Tonal Structure

The Thick of It
Unstemmed filled noteheads

Indicate notes that form part of the immediate musical context, but are not part of the larger framework
Graphic Notation

4-prg.

5-prg.

I

[V]

ii6

V7

I
✦ Stems

• Added to black noteheads designate a broader structural significance.
✦ Stems

✦ Added to black noteheads designate a broader structural significance.

✦ The relative length of the stem may further distinguish various levels of structure.
Open noteheads

Are normally used to indicate those tones that are on the highest level of the structure.
**Parentheses**

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

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

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

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

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

- Used to connect notes which may be separated in time but are best heard together.
Lines

- Used to connect notes which may be separated in time but are best heard together.
- Lines may have arrows on them to indicate a motion’s direction.
Graphic Notation

- Roman Numerals
- Indicate primary structural harmonies
Graphic Notation

✦ Roman Numerals
  ✦ Indicate primary structural harmonies
  ✦ Can be “nested” to show secondary structural harmonies that are nonetheless worth including.
Creating an Analysis
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- Step One: go over the piece carefully, listening to it thoroughly.
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- Step One: go over the piece carefully, listening to it thoroughly.
- Don’t ever analyze a piece until you have it well implanted into your hearing.
Beethoven: Variations WoO 75: Theme

Allegretto
Beethoven: Variations WoO 75: Theme

- Play it repeatedly, sing it, memorize it.
Imaginary Continuo
This next all-important step in understanding.
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Remember to stay as close to the original voice-leading as possible, without being obsessive about it.
Prepare the Field
A simple reduction with all filled, unstemmed noteheads, and only the most obvious embellishments omitted, is a nice place to start.
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It’s very similar to the imaginary continuo, in fact.
Obvious Harmonic Motion
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* I begin by noting the locations of primary tonic triads
I begin by noting the locations of primary tonic triads

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

- Opening of antecedent
- Opening of consequent
Obvious Harmonic Motion

- I begin by noting the locations of primary tonic triads
- Opening of antecedent
- Opening of consequent
- Final cadence
Antecedent: Melodic Structure
Listening has revealed a descending 4-prg. to my ear.
Antecedent: Melodic Structure

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

Listening reveals an “alto” voice, mostly composed of the lower notes that support the melody.
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- Listening reveals an “alto” voice, mostly composed of the lower notes that support the melody.
- Lower thirds support the 4-prg.
“Alto” Voice

- Listening reveals an “alto” voice, mostly composed of the lower notes that support the melody.
- Lower thirds support the 4-prg.
- A CS supports the prolongations of C and G.
Harmonic Prolongation

4-prg.
I note that there is a prolonged tonic in the harmony.
I note that there is a prolonged tonic in the harmony. Prolonged from the opening to the F in the 2nd bar.
I note that there is a prolonged tonic in the harmony
- Prolonged from the opening to the F in the 2nd bar
- That F also prolongs a bit through the next bars
I note that there is a prolonged tonic in the harmony.

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

My analysis here is a bit different from the textbook
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- They give the C more significance, by assigning it a primary structural level.
My analysis here is a bit different from the textbook.

- They give the C more significance, by assigning it a primary structural level.
- I’m more inclined to think of it as a dividing dominant.
Harmonic Structure

4-prg.

I

[V]

ii6  V7  I
At this point I examine the larger-scale harmonic structure
At this point I examine the larger-scale harmonic structure.

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

- Note the intermediate chord (ii6)
- Then the V7 and final I
At this point I examine the larger-scale harmonic structure.

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

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

- The consequent outlines a 5-prg., complementing the 4-prg. in the antecedent.
- I also mark the prolongation of the tonic in bars 5-6
The Consequent

- The consequent outlines a 5-prg., complementing the 4-prg. in the antecedent.
- I also mark the prolongation of the tonic in bars 5-6
  - Note, however, that the tonic is not viewed as prolonging into bar 7.
The Consequent
The neighboring quality of the ii6 is indicated with a flag (which also indicates the note’s connection to the following pitch.)
The Consequent

- The neighboring quality of the ii6 is indicated with a flag (which also indicates the note’s connection to the following pitch.)
- The “alto voice” in bar 5 matches that in bar 1.
The Consequent
The “alto” in bars 6-7 is a bit different--the analysis emphasis its “intermediate” or “predominant” quality.
Finishing Touches

4-prg.

5-prg.

[V]

I

ii₆ V₇ I
The diagonal line indicates that the upbeat is heard as part of the overall chord in bar 1 (as in the imaginary continuo).
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More slurs show consonant skips throughout
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More slurs show consonant skips throughout

Passing tones are also incorporated within slurs
Finishing Touches
The E in bar 7 is viewed as being in an inner voice, compared to the G
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It can be understood as a harmonic support for the overall 5-prg. motion.
The E in bar 7 is viewed as being in an inner voice, compared to the G.

- It can be understood as a harmonic support for the overall 5-prg. motion.
- Note the stem length.

Finishing Touches
W. A. Mozart

Eine Kleine Nachtmusik, K. 525
Trio
Imaginary Continuo
“Mental retention” of a tone refers to the persistence of the primary tones:
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- A in bars 1 & 2
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- A in bars 1 & 2
- G in bars 3 & 4
“Mental retention” of a tone refers to the persistence of the primary tones:

- A in bars 1 & 2
- G in bars 3 & 4
- F# in bars 5 & 6
“Mental retention” of a tone refers to the persistence of the primary tones:
- A in bars 1 & 2
- G in bars 3 & 4
- F# in bars 5 & 6
- E in bar 7
The D in bar 1 is analyzed as belonging in an inner voice.
• The D in bar 1 is analyzed as belonging in an inner voice
• It extends above A and to a higher octave
- The D in bar 1 is analyzed as belonging in an inner voice
- It extends above A and to a higher octave
- Then it reverses direction and establishes A in bar 2
The D in bar 1 is analyzed as belonging in an inner voice.
- It extends above A and to a higher octave.
- Then it reverses direction and establishes A in bar 2.
- This technique of placing an inner-voice tone above a main tone of the upper voice is called superposition.
There’s a lot of disjunct and wide-ranging motion in the (actual) melodic line.
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This usually signals inner-voice motions that are elaborating an inner-voice melody of some sort.
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Note the downstems in the analysis, indicating that inner-voice melody.
Middleground
Only the motion by thirds has been retained; most of the rest of the middle voice has been removed.
Middle and Background