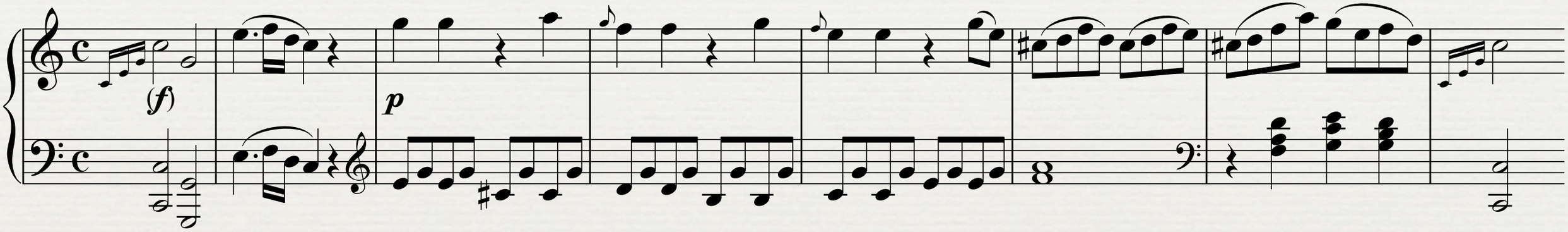


Mozart: Piano Sonata K. 309

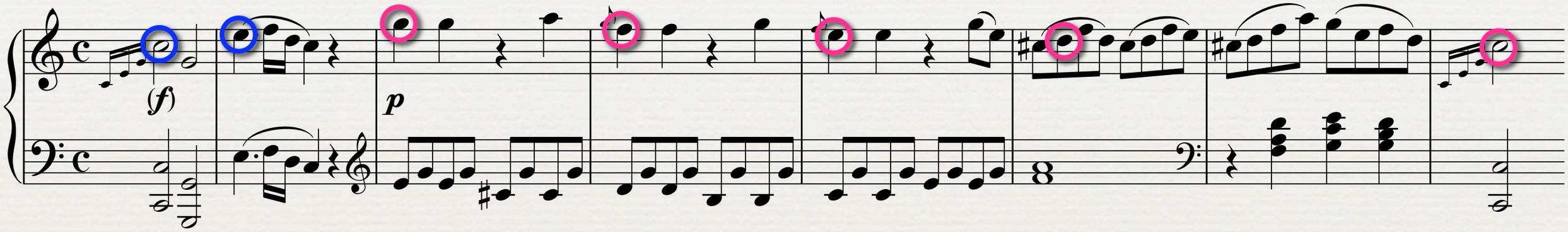


- There is a descending line from ^5 - ^1 in the melody.

Mozart: Piano Sonata K. 309

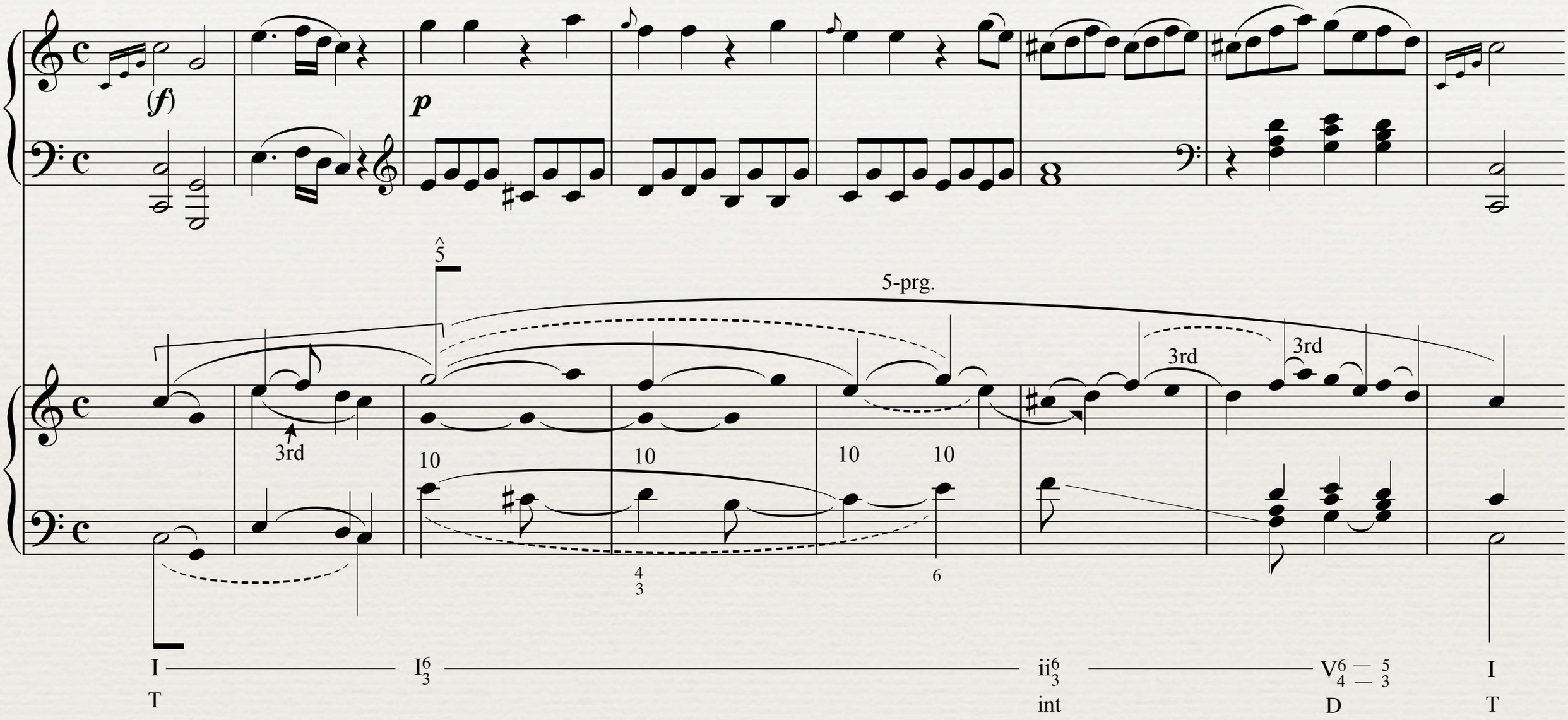


Mozart: Piano Sonata K. 309

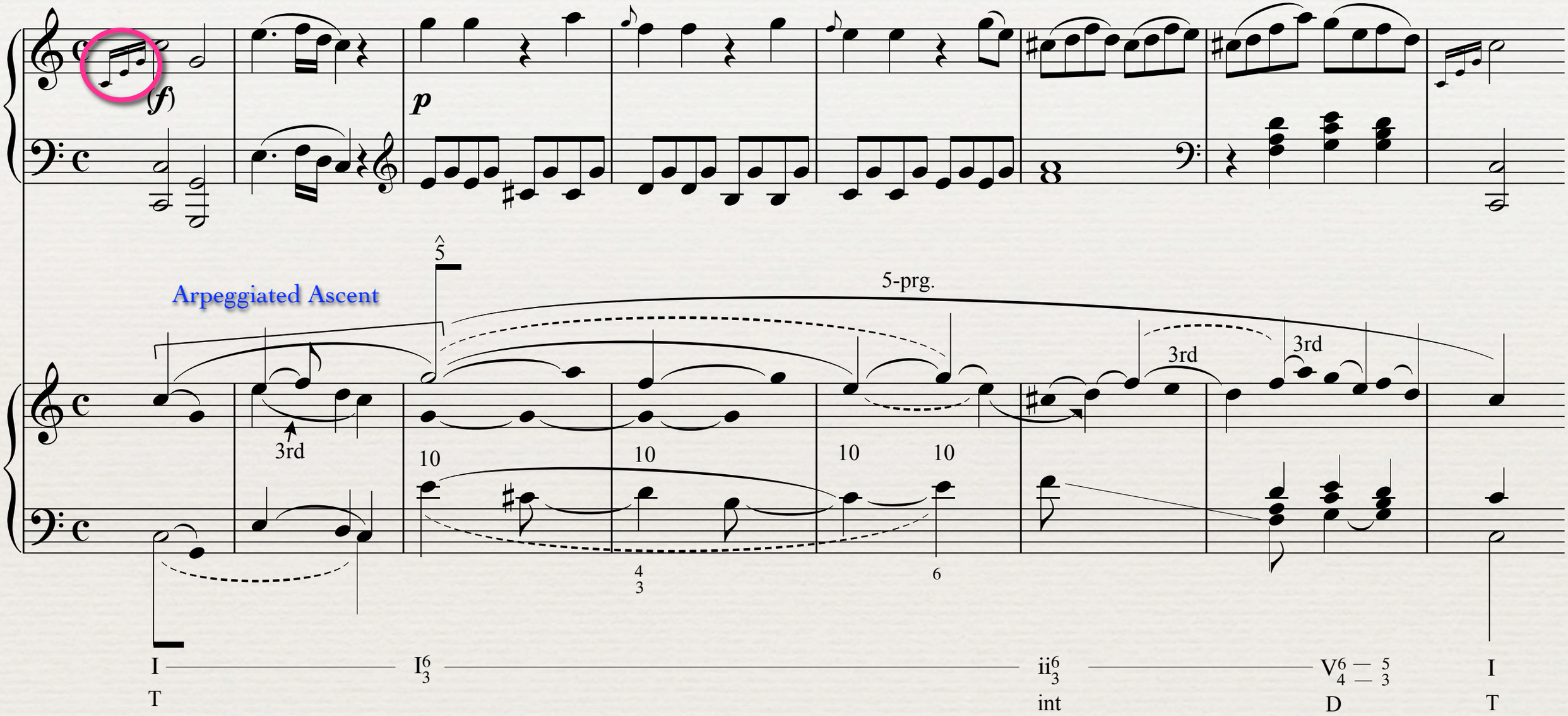


- The previous two measures arpeggiate the tonic triad on the way to the 'G' in measure 3.

Mozart: Piano Sonata K. 309

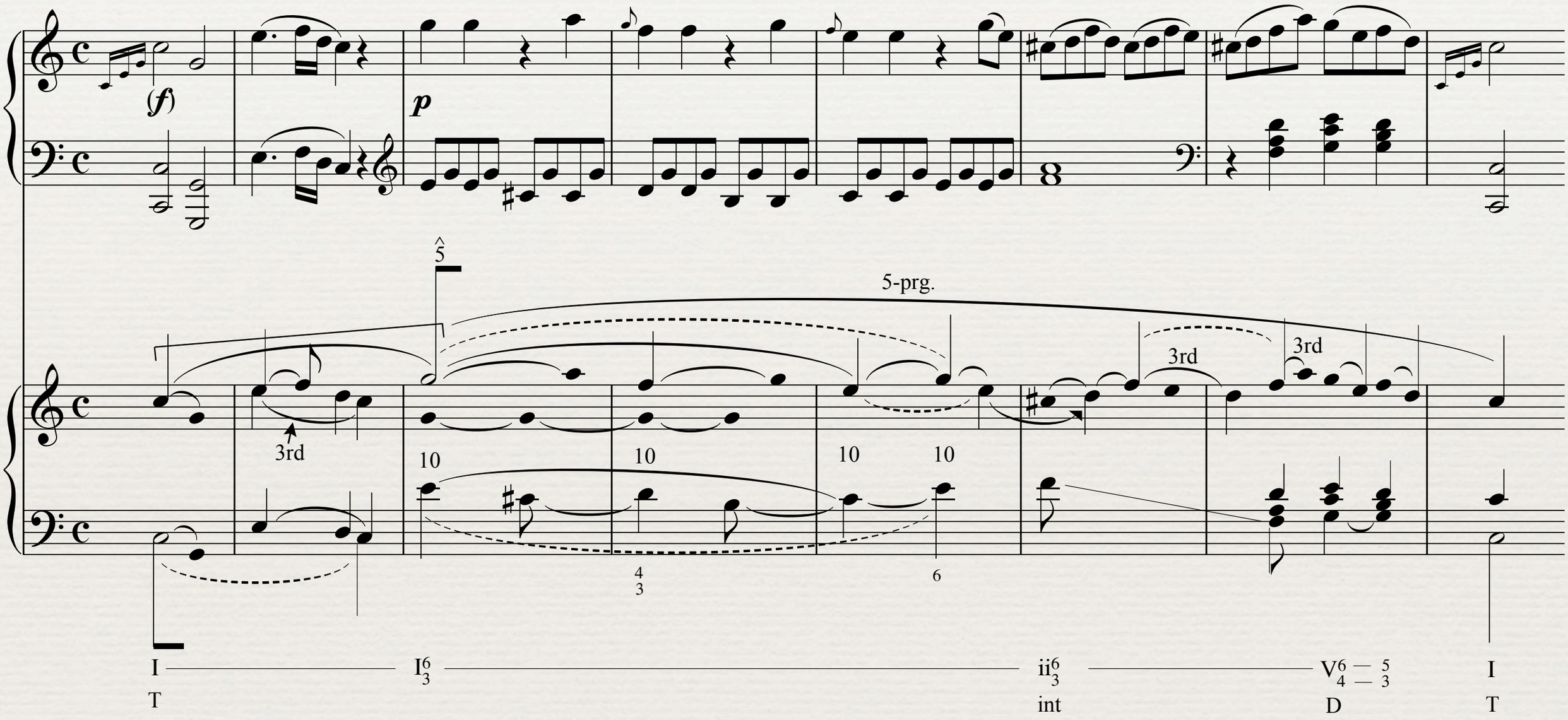


Mozart: Piano Sonata K. 309

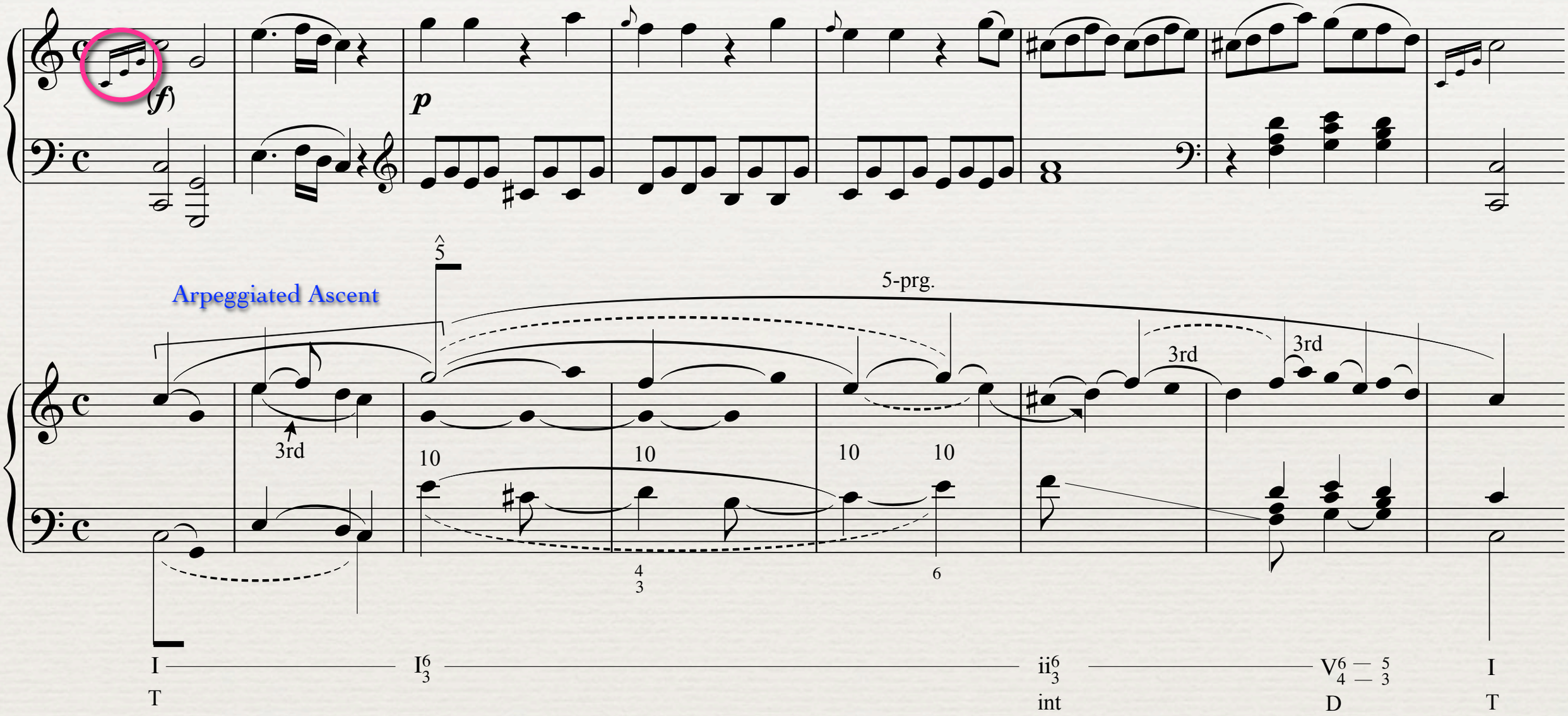


- Note the opening grace notes in the score, which are then mirrored by the arpeggiated ascent.

Mozart: Piano Sonata K. 309



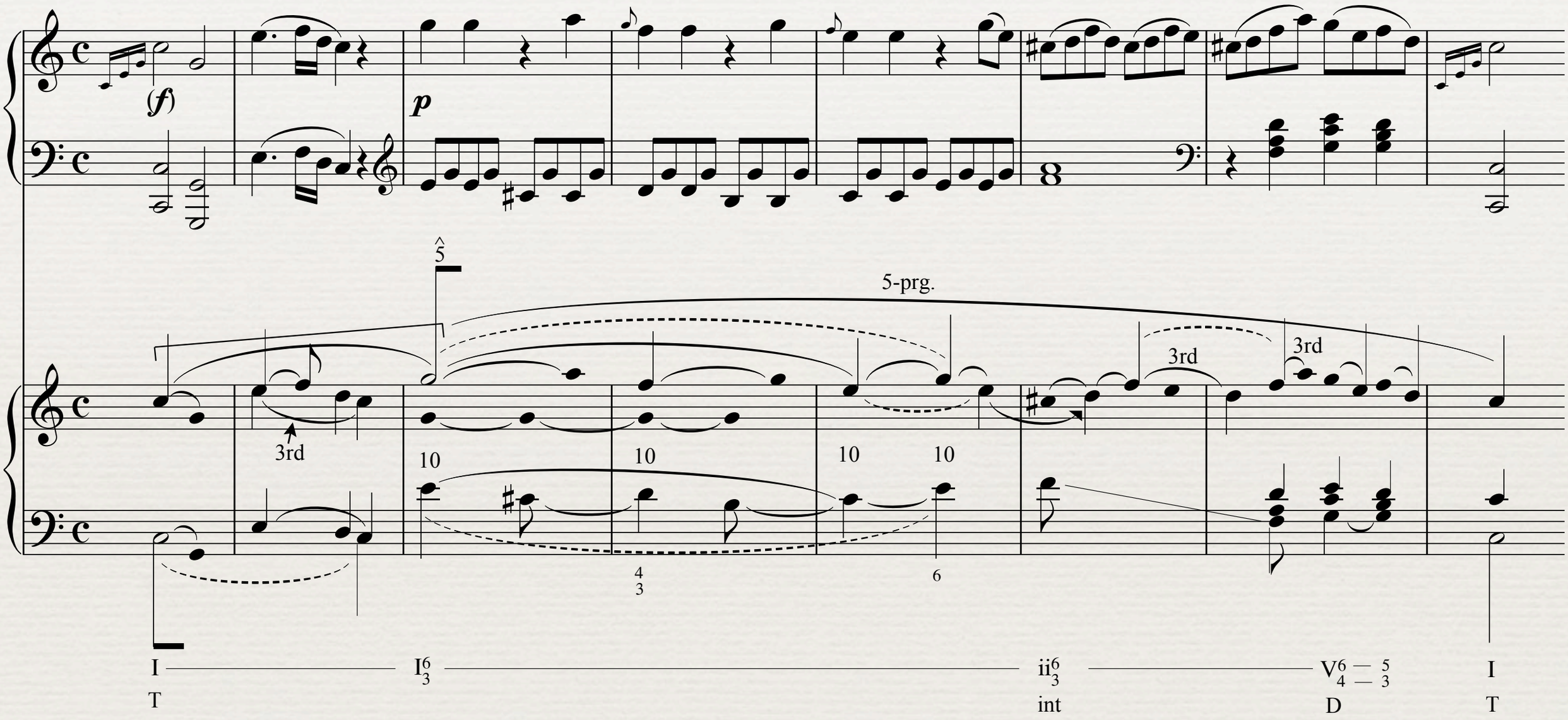
Mozart: Piano Sonata K. 309



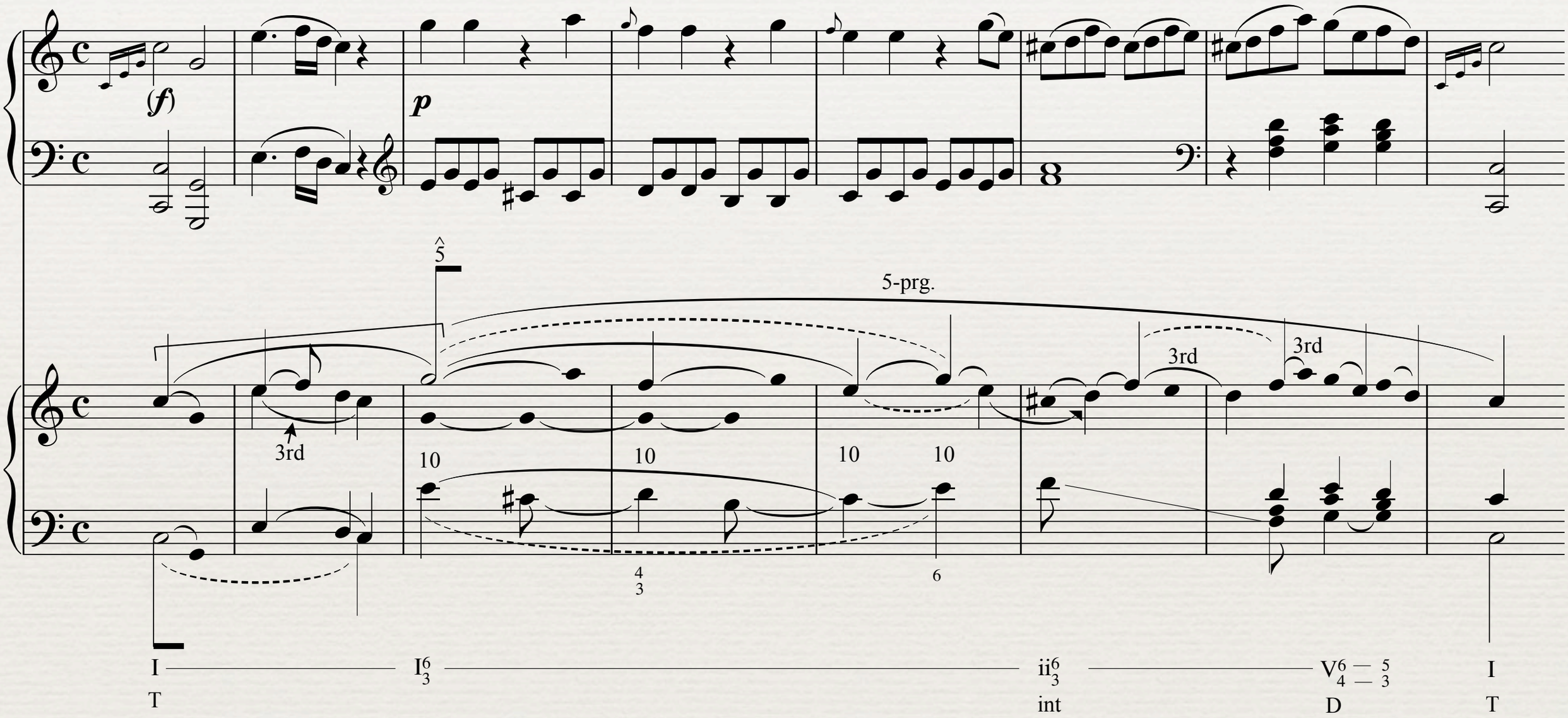
- Oswald Jonas: "How marvelous the arpeggiation in the right hand's grace-note figure, which finds its continuation as though in a great arc!"

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

Mozart: Piano Sonata K. 309

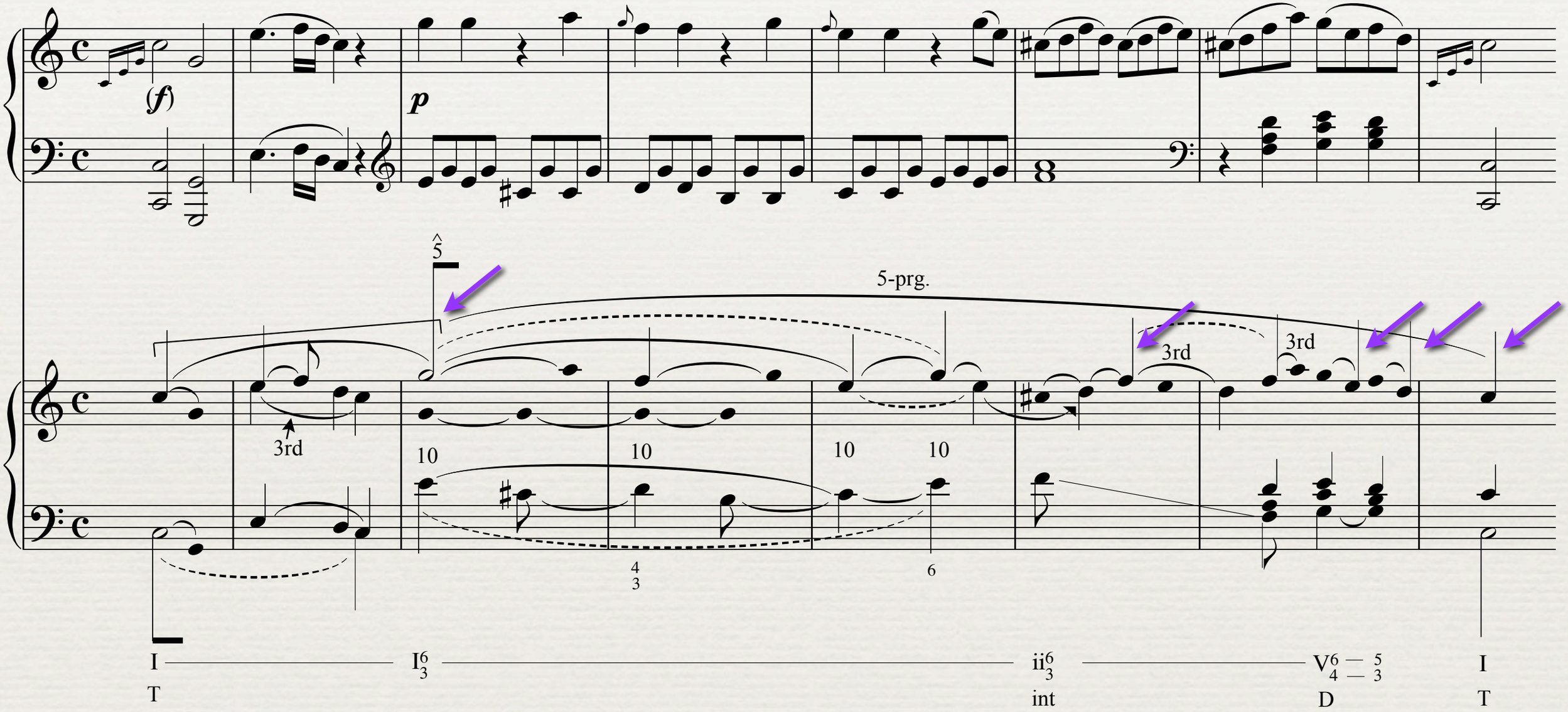


Mozart: Piano Sonata K. 309



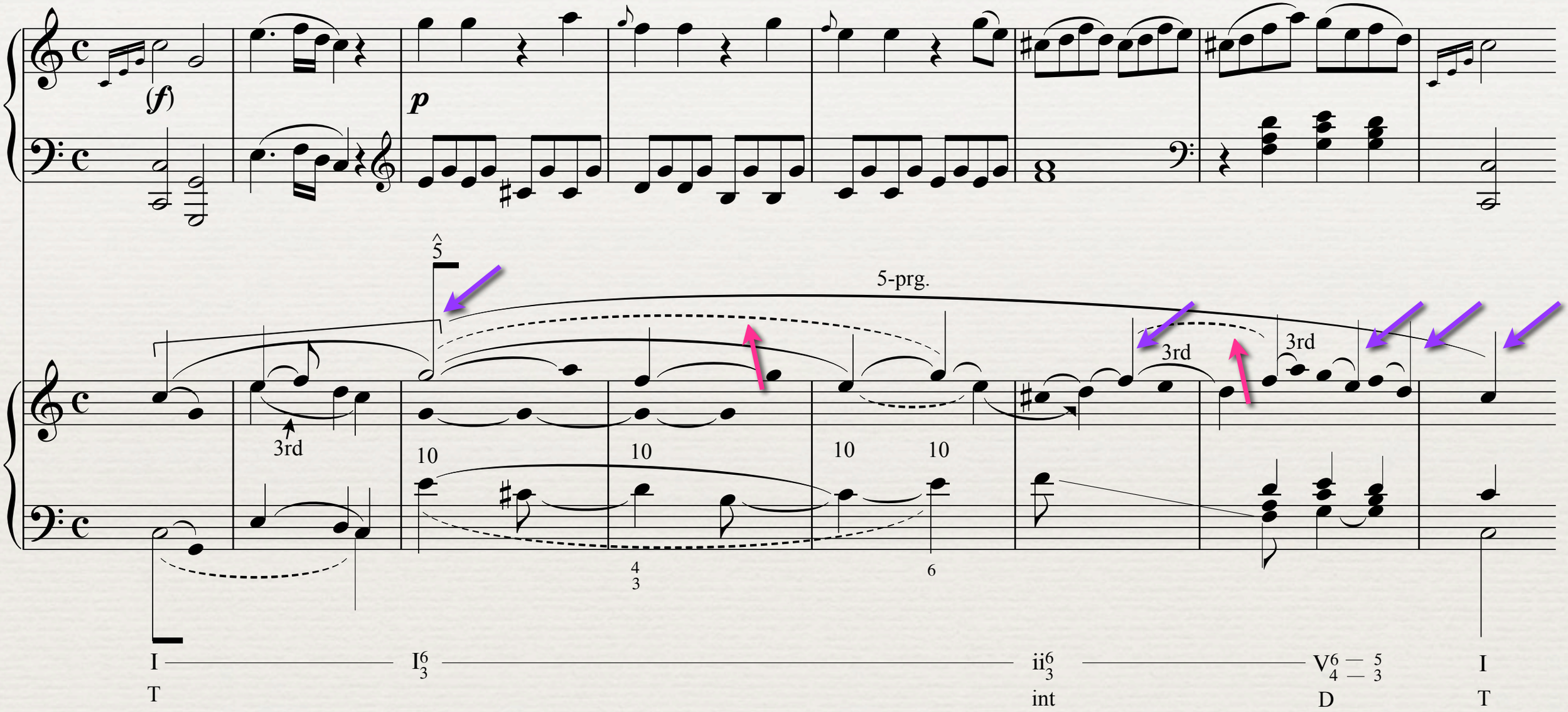
- The 5-prg. is not composed of the tones you might instinctively expect.

Mozart: Piano Sonata K. 309



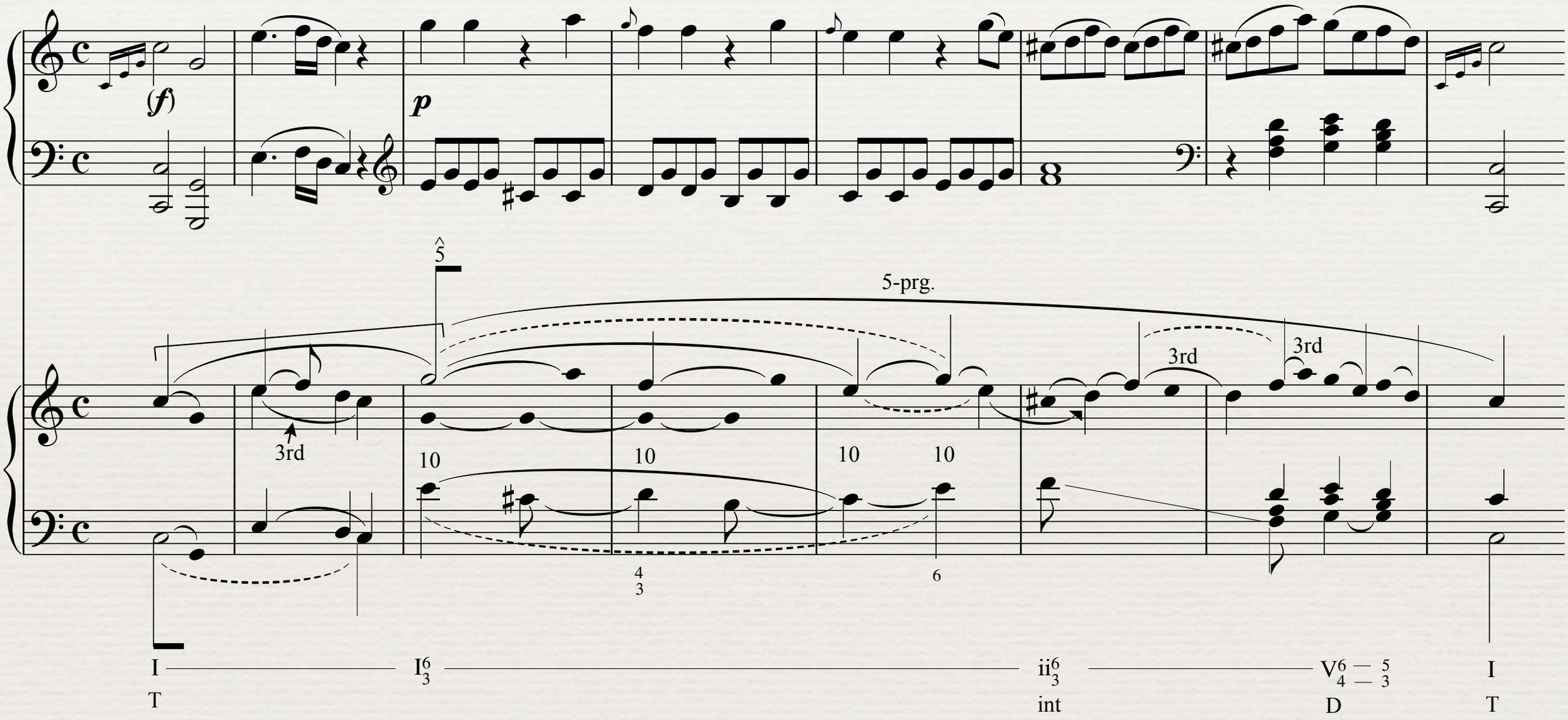
- The 5-prg. is not composed of the tones you might instinctively expect.
  - The first ^5 is prolonged

Mozart: Piano Sonata K. 309

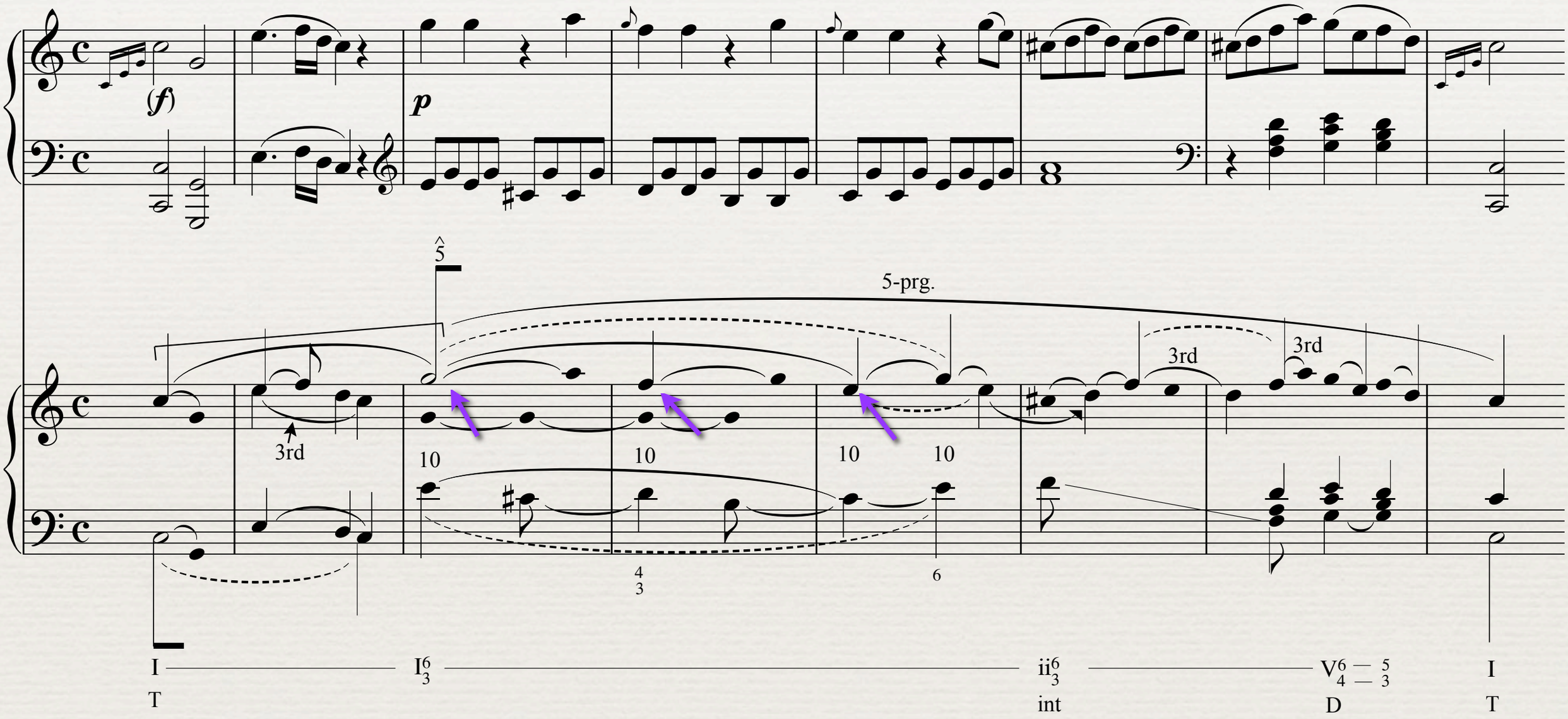


- The 5-prg. is not composed of the tones you might instinctively expect.
  - The first ^5 is prolonged
  - As is the ^4

Mozart: Piano Sonata K. 309

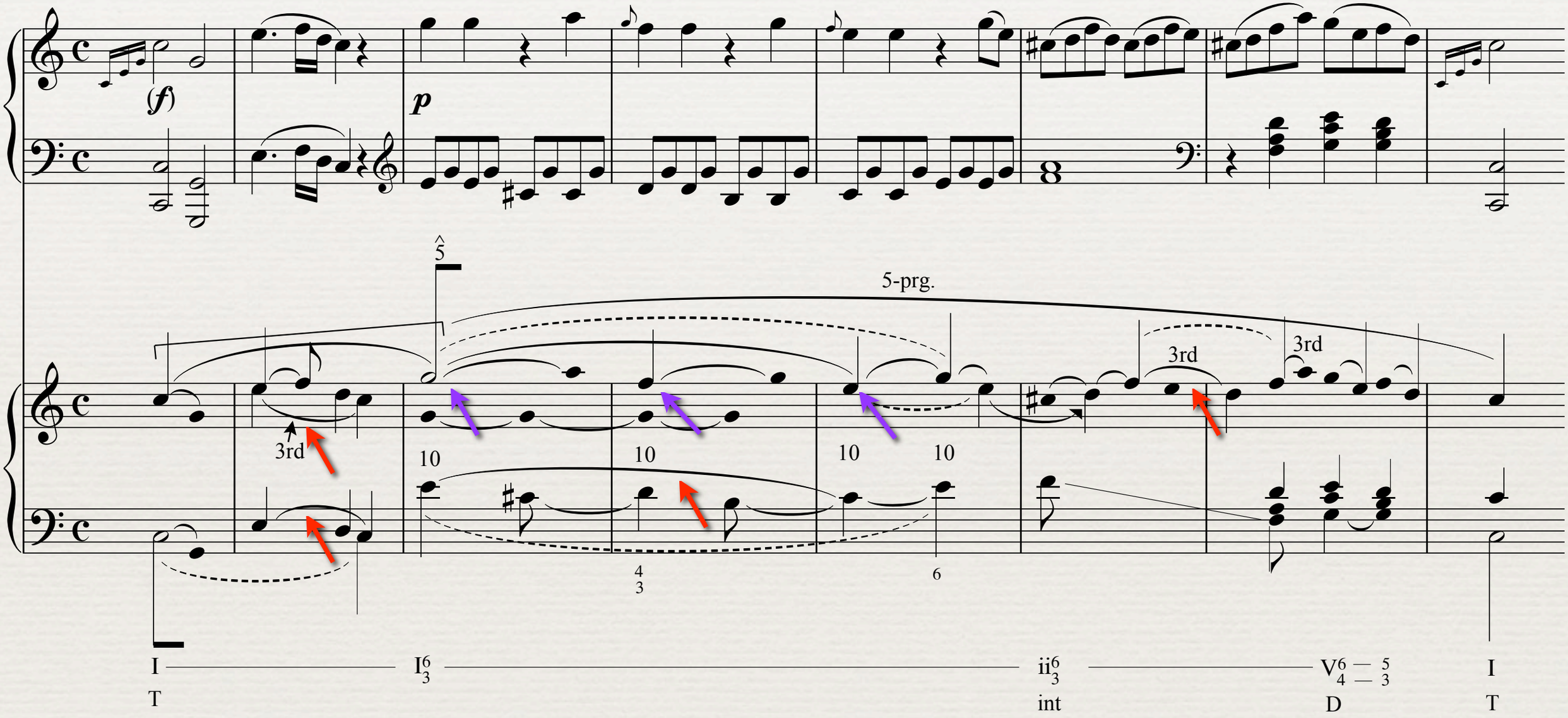


Mozart: Piano Sonata K. 309



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

Mozart: Piano Sonata K. 309



- Thus an inner-voice 3-prg. is also heard.
  - That's reduplicated in other inner-voice motions

Initial Ascent

Initial Ascent

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

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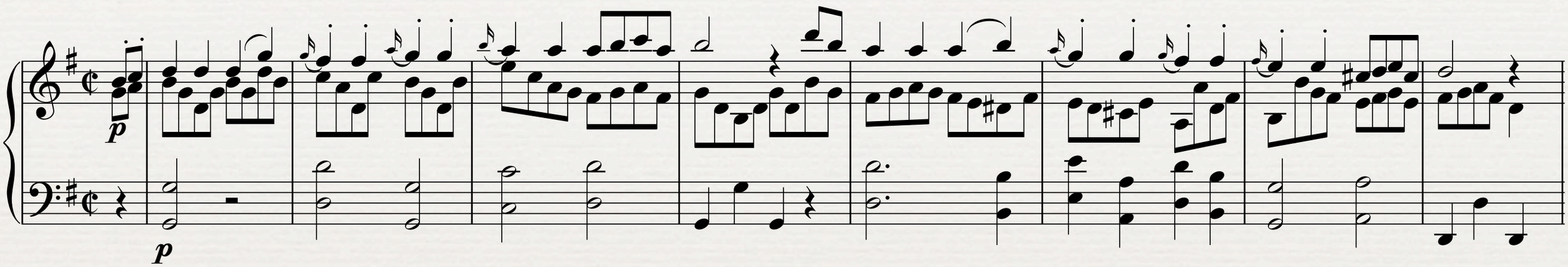
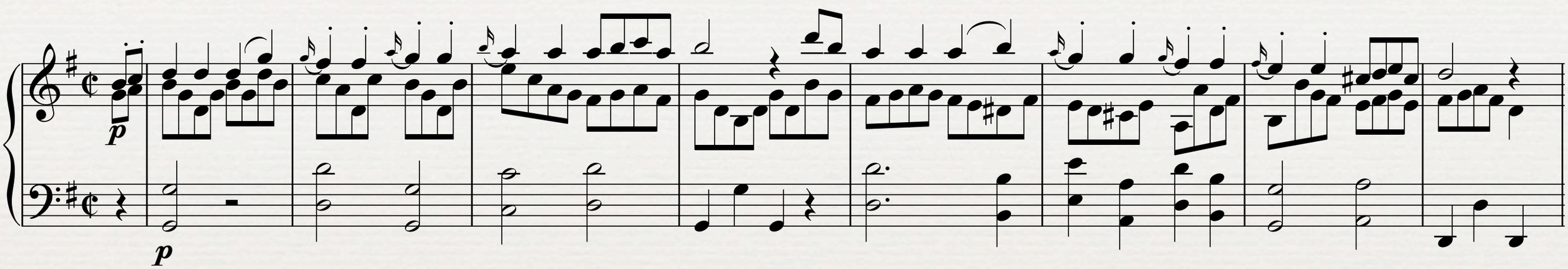
- It's possible for both the scalar and arpeggiated aspects of the initial ascent to be combined.
- The motion is essentially an arpeggiation, but one of the thirds is filled with a passing tone, creating a stepwise motion within the larger arpeggiation.

Mozart: Piano Concerto, K. 453 III

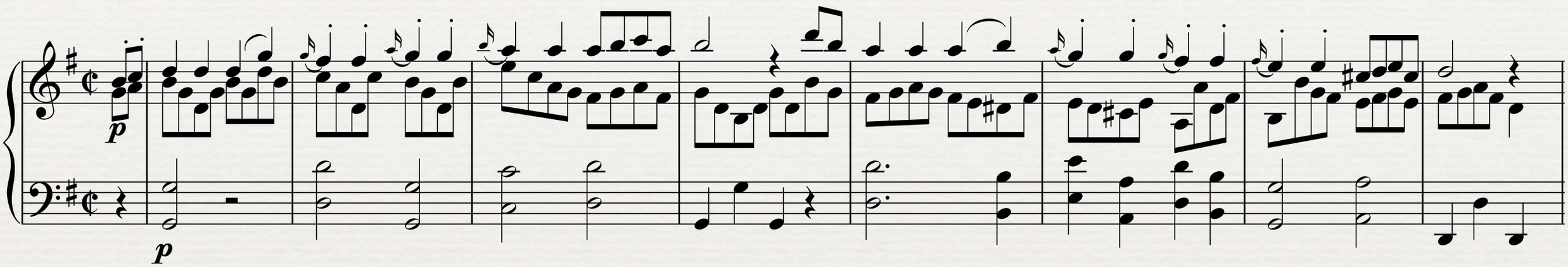


Mozart: Piano Concerto, K. 453 III



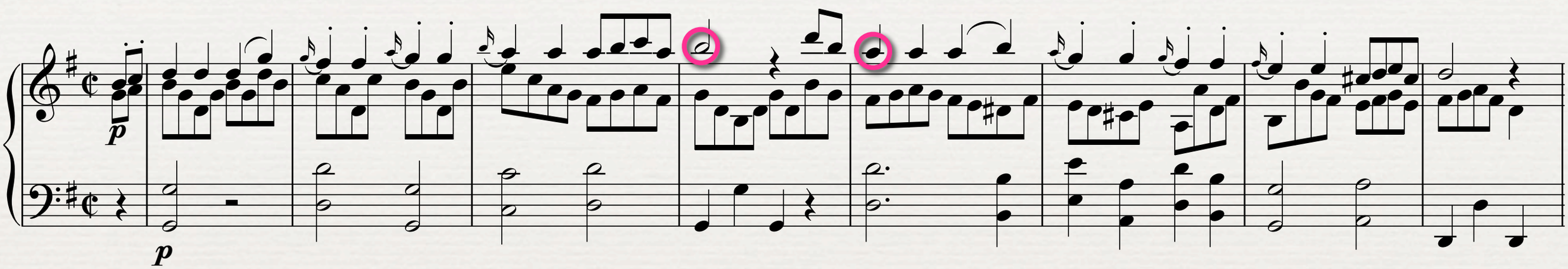
- The first primary tone of the *urlinie* is 'B' in measure 4

Mozart: Piano Concerto, K. 453 III

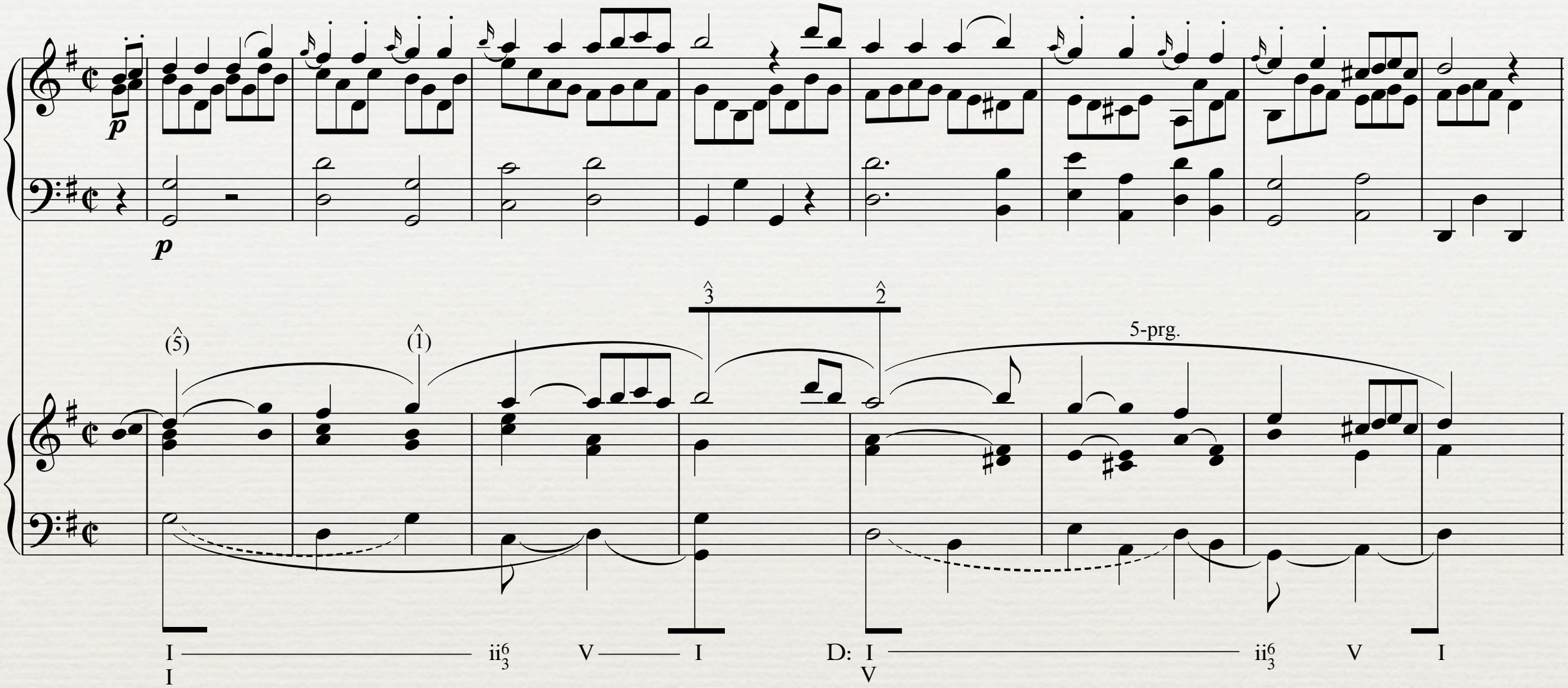


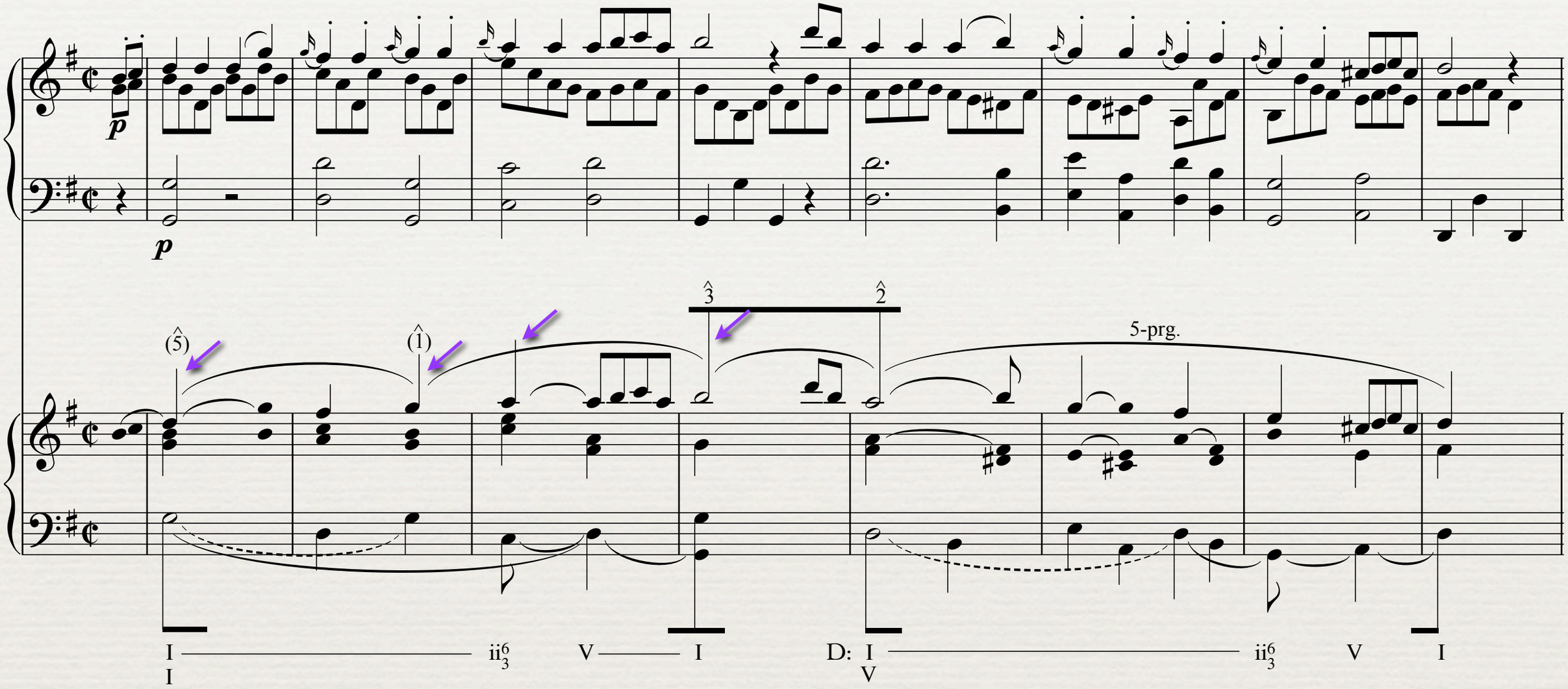
- The first primary tone of the *urlinie* is 'B' in measure 4
- This example includes two primary tones, ^3 and ^2

Mozart: Piano Concerto, K. 453 III

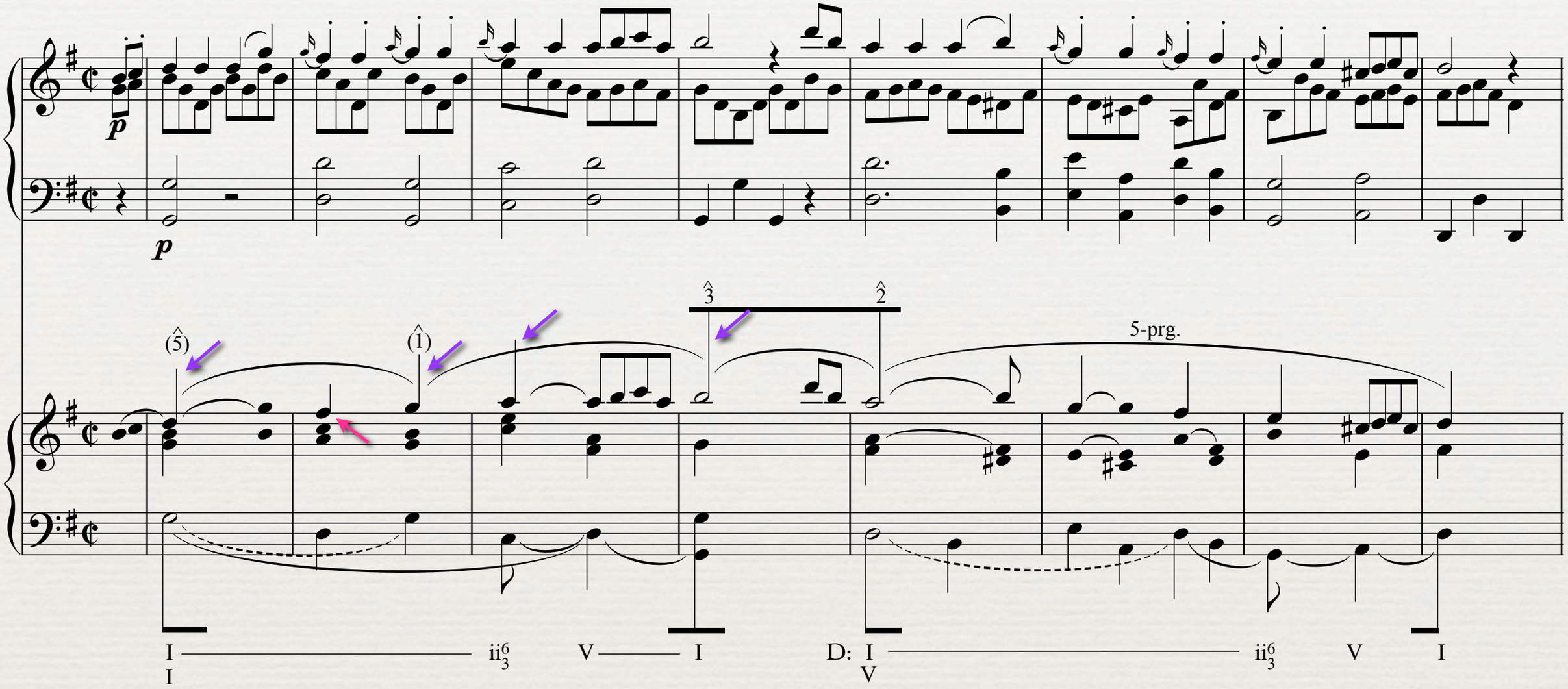


- The first primary tone of the *urlinie* is 'B' in measure 4
- This example includes two primary tones, ^3 and ^2
  - Note: the selection is analyzed within a larger context, so we can assume that the remainder of the *urlinie* occurs later.

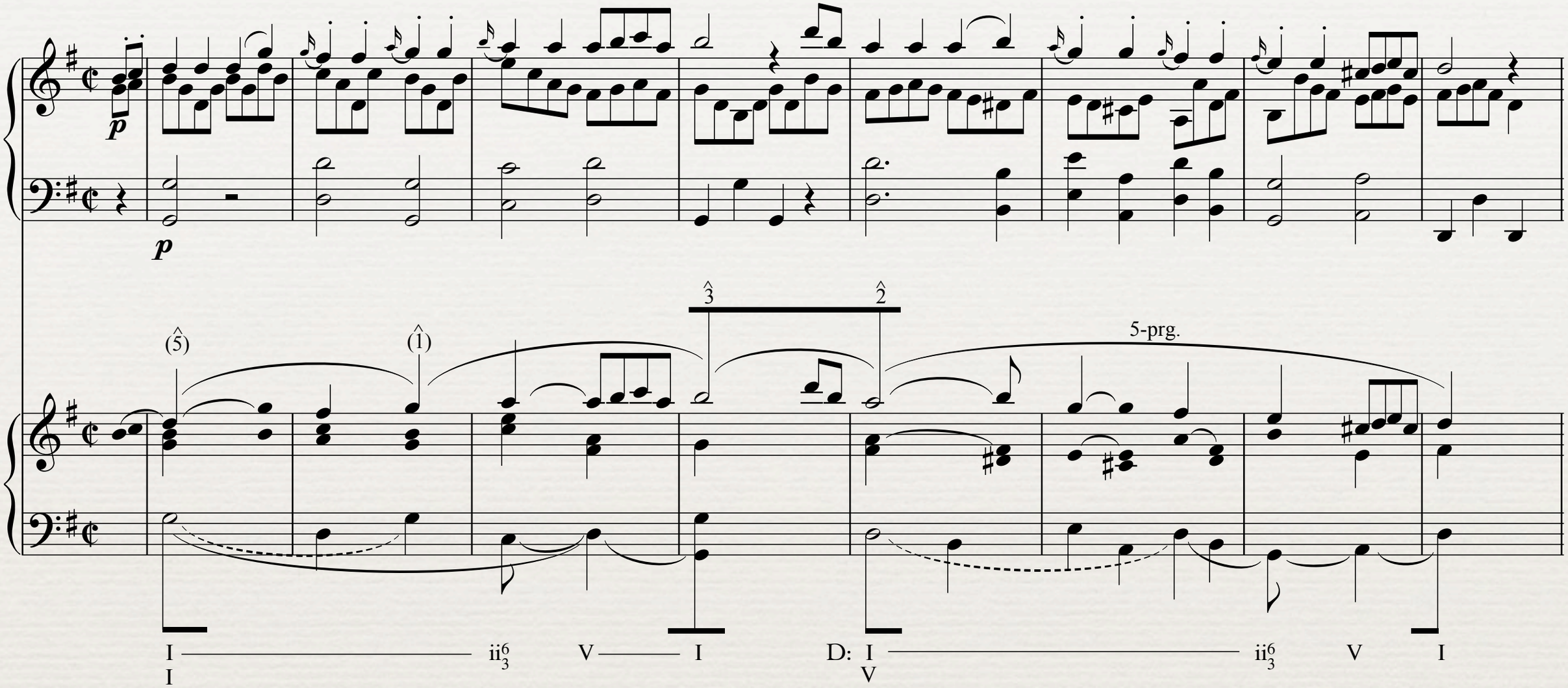

p
p
(5̂)
(1̂)
3̂
2̂
5-prg.
I
I
ii6 3
V
I
D: I
V
ii6 3
V
I

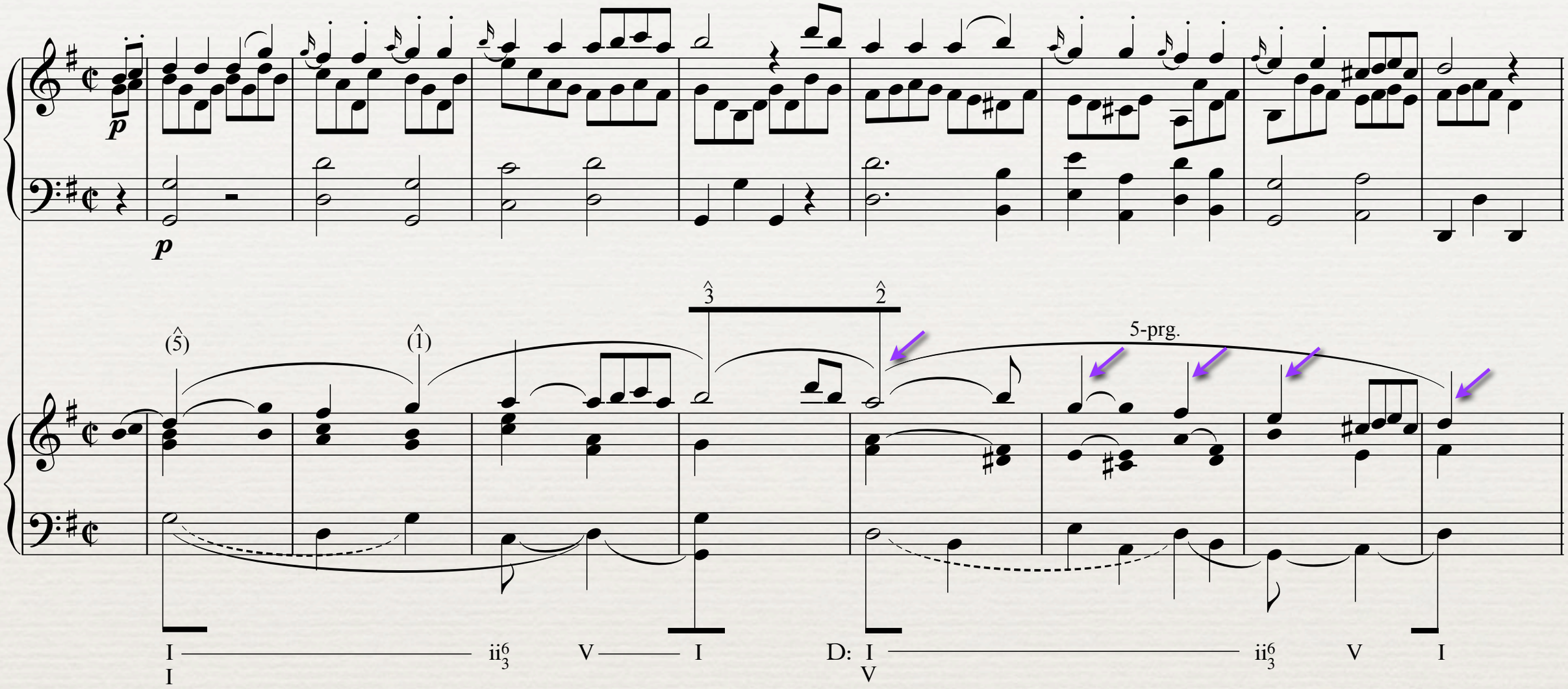


- The tones of the initial ascent are marked with longer stems.

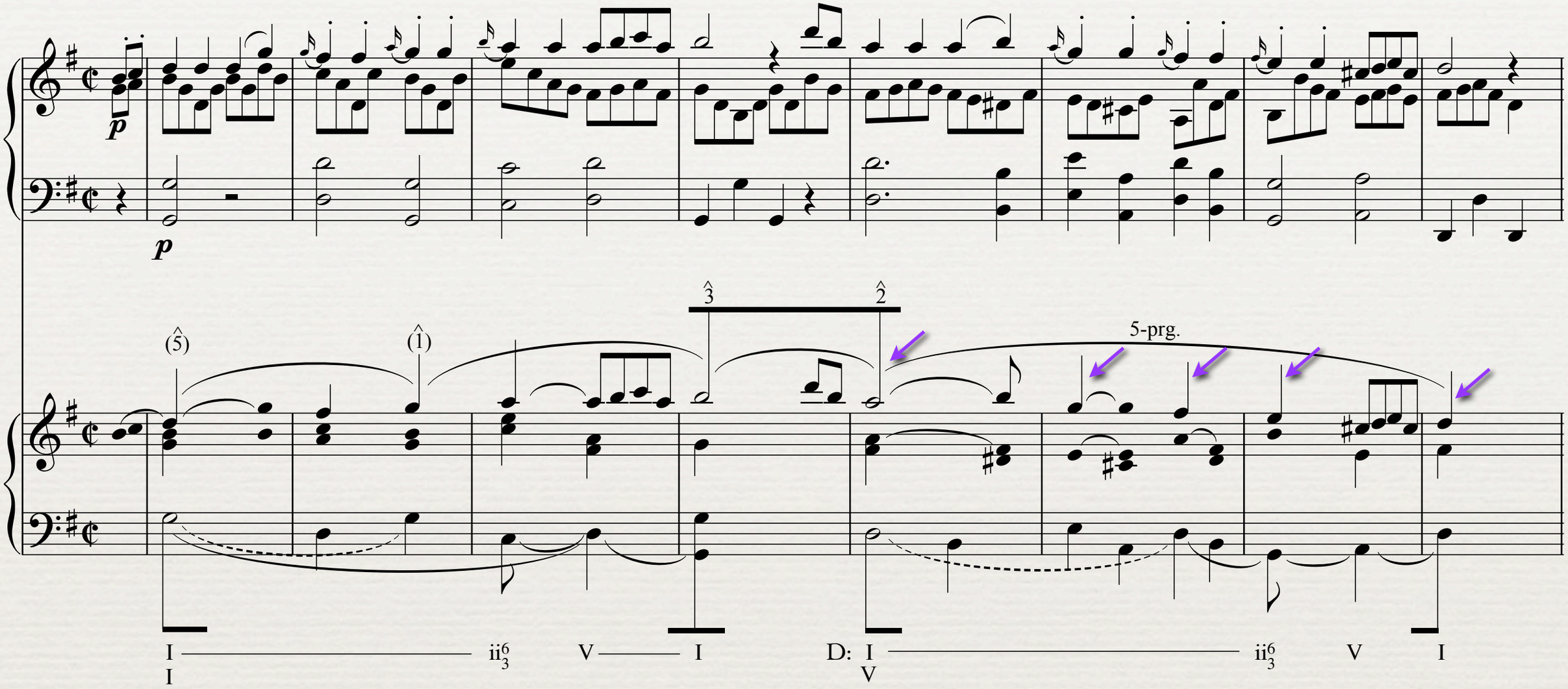


- The tones of the initial ascent are marked with longer stems.
- The F# in bar 2 is *not* part of the initial ascent, given that is part of an overall prolongation of the initial tonic.

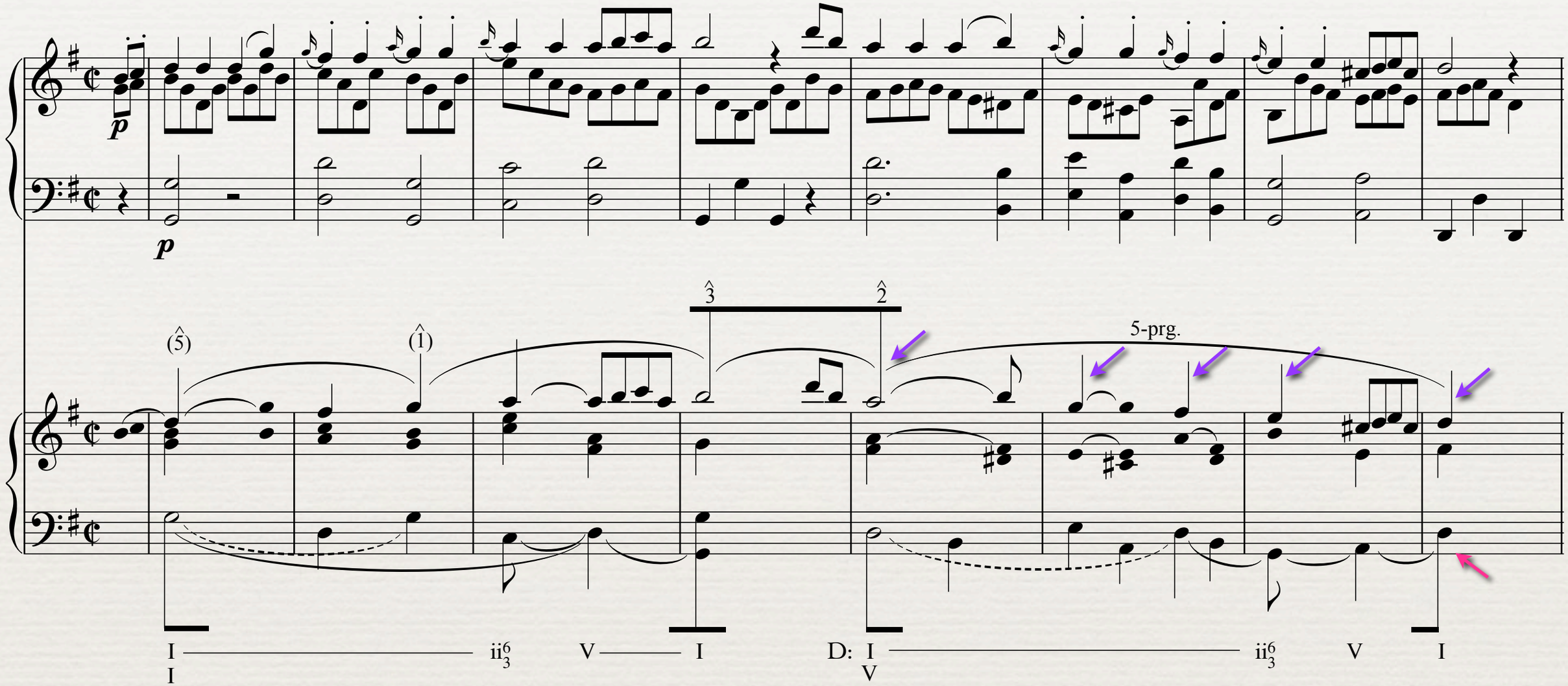

p
p
(5̂)
(1̂)
3̂
2̂
5-prg.
I
I
ii6 3
V
I
D: I
V
ii6 3
V
I



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



- The descending 5-prg. can be found in double-period constructions.
  - The first tone of the 5-prg. is a fundamental ^2



- The descending 5-prg. can be found in double-period constructions.
  - The first tone of the 5-prg. is a fundamental ^2
  - The descent establishes V as a momentary tonic.

p

p

(5̂)

(1̂)

3̂

2̂

5-prg.

I

I

ii$^6_3$

V

I

I

V

I

ii$^6_3$

V

I

3̂

2̂

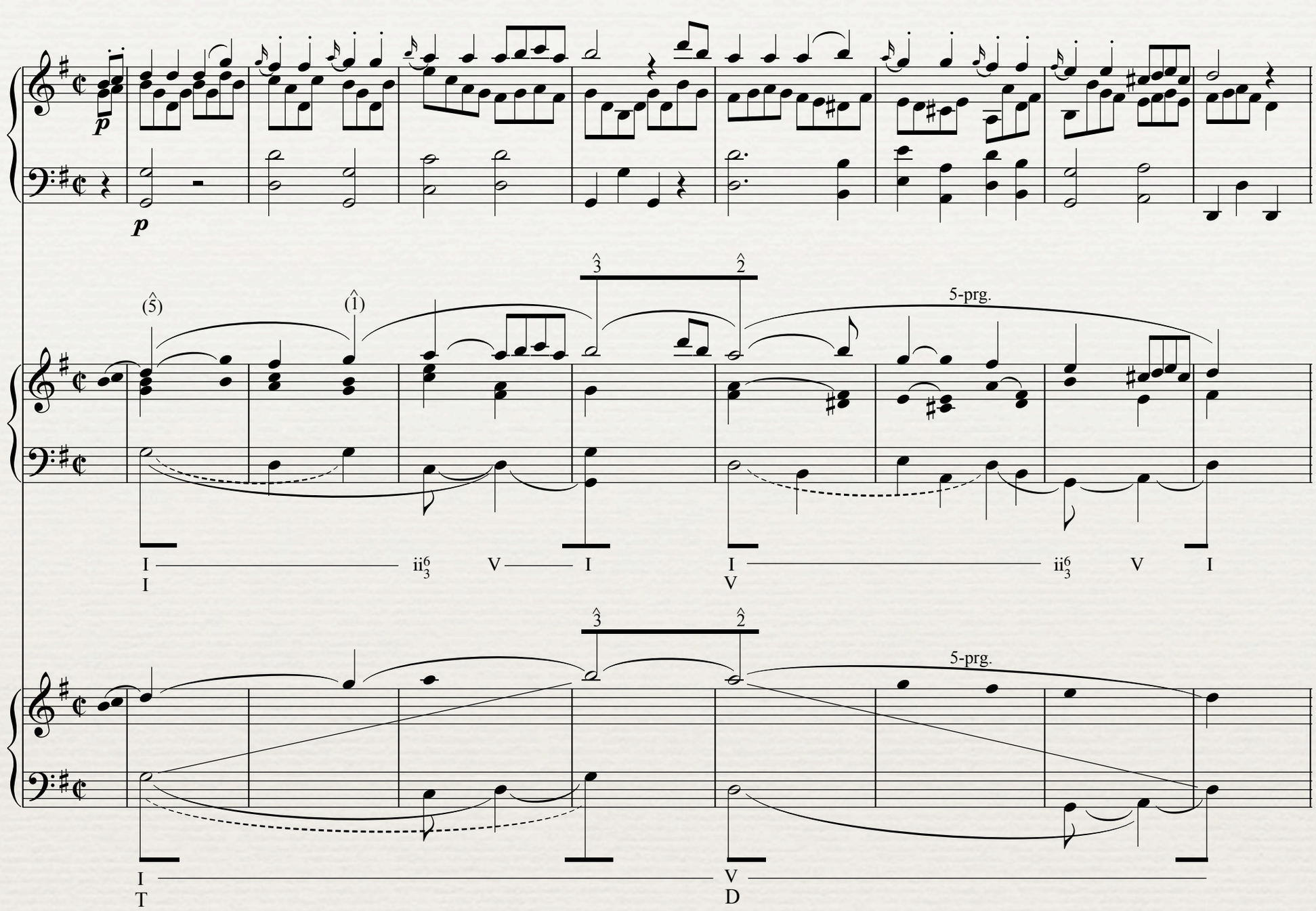
5-prg.

I

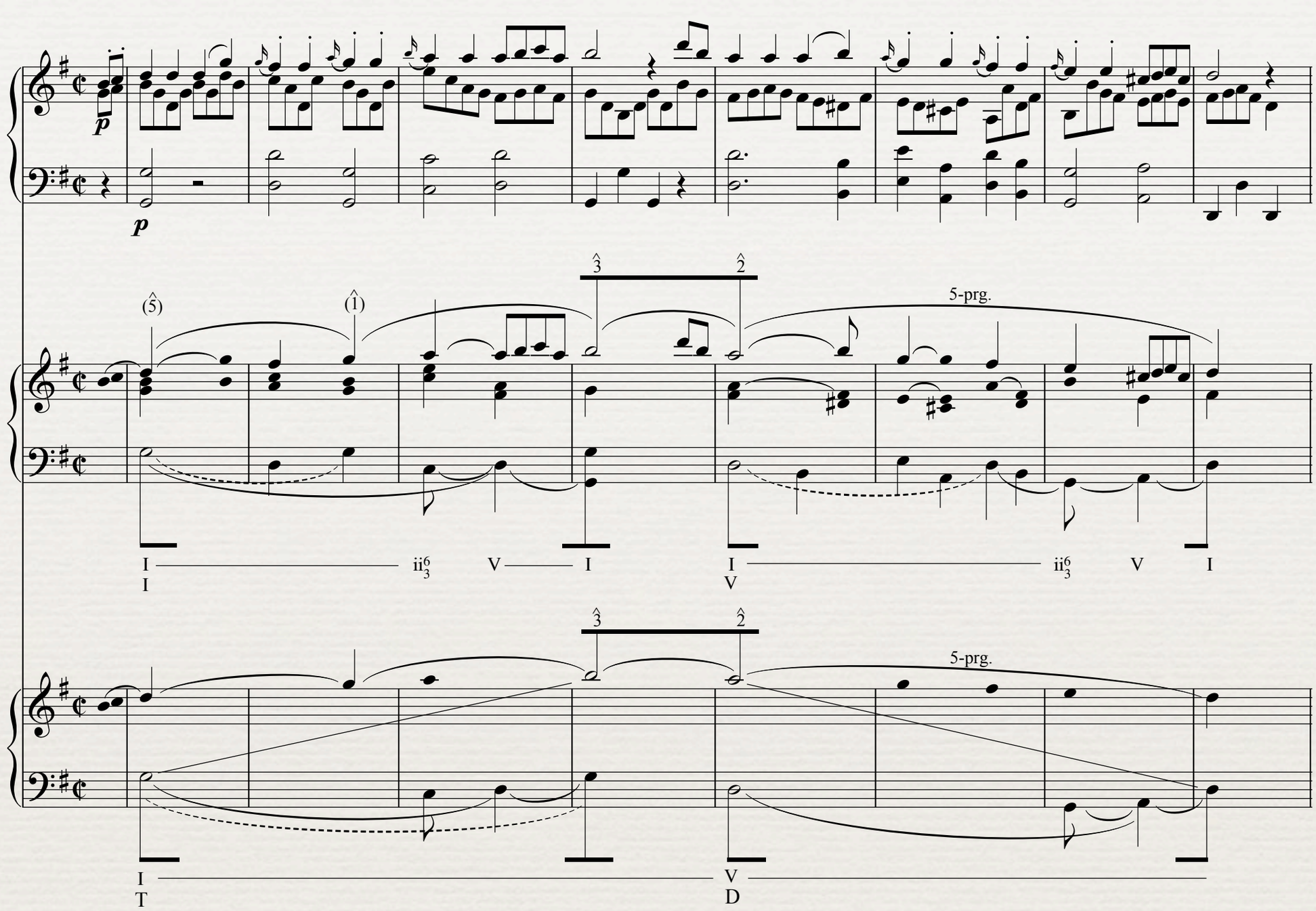
T

V

D



- 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.

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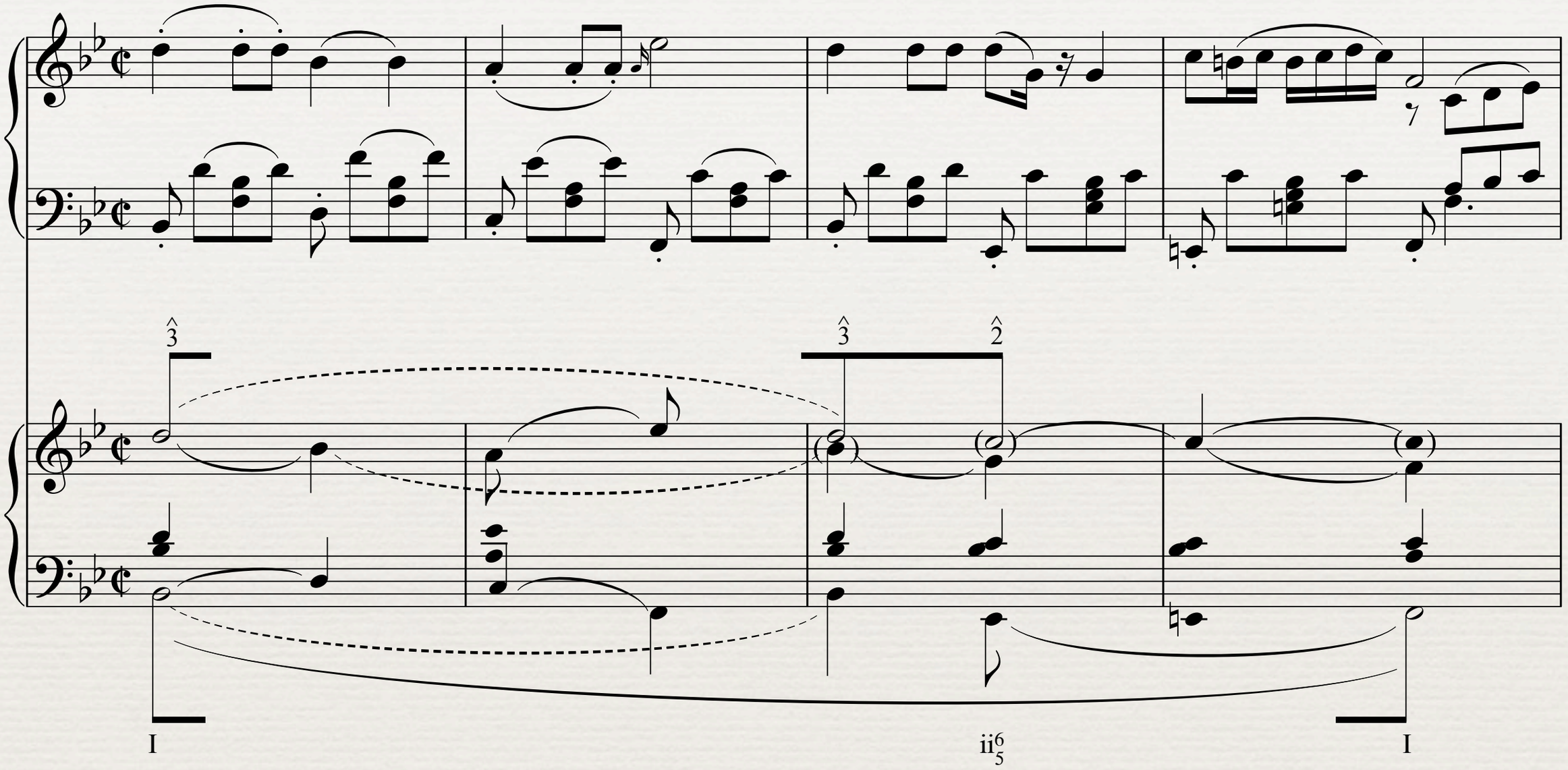
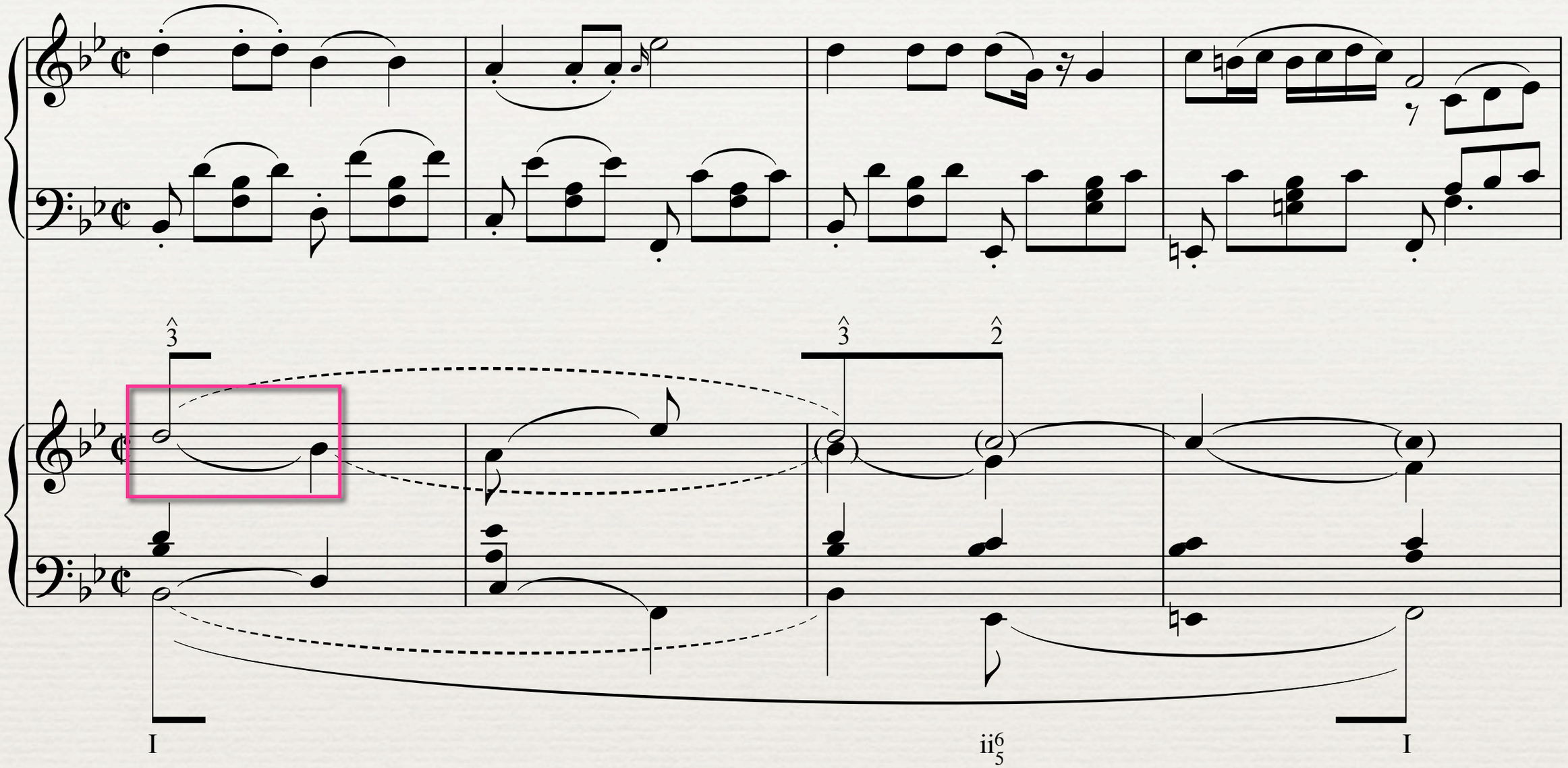
- German: *ausfaltung*
- Two or more voices may be related through stepwise motions, leaps, or both in combination.
- Generally speaking an *unfolding* takes a pair of intervals and linearizes them—i.e., treats the notes as a polyphonic structure. That linearization should be understood as occurring 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

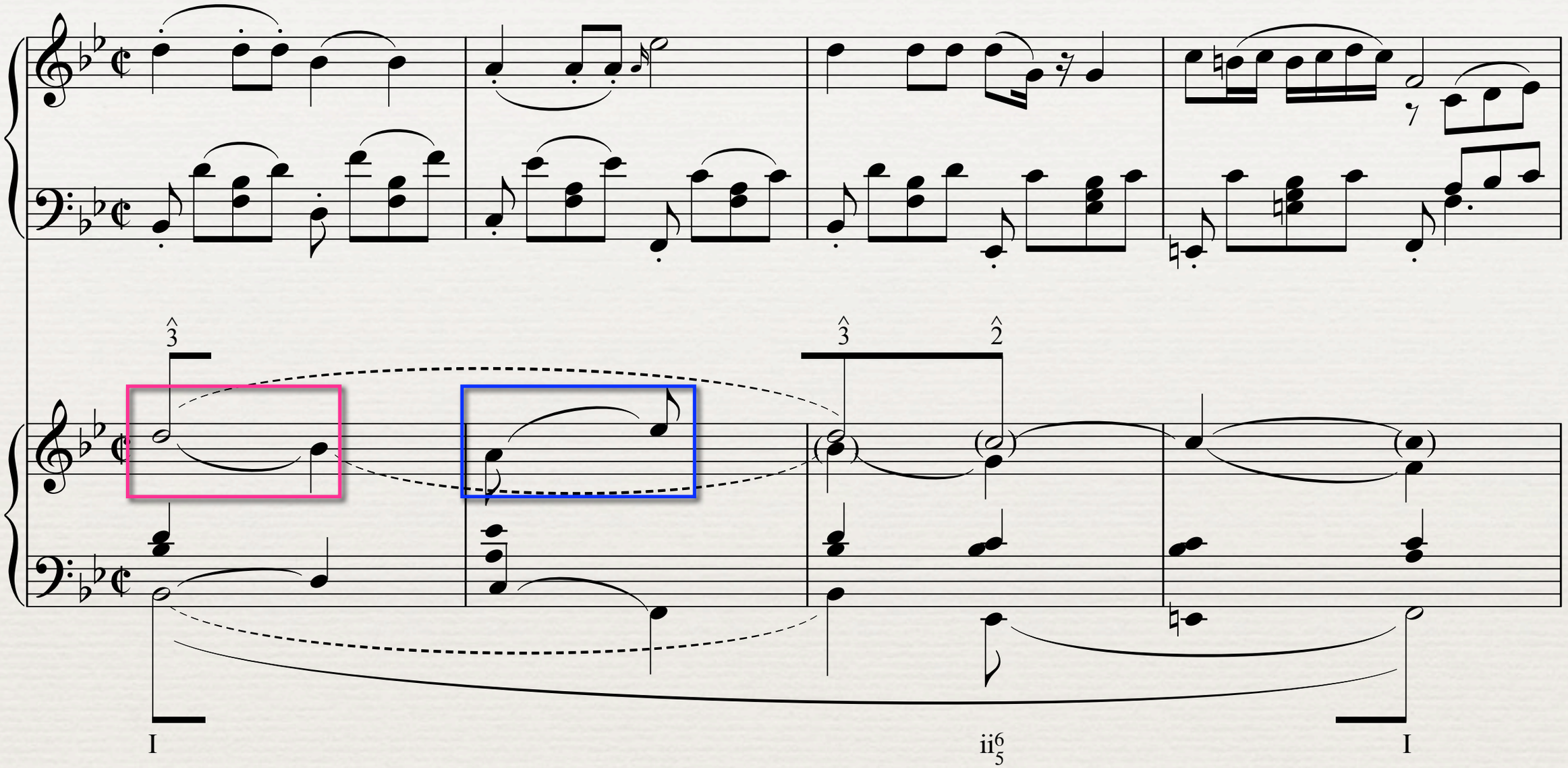


Schubert: Impromptu, Op. 142



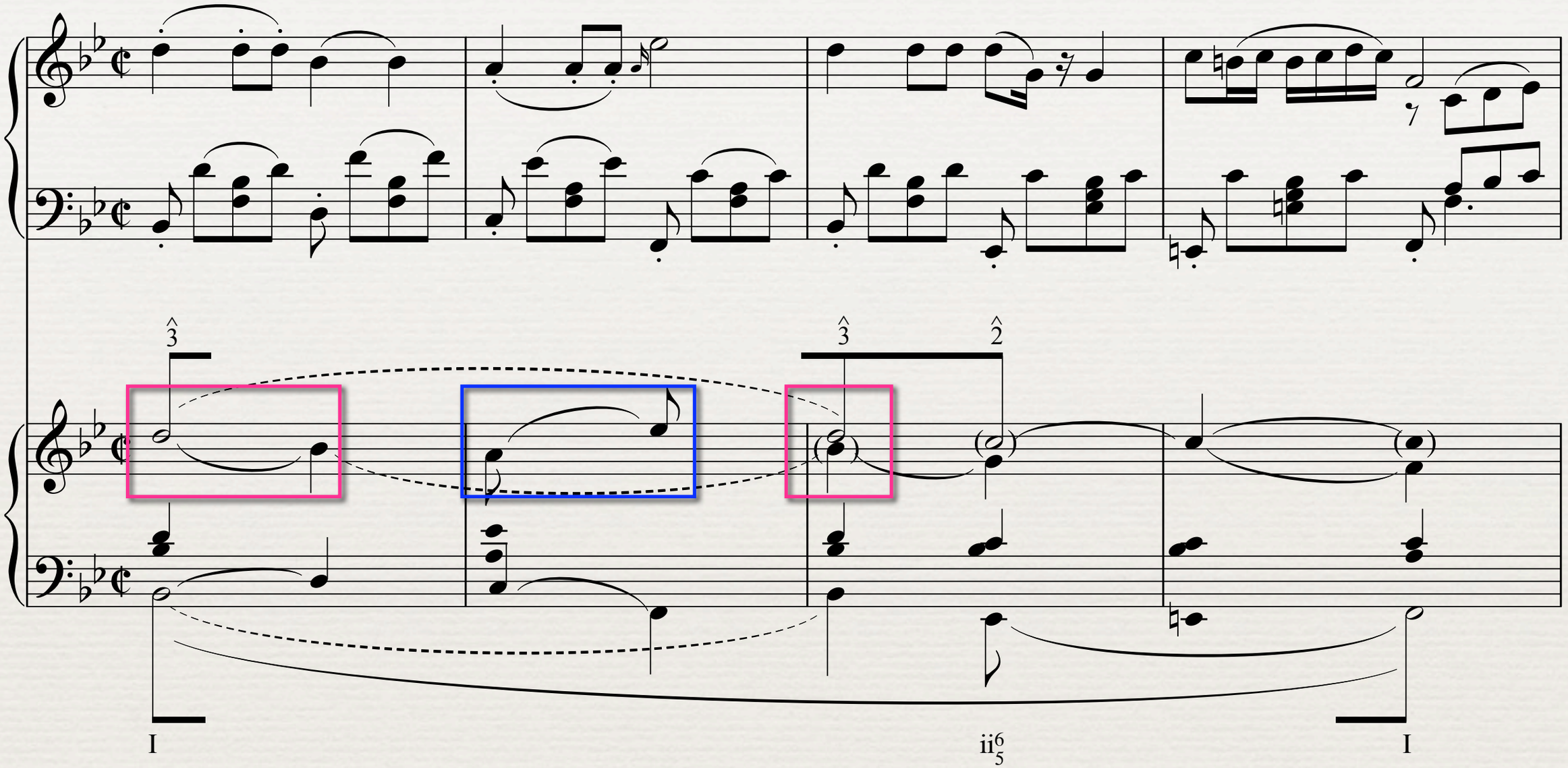
- In bar 1, the D-B♭ motion forms a third.

Schubert: Impromptu, Op. 142



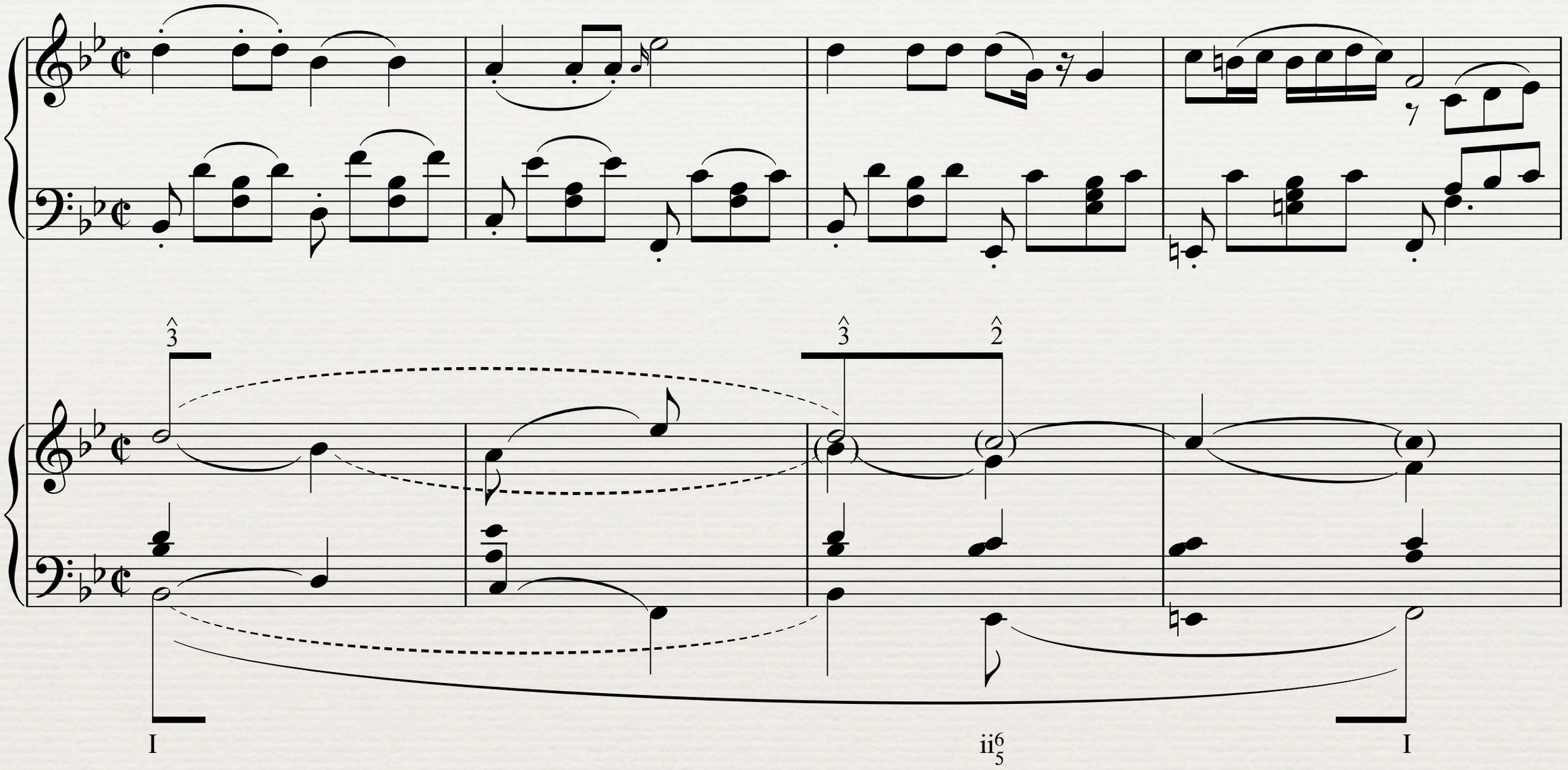
- In bar 1, the D-B♭ motion forms a third.
- In bar 2, the A-E♭ motion forms a diminished fifth.

Schubert: Impromptu, Op. 142

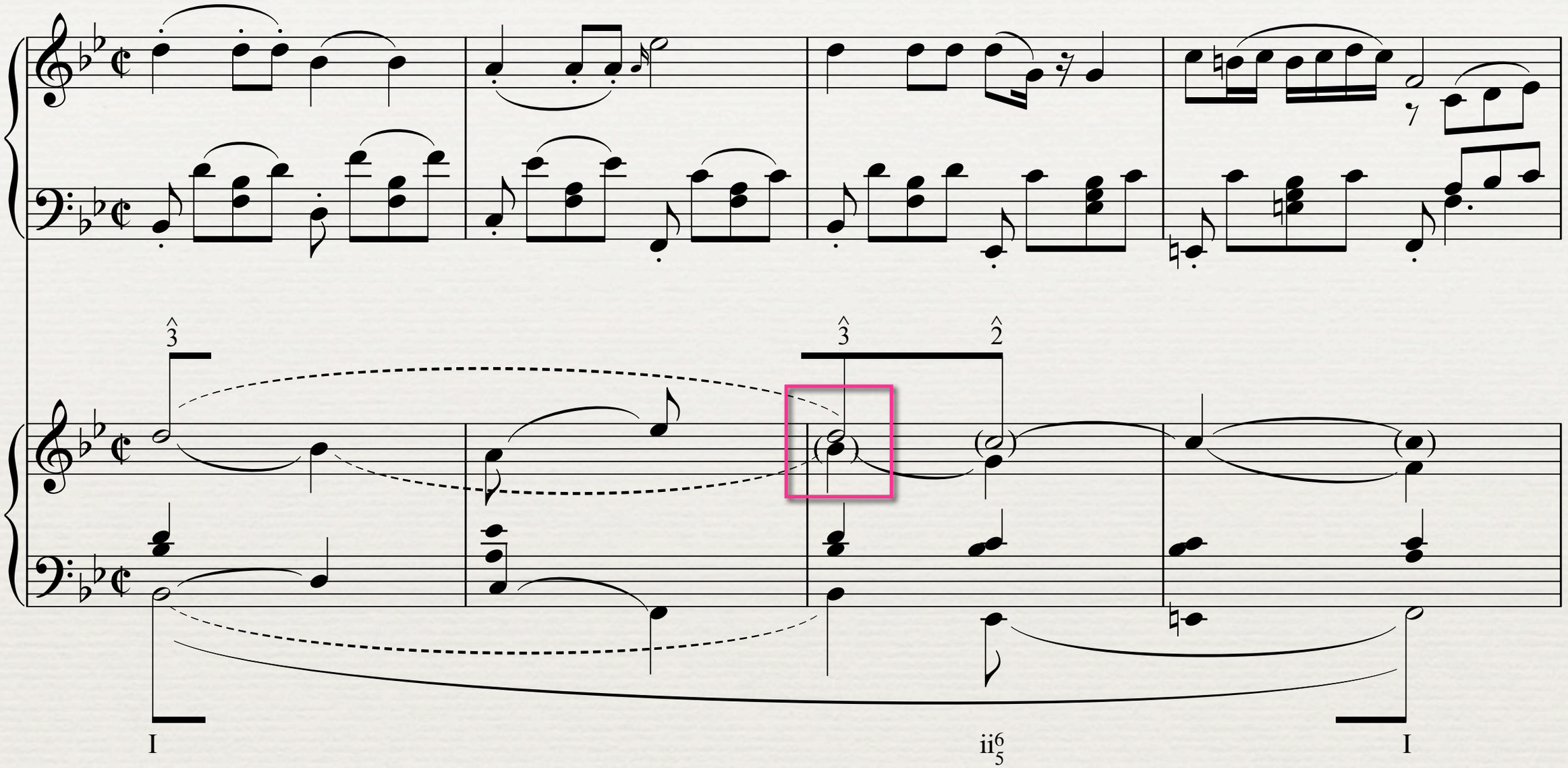


- In bar 1, the D-B♭ motion forms a third.
- In bar 2, the A-E♭ motion forms a diminished fifth.
- The resolution of the diminished fifth occurs in the next bar (although the lower note must be left implied.)

Schubert: Impromptu, Op. 142

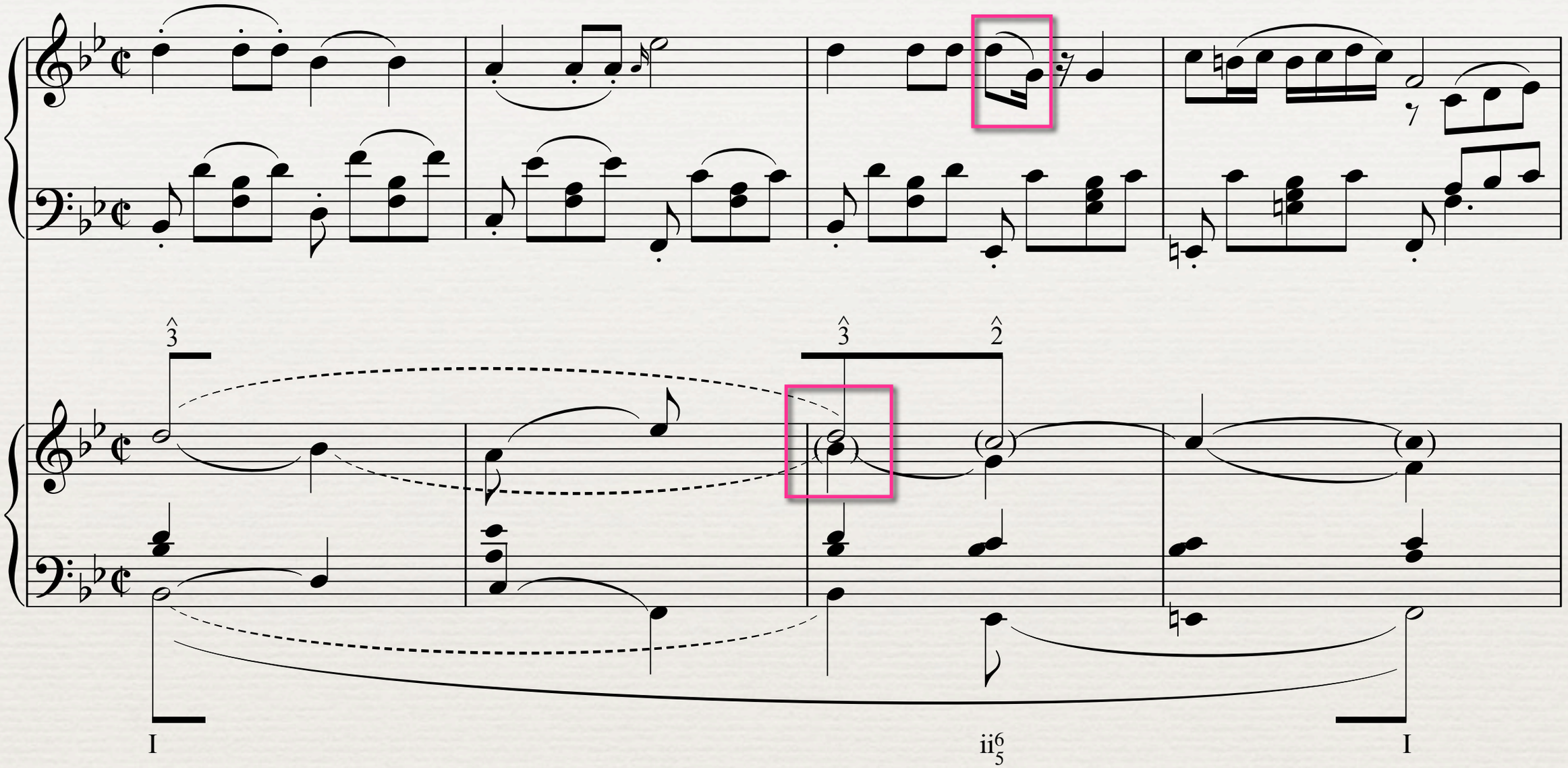


Schubert: Impromptu, Op. 142



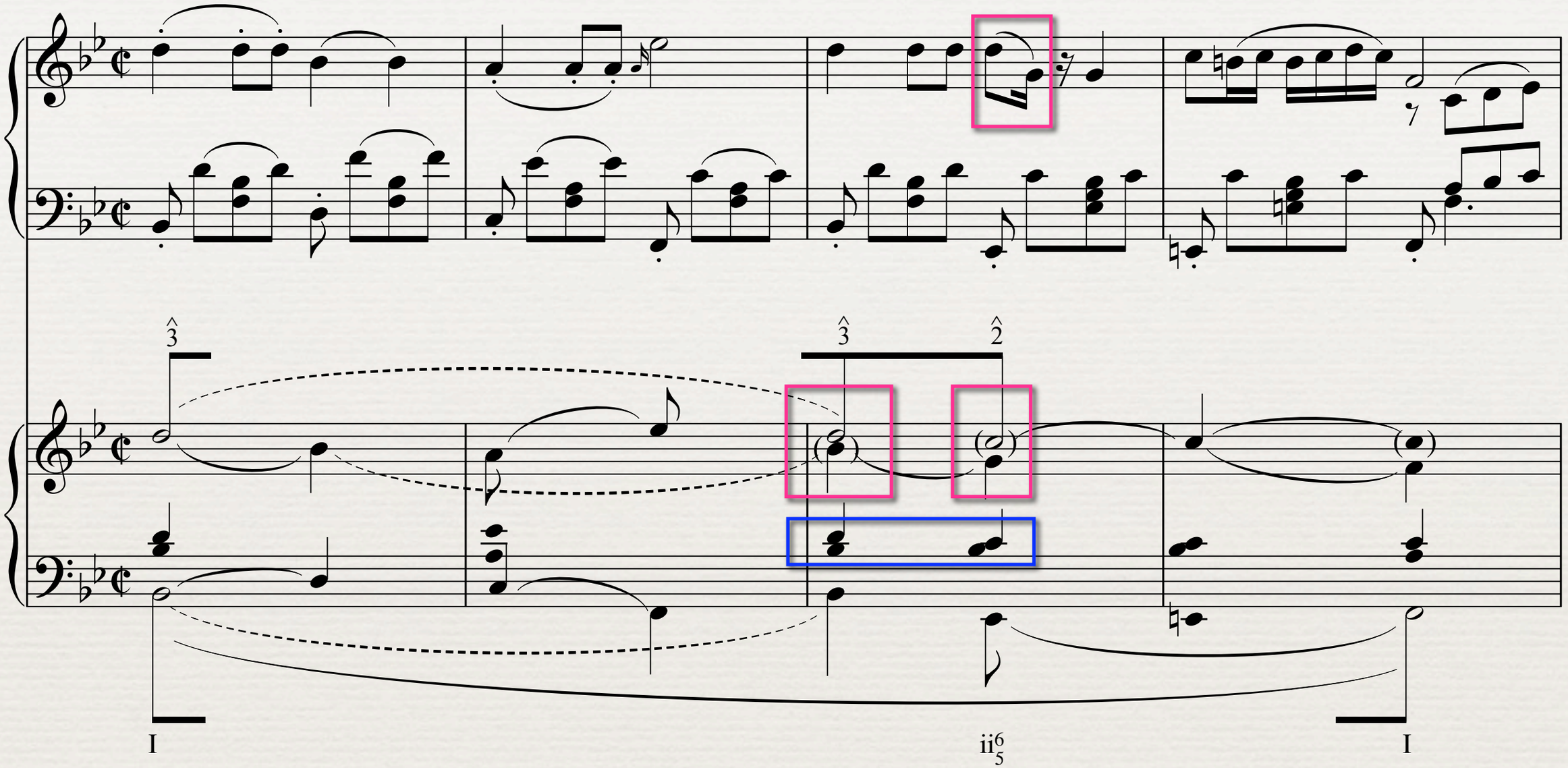
- In bar 3, D in the soprano becomes dissonant to the bass on the second beat.

Schubert: Impromptu, Op. 142



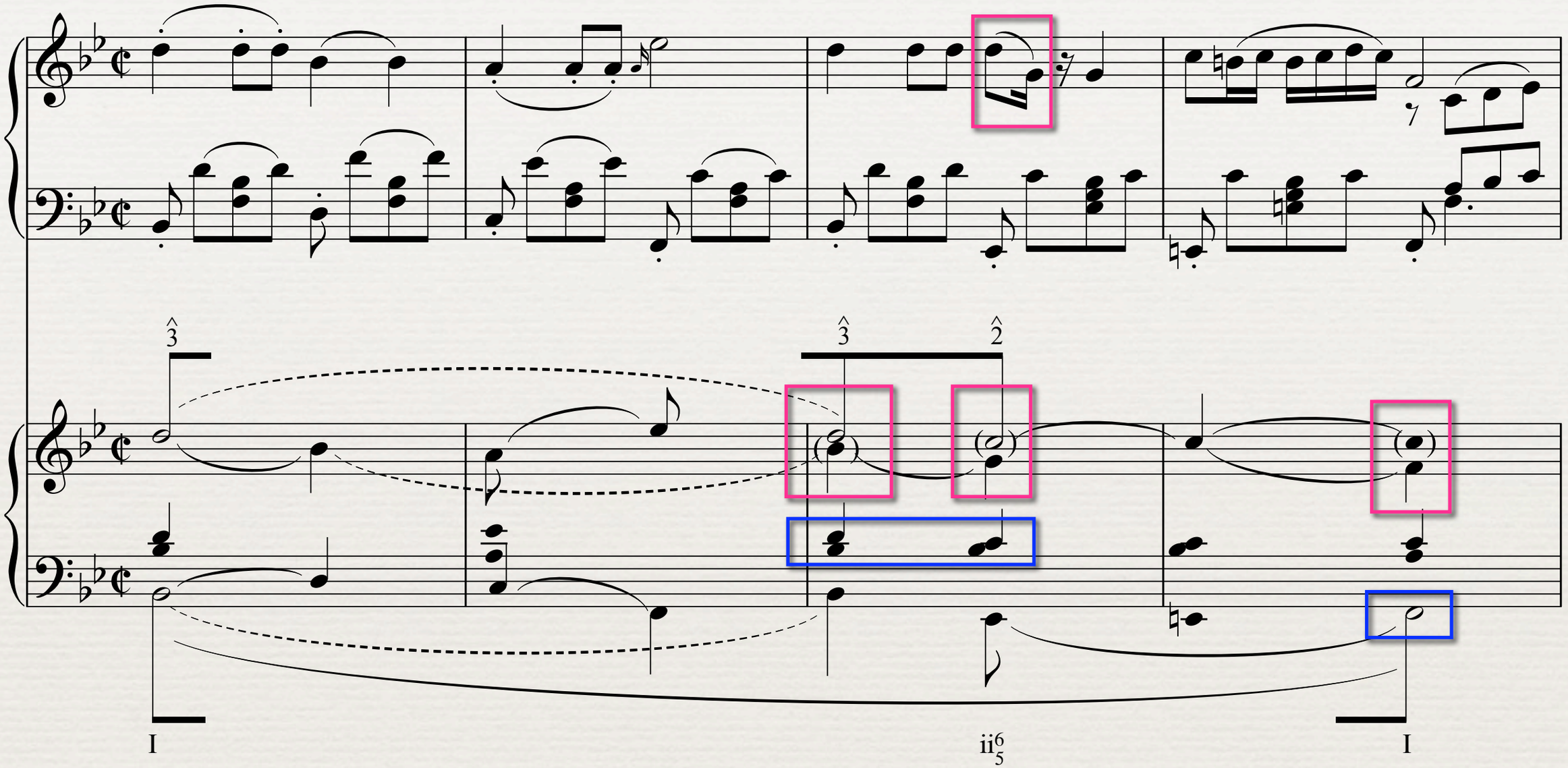
- In bar 3, D in the soprano becomes dissonant to the bass on the second beat.
- Although the melodic motion in the (notated) soprano is D-G,

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.

Schubert: Impromptu, Op. 142

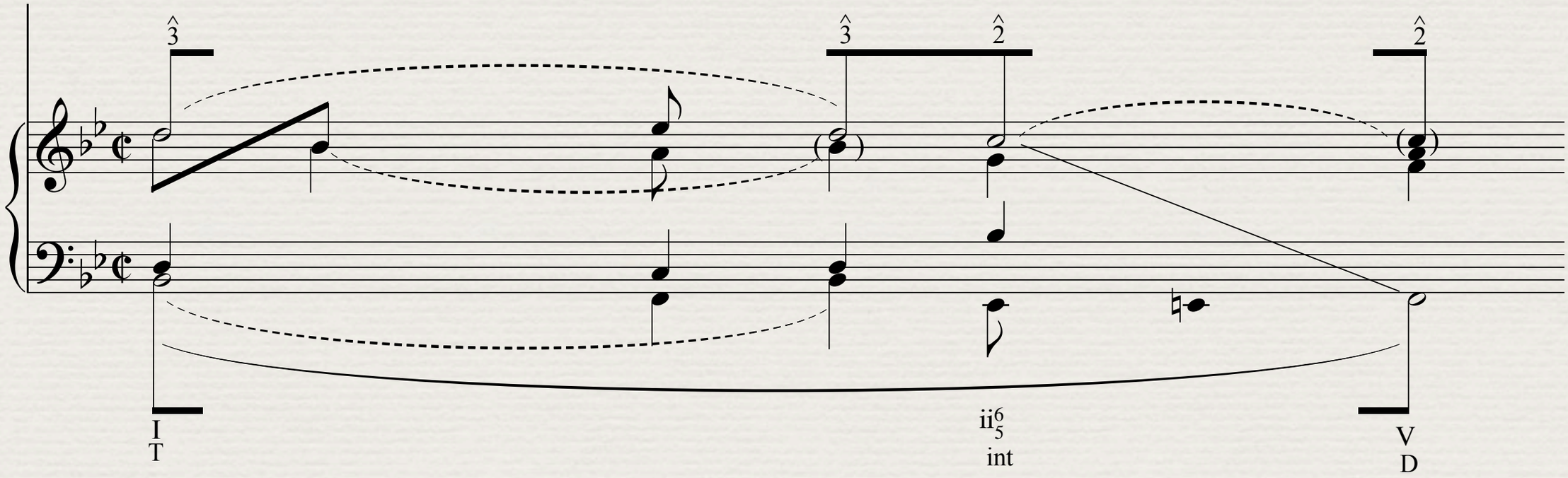


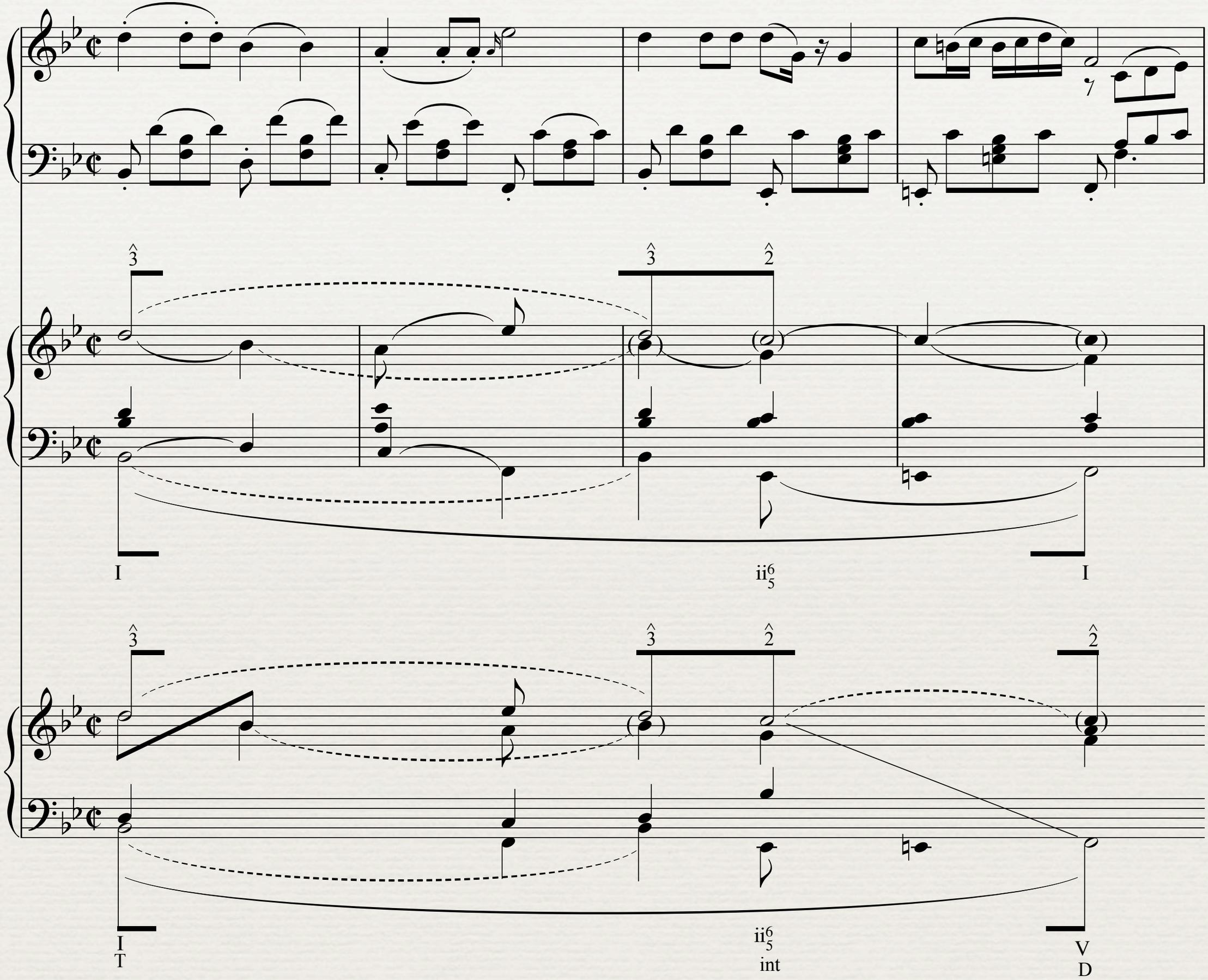
- In bar 3, D in the soprano becomes dissonant to the bass on the second beat.
- Although the melodic motion in the (notated) soprano is D-G,
- we hear a resolution strongly to C—note the tenor motion.
- The D-G interval *unfolds*, finally resolving in bar 3.

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.

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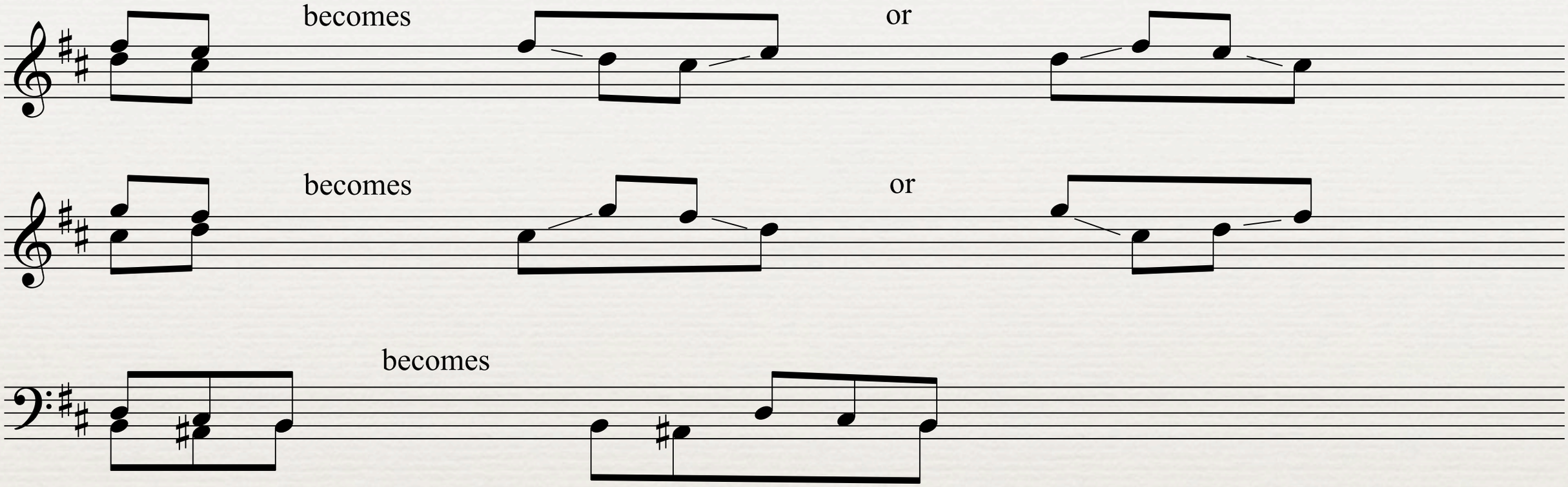
Unfolding Patterns



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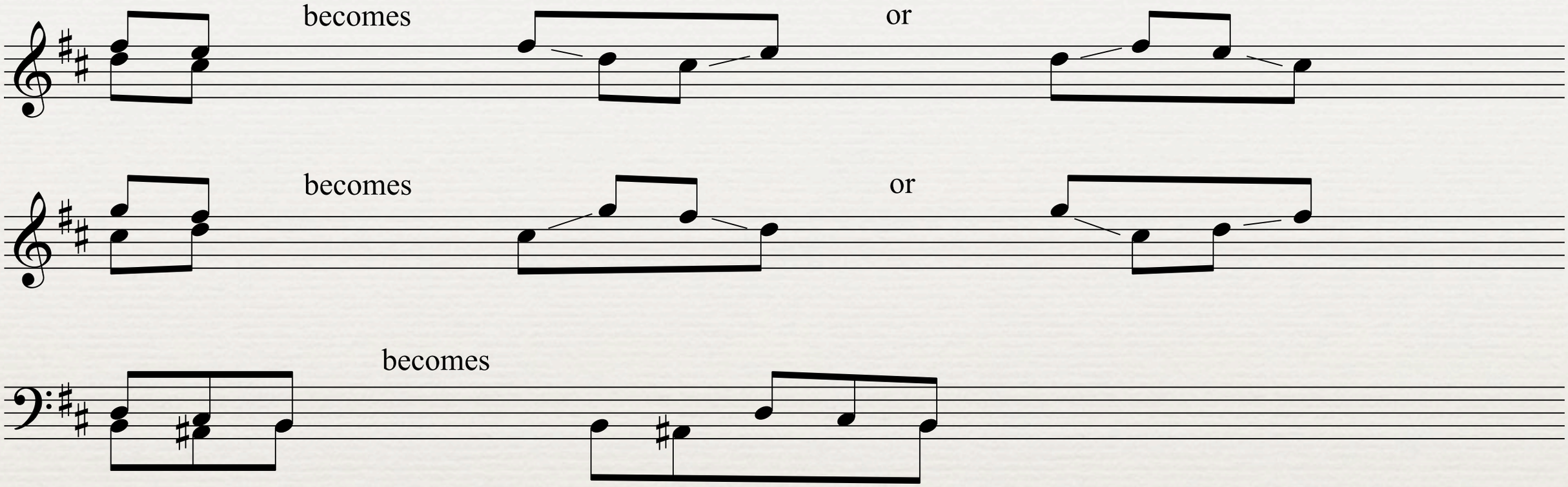

- These are some patterns that can be associated with unfoldings.

Motion into an Inner Voice

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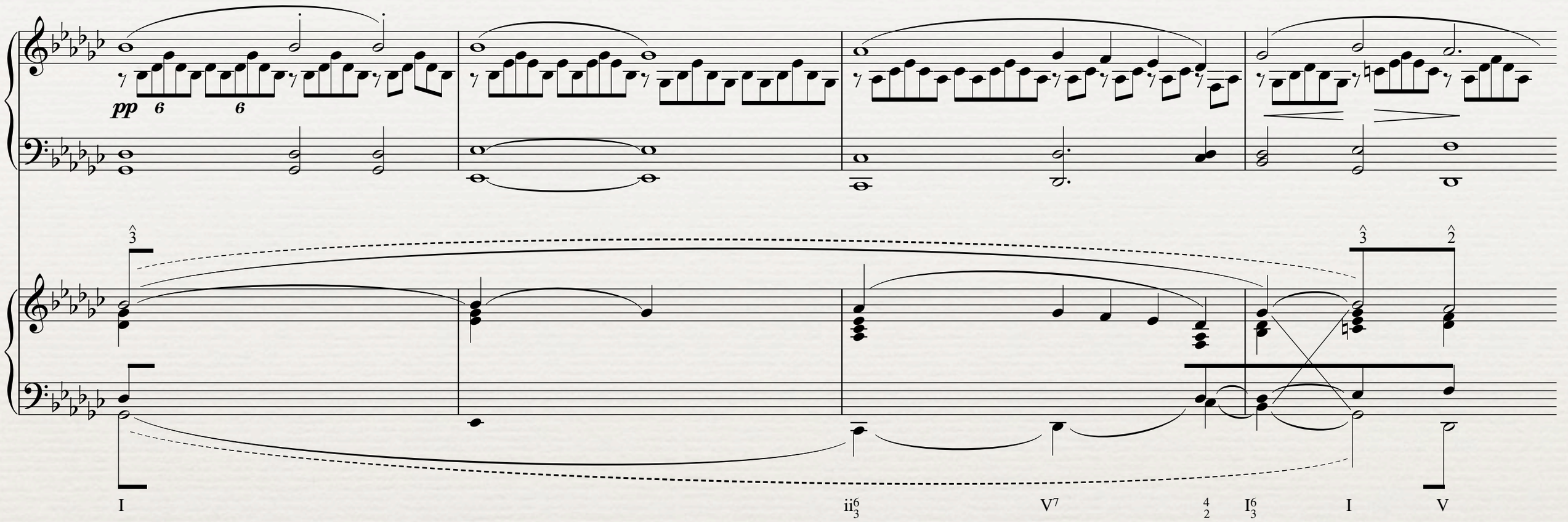
- It can serve to create an independent section within a larger form.

Schubert: Impromptu Op. 90 No. 3



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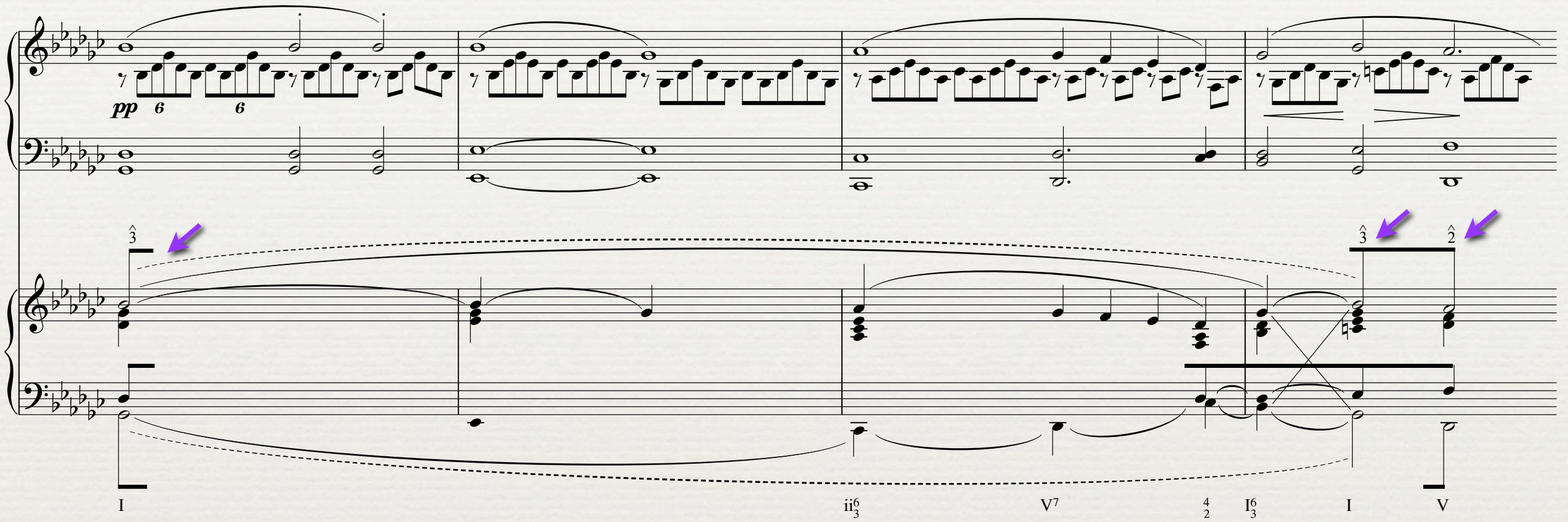

- The primary structural melody is ^3-^2

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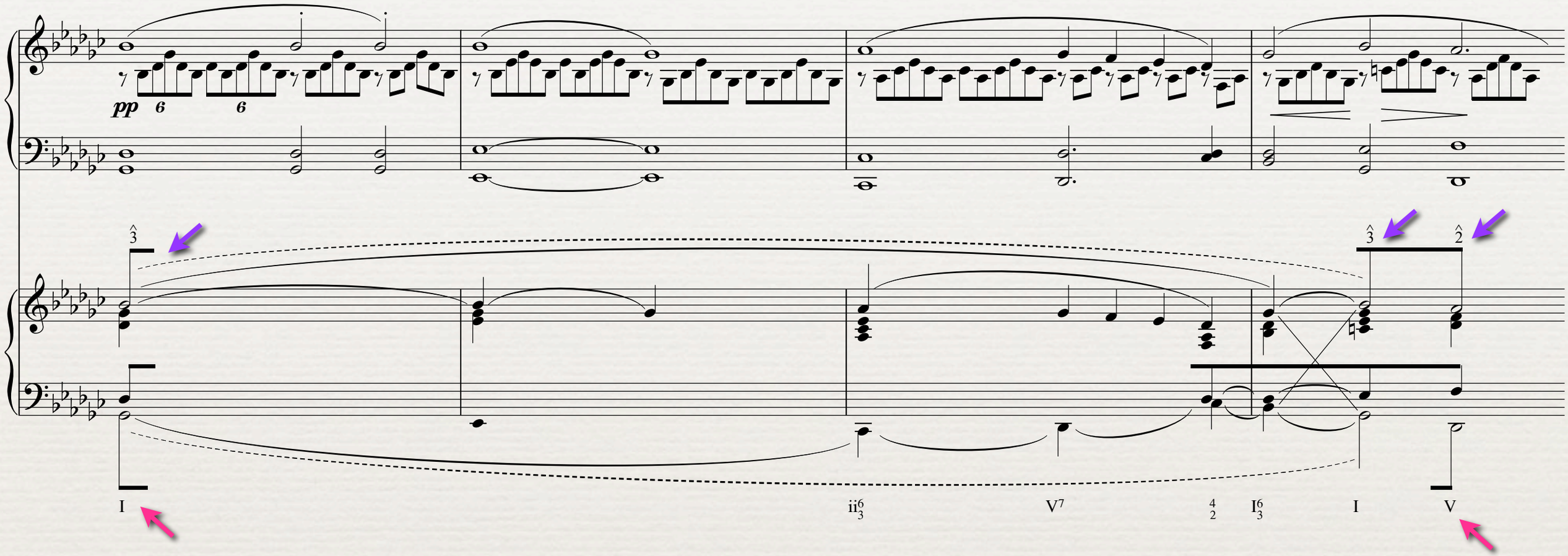

- The primary structural melody is ^3-^2
  - Supported by I-V in the bass

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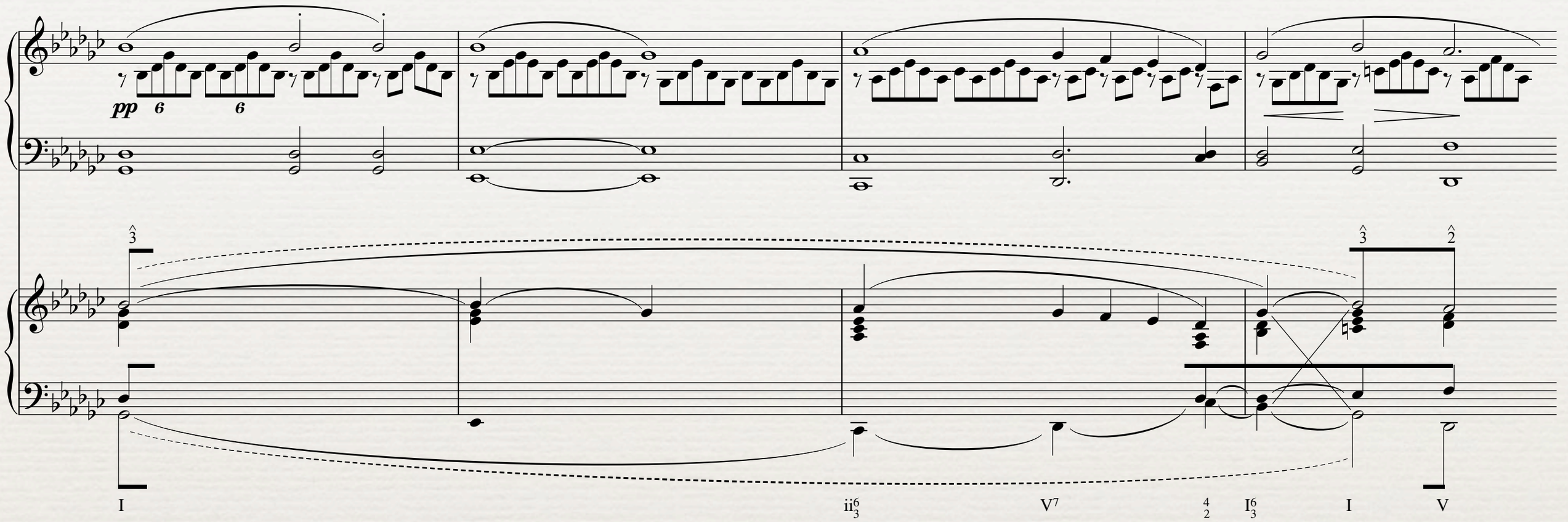

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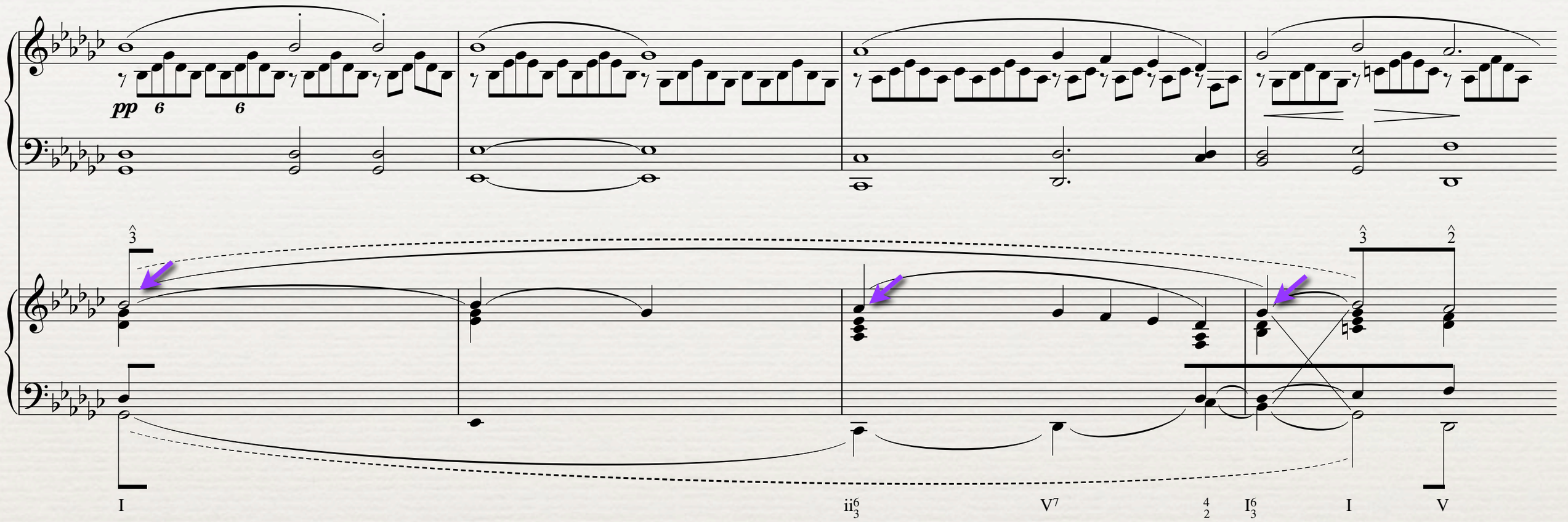

- An inner-voice melody of ^3-^2-^1 can be heard at rhythmically important locations (downbeats of measures 1, 3, and 4)

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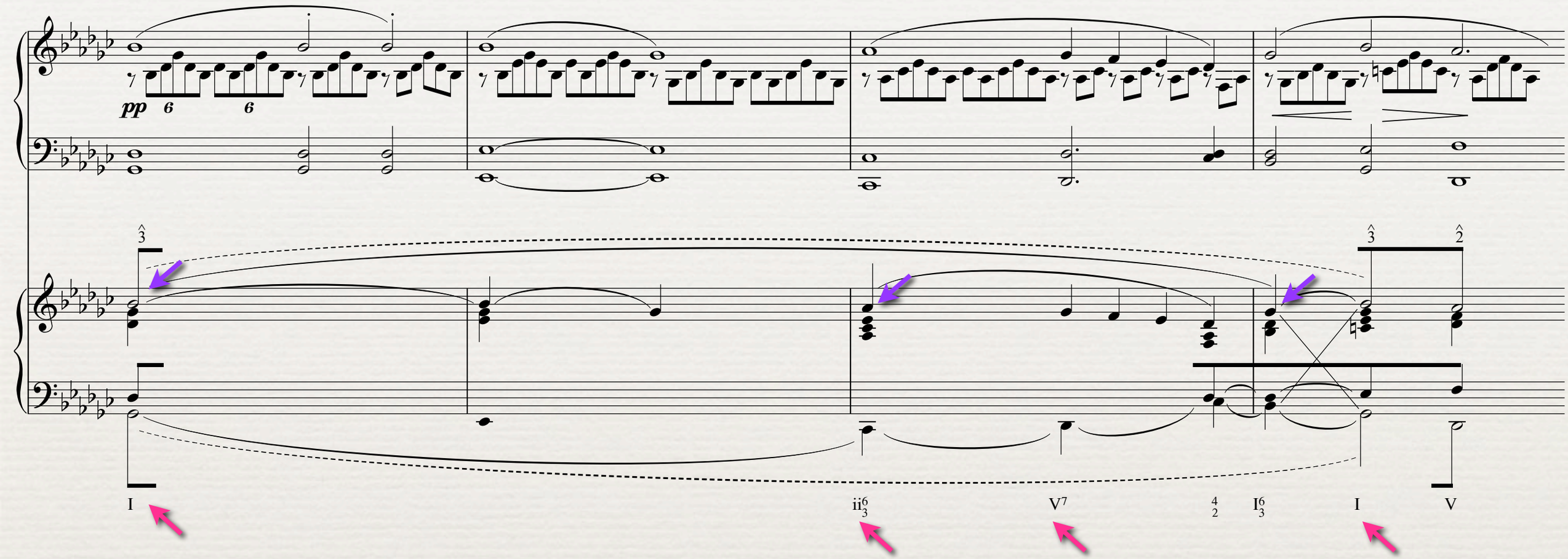

- An inner-voice melody of ^3-^2-^1 can be heard at rhythmically important locations (downbeats of measures 1, 3, and 4)
  - Supported by I-ii63-V7-I

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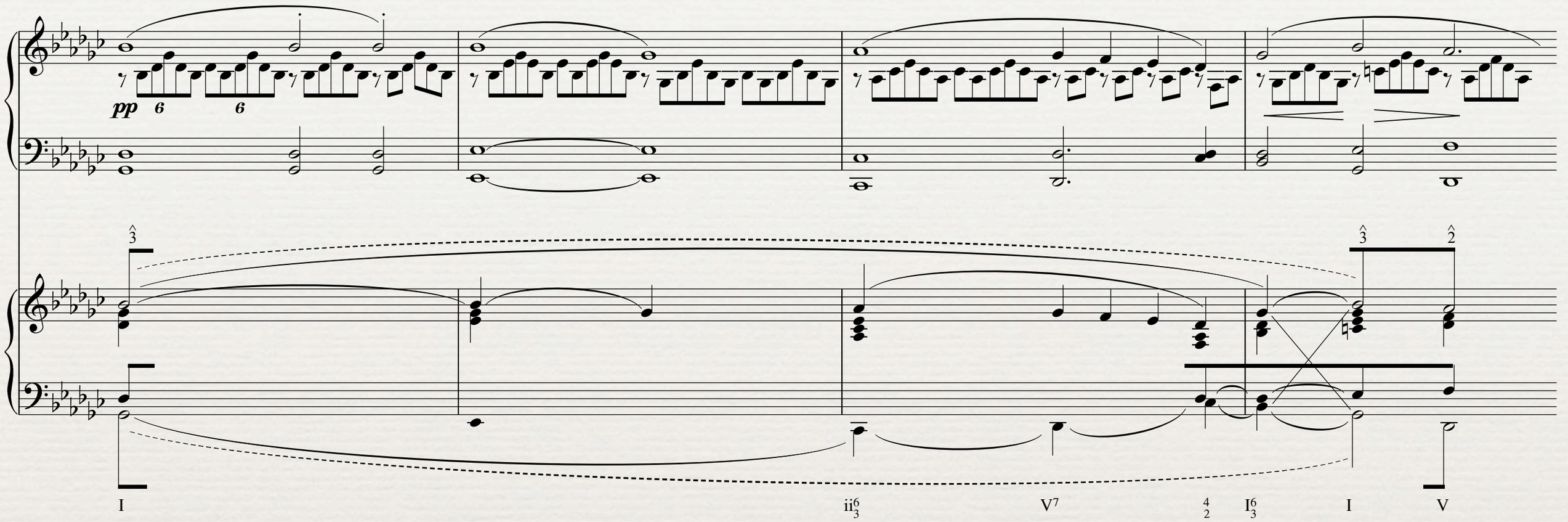

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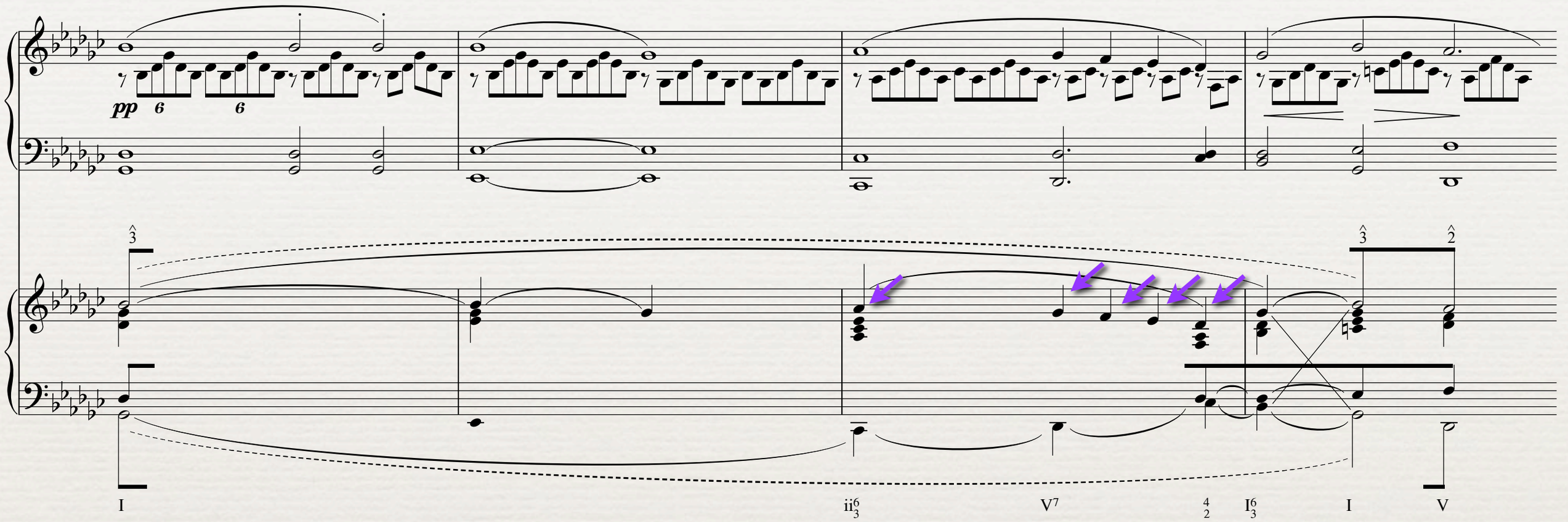
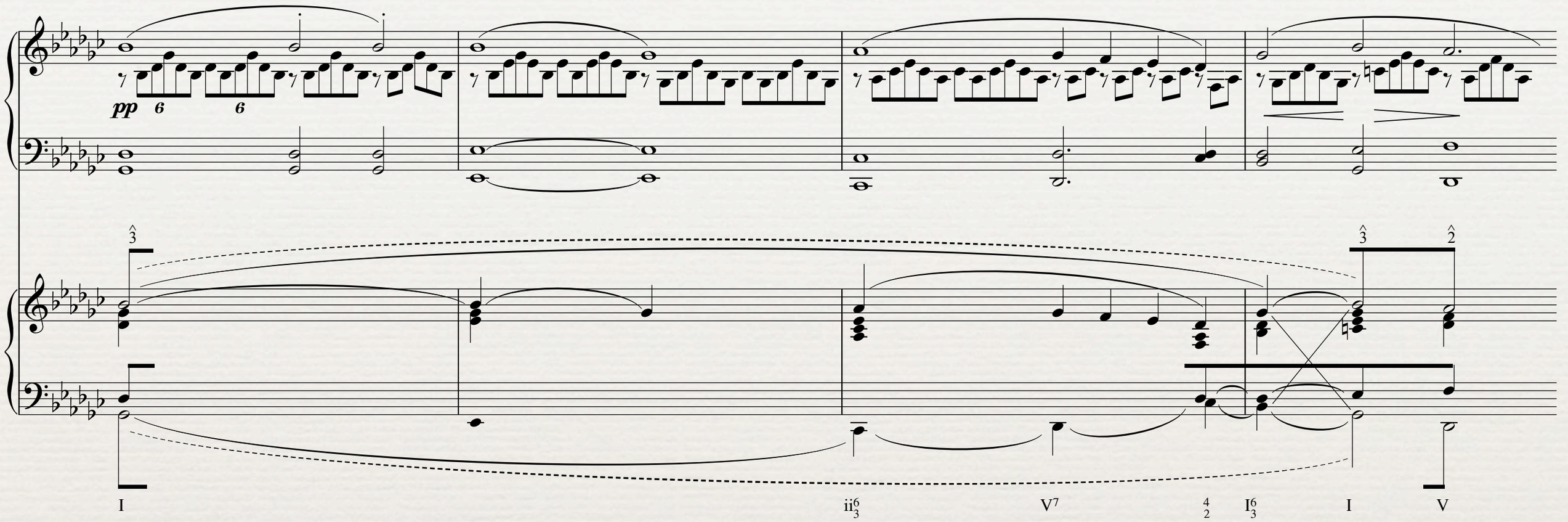


- ^2 of that inner-voice melody gives rise to a descending 5-prg. from ^2 to ^5

Schubert: Impromptu Op. 90 No. 3



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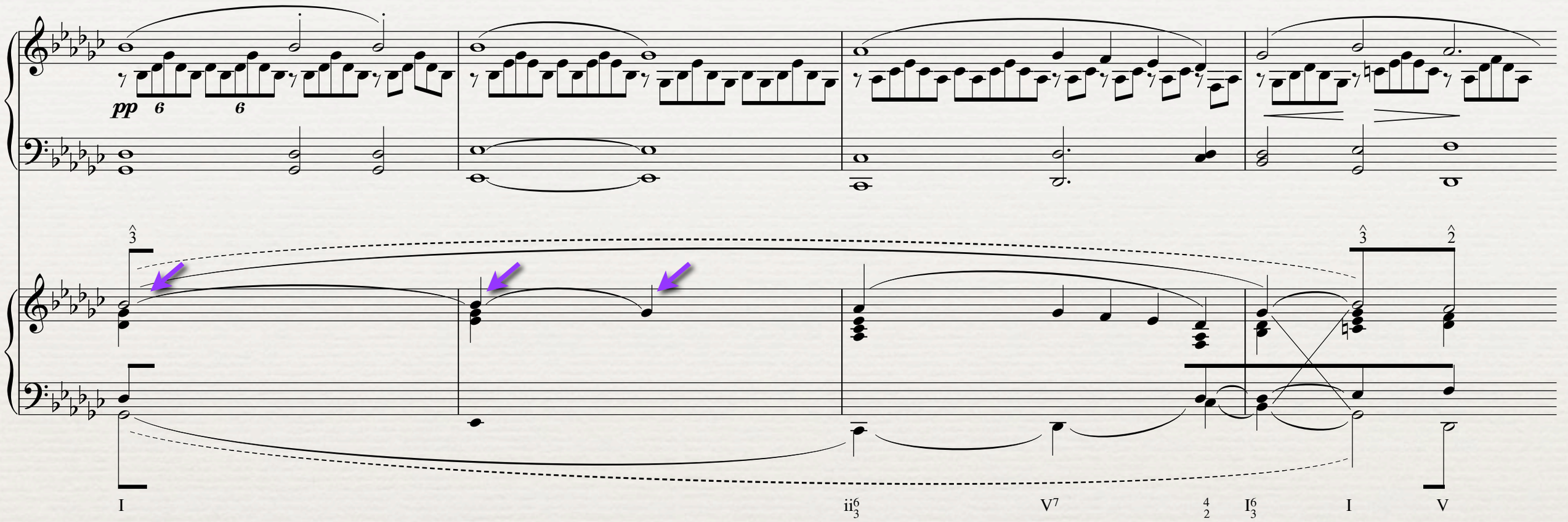

- Note that the first melodic motion of the melody

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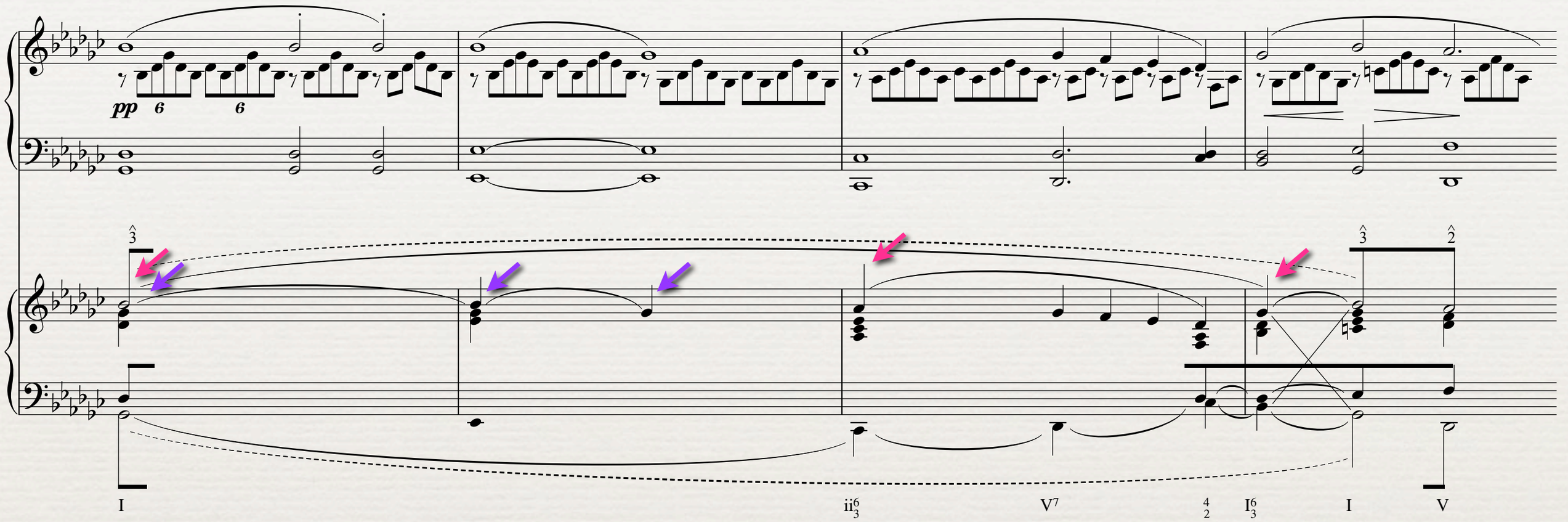

- Note that the first melodic motion of the melody
- Outlines the linear progression to come.

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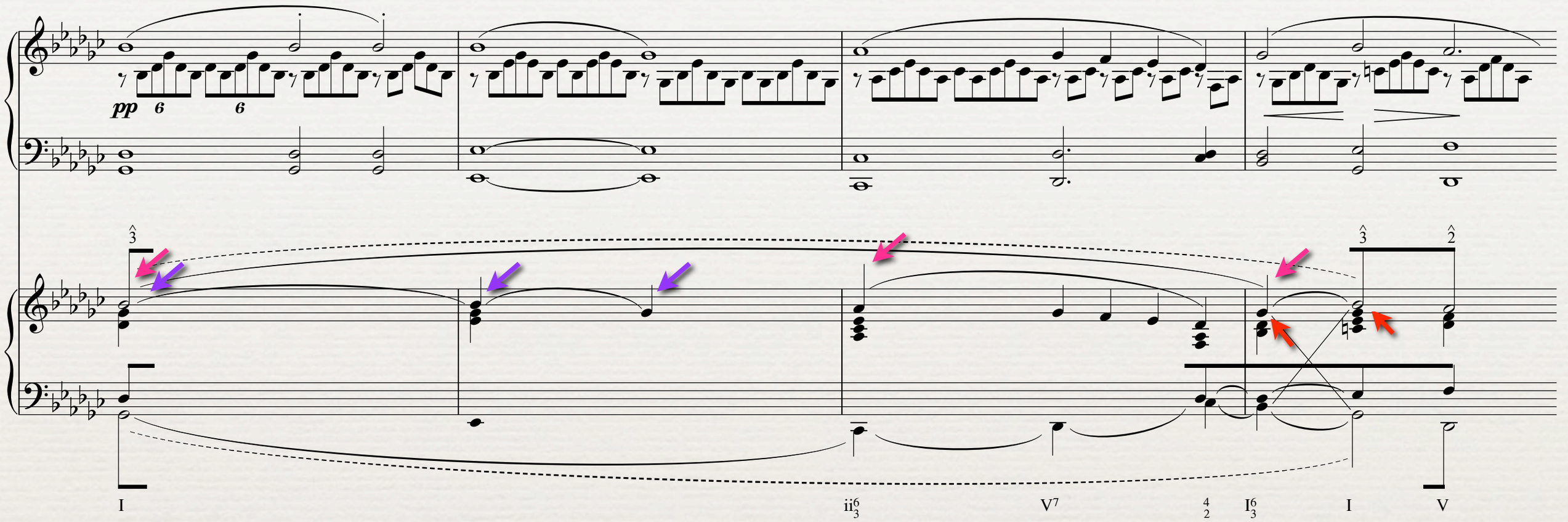
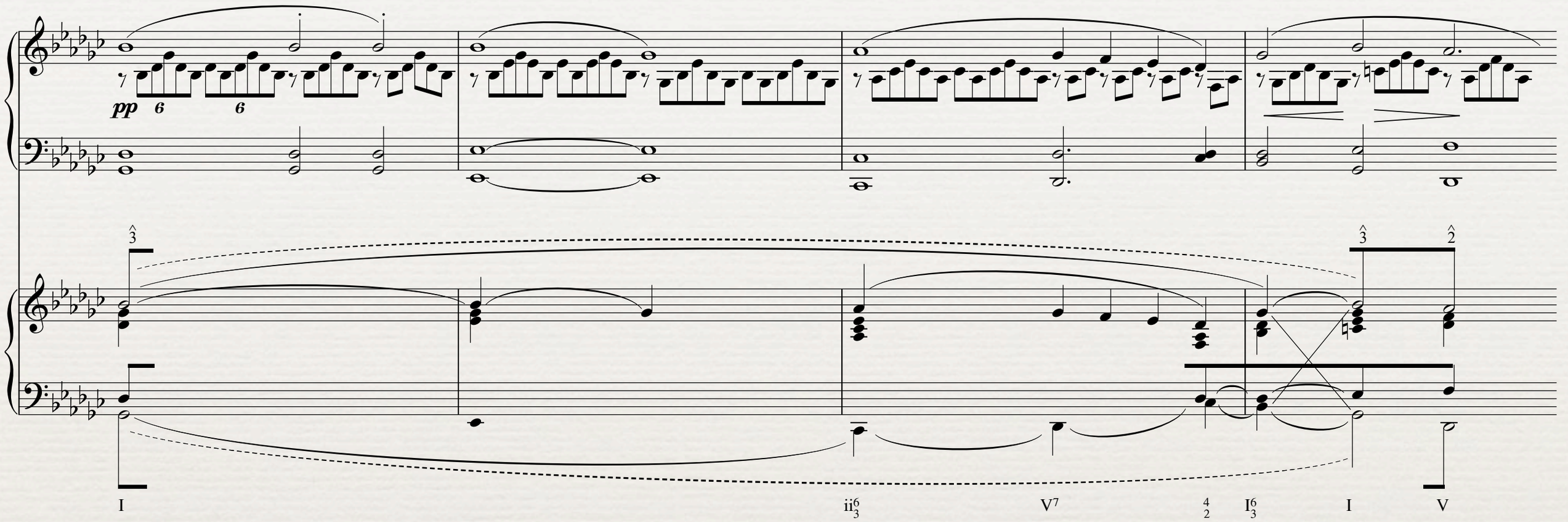


- Note that the first melodic motion of the melody
- Outlines the linear progression to come.
- This is inverted at the end of the phrase

Schubert: Impromptu Op. 90 No. 3



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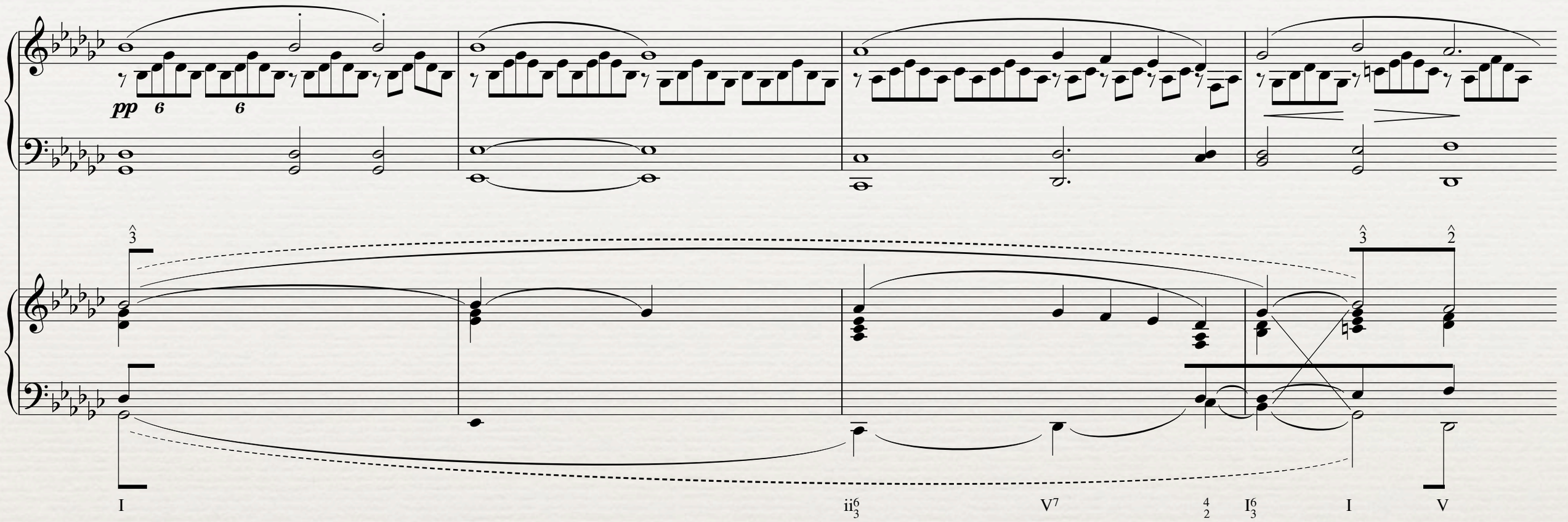

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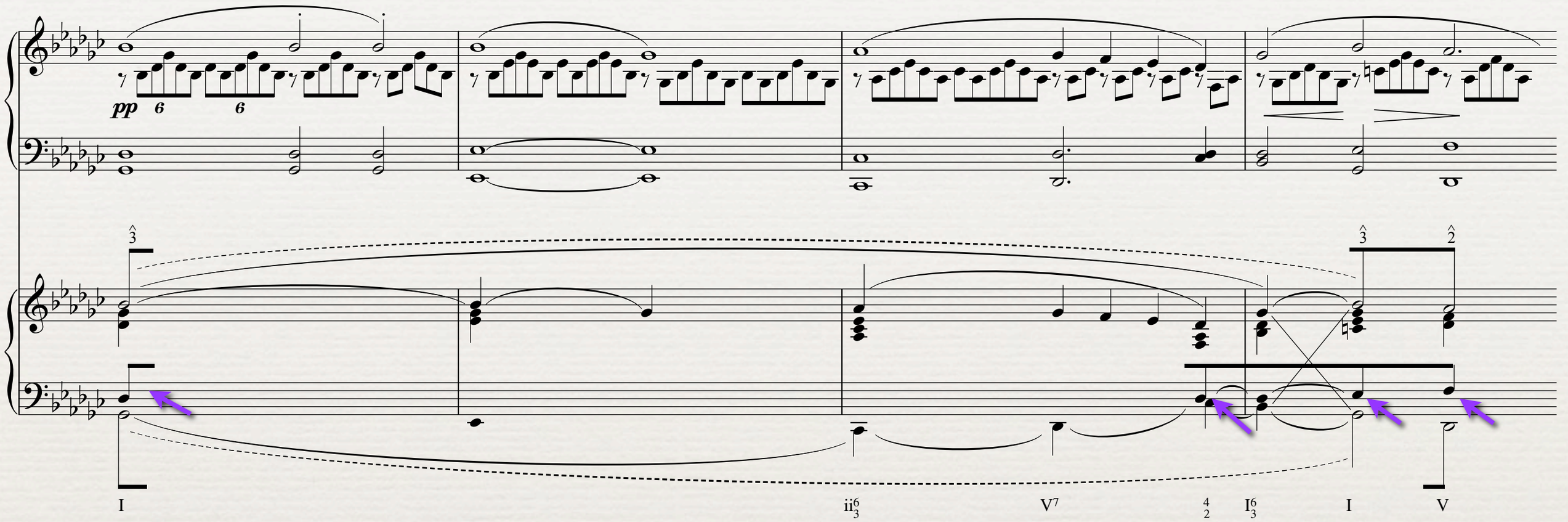

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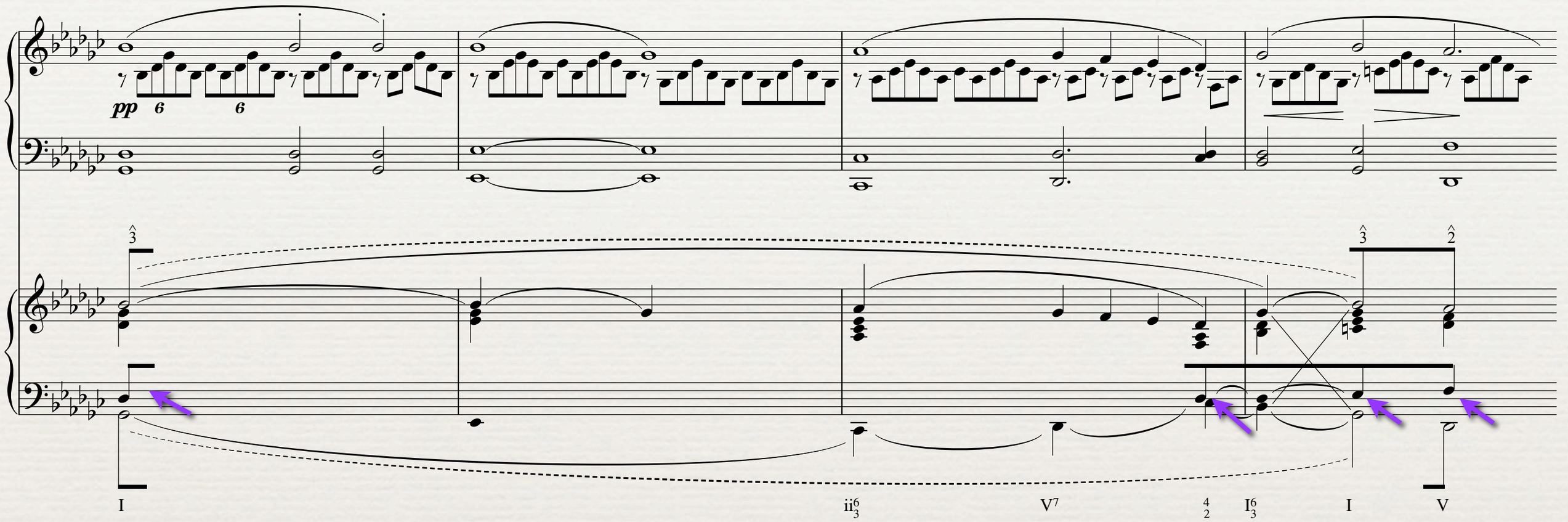

- We haven't seen a beam used in an inner voice before
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- The beam helps to give it prominence

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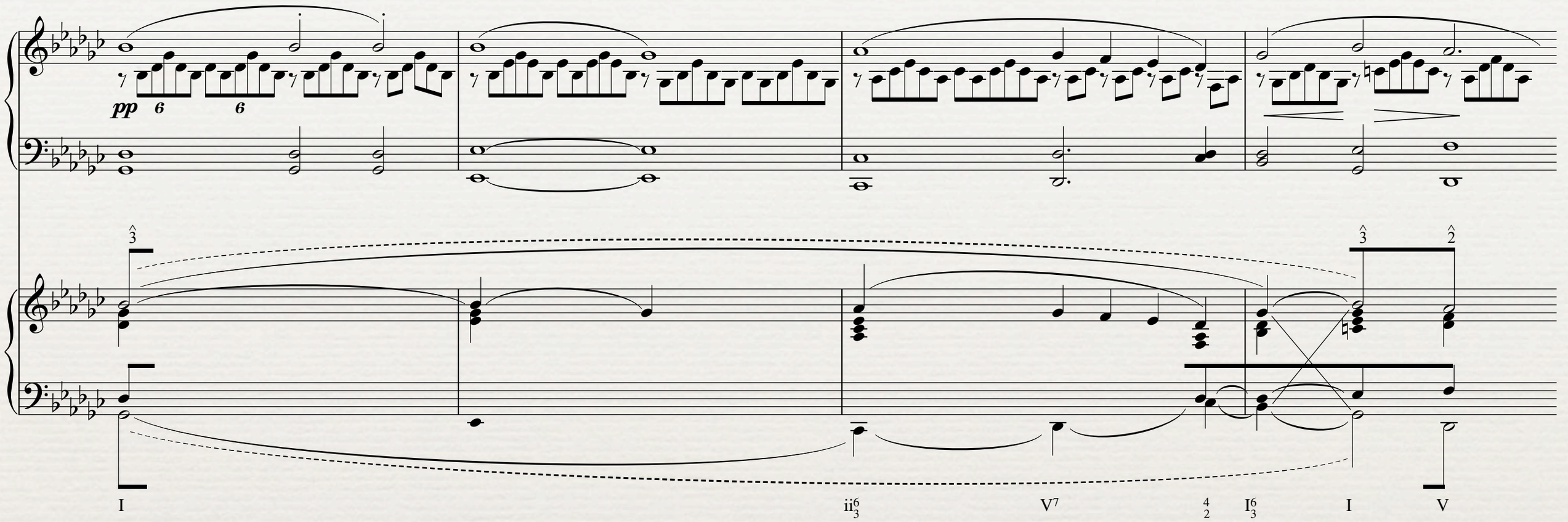

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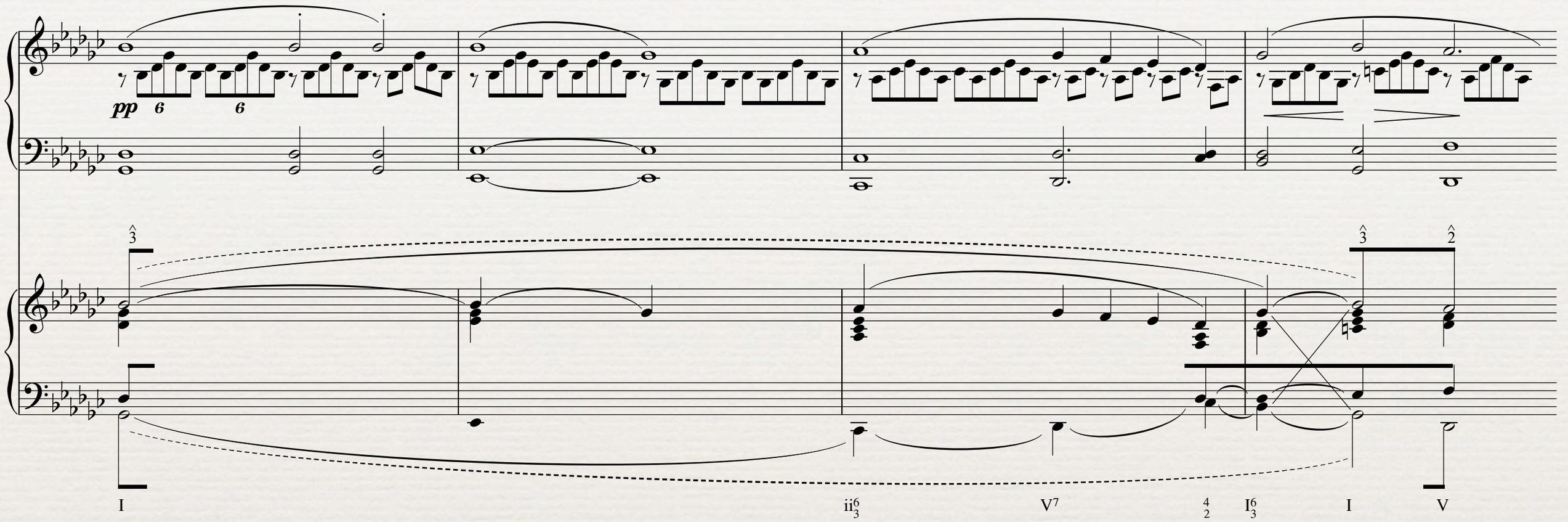

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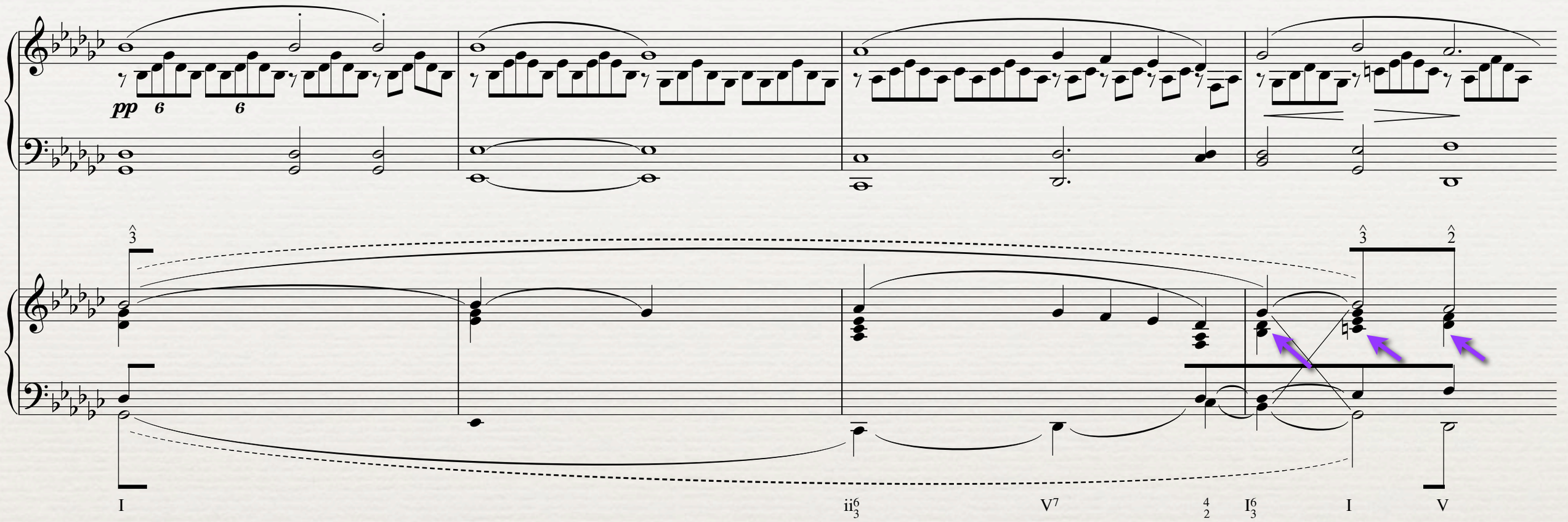

- Personally I think there's another echo of that basic linear progression in an inner voice, although this analysis (from the text) doesn't reveal it.
- My 'echo' is B-flat, C-natural, D-flat, which supports the tenor-voice progression at the upper sixth.

Motion from an Inner Voice

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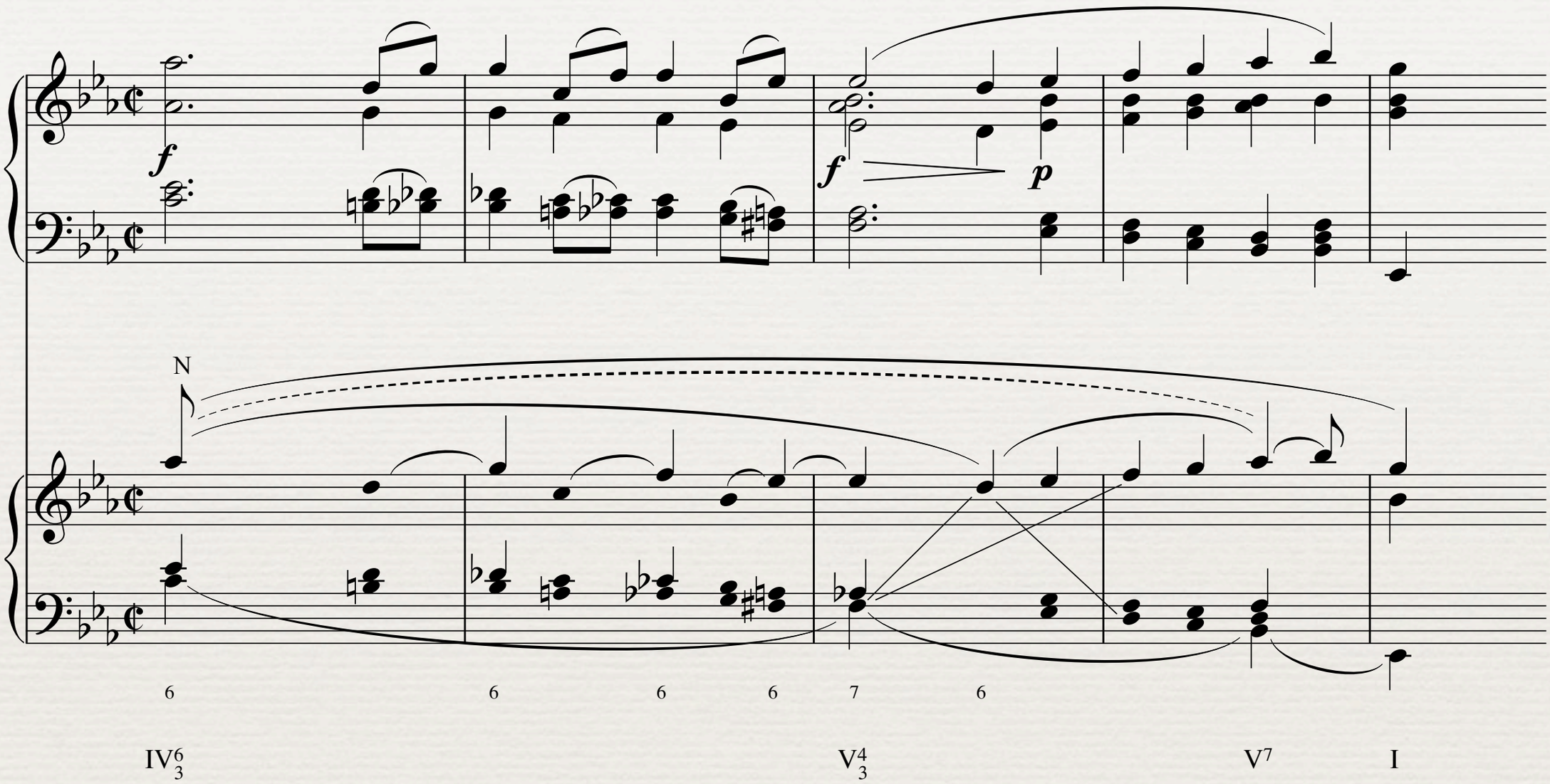
- It's possible for a rising inner-voice linear progression to move out of that inner voice and regain a structural top-voice tone

Motion from an Inner Voice

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



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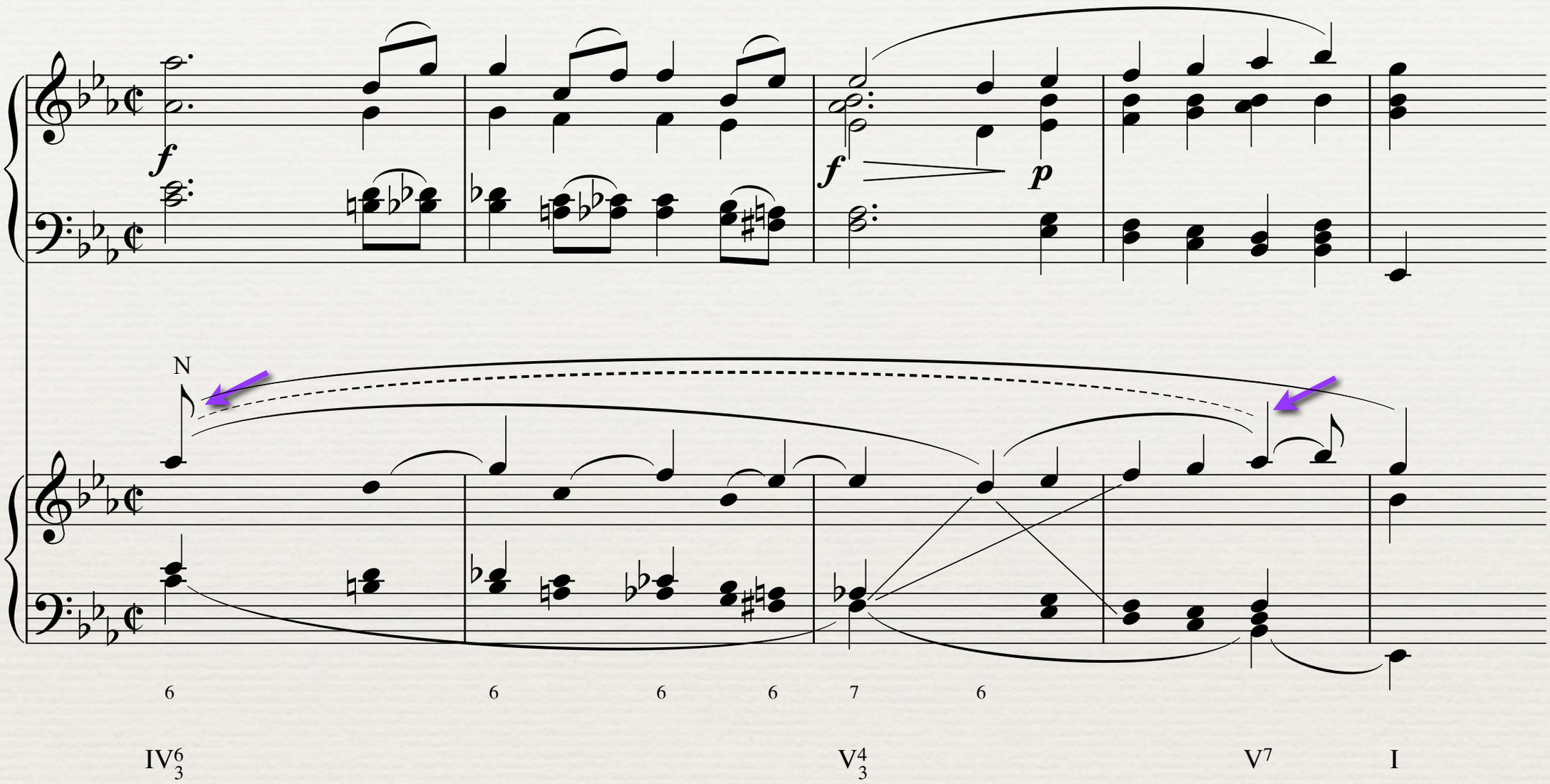
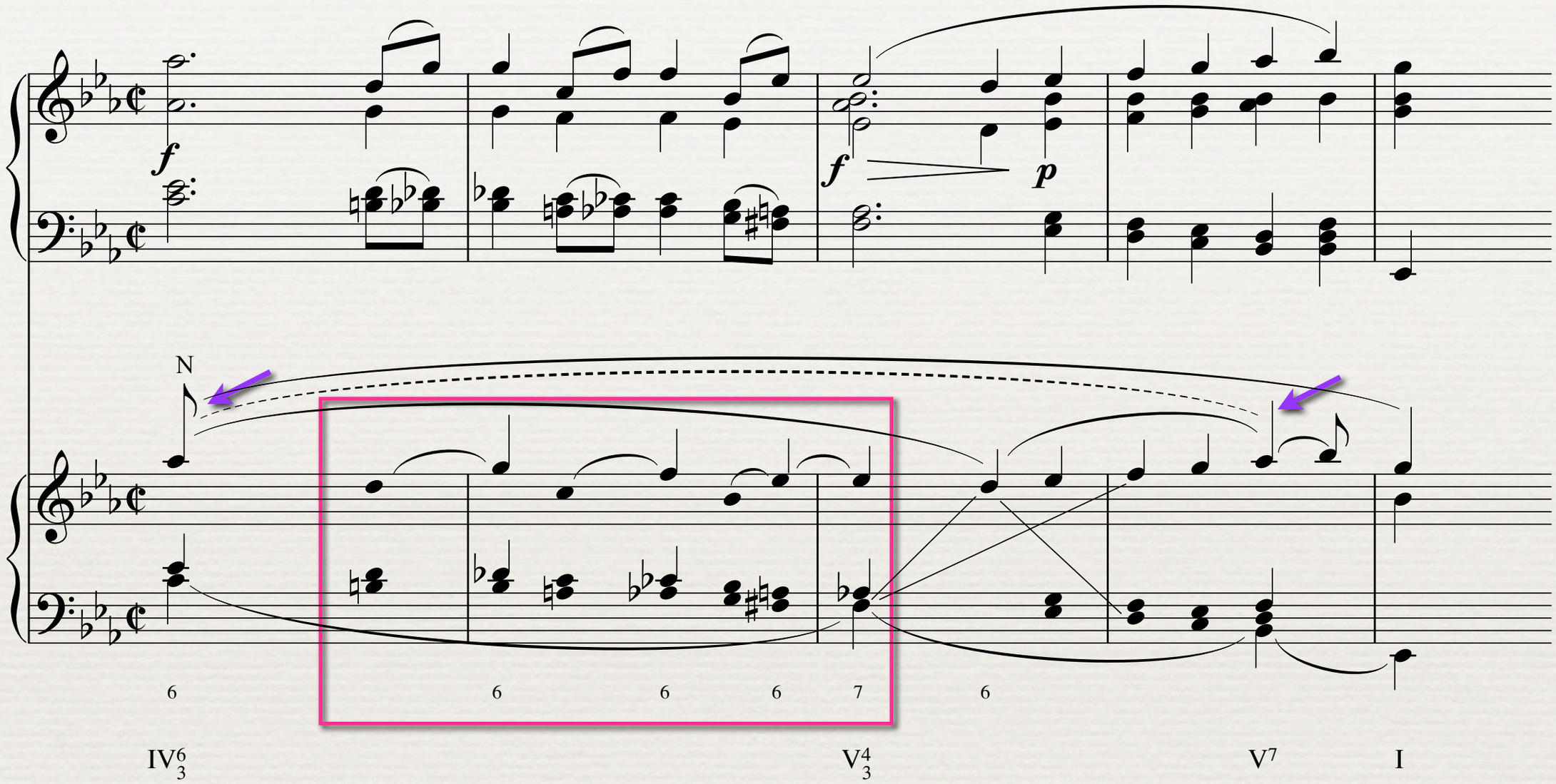


- The opening IV6 is prolonged:

Beethoven: Sonata, Op. 81a



- The opening IV6 is prolonged:
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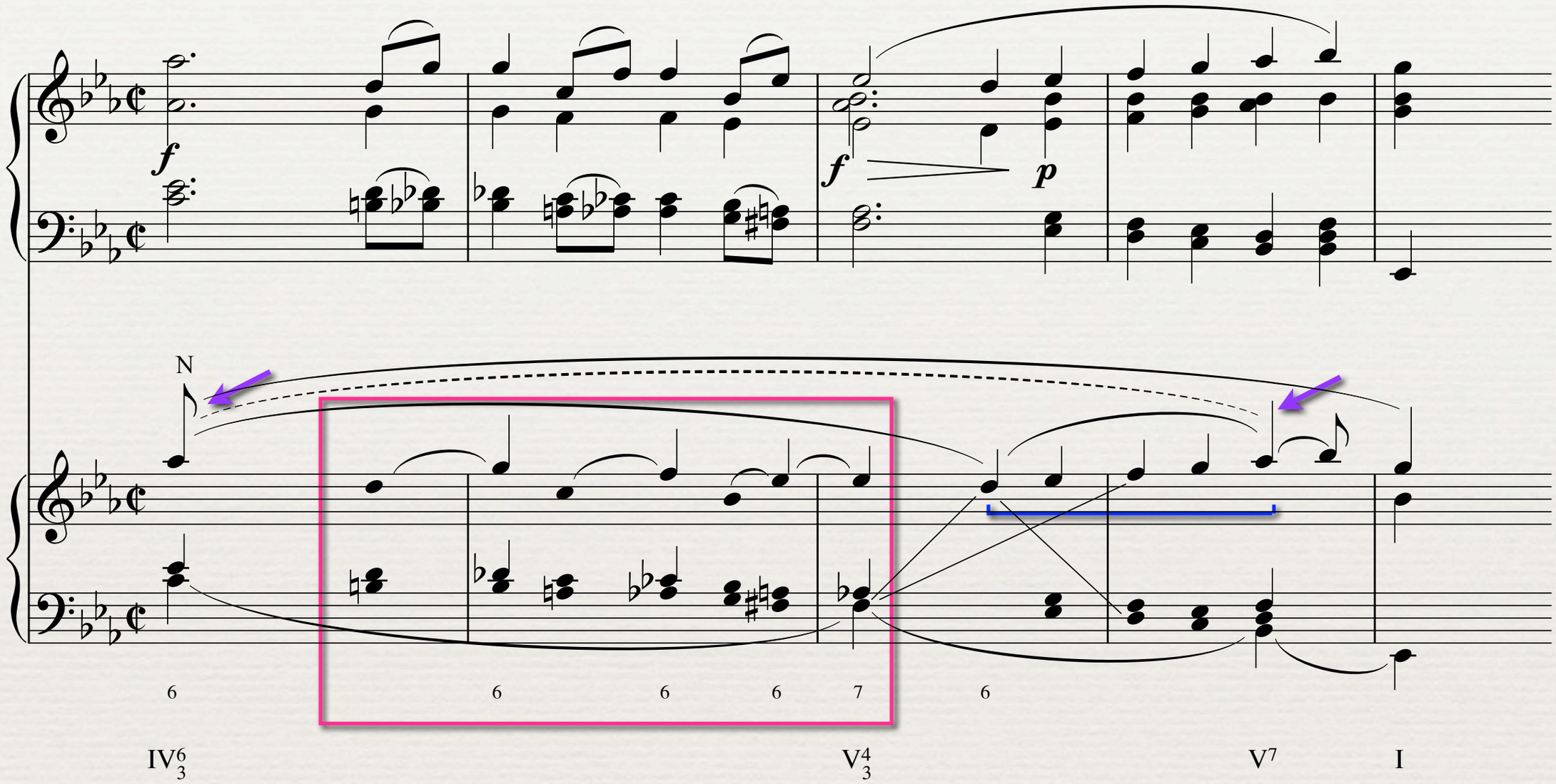

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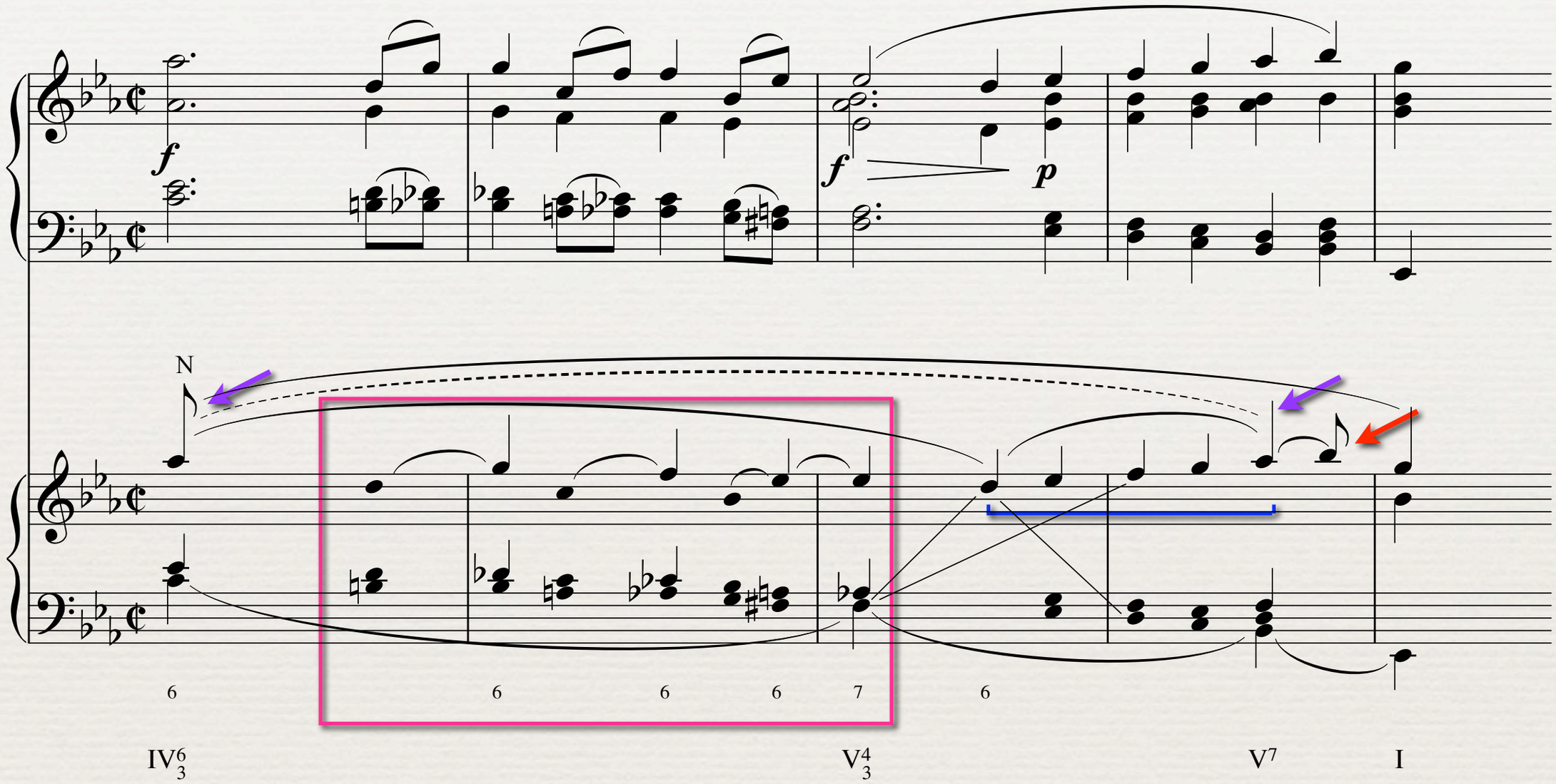

- The opening IV6 is prolonged:
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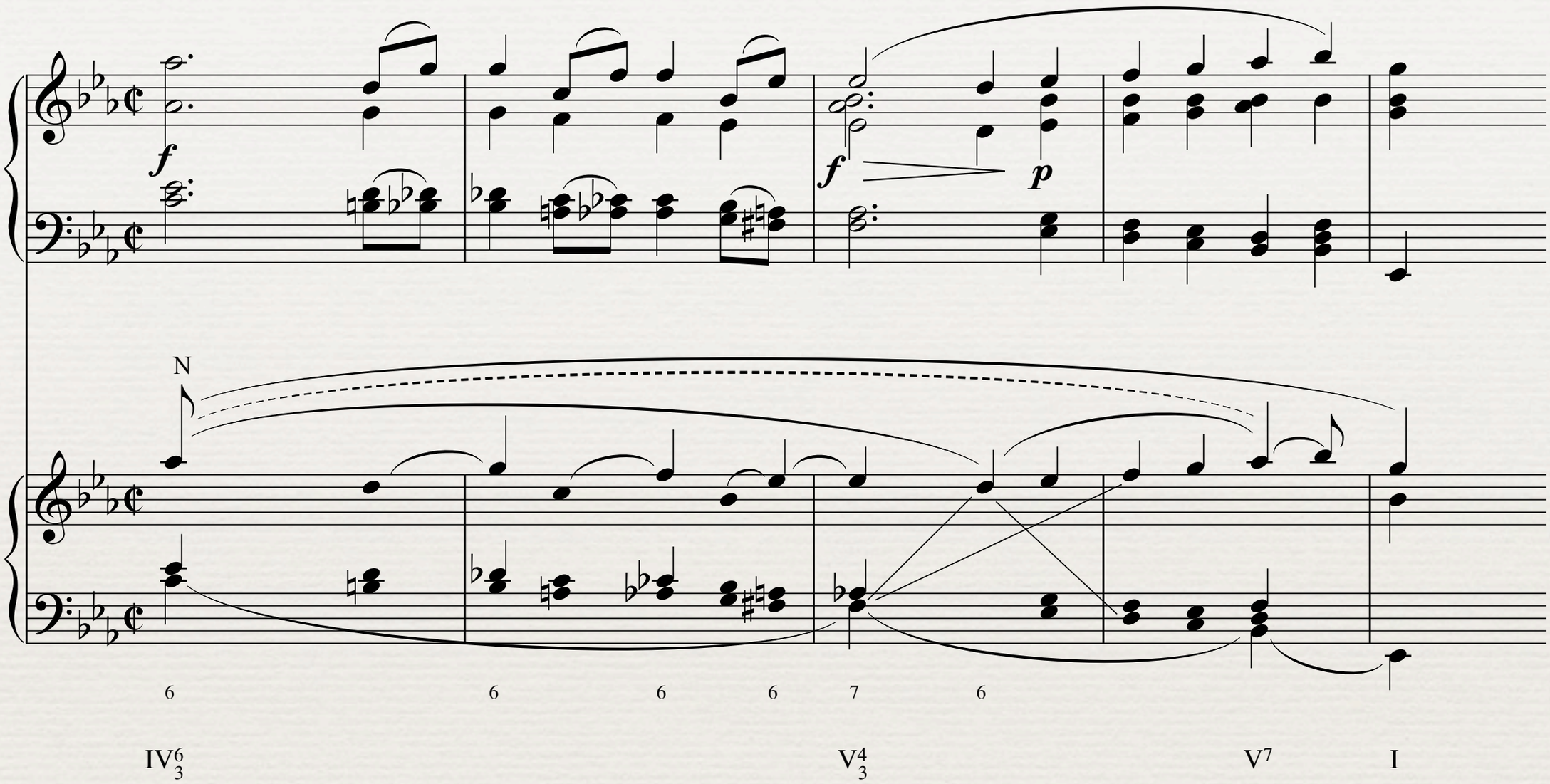
  - From the V43 to V7 an ascending 5-prg. returns to the A-flat, which is the neighbor of structural tone G.
- A-flat is further prolonged by a neighbor of its own.

Beethoven: Sonata, Op. 81a



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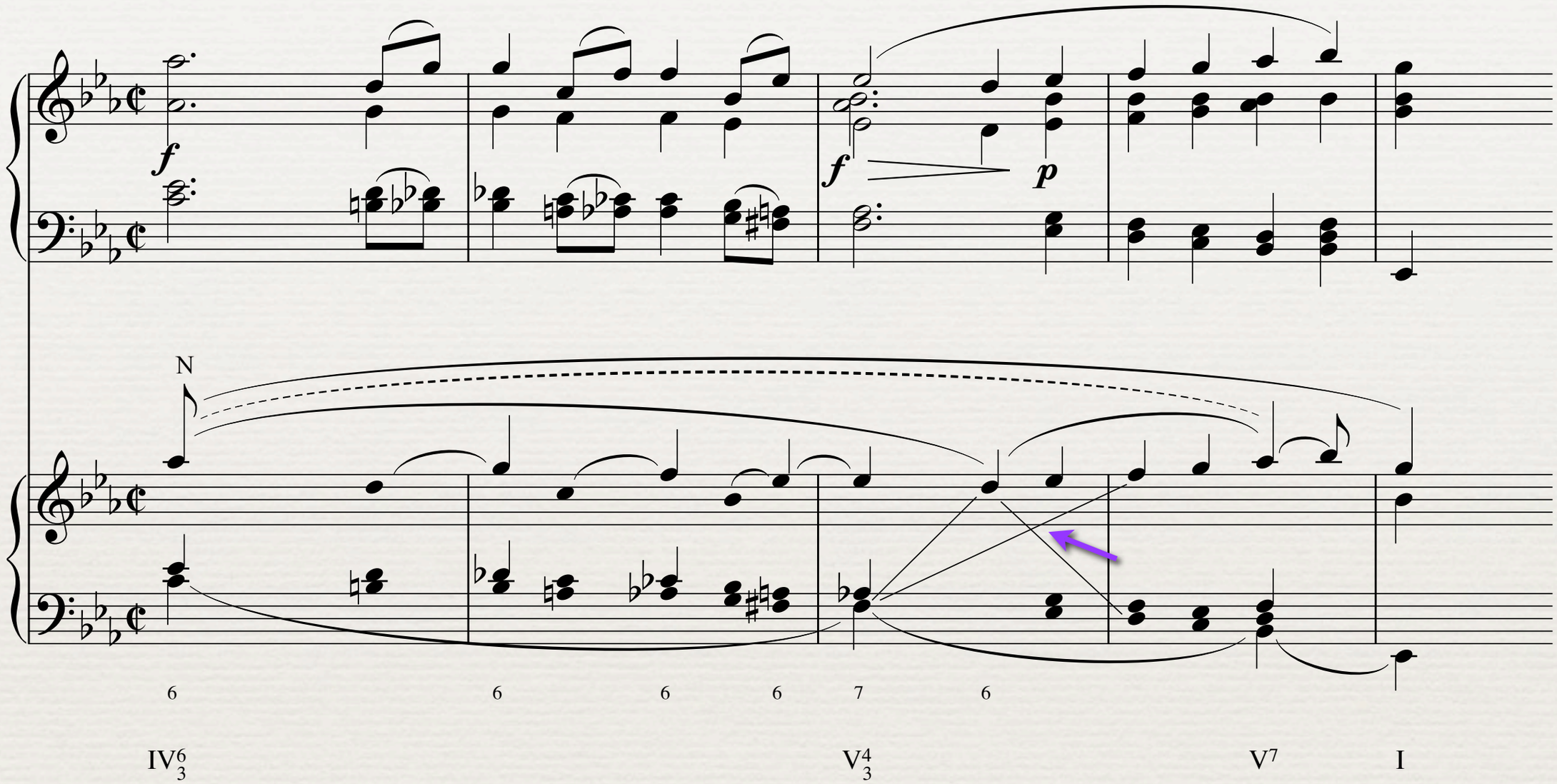

- The crossed lines in bar 3 indicate a voice exchange

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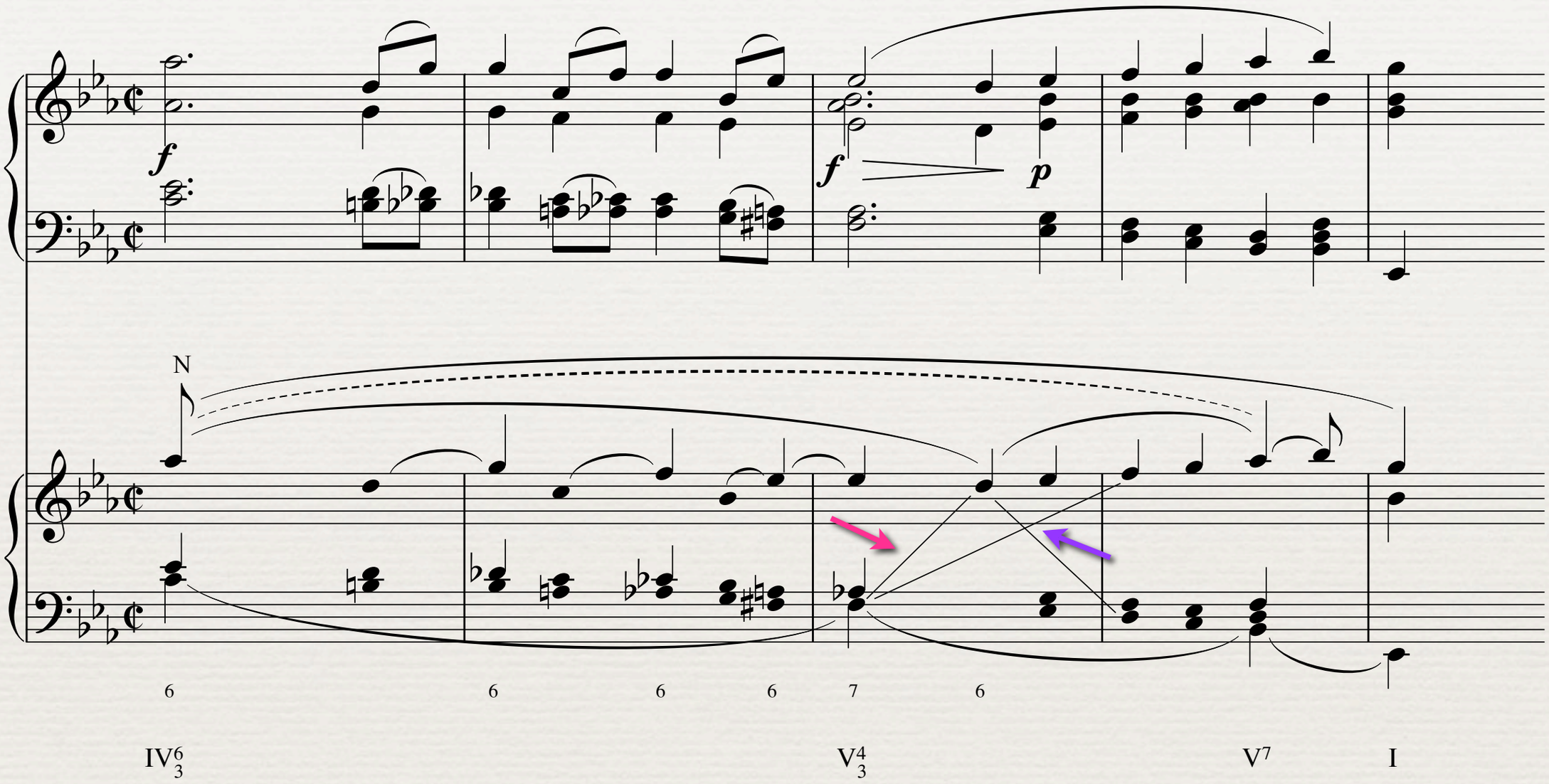
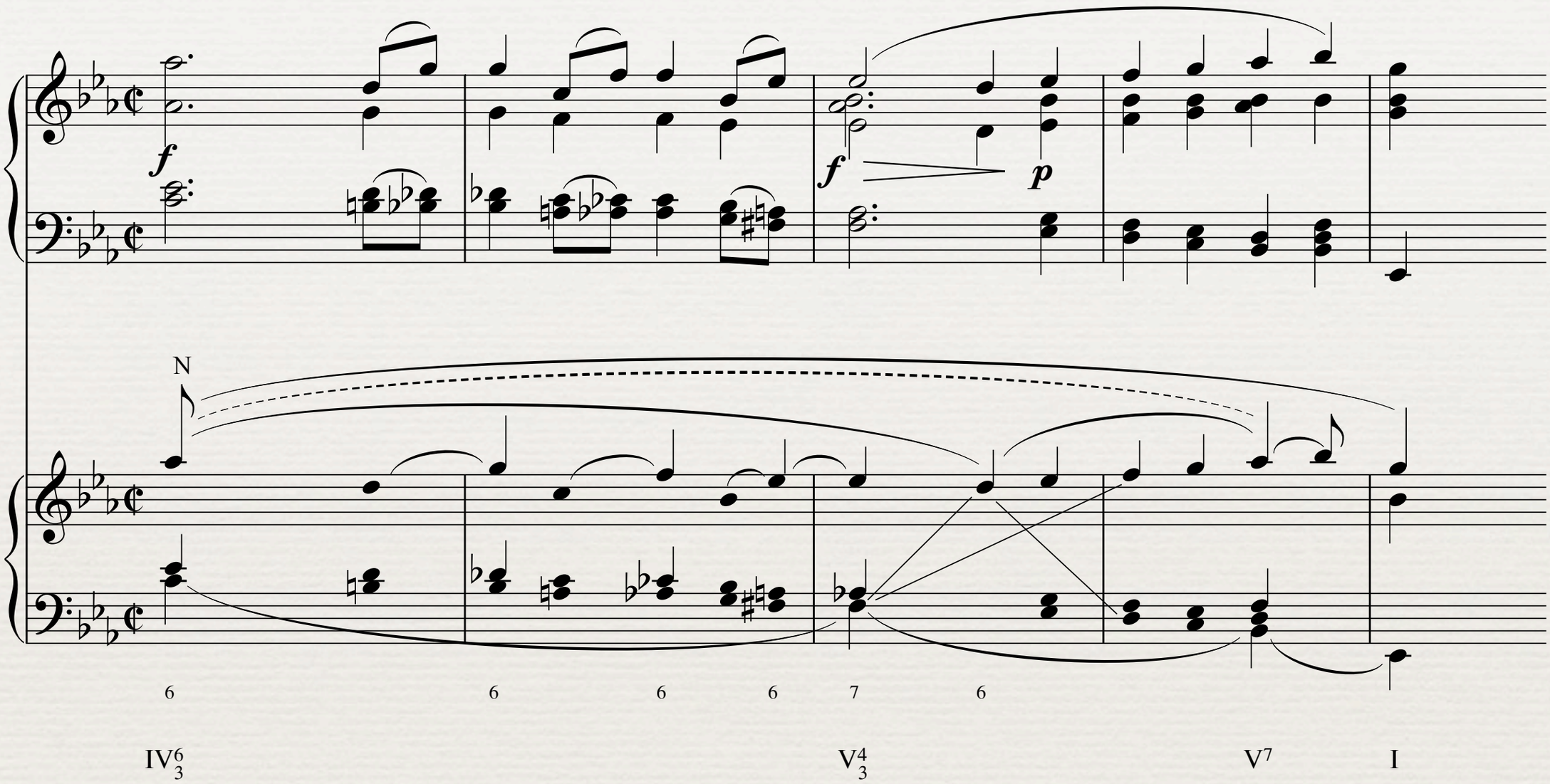


- The crossed lines in bar 3 indicate a voice exchange
- The single line in bar 3 connects the F in the bass to the sixth that resolves the seventh on the downbeat.

Beethoven: Sonata, Op. 81a



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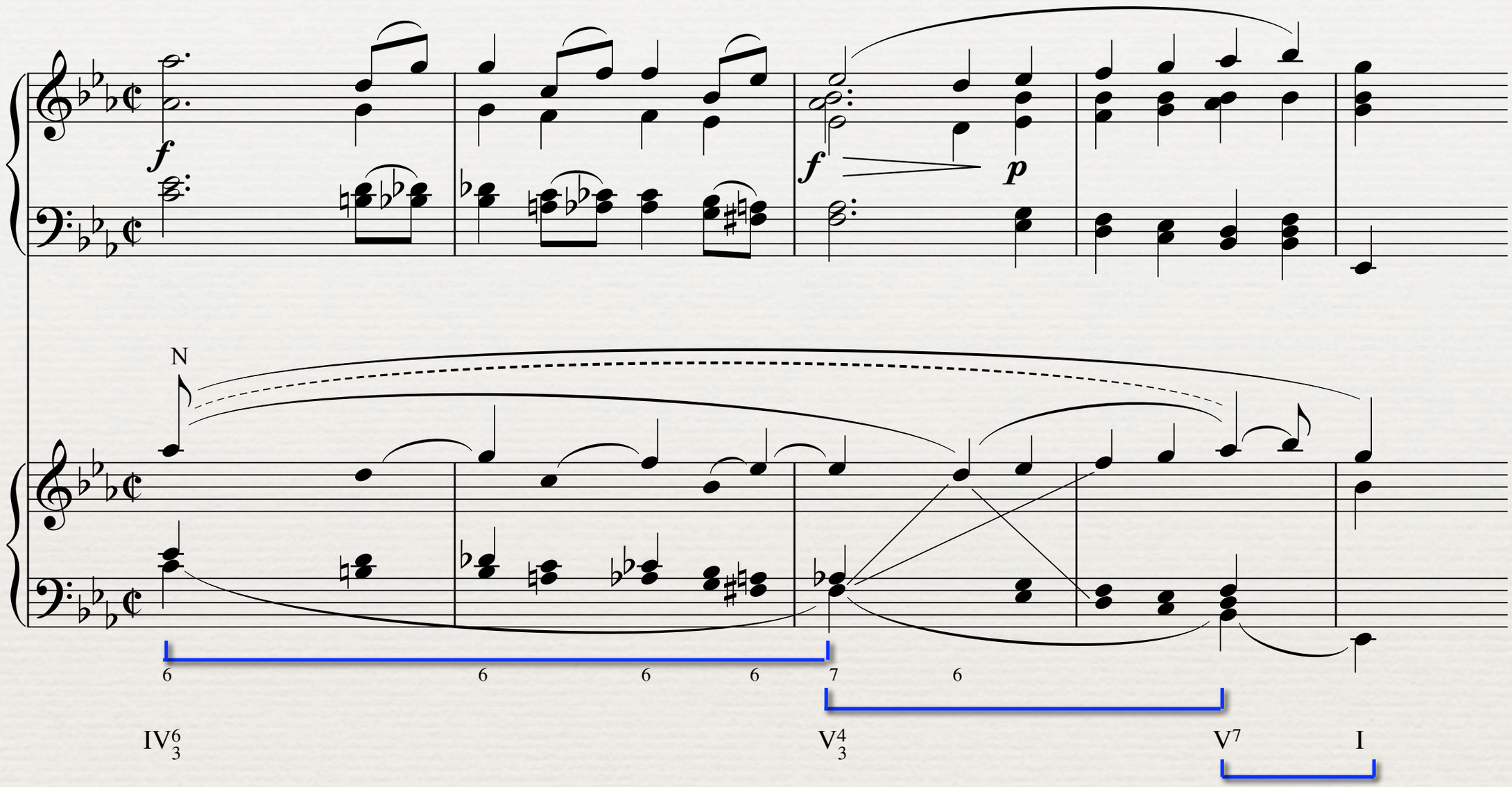

- Note the descending fifths motion outlined in the bass

Voice Exchange

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- Voice exchange is a familiar and a common technique

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- 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

Moderato cantabile molto espressivo

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P

N

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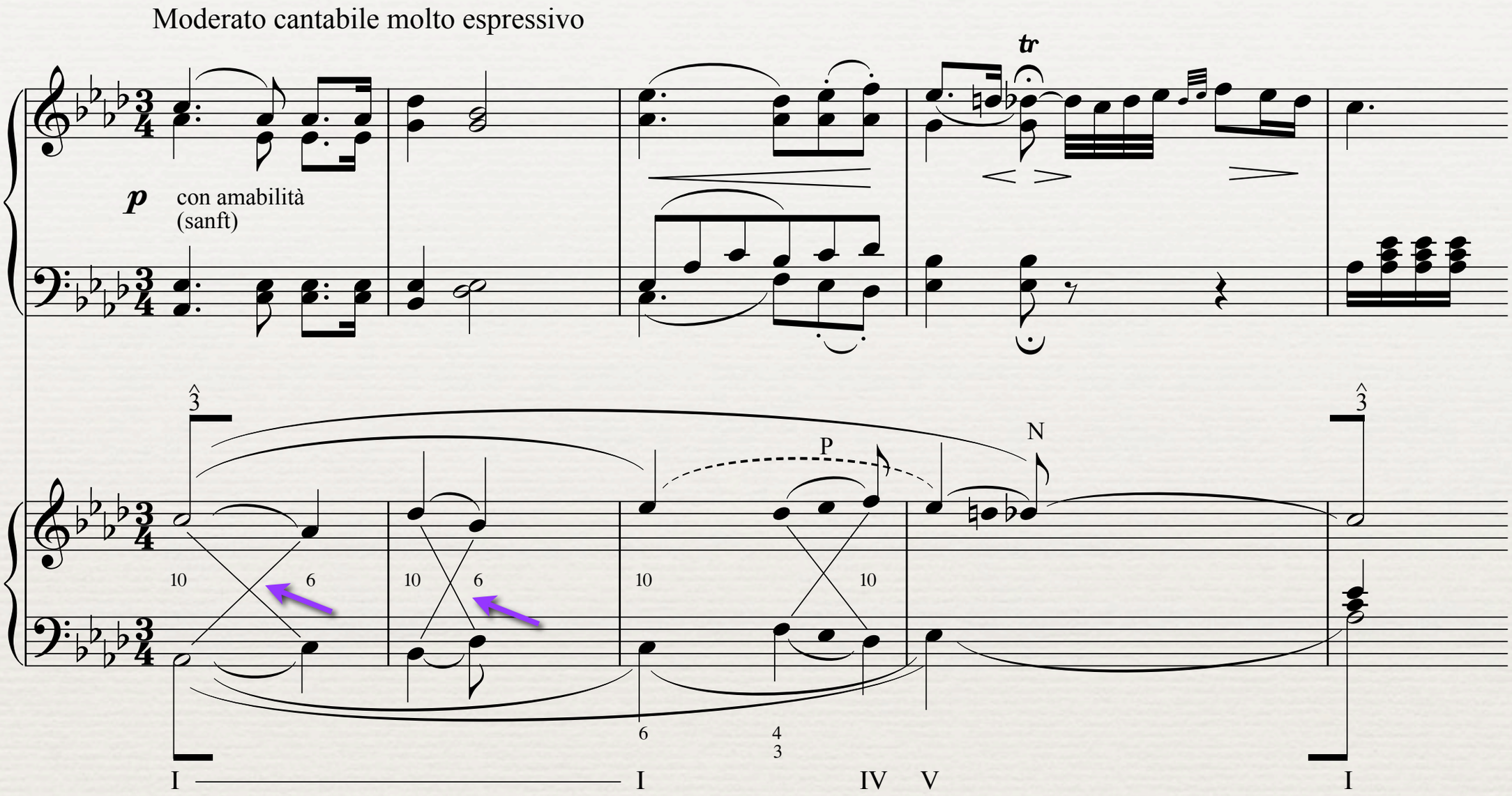
6 4 3

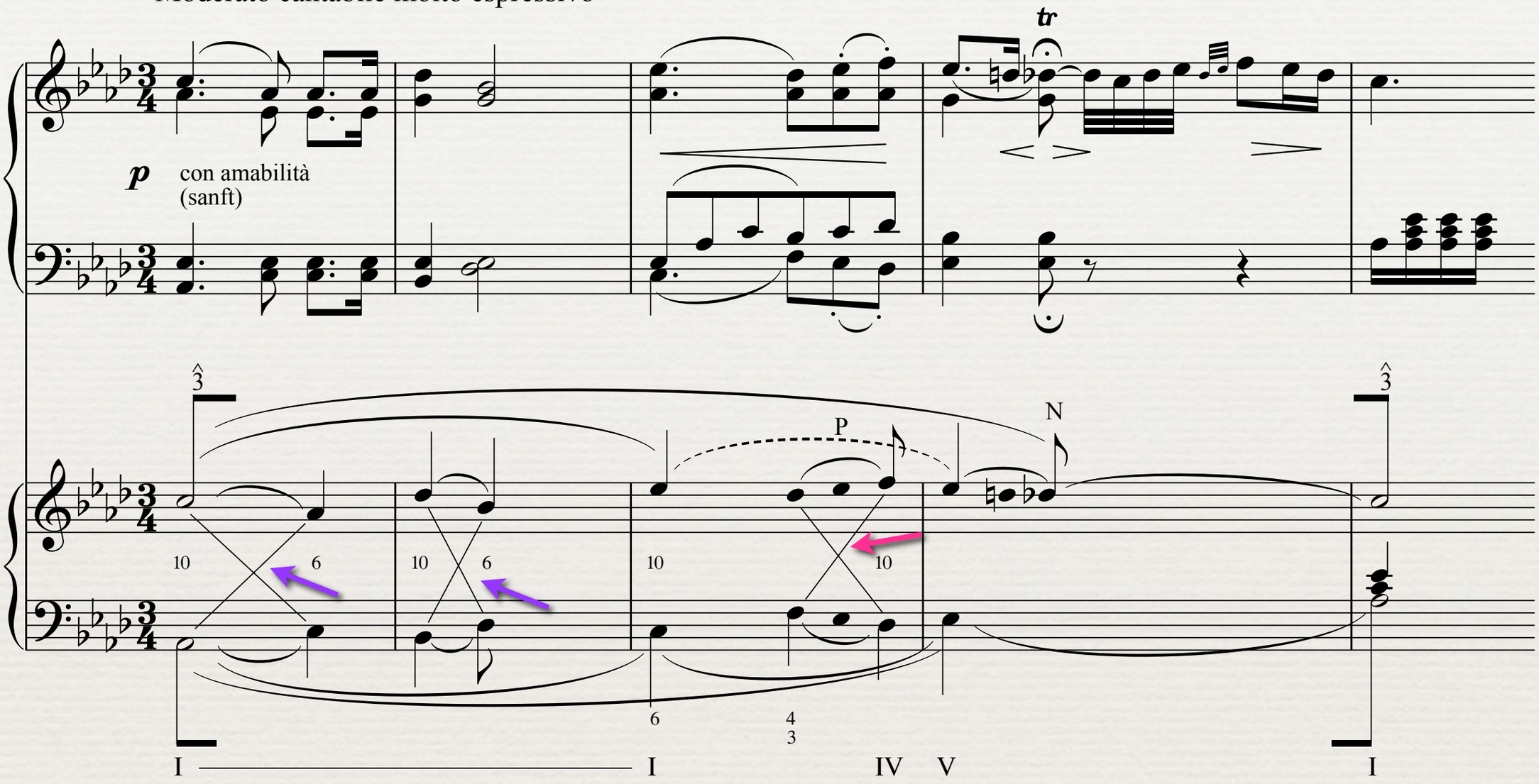
I I IV V I

Beethoven: Sonata Op. 110



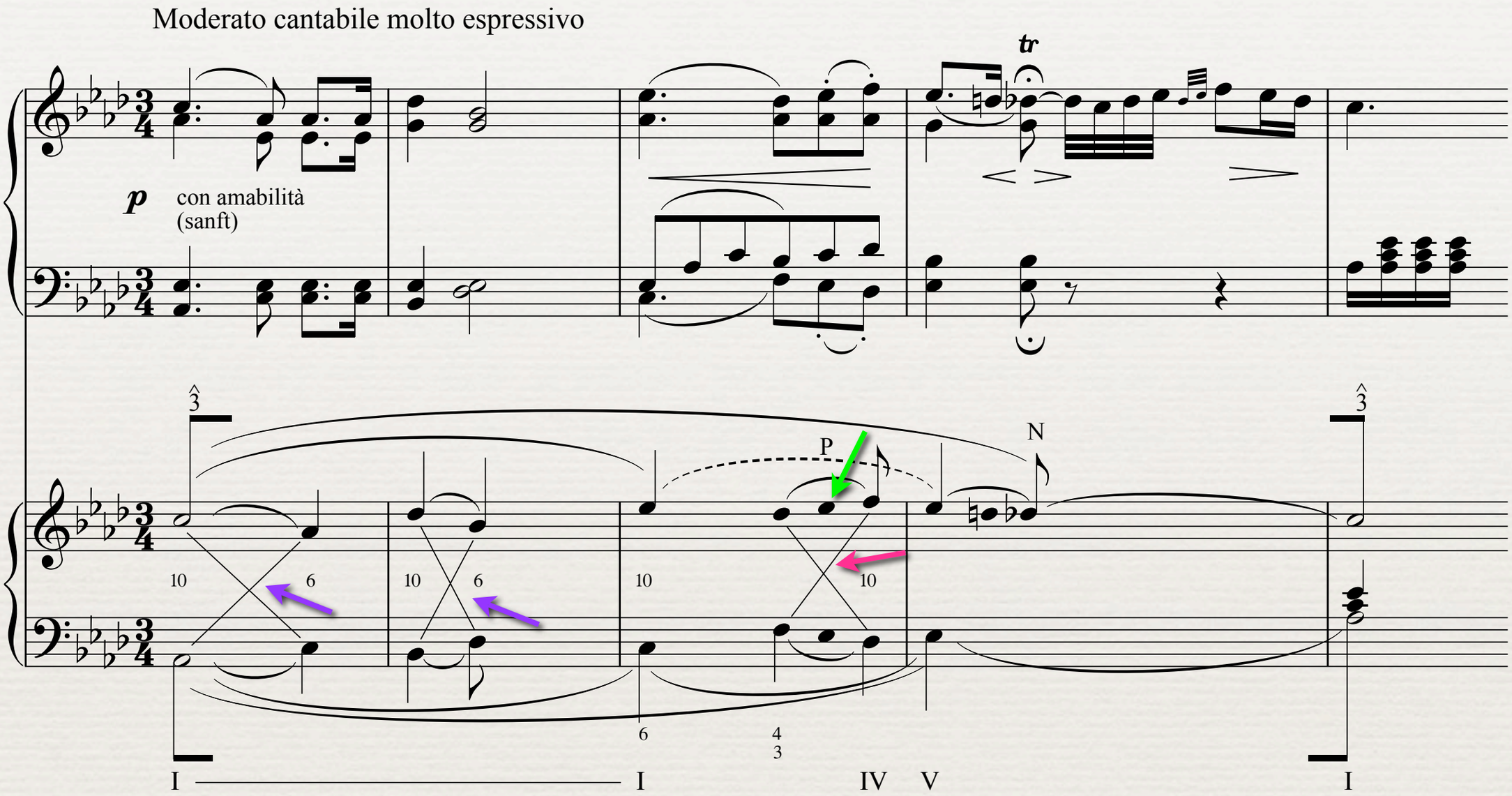
- A pair of voice exchanges (creating a linear intervallic progression) expand the initial root-position tonic to a first-inversion chord

Beethoven: Sonata Op. 110



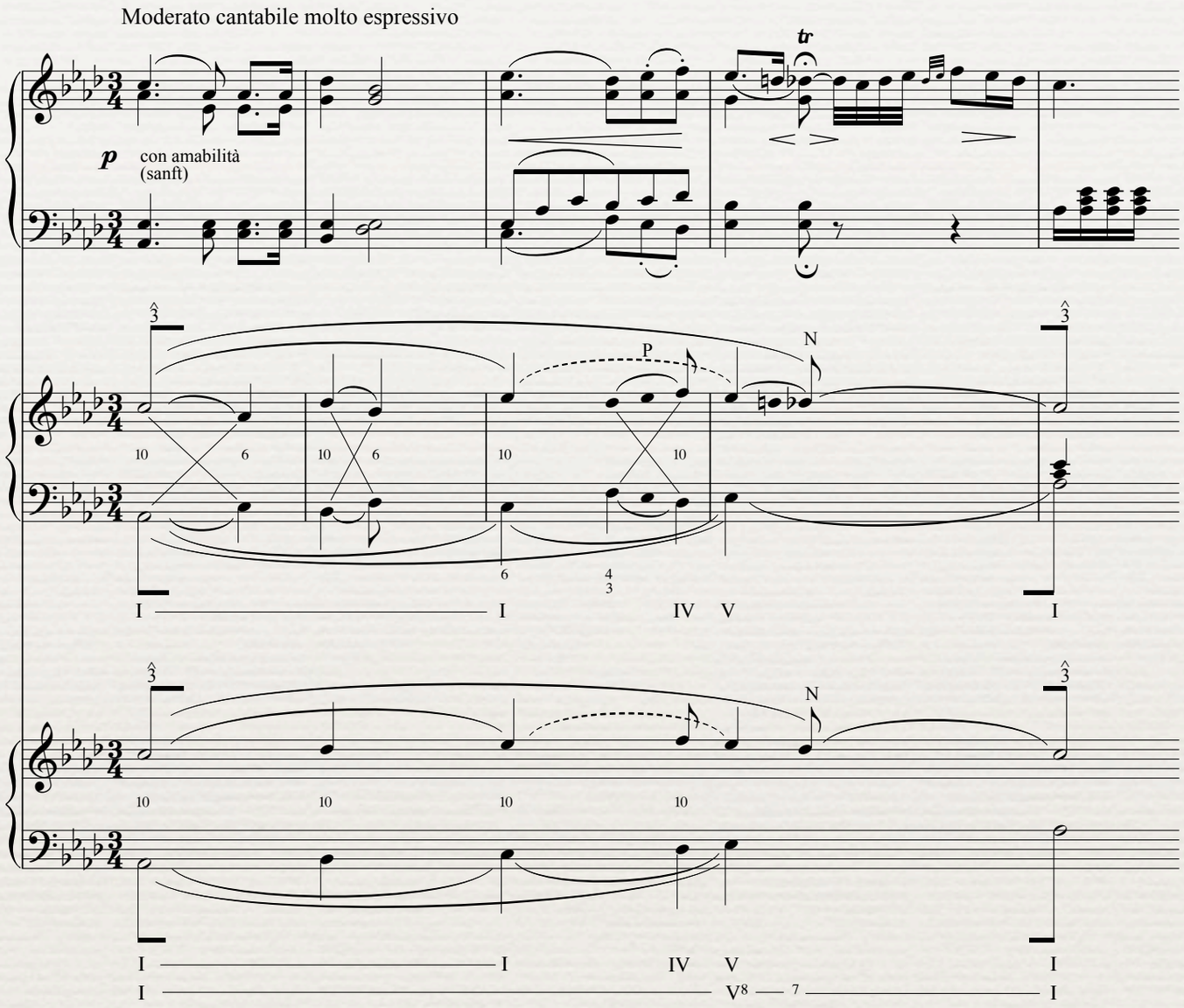
- A pair of voice exchanges (creating a linear intervallic progression) expand the initial root-position tonic to a first-inversion chord
- Another voice exchange expands the supertonic 43 to a root-position IV

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



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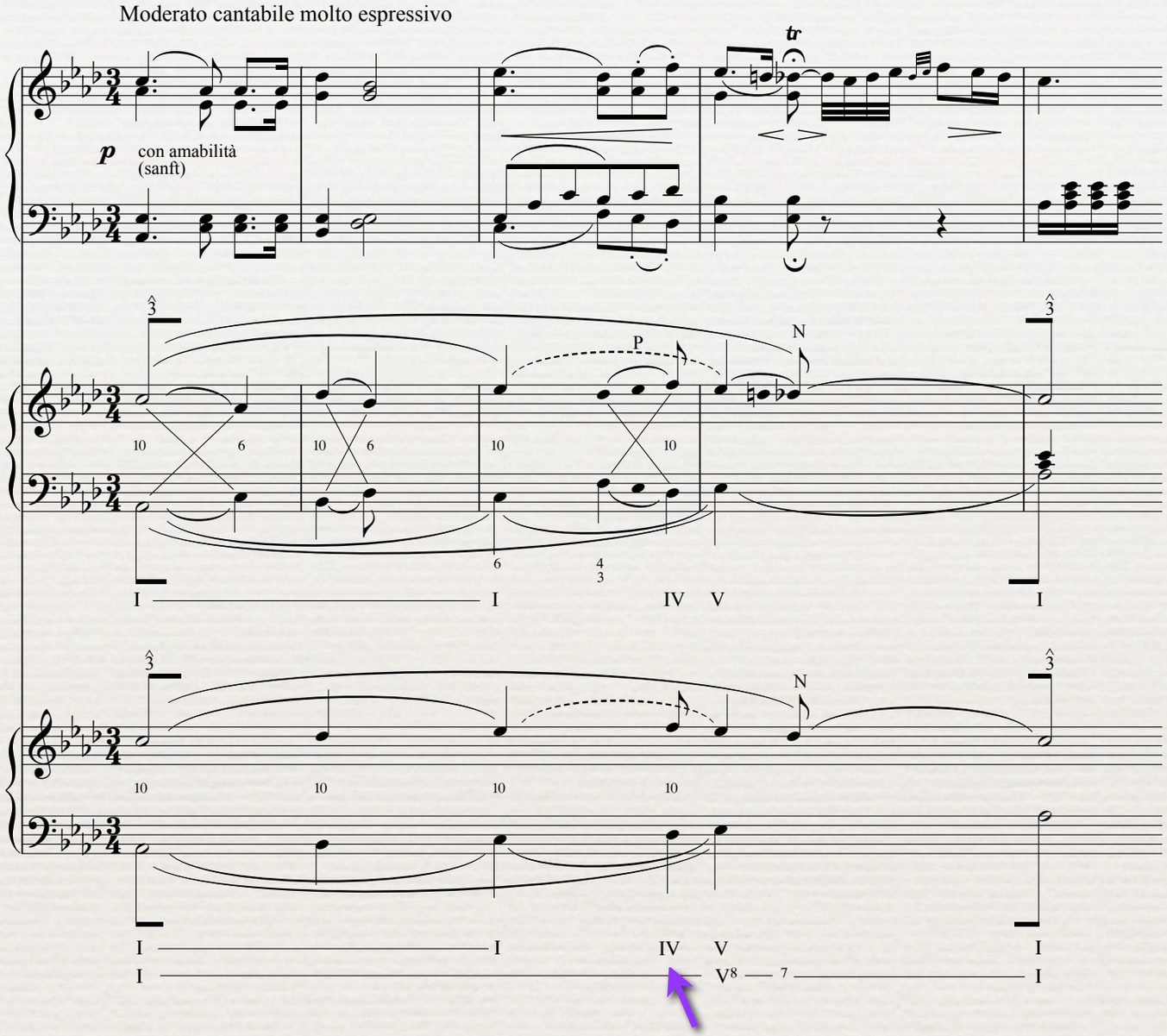
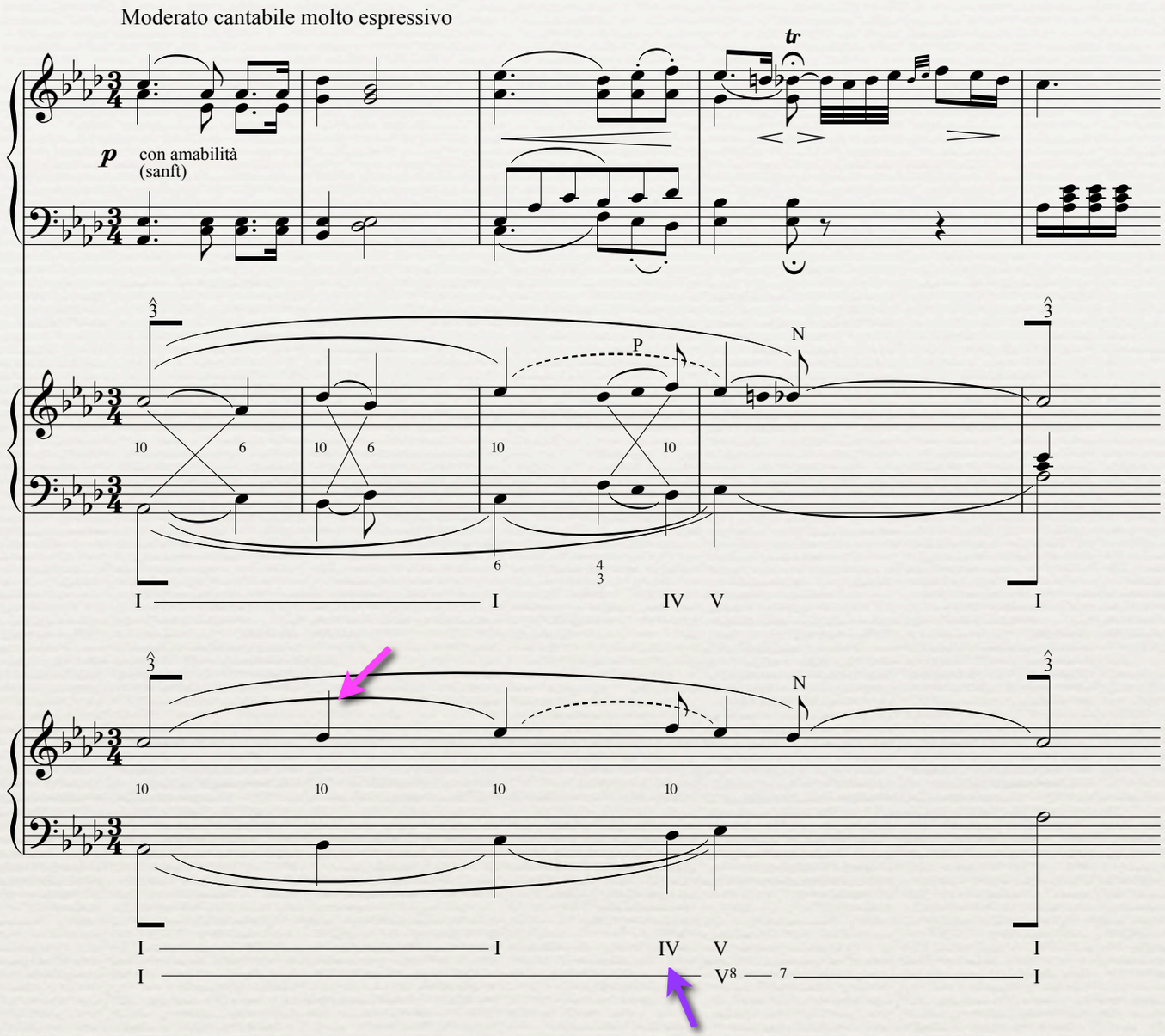


- Adding the middleground analysis reveals that the ii43 was a harmonic "detour" on the way from I to IV

Beethoven: Sonata Op. 110



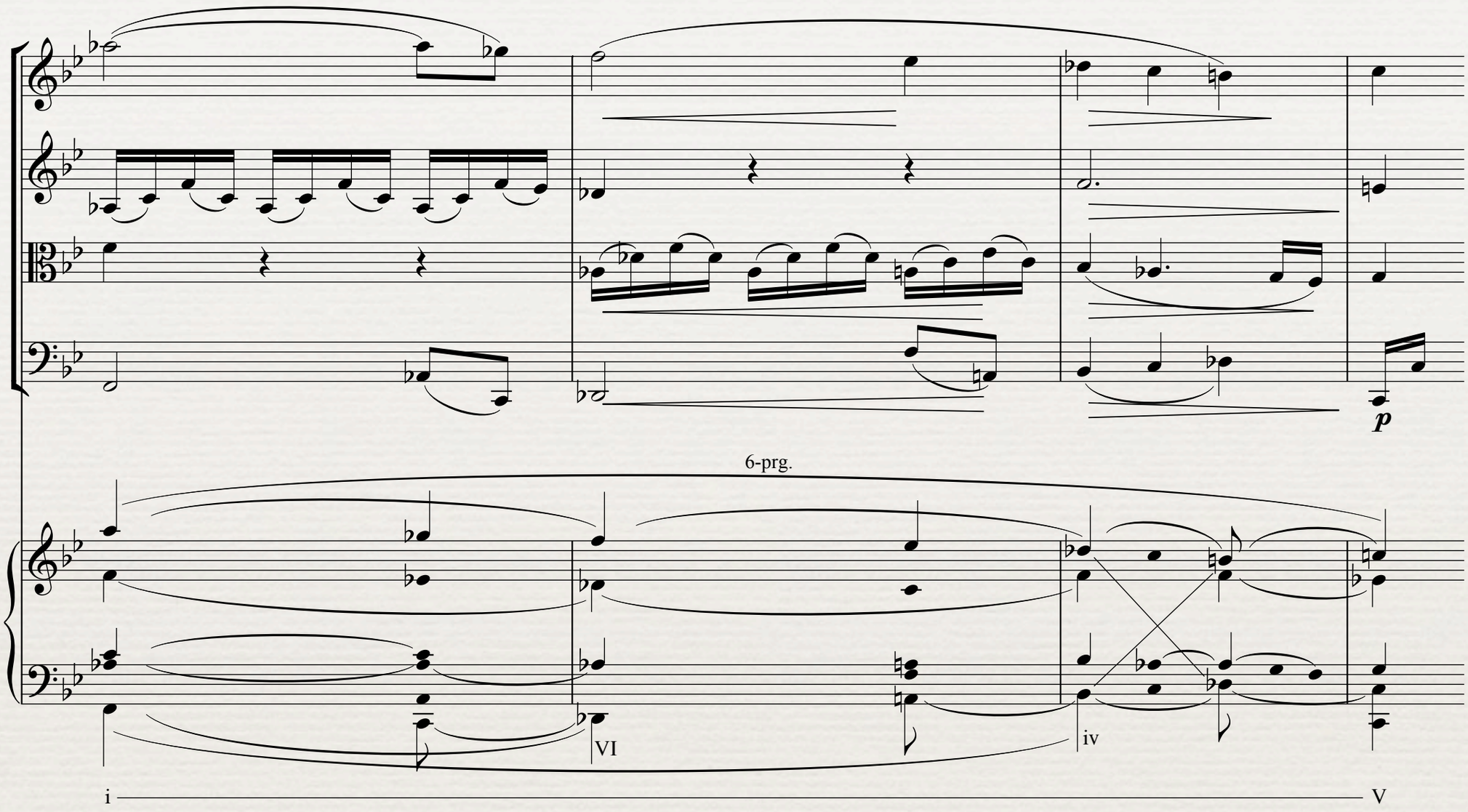
- Adding the middleground analysis reveals that the ii43 was a harmonic "detour" on the way from I to IV
- The middleground also clarifies the main structural tone as ^3, with the passage as a whole acting as a prolongation of that tone via an inner-voice 3-prg.

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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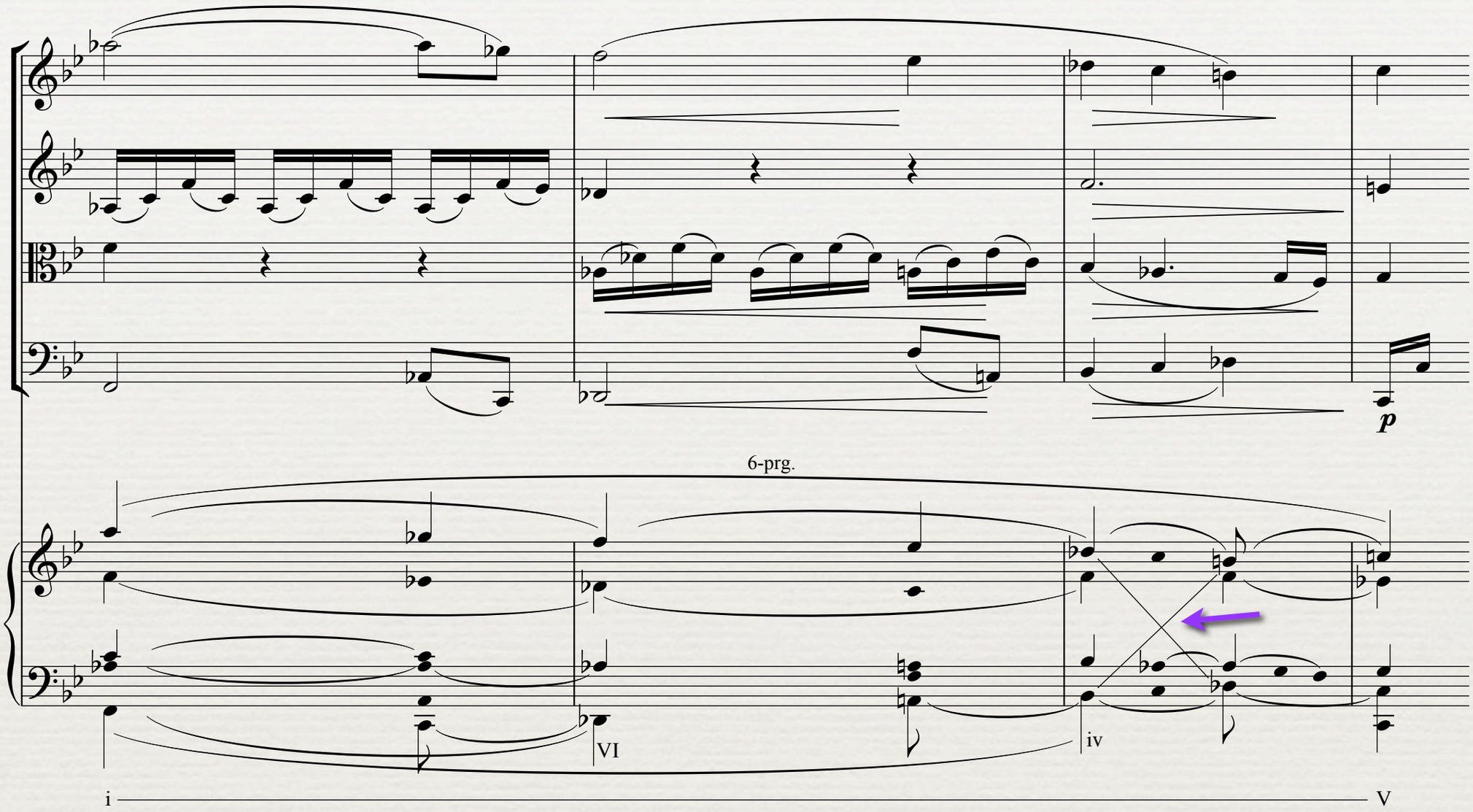
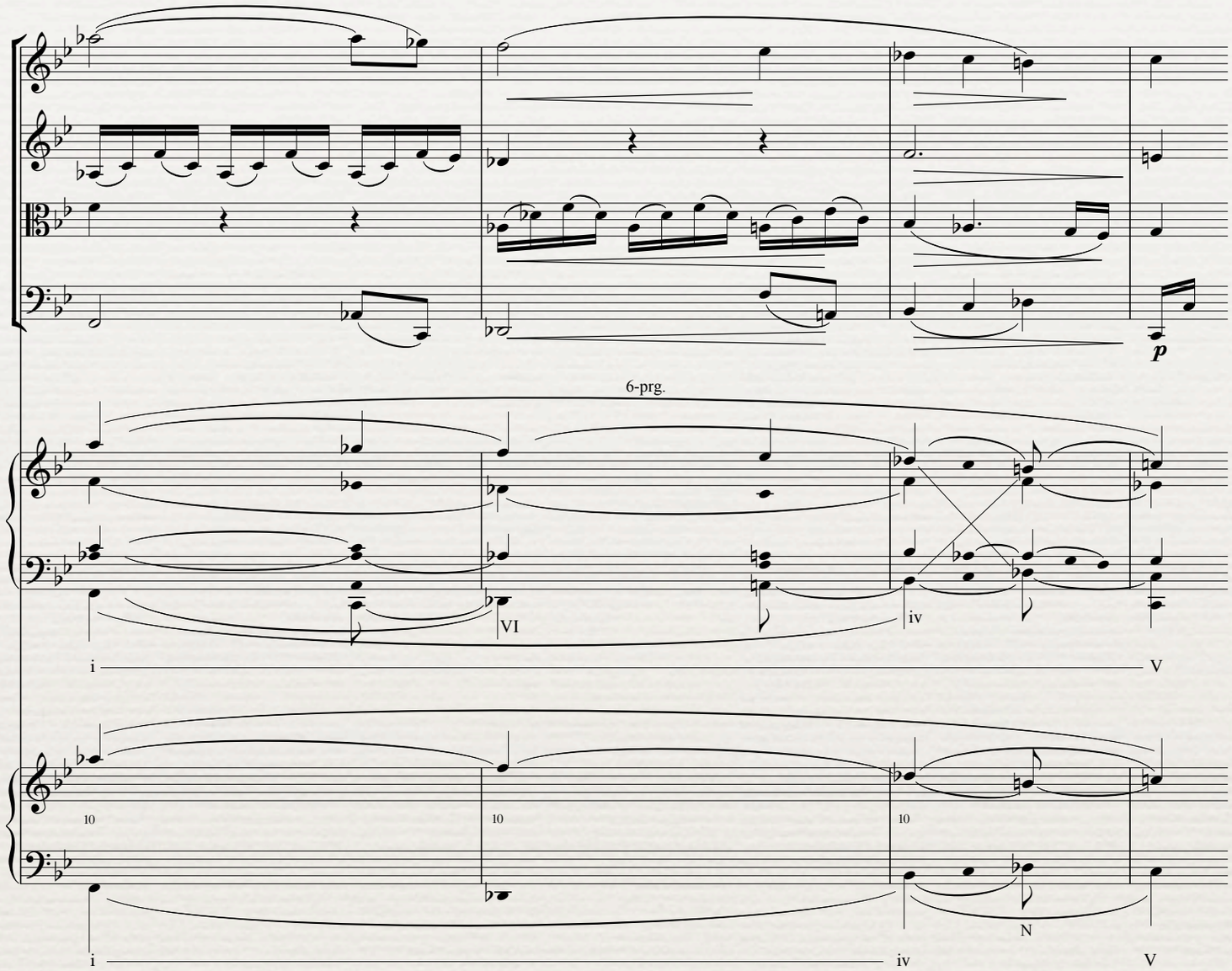
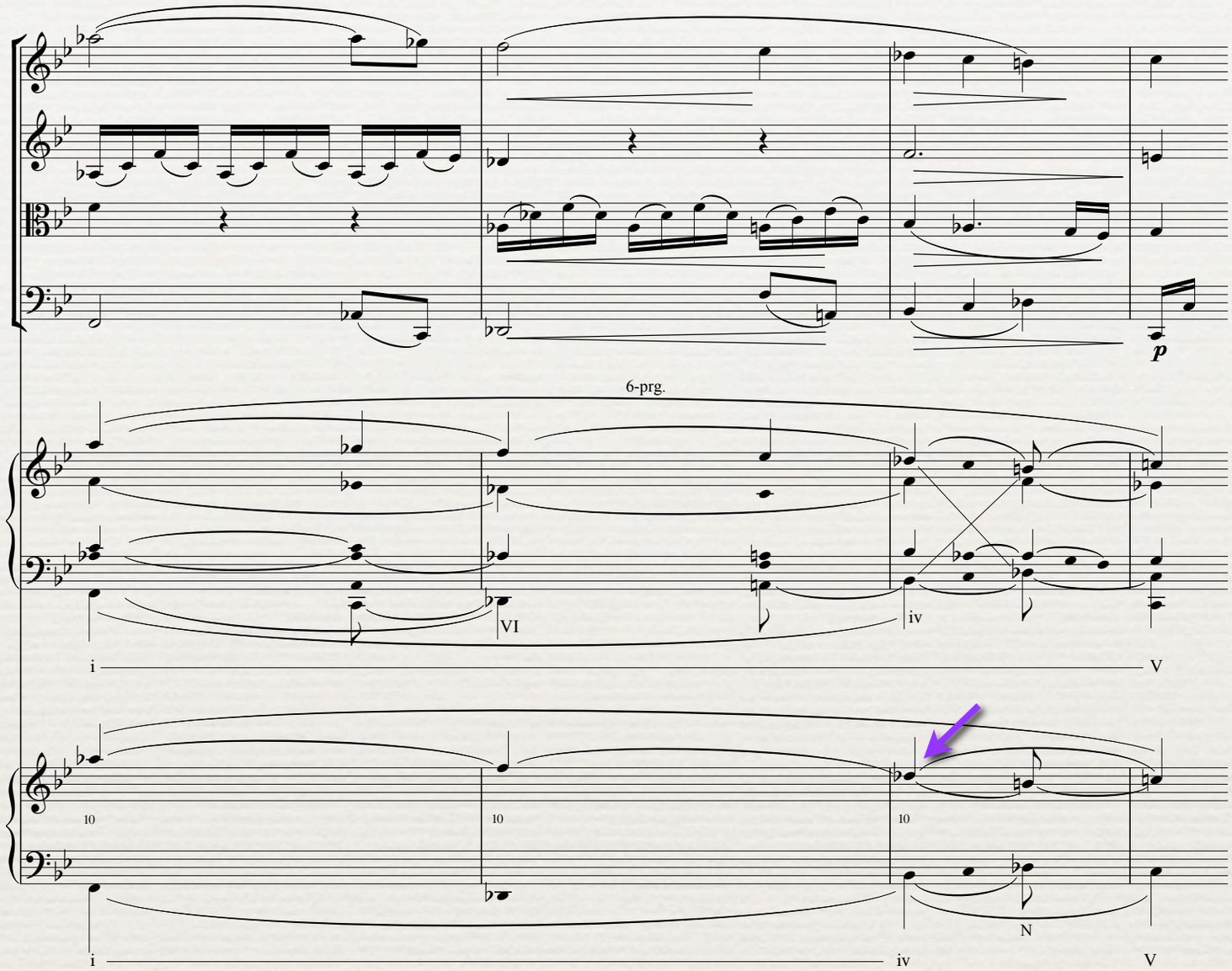


- A descending 6-prg. features a chromaticized voice exchange which serves to embellish the 5th tone of the linear progression.

Haydn: Quartet Op. 64 No. 3



Haydn: Quartet Op. 64 No. 3



- 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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  - Inversion of an interval (i.e., falling 2nd to rising 7th)
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Register Shifts

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  - Can be descending or ascending

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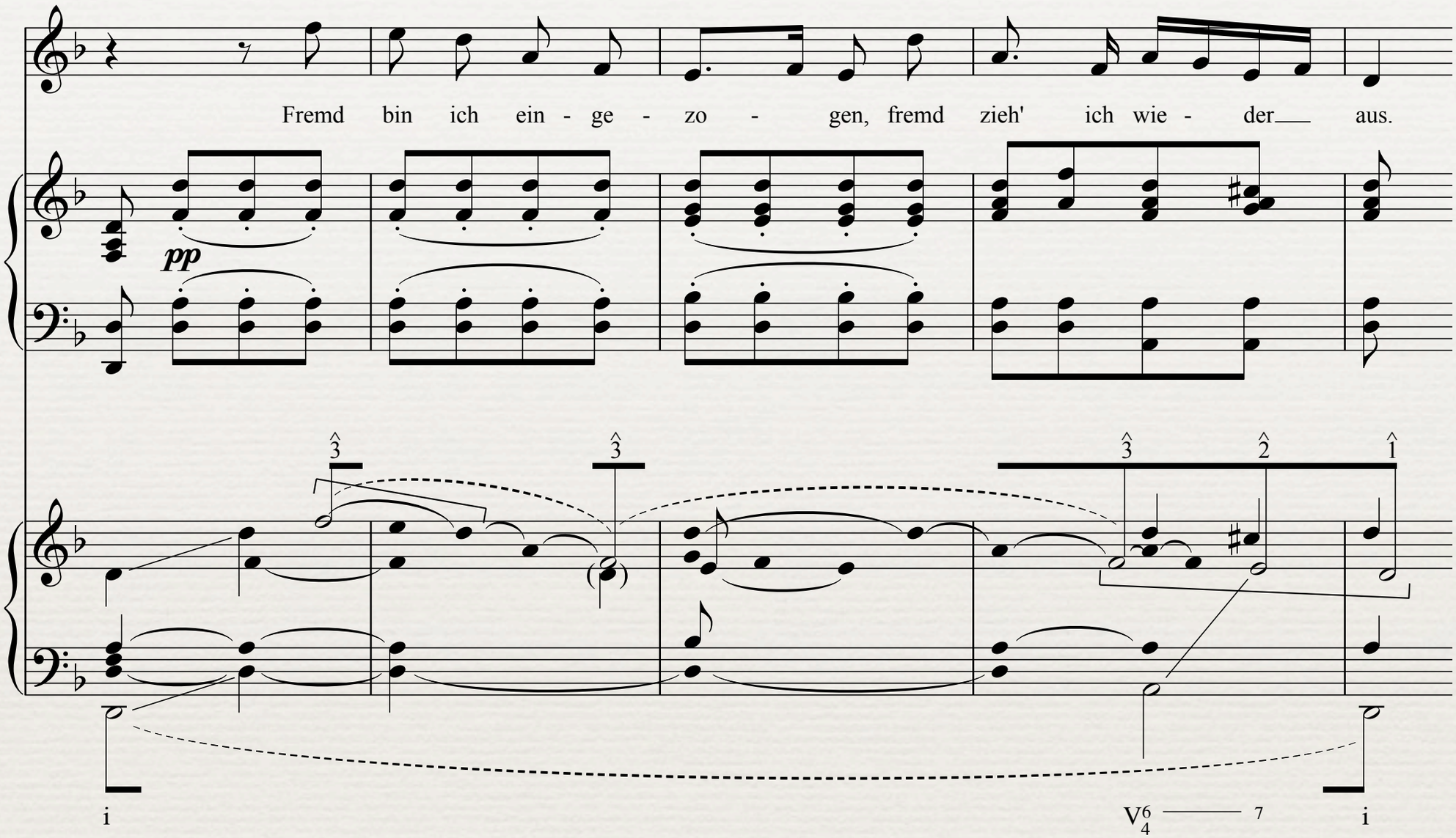
  - Simple change of register in the primary line

Schubert: "Gute Nacht"



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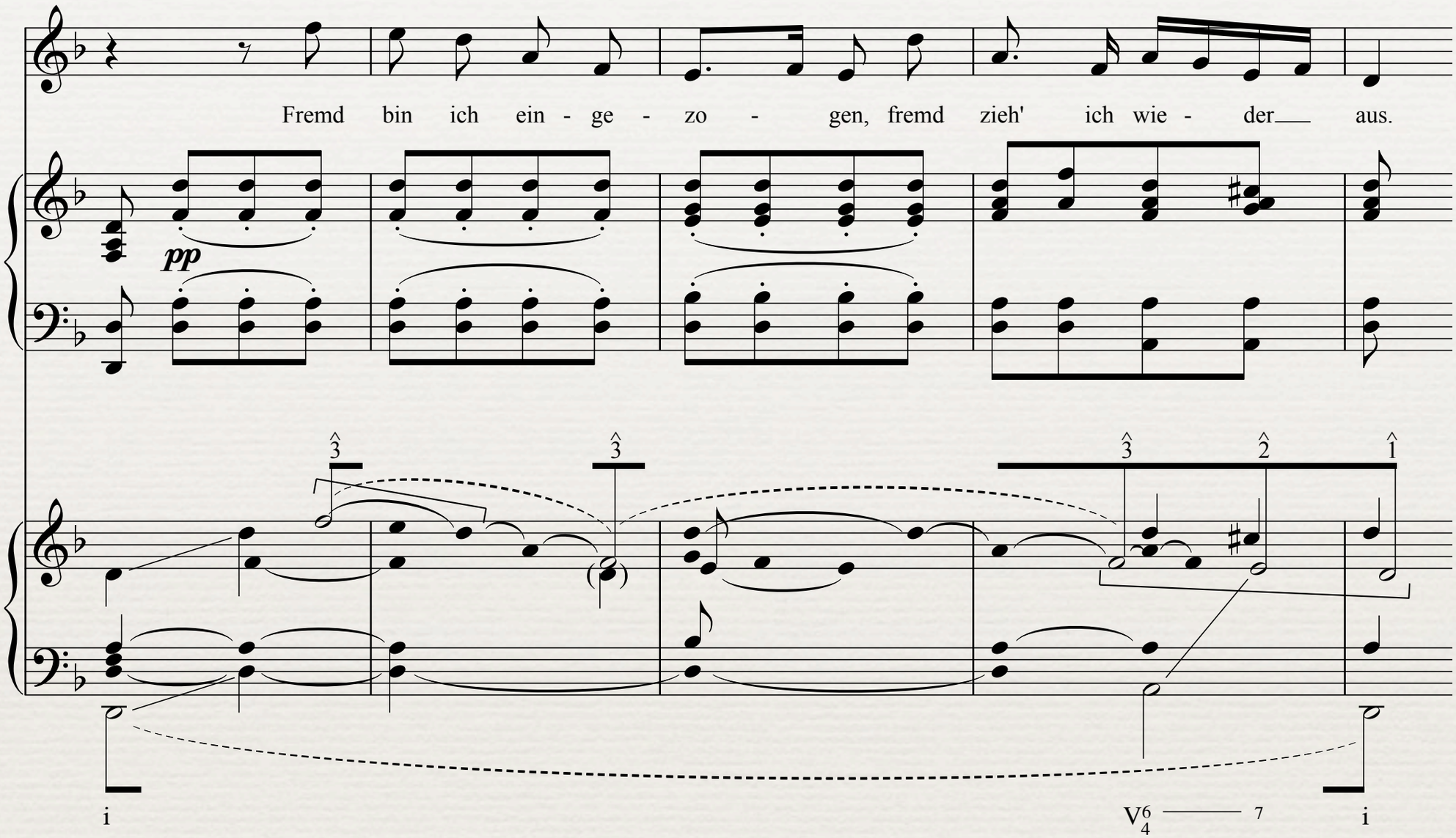
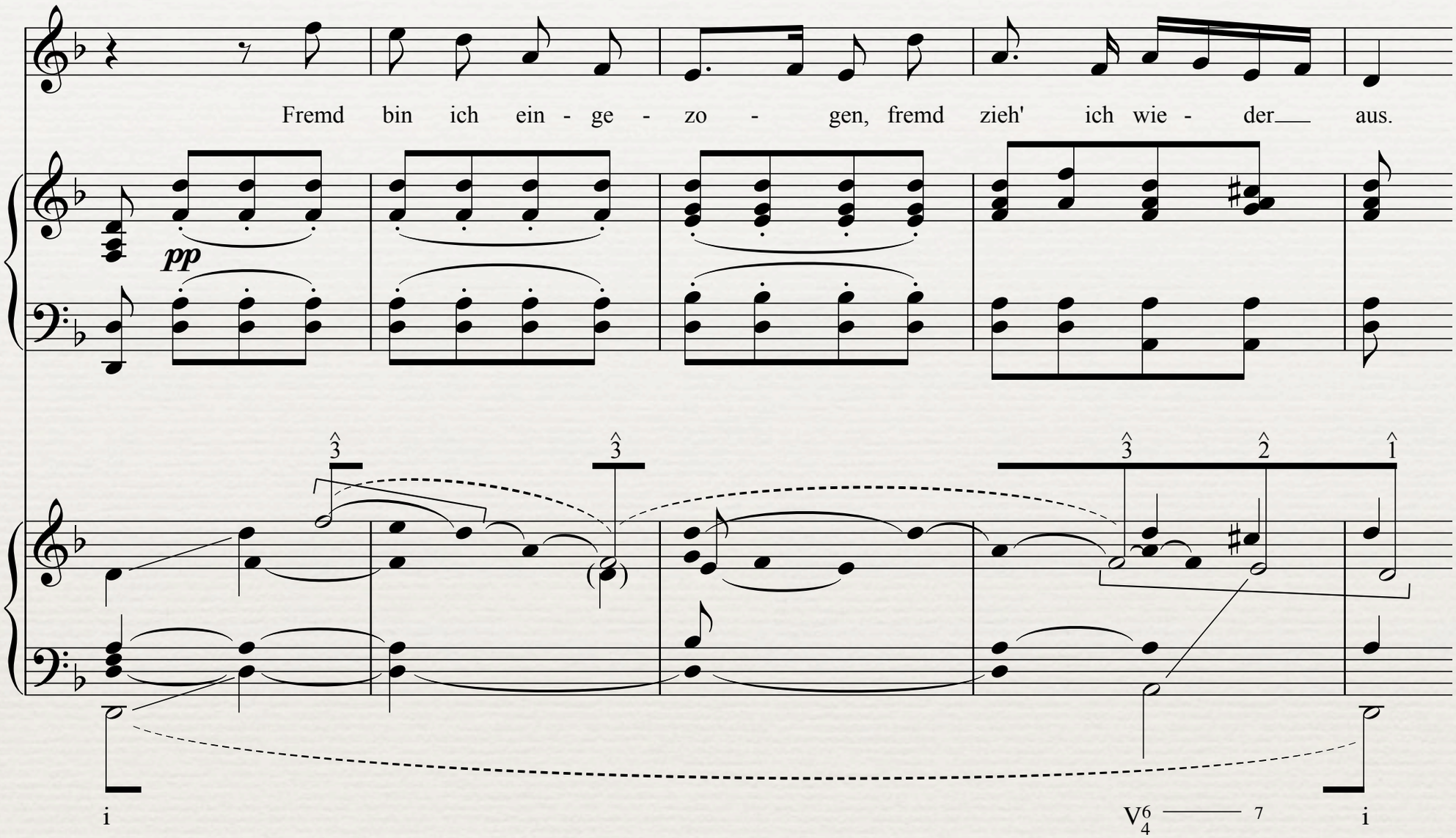


- Note that the vocal part is given priority as the source of the primary structural line—after all, this is usually how we hear an art song.

Schubert: "Gute Nacht"



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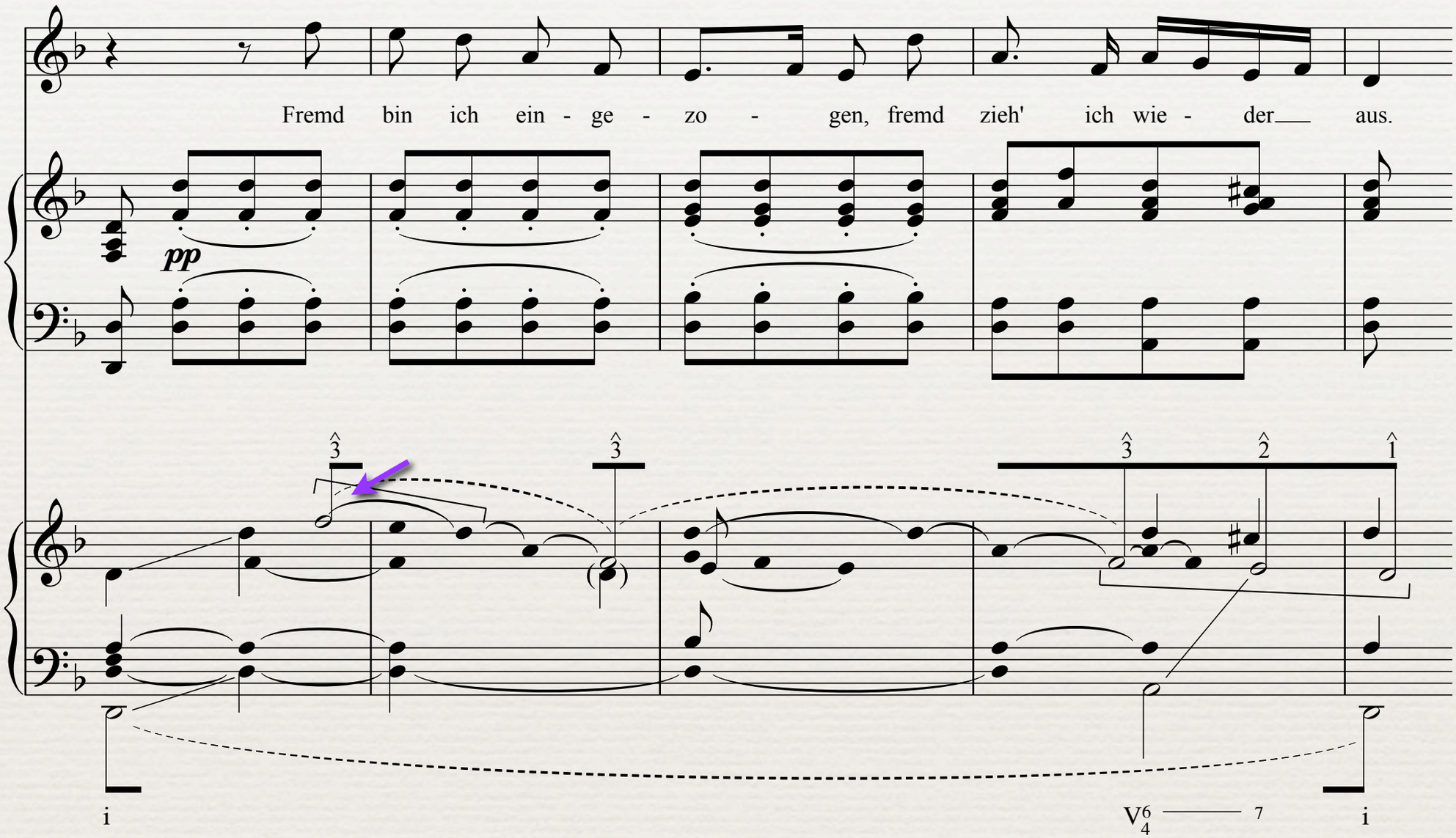
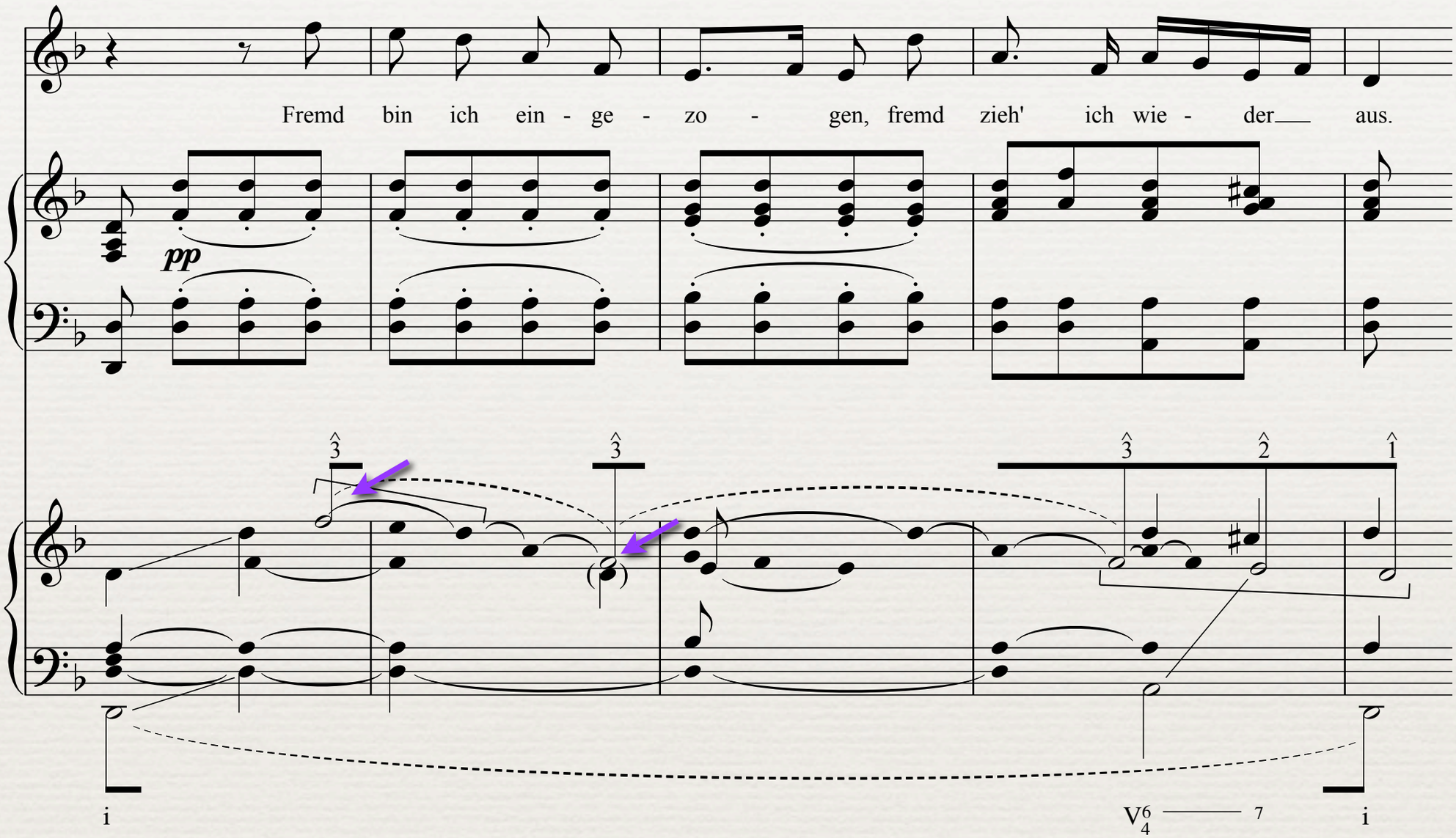


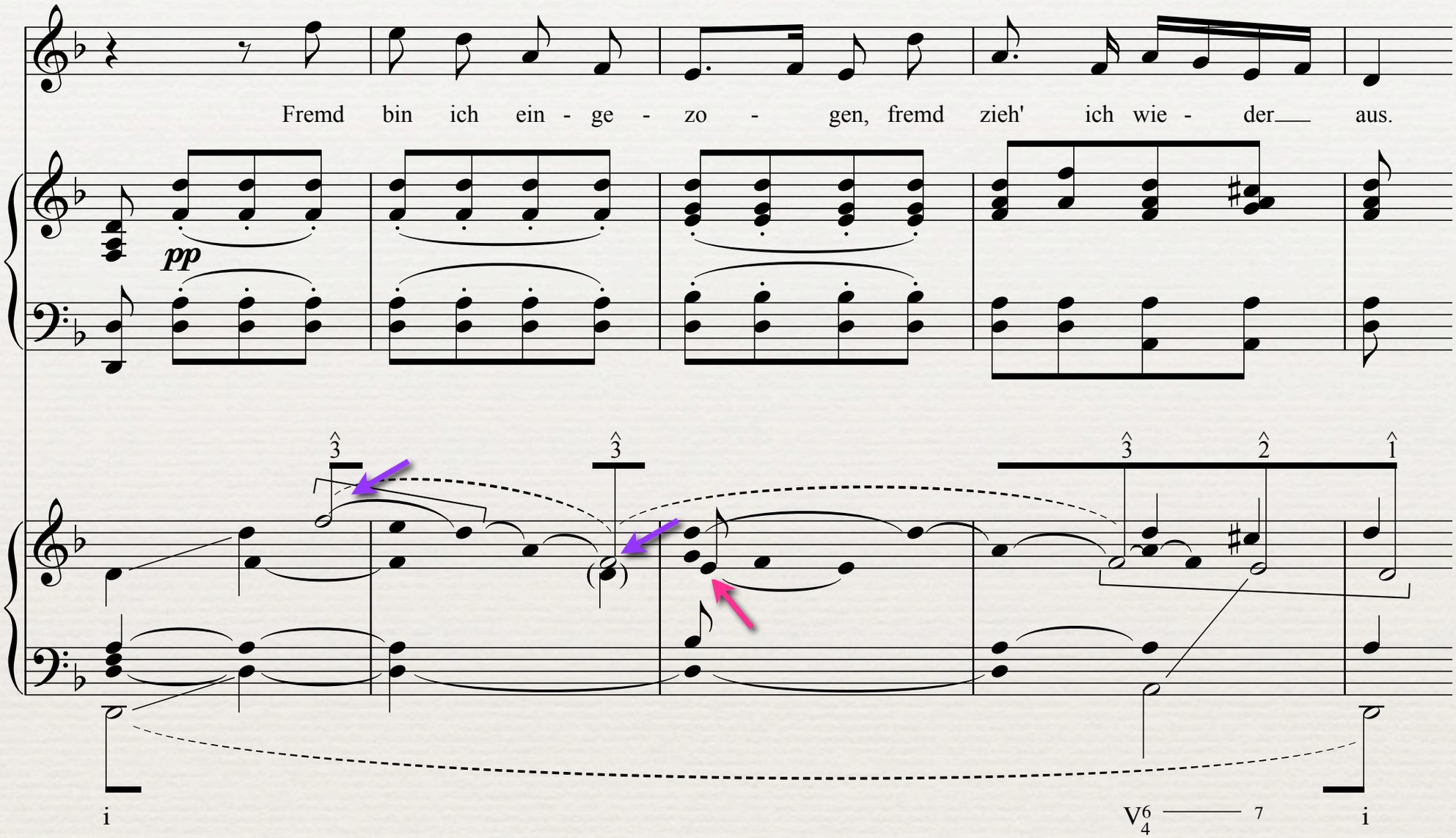
- The vocal line begins in a higher register

Schubert: "Gute Nacht"



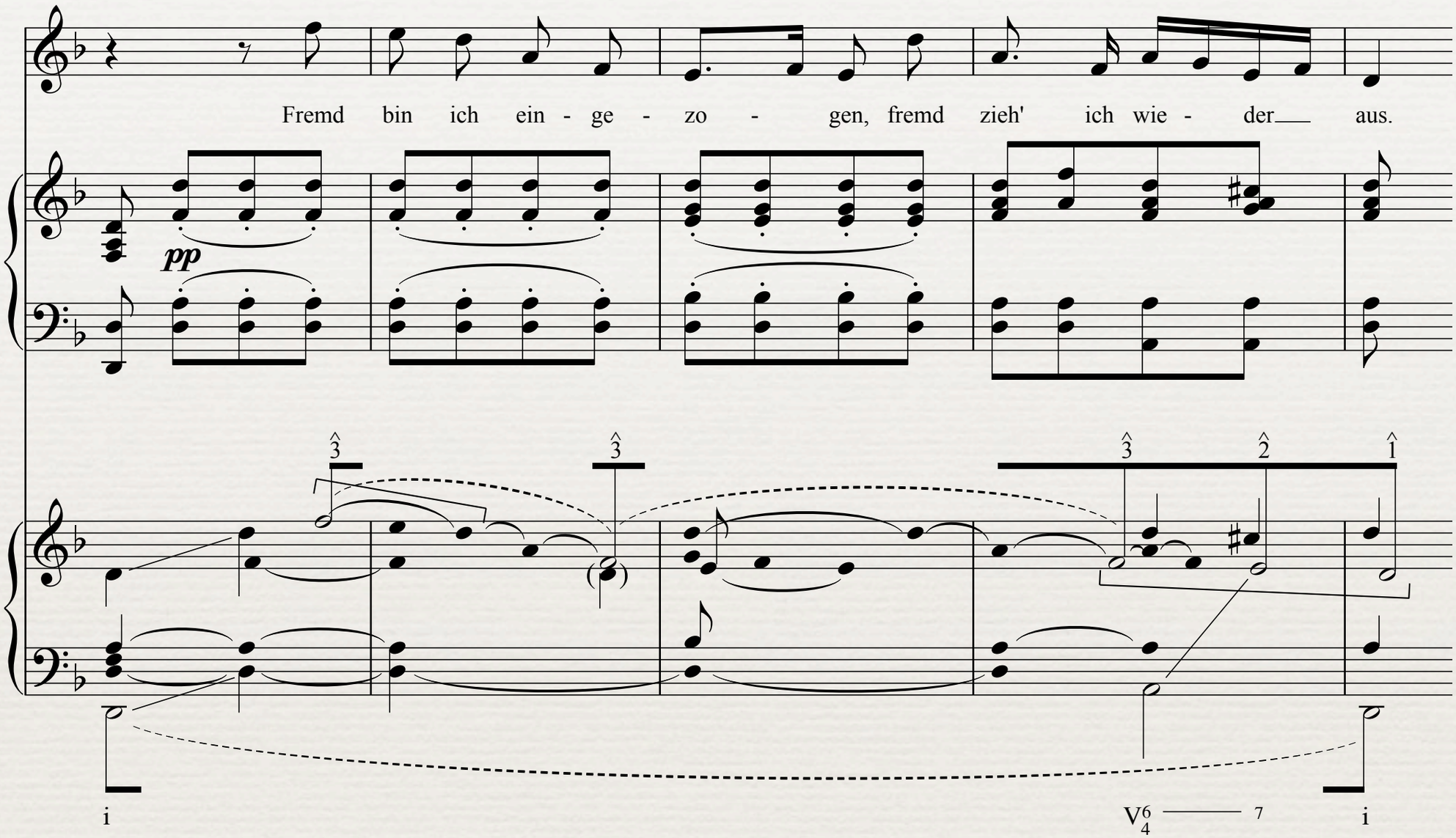
- The vocal line begins in a higher register
- Then it shifts to a lower register via stepwise and arpeggiated motion.

Schubert: "Gute Nacht"

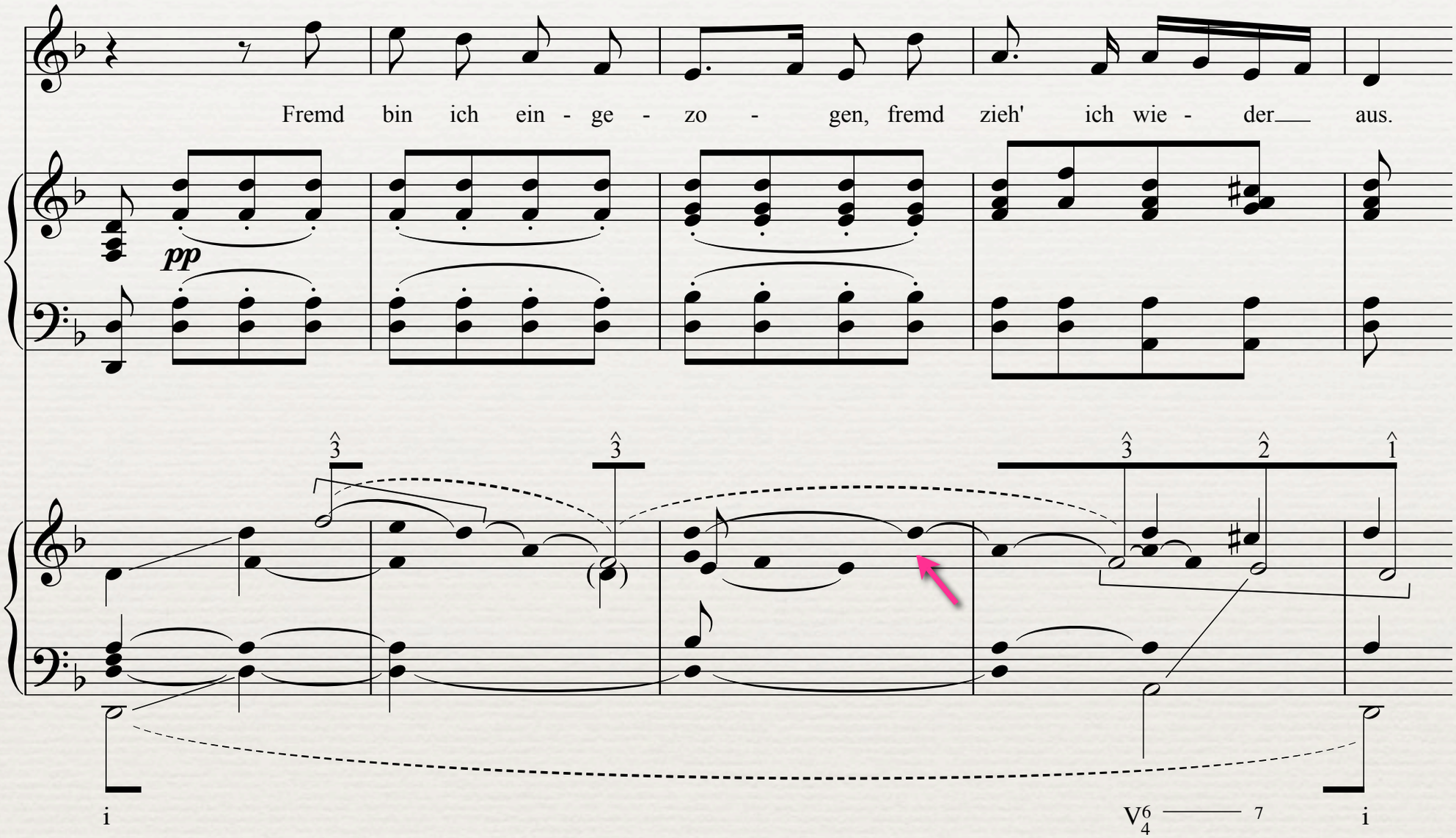


- The vocal line begins in a higher register
- Then it shifts to a lower register via stepwise and arpeggiated motion.
- It pauses briefly on a lower neighbor

Schubert: "Gute Nacht"

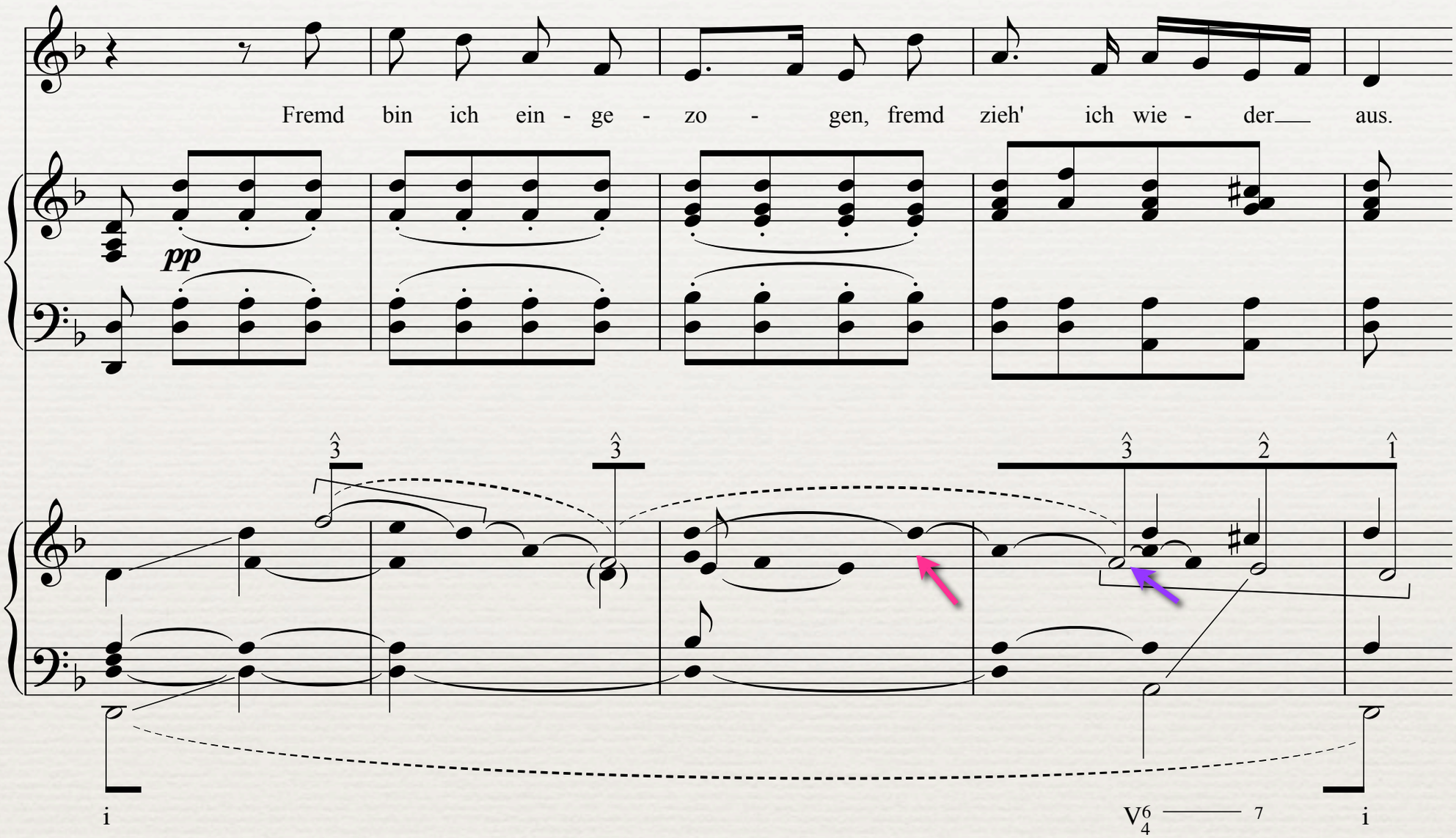


Schubert: "Gute Nacht"



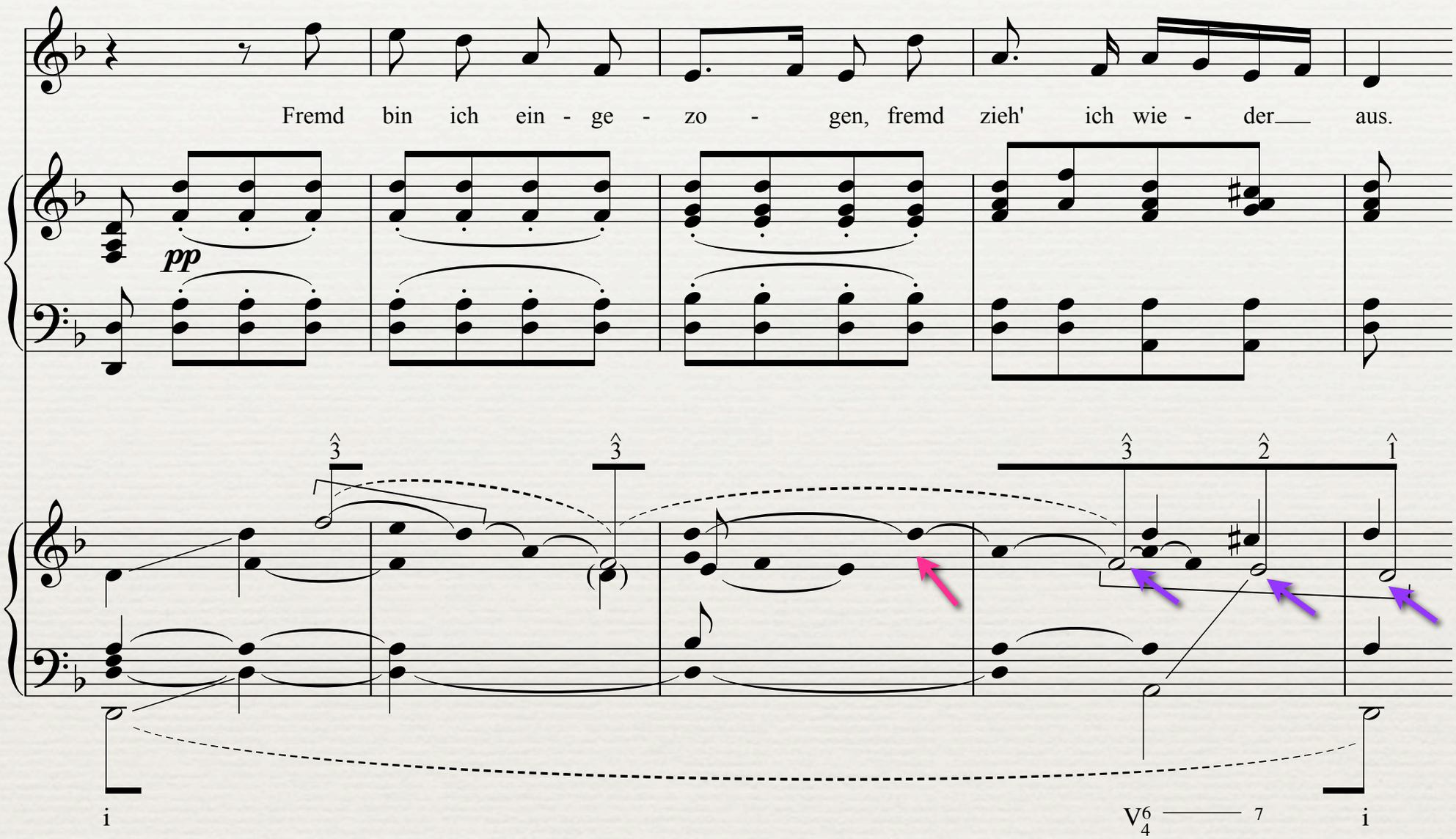
- A second subphrase returns to the higher register

Schubert: "Gute Nacht"



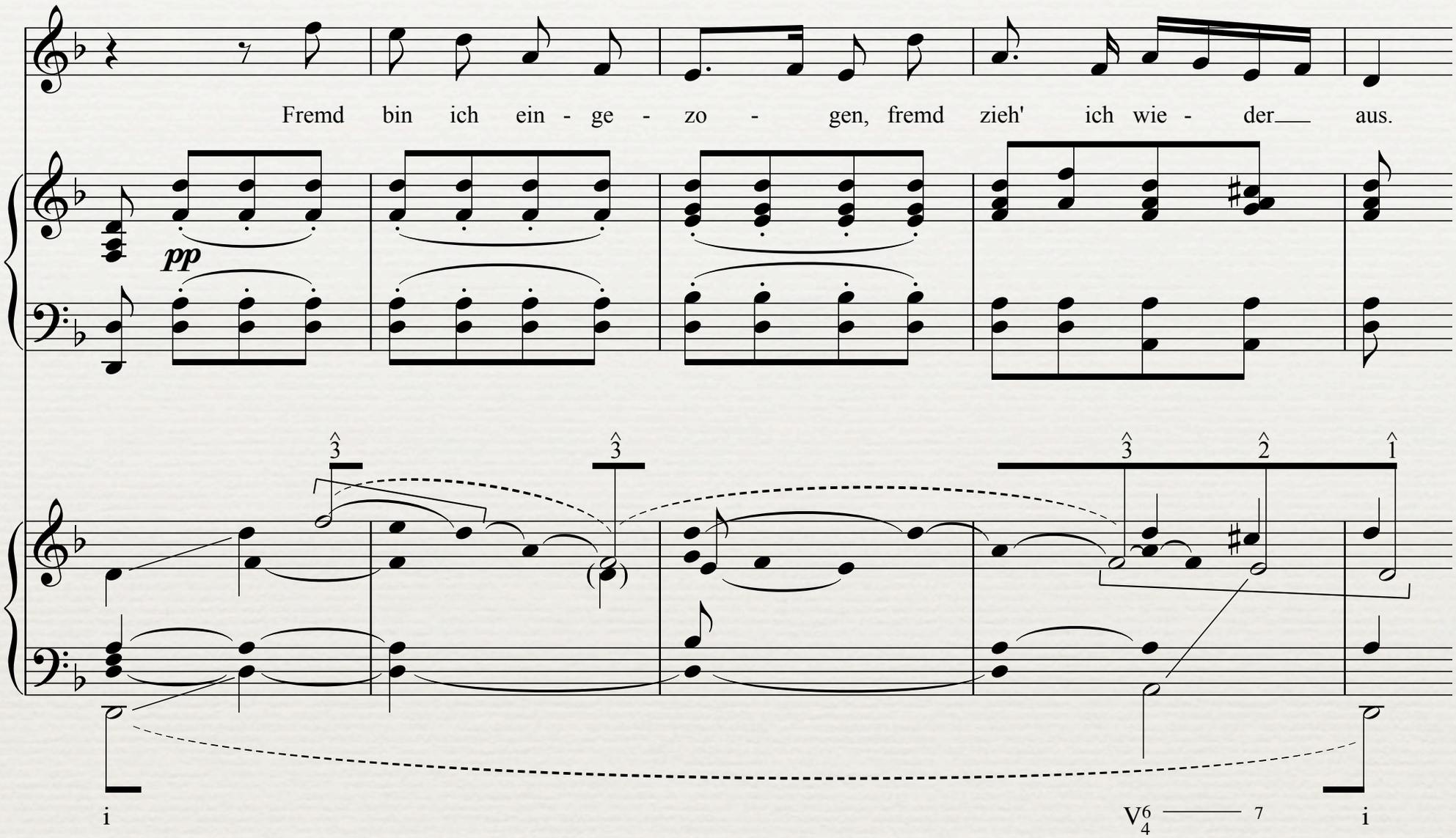
- A second subphrase returns to the higher register
- This subphrase reclaims the lower-register ^3

Schubert: "Gute Nacht"

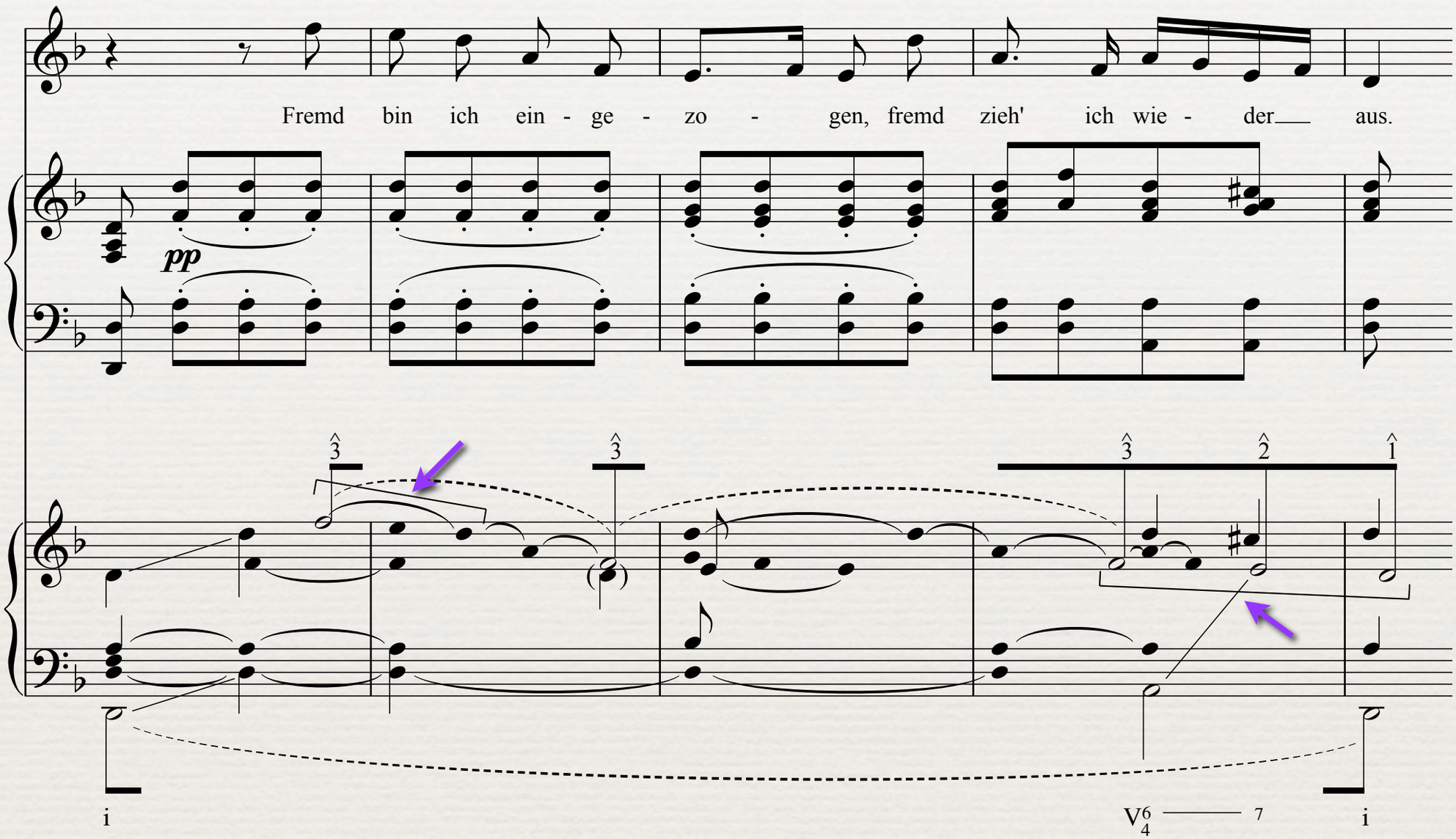


- A second subphrase returns to the higher register
- This subphrase reclaims the lower-register ^3
- And completes the primary motion to ^1

Schubert: "Gute Nacht"

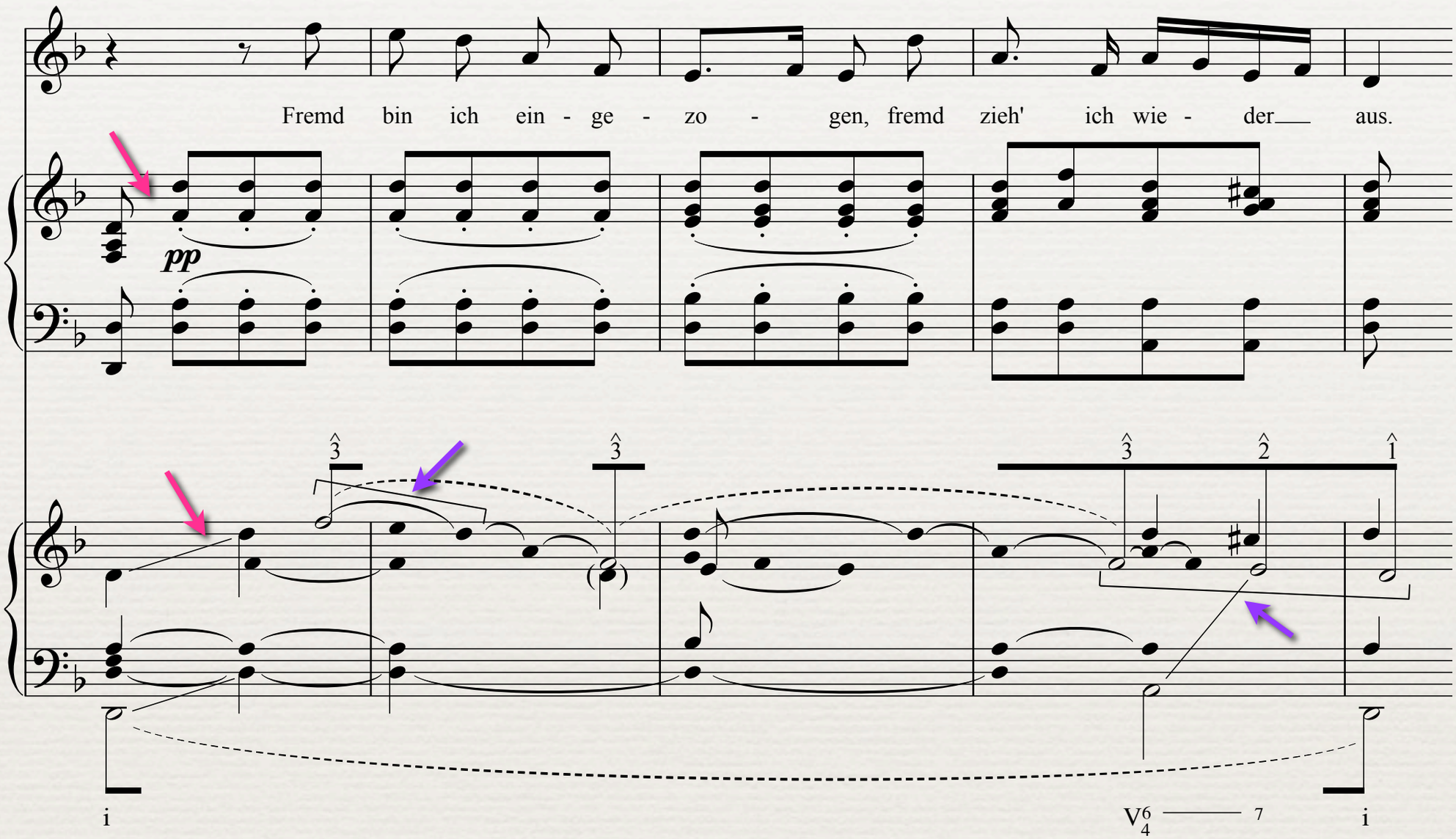


Schubert: "Gute Nacht"



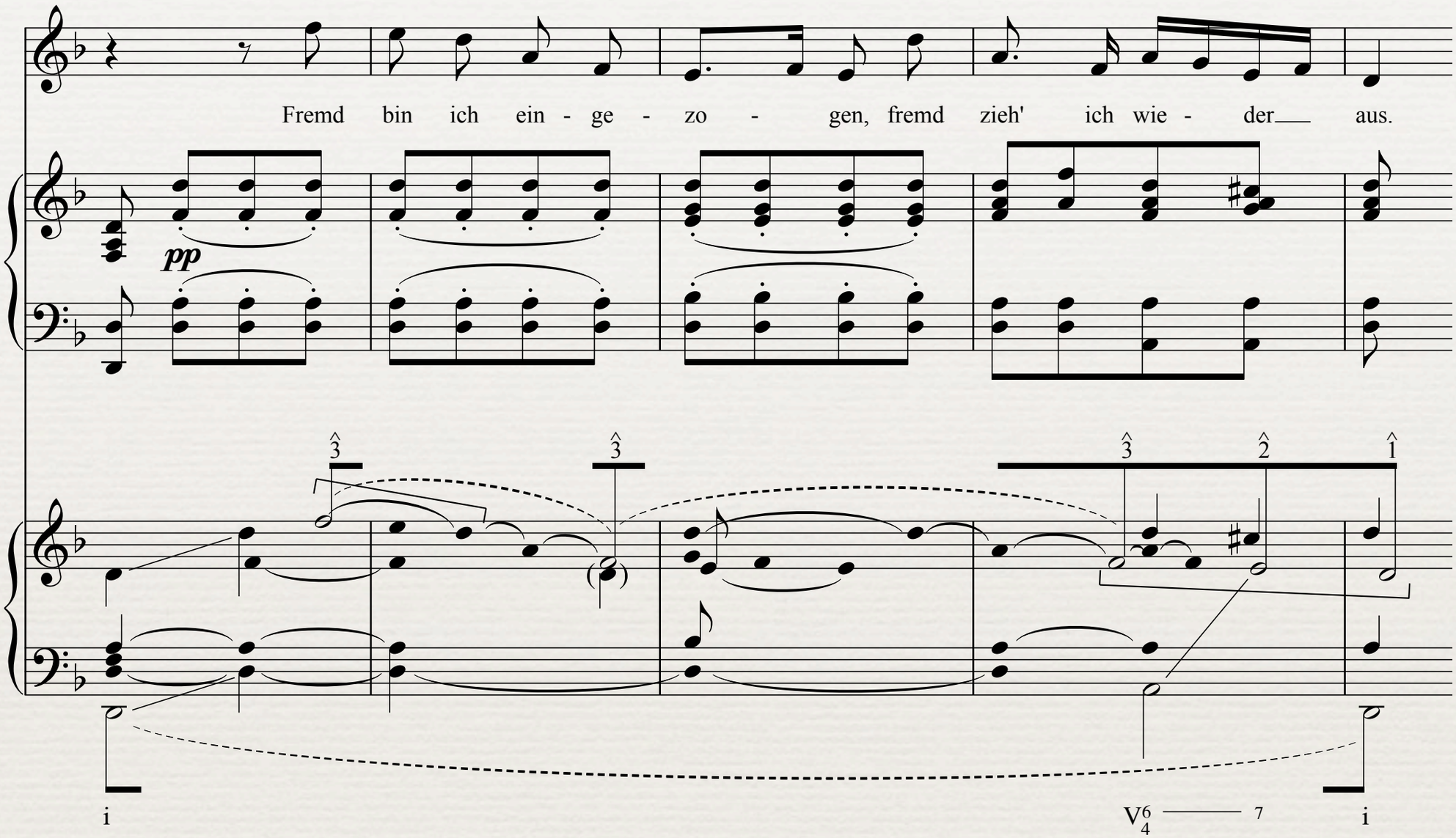
- Motivic associations help to reinforce the sense of register change

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"



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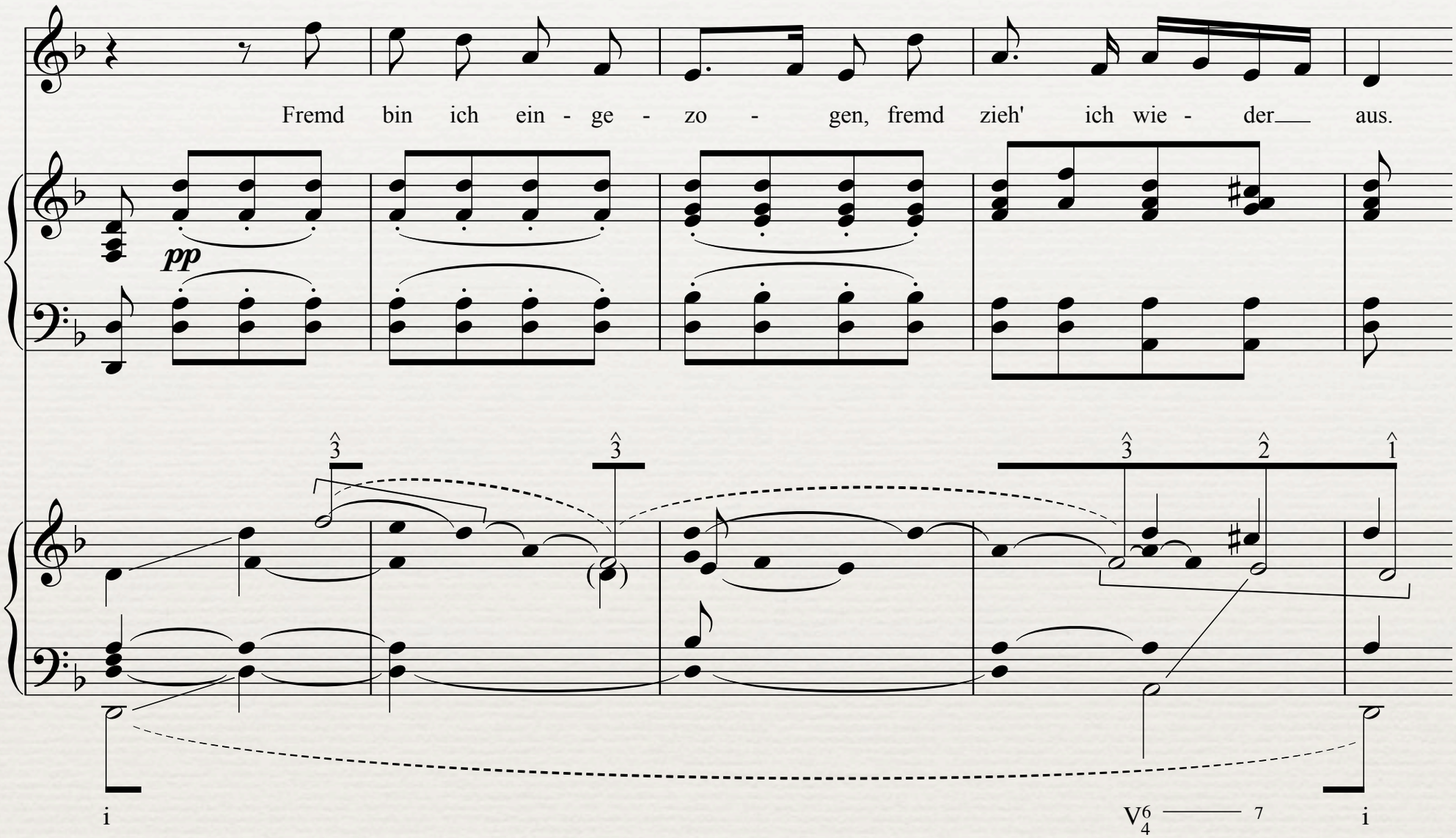
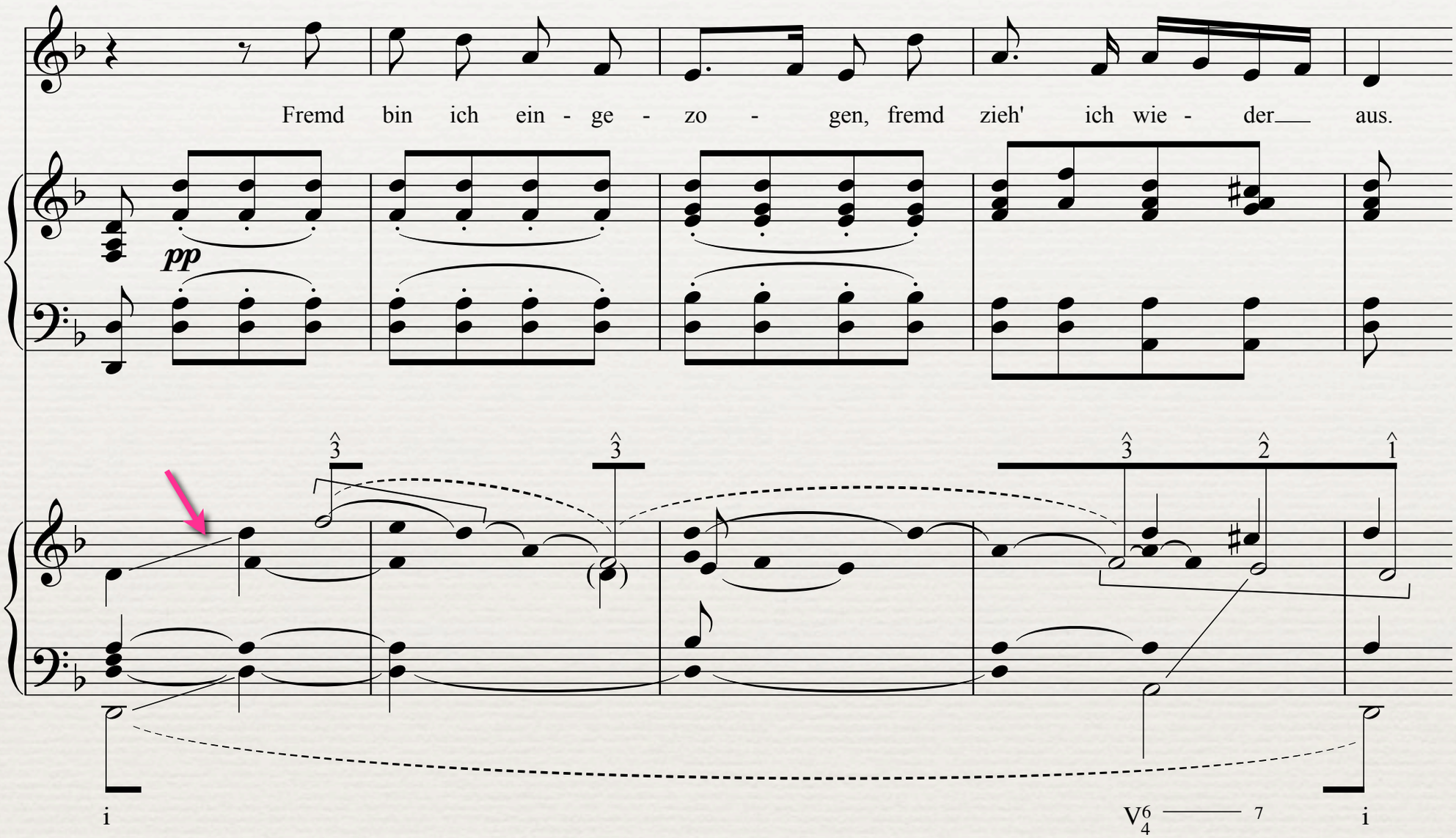


- Register transfer may occur

Schubert: "Gute Nacht"



- Register transfer may occur
  - by means of a single leap through an interval

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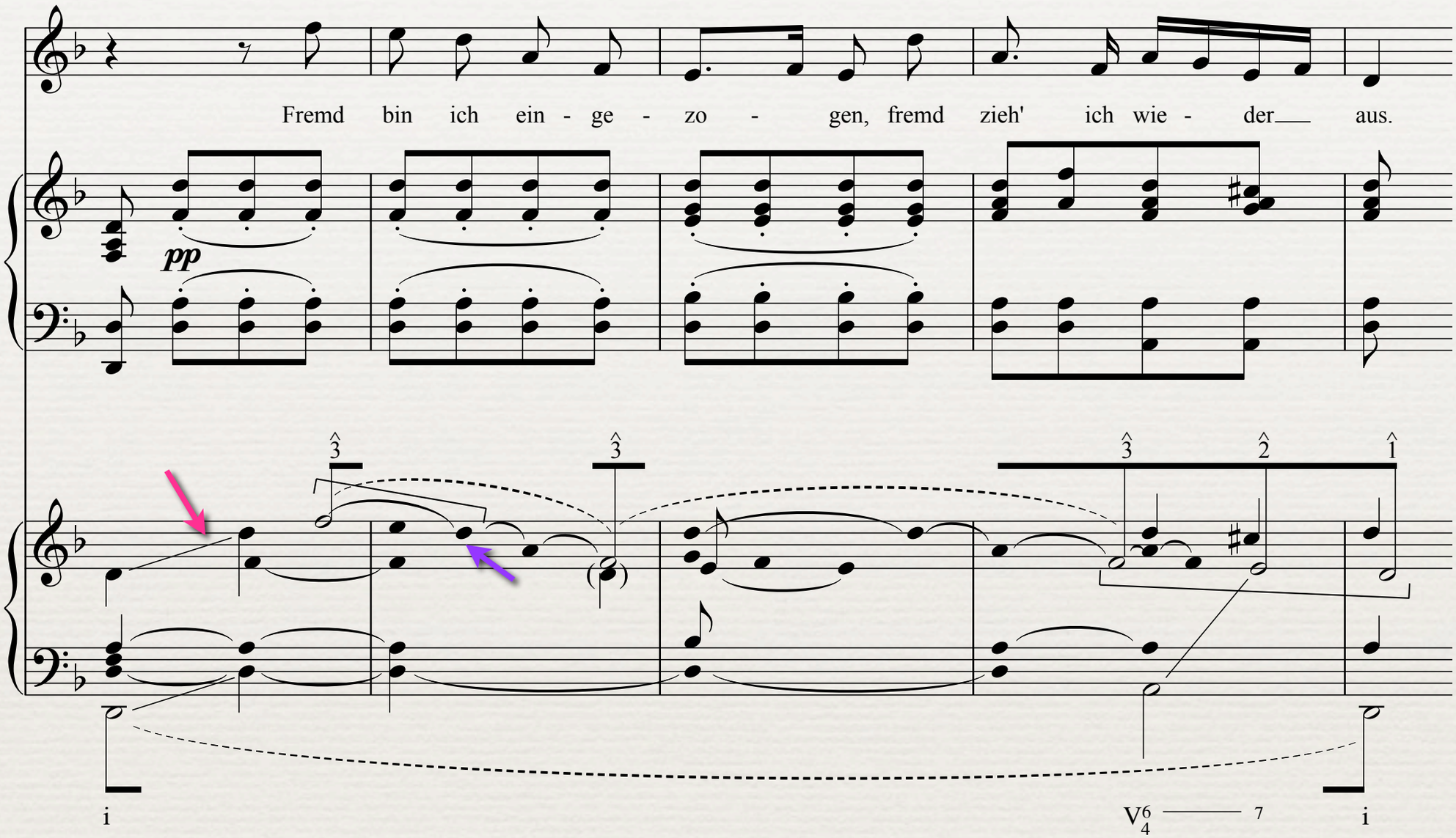

- Register transfer may occur
  - by means of a single leap through an interval
  - or by means of an elaborated motion, such as an arpeggiation and/or scalar passage

Register Shifts

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- Register Transfer via an Inverted Interval

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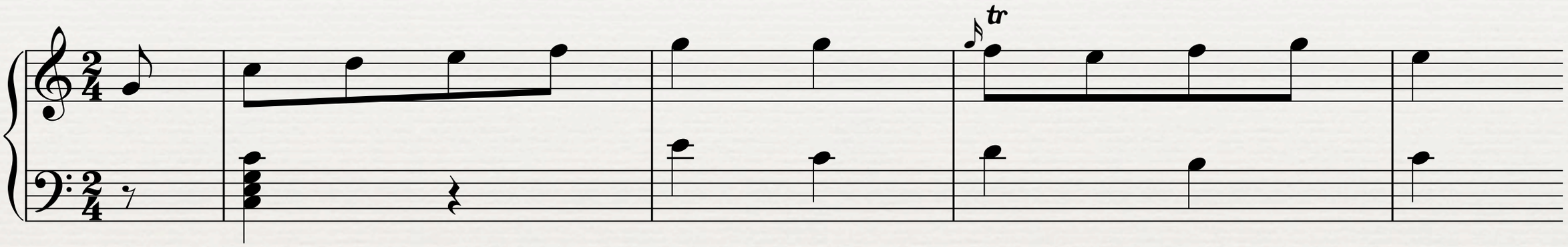
  - Can be descending or ascending

Register Shifts

- Register Transfer via an Inverted Interval
  - Can be descending or ascending
  - 2nds become 7ths, etc.

Mozart: Variations on "Lisson Dormait"



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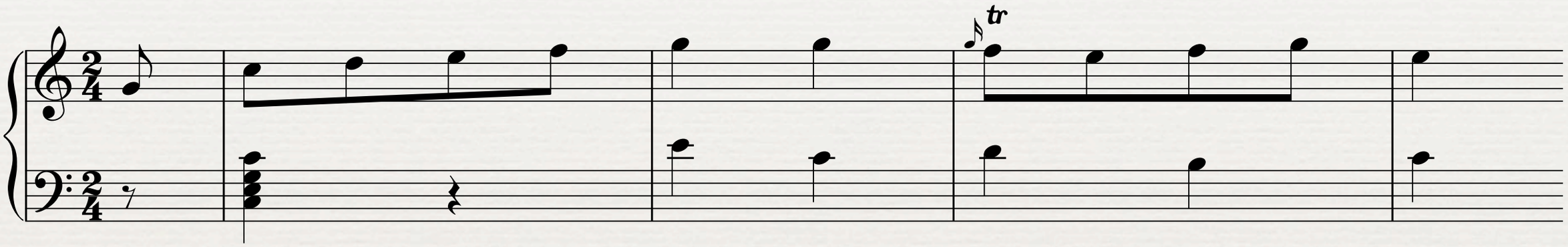

- This theme is used by Mozart for a charming set of variations

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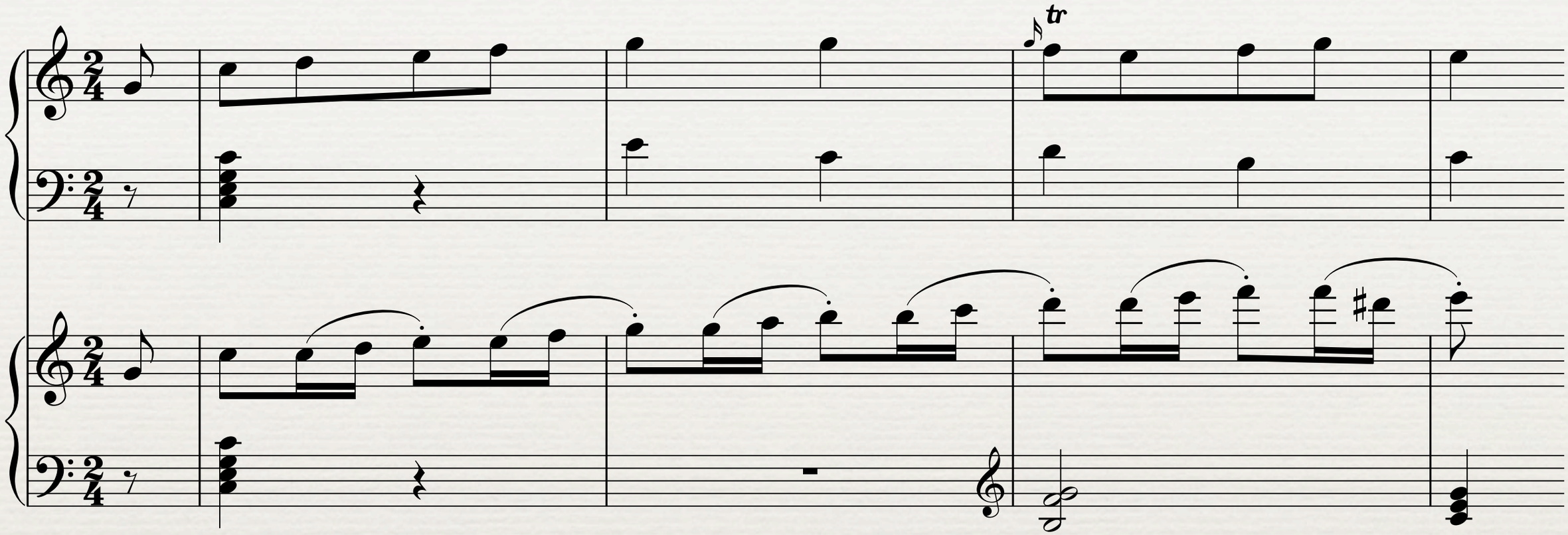

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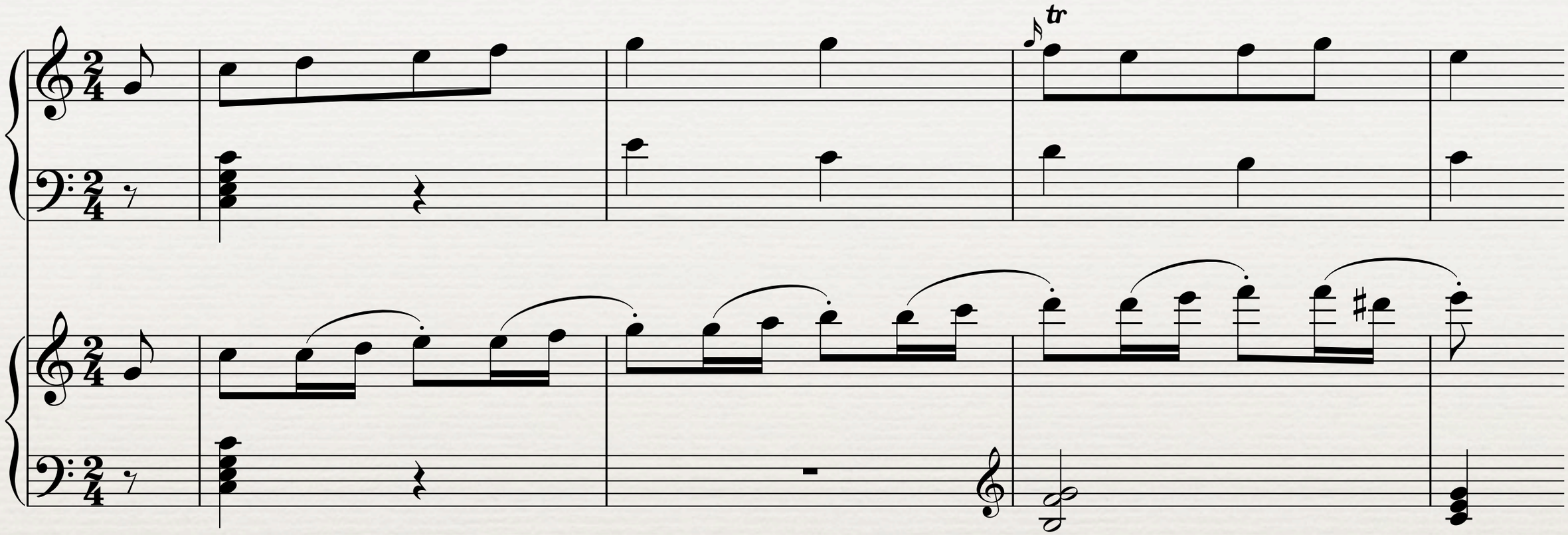
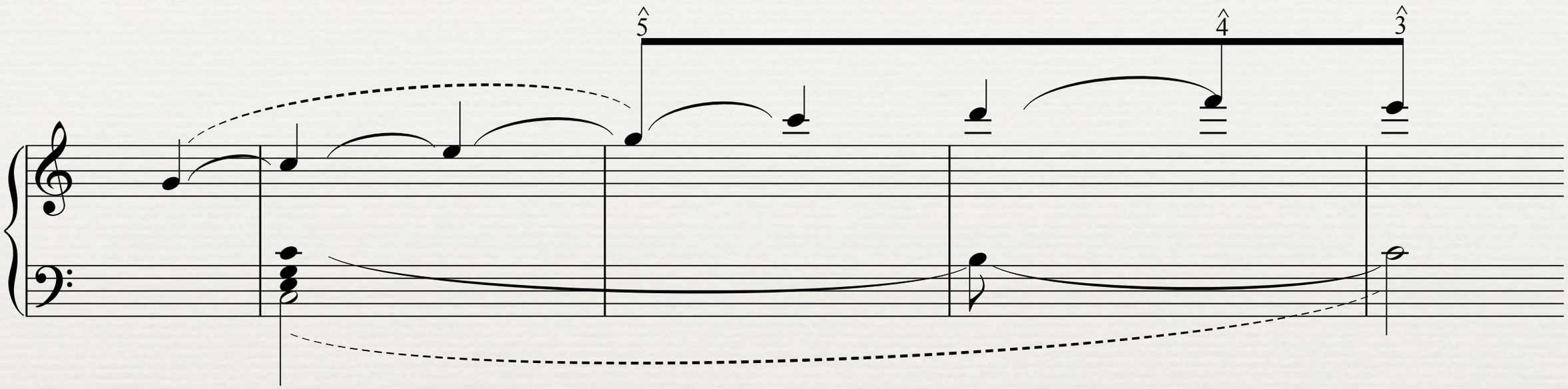


- This shows Variation II superimposed on the theme.

Mozart: Variations on "Lisson Dormait"



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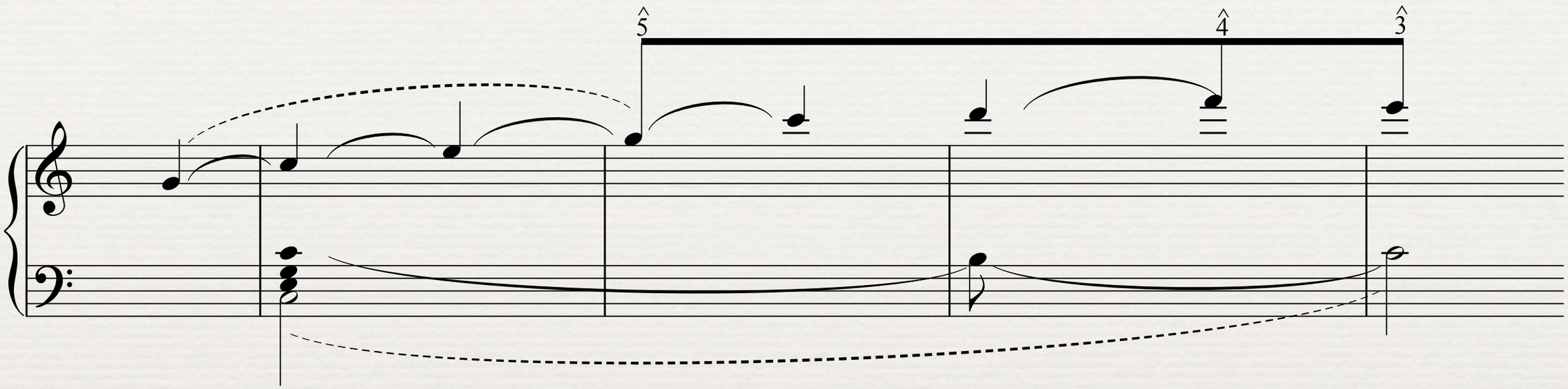
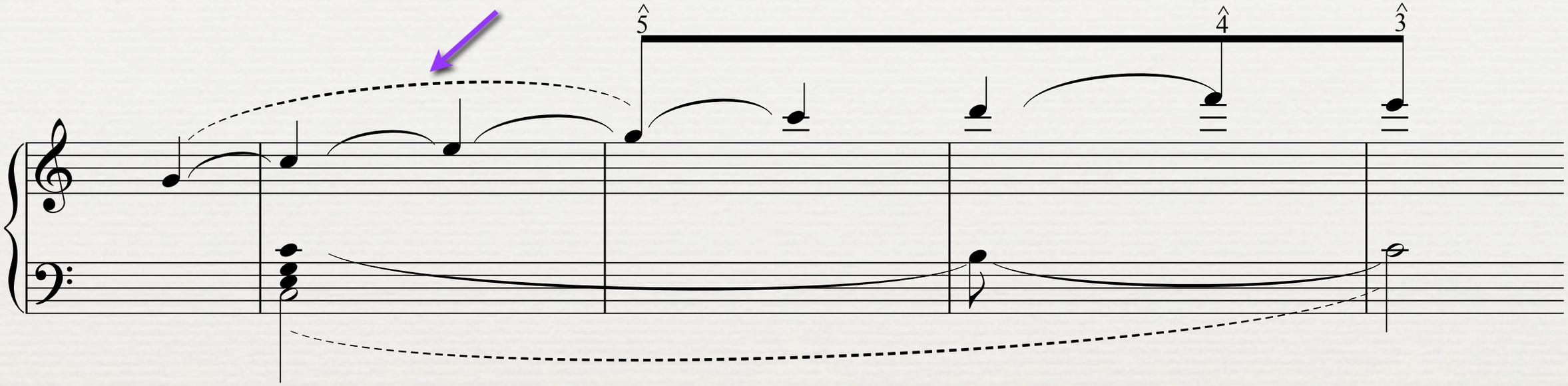


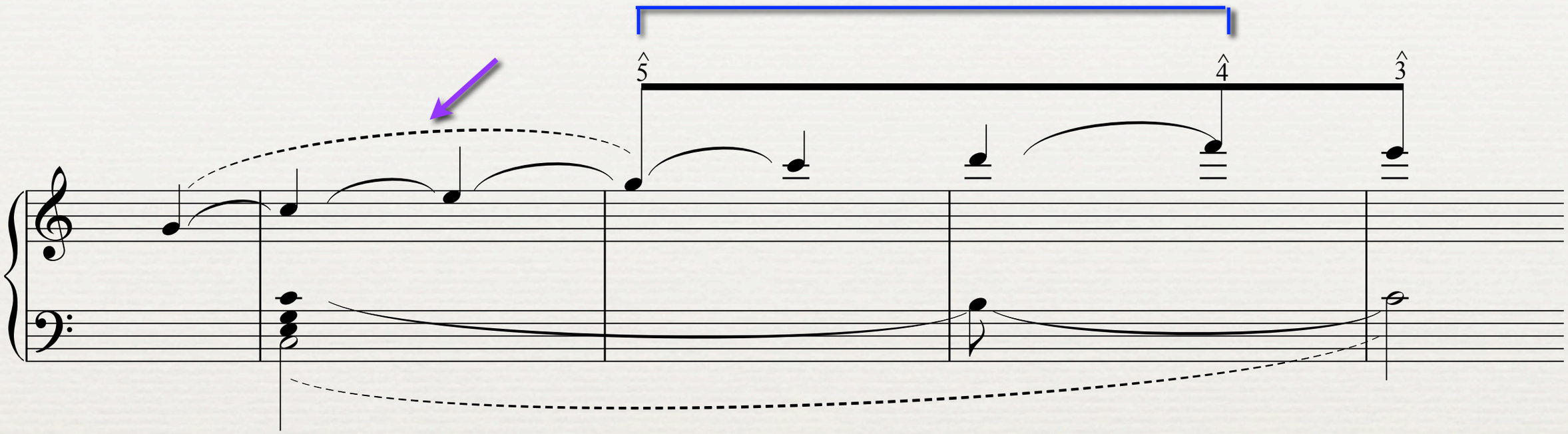
- Foreground:

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

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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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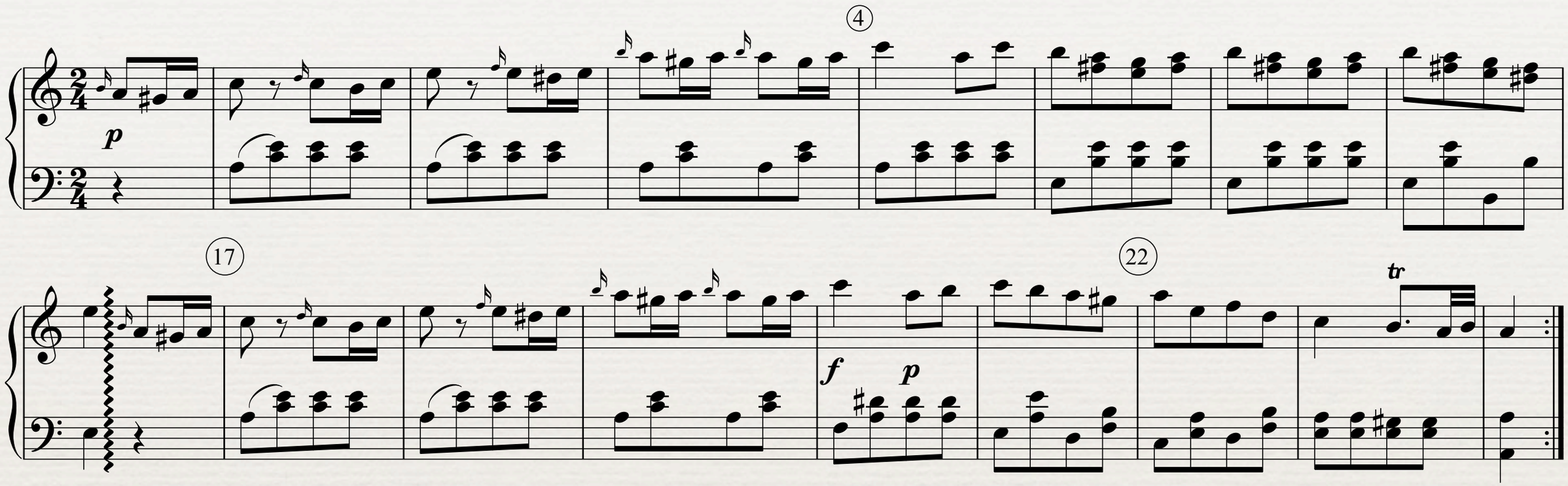
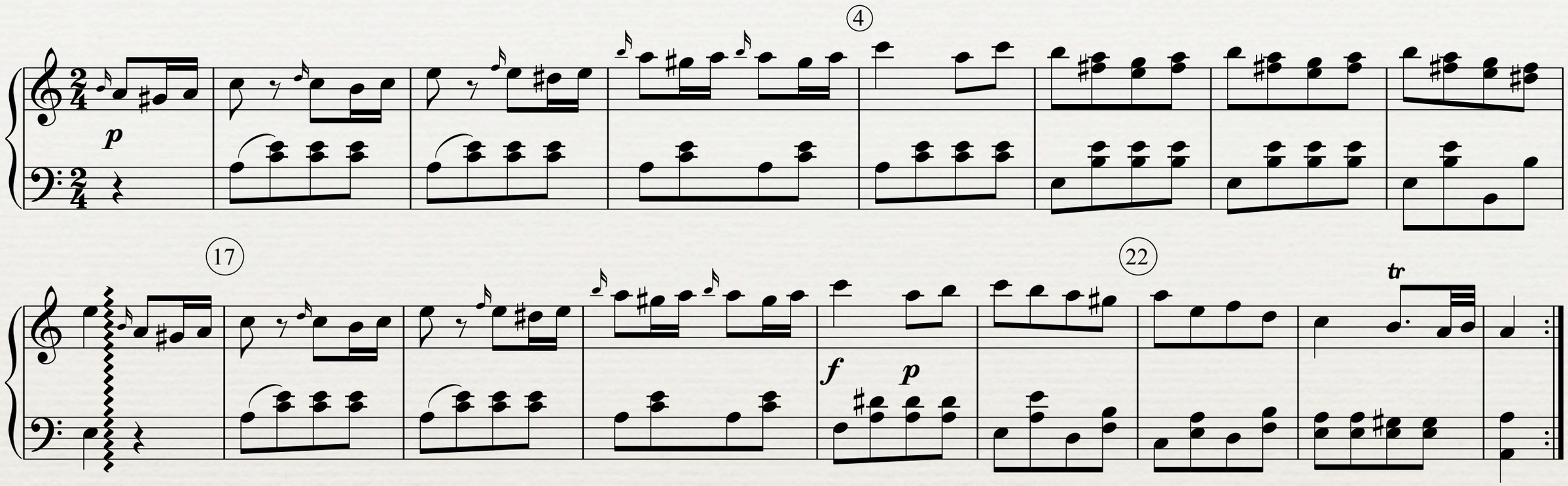
- **Coupling**
  - Occurs when a single pitch, such as the primary tone of the *Urlinie*, is transferred between different registers an octave apart.
  - In coupling, the transfer of register usually occurs more than once, and embraces connective motions within the octave transfers.
  - Typically this enables an *alternation* of registers: one becomes the *primary* register, while the other plays a supportive role.

Mozart: Sonata, K. 311: III

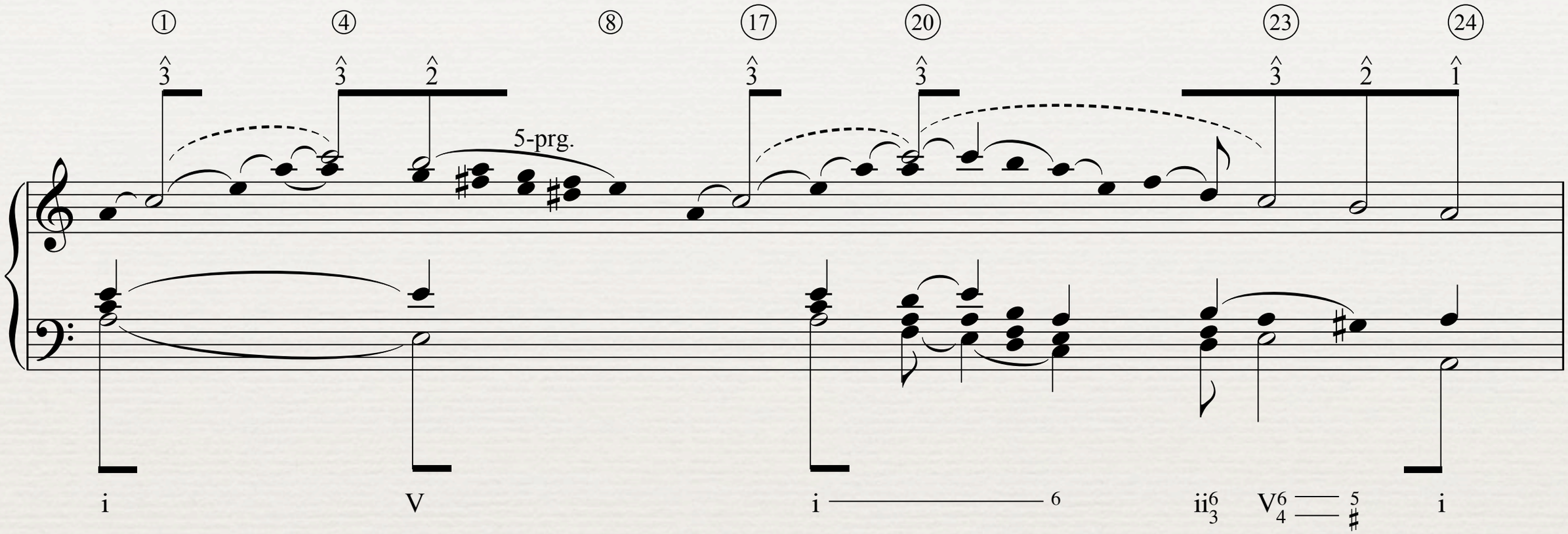


Mozart: Sonata, K. 311: III



- Form: 3PSF
  - The repeat of Part I, and the whole of Part II, have been omitted for clarity.

Mozart: Sonata, K. 311: III



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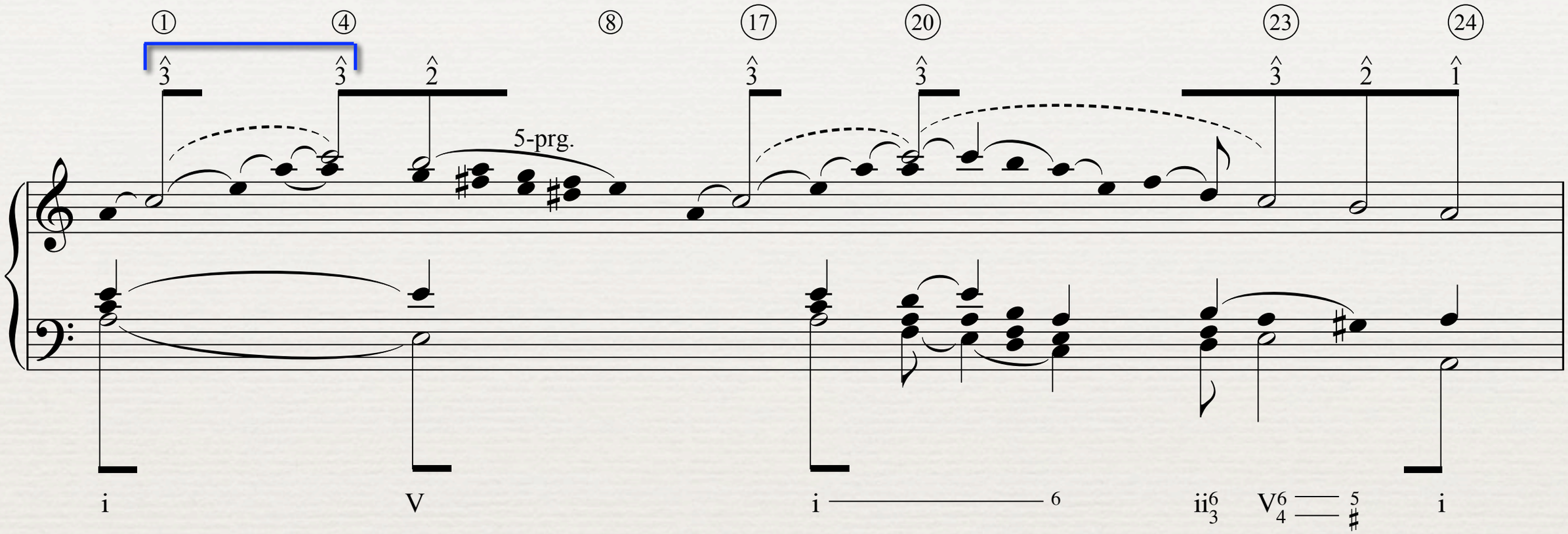
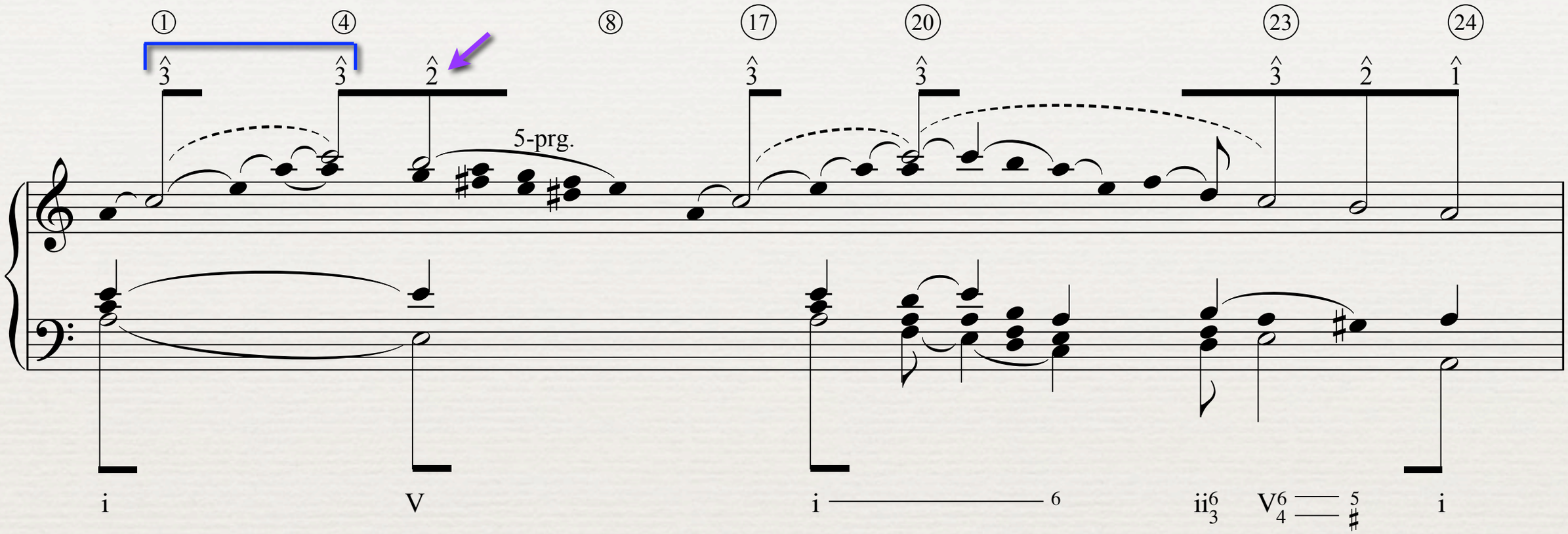


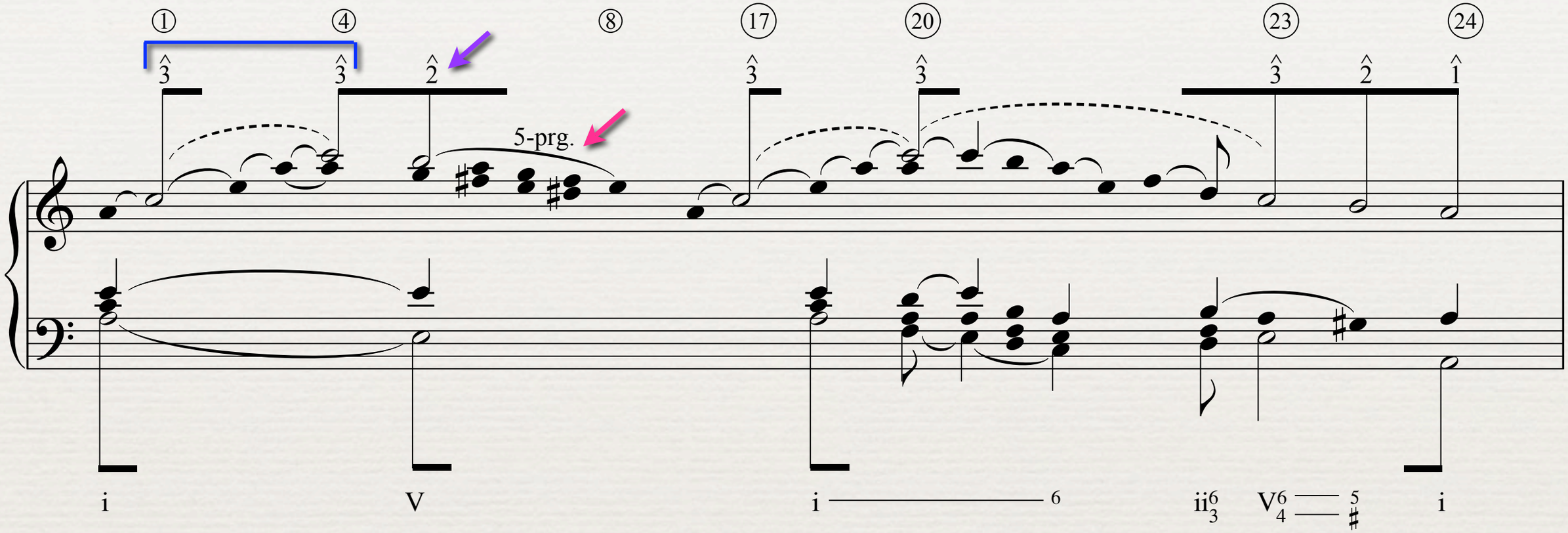
- Begins with an arpeggiation from ^3 to ^3 over a tonic harmony.

Mozart: Sonata, K. 311: III



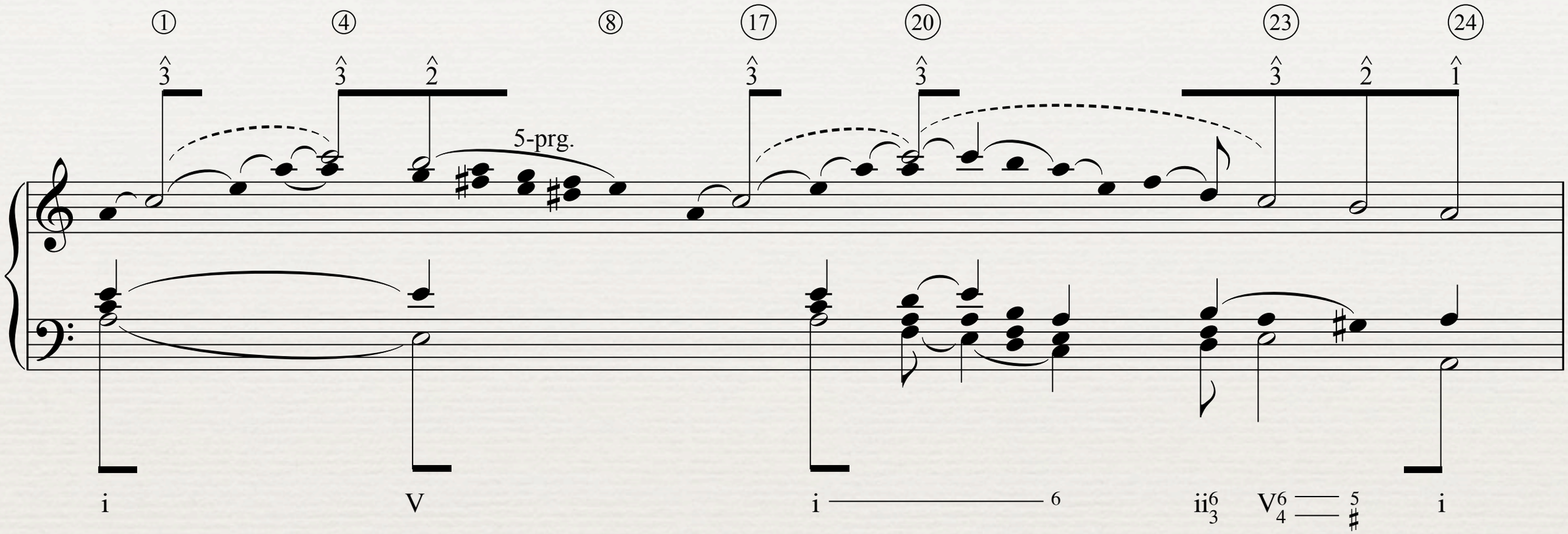
- Begins with an arpeggiation from ^3 to ^3 over a tonic harmony.
- The first phrase, ending at bar 8, ends with a closure on the dominant.

Mozart: Sonata, K. 311: III

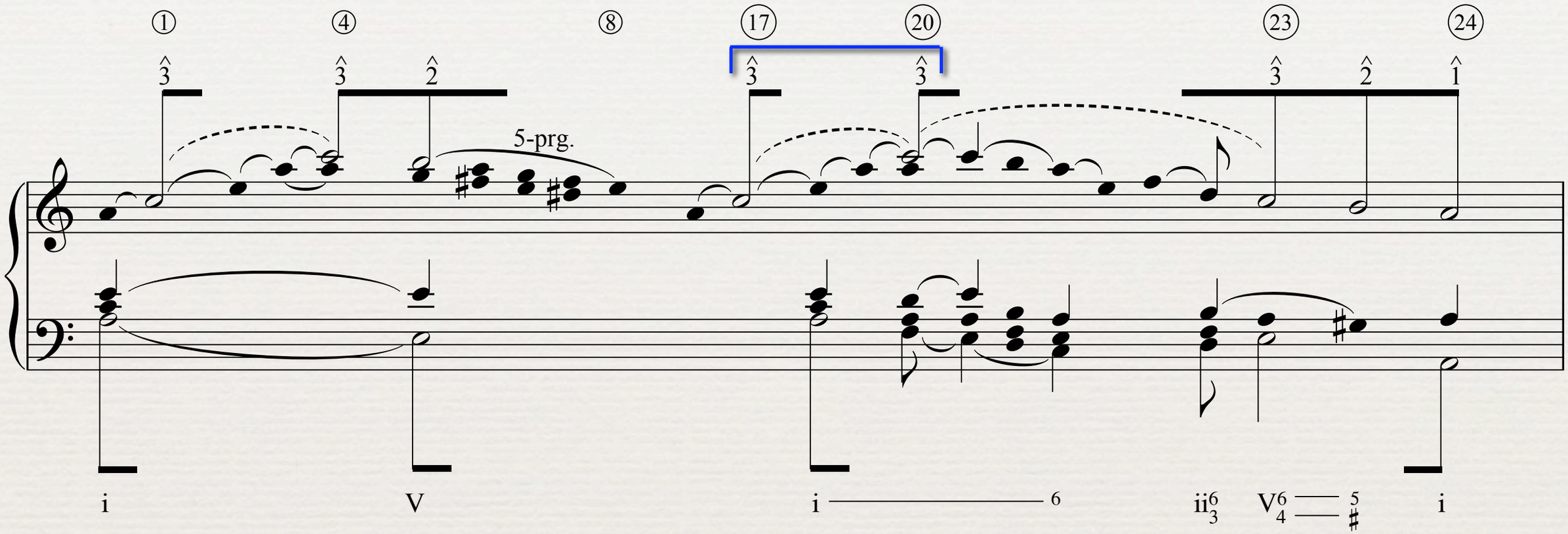


- Begins with an arpeggiation from ^3 to ^3 over a tonic harmony.
- The first phrase, ending at bar 8, ends with a closure on the dominant.
  - Note the 5-prg. that helps to establish closure on V.

Mozart: Sonata, K. 311: III

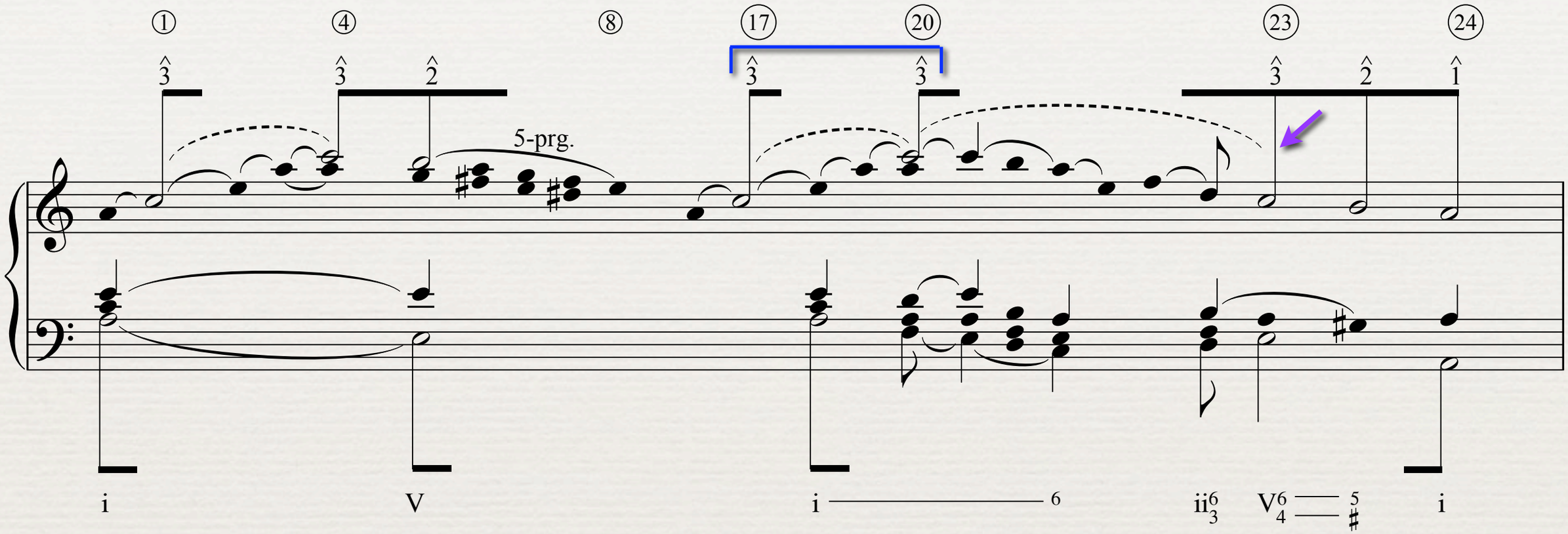


Mozart: Sonata, K. 311: III



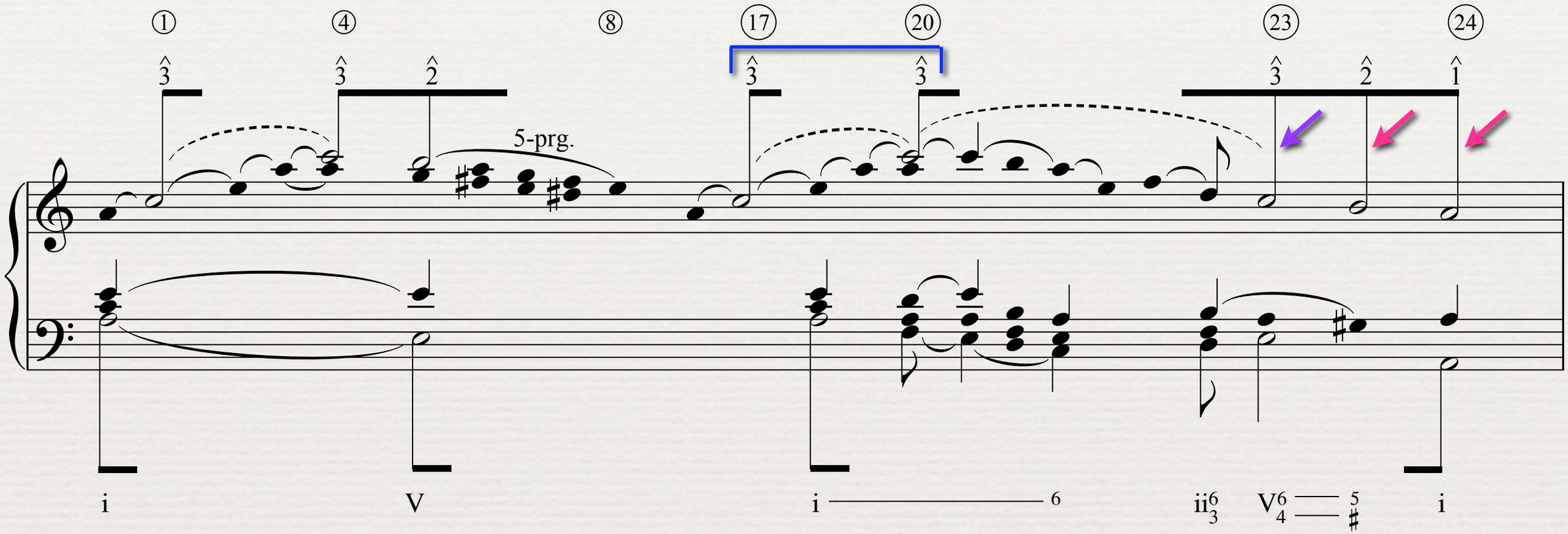
- In the closing phrase (Part III of the 3PSF), the initial coupling is repeated

Mozart: Sonata, K. 311: III



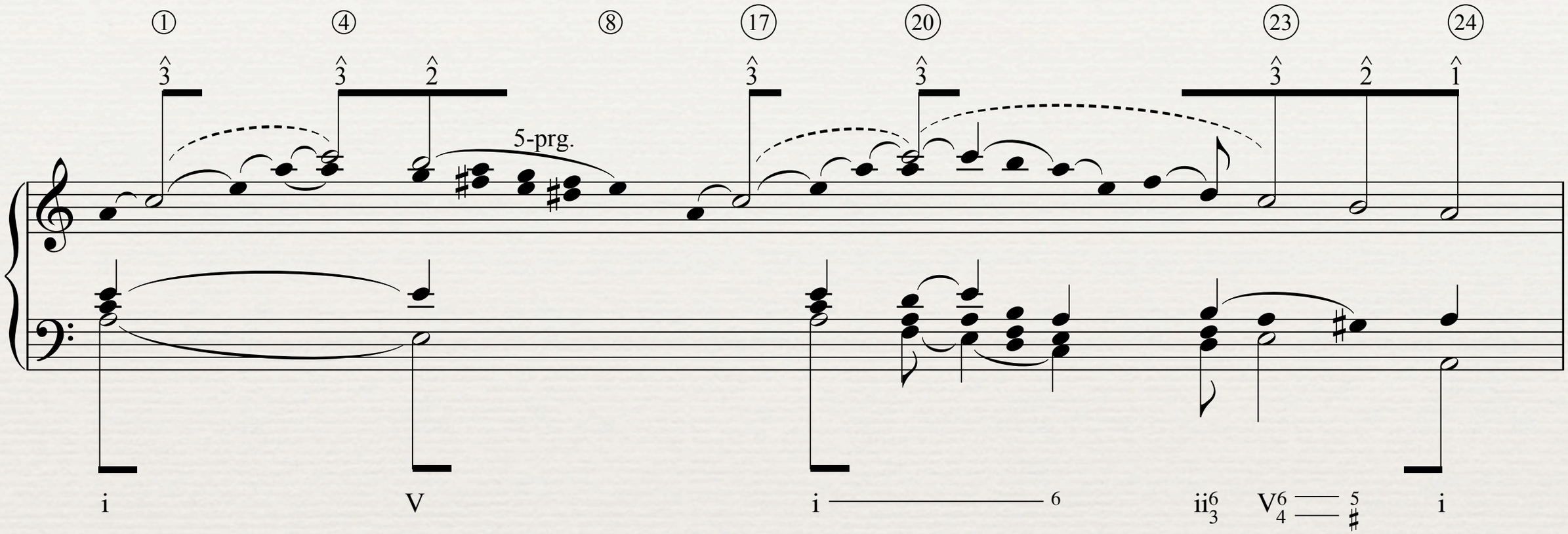
- In the closing phrase (Part III of the 3PSF), the initial coupling is repeated
- The closing phrase returns to the *original* register

Mozart: Sonata, K. 311: III

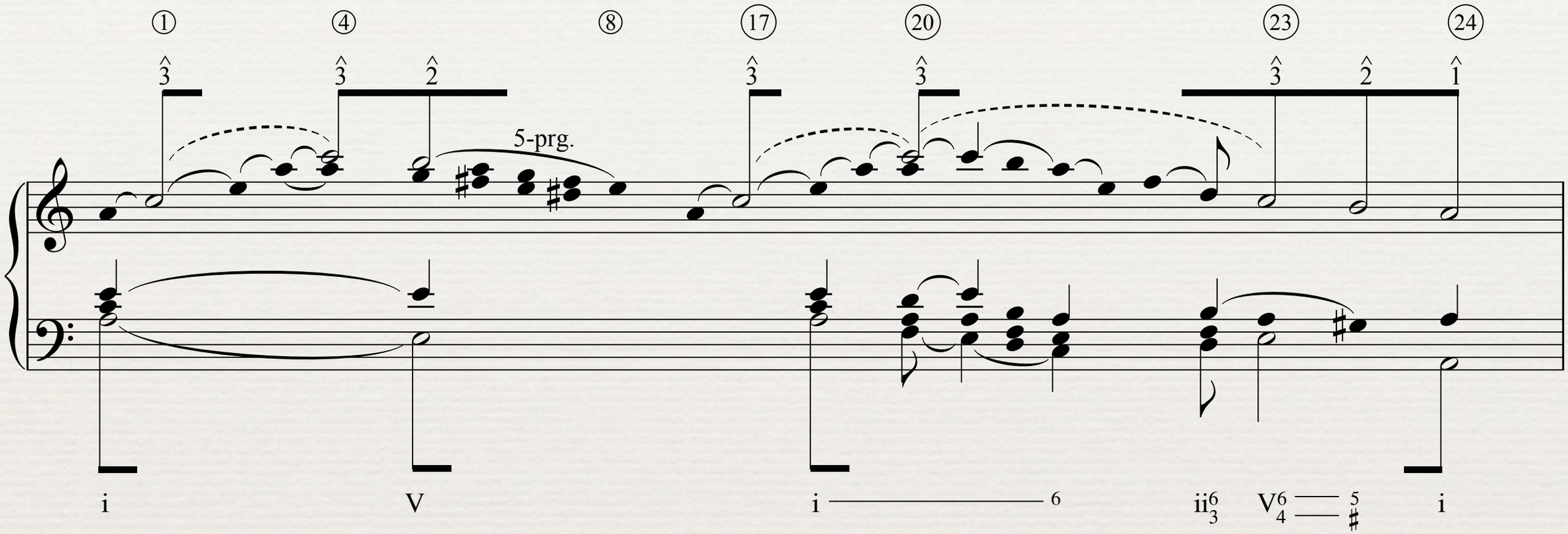


- In the closing phrase (Part III of the 3PSF), the initial coupling is repeated
- The closing phrase returns to the *original* register
- The phrase is completed downwards from there

Mozart: Sonata, K. 311: III

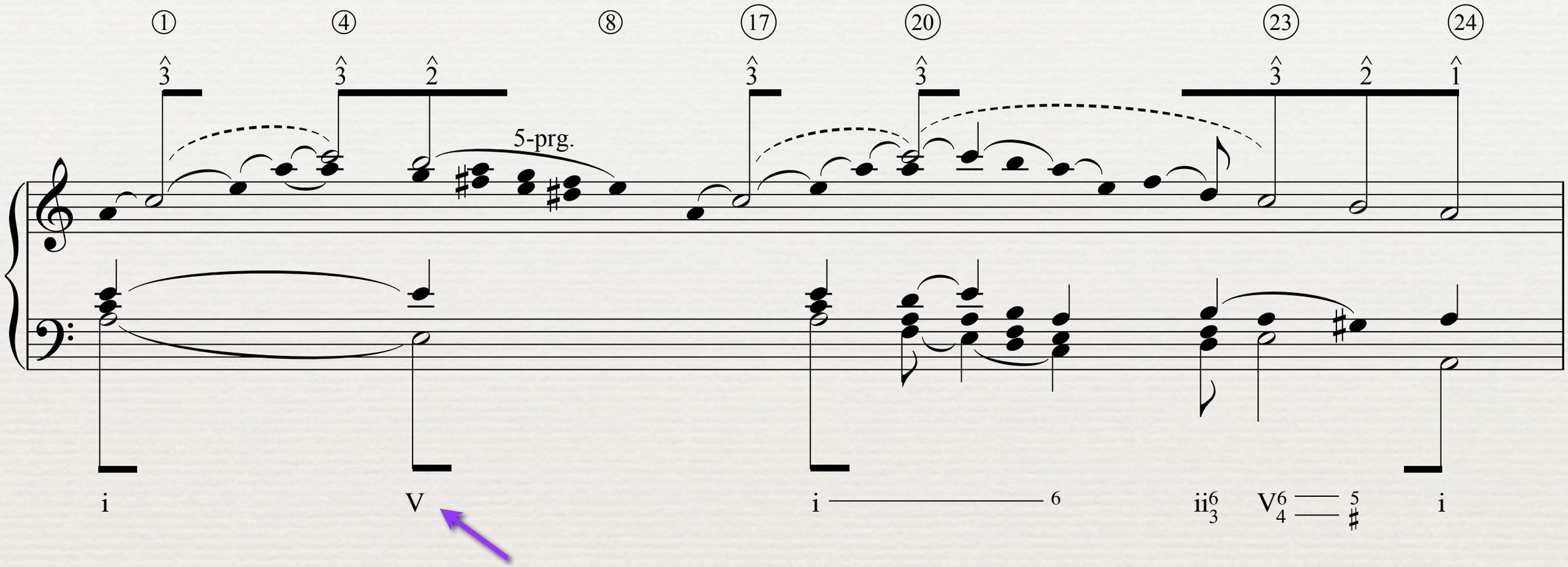


Mozart: Sonata, K. 311: III



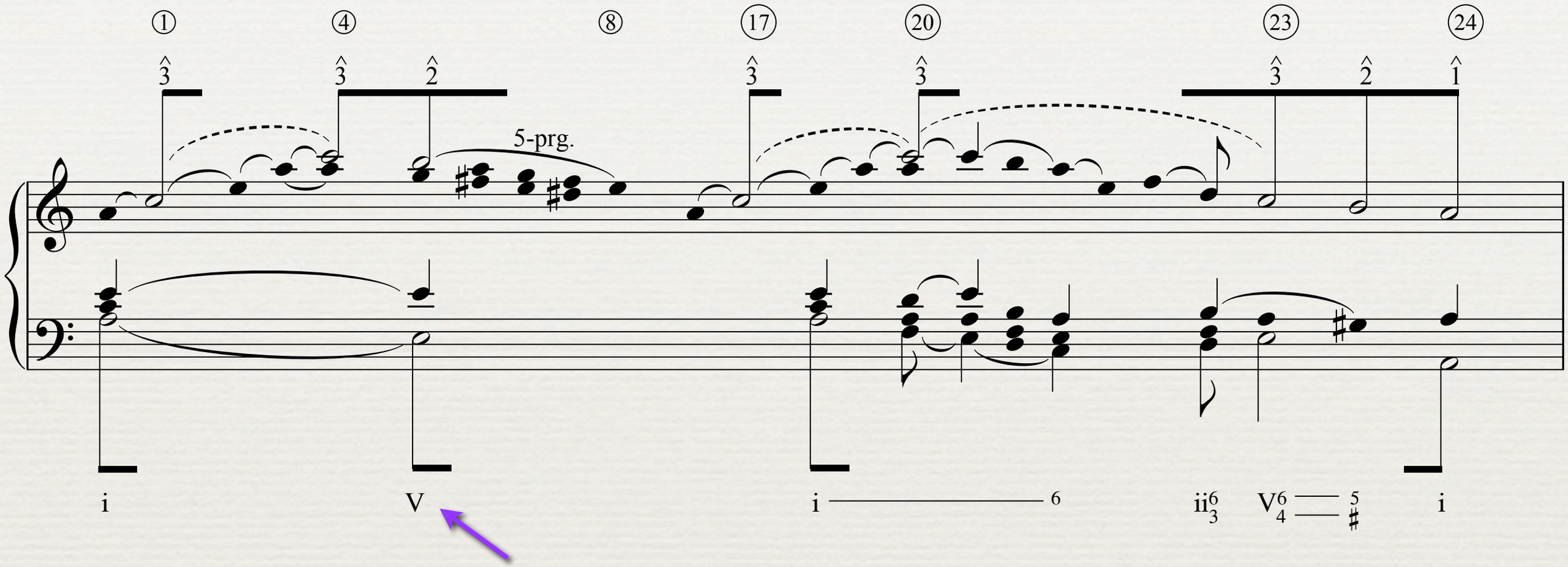
- A detail:

Mozart: Sonata, K. 311: III



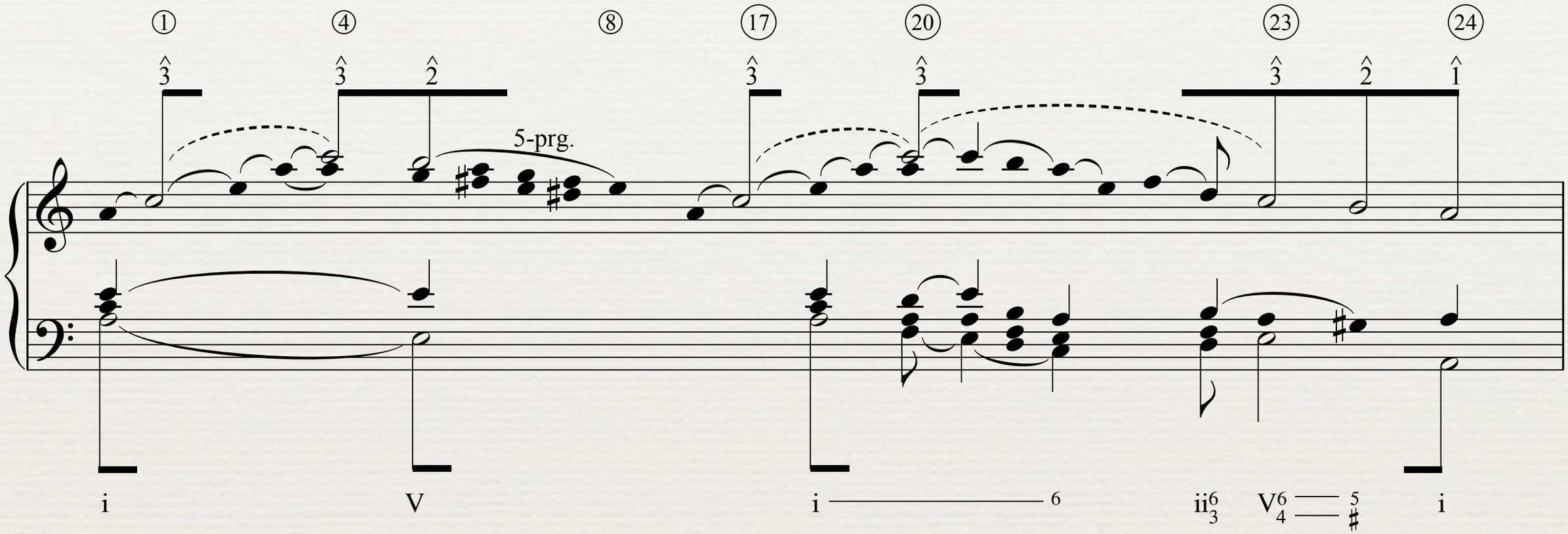
- A detail:
  - Note that the dominant in bars 5-8 is not analyzed as a dividing dominant, but is instead structural.

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



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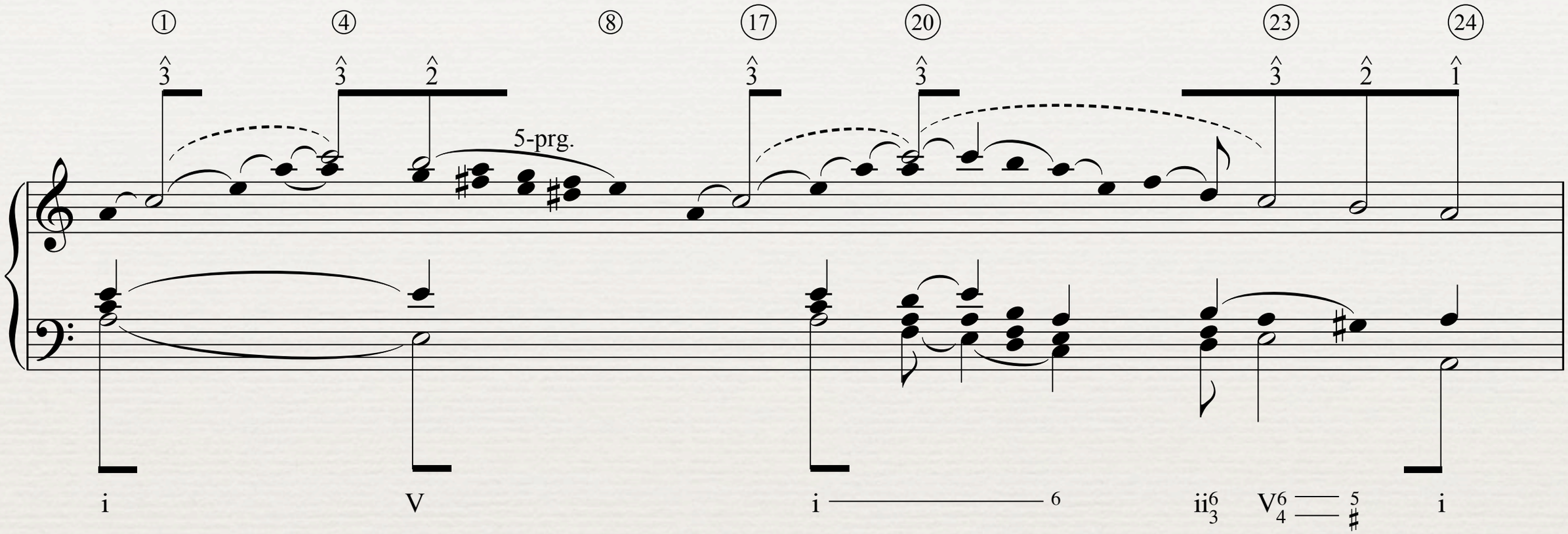
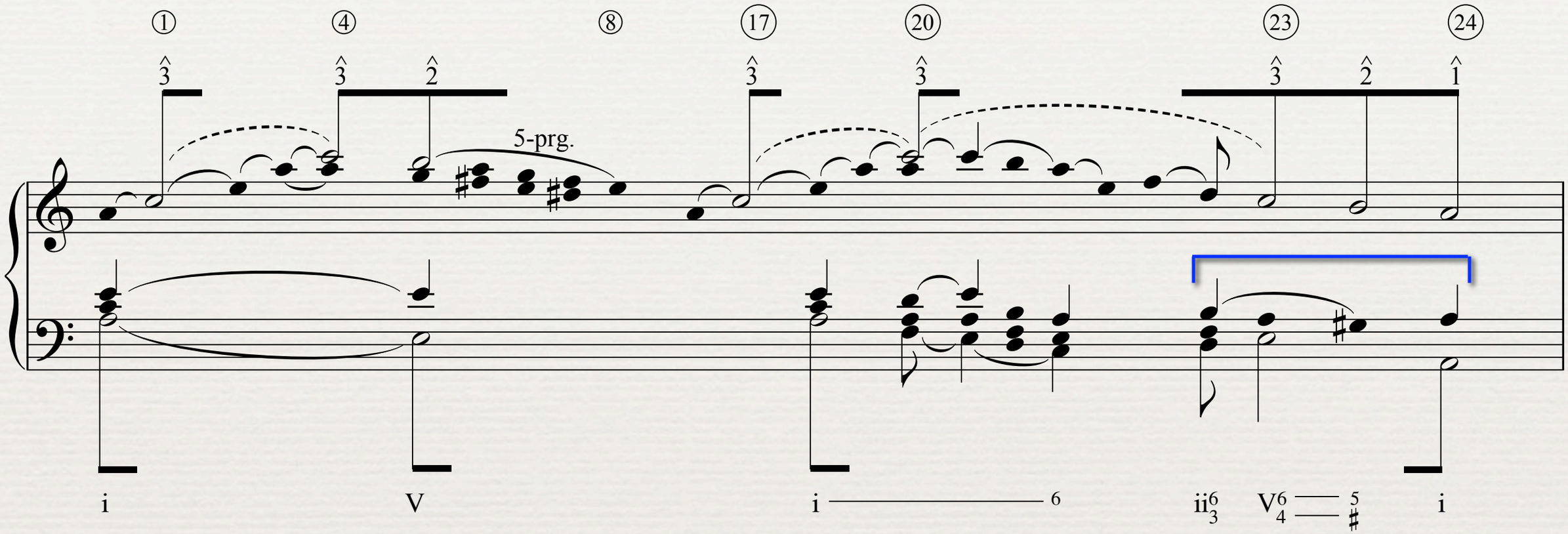


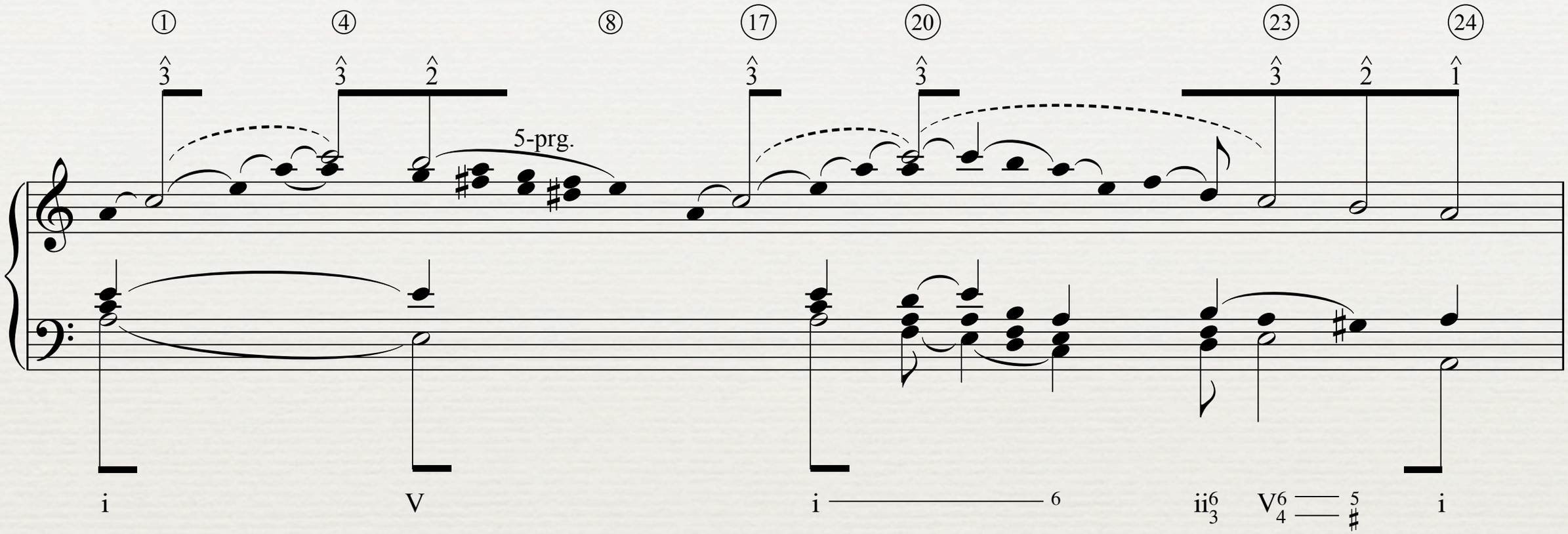
- Another detail:

Mozart: Sonata, K. 311: III

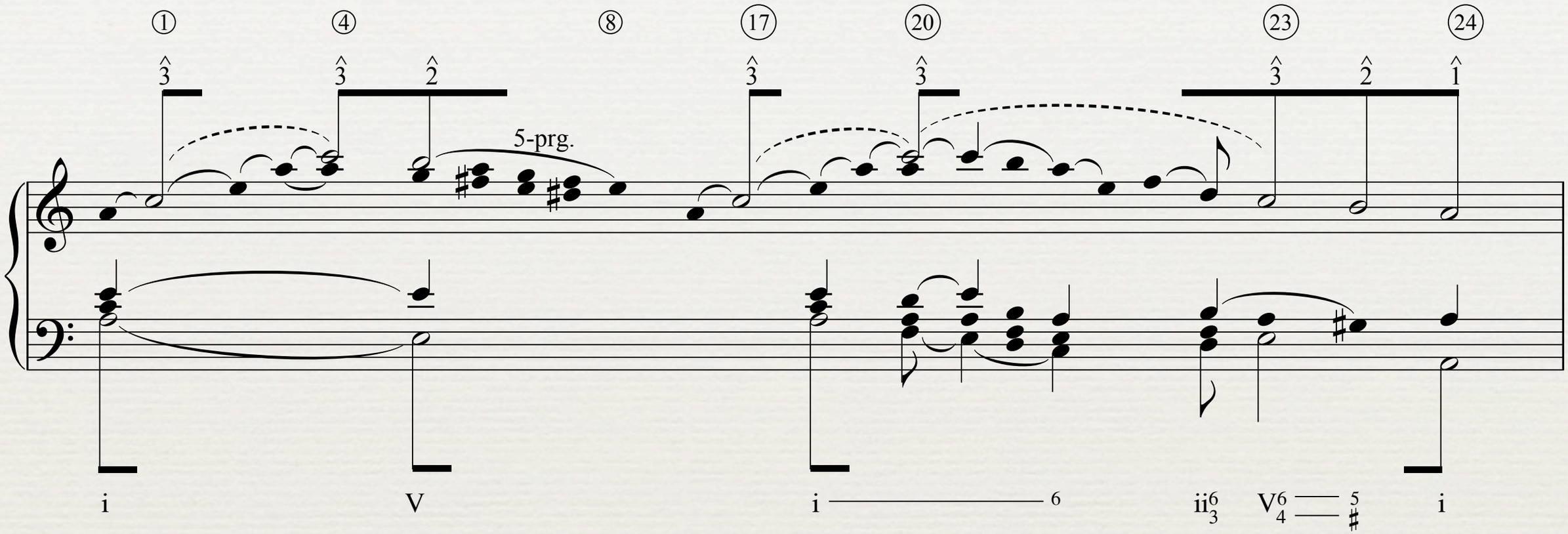


- Another detail:
  - It isn't marked in the analysis, but isn't it interesting that the tenor, in the closing 2 bars, mimics the opening figure of the melody?

Mozart: Sonata, K. 311: III

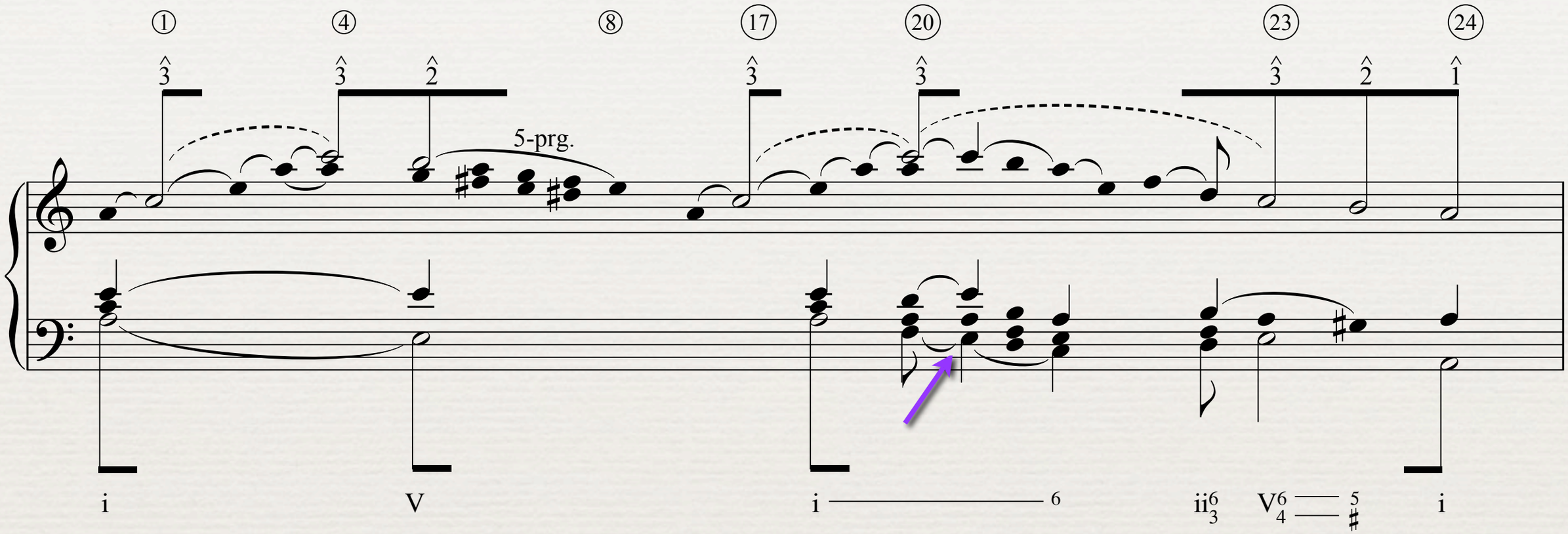


Mozart: Sonata, K. 311: III



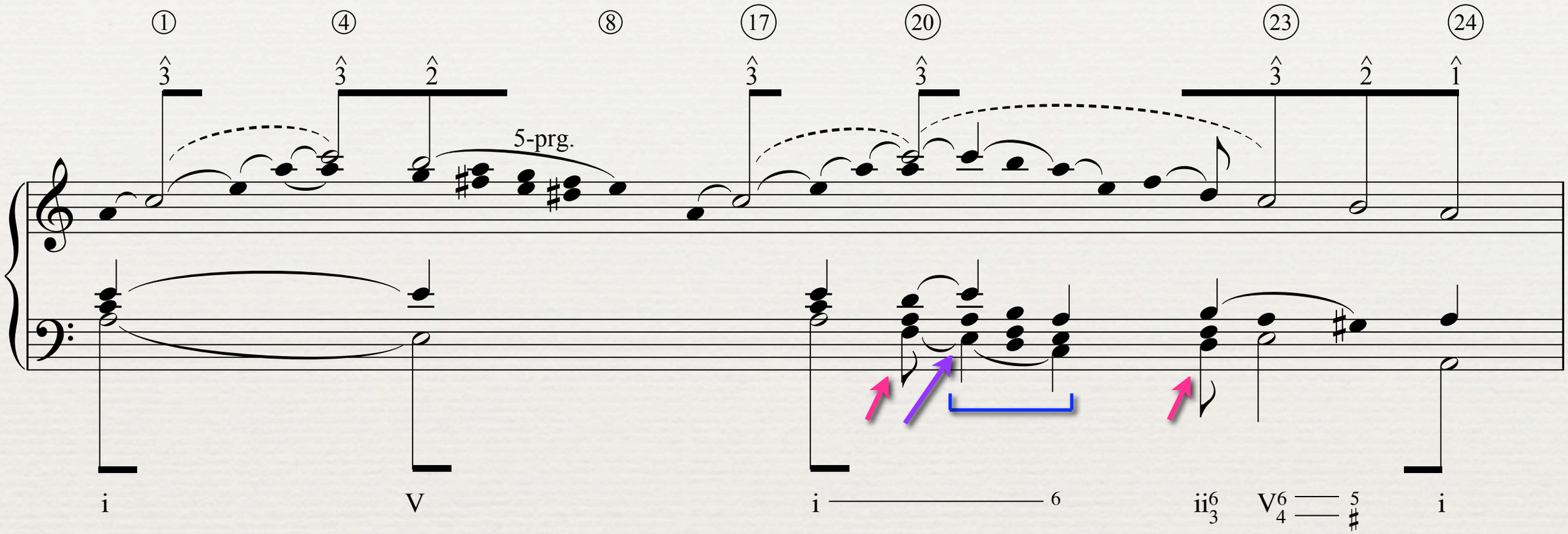
- Yet another detail:

Mozart: Sonata, K. 311: III



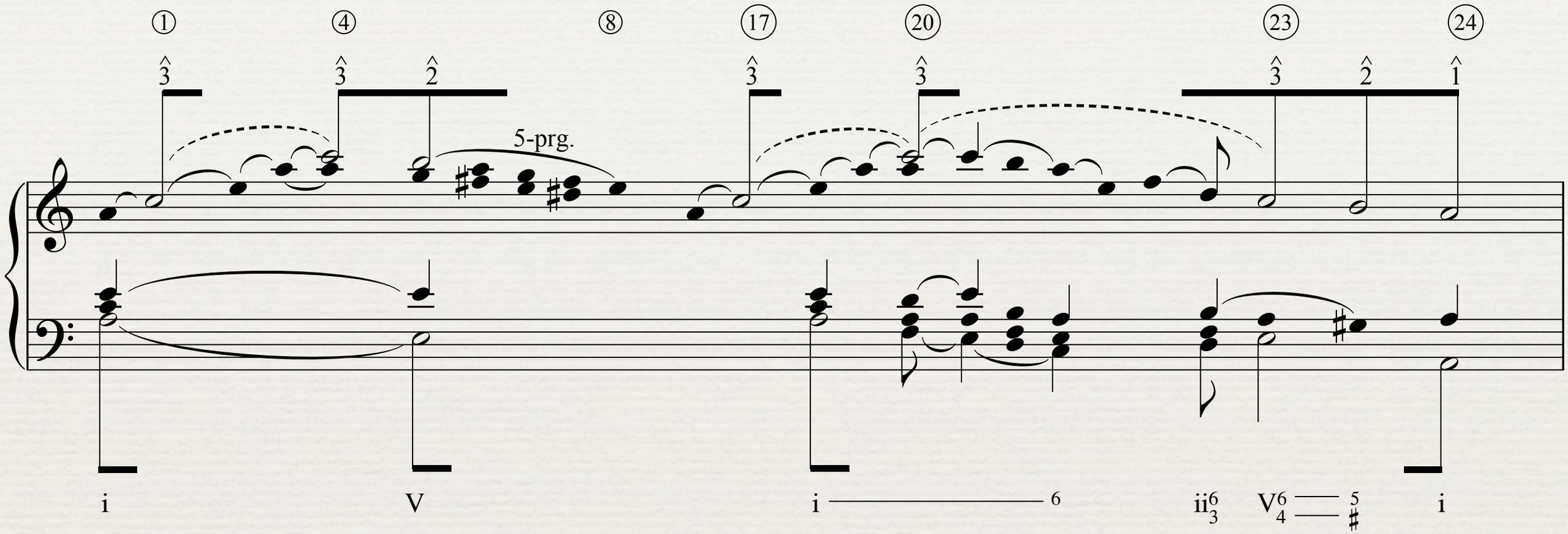
- Yet another detail:
  - It's very tempting to analyze the a-minor 6/4 chord at bar 21 as V

Mozart: Sonata, K. 311: III

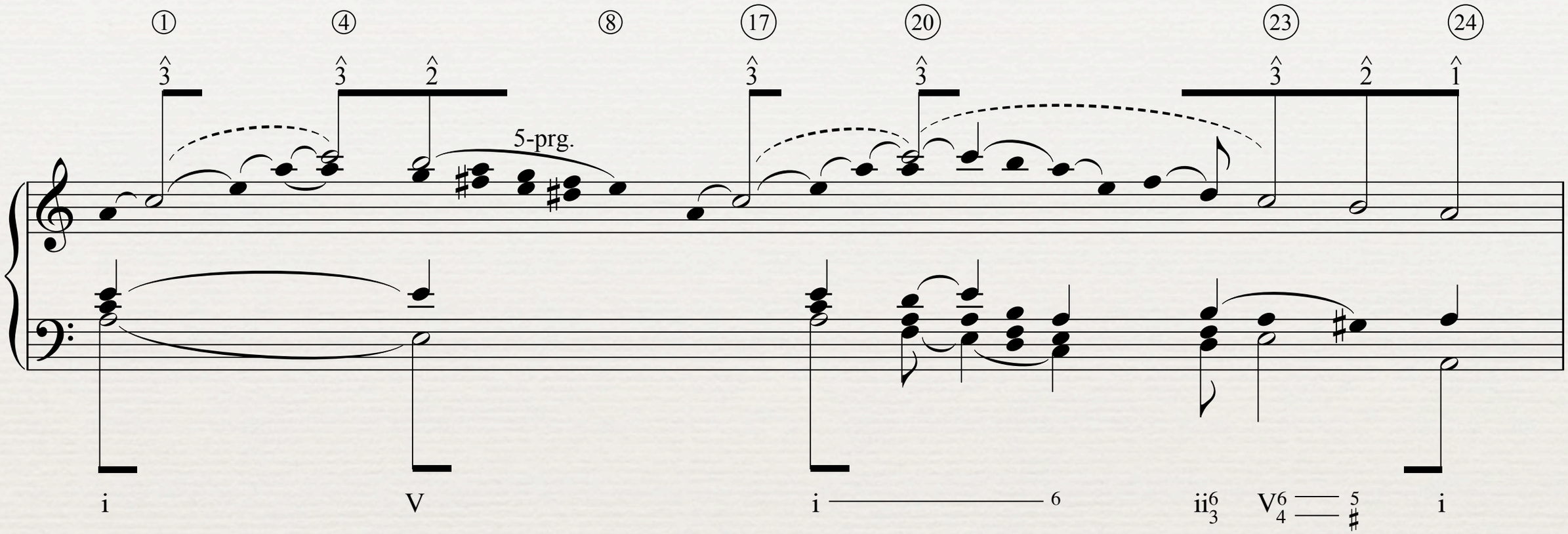


- Yet another detail:
  - It's very tempting to analyze the a-minor 6/4 chord at bar 21 as V
  - Bars 20 - 23 seem very dominant-like, prolonged by neighbor tones and a consonant skip.

Mozart: Sonata, K. 311: III

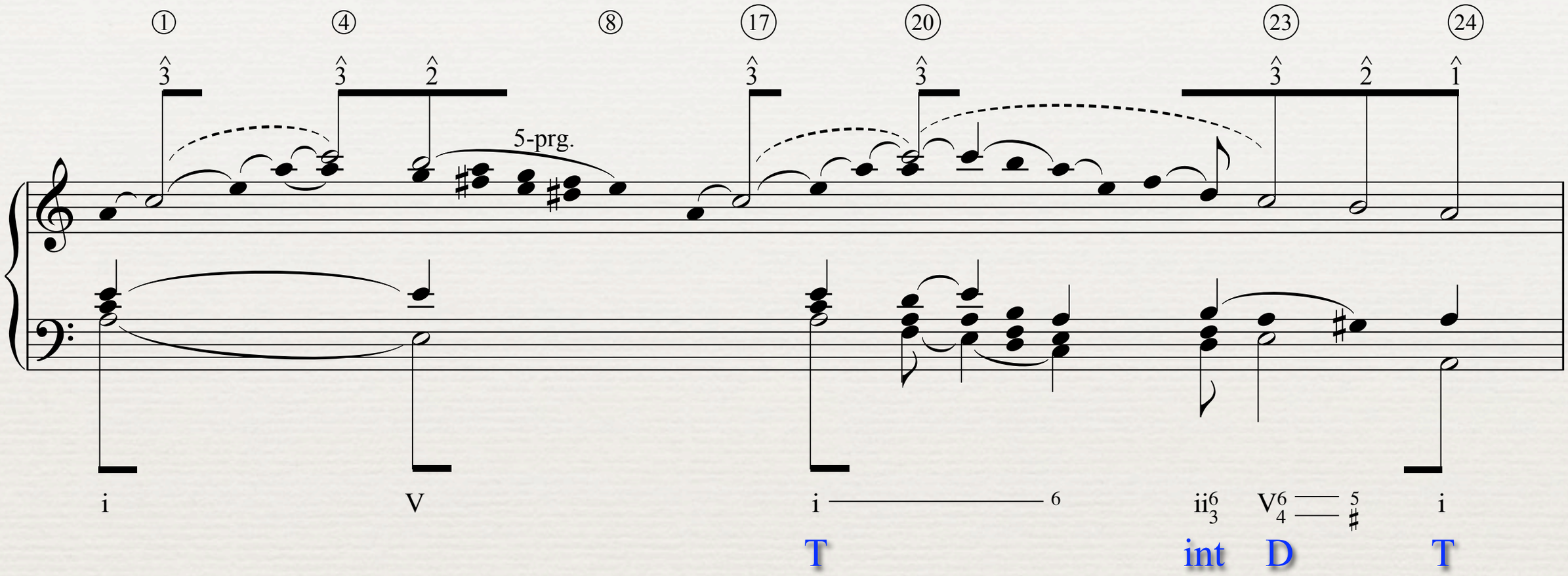


Mozart: Sonata, K. 311: III



- Tempting, yes—but not correct.

Mozart: Sonata, K. 311: III



- Tempting, yes—but not correct.
  - The almighty chord function rears its head and insists that the original analysis is correct.

Register Shifts

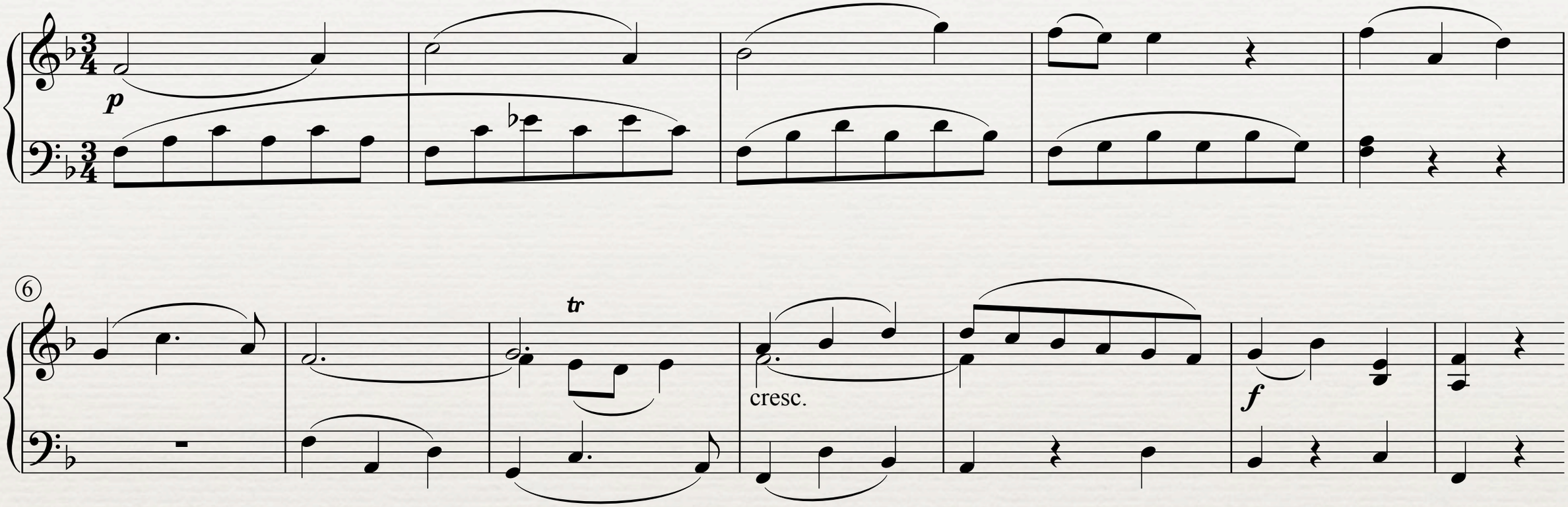
Register Shifts

- Superposition

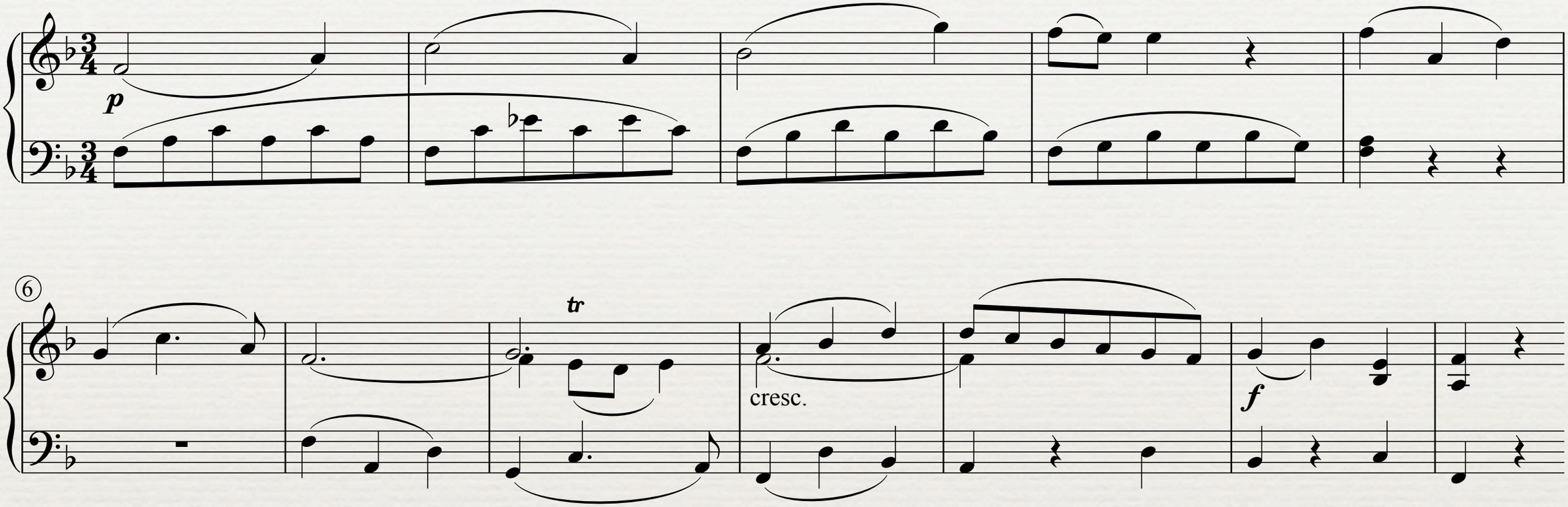
Register Shifts

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

Mozart: Sonata K. 332: I

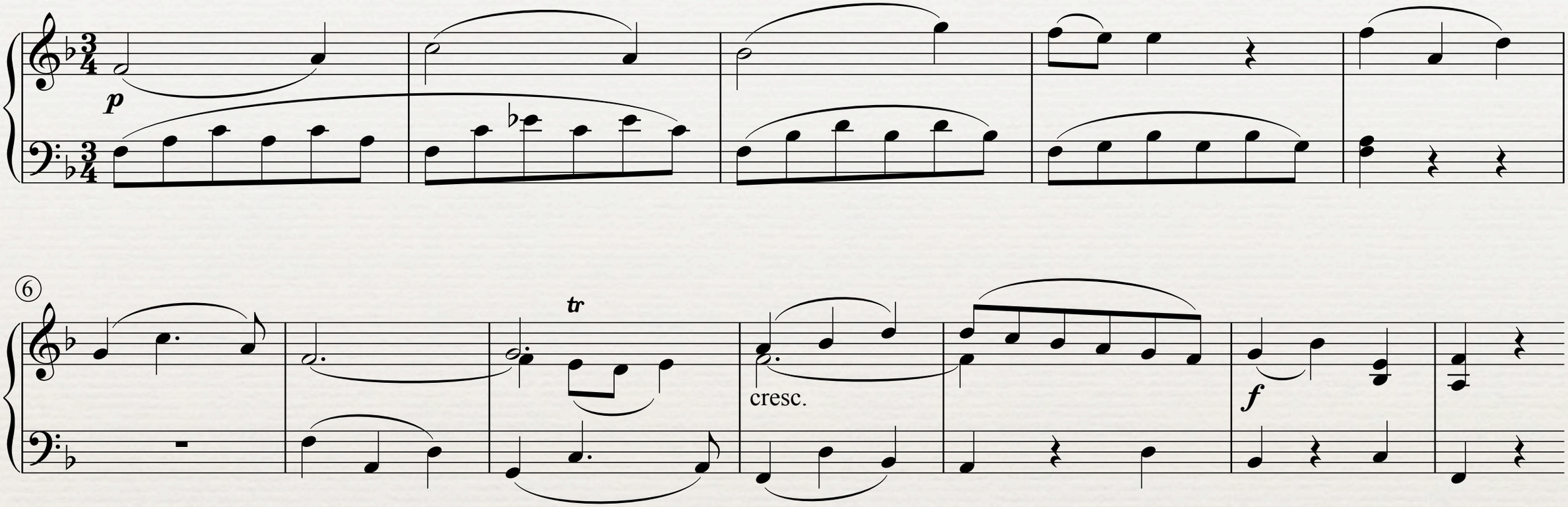


Mozart: Sonata K. 332: I



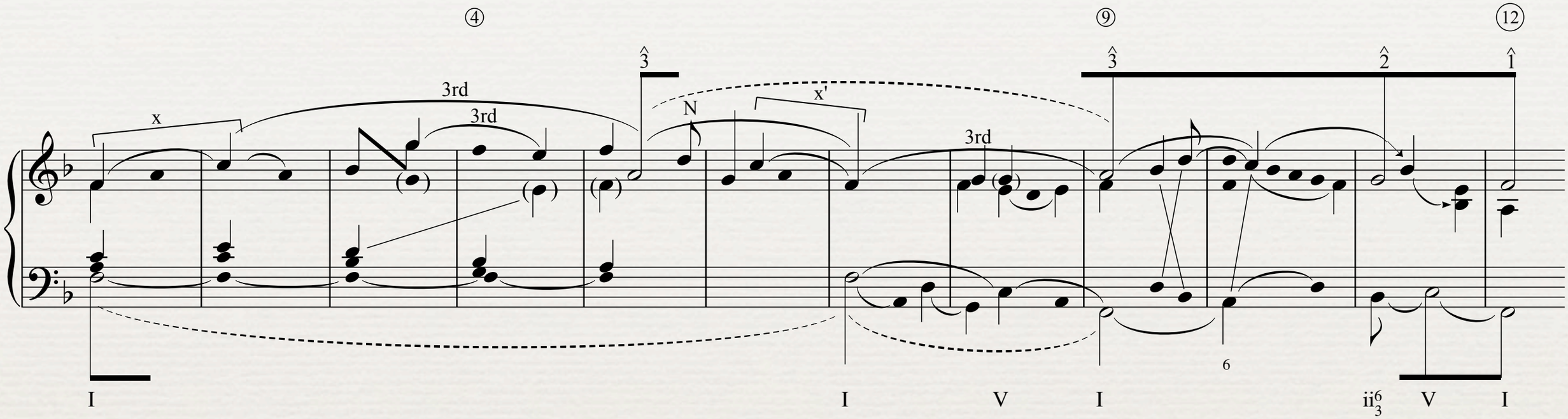
- The RH melody is remarkably free, moving quickly upwards to an upper register, then descending downwards via series of leaps to ^1 on the downbeat of bar 7.

Mozart: Sonata K. 332: I

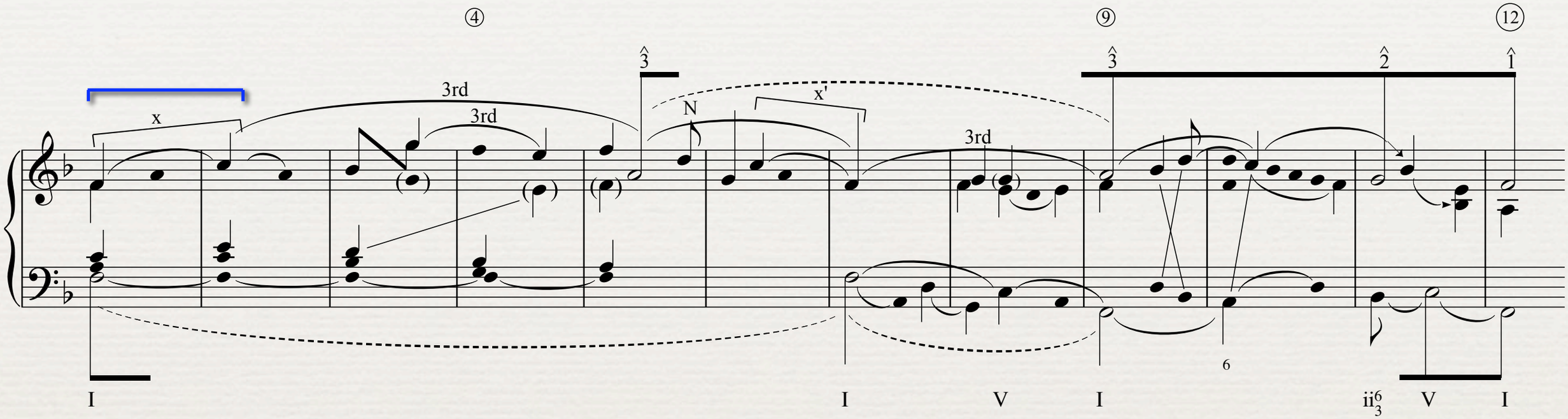


- The RH melody is remarkably free, moving quickly upwards to an upper register, then descending downwards via series of leaps to ^1 on the downbeat of bar 7.
- Bars 7–12 echo the motion

Mozart: Sonata K. 332: I

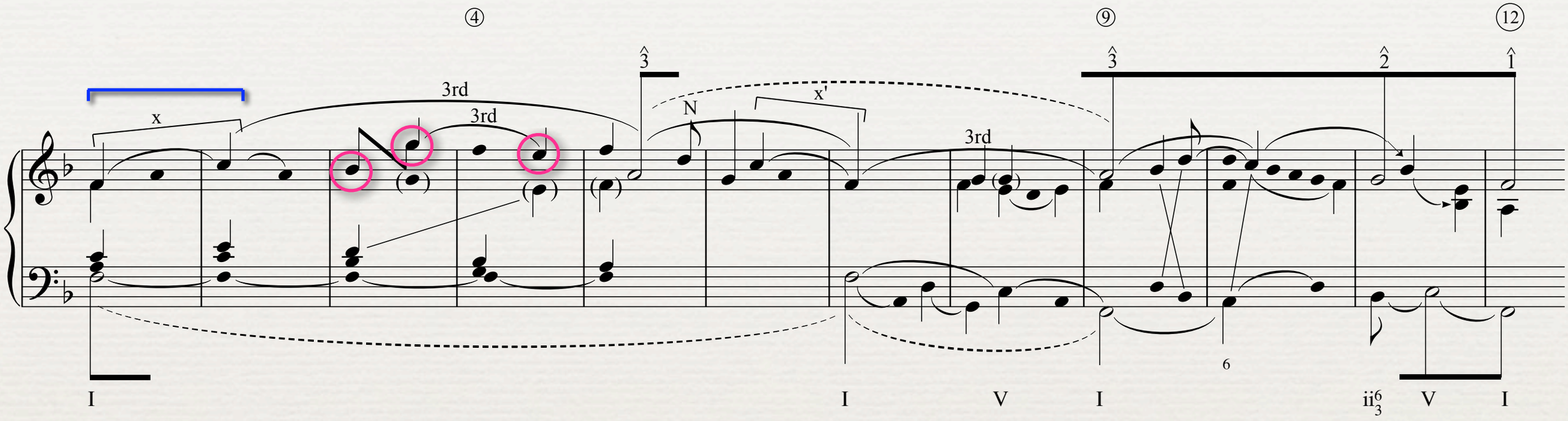


Mozart: Sonata K. 332: I



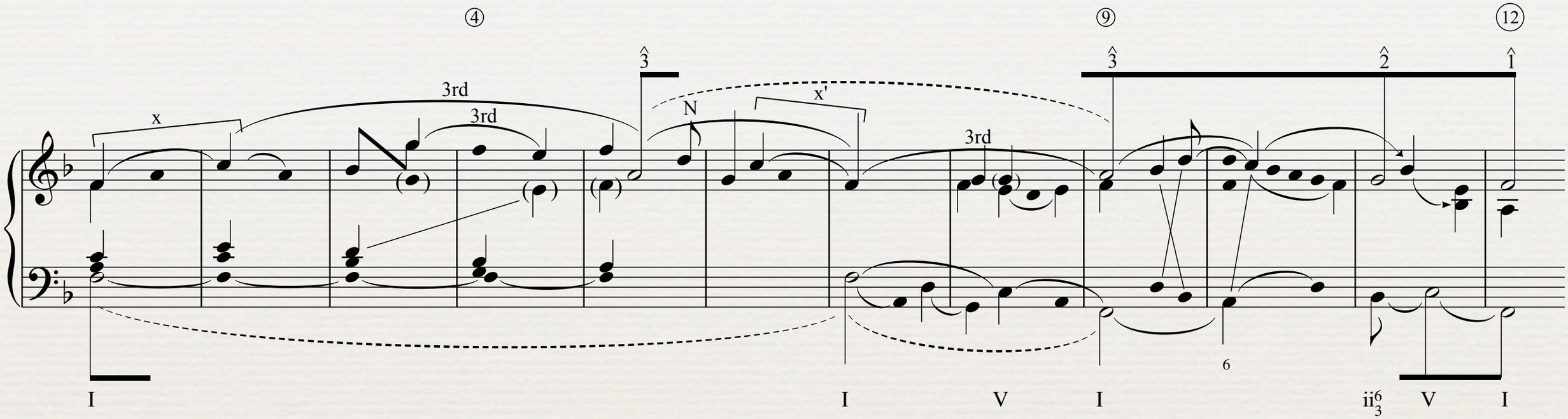
- RH begins with an upward arpeggiated fifth

Mozart: Sonata K. 332: I

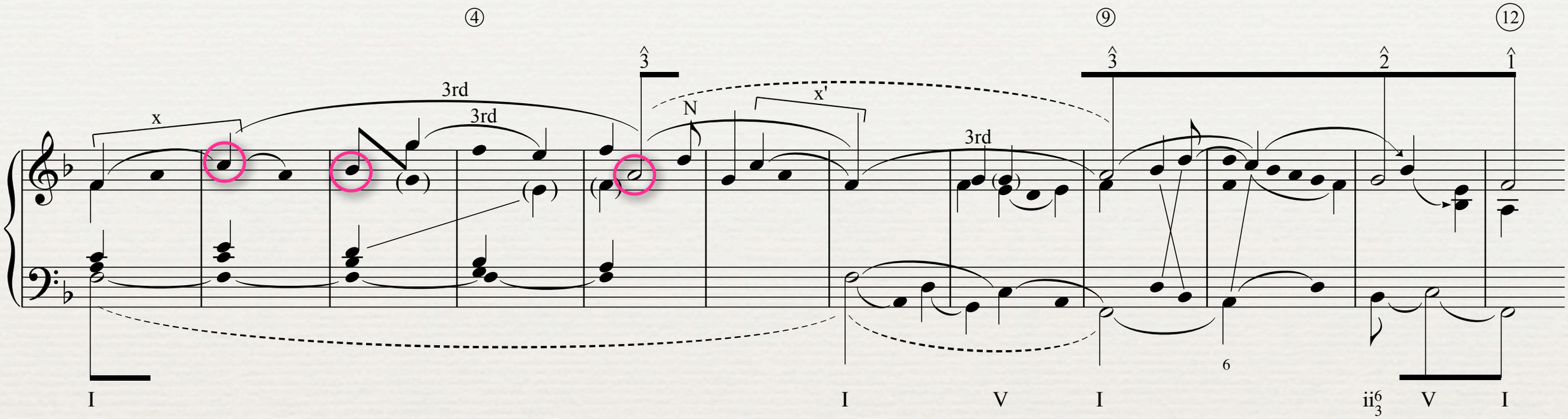


- RH begins with an upward arpeggiated fifth
- Answered by an arpeggiation of an incomplete V42 (vii43?), ending in a change of direction.

Mozart: Sonata K. 332: I

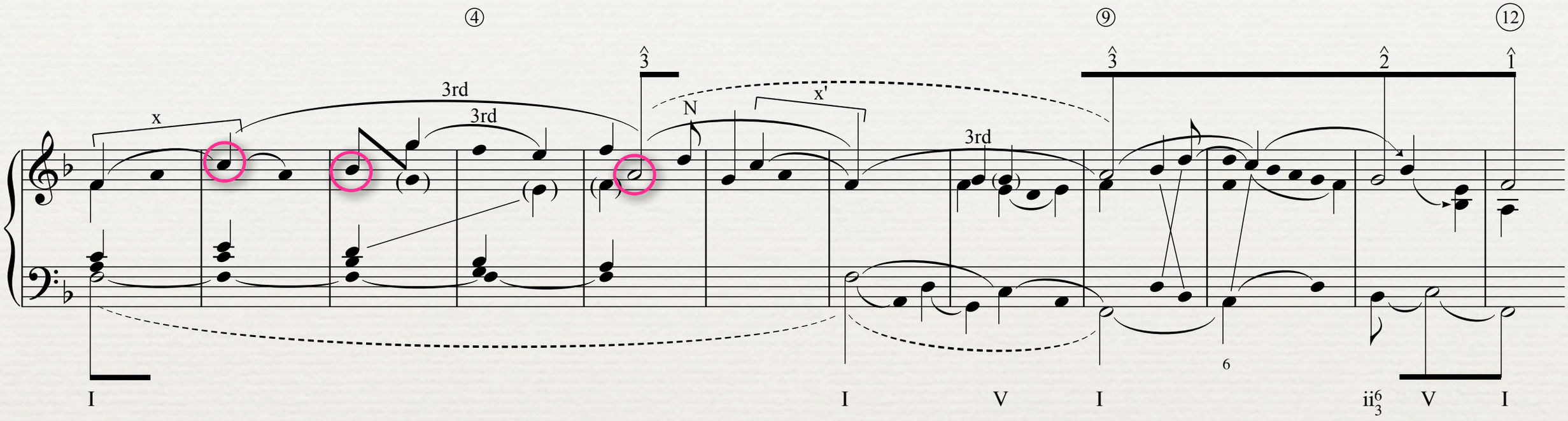


Mozart: Sonata K. 332: I



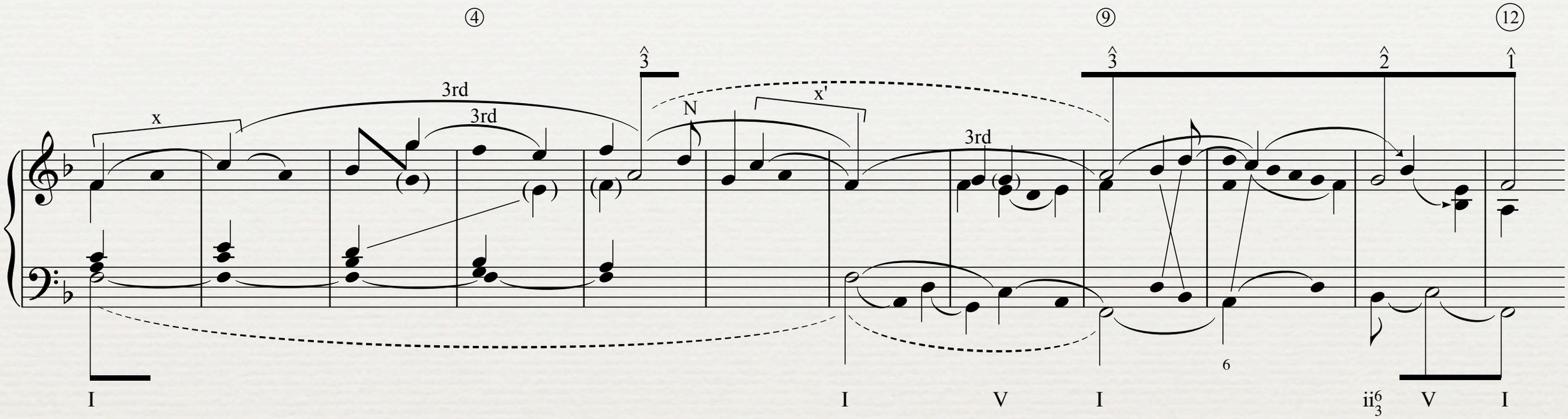
- A descending 3-prg. is revealed in bars 2–5.

Mozart: Sonata K. 332: I

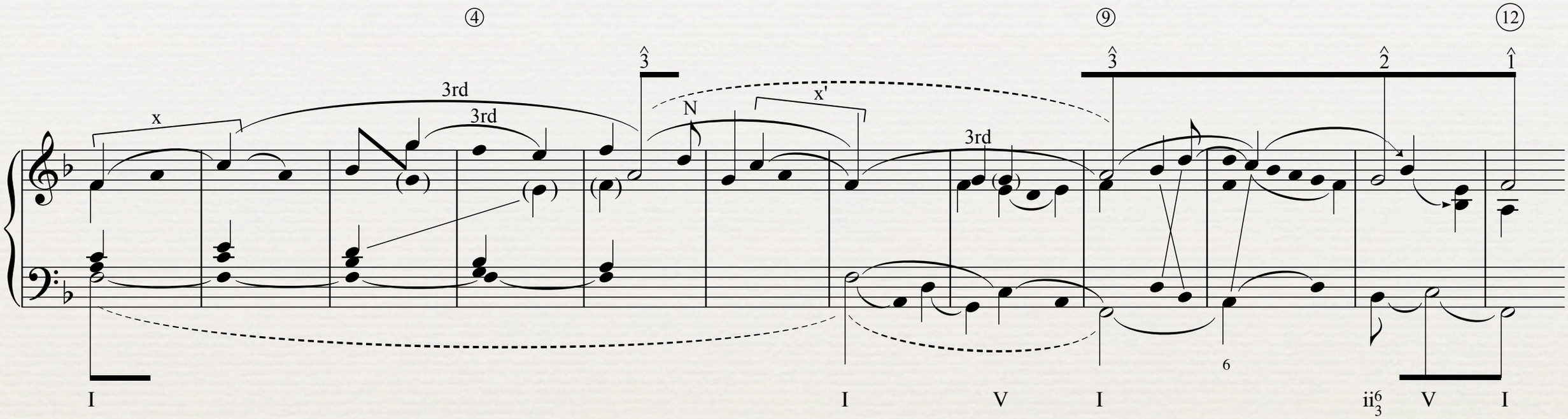


- A descending 3-prg. is revealed in bars 2–5.
  - (I'm not sure why the authors of our text identified it as "3rd" instead of "3-prg." It's very probably because the 3rd in the innermost voice (G-E) is the *superposition*, and the 3rd C-A is in the lower register.)

Mozart: Sonata K. 332: I

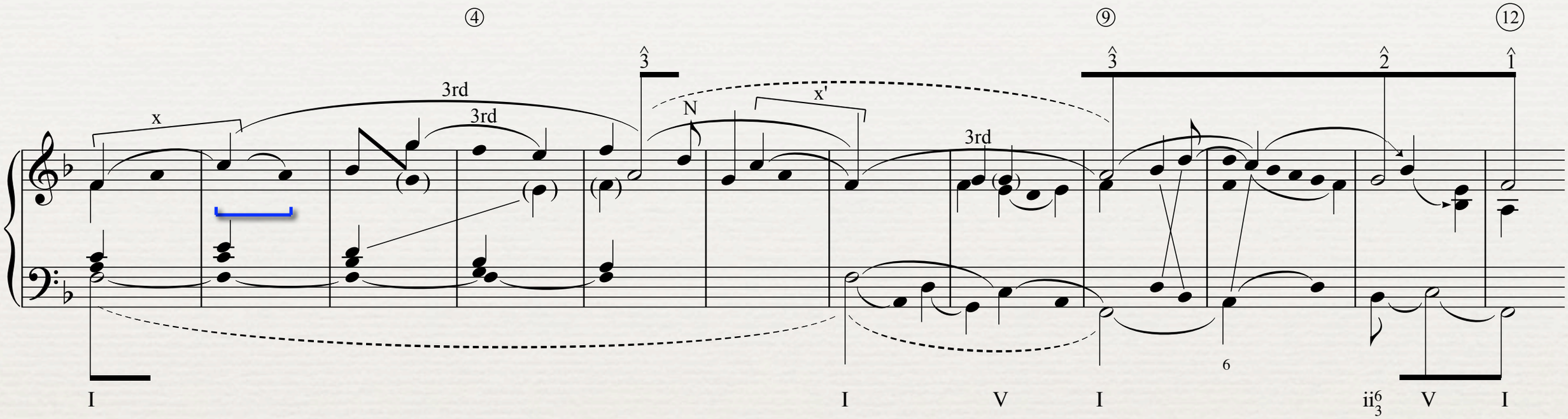


Mozart: Sonata K. 332: I



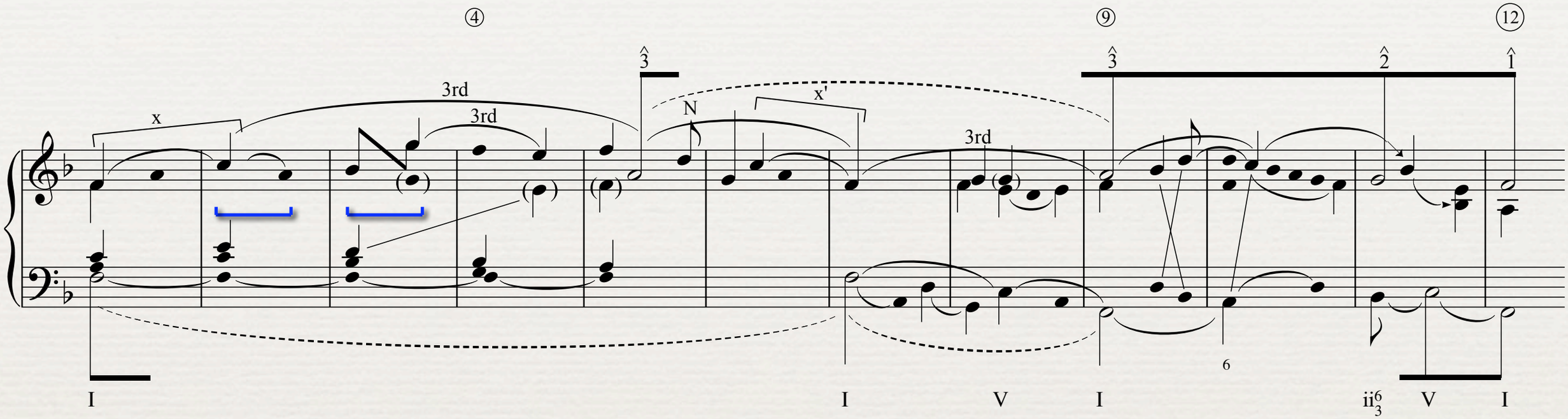
- The melodic line *could have been* like this:

Mozart: Sonata K. 332: I



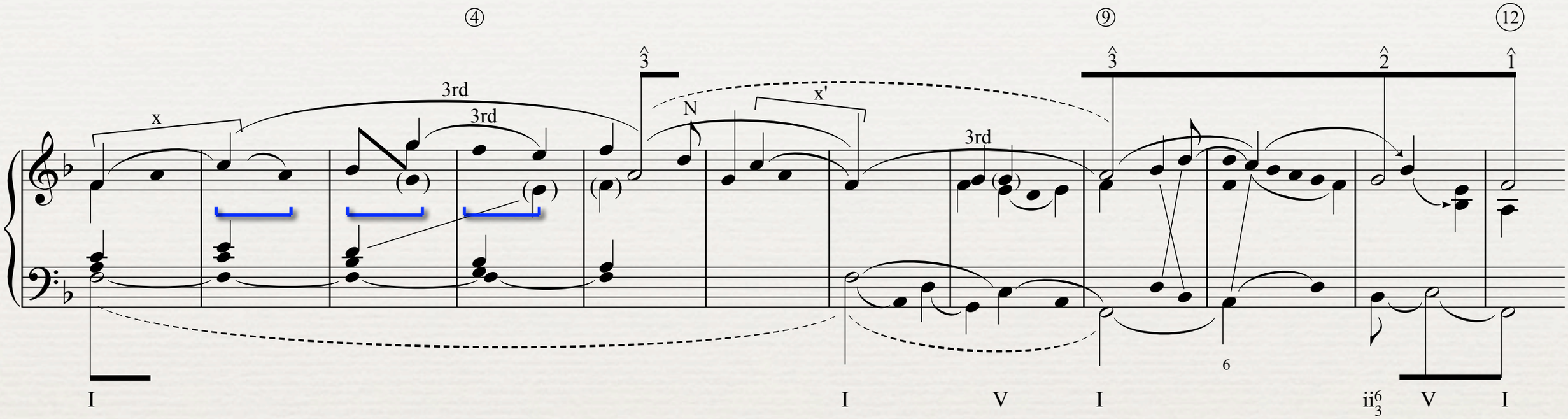
- The melodic line *could have been* like this:
  - A descending 3rd in bar 2

Mozart: Sonata K. 332: I



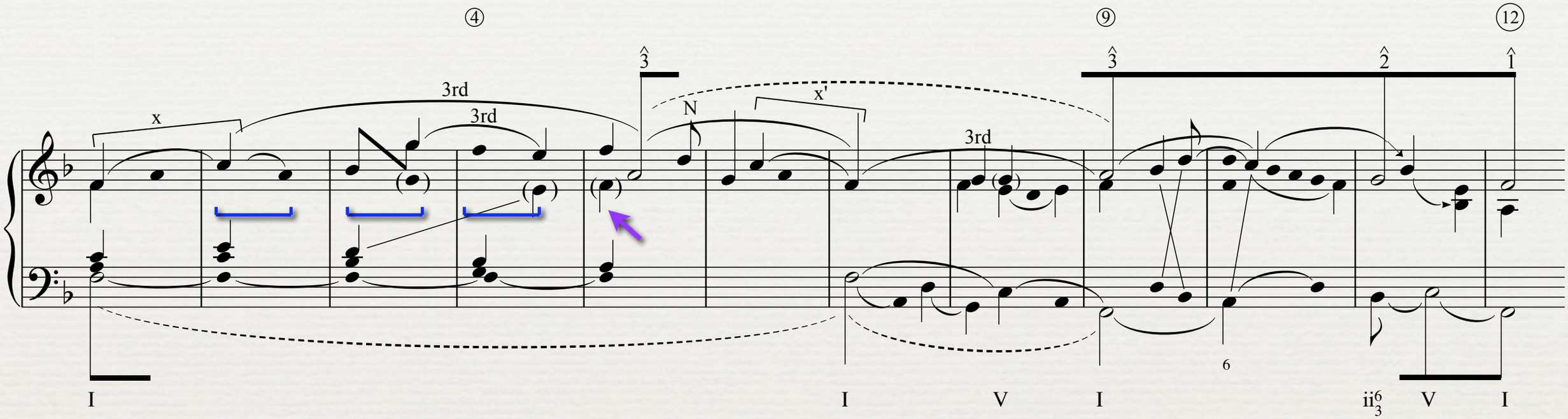
- The melodic line *could have been* like this:
  - A descending 3rd in bar 2
  - Echoed by a sequential descending 3rd in bar 3

Mozart: Sonata K. 332: I



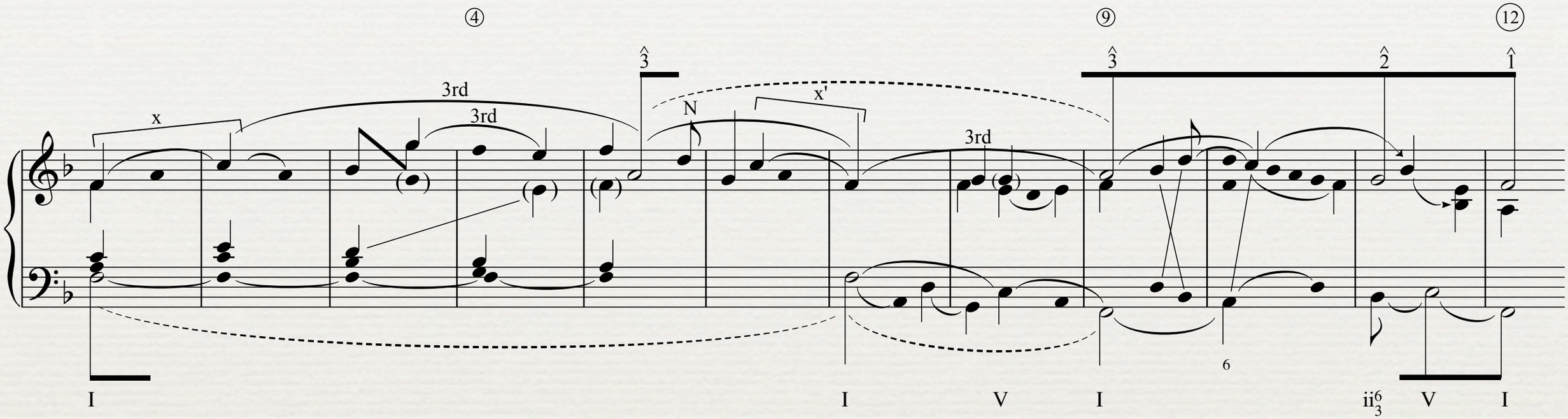
- The melodic line *could have been* like this:
  - A descending 3rd in bar 2
  - Echoed by a sequential descending 3rd in bar 3
  - And yet another one in bar 4

Mozart: Sonata K. 332: I

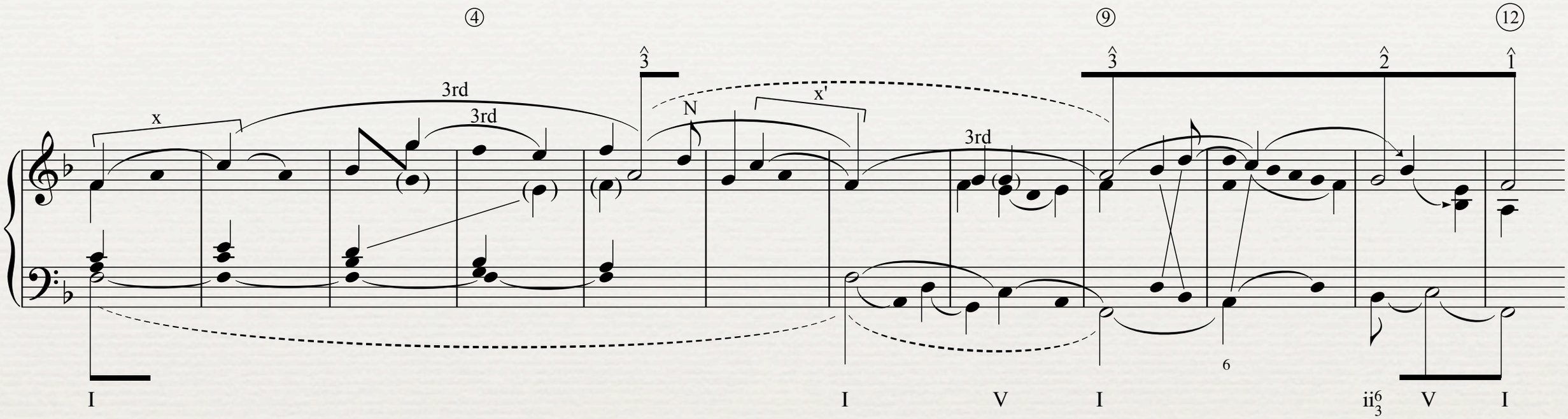


- The melodic line *could have been* like this:
  - A descending 3rd in bar 2
  - Echoed by a sequential descending 3rd in bar 3
  - And yet another one in bar 4
  - Resolving in bar 5

Mozart: Sonata K. 332: I

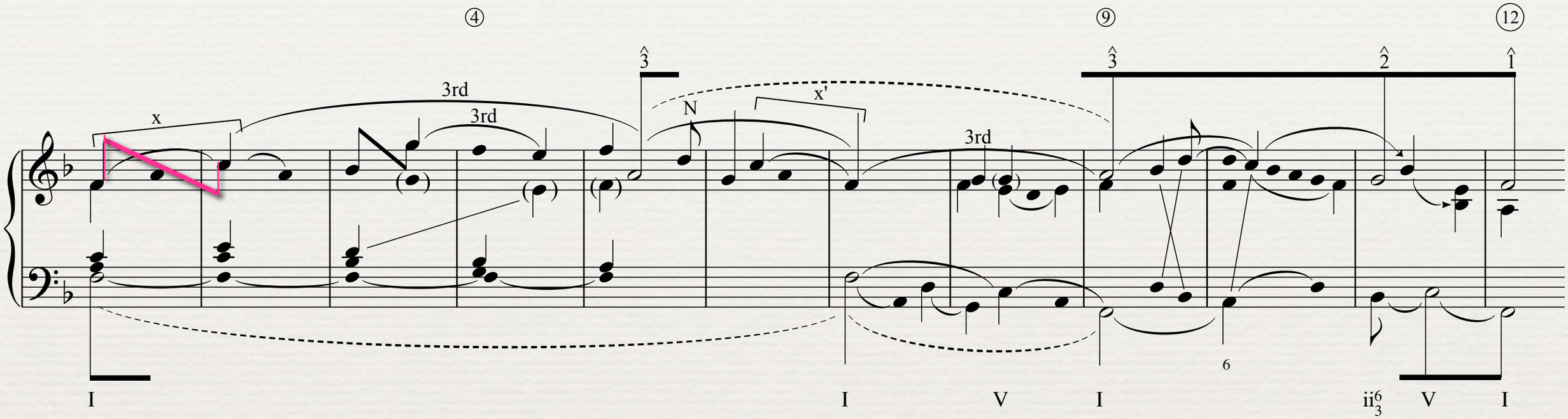


Mozart: Sonata K. 332: I



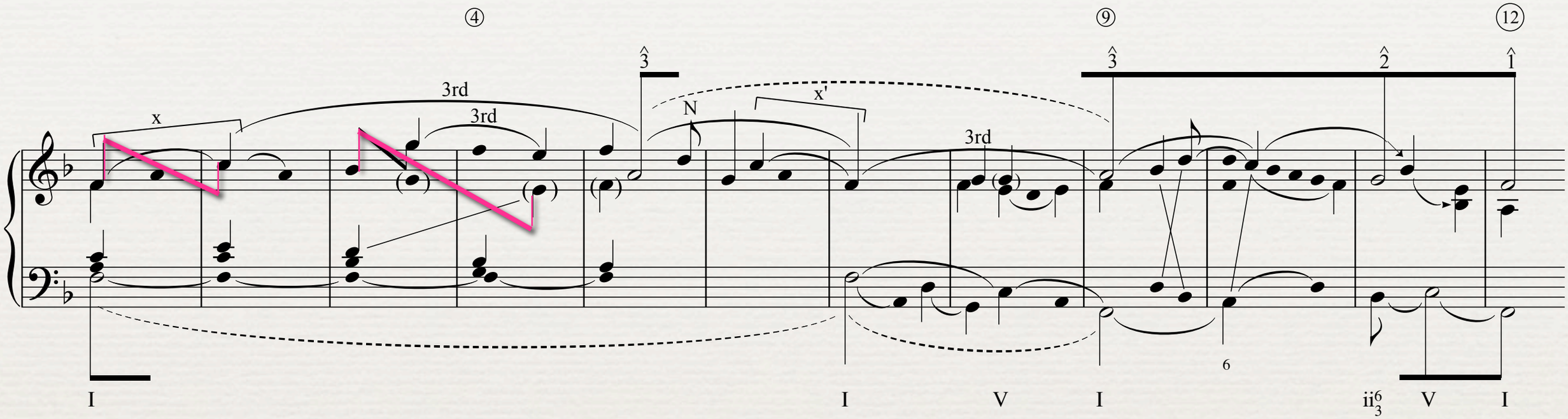
- This would have created an trio of unfolding intervals:

Mozart: Sonata K. 332: I



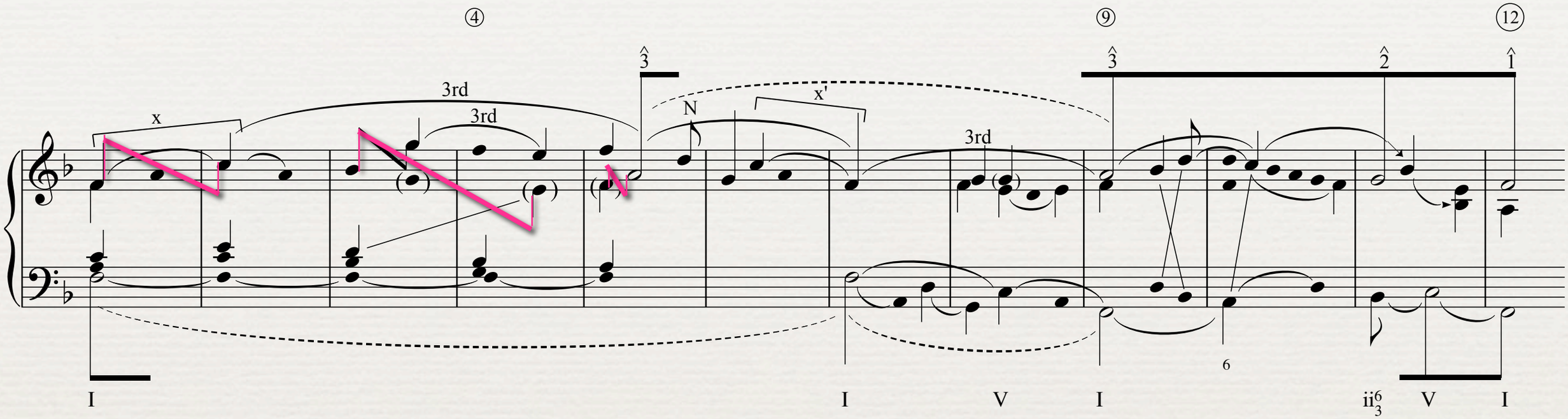
- This would have created an trio of unfolding intervals:
  - F-C in bar 1

Mozart: Sonata K. 332: I



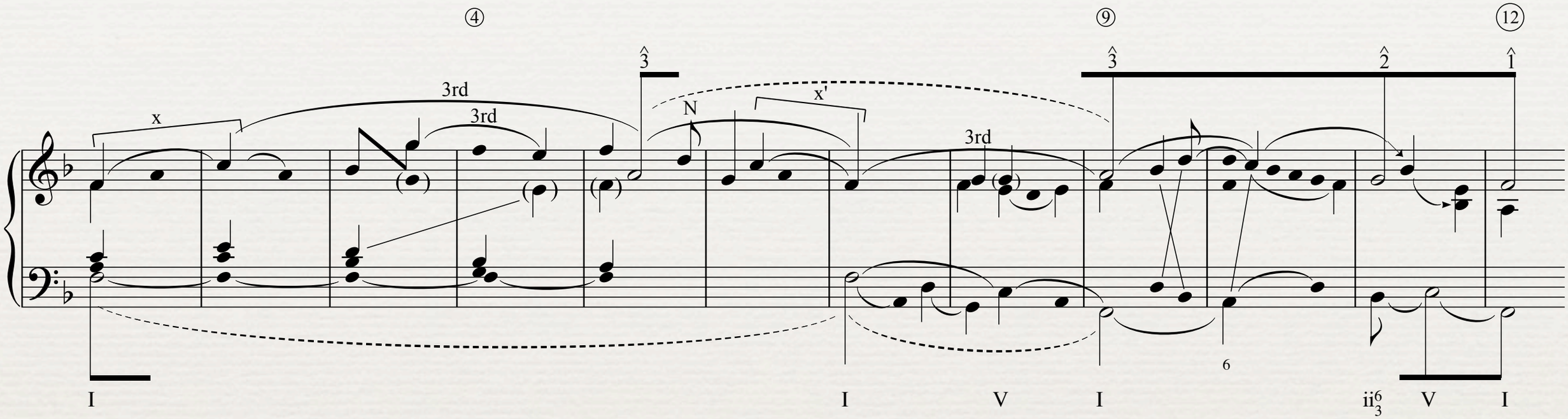
- This would have created an trio of unfolding intervals:
  - F-C in bar 1
  - B♭-E in bars 3-4

Mozart: Sonata K. 332: I

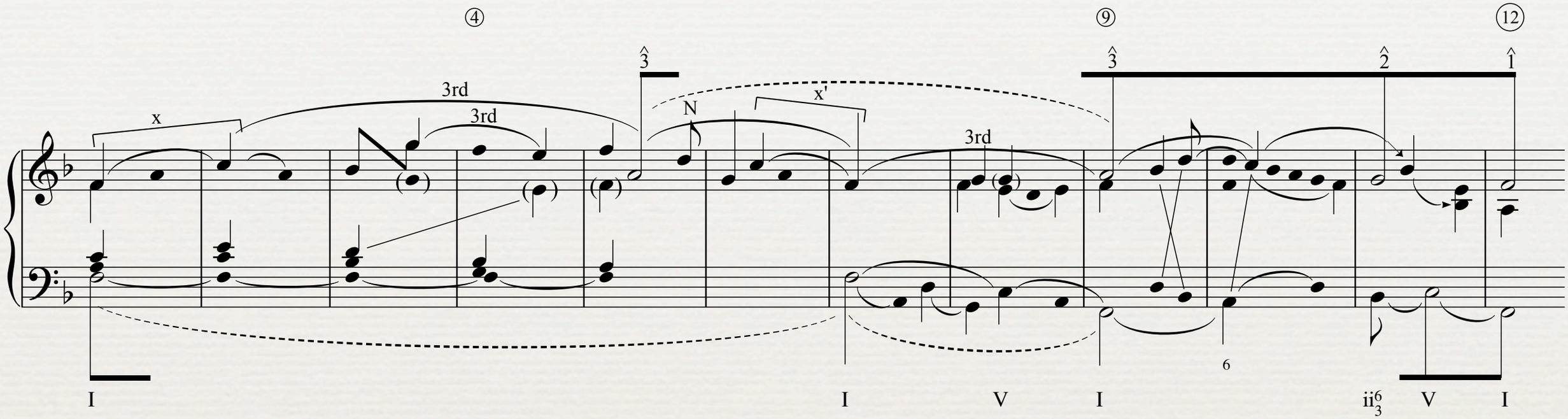


- This would have created an trio of unfolding intervals:
  - F-C in bar 1
  - B♭-E in bars 3-4
  - A-F in bar 5

Mozart: Sonata K. 332: I

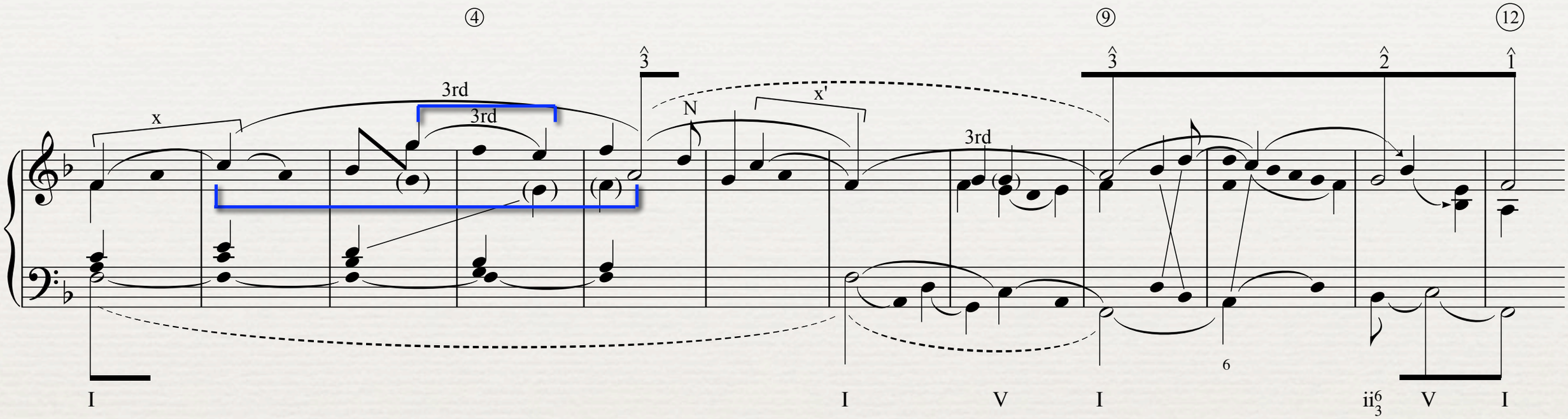


Mozart: Sonata K. 332: I



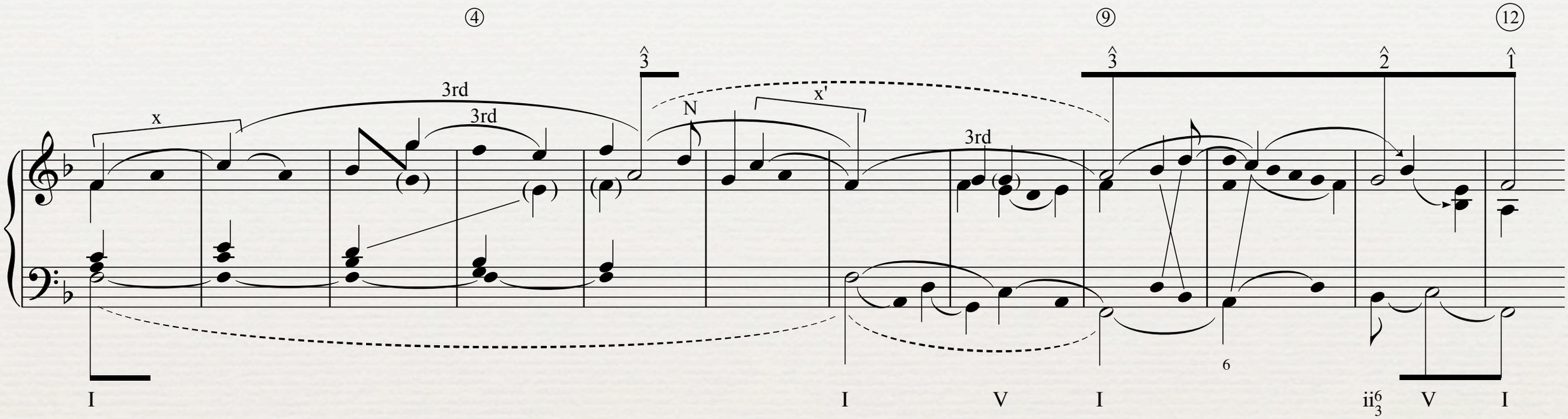
- However, the interplay of register in the melody results in the inner-tones E and F being in a higher register

Mozart: Sonata K. 332: I

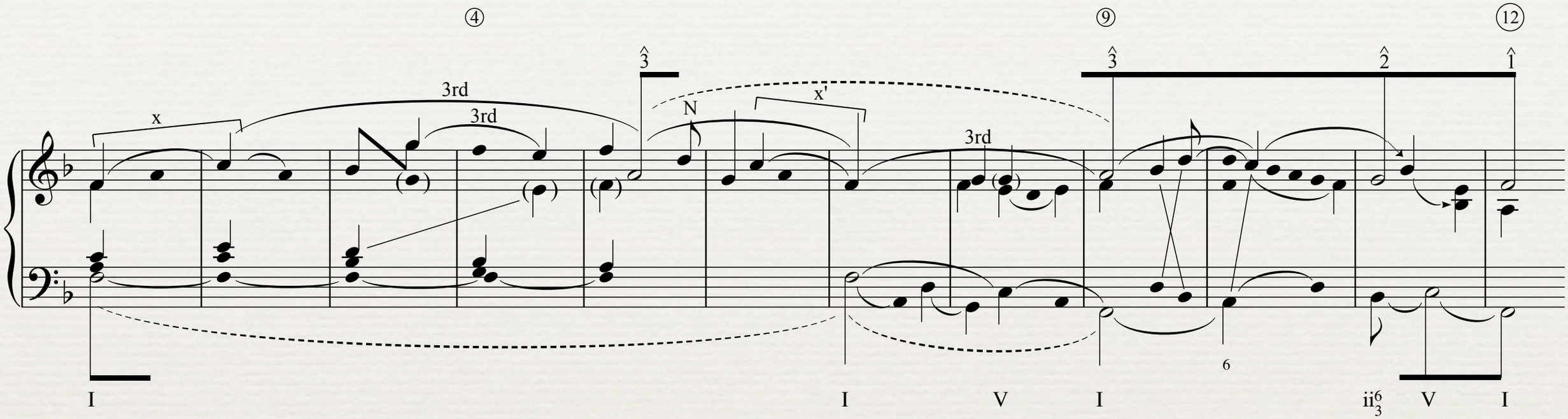


- However, the interplay of register in the melody results in the inner-tones E and F being in a higher register
  - Therefore, these are *superposed* above the guiding 3-prg. in the main line.

Mozart: Sonata K. 332: I

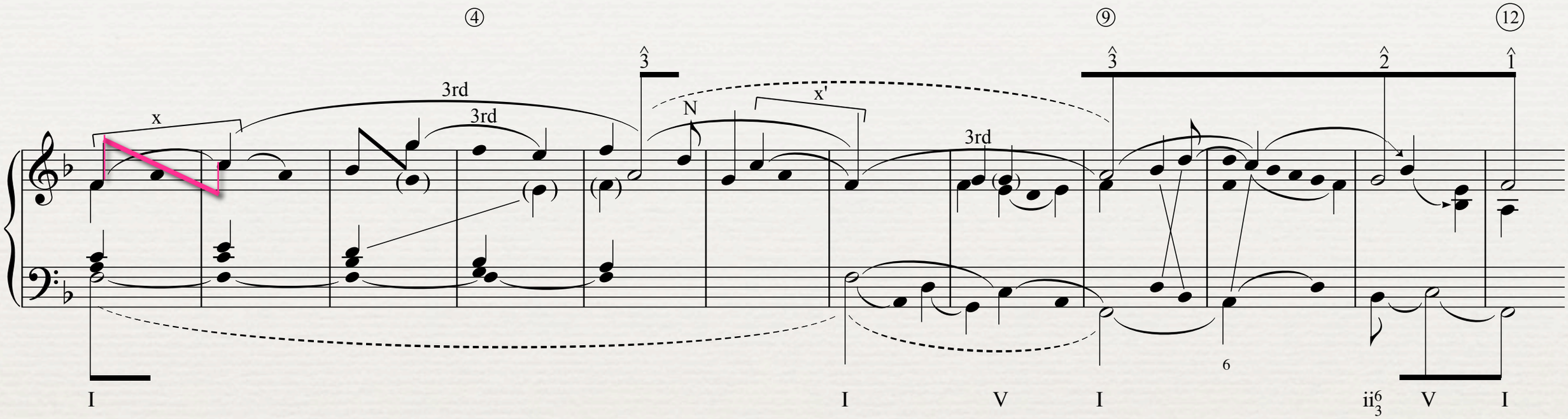


Mozart: Sonata K. 332: I



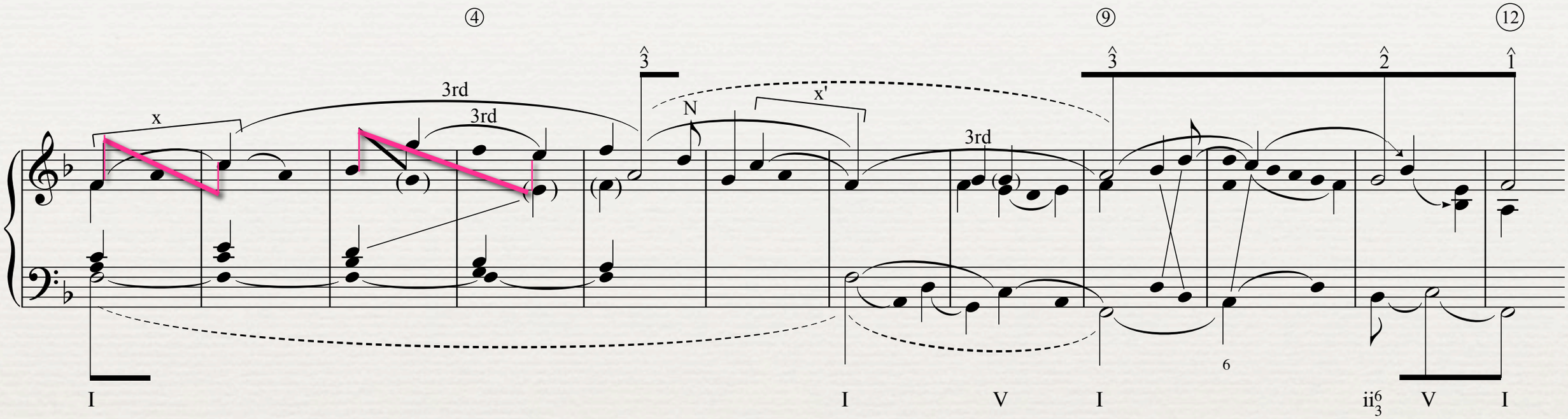
- So the unfoldings are actually like this:

Mozart: Sonata K. 332: I



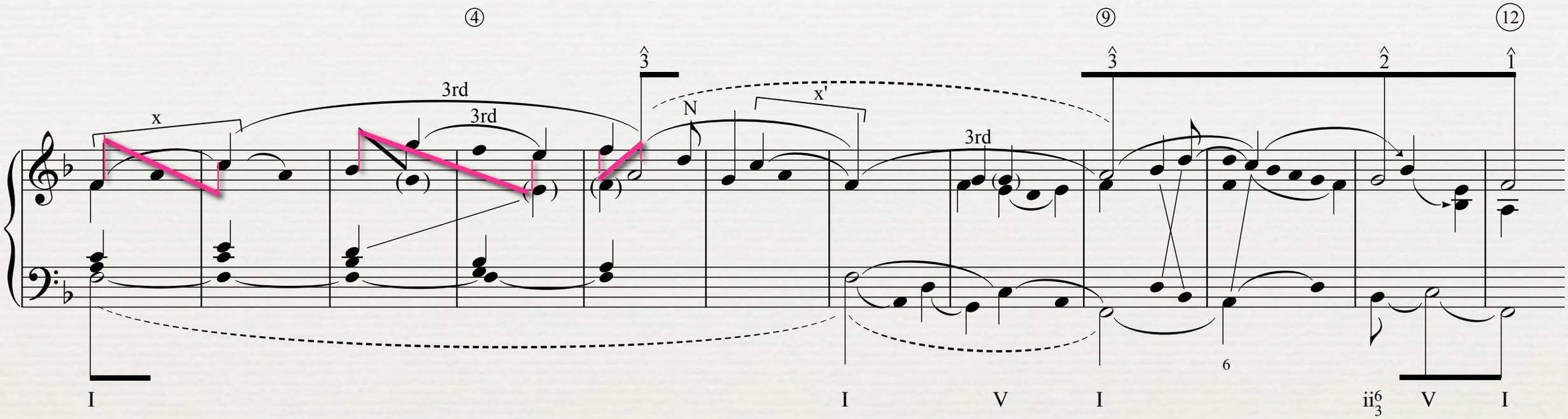
- So the unfoldings are actually like this:
  - F-C in bar 1

Mozart: Sonata K. 332: I



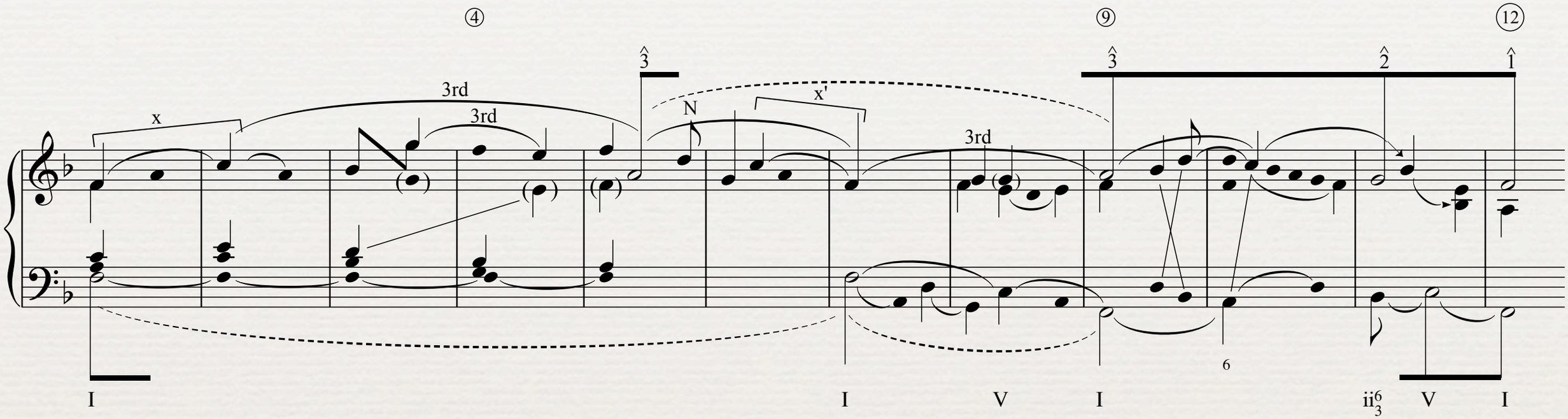
- So the unfoldings are actually like this:
  - F-C in bar 1
  - B♭-E in bars 3-4

Mozart: Sonata K. 332: I

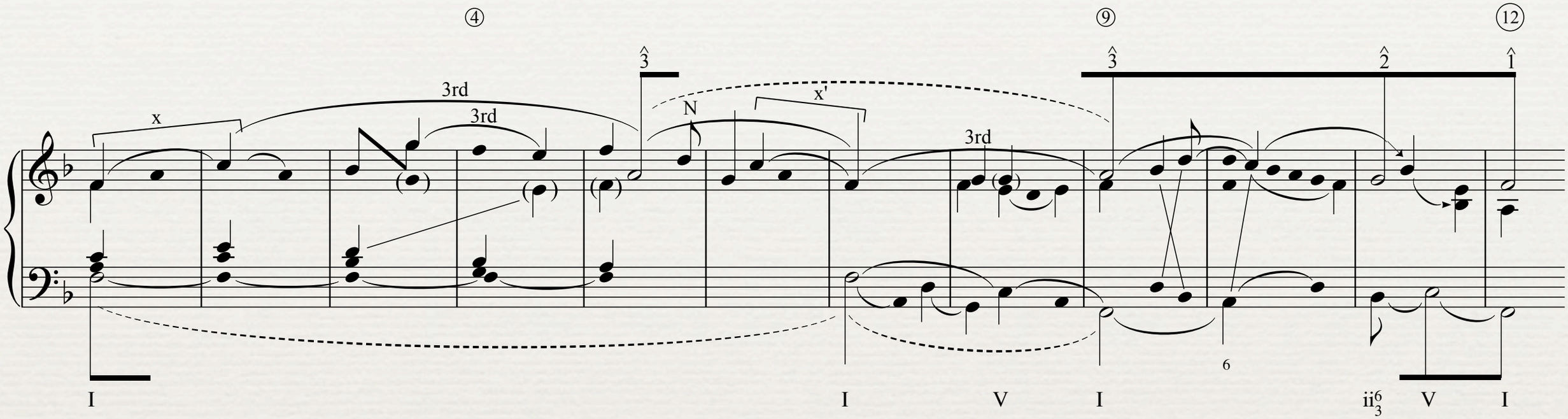


- So the unfoldings are actually like this:
  - F-C in bar 1
  - B♭-E in bars 3-4
  - F-A in bar 5 (note it's a different direction)

Mozart: Sonata K. 332: I

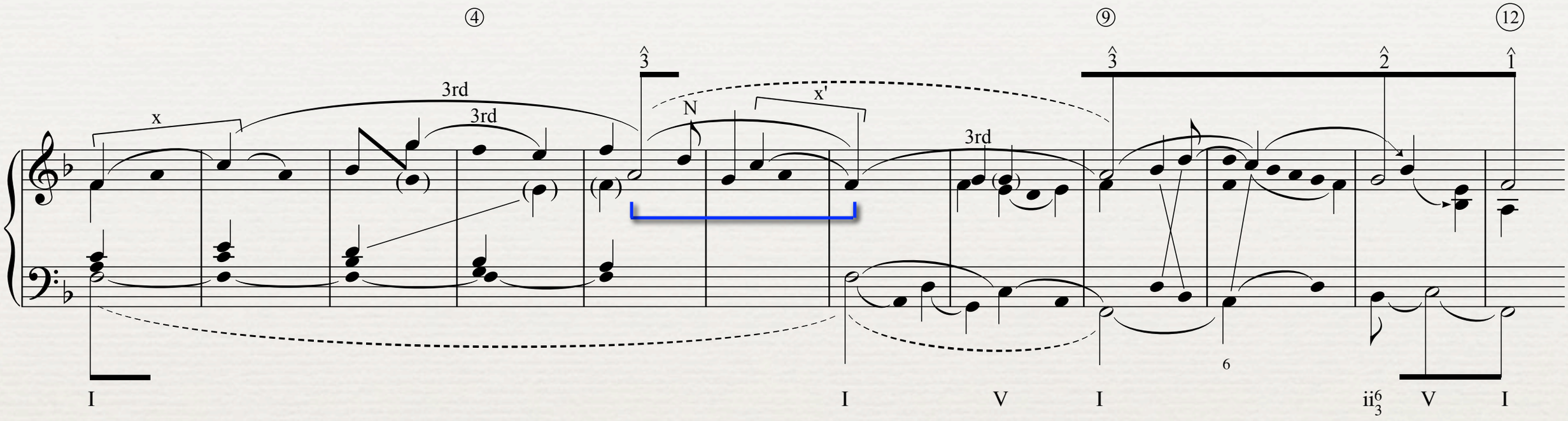


Mozart: Sonata K. 332: I



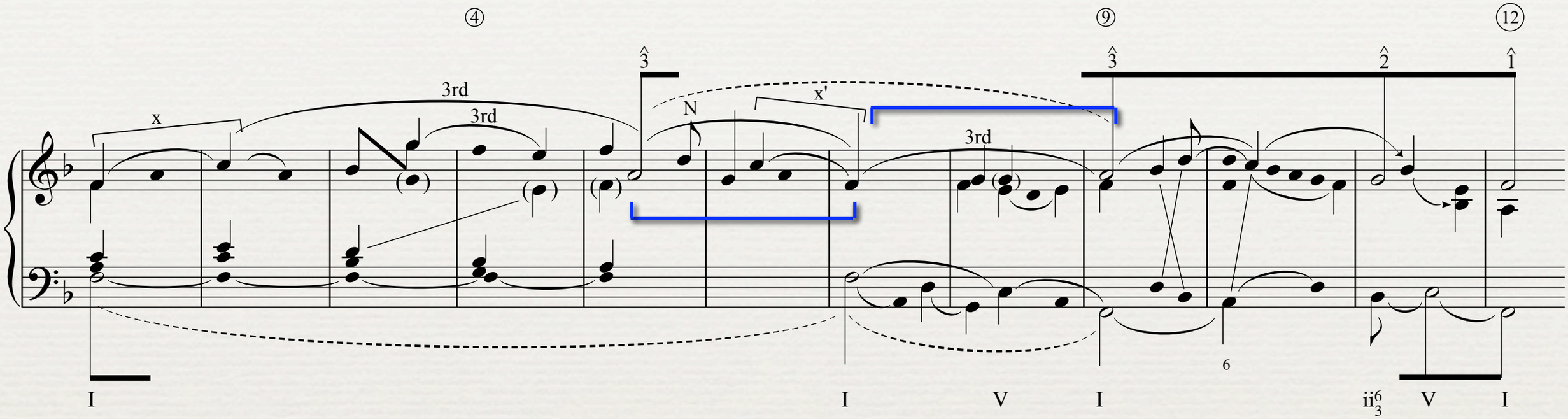
- Other features of this analysis:

Mozart: Sonata K. 332: I



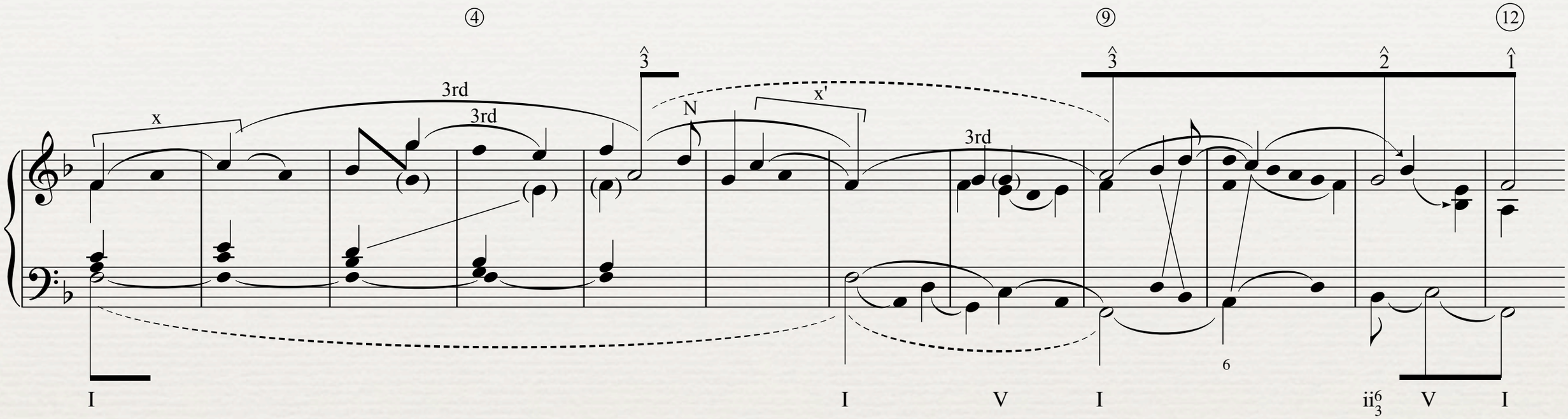
- Other features of this analysis:
  - A descending 3-prg. in 5–7

Mozart: Sonata K. 332: I

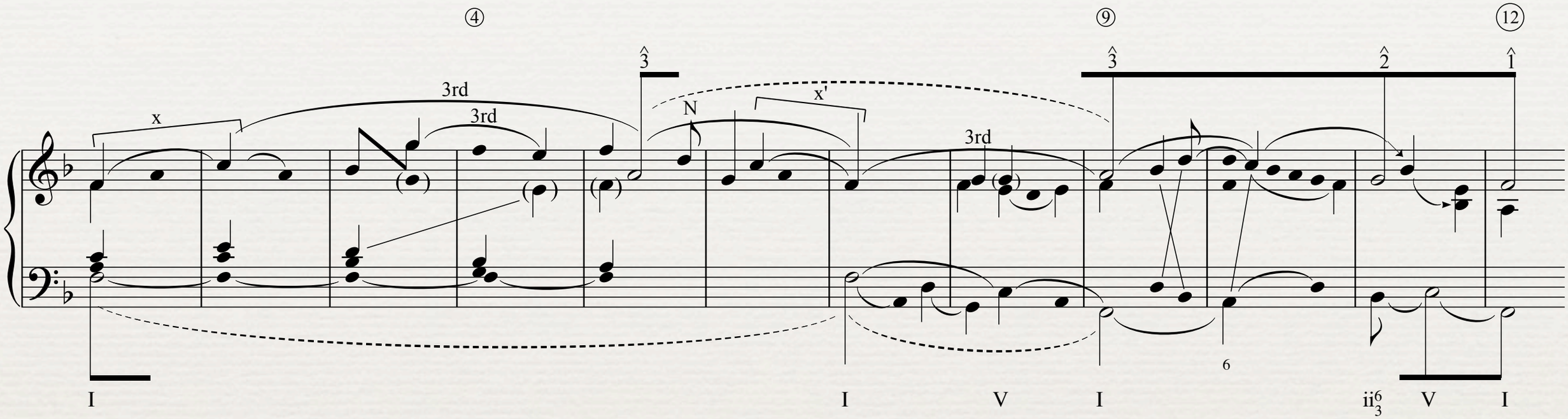


- Other features of this analysis:
  - A descending 3-prg. in 5–7
  - is echoed by an ascending version in 6–8.

Mozart: Sonata K. 332: I

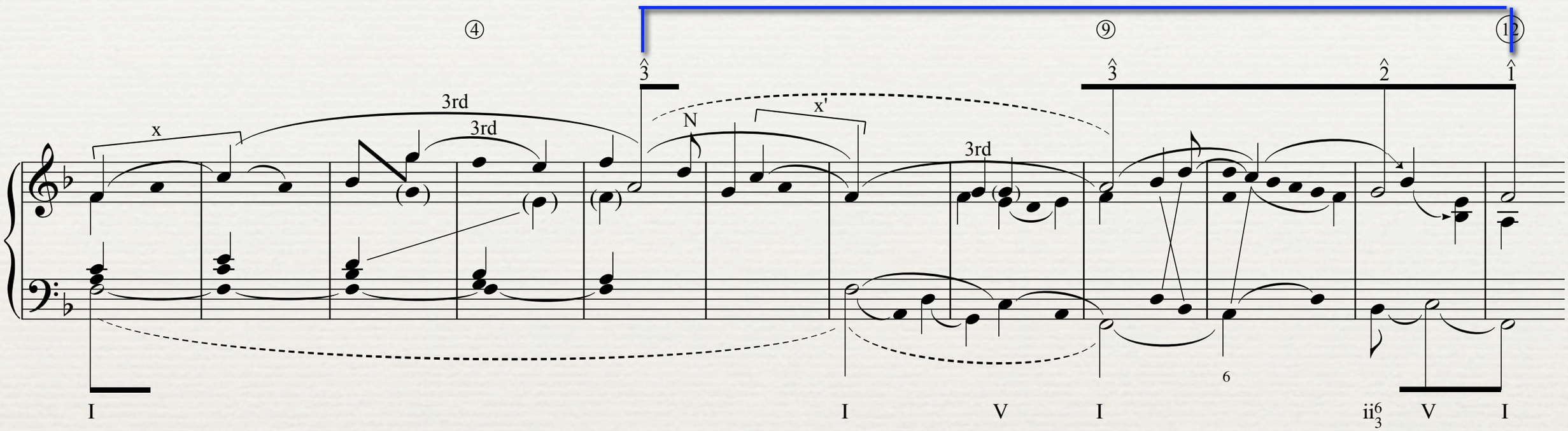


Mozart: Sonata K. 332: I



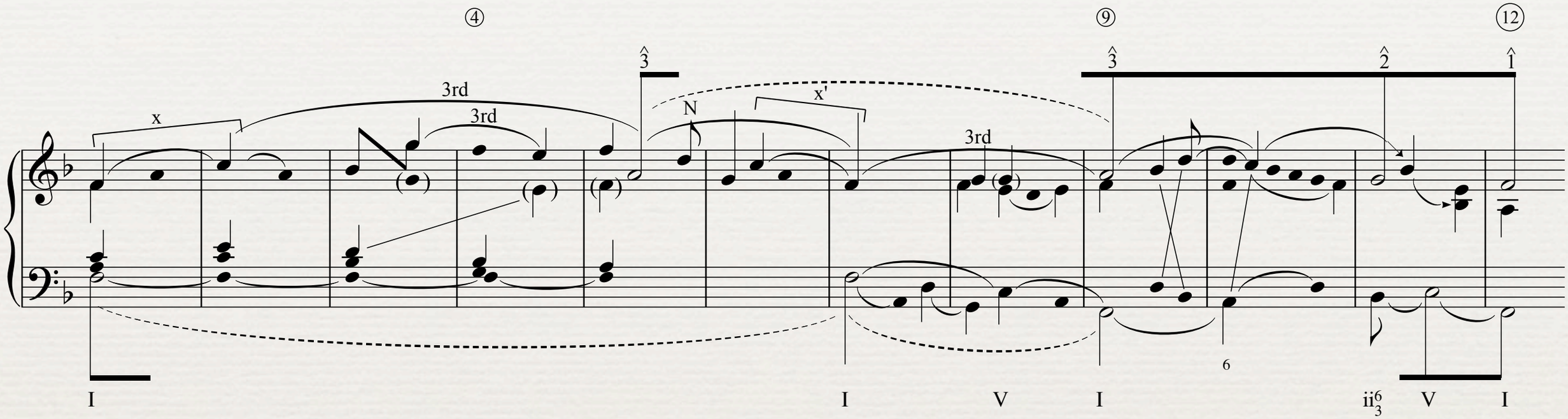
- Other features of this analysis:

Mozart: Sonata K. 332: I

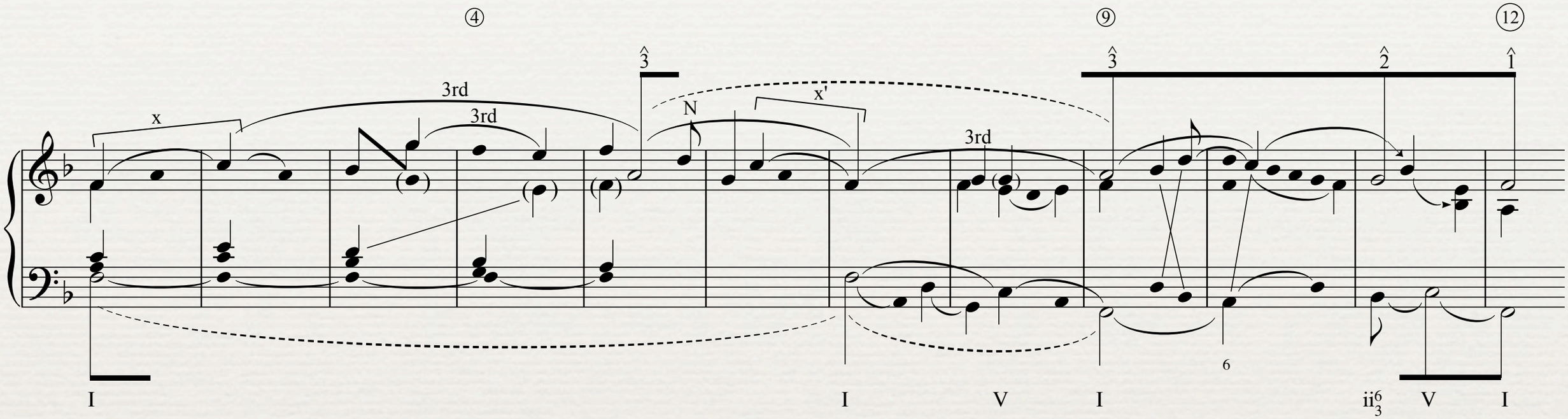


- Other features of this analysis:
  - Those 3-prgs, of course, are echoed in the descent of the primary line

Mozart: Sonata K. 332: I

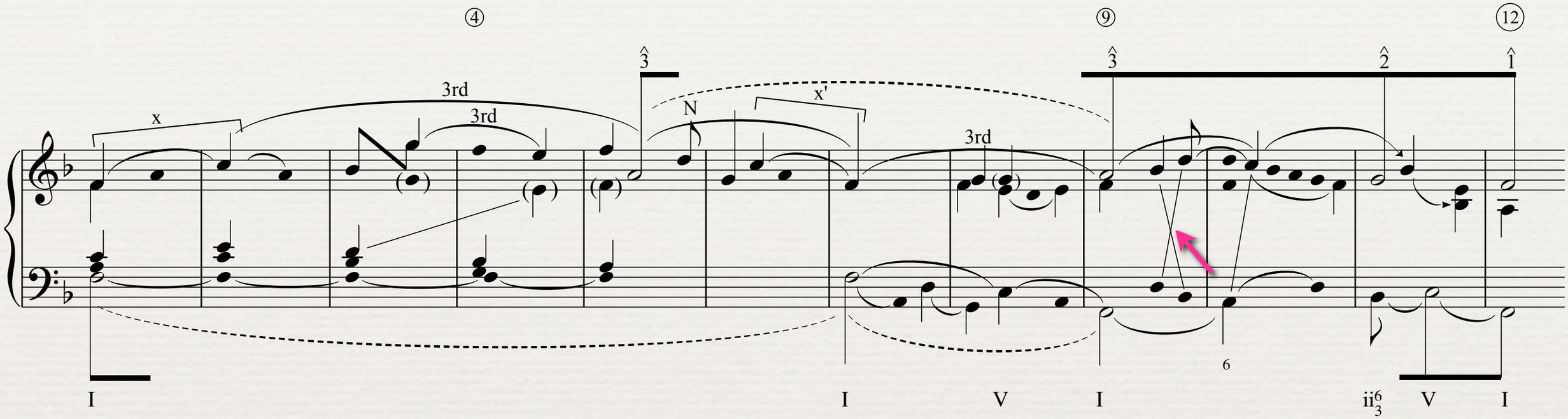


Mozart: Sonata K. 332: I



- Other features of this analysis:

Mozart: Sonata K. 332: I



- Other features of this analysis:
  - The voice exchange in bar 9 is indicated by diagonal lines

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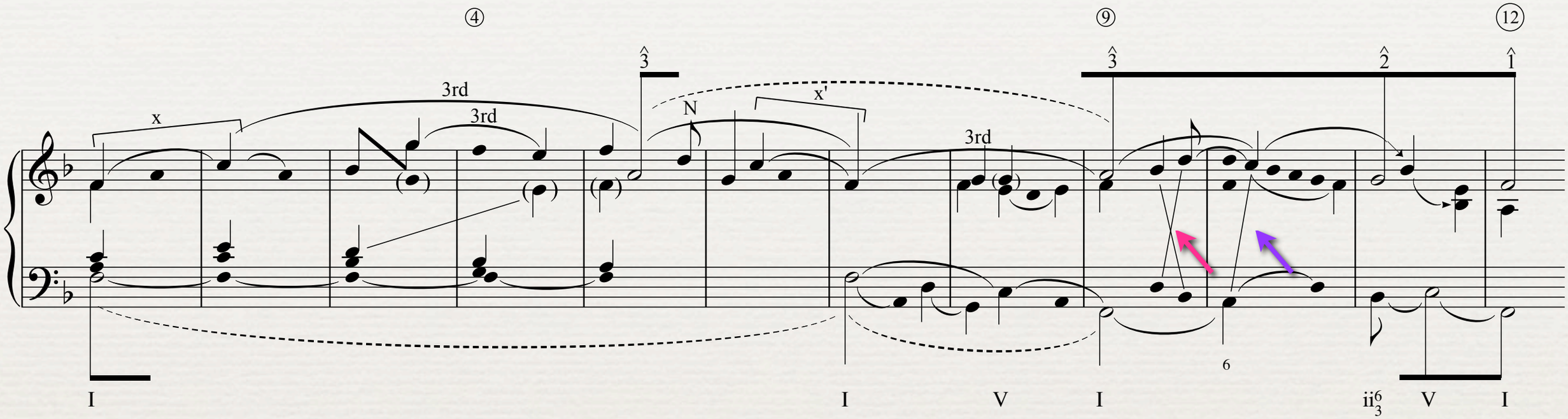
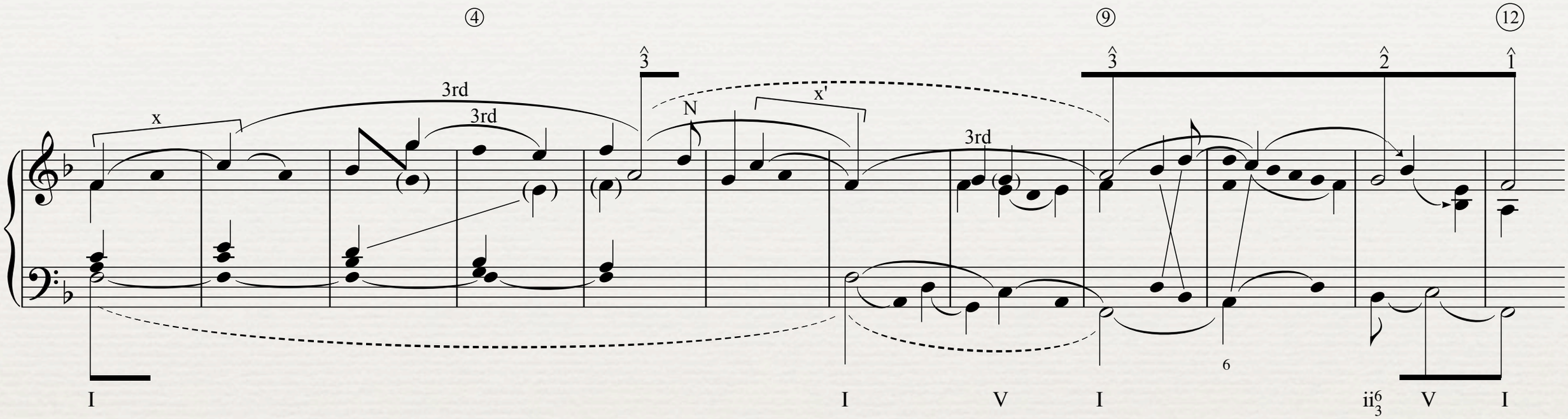


- Other features of this analysis:
  - The voice exchange in bar 9 is indicated by diagonal lines
  - But the diagonal line in bar 10 connects the resolving 'C' to its bass note

Mozart: Sonata K. 332: I



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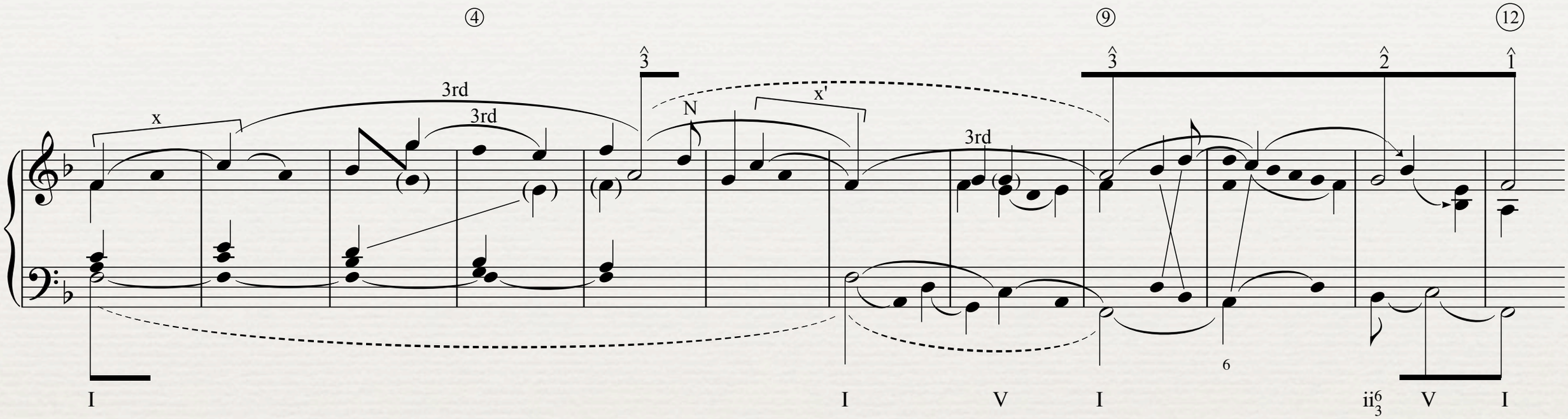

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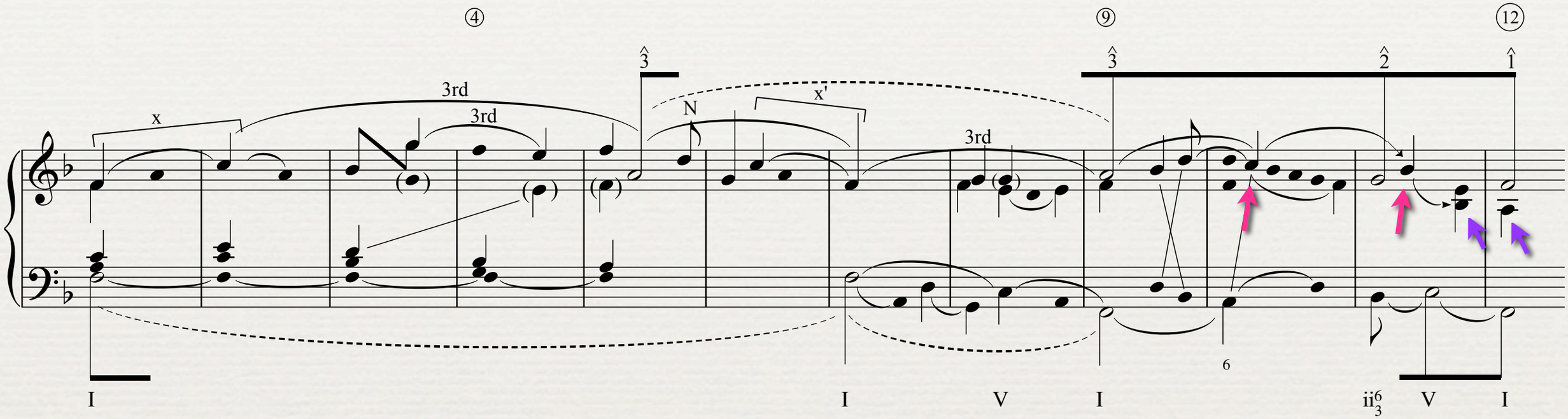

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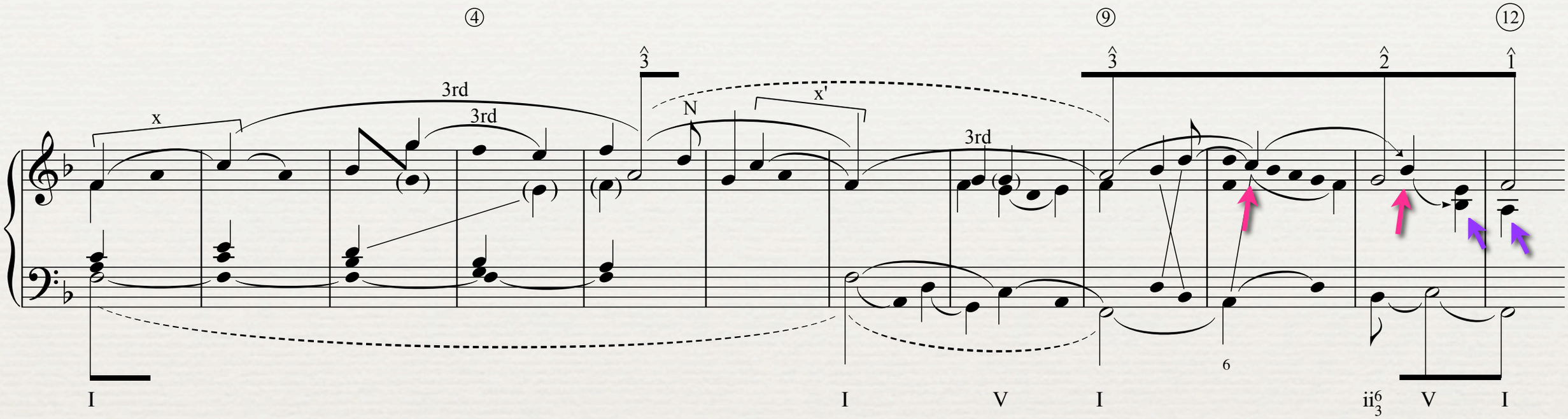
Mozart: Sonata K. 332: I



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  - The direction of the shift is indicated with arrows

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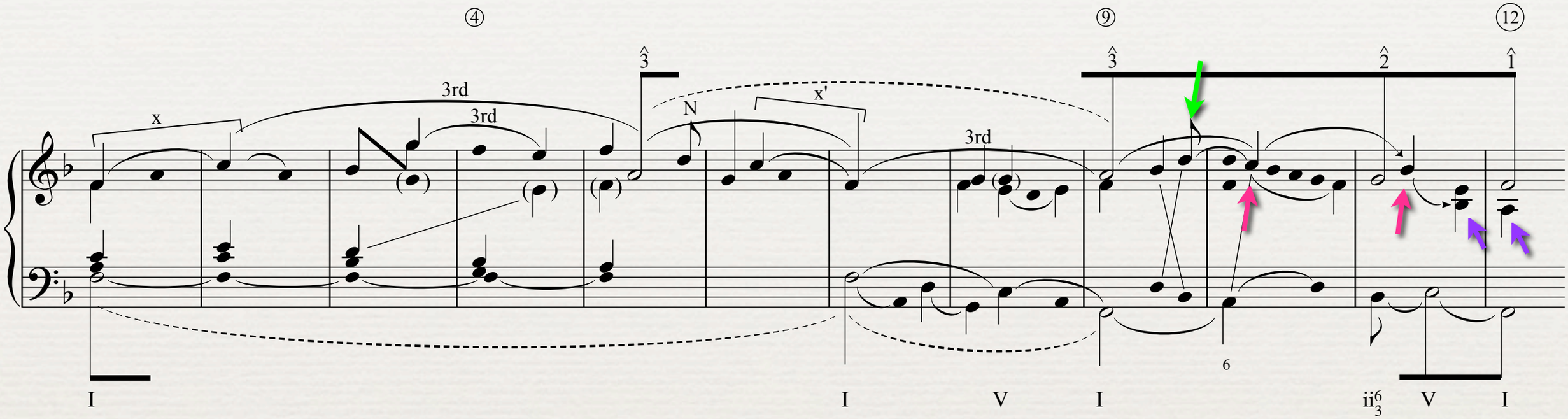
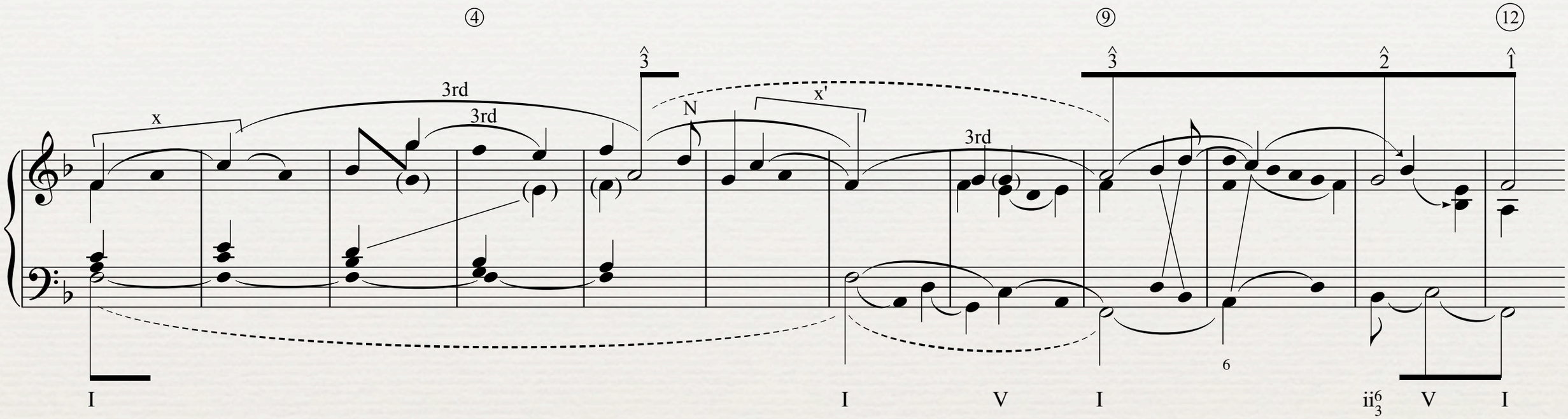
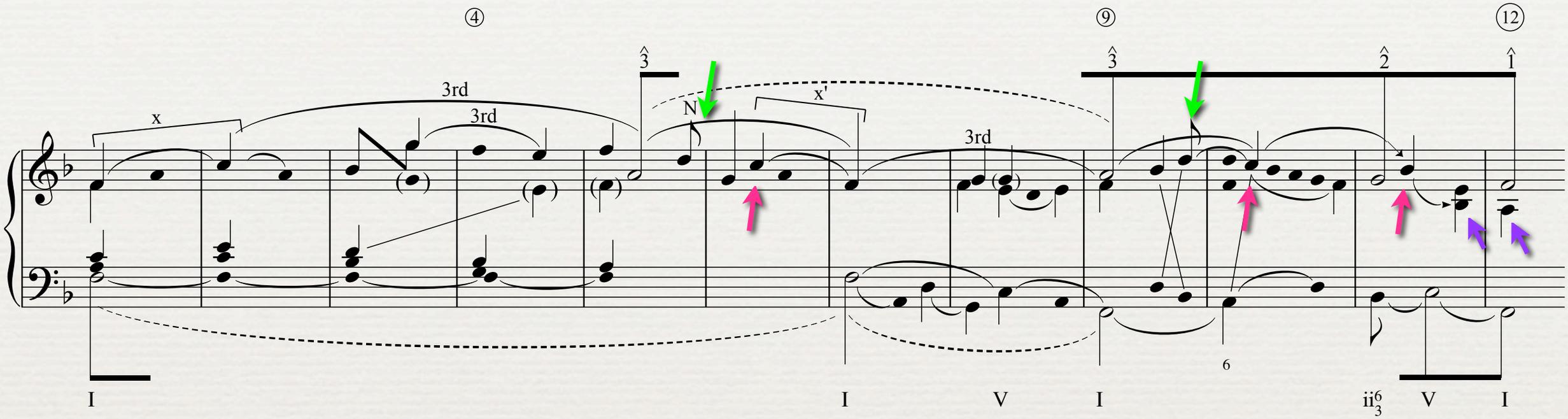


- Other features of this analysis:
  - A 3-prg. in bars 10–12 is elaborated by an interesting register shift
  - The direction of the shift is indicated with arrows
  - Note that it begins with a neighbor

Mozart: Sonata K. 332: I

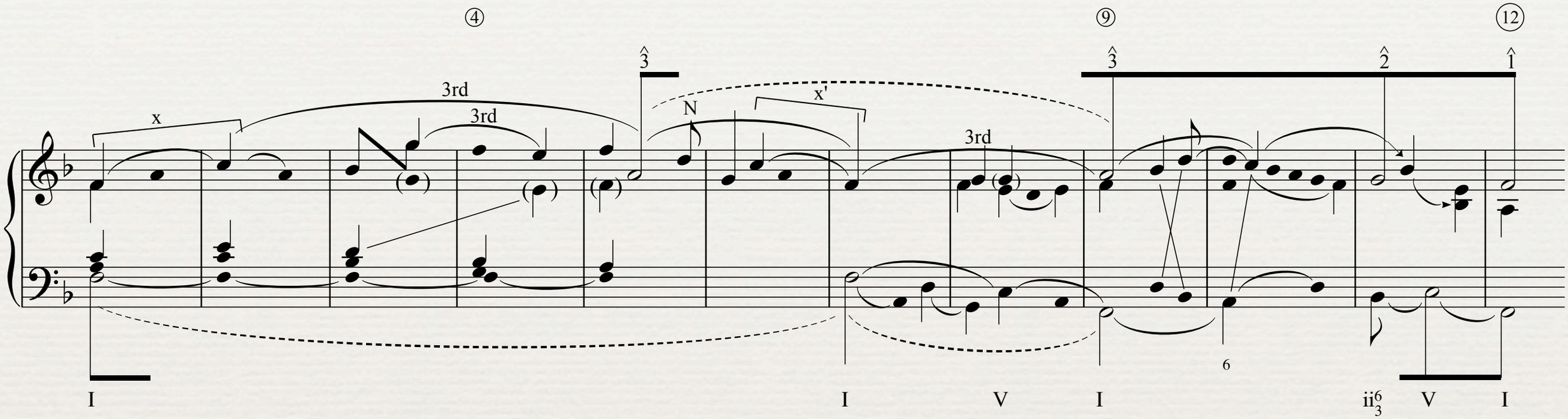


Mozart: Sonata K. 332: I

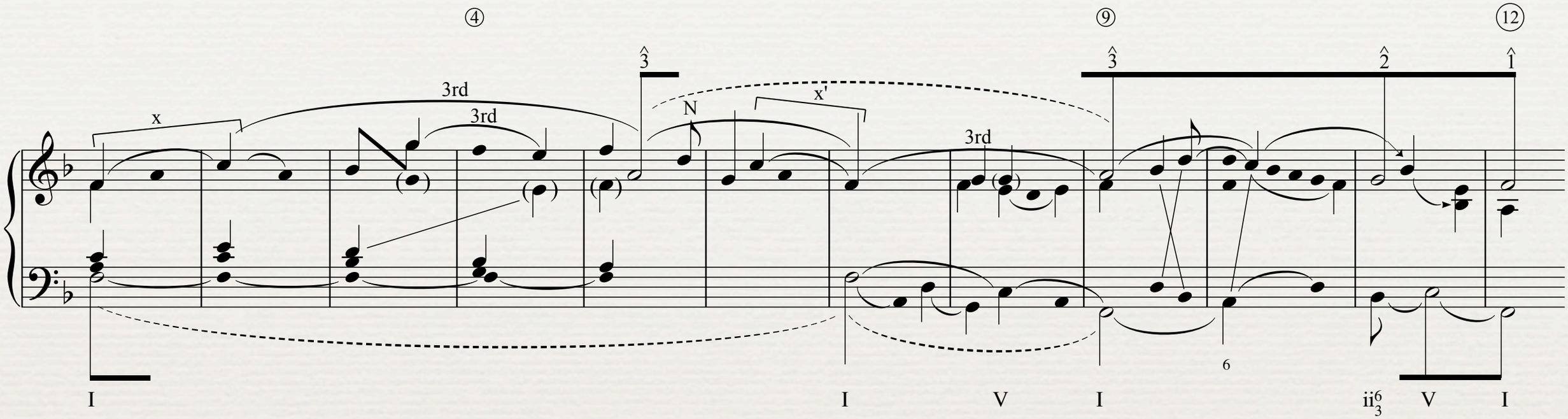


- That neighbor picks up the previously-begun but unfinished figure in bars 5–6

Mozart: Sonata K. 332: I



Mozart: Sonata K. 332: I



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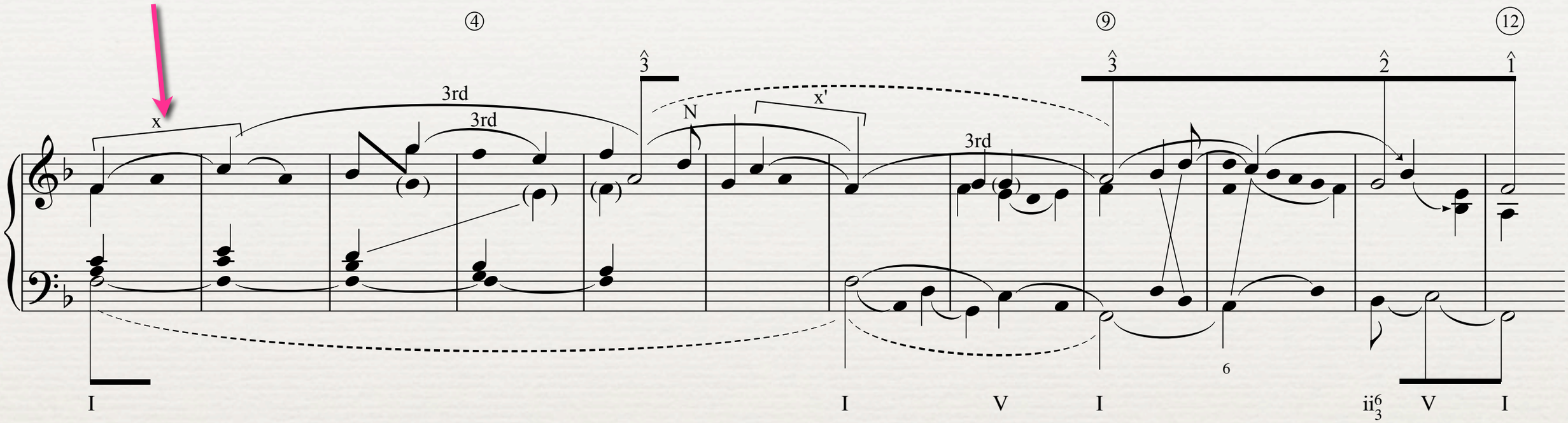

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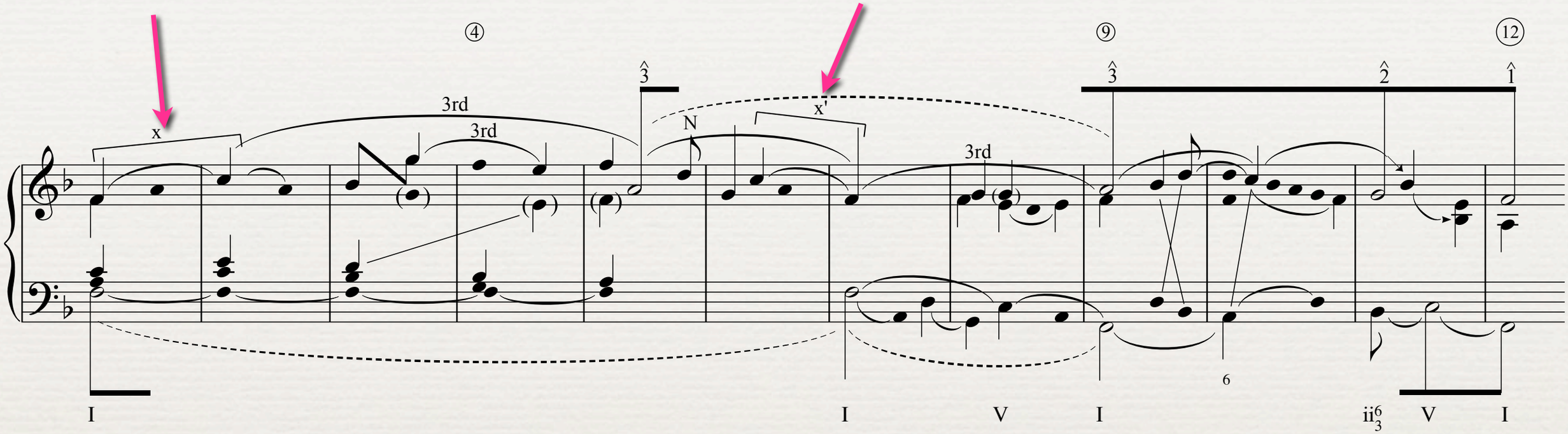
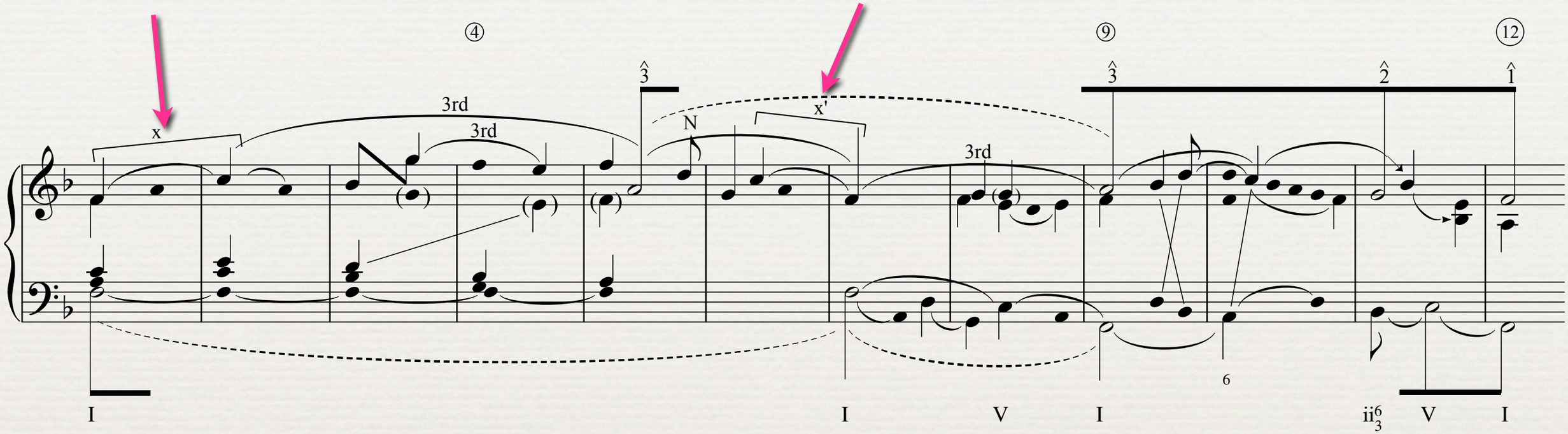
Mozart: Sonata K. 332: I



- 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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Register Shifts

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  - German: *Uebergreifen*
  - Like superposition, it involves the transfer of inner-voice tones to a higher position.
  - 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

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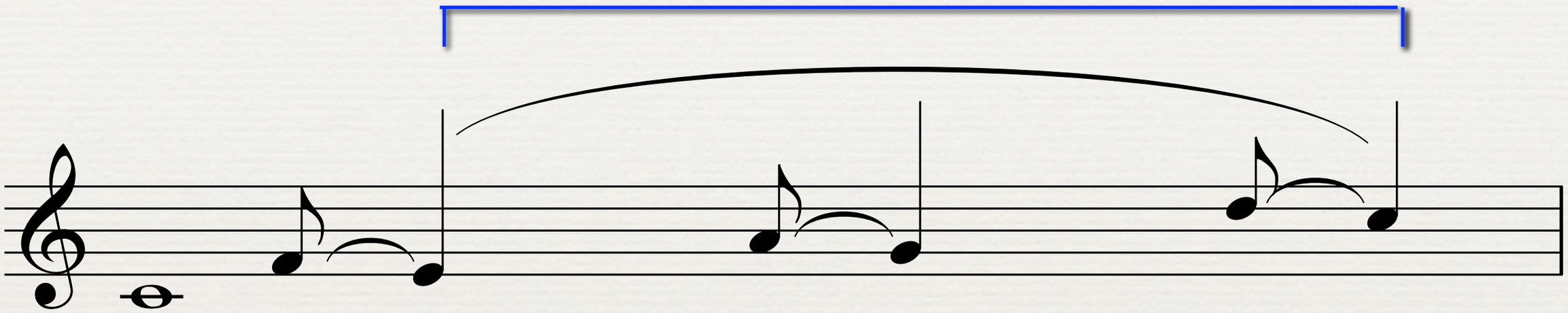
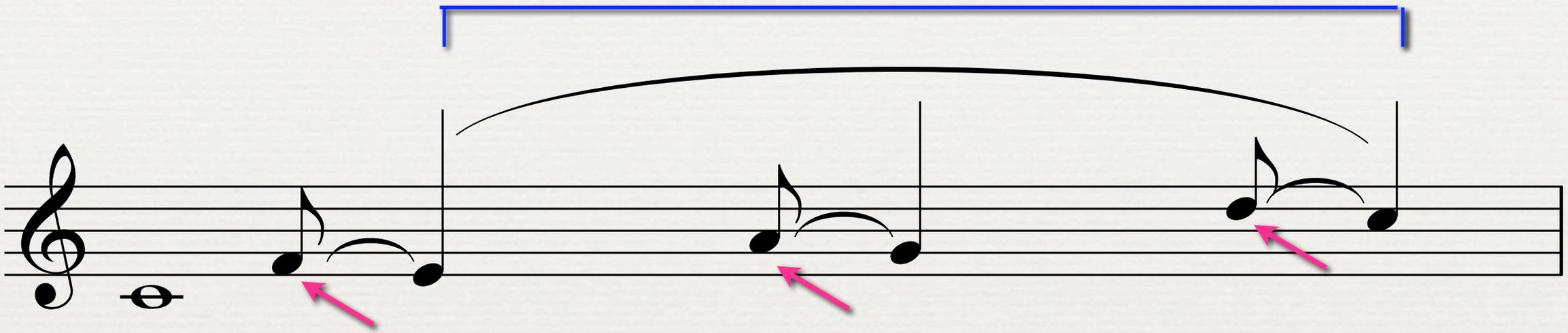


- The arpeggiation E-G-C (presumably elaborating the held tone C)

Reaching Over



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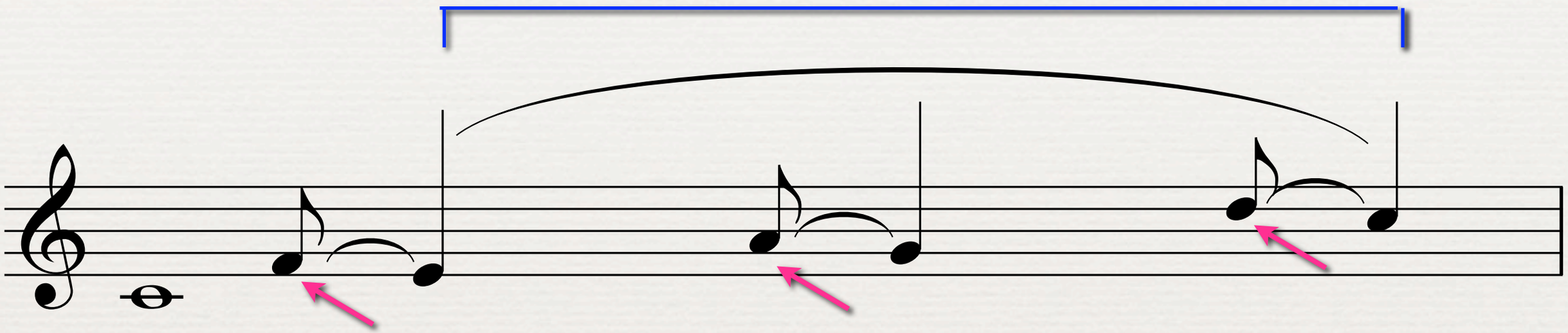

- The arpeggiation E-G-C (presumably elaborating the held tone C)
- Each of the arpeggiated tones is preceded by its own incomplete upper neighbor
- Thus the neighbors are "reaching over" the arpeggiated tones.

Reaching Over

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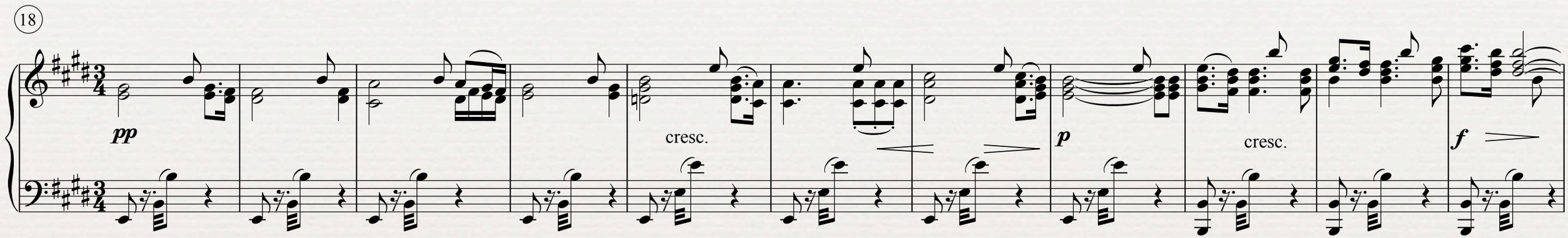
Reaching Over

- 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.
- 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 *motion, such as an arpeggiation, an upper neighbor figure, or a rising linear progression.*

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



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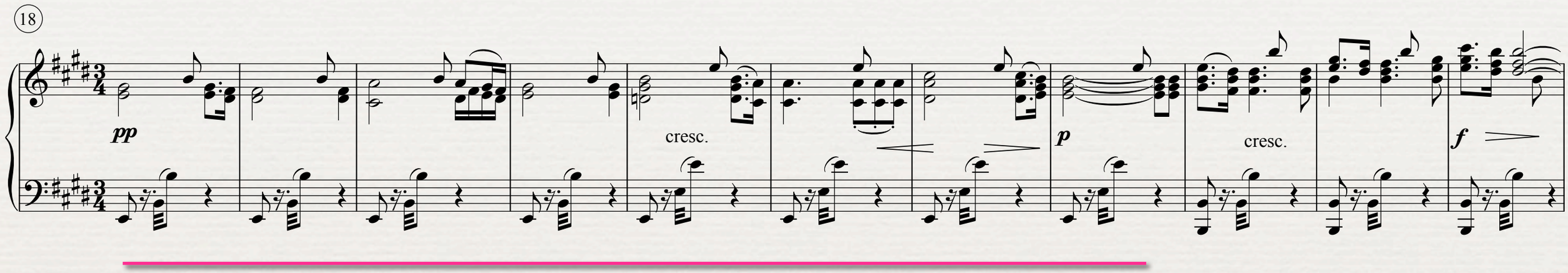
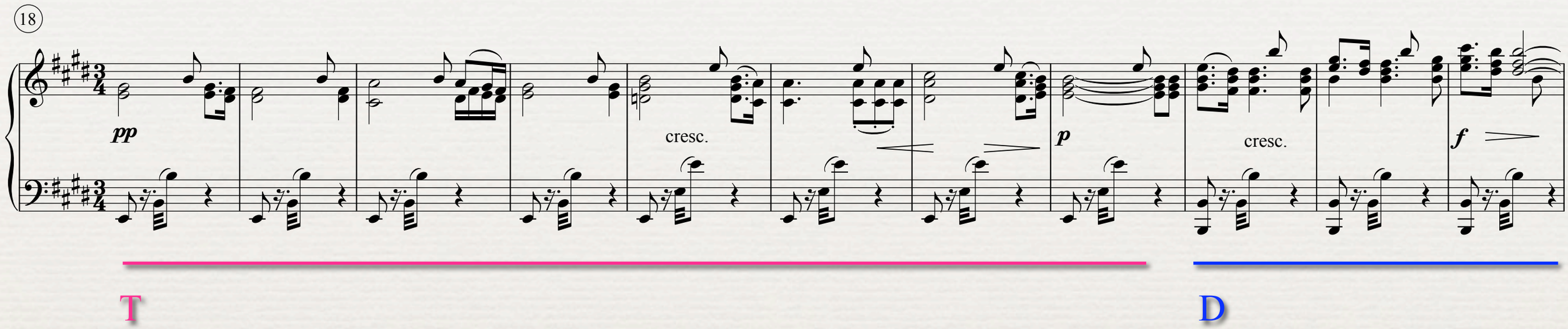


T

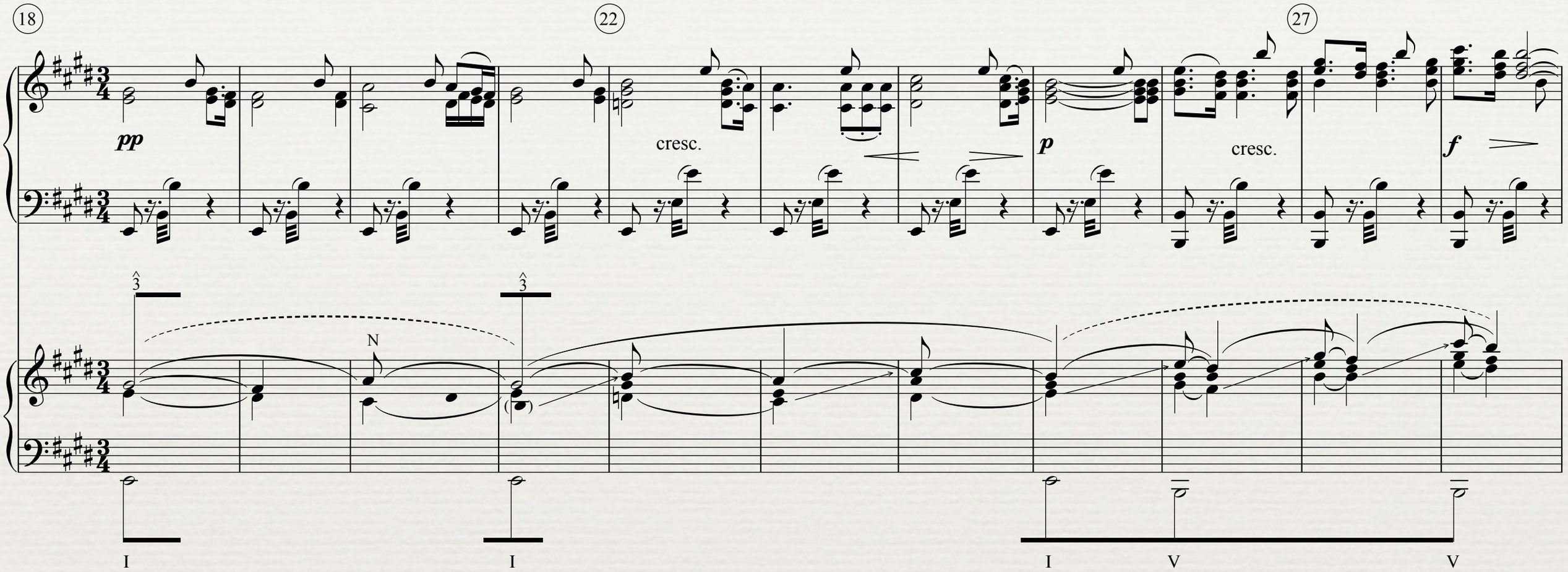
- Harmonically the passage consists of a sustained tonic

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



- Harmonically the passage consists of a sustained tonic
- Which leads to a prolonged dominant

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



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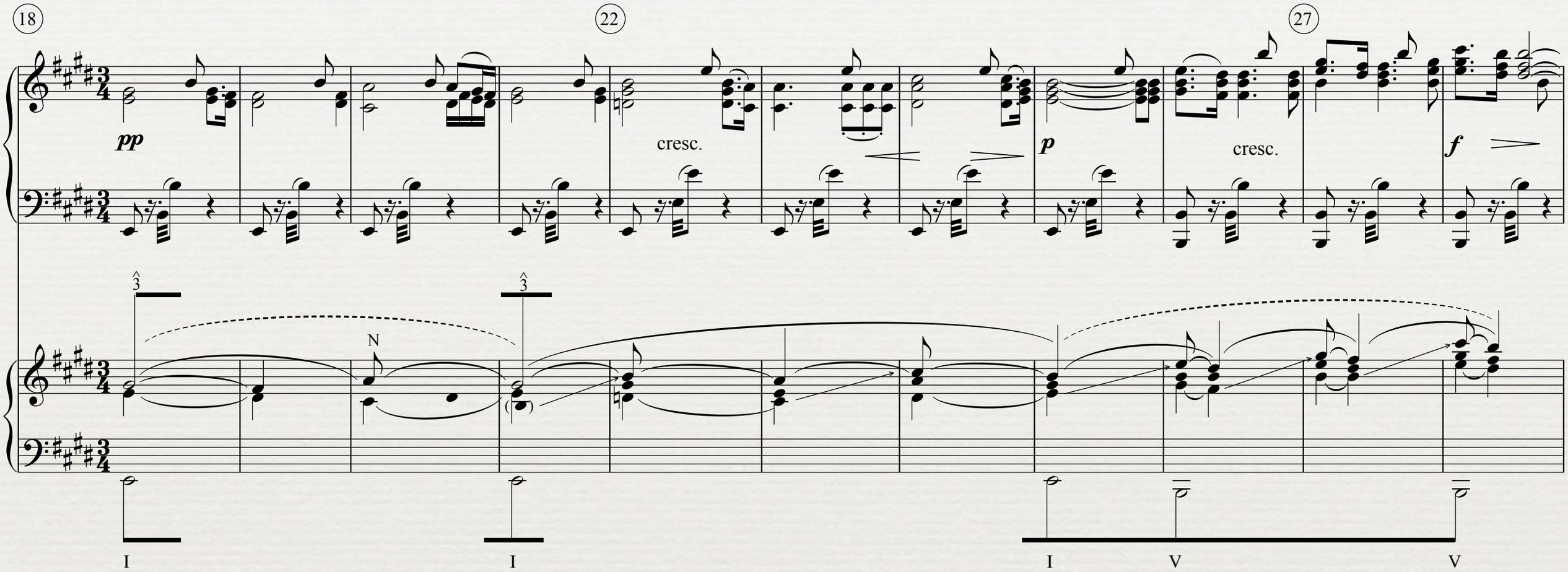
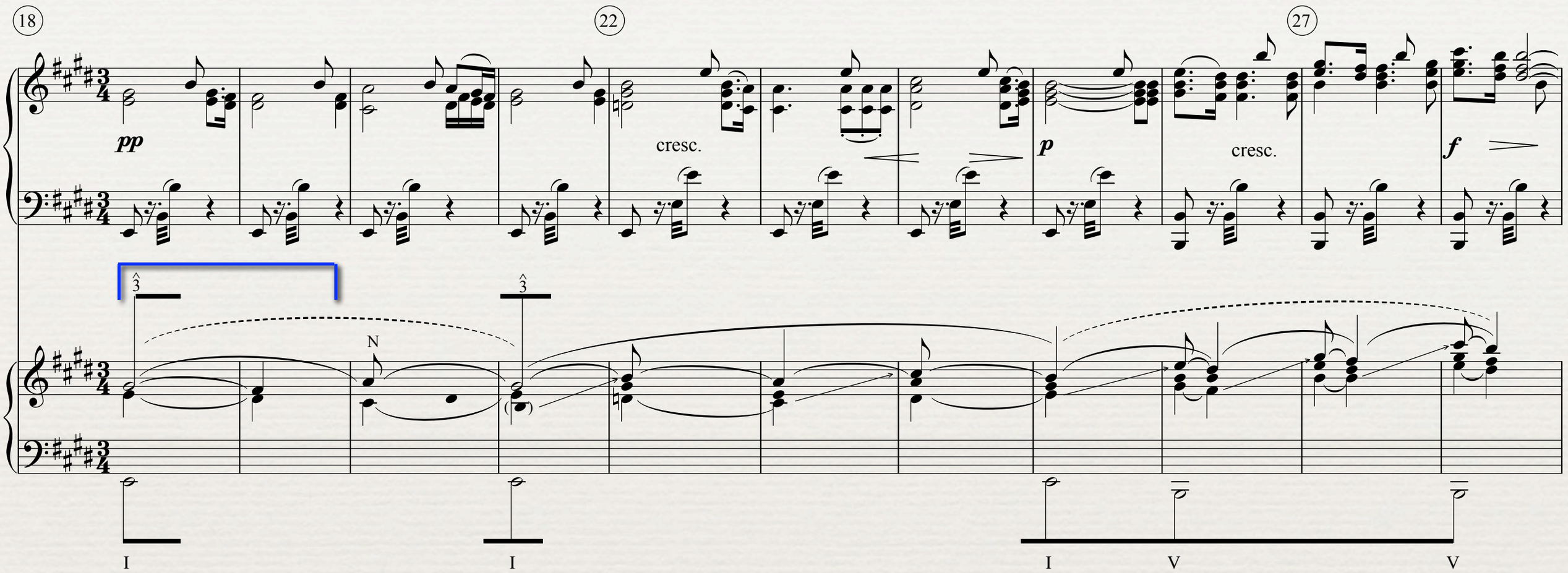


- The elaborations of the upper voice tonic are in three parts:

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



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  - Bars 18–19: a motion from G# to F#

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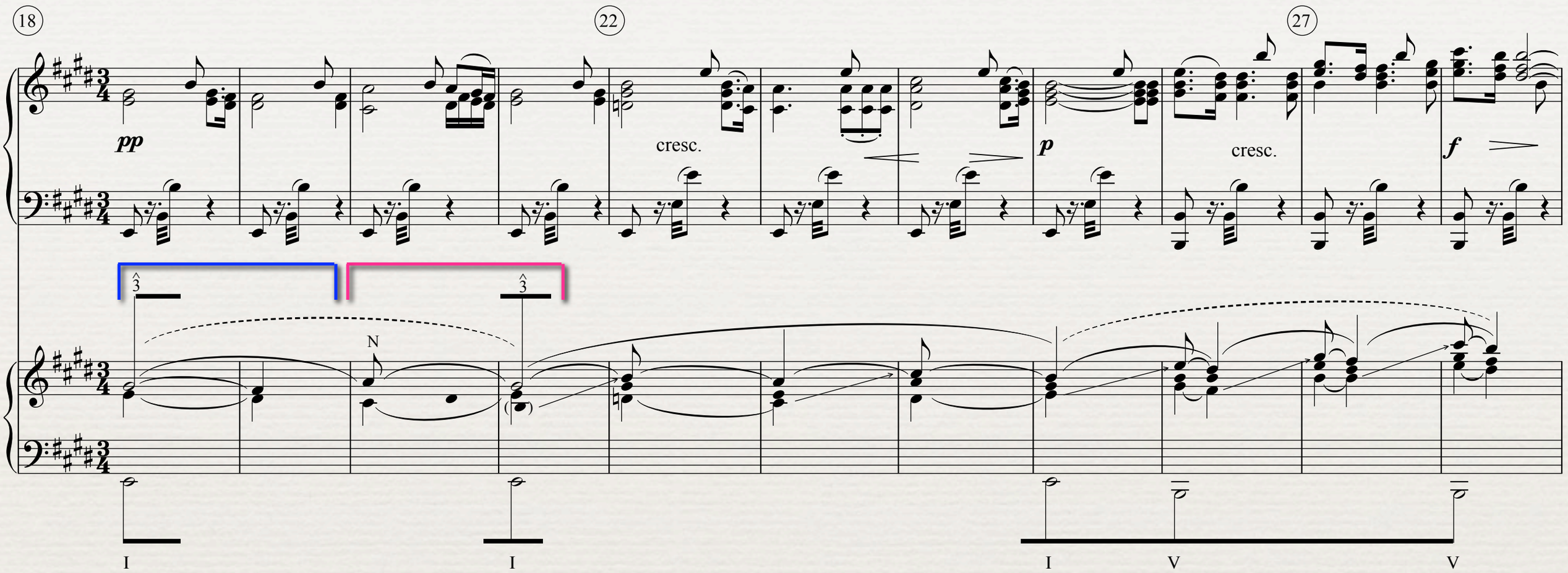

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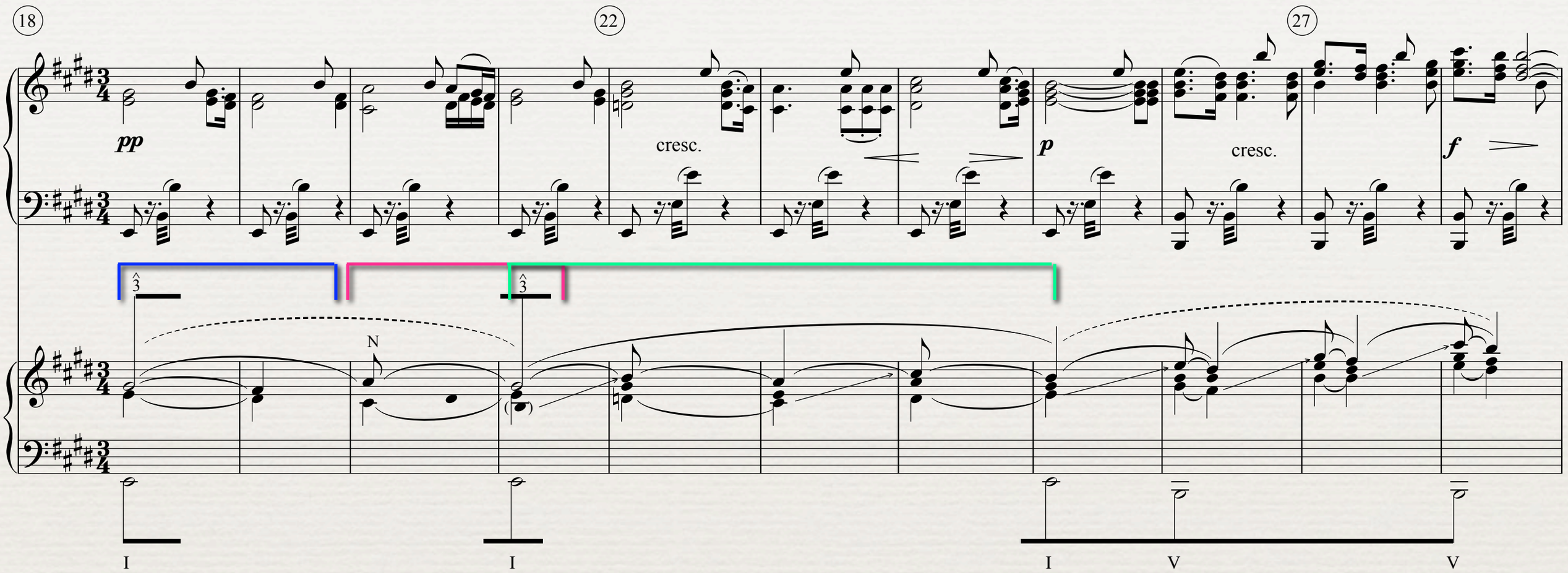
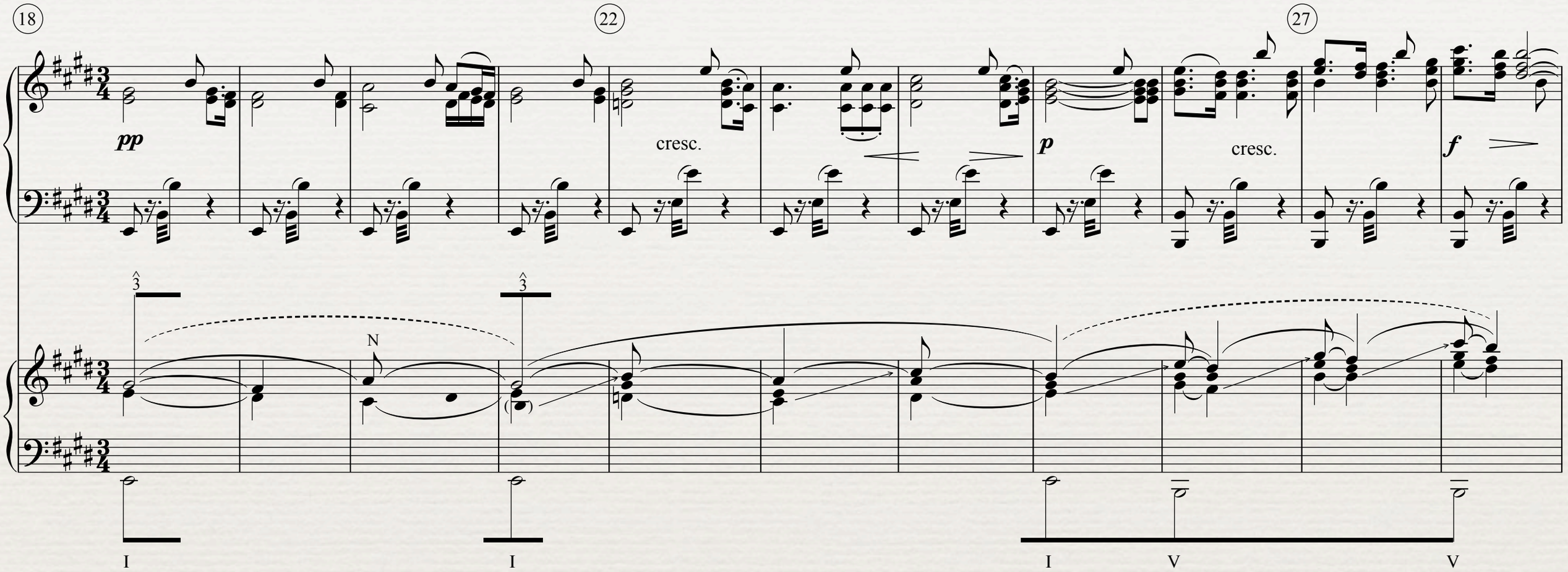
  - Bars 20–21: the line ascends to a neighboring A, which resolves to G#

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#
  - Bars 21–25: ascending 3-prg.

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



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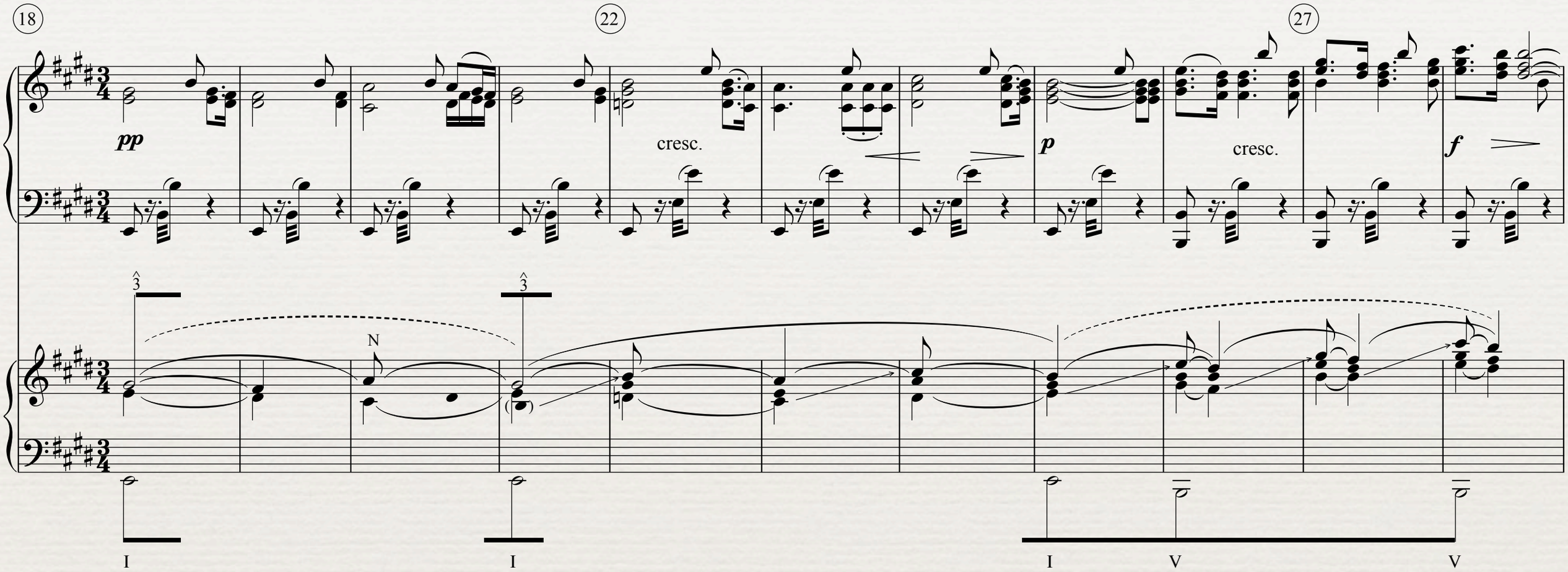

- The *uebergreifen* are located 22–28, in the form of the neighbor tones that decorate:

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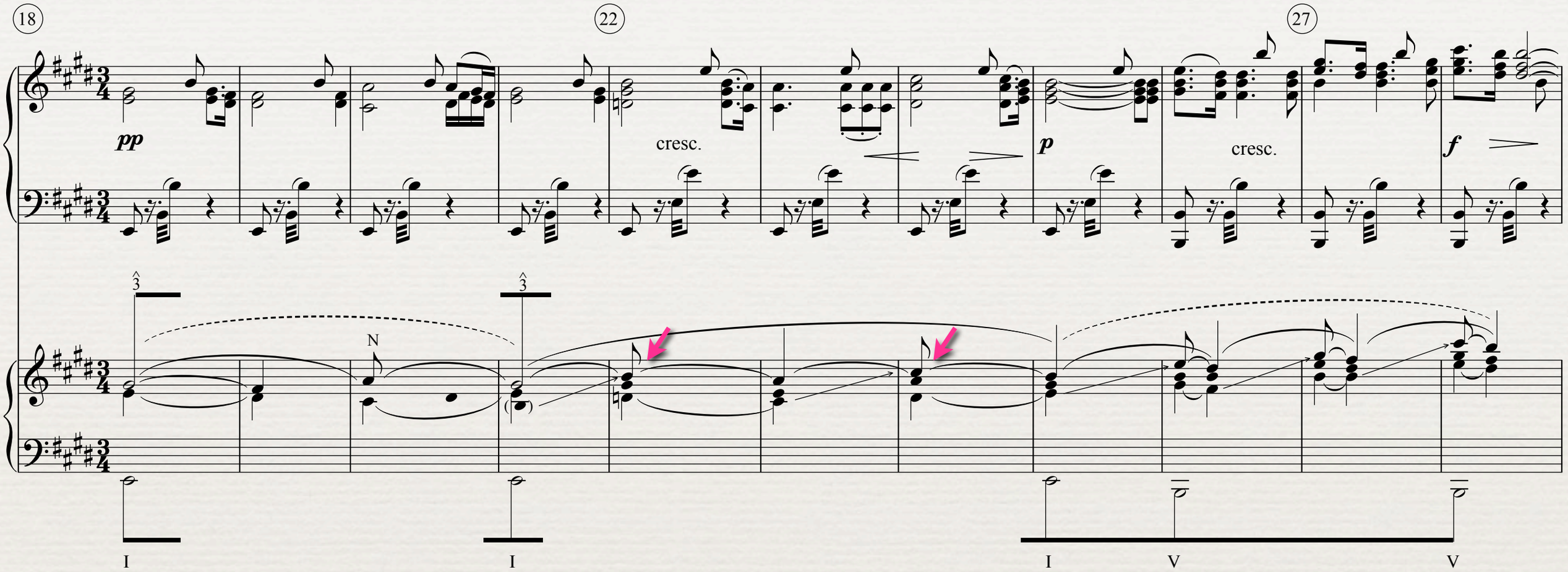

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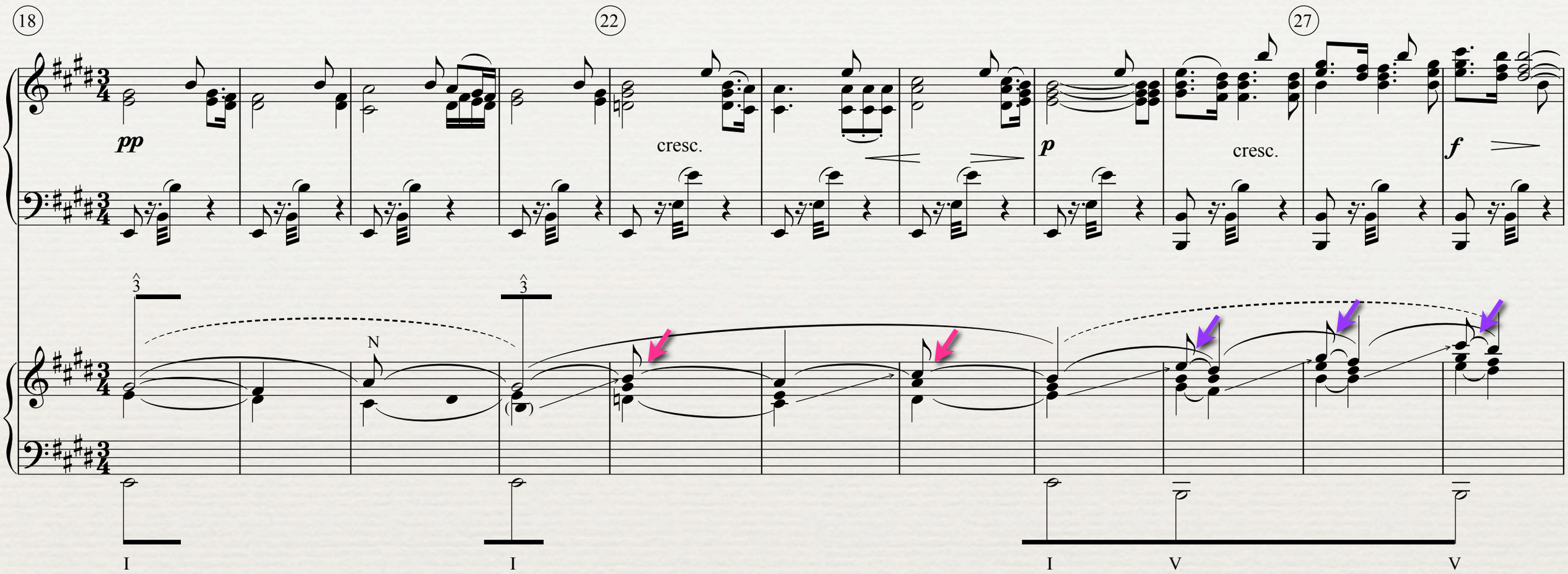

- The *uebergreifen* are located 22–28, in the form of the neighbor tones that decorate:
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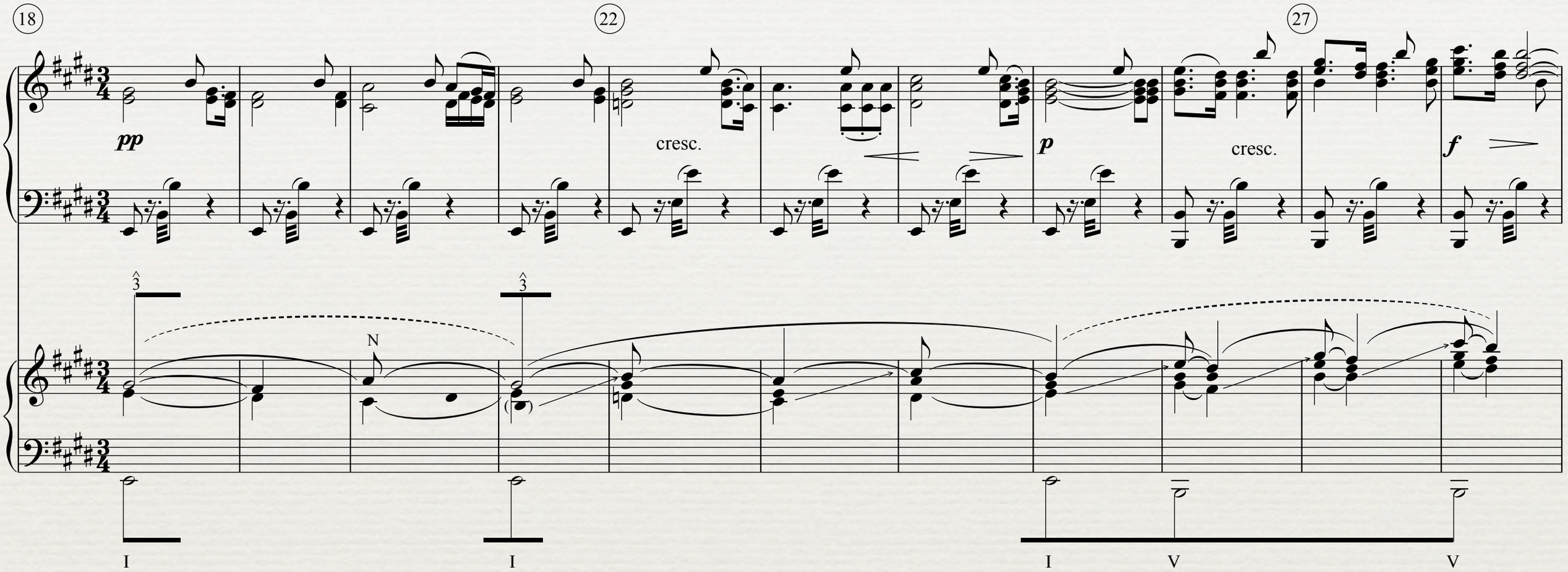
  - The V arpeggiation in 25–28

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



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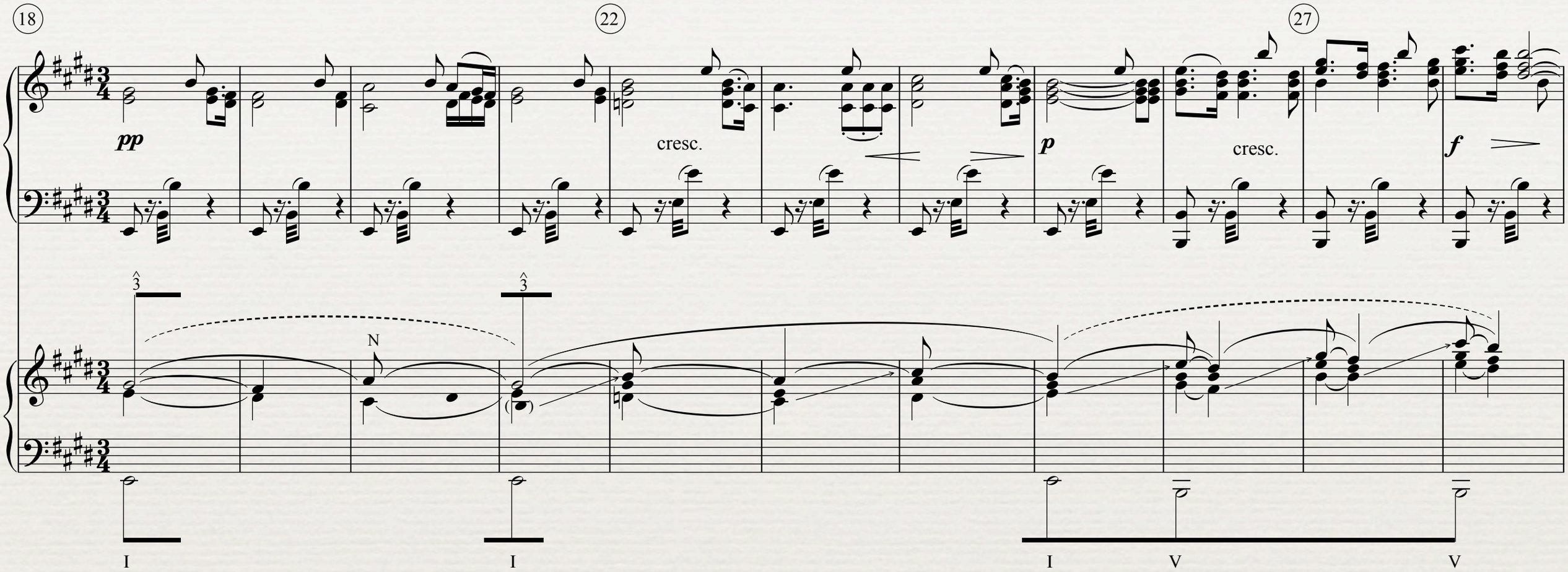

- The text points out that the *uebergreifen* are tones superposed from an inner voice, which is shown in the analysis with arrows.

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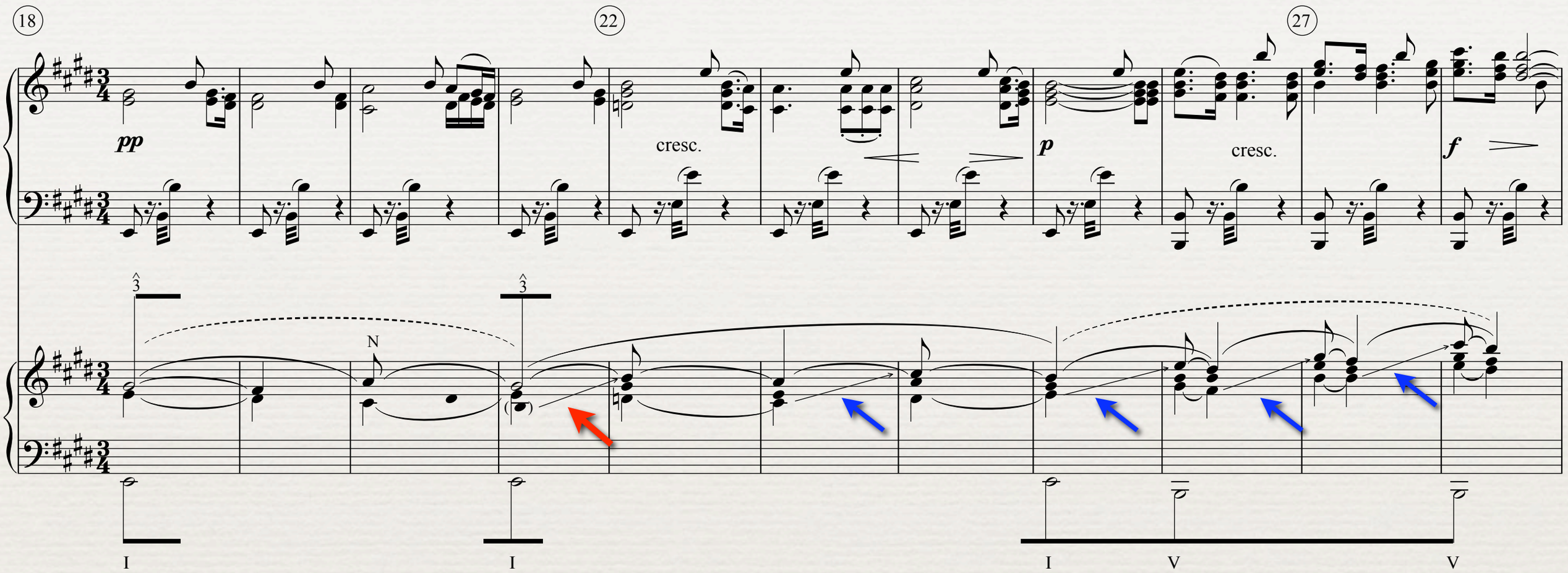

- The text points out that the *uebergreifen* are tones superposed from an inner voice, which is shown in the analysis with arrows.
  - I'm fine with all of those except for the first.

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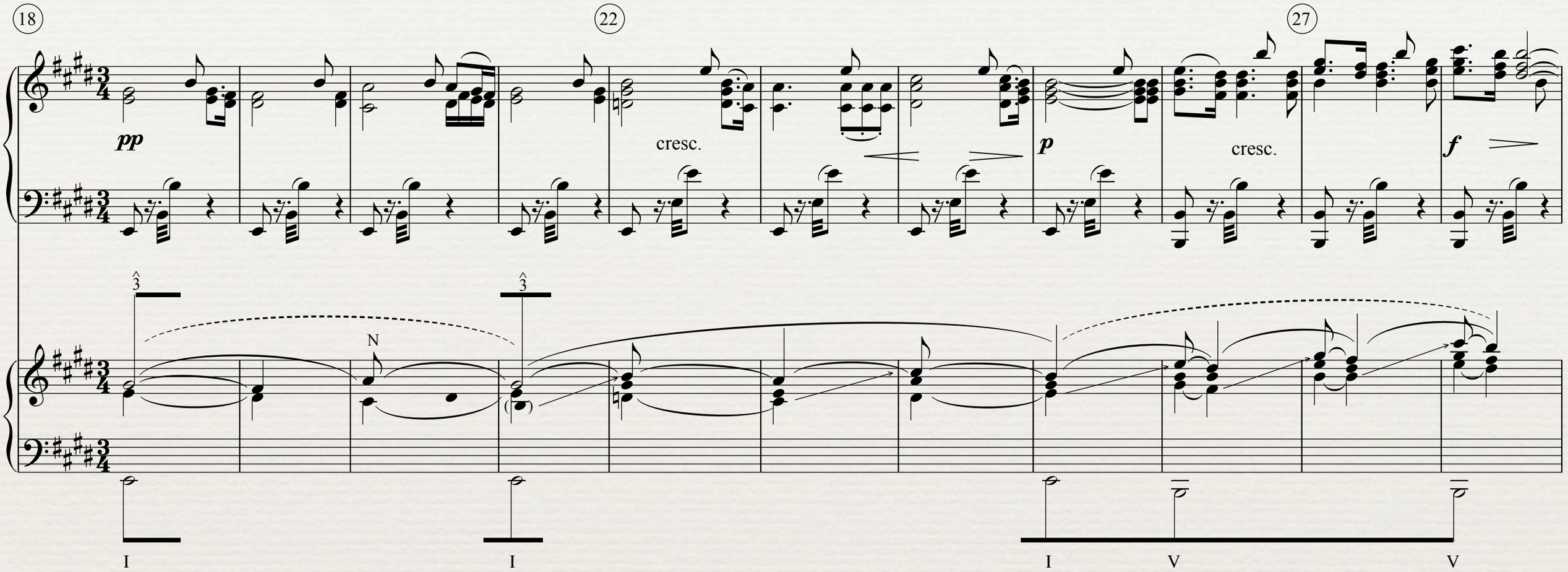

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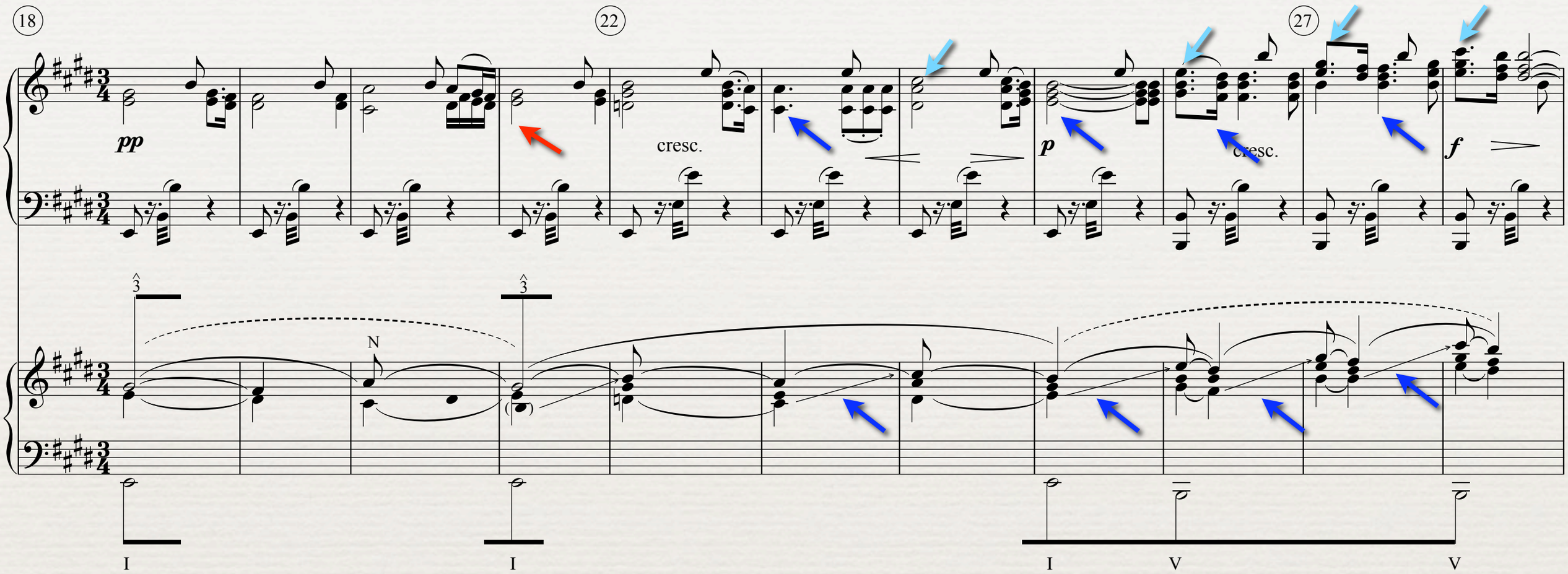
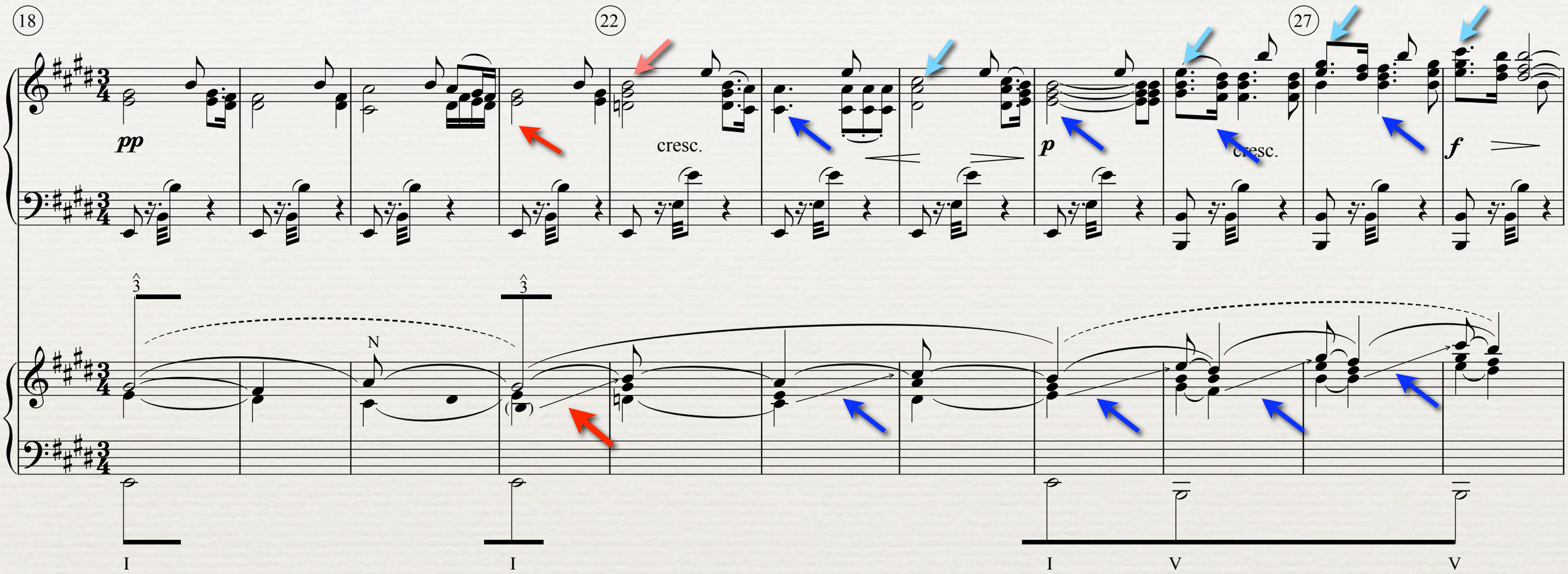


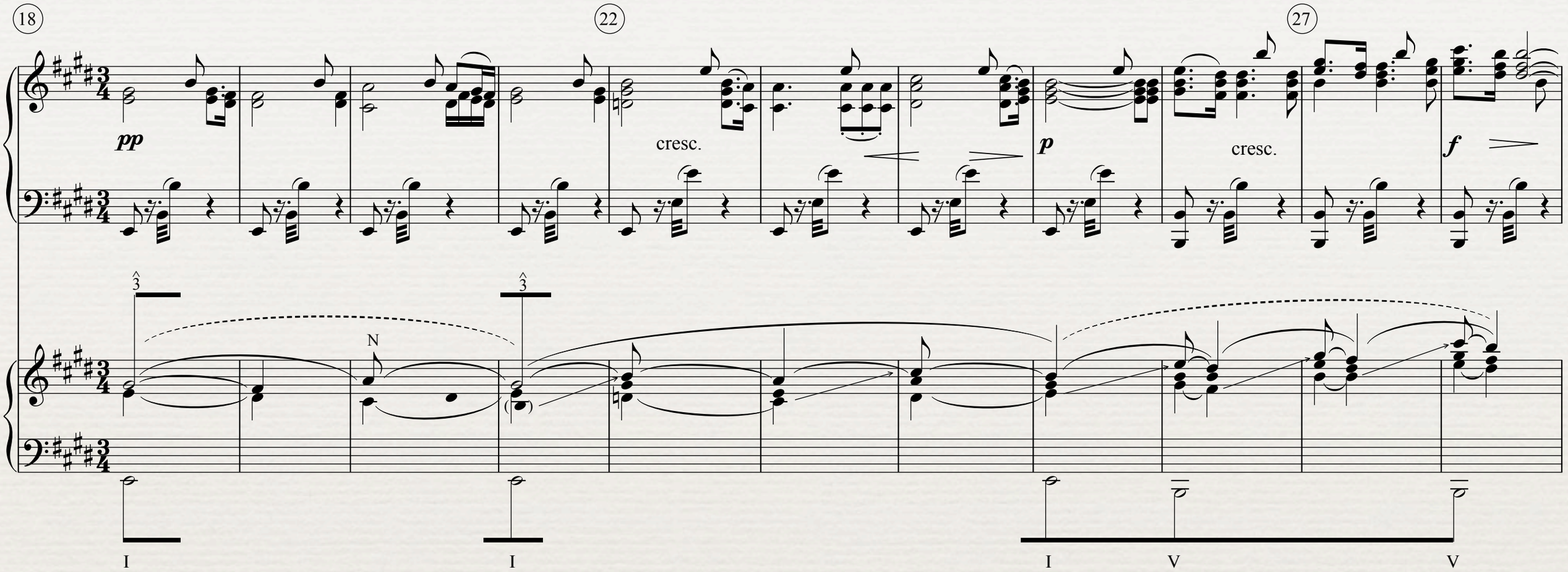
- In bars 23 and 25–27 clearly the *uebergreifen* is located in an inner-voice melodic tone.

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*

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



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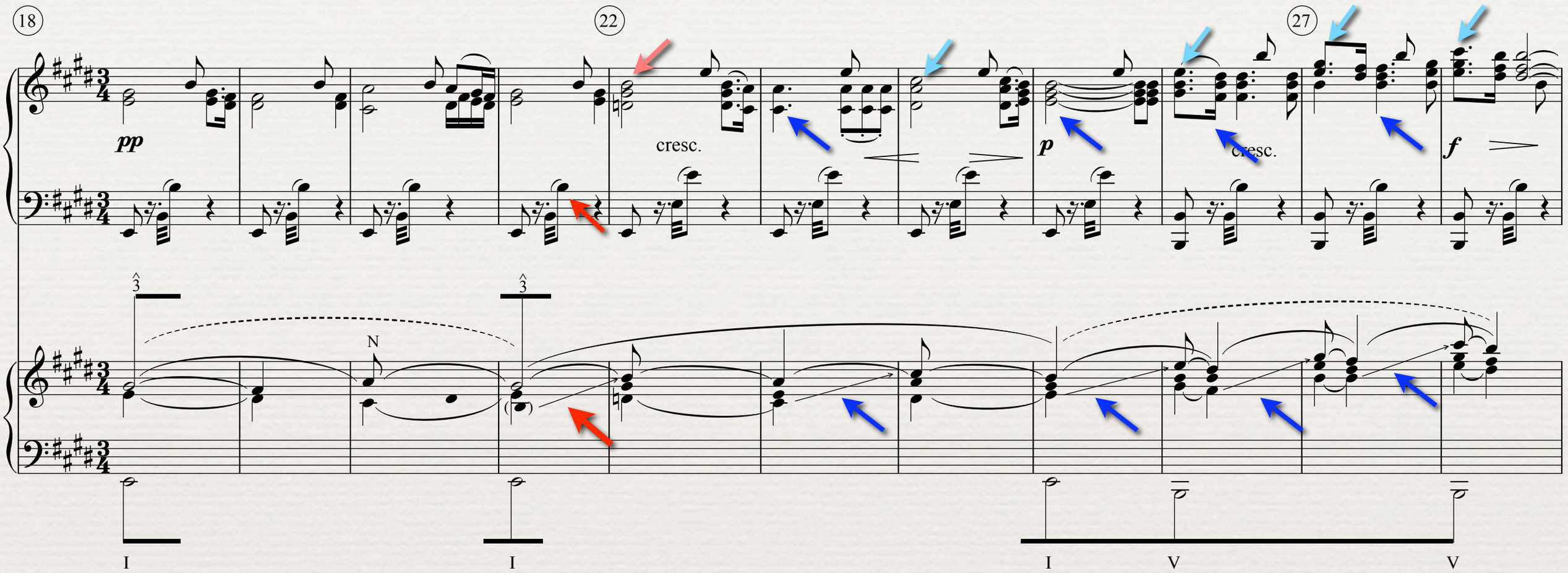
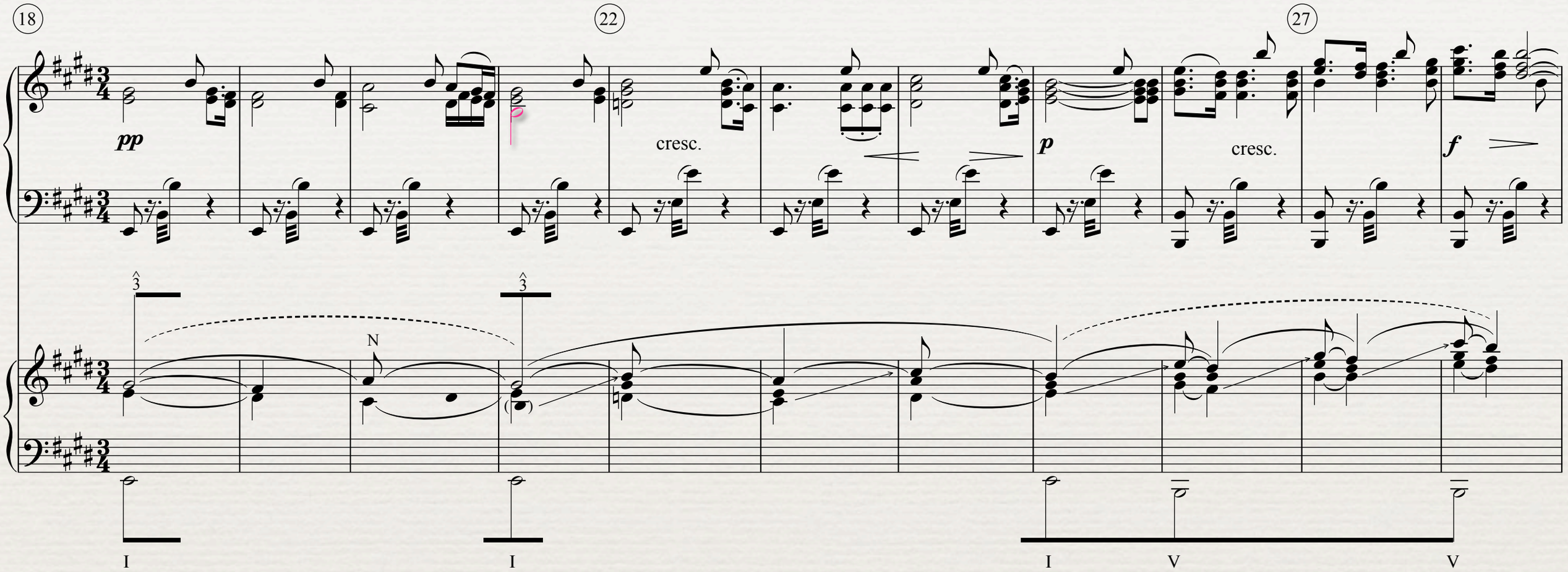


- It's of course possible to postulate the inner-voice *uebergreifen* tone from the accompaniment figure in the tenor, but that's rather maddeningly inconsistent.

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



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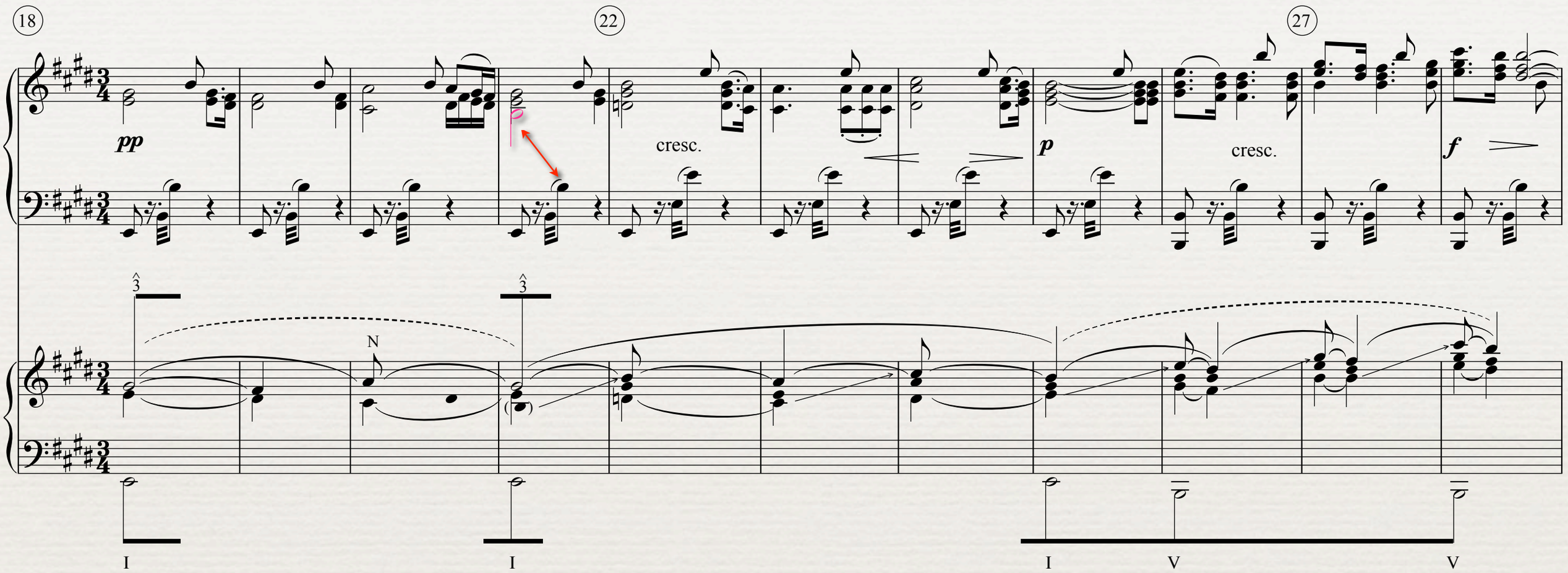
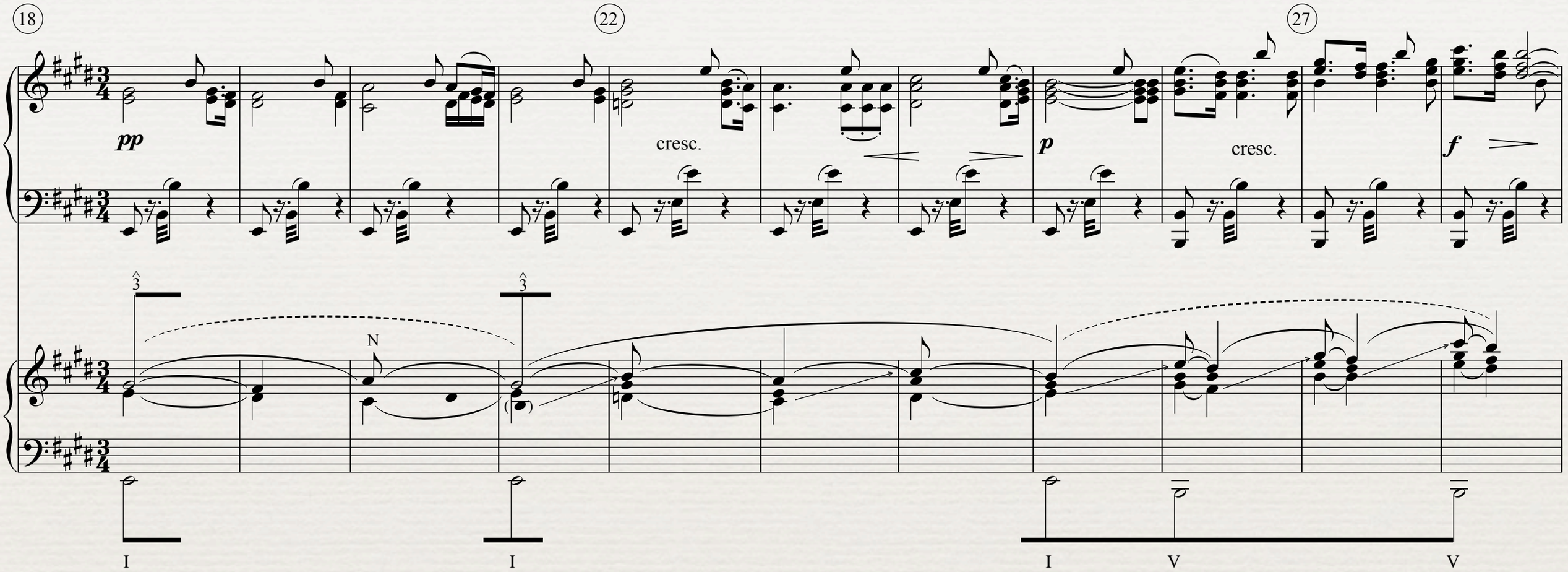
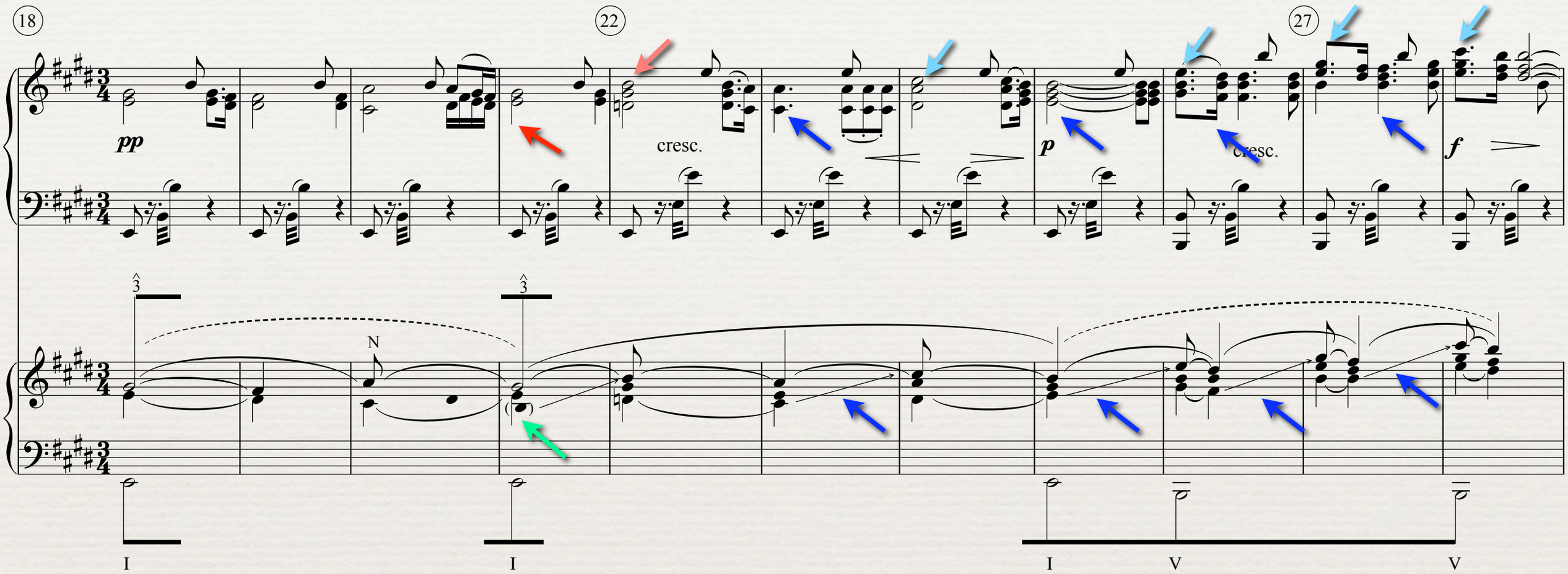


- Another possibility, much more compelling to my mind, is that the necessary B-natural in the piano RH is "missing" due to the problem of a keyboard collision between the RH and LH, a problem not found in any other measure of this passage.

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

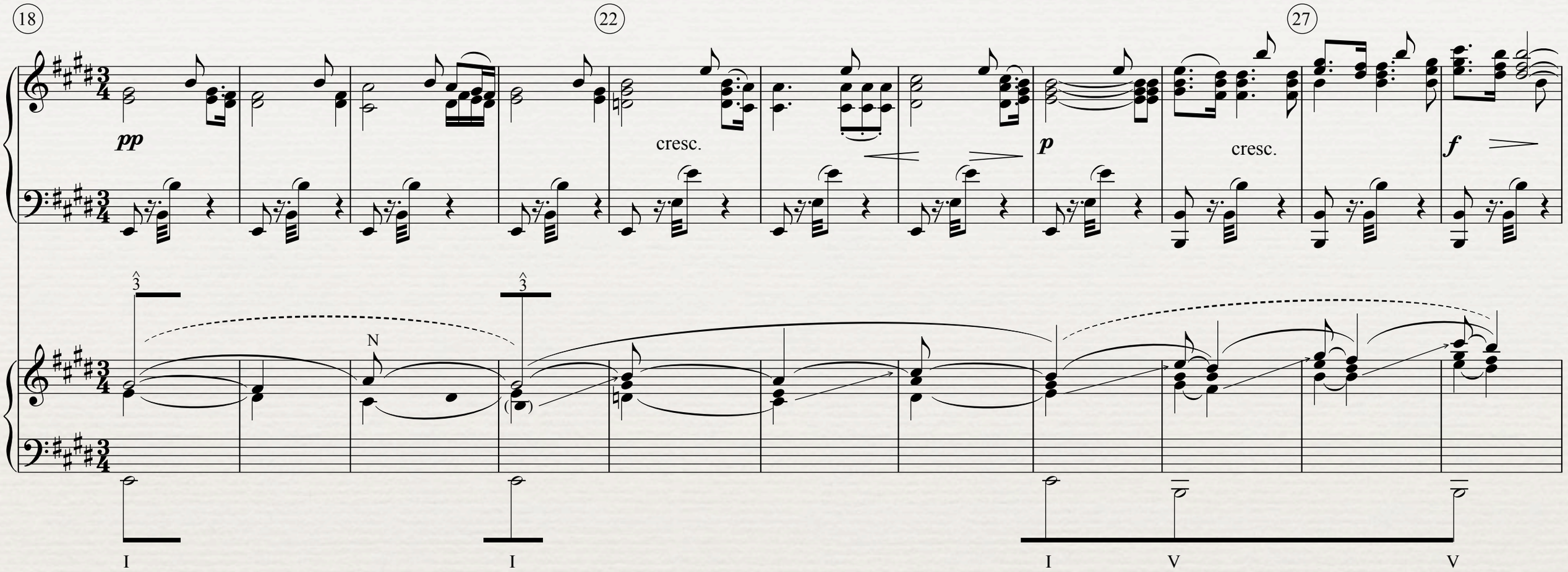


Schubert: Sonata in B-flat, Op. Posth: II



- 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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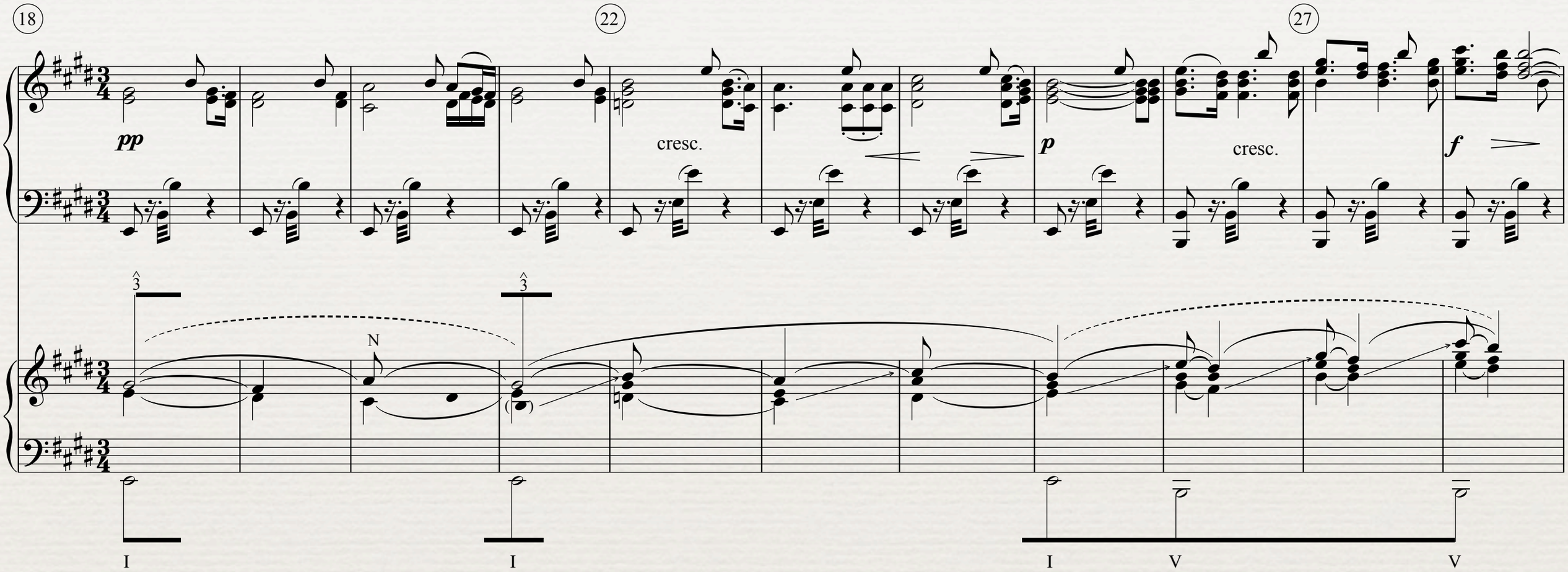

- I would classify this as belonging on the very outside edge of what's permissible in regards to "salting" the analysis to make the underlying idea workable.

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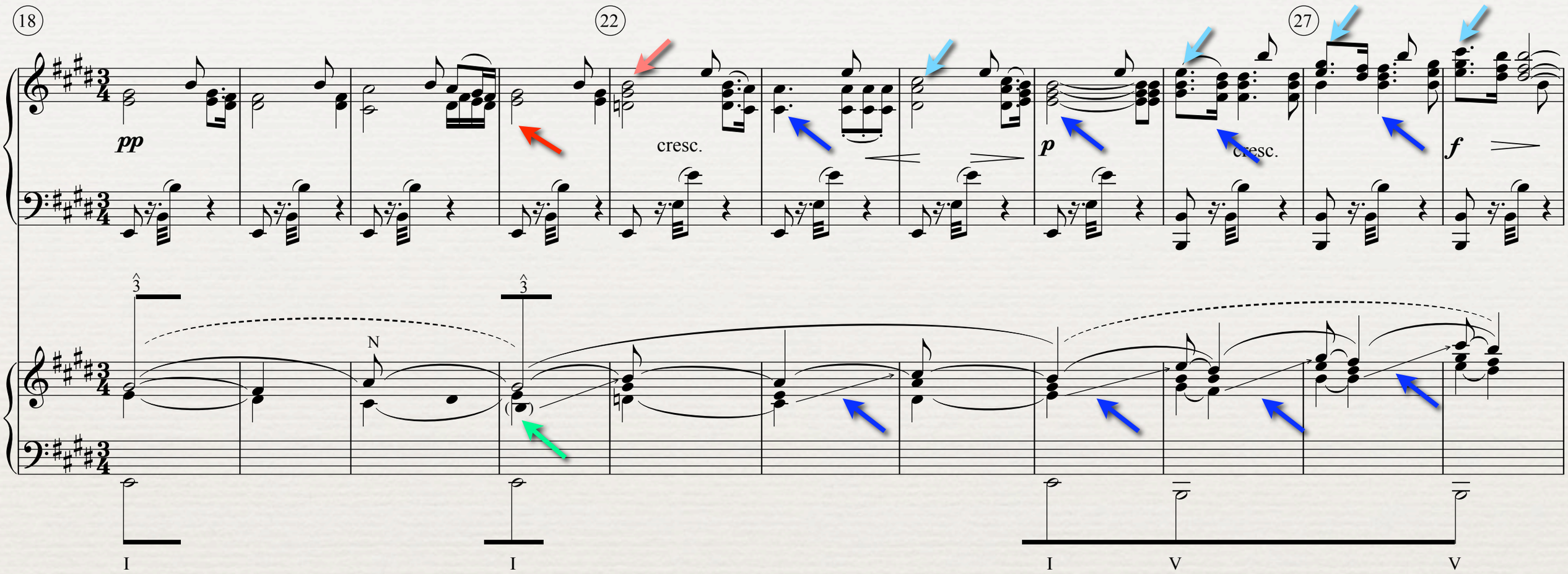

- I would classify this as belonging on the very outside edge of what's permissible in regards to "salting" the analysis to make the underlying idea workable.
- All of the rest of the *uebergreifen* in the example are unmistakable.

Register Shifts

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  - 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.

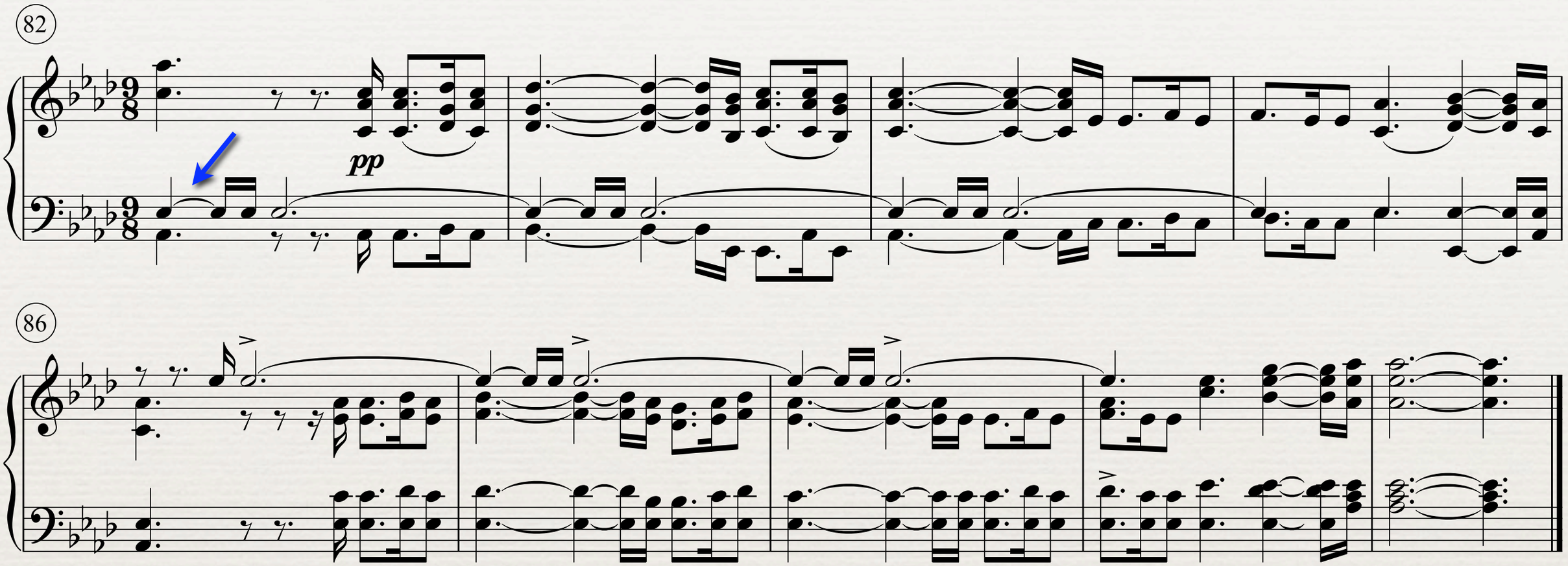
Schubert: Moment Musical, Op. 94 No. 2

82

pp

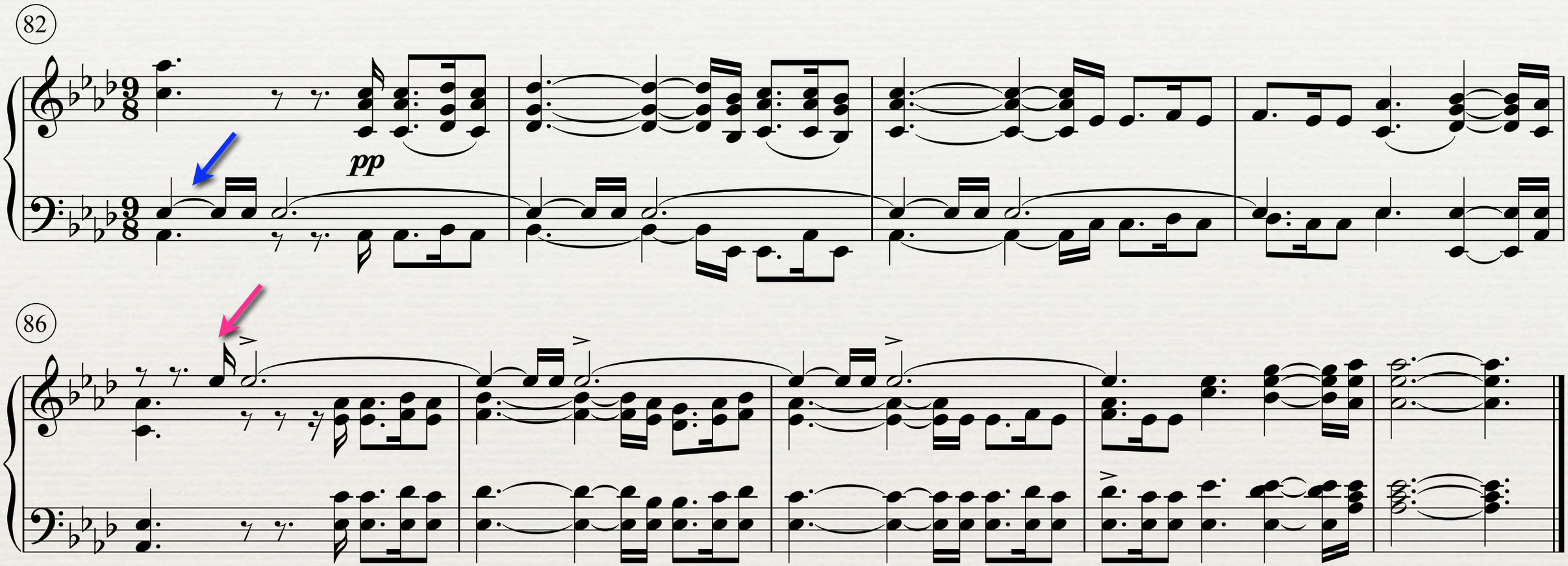
86

Schubert: Moment Musical, Op. 94 No. 2



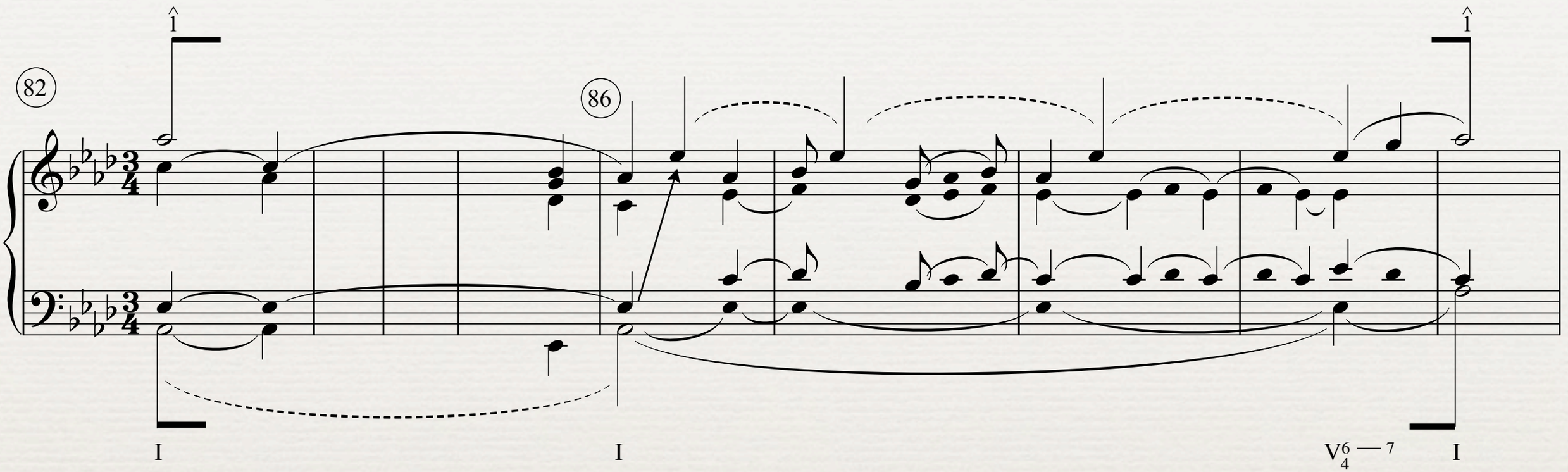
- Note that there is a pedal point in an inner voice, beginning at bar 82 and extending through bar 86.

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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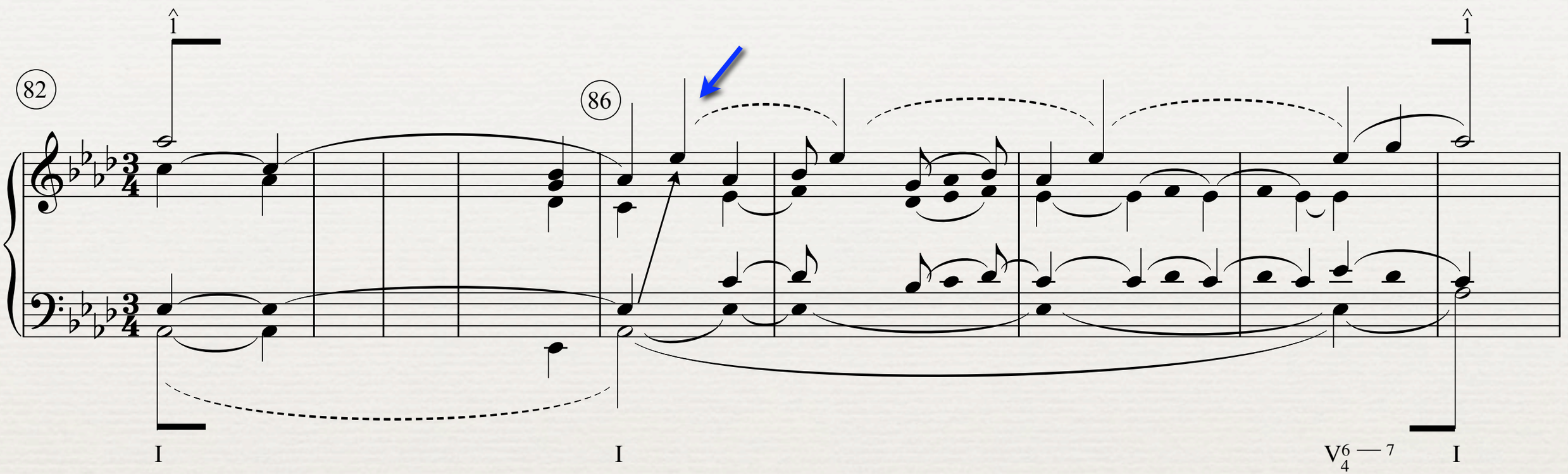

- The (partial) foreground analysis clearly shows the *cover tone* in the soprano, notated with the dotted slur indicating a prolonged tone.

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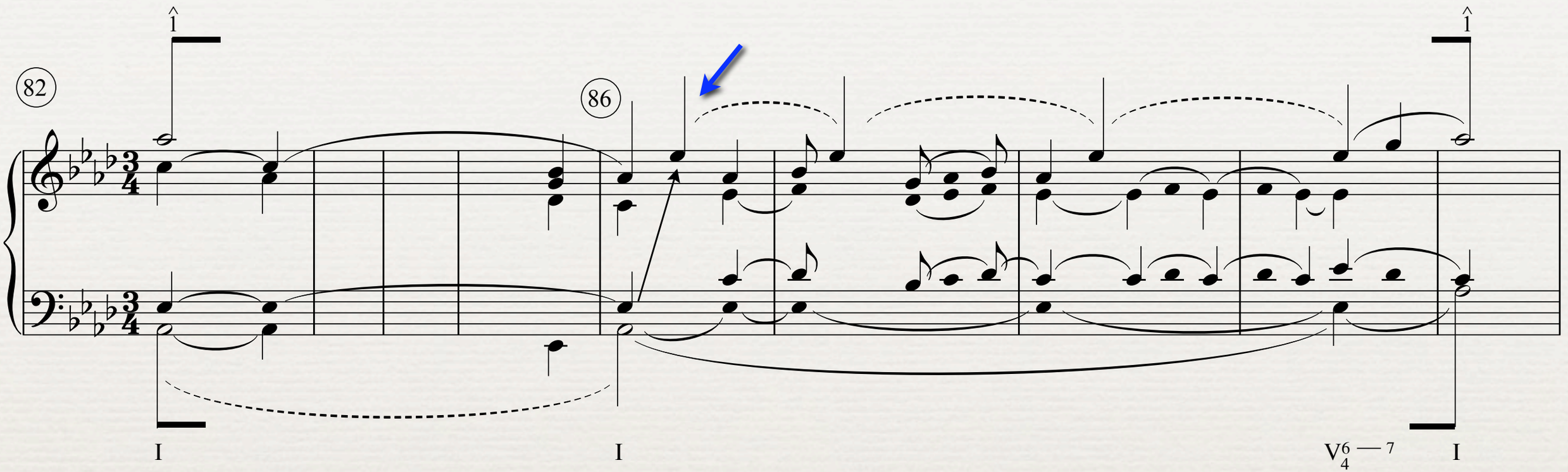

- The (partial) foreground analysis clearly shows the *cover tone* in the soprano, notated with the dotted slur indicating a prolonged tone.
- (Note: it would be possible to employ the same kind of notation for the tenor voice in bars 82–86.)

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    - It should be noted that ^3–^#3–^3 does *not* constitute a neighbor tone motion.