

**EFFECTS OF LESSONS IN SCHENKERIAN ANALYSIS UPON STUDENTS'
PERFORMANCES OF TONAL WORKS**

by

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Abstract

This project focuses on performers' first-hand experiences with Schenkerian analysis and its application to performance. Although some research in Schenkerian analysis and performance is in the current literature, the amount involving actual performers is miniscule. Therefore, I worked with music students from the University of British Columbia and, with each performer, went through a Schenkerian analysis of a tonal work that he or she had selected and performed. After a few weeks to practise and rehearse, all participants performed in a recital. Performances from before the lesson, the dress rehearsal, and the recital were recorded. Qualitative and quantitative data were collected through participant surveys given periodically throughout the experiment, and observations were made during the lesson and on the recordings of the pre- and post-lesson interpretations.

The general consensus of the influence of Schenkerian analysis on the performer's interpretation was positive. The most mentioned interpretation alterations were changes in the phrasing and pacing, followed by an easier ability to conceptualize the piece as a whole, rather than many small details attached together. Some elements improved participants' understanding of the piece but did not generate any change in interpretation. Also, the relevance of the *Urfinie* is questionable. Audible differences in the pre- and post-lesson recordings include those of phrasing and shaping of phrases, breath marks to highlight the phrasing, and fluctuation in tempo. Yet, many elements also remained the same in both pre- and post-lesson performances.

Schenkerian analysis was used as a supplement to the performer's own background and influences in creating an interpretation and equipped the performers with another useful tool to aid in interpretation, but did not limit the use of other tools. Limited knowledge and time are two factors that worked against the performers' ability to incorporate Schenkerian analysis into their

performance preparation.

Preface

This thesis is an original intellectual product of the author, Ayako Karen Nakajima. UBC Ethics Certificate number H1201792 covered the research reported in Chapters 2-5.

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List of Abbreviations

bpm	beats per minute
m.	measure
mm.	measures
No.	number
Op.	Opus
P	Participant
PL	pre-lesson survey question
PO	post-lesson survey question
PR	post-recital survey question
r.o.	reaching over (Übergreifung)
UBC	University of British Columbia

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Chapter 1: Introduction

1.1 Literature Review

1.1.1 Performance and Analysis in General

Heinrich Schenker's ideas about musical structure have greatly influenced many North American music theorists since his writings began being translated into English. Countless analyses employing Schenkerian graphs exist and also many theoretical articles and textbooks on how to produce such graphs or present such ideas have been published. However, what has been done in respect to Schenker's ideas on performance? How do musicians use such analyses to produce a coherent, unified Schenkerian performance? Alexandra Pierce succinctly summarizes my core concerns: "Music theory students are shown techniques for making, reading, and following graphs, and they are taught Schenker's underpinning thought; but the repercussions of all this in their listening and playing are generally ignored or taken for granted."¹ David Lewin also writes, "student musicians... are being encouraged by our educational system to dissociate the understanding of music from its production and performance, to associate musical 'understanding' with an ability to give approved responses."² This disconnection between performance and analysis has been a common topic of discussion in the scholarly literature on music, especially in the past half-century.

Music scholars such as Catherine Nolan, Joel Lester, Nicholas Cook, Jonathan Dunsby, Wallace Berry, Tim Howell, and many more have critiqued the current analysis-performance situation. They state many reasons for the tensions that have developed

¹ Alexandra Pierce, "Developing Schenkerian Hearing and Performing," *Integral* 8 (1994): 52.

² David Lewin, "Music Theory, Phenomenology, and Modes of Perception," *Music Perception: An Interdisciplinary Journal* 3, no. 4 (Summer 1986): 379.

between performers and analysts and suggest some possible means for solutions. First, compared to the diachronic process of performing music, analysis is not temporally sequenced or unfolding in time; thus, the presentation is much different and, naturally, more intellectual and graphic for analysts than performers.³ The more intellectual presentation, though, very much segregates the analysts from the performers. Howell states “[analysts’] published work is not only alienating to performers in its terminology and presentation, but irrelevant in so far as its concerns have progressively moved away from a performance of a work towards theories about its compositional process.”⁴ Lester, in his review of Wallace Berry’s book, *Musical Structure and Performance*, expresses his “fear that few performers will actually read this book or be able to apply its insights to other pieces” because of “our field’s general inexperience in addressing issues of musical performance in a manner relevant to most performers.”⁵

Although Schenker himself was active as a performer in his youth and taught piano lessons for many years, his writings sometimes convey a dismissive attitude toward the performer. Occasionally he even removed the performer from the picture altogether:

Basically, a composition does not require a performance in order to exist. Just as an imagined sound appears real in the mind, the reading of a score is sufficient to prove the existence of the composition. The mechanical realization of the work of art can thus be considered superfluous.⁶

³ Catherine Nolan, “Reflections on the Relationship of Analysis and Performance,” *College Music Symposium* 33/34 (1993/94): 113.

⁴ Tim Howell, “Analysis and Performance: The Search for a Middleground,” in *Companion to Contemporary Musical Thought* Vol. 2, ed. John Paynter et al. (London: Routledge, 1992), 701.

⁵ Joel Lester, review of *Musical Structure and Performance*, by Wallace Berry, *Music Theory Spectrum* 14, no. 1 (Spring 1992): 76.

⁶ Heinrich Schenker, *The Art of Performance*, ed. Heribert Esser, trans. Irene Schreier Scott (New York: Oxford University Press, 2000), 3; Nolan, “Reflections,” 122. Despite this dismissive remark, Schenker went on to prepare drafts for an entire treatise on performance, and he included detailed discussions of performance-related matters in many of his published analyses as well.

Many analysts, including Schenker, were and are highly prescriptive and describe the one and only *ideal* performance of a work, which is another irritant to performers, who would rather accept multiple interpretations of a work. However, Cook writes that analysis is “an action disguised as a statement of fact,” a view that suggests the performer’s freedom to engage in a corresponding act, or to base his or her performance on a different analytical act. Furthermore, according to Lester, the relationship between performance and analysis could be very much enriched if analysis were “explicitly taking note of performances, indeed by accounting for them as part of the analytical premise.”⁷

In general, the gap between performance and analysis is substantial. Now though, I would like to examine the modern literature that bridges performance and Schenkerian analysis specifically. This leads me to some guiding questions I have used while researching:

- 1) To what extent is Schenkerian analysis applicable to performance?
- 2) In what *ways* is it applicable? In what ways is it *not* applicable?
- 3) Which applications are most successful or have the most potential?
- 4) What further research would be valuable to add to the current body of research?

1.1.2 Performance and Schenkerian Analysis

First of all, let us take a closer look at what Schenker believed about Schenkerian analysis and performance. In fact, Schenker considered his theory very relevant to performance. Schenker believed that it not only reveals the content of a piece, but it also

⁷ Joel Lester, "Performance and Analysis: Interaction and Interpretation," in *The Practice of Performance: Studies in Musical Interpretation*, ed. John Rink (Cambridge: Cambridge University Press, 1995), 199.

allows for less subjective performance decisions. Schenker was more than just a theorist and analyst; he also took on multiple musical roles such as performer, composer, educator, and editor. His theory and analyses can illustrate his reasoning when making editorial decisions, and vice versa. Cook asserts, “Schenker’s theory of levels was conceived as, more than anything else, a decisive contribution to editorial method.”⁸ He believed this theory helps the performer to make educated decisions in articulation, tone colour, emphasis, etc. For example, Schenker often suggests keyboard fingerings that most naturally highlight the continuities and discontinuities that his analysis exposes. That is, in certain situations, the fingering he wrote would ensure that the performer would play something legato instead of lifting his or her hand, or vice versa, to maintain or separate the ideas.⁹ Moreover, the manner of musical notation held very strong meaning to Schenker, for performance; beams, slurs and stems reveal many clues as to how the piece should be performed.¹⁰

Some of Schenker’s analyses are intended to support very specific performance strategies. His analysis of Beethoven’s Piano Sonata in F Minor, Op. 57 (“Appassionata”), found in *Der Tonwille*, includes lengthy performance suggestions or a description of the ideal performance, as does his analysis of Brahms’s Variations and Fugue on a Theme by Handel, Op. 24.¹¹ In these, as well as in his *Art of Performance*, he

⁸ Nicholas Cook, “The Editor and the Virtuoso, or Schenker versus Bülow,” *Journal of the Royal Musical Association* 116, no. 1 (1991): 78.

⁹ Some examples can be found here: Heinrich Schenker, “Beethoven’s Sonata in F Minor, Op. 57,” trans. Robert Snarrenberg, in *Der Tonwille: Pamphlets in Witness of the Immutable Laws of Music* Vol. 2, ed. William Drabkin (New York: Oxford University Press, 2005), 56; Schenker, *The Art of Performance*, 26-28.

¹⁰ Heinrich Schenker, “Preface,” trans. Carl Schachter, in *Ludwig van Beethoven: Complete Piano Sonatas* Vol. 1, ed. Heinrich Schenker (New York: Dover Publications, 1975), xi-xii.

¹¹ Schenker, “Beethoven’s Sonata in F Minor,” 55-63; Heinrich Schenker, “Brahms’s Variations and Fugue on a Theme by Handel, Op. 24,” trans. William Renwick, in *Der Tonwille: Pamphlets in Witness of*

often uses such phrases as “it is necessary to...,” “the performer should...,” or “... is to be recommended.” His choice of words dictates his opinion that there are very limited ways of performing a work “correctly.”¹² Schenker even more bluntly states, at the end of one of his analyses, his belief that only one perfect performance exists by declaring that “[a]ny other interpretation and execution will surely founder, for the immutable forces that govern this [piece] do not admit an arbitrary interpretation of any part of the composition.”¹³

Although Schenker’s main theory is of hierarchical levels, his goal in performance was *not* to emphasize the tones of the Urlinie. He believed that the background structure should be used more as guidance or direction for the diminutions, the music in between these structural points.¹⁴ Furthermore, the awareness of the connections on multiple levels of the piece contributes to a better-shaped conception of the piece. The most salient of Schenker’s beliefs is that it is the performer’s duty to present the genius of the composer. This is the top priority compared to other performance considerations, such as the nature of the instrument, the acoustics of the hall, and the spectators, to name a few. For Schenker, music must not be self-expression but a conveyance of the work’s coherence and genius.¹⁵

the Immutable Laws of Music Vol. 2, ed. William Drabkin (New York: Oxford University Press, 2005), 107-14.

¹² Examples of these can be found here: Schenker, “Beethoven’s Sonata,” 56, 57; Schenker, *The Art of Performance*, 57.

¹³ Heinrich Schenker, “The Sarabande of Bach’s Suite No. 3 for Solo Violoncello,” trans. Hedi Siegel, in *The Masterwork in Music: A Yearbook*, Vol. 2, ed. William Drabkin (Cambridge: Cambridge University Press, 1996), 58.

¹⁴ Heinrich Schenker, “Further Consideration of the Urlinie: I,” trans. John Rothgeb, in *The Masterwork in Music: A Yearbook* Vol. 1, ed. William Drabkin (Cambridge: Cambridge University Press, 1994), 109; Heinrich Schenker, *Der freie Satz* Vol. 3, ed. and trans. Ernst Oster (New York: Longman Inc., 1979), 8.

¹⁵ Schenker, *Art of Performance*, 3.

1.1.3 Practical Connections

Now, let us look at some of the more modern takes on connecting Schenkerian analysis and performance. In Cynthia Folio's article, "Analysis and Performance of the Flute Sonatas of J.S. Bach," she has a very practical attitude on teaching analysis with performance. She demonstrates simple connections between Schenkerian analysis and performance, and she tries to illustrate a large-scale application of a Schenkerian analysis to performance in a lesson plan. A simple connection she illustrates is how one can make an educated guess on a possible misprint in the music by looking at the deeper harmonic structures. With a more background analysis of Bach's Flute Partita in A minor, she is able to evaluate a questionable, ambiguous harmony and choose an appropriate solution.¹⁶

Folio's lesson plan is criticized, though, by Jeffrey Swinkin, who believes her methodology is reductive and merely tries to show that the background structure *exists* instead of presenting the structure and highlighting the qualities that it possesses.¹⁷ I agree with Swinkin; taking a closer examination of figure 5 in Folio's article (reproduced here as Figure 1.1) we see features of Bach's flute sonata in E major that a Schenkerian graph would shed light upon, and then performance implications from these features. Her notes on the Coda, which begins in measure 19, suggest to a performer to match colour from specific notes in measures 1, 7, and 10, in order to draw attention to spread out linear associations, such as a resolution of a leading tone.

¹⁶ Cynthia Folio, "Analysis and Performance of the Flute Sonatas of J.S. Bach: A Sample Lesson Plan," *Journal of Music Theory Pedagogy* 5, no. 2 (Fall 1991): 137-39.

¹⁷ Jeffrey Swinkin, "Schenkerian Analysis, Metaphor, and Performance," *College Music Symposium* 47 (2007): 77-78.

<u>Subtle Features</u>	<u>Performance Implications</u>
Coda: completes registral space: high point E (resolves D#) end reaches low E (from m. 10) beg. (inner voice) B from m. 1 and m. 8 rising 3rd motive; 8-1 progression	match color from m. 7 (D#) match color from m. 10 (E) match color from m. 1; slight pause before entrance to highlight connection bring out 8-7-6-5-4-3-2-1 (last 2 measures)

Figure 1.1 Part of Folio's Figure 5.¹⁸

Not only does it seem impractical to hear such connections of colour from m. 1 to m. 19, but from her analysis, we can deduce that she is more focused on projecting the structure through these colour matchings and not showing the journey from one structural point to the next. Folio seems to want to find a way to transfer certain aspects of a Schenkerian graph into a performance, for example by giving beamed pitches a specific tone colour, instead of creating a coherent performance. In other words, even if the colour of a particular note in the middle or near the end of the piece matches that from a specific pitch in m. 1, and the two are heard as somehow connected, this relation does not articulate how they became connected, as in the diminution between such structural points.

1.1.4 Kinesthetic Connections

Pierce approaches Schenkerian analysis and performance from an entirely different angle. She writes about her kinesthetic approach, which incorporates body movements into all aspects of discovering larger structures, so that they can be felt physically, making them seemingly easier to transfer to performance. Her ideas focus on continuity, direction and motion in a piece. In order to explain herself, she develops some new

¹⁸ Folio, "Analysis and Performance," 143.

vocabulary for her methodology. First, she describes *coalescence* as the “urge of structural chords’ member notes to fuse into vertical units, to stand in relationship to one another.”¹⁹ Basically, by the term *coalescence*, she implies the structural verticalities, or what a Schenkerian might understand as a structurally important stemmed note and its harmony. *Middleground rhythmic vitality* is the label she uses for the continuity between structural scale steps or the pull to or release from the middleground chords. These can be thought of more as the horizontal aspects of a Schenkerian graph, suggested by the placement of the notes and also by beams and slurs.²⁰ *Span* is referred to as the “elasticity of the foreground as it pulls away from the background,” and it is felt within every phrase.²¹ Each phrase must always contain one, and only one, climax. Therefore, these cannot be interpreted as too small or too large.²² The task of *span* is to provide “wholeness” to the performance. Finally, she uses the phrase *tone of voice* to describe the “wash of effect in a piece of music brought to life through rhetorical skill of the performer.”²³ As a performer, though, I would consider this phrase synonymous with “character.”

The exercises to connect these terms to physical motion are called “movement processes” where students try these movements while listening to the piece until they feel most physically satisfied that they are representing the piece correctly.²⁴ It is through personal and group trial and realization with minimal guidance from the teacher that the most satisfying representation is chosen. Examples of the movement processes are

¹⁹ Pierce, "Developing Schenkerian Hearing and Performing," 62.

²⁰ Ibid., 60.

²¹ Ibid., 85.

²² Ibid.

²³ Ibid., 96.

²⁴ Ibid., 59.

arching arms denoting phrases and showing the span, and stretching one's hand fully outward for climaxes. She calls "stepping bass" a process where one physically steps forward or backward the relative distance of the structural bass, symbolizing the larger-scale harmonic progressions. Likewise, some more preliminary movement processes are swinging one's arms from side to side, like windshield wipers, to provide a metric foundation and sustaining arm motion to show melodic contour- moving one's hand up and down to visually represent the contour.

Pierce claims that some of the benefits of her methodology are the improvements in technical facility due to a heightened sensitivity to motion and a way of conceiving larger structures through the motions.²⁵ She has written her ideas in a very accessible format, explaining them frequently in the context of short, anecdotal, classroom-like situations. Her language is often metaphorical and allusive, which makes her ideas simple to connect with. For example, she compares a pole-vaulter's succession of events (run, push off, swing up, arc over, land) to the succession of large-scale harmonic events in a musical piece- each has a different function, different amounts of energy, but flows from one to the next and achieves a unified goal.²⁶ Not only are her ideas evocative, but her exercises are also easy to try. And, in my opinion, they are not limited to higher level performers, but some can be used even with young or beginning musicians. Her movement processes are very connected and applicable to performance.

All things considered, though, her methodology is lacking much of Schenker's theory. In particular, no Schenkerian graphs are used; Pierce actually writes that

²⁵ Ibid., 58.

²⁶ Ibid., 83-84.

“written graphs can impede the development of Schenkerian hearing.”²⁷ She suggests that these methods are “too forcibly intellectual, too distant from the musical and physical actions involved in performance to attract the interest of most singers and players.”²⁸ Although Pierce’s terms *coalescence* and *middleground rhythmic vitality* can conceptually be used to show the large-scale structure and the connections between them, her initial examples defining them suggest rather that they represent understanding and balancing the verticalities and linearities, respectively, of a piece rather than unifying an entire work.²⁹ All conscientious performers should already be focused on these in their performances. Another issue that all musicians face on a daily basis is the challenge of adding the right character to their playing. Therefore, *tone of voice* seems more of a *musicality* term than a *Schenkerian* term. Furthermore, being aware of one’s own body relates more to something like the Alexander Technique than to Schenkerian analysis.³⁰ Altogether, her approach seems more pertinent to beginner and intermediate-level musicians than to advanced or and highly experienced professional-level musicians. Nevertheless, maybe this is a good start to making *some* of Schenker’s ideas more accessible and less intellectually complicated to performers.

Not unlike Pierce’s kinesthetic approach to Schenkerian analysis, piano pedagogue Abby Whiteside unknowingly employed some aspects of Schenkerian thought in her

²⁷ Ibid., 53.

²⁸ Ibid., 56.

²⁹ Ibid., 62-69. In Pierce’s *coalescence* example, she has her class sing “aid-chords” so that the performer can hear the underlying harmony as one student performs her melody on top. The *middleground rhythmic vitality* example consists of a piano player learning to hear the horizontal motion from one chord to the next, realizing that they are not just vertical disjunct entities.

³⁰ Alexander Technique focuses on how to use one’s body in its most efficient and natural way, avoiding unnecessary tension. This technique is applicable to every-day-life activities, but has been found effective especially for musicians. More information on the Alexander Technique can be found at <http://www.alexandertechnique.com/>.

performance pedagogy. Whiteside was an American pianist and pedagogue during the early to mid 1900s, and she is still known today for her unique teaching methods.³¹ Although she had no knowledge about Schenker's ideas, she implicitly incorporated hierarchical layers and directed motion in her pedagogy. Whiteside considers aspects like *rhythm of form*, or "the phrase-by-phrase progression in the music itself which is the guide for the basic rhythm in the performer's body,"³² and *outlining*, which is playing only the highlights and leaving out less important notes.³³ Her rationale for outlining is to establish associations between notes that are not consecutive along with tracing larger-scale progressions in and between phrases.³⁴ Evidently, her methodology has some surprisingly strong parallels to Schenker's theory, even though she was not personally acquainted with Schenker or his writings.

One of the off-putting aspects of her methodology is her confusing writing style, as she was not a writer, but was asked to publish her ideas. It does not help that she is describing very subtle physical motions, many of which occur simultaneously, that in a lesson could be simply aurally or visually taught.³⁵ However, she does incorporate metaphoric language, including references to familiar actions such as twirling doorknobs, holding baby birds, sitting as if one were to sprint off the bench, just to name a few examples.³⁶ Her entire methodology involves much more than quasi-Schenkerian ideas

³¹ Abby Whiteside, *Mastering the Chopin Etudes and other Essays*, ed. Joseph Prostackoff and Sophia Rosoff (New York: Scribner's, 1969), 2-3.

³² *Ibid.*, 198.

³³ *Ibid.*, 191.

³⁴ *Ibid.*, 192.

³⁵ *Ibid.*, 6.

³⁶ *The Abby Whiteside Foundation*, 2012, <http://www.abbywhiteside.org/site/> (accessed Nov. 27, 2012).

though and incorporates a great deal particularly on how to play the piano using one's body efficiently. Nonetheless, the Schenkerian parallels can be acknowledged.

1.1.5 Analyst vs. Performer Perspectives

Stepping back from the kinesthetic approach to Schenkerian analysis, we turn now to a more traditional take on connecting analysis to performance. Janet Schmalfeldt wrote an article as if she were portraying both analyst and performer in a discussion about two bagatelles by Beethoven.³⁷ "They" take turns; first the analyst discusses the structural elements of one Bagatelle, followed by the performer who comments on the analyst's thoughts and performs the piece, and then the performer discusses and performs the other Bagatelle and the analyst comments. The analyst states early on that her chief goal is to appeal to the performer.³⁸ Naturally, analysis is not necessarily done in order to please or appeal to the performer, but may simply aim for a better understanding of the work. Instead, what Schmalfeldt means is that she will make it more accessible to performers by using metaphor and vivid language to get in touch with the performer's subjective side. For example, words such as *confronted*, *taken over*, *tenaciously possess*, *rumble*, and *radiant*, all found in three consecutive sentences of the analysis, produce vivid imagery that a performer would potentially grasp onto.³⁹ The analyst also leaves certain tasks that deal more with communication to the listener to the performer's discretion, a realistic decision.⁴⁰ The performer agrees that the analyst's choice of

³⁷ Janet Schmalfeldt, "On the Relation of Analysis to Performance: Beethoven's 'Bagatelles' Op. 126, Nos. 2 and 5," *Journal of Music Theory* 29, no. 1 (Spring 1985): 1-31.

³⁸ *Ibid.*, 2.

³⁹ *Ibid.*, 14.

⁴⁰ *Ibid.*, 16.

language is helpful in characterizing the piece, and states that the analysis provides more focus to a performance. She even suggests that Schenkerian terms such as “reaching over” already bring with them a metaphorical, physical connotation.⁴¹ The performer also remarks that understanding the analysis helps build her confidence in her interpretation.

But further along in the article, the authenticity of the analyst/performer interaction deteriorates. When the performer introduces and discusses the second piece, she has major questions and insecurities on how to interpret the work. It is as if the performer knows nothing and the analyst knows everything. This unrealistic, one-way communication is unsatisfying. Performers most often approach pieces differently than analysts, but they develop their own interpretations based on their past experience, knowledge, intuition, and technical facility. To give a performance with such a lack of confidence seems naïve and impractical. Schmalfeldt’s two personas, therefore, walk away from reality and toward the stereotypical roles of competent analyst and inept performer.

1.1.6 Narrative Connections

However, leading nicely from the idea of vivid language and metaphor, we now move to the narrative connection of Schenkerian analysis to performance. Swinkin attempts to demonstrate that what is connecting analysis to performance are the “sensuous and emotive aspects or connotations,” that are present in both, thus, making it

⁴¹ Ibid., 18.

easy to draw on analysis for performance.⁴² He especially believes that Schenkerian analysis is well suited for this. To explain this point, he draws on symbols. Swinkin distinguishes between two types of symbols: those that are discursive, which have a rational order of events and are linear, like speech for example, and those that are presentational, which are multi-dimensional and present simultaneities.⁴³ Music is not discursive, he says, but presentational, and so is Schenkerian analysis; it not only simply gives a synopsis of the music and its structure but “embod[ies] tangibly physical and expressive qualities...” and has “the potential for the materialization of such qualities in performance.”⁴⁴ In other words, Schenkerian analysis is performative.⁴⁵ He also considers Schenkerian analysis to be generative rather than reductive. Here is where he criticizes Folio, stating her way of analysis is reductive and limits creativity.⁴⁶ Furthermore, he believes a metaphorical construct can act as a catalyst for imaginative perception and help performers interact more *between* different layers of the structure.⁴⁷ Swinkin highlights the fact that much of Schenker’s terminology has built-in metaphors, as Schmalfeldt hints at, and he suggests that terms such as *unfolding*, *registral transfer*, *reaching over*, and *expansion and compression of motives* already rely on the metaphor of space in music.⁴⁸

⁴² Swinkin, “Schenkerian Analysis,” 76.

⁴³ Ibid., 77.

⁴⁴ Ibid.

⁴⁵ Nicholas Cook elaborates on this idea of analysis being performative in “Analysing Performance and Performing Analysis.” In *Rethinking Music*, ed. Nicholas Cook and Mark Everist (Oxford: Oxford University Press, 1999), 239-61. His usage of the term “performative” is somewhat more specialized, though, and is derived from speech-act theory. It signifies that analysis does not describe a piece of music, but prescribes how the music should be performed; On page 257, he succinctly writes “it is an action disguised as a statement of fact.”

⁴⁶ Swinkin, “Schenkerian Analysis,” 77-78.

⁴⁷ Ibid., 79.

⁴⁸ Ibid., 80.

In his article, Swinkin provides two analyses, one particularly based on the spatial metaphors and the other based on emotive connotations of those metaphors. For both, he first analyses the piece or sections of the piece and then follows up with performance considerations. His second analysis comes across as particularly appealing and meaningful to a performer. Swinkin demonstrates fully Schenkerian concepts and structures in the piece, unlike Pierce, and he explains how they would impact the character of the piece while still leaving open many performance options. Not only does he consider the work's immanent structures, but he is the first one thus far to connect historical features to the analysis. For instance, in his analysis of Chopin's *Nocturne Op. 48, No. 1*, he highlights the fact that the recurring motive "is a quintessential, romantic motive of longing and anxiety," thereby putting it into context by considering common idioms of the period in which the piece was composed, and infusing extra emotive connotations. He also reflects on the fact that the opening is a funeral march, and with that comes grief and suffering.⁴⁹ But instead of just simply noting this, he demonstrates how these feelings come through in the voice-leading. He effectively illustrates that the "features of mode, motive, topos, and rhythm all have affective associations that exemplify those implicit in the voice-leading."⁵⁰

1.1.7 Schenkerian Performers

Thus far, we have not come across any professional performers who have used Schenkerian analysis to create their interpretation of musical works. Not very much has been published in this area, but Schenkerian performers do exist. In an article written in

⁴⁹ Ibid., 87.

⁵⁰ Ibid.

1964 by Oswald Jonas, a student of Schenker, he associates several great performers of Schenker's time to performances reflecting Schenkerian thought: singer Johannes Messchaert, organist Karl Straube, violinist Joseph Joachim, cellist Pablo Casals, and, most notably, conductor Wilhelm Furtwängler.⁵¹

Murray Perahia is more current example. Perahia is an internationally acclaimed concert pianist, and Schenkerian thought is an essential part of his conception of a performance. John Rink interviewed him in 2001 and generally outlines how Perahia "builds" a performance.⁵² First and foremost, he must hear how the piece "hangs together" as one entity.⁵³ He determines the basic harmonic shape and establishes the phrase lengths. Only after he can hear the whole piece in his mind can he go into more detail. This top-down approach corresponds to Schenker's idea of beginning with the background structure (the *Urlinie*) and working toward the foreground. To grasp the piece in its entirety, Perahia tries to create a "unifying [image] at least in [his] mind, so that the whole thing is... telling some kind of story."⁵⁴ Again, we see the importance of narrative when dealing with Schenkerian analysis and performance. Perahia's next priority is to discover the linearities of the piece. As an example, he demonstrates that the opening theme of the third movement of Chopin's Sonata Op. 58 can be reduced to simply a line."⁵⁵ His subsequent step is to let his "sense of harmony... inform the sound."⁵⁶ Perahia acknowledges one disadvantage to using Schenkerian analysis for

⁵¹ Oswald Jonas, "Heinrich Schenker and Great Performers," trans. Alan Dodson, *Theory and Practice* 28 (2003): 123-35.

⁵² John Rink, "Chopin in Performance: Perahia's Musical Dialogue," *The Musical Times* 142, no. 1877 (Winter 2001): 9-13, 15.

⁵³ *Ibid.*, 10.

⁵⁴ *Ibid.*, 12.

⁵⁵ *Ibid.*, 11.

⁵⁶ *Ibid.*

performance: that a Schenkerian graph is unable to illustrate disappointment or setback. He says “when you see a graph, you think that it was always intended to go [that way...]. It looks inevitable.”⁵⁷ The voice-leading eventually leads to its goal, but we cannot visually see the points at which there are emotional desires for resolution that are abandoned. These abandonments are places of frustration and anguish, he suggests. He incorporates these emotions into his narratives, suggesting, for example, that in much of Chopin’s music, there are bloody battles to free Poland, some ending victoriously but not without much suffering.⁵⁸ Rink quotes and summarizes Perahia’s last step succinctly:

[I]t is important to try to sketch what's happening—the drama of the tones—into a kind of metaphorical drama, so that it speaks to you on as many levels as possible, not just the musical level. Most listeners 'don't know anything about tones', and 'the critics [...] wouldn't know a dominant if it hit them on the head!' But 'they feel emotion': 'everybody has their emotions. And that is the natural way into a piece, through the emotion.'⁵⁹

This testimony from a performer helps us to see how Schenkerian analysis might shape a performance and where some of the pitfalls lie. Schenkerian intellect must be combined with emotional understanding, even if emotion in Schenker’s graphs is invisible. In other words, a good Schenkerian performance involves the performer either completing the analysis him or herself or being led through an analysis by its author, in order to be conscious of the delays and detours that are not always represented in the Schenkerian graph.⁶⁰

⁵⁷ Ibid., 13.

⁵⁸ Ibid., 15.

⁵⁹ Ibid.

⁶⁰ Although Perahia states that a graph cannot illustrate the detours and delays in the music, Schenker writes about them in *Der freie Satz*. See quote in section 3.1.1.1.

1.1.8 Conclusion

To conclude, I would like to refer back to my opening guiding questions. As Schenker claimed, his theory is in fact very applicable to performance, if undertaken with the right perspective. It is most important that not only the large-scale structure be presented, but that the material between the structural pillars coherently connects them and creates a whole entity. A common thread through most of the Schenkerian analysis/performance approaches discussed above is a *supplementary* emphasis on narrative aspects of the analysis and use of metaphoric, emotive language.⁶¹ In general, the more clearly the narrative and sensual aspects of a piece are highlighted in the analysis, the more naturally it can be applied to a performance. Perahia's "building" of a performance undeniably supports that. He once told a reporter "emotions and intellect should work together. You have to live [music] as if it were a narrative."⁶² The next most practical application of Schenkerian analysis and performance examined above is Swinkin's analysis of the Chopin *Nocturne*. It associates the voice leading, use of motives, and historical characteristics with emotion and expression. Pierce's kinesthetic approach, in my opinion, has much more potential for connecting Schenkerian analysis to performance, but in its present state, it lacks some of the theoretical content necessary to fully incorporate Schenker's theory.

In general, every connection made between Schenkerian analysis and performance has taken hold of different elements of both the analytical and the performance acts and has consequently disregarding some aspects of both, the theory in particular. Some of this

⁶¹ While Schenker does use highly charged metaphors, he was not much interested in elaborate storytelling as a hermeneutic device, and in fact denigrated it. Therefore, much of the interest in narrative devices must be classed as supplementary to Schenkerian analysis per se.

⁶² Geoffrey Norris, "Why Murray Perahia Turned to Bach," *The UK Telegraph*, March 20, 2008.

must be attributed to limitations inherent in the theory. For instance, Schenker's theory is designed for tonal music and is most applicable to pieces written in the late baroque, classical, and early romantic eras, limiting its application to only a small range in the repertoire.⁶³ Furthermore, the limitation that Perahia notes, saying how a graph does not illustrate frustration or suffering, draws a line between analyst and performer. An analyst can create a graph, but a performer must derive a narrative from the analysis and discover and draw on hidden and perhaps implied emotions for his or her performance. This requires practical experience in Schenkerian theory and analysis, as well as some reflection on what the delays attendant upon *Auskonponierung* might mean in emotional terms.

What is missing from this body of research? Primarily, there is not enough connection with actual performers, especially performers other than pianists. Yes, Schmalfeldt tried to attain that point of view of a performer and Pierce included many anecdotal and hypothetical classroom situations involving performing, but neither was based on empirical evidence of the attitudes and behaviours of actual performers in the act of performance. Perahia's report of his methods, by contrast, is very informative and credible, especially coming from a world-renowned concert pianist. If more performers explained to other performers how Schenkerian analysis affects their performances, I think the gap between Schenkerian analysis and performance would diminish further. In order to accomplish this, though, Schenkerian analysis might have to be introduced to

⁶³ During the past few decades, scholarship has touched on expanding the application of Schenkerian analyses to other types of music. See for example: Felix Salzer, *Structural Hearing: Tonal Coherence in Music* (New York: Dover, 1962); David Neumeyer, *The Music of Paul Hindemith* (New Haven: Yale University Press, 1986); James Baker, *The Music of Alexander Scriabin* (New Haven: Yale University Press, 1986).

performers in a way that infuses, or allows for the infusion of, emotion and narrative into its intellectual content. The performer might then have the impetus, the wherewithal, and the freedom to decide how to act upon the analysis.

1.2 Research Questions

The most general research question I would like to answer is the following: From the performer's point of view, how does Schenkerian analysis affect a performer's interpretation of a tonal piece?

More specific research questions are provided below:

- 1) How important is analysis in general to performers?
- 2) To what extent is Schenkerian analysis applicable to performance?
- 3) Which specific Schenkerian concepts are most applicable to performance? Which ones are least?
- 4) Is a performer more satisfied with a performance when he or she believes it to be informed by Schenkerian analysis?
- 5) Are there elements of Schenkerian analysis that are intellectually influential but not do not alter a performer's behavior (performance practices) noticeably?
- 6) Are the effects of being exposed to a Schenkerian analysis lasting, or will a performer resort to his or her original interpretation over time?
- 7) Does a performer mentally refer to the analysis consistently throughout the learning process?
- 8) Does knowledge of a Schenkerian analysis help with memory of a piece?

- 9) How effective, overall, is Schenkerian analysis for the development of a performance interpretation?

1.3 Hypotheses

I believe that analysis is not a very critical part of most performers' preparation of a performance, and I predict that exposure to a Schenkerian analysis will open their eyes to a whole new way of interpreting a piece. However, not everything will be applicable to performance. Some aspects will help the performers to understand the work, but not change their performance outwardly, whereas others will initiate modifications.

Furthermore, certain aspects of a Schenkerian analysis will resonate neither with performance interpretation nor with intellectual understanding to which the performer can attach meaning and/or emotional content. I do not think that the *Ursatz*, or fundamental structure, will result in very meaningful performance changes. I predict that exposure to a Schenkerian analysis will positively affect the task of memorizing a piece.

Chapter 2: Methodology

2.1 Overview

As a musician, I find performance as well as theory and analysis vital for music. However, the further I progress in my graduate studies in music theory, the more distanced I feel towards the performance side of music. I feel like the worlds of performance and theory & analysis are growing more distinct and are in some areas very disconnected, the relation between Schenkerian analysis and performance being one example.

My research project focuses on performers' first-hand experiences with Schenkerian analysis and its application to performance, revealing its advantages and also limitations. I worked with music students from the University of British Columbia and, with each participant, went through a Schenkerian analysis of a tonal work that they had chosen to perform. Over the course of the study, the participants filled out several surveys, in order for me to monitor the influences that the analysis was having on their interpretations. After giving the students several weeks to practise, the study culminated with a dress rehearsal and recital for the participants to showcase their performances, concluding with a final evaluation of the influence of Schenkerian analysis on their performance interpretation.

2.2 Inclusion Criteria

The study was open to all different solo instruments plus solo and piano collaboration. It was open to third year or higher-level music students because an

understanding of the foundations in tonal music theory is crucial to the understanding of Schenkerian analysis.

Two exceptions were made: one piano collaborator was in second year but he was in the accelerated theory program, suggesting a strong theory background; another piano collaborator was not a student of UBC but had recently completed a Master of Music degree.

2.3 Method of Recruitment

Through the UBC School of Music, I sent a mass email to all the music undergraduates and graduates as a call for participants. Attached was a poster that states the main research question and outlines the tasks that participants were asked to complete. In the email, my name and email address were provided, so that those interested would contact me via email.

The amount of time each participant was asked to dedicate to the project was three hours over the span of two months. Motivation to participate included a performance opportunity and experience, plus exposure to an analytical approach that may have been unfamiliar to them.

2.4 Equipment

All audio recording was done using a Zoom H2 Handy Recorder. Recordings were done in UBC classrooms as well as the Roy Barnett Recital Hall in the UBC School of Music Building. Tempo analysis in chapter five was done with a Korg TM-50 Combo Tuner Metronome.

2.5 Summary of Procedures

Upon receiving emails from interested participants, I sent them a copy of the consent form and asked for the name of the piece they were interested in performing. Once they informed me of their piece selection, I began creating Schenkerian analyses and lesson plans for each piece. Once those were completed, I contacted the participants to arrange a private lesson time.

At our first meeting, each participant signed the consent form and filled out a survey that included questions about background in theory in general, attitude toward theory and performance, and experience with Schenkerian analysis. Then, each performed the previously selected piece twice, and these performances were recorded. Subsequently, each was given a Schenkerian analysis lesson pertaining to the selected piece. Each lesson was approximately 30-45 minutes in length. After the lesson, each participant was given 15 minutes to practise his or her piece, trying to incorporate reactions to content from the lesson. Then, each one selected and played up to three different sections practised in the allotted time, incorporating what had been aimed for and rehearsed in the practice session. At the end of the first meeting, each participant filled out another survey regarding how influential the Schenkerian analysis was on his or her interpretation of the piece.

After several weeks, participants performed their selected pieces in a dress rehearsal that was audio recorded. After they played, the participants were given one more survey to fill out, regarding how useful and influential Schenkerian analysis was in relation to their performances. This was returned to me the next day at the recital, where

all participants were showcased, performing their selected pieces. Following the recital was a small reception to thank the participants for their time and effort in my research.

2.6 Participants and Pieces

Table 2.1 lists the participants, anonymously, along with their instrument and the musical work they selected and performed:

Table 2.1 Participants

P	Instrument	Piece	Composer
1	Soprano Saxophone	Flute Partita in A Minor, BWV 1013, I. Allemande	Johann Sebastian Bach (1685-1750)
2	Trumpet	Trumpet Concerto in E flat major, II. Andante	Franz Joseph Haydn (1732-1809)
3	Piano	As above (in collaboration with P2)	
4	Piano	Piano Sonata No. 32, Op. 111, I. Maestoso - Allegro con brio ed appassionato	Ludwig van Beethoven (1770-1827)
5	Violin	Violin Sonata in C Major, BWV 1005, III. Largo	Johann Sebastian Bach (1685-1750)
6	Tuba	Flute Sonata in G Major, Op. 1, No. 5, HWV 363b, II. Allegro (transposed to F Major)	George Frideric Handel (1685-1759)
7	Piano	As above (in collaboration with P6)	
8	Euphonium	Flute Fantasy in D Minor, No. 6, TWV 40:7, I. Andantino (transposed to F minor)	Georg Philipp Telemann (1681-1767)
9	Marimba	Vals Venezolano, No. 3 “Natalia”	Antonio Lauro (1917-1986)
10	French Horn	Andante in C Major for Horn and Piano, Op. Posth.	Richard Strauss, (1864-1949)
11	Piano	As above (in collaboration with P10)	

2.7 Scope and Limitations

Although there are many worthwhile topics to be researched in relation to my project, there are also limitations. For example, this study only involves the analysis and performance of tonal music, written in the eighteenth and nineteenth centuries, with one exception of a tonal work from the twentieth century. The participants perform on a large range of instruments, including strings, brass, woodwind, piano, and percussion.

However, no singers volunteered; thus, the involvement of words and language and their relationship with the music are not explored. Furthermore, all participants, apart from one who already graduated, are pursuing music degrees from UBC, yet this cannot be considered an ethnographical study, as every participant came in with different musical training, influences, and attitudes. Several are also international students.

Research involving more contemporary, non-tonal music, and word-music connections with Schenkerian analysis would be an interesting continuation to this study. Additionally, a worthwhile future study would be to execute the same project but focus on a different type of analysis and evaluate its effects on performance, or examine the effects of Schenkerian analysis on performance with a more comparable group of participants, but these ideas are beyond the scope. With other circumstances, one could also create a series of lessons, to reinforce the participants' learning and understanding of Schenkerian analysis, and ultimately test the participants on it, but this was not practical for this project.

Chapter 3: Lesson Plans

3.1 Creating the Lesson Plans

Creating the lesson plans was the most challenging part of the project, as each participant or pair of participants had a different piece, and each piece engages different elements of Schenkerian analysis, and there was a restricted amount of time to teach the participants a new type of music analysis. The lesson plans grew out of my original analyses of the pieces (and in two cases, those of Schenker himself). From the analyses, it was clear which Schenkerian features were prominent yet not too difficult to explain in one lesson.

I also wanted to consider the pedagogy of Schenkerian analysis or music theory in general. Schenker seems to have viewed himself as almost god-like and all-knowing with regards to German classical music. In his *Tonwille*, he writes:

“Gifted by the grace of our greatest ones, I hold up a mirror to musical art, in a way that no one has been able to do before... I am the first to demonstrate music’s own laws, that which constitutes its own life... Following our masters, I have, as it were, for the first time opened the aural dimension to the word and to communication, thereby enriching human existence with a new dimension.”⁶⁴

Instead of conveying such a power difference between teacher and student, my goal was to approach the performers on more of an equal level, objectively showing them the analysis yet letting them decide for themselves what they liked or disliked about it, what they found useful or not useful. I avoided imperative statements and phrases like “you should....” On the whole, I wanted to escape the paradigm discernable in articles like

⁶⁴ Heinrich Schenker, “Miscellanea,” trans. Joseph Lubben, in *Der Tonwille: Pamphlets in Witness of the Immutable Laws of Music* Vol. 1, ed. William Drabkin (New York: Oxford University Press, 2004), 222.

Schmalfeldt's where the performer simply relies on the analyst's opinion to form an interpretation.⁶⁵

It is assumed that the reader is familiar with Schenkerian analysis and its specific vocabulary. For reference and review of Schenkerian analysis, please refer to Cadwallader and Gagné's book, *Analysis of Tonal Music: A Schenkerian Approach* and the glossary by Salzer in Schenker's *Five Graphic Music Analyses*.⁶⁶

3.1.1 Inclusions and Exclusions in the Lesson Plans

Since each piece was unique and, apart from the two by J. S. Bach, written by different composers, the lesson plans are all unique. Everything is also simply introduced because the participants were to learn these aspects in less than one hour of lesson time. Several features appear more frequently in the lesson plans: form, compound melodies, sequences, linear progressions, fundamental structure, and potential applications of Schenker's ideas on interpretation. Each of these appears in at least six of the eight lesson plans. Elements such as compound melody and sequences, which are not wholly Schenkerian ideas, are incorporated to refresh the participants in music analysis, but are also built upon and incorporated into a middleground analysis later in the lesson.

⁶⁵ Schmalfeldt, "On the Relation of Analysis to Performance," 1-31.

⁶⁶ Allen Cadwallader and David Gagné, *Analysis of Tonal Music: A Schenkerian Approach*, 3rd ed. (New York: Oxford University Press, 2011); Heinrich Schenker and Felix Salzer, *Five Graphic Music Analyses* (New York: Dover Publications, 1969), 23-26.

The *Ursatz* was included in seven of the eight lesson plans.⁶⁷ I purposely incorporated this into the lesson plans to test my hypothesis that the *Ursatz* would not alter a performance interpretation. Because this is one of the most abstract ideas of Schenkerian analysis, I introduced it mainly by working from the foreground—something more instantly relatable to the performer—then proceeding deeper into the middleground, until we reached the background. I believe the background is better understood and appreciated this way, because the performer sees a connection from something that is relevant to something more abstract, rather than starting with the abstract and trying to make connections.

Although I attempted to remain objective regarding performance decisions, I included a general handout (Handout in all Lesson Plans) with some of Schenker's ideas on analysis and performance, just to provide examples of how one might apply analysis to performance. Furthermore, on all but the first lesson plan, a section listing a couple of potential applications of the analysis to performance is given.

Despite these similarities, there are also distinctions between lesson plans. Two of the selected pieces were analyzed and written about by Schenker, himself, so for P4 and P5's lessons, Schenker's own analyses were integrated into the lesson. For example, P5's lesson plan includes "layered dynamics," something that is not so prominent in the basic teaching of Schenkerian analysis. Other distinct elements include neighbour note motion, which is prominent in both P1 and P9's pieces, and motives in P1 and P5's.

⁶⁷ The only reason the *Ursatz* was not included in P4's lesson plan was because of the magnitude of the piece. I found it too large to thoroughly demonstrate how the foreground reduces to the *Ursatz* in the given time restraints.

3.1.1.1 Handout in all Lesson Plans

All lesson plans included a write-up on interpreting the analysis:

Interpreting the Analysis

Schenker used many metaphors to help in understanding his ideas.

- The development from background to foreground is an *organic* process, much like the birth and development of a human being.
- The music is always striving towards its goal or fulfillment.
- Tension builds in these striving moments and releases when processes reach their goals.
- Ascending motion usually builds tension, whereas descending motion releases it.
- Through linear progressions, it should feel like one is being *pulled* through toward the goal.
- Detours and delays in the linear progressions generate disappointment, frustration, and other emotions.

Here is a quote by Schenker in *Der Freie Satz* to keep in mind while thinking about the music:

The *goal* and the course to the goal are primary. Content comes afterward: without a goal there can be no content.

In the art of music, as in life, motion toward the goal encounters obstacles, reverses, disappointments, and involves great distances, detours, expansions, interpolations, and, in short, retardations of all kinds. Therein lies the source of all artistic delaying, from which the creative mind can derive content that is ever new. Thus we hear in the middleground and foreground an almost dramatic course of events.

As the image of our life-motion, music can approach a state of objectivity, never, of course, to the extent that it need abandon its own specific nature as an art. Thus, it may almost

evoke pictures or seem to be endowed with speech; it may pursue its course by means of associations, references, and connectives; it may use repetitions of the same tonal succession to express different meanings; it may simulate expectation, preparation, surprise, disappointment, patience, impatience, and humor. Because these comparisons are of a biological nature, and are generated organically, music is never comparable to mathematics or to architecture, but only to language, a kind of tonal language.⁶⁸

3.2 Lesson Plans

3.2.1 P1: J.S. Bach's Partita in A Minor, BWV 1013

Compound Melody

A compound *melody* is a melody that implies two or more voices. Although this piece is written for a monophonic instrument, there are multiple voices that together form the underlying harmony.



Example 3.1 Bach, Partita: Three-voice structure of mm. 1-6.1.

Sequences and Linear Intervallic Patterns

This piece is filled with small and larger sequences (repetition of a melodic or harmonic pattern on different scale degrees). These sequences create expansions in the music, which either prolong a certain harmony OR are transitional between two harmonies.

⁶⁸ Schenker, *Der freie Satz*, 5.



Example 3.2 Bach, Partita: Ascending 5-6 progression in mm. 7-9.1.

In this example, the harmonies of each statement of the pattern progress from a root position chord to a first inversion chord by means of an upper voice rising by step over a single bass note. This one is a transitional sequence, leading from IV in CM through V, cadencing on I.

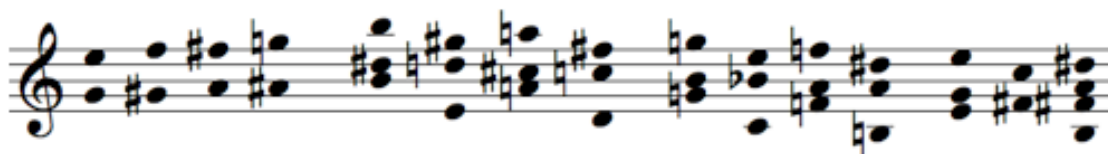


Example 3.3 Bach, Partita: Descending 5ths progression in mm. 14-15.3.

Although not all the voices are present in the chords, the bass outlines the circle of fifths in E minor from i – V. Again, this is a transitional sequence.

a)

b)



Example 3.4 Bach, Partita: Two sequences in mm. 16-18.

a) Here are two steps of rising 6th sequence with a chromatic passing 7th connecting them. This is leading to the first chord of b), thus being transitional, leading from i to V in E minor.

b) This is another descending 5ths progression. The bass notes that are seen here are not physically present in the score but are understood to be implied. This progression leads from the V to the V in E minor, making it a prolongation of the V chord.

There are still more sequences in the rest of the piece, but with the information thus far, we are able to now focus on higher-level, more structural linear progressions.

Linear Progressions

Let us return to Example 3.1, and instead of looking so closely from note to note, or harmony to harmony, we will look more at the prolongations of harmonies and what the middle-ground structure looks like.

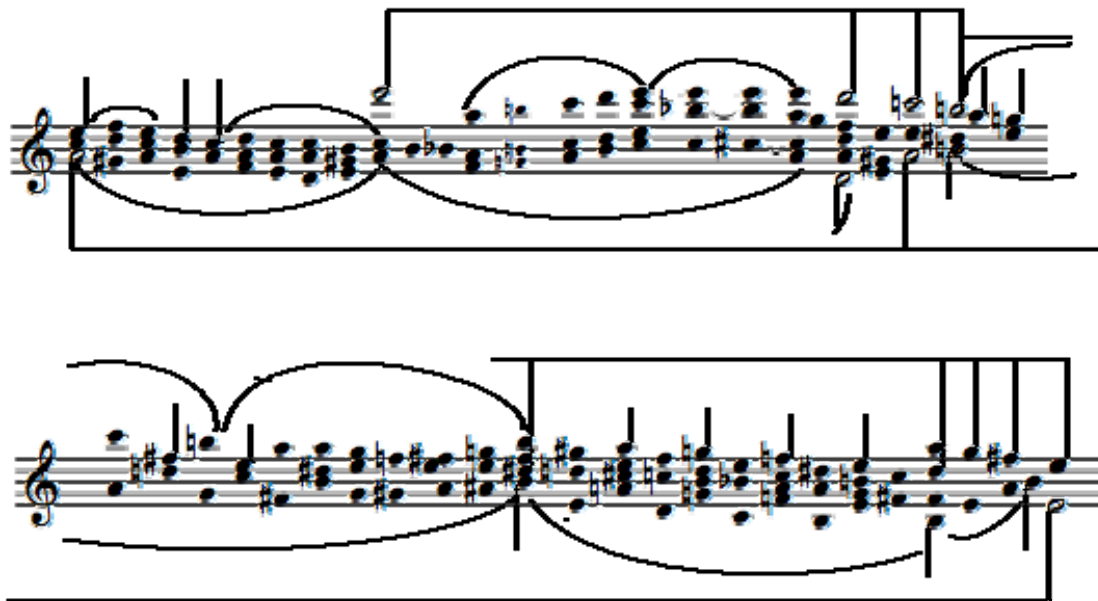


Example 3.5 Bach, Partita: Same as Example 3.1 with added beams and slurs.

In Schenkerian analysis, rhythmic values are used in a non-traditional way, namely to indicate hierarchical depth. The deeper a note is in the hierarchical structure, the longer its apparent rhythmic value will be. For example, “half notes” are more structural than “quarter notes,” and “quarter notes” are more structural than unstemmed noteheads. In this case, the quarter notes show an overarching melodic progression from E down to C. The eighth notes mark neighbour notes, showing prolongations of the surrounding chord.

Larger melodic motions can be observed, such as the *Urlinie*, or “fundamental descent” which, for every piece begins on either $\hat{3}$, $\hat{5}$, or $\hat{8}$ and descends toward the tonic by the end of the piece. This is marked with the beamed half notes. In Example 3.6, the

motion from Example 3.5 is visible by the beamed quarter notes at the beginning. Further melodic motion into inner voices is marked by the beamed quarter notes following the fundamental $\hat{2}$; there are two descending 6th linear progressions from the B5 to D#5 prolonging the V harmony in E minor before the more structural 5 line from B5-E5. The beams on this line denote its more structural role, compared to the prolongational role of the other lines.



Example 3.6 Bach, Partita: Middleground graph of the entire first half of the piece, from mm. 1-20.1

Note: Not all pitches in these exact registers are present in the score. This is a structural reduction outlining the harmonies and linear progressions.

Neighbour Note Motive

Neighbour note motions seem to be prominent in this piece at the foreground level, or surface level of the music, as well as at the middleground level, somewhere between

the surface level and the deepest structural level containing only the Urlinie notes and the underpinning bass notes (Bassbrechung/Bass Arpeggiation).



Example 3.7 Bach, Partita: Neighbour note motions are marked into the score from m. 1 through m. 6.1.⁶⁹

This extensive use of neighbour notes establishes it as a motive. As you can see, sometimes the notes are side by side, as in m. 1, but other times the notes are spread across three or more beats, as in m. 2.



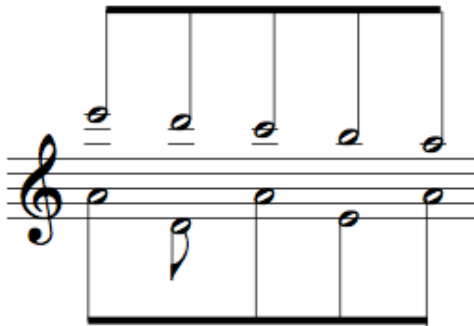
Example 3.8 Bach, Partita: Neighbour note motive in mm. 20-21.1.

⁶⁹ There are implied A4's on the third beat of mm. 2 and 3, completing the neighbour note motion. The D6 in m. 6 can be also understood as a passing tone, transferred up an octave, between the E5 and C5.

This neighbour note motive was most prominently presented to me in mm. 20-21.1. The F# was to me a surprising note because I was expecting something like m. 1 but in E minor. But the F# again reinforces the neighbour note motive.

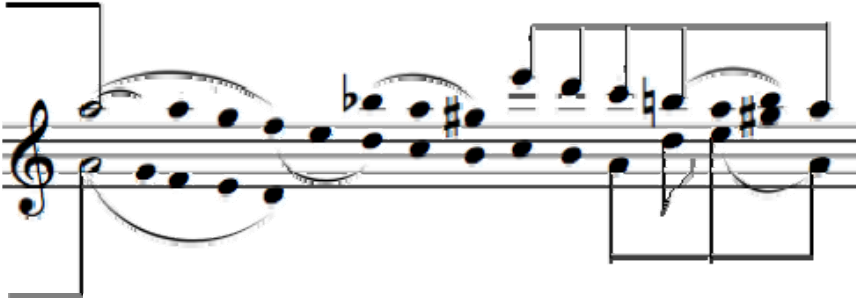
Ursatz (Fundamental Structure)

The background or fundamental structure, what Schenker called the *Ursatz*, comprises the *Urlinie* and the *Bassbrechung*, or the fundamental line with its bass progression. For this piece, because of the prominence of the E6 the opening half, and the fact that the piece begins on an E, I understand the *Urlinie* as starting with $\hat{5}$. Therefore, the *Ursatz* looks like this:



Example 3.9 Bach, Partita: Ursatz.

Since the first half of the piece already made it to B5 (see Example 3.6), the second half mostly prolongs this B5 until finally the resolution to A in m. 43. Why, you might ask, is the resolution not the final cadence of the piece? It is difficult to hear mm. 44-45 as still a prolongation of the dominant chord and of the B5. Rather, I hear a codetta, in which the fundamental structure of the entire work is succinctly repeated in two measures.



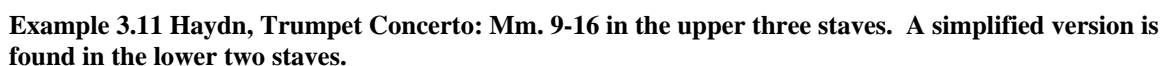
Example 3.10 Bach, Partita: Middleground analysis of mm. 43.3-45.3.

3.2.2 P2, P3: Haydn's Trumpet Concerto, mvt. 2, Andante

Austrian musician and theorist Heinrich Schenker (1868-1935) developed a music theory and system of analysis that exposes the structure of tonal music. In order to show this, the music is broken into different layers of structural importance. The background illustrates the fundamental structure of the piece and is limited to only a few notes. The middleground layers do not include every note of the score, nor do they only show the fundamental structure of the piece. Prolongations and diminutions, which are explained later, are considered here and simplified. The foreground is the layer concerned with the surface structure of the music, closest to the actual score. To begin, let's start in the foreground and work our way back.

Foreground

I'm sure you already know what passing and neighbour notes, suspensions, appoggiaturas, etc. are. These can be referred collectively as figuration tones or diminutions. In our first step, we recognize which notes are figuration tones and which are the chord tones.



It is now, with our simplified version, that we start focusing on linear progressions.

Mm: 9 10 11 12

Ab: I IV ii⁶ V

Example 3.12 Haydn, Trumpet Concerto: Schenkerian graph of mm. 9-12, denoting linear progressions in the melody.⁷⁰

⁷⁰ Another possible reading of this piece could have a *Kopftón* of $\hat{3}$ with no interruption. This would change the function of many of the notes in this example, as well as the following ones.

First of all, Schenker's notation is quite different in his analyses. Rhythm is ignored, and the note values instead represent the structural values of the notes. The higher the note value, the more structural it is. In Ex. 2 (Example 3.12), we can now see the opening two measures elaborating a 3-line (linear progression of 3 notes), from Ab to C. Also, the Ab and C are higher stemmed than the Bb, and we can understand this as an arpeggiation from Ab to C and then to the primary tone, Eb. Later on, I will explain why the Eb is the primary tone, but right now, you can understand it as the most structural note of the melody thus far. Following the Eb, there is an octave linear progression leading down to the Eb4; thus, Eb is being prolonged through that line. Within the octave line, we can also see a voice exchange between the bass and melody.

Middleground Linear Progressions

Sometimes the linear progressions are not so straight forward, with consecutive pitches. These are middleground linear progressions. They happen over longer spans and sometimes some notes of the linear progression are implied but not physically present. These notes are placed in parentheses.

Mm: 9 10 11 12

Ab: I IV ii⁶ V

Mm: 13 14 15 16

I IV V ^{8 7}_{6 5} I
4 3

Example 3.13 Haydn, Trumpet Concerto: Schenkerian graph of mm. 9-16.

The Eb5 is prolonged through mm. 2-6 before it moves through a 5-line all the way to Ab4 at the cadence. The C5 and Bb4 are implied in this line.

With the implied tones being present, the melody may have looked something like this:

Example 3.14 Haydn, Trumpet Concerto: Mm. 14-16 recomposed to incorporate the implied tones into the melody.

Growing organically out of that idea, some notes were substituted for those in the linear progression.



Example 3.15 Haydn, Trumpet Concerto: One substituted note in the linear progression, mm. 14-16. And finally with all three substituted notes, we get the actual melody.



Example 3.16 Haydn, Trumpet Concerto: Condensed score of mm. 14-16.

Ursatz (Fundamental Structure)

The background or fundamental structure, what Schenker called the *Ursatz*, comprises of two parts: the *Urlinie*, or melodic “fundamental descent” which, for every piece begins on either $\hat{3}$, $\hat{5}$, or $\hat{8}$ and descends toward the tonic by the end of the piece; and the *Bassbrechung*, or bass progression corresponding to the *Urlinie*. For this piece, I have analyzed the *Urlinie* as starting with $\hat{5}$. Thus, the Eb5 is the starting note, which

was marked with a beamed half note earlier in Example 3.12 and Example 3.13, showing its structural nature. Therefore, the Ursatz should look something like this:

$\hat{5}$ $\hat{4}$ $\hat{3}$ $\hat{2}$ $\hat{1}$

AbM: I IV V⁶—⁵ I

Example 3.17 Haydn, Trumpet Concerto: Urlinie starting on $\hat{5}$.

However, this piece has a recapitulation of the main melody in m. 33. These types of ABA forms have a two-part structure in which the Urlinie is “interrupted” and starts again at $\hat{5}$ at the recap. Therefore, the Ursatz looks more like this:

Mm: 10 23 24 30 34 44 45 46

$\hat{5}$ $\hat{4}$ $\hat{3}$ $\hat{2}$ $\hat{5}$ $\hat{4}$ $\hat{3}$ $\hat{2}$ $\hat{1}$

AbM: I (IV-V/III) V I IV V⁶—⁵ I

Example 3.18 Haydn, Trumpet Concerto: Ursatz with interruption.

This is the most structural line of the piece, and within it, there are less structural linear progressions, such as those already mentioned.

Interestingly, $\hat{3}$ in the first half uses the borrowed Cb from Ab minor. We can understand it as being structurally important due to the modulation into the key of Cb major and the perfect authentic cadence in mm. 23-24.

Middleground-Background Analysis of Entire Movement

I've included a whole analysis of the movement below. The background is visible- the beamed half notes; but also the linear progressions and prolongations can be seen. Marked on the analysis are also motions from inner voices, upward, and motions downward into inner voices. Furthermore, there are a couple S curves which mean "reaching over" (r.o.). *Reaching over* implies that this leap in the melody is from an inner voice reaching over the principal, structural voice but falls back down into the principal voice.

One quite interesting moment is in the recapitulation, where the phrase is exactly the same as the opening phrase, except for one note: the Ab5 in m. 38. I have interpreted it as the resolution of a neighbour note heard back in m. 32, the Bb5 that was left hanging at the cadence.

1/9 2/10 5/13 7/15

A♭M: I — IV ii⁶ V I — ii⁶ $V_{\frac{8}{4}}^{\frac{7}{3}}$ I

17 21 23 24

$V_{\frac{4}{2}}^{\frac{1}{6}}$ I⁶ $V_{\frac{3}{2}}^{\frac{6}{3}}$ I V — $\frac{9}{8}$ C♭: IV I ii⁶ $V_{\frac{4}{2}}^{\frac{6}{3}}$ I

25 28 30

I $\frac{V^7 \text{ of } ii}{V^7 \text{ of } iv}$ ii^6 V

33 34 35 38 40

I IV ii^6 V I ii^6 $\frac{V^7 \text{ of } iv}{I}$

41 43 45 46

4 3 2 1

V_2^4 I^6 V_3^6 I V $\frac{4}{2}$ I^6 IV ii^6 $V_4^8/4b7$ I

Example 3.19 Haydn, Trumpet Concerto: Middleground analysis of complete 2nd movement.

Potential Applications of Schenker's Ideas on Interpretation

- A building of tension in mm. 21-23 as the melodic line ascends to the Db
- The prolongation of $\hat{5}$ especially from m. 17 until the $\hat{4}$ comes in in m. 23 could be seen as a delay or detour. What kind of emotions could be interpreted here?

3.2.3 P4: Beethoven's Piano Sonata in C Minor, Op. 111, No. 32, mvt. 1

Austrian musician and theorist Heinrich Schenker (1868-1935) developed a music theory and system of analysis that exposes the structure of tonal music.

A book by Schenker about this piano sonata was published in *Beethoven: die letzten Sonaten: die Sonate C Moll Op. 111. Kritische Einführung und Erläuterung von Heinrich Schenker*, and although he does not use his fully developed system of analysis here (it is rather used to describe his edition of the sonata), many materials outlined here are derived or taken from his analysis.

Schenker, Heinrich. *Beethoven: die letzten Sonaten: die Sonate C Moll Op. 111. Kritische Einführung und Erläuterung von Heinrich Schenker*. Edited by Oswald Jonas. Vienna: Universal Editions, 1971.

Form

This movement is in sonata form and Schenker includes measure numbers for each section⁷¹:

Introduction:	mm. 1-18
1 st Theme:	mm. 19-35
Modulation:	mm. 35-49
2 nd Theme:	mm. 50-57
Closing Theme:	mm. 58-69
Transition:	mm. 69-71
Development:	mm. 72-91
Recapitulation:	mm. 92-158

Schenkerian Analysis

Schenkerian analysis allows for the structure of the music to be exposed, and to show this, we can break down the music into different layers of structural importance. The **background** illustrates the fundamental structure of the piece and is limited to only a few notes. The **middleground** layers do not include every note of the score, nor do they only show the fundamental structure of the piece. Prolongations and diminutions are considered here and simplified. The **foreground** is the layer concerned with the surface structure of the music, closest to the actual score. Let us focus now on the Introduction.

⁷¹ Adapted from Heinrich Schenker, *Beethoven: die letzten Sonaten: die Sonate C Moll Op. 111*, *Kritische Einführung und Erläuterung von Heinrich Schenker*, ed. Oswald Jonas (Vienna: Universal Editions, 1971), 5.

The entire introduction, mm. 1-18, can be simplified to eight harmonies in one progression:

mm.: 1 2 3 4 5 10 11

vii°7 — V vii°7 — I vii°7 — iv It.⁶ — V

Now, of course, this is leaving out many of the notes. So, how did I get to this?

From the surface of the music, I can simplify all the harmonies

For example, in the first two measures, although there are four harmonies, the overall progression in mm. 2 can be understood as V being prolonged.

Example 3.20 Beethoven, Piano Sonata: Simplified harmonic progression of introduction (mm. 1-18).

vii°7/V — V — i — V⁶

Example 3.21 Beethoven, Piano Sonata: Mm. 1-2 with Roman numeral and figured bass harmonies.

I can also simplify melodic lines by removing figurations tones, like neighbour, passing tones, appoggiaturas, etc., like I did be ignoring the B4 in m. 1 in Example 3.21.

The melody of the theme one section can be simplified to all eighth notes leading downward to the tonic when all the neighbour tones are removed.



Example 3.22 Beethoven, Piano Sonata: Mm. 21.4-22 and 23.4-24 simplify to the eighth note version on the right.⁷²

In the intro, the first four harmonies are quite straightforward, but the next two span 5 measures. Mm. 5-10 can simplify to just the downbeat chord of m. 5. It is a prolongation of that chord as it goes through an octave ascent in the bass.

Example 3.23 Beethoven, Piano Sonata: Expansion of e dim.⁷ harmony including a progression in AbM, mm. 5-10.⁷³

So, the original harmony occurs at the end of the octave ascent, and, therefore, the octave ascent is a way of prolonging that harmony. From m. 11 onward, the dominant harmony is prolonged. This is made very clear by the pedal G, and although the other voices are moving up and down, they are more decorating the dominant harmony and are not structural notes.

⁷² Ibid., 14. Adaptation of Figure 16.

⁷³ Ibid., 8. Adaptation of Figure 6.

The overall structural purpose of the introduction is to be dominant preparation. Referring again to example 1, the first harmony (that is not a tonicization) is V and the last is V, so the entire intro acts as a prolongation of V.

Schenker's theory explores multiple layers of structure in the piece. He uses a different system of notation to demonstrate these layers. You may notice, Schenker's notation is quite different in his analyses. Rhythm is ignored, and the note values instead represent the structural values of the notes. The higher the note value, the more structural it is. Also, slurs are used to show lines and sometimes arpeggiations in the different voices. For instance, here is Example 3.23 written in Schenker's analytical notation:

The image displays a Schenkerian graph for measures 5-10 of Beethoven's Piano Sonata. It consists of two staves of musical notation. Above the staves, measures 5 through 10 are labeled in red. Below the staves, harmonic labels are provided: *vii° /iv*, *(A♭M: I)*, *IV*, *V*, and *iv*. Red lines connect notes across measures, showing the prolongation of the V chord and the descent of the bass line.

Example 3.24 Beethoven, Piano Sonata: Mm. 5-10 Schenkerian graph.

Another section with octave lines, this one closer to the foreground than the background, can be found in mm. 84-86.

(a)



(b)



Example 3.25 Beethoven, Piano Sonata: Octave transfers in both hands (a) simplifies to a three-chord progression (b).

Let us expand our area of focus to the rest of the exposition. Much of what helps us expose the background structure of a piece is looking at the different tonal areas. Theme 1 begins in c minor and only starting at the transition in m. 35 does the tonality become more ambiguous. There is a cadence to Eb major in mm. 38-39, to Ab major in m. 43, and what appears to be one to Db major in mm. 47-48. The Db major cadence then proceeds as if the Db harmony were acting only as a IV instead of a tonal area, because Ab major dominates in m. 50 onward.

Schenker's layers all must show proper voice leading following tonal counterpoint rules. Not only at the foreground (score-level) is there proper voice leading but also in the middle- and backgrounds. For example, with these tonal areas as our guidelines, we can explain a further-back harmonic progression, spanning the exposition.



Example 3.26 Beethoven, Piano Sonata: Middleground graph of exposition, from mm. 1-69.⁷⁴

The modulatory transition between the first and second theme areas goes through Eb and Ab major. These two tonal centres are structural in that they create proper voice leading to the Db major chord, avoiding the parallel fifths that would occur when moving directly from the C minor to Db major harmony.



Example 3.27 Beethoven, Piano Sonata: Demonstrating how the parallel 5ths voice leading is avoided.⁷⁵

The bass structure can be further simplified to consist of just the arpeggiation of the Ab major triad.



Example 3.28 Beethoven, Piano Sonata: Background structure of piece to the end of the 2nd theme area.⁷⁶

⁷⁴ Ibid., 20. Adaptation of Figure 26.

⁷⁵ Ibid.

⁷⁶ Ibid.

Sequences (aka Linear Intervallic Patterns)

Another way of exposing the structure of a piece is by looking at sequences (repetition of a melodic or harmonic pattern on different scale degrees). Sequences create expansions in the music, which either prolong a certain harmony OR are transitional between two harmonies. This sequence is transitional, as it does not return to the Db major harmony but progresses to the dominant chord. A more structural level would look like the lower Roman numeral progression.

Mm: 109 110 111 112 114

C minor: II^b V⁷/ III V⁷/ iv V⁷/ v V⁷ i
II^b ————— V⁷ i

Example 3.29 Beethoven, Piano Sonata: Ascending sequence from mm. 109-114.

Potential Applications of Schenker's Ideas on Interpretation

While playing, try and conceptualize the lines, ascending or descending, and what you see as being the goal or end point of the line. For example, in the first phrase of the closing theme, mm. 58-61, there is a descending line in the bass from Ab-Eb, and also one in the top voice from Eb-Ab.

Mm: 58 59 60 61

A♭M: I V⁶ V₂⁴ / IV⁶ iv⁶ V₆⁸ $\frac{7}{5}$ $\frac{5}{3}$ I

Example 3.30 Beethoven, Piano Sonata: Mm. 58-61, middleground graph.

Are there interesting detours that are made within lines? What kind of emotions do these detours provide? Think perhaps about the introduction and the detour in mm. 5-10.

3.2.4 P5: J.S. Bach's Violin Sonata No. 3, BWV 1005, Largo

Austrian musician and theorist Heinrich Schenker (1868-1935) developed a music theory and system of analysis that exposes the structure of tonal music.

Schenker published an analysis of this specific movement in *The Masterwork in Music* in 1925, and much of what is outlined here is derived from his analysis.

Schenker, Heinrich. "The Largo of Bach's Sonata No. 3 for Solo Violin [BWV 1005]," translated by John Rothgeb, in *The Masterwork in Music: A Yearbook*, Vol. 1, edited by William Drabkin, 31-38. Cambridge: Cambridge University Press, 1994.

Foreground

Schenkerian analysis allows for the structure of the music to be exposed, and to show this, we can break down the music into different layers of structural importance.

The background illustrates the fundamental structure of the piece and is limited to only a

few notes. The middleground layers do not include every note of the score, nor do they only show the fundamental structure of the piece. Prolongations and diminutions are considered here and simplified. The foreground is the layer concerned with the surface structure of the music, closest to the actual score. There are two motives that appear in the foreground of this piece.⁷⁷



Figure 3.1 Bach, Violin Sonata: Foreground motives.

⁷⁷ Adapted from Heinrich Schenker, “The Largo of Bach’s Sonata No. 3 for Solo Violin [BWV 1005],” trans. John Rothgeb, in *The Masterwork in Music: A Yearbook*, Vol. 1, ed. William Drabkin, (Cambridge: Cambridge University Press, 1994), 36.



Example 3.31 Bach, Violin Sonata: Score of movement with motives boxed. Motive A in solid boxes and motive B in dotted boxes.⁷⁸

⁷⁸ Adapted from Johann Sebastian Bach, *Violin Sonata in C Major, BWV 1005, III. Largo*, retrieved from <http://erato.uvt.nl/files/imglnks/usimg/8/8a/IMSLP01308-BWV1005.pdf> (accessed July 30, 2013). This score is in the public domain.

Motive A moves from one voice to another voice of the compound melody (described below). Motive B, being a double neighbour figure can be simplified to only to the last note of the group of three on a deeper-level graph.

Compound Melody

A compound melody is a melody that implies two or more voices. Although this piece is most immediately heard as one melody with occasional double-stops, there are multiple voices in the melody alone that together, with the actual chords, form the underlying harmony.



Example 3.32 Bach, Violin Sonata: Mm. 1-4 written out in a 3-voice harmony.

Not only can you see now the underlying harmonies, but also that there are 3 separate voices that move mostly step-wise.

Middleground

In Schenker's published analysis, he rhythmically writes out the voices and, in order to show importance, he increases the size of the note heads on the more structurally important notes. Because this involves much computer time, I have used elongated stems on the important notes to distinguish them from the standard ones rather than increased their size, something Schenker also did later in his career.



Example 3.33 Bach, Violin Sonata: Schenkerian analysis of mm. 1-8.1.⁷⁹

As you can see, we are now a ways away from the foreground, or the surface-layer. In this middleground layer, some notes are implied but not present in the score, for example at m. 7.4, and, therefore, they are in parentheses. Not every note has to be present to be part of the Schenkerian graph or diagram. Often from the voice leading, even if they are not physically sounded, they can be interpreted as present. Furthermore, sometimes voices cross. These are marked with the straight lines in mm. 6, 7, and by an S curve in m. 5.

Moving again to a deeper middleground layer, fewer notes are incorporated. Furthermore, the rhythm is now taken out and instead, the note values correspond with the structural importance of the note; the higher the value, the more important the note is. Higher beamed notes also denote structural importance. Unbeamed quarter note heads hold the lowest structural value.



Example 3.34 Bach, Violin Sonata: Mm. 1-8.1, deeper middleground graph.⁸⁰

⁷⁹ Adapted from Figure 1c of Schenker, "The Largo of Bach's Sonata No. 3," 32.

⁸⁰ Ibid. Adaptation of Figure 1b.

In this example, the voice crossings in mm. 6-7 of the previous example can be clearly interpreted as a voice exchange between the Fs and Gs. The S curve from the A4 to A5 between mm. 4-5 is called an *Übergreifung* or “reaching-over” and it implies that this leap in the melody is from an inner voice reaching over the principal, structural voice but falls back down into the principal voice.

Ursatz (Fundamental Structure)

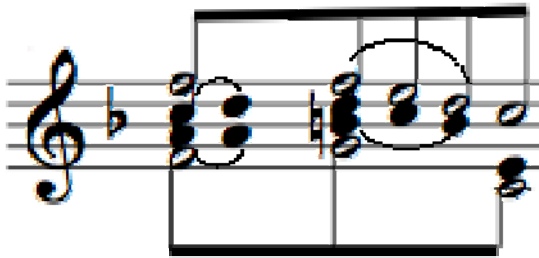
The background or fundamental structure, what Schenker called the *Ursatz*, comprises of two parts: the *Urlinie*, or melodic “fundamental descent” which, for every piece begins on either $\hat{3}$, $\hat{5}$, or $\hat{8}$ and descends toward the tonic by the end of the piece; and the *Bassbrechung*, or bass progression corresponding to the *Urlinie*. For this piece, Schenker writes that the *Urlinie* as starting with $\hat{8}$. Thus, the *Ursatz* can be presented as such:



Example 3.35 Bach, Violin Sonata: Ursatz.

From the beaming, we can see two separate parts. This is because an octave *Urlinie* forms a two-part structure. Let us focus now on the first part, from $\hat{8}$ to $\hat{5}$. This first part runs from mm. 1- 8.1.

From the background level in Example 3.35, I will now incorporate the next-most structural notes into a middleground level one more remote than the middleground sketches presented so far:



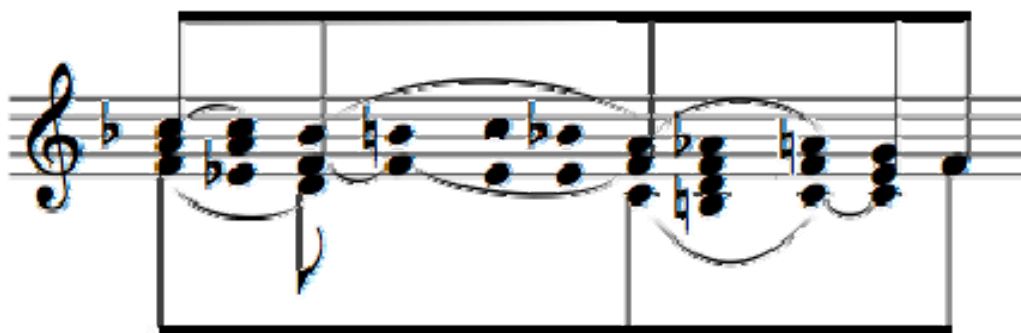
Example 3.36 Bach, Violin Sonata: Background, first half of fundamental structure.⁸¹

Looking back at Example 3.34, we can now see that this F major harmony in m. 1 has been prolonged all the way to m. 7 and then we hear the structural descent of the Urlinie.

Overall Form

As mentioned above, the overall form is a two-part structure from $\hat{8}$ to $\hat{5}$ and $\hat{5}$ to $\hat{1}$. Noticeably, the opening melody returns at m. 8 in C major denoting the new section. Furthermore, the ending cadences are parallel. The cadence in mm. 6.2-8.1 is note-for-note a perfect fifth higher, except for the added D4 harmony note at 16. 3.

⁸¹ Ibid. Adaptation of Figure 1a.



Example 3.38 Bach, Violin Sonata: Mm. 18-21.

Layered Dynamics

In very few of Schenker's analyses did he write about dynamics. This piece was one of the only ones in which he included anything on the topic.

Schenker believed that the dynamics were also organized according to the structural layers. He included dynamics in one of his middleground graphs. Schenker explains that a *cresc.* is necessary starting in m. 5 all the way to m. 8 to support the modulation.⁸⁴

The "inner shadings" of the dynamics are provided by the foreground graph; for example, in m. 4, since the downbeat is a dissonance, it should be emphasized, but not so much that it exceeds the primary dynamic level of *piano*. The *piano* is reinstated at the end of m. 4 when the opening rise and fall of a 6th is completed. Schenker explains that the *cresc.* in m. 12 rises only to a *mf* because it is not of equal status to the cadences in mm. 6-7 and 16-17 since these are the most structural of cadences.⁸⁵ The coda also

⁸⁴ The participant was then asked to refer to Figure 1b on pp. 32-33 of Schenker's write-up for a complete middleground analysis including dynamic markings.

⁸⁵ The idea of layered dynamics is somewhat subjective, as one may agree with Schenker's analysis but may or may not agree with his dynamic approach.

begins again with *piano* and has a *sforzato* on the $\flat IV^{b7}$ which is “necessitated by the chromatic notes.”⁸⁶ Schenker states that further delicate nuances can be incorporated, highlighting more of the dissonances (suspensions, neighbour notes, etc.) but all should be integrated into the primary dynamic level.⁸⁷

Potential Applications of Schenker’s Ideas on Interpretation

- The rising 6ths at the beginning (visible in Example 3.34) build up tension, and as they fall toward the goal, they release it.
- The octave line from the Bb5 to the Bb4 lasting from mm. 10-16 can be thought about as a delay or detour. What kind of emotions does it bring with it?

3.2.5 P6, P7: Handel’s Flute Sonata in G Major, Op. 1, No. 5, HWV 363b

(Transposed to F Major for Tuba)

Austrian musician and theorist Heinrich Schenker (1868-1935) developed a music theory and system of analysis that exposes the structure of tonal music. In order to show this, the music is broken into different layers of structural importance. The background illustrates the fundamental structure of the piece and is limited to only a few notes. The middleground layers do not include every note of the score, nor do they only show the fundamental structure of the piece. Prolongations and diminutions are considered here

⁸⁶ Schenker, “The Largo of Bach’s Sonata No. 3,” 38.

⁸⁷ The participant was then asked to refer to the Foreground Graph on p. 35 of Schenker’s write-up and focus on the dynamic nuances that are not present in Figure 1b, pp. 32-33.

and simplified. The foreground is the layer concerned with the surface structure of the music, closest to the actual score. We will work from the foreground, toward the background.

Compound Melody

A compound melody is a melody that implies two or more voices. Although this piece is written for a monophonic instrument (plus a keyboard instrument), there are multiple voices in the melody voice alone. For example, if we look at the opening five measures, we can break this down into a two- or three-voice texture.



Example 3.39 Handel, Flute Sonata: Mm. 1-5 showing the compound melody harmonically.

Schenker uses a different system of notation to demonstrate the structural levels of the music. Rhythm is ignored, and the note values instead represent the structural values of the notes. The higher the note value, the more structural it is. Also, slurs are used to show step-motion and sometimes arpeggiations in the different voices. In Example 3.39, the F2 and C3 are the most structural pitches, next are the G2 and then the F2 again.

Sometimes pitches that are not physically in the score will be present in an analysis- these are *implied* notes and are written in parentheses.

Sequences (aka Linear Intervallic Patterns)

This piece is filled with small and larger sequences (repetition of a melodic or harmonic pattern on different scale degrees). These sequences create expansions in the music, which either prolong a certain harmony OR are transitional between two

3 8 3 8 3 8 3 7

FM: V I IV vii° iii vi ii V⁷

V ————— 7

Example 3.40 Handel, Flute Sonata: Mm. 9-11, descending fifths sequence

harmonies. This particular sequence prolongs the dominant harmony- it both starts and ends on V, and the material in between can be understood as an expansion of it.

Linear Progressions

A linear progression can be described as a passing note elaboration to a specific goal harmony. The first and last notes of the line must both fit into the goal harmony. Also, linear progressions only move in one direction, so are either ascending or descending. A clear example of a linear progression is in Example 3.40, where the E leads down to Bb, and both notes fit into the goal harmony of C Mm⁷. In the following example, we can see two linear progressions, one from mm. 39-42, from the A up to the F, and the second from the F down to the D.

Mm: 39 42 45

5 6 5 6 5 6 5 6 5 6 5 3 8 3 8 3

F: I vi⁶ ii vii^{o6} iii I⁶ IV ii⁶ V iii⁶ vi ii V I IV V

I ————— vi ————— IV V

Example 3.41 Handel, Flute Sonata: Mm. 39-45, rising 5-6 sequence, followed by descending fifths sequence.

Ursatz (Fundamental Structure)

One of Schenker's most important conceptions is that every piece has a background, fundamental linear progression that holds the whole piece together. Since the goal is always going to be the tonic harmony, the background linear progression, which he labels as the *Urlinie*, must start on either $\hat{3}$, $\hat{5}$, or $\hat{8}$ and descend to the tonic. Along with the *Urlinie* is the *Bassbrechung* or bass progression, outlining the harmonies of the *Urlinie*, and together, they form what is called the *Ursatz*. For this piece, because of the prominence of the C in the beginning, the modulation to C major, and the fact that the piece begins on C, I understand the *Urlinie* as starting with $\hat{5}$. Therefore, the *Ursatz* should look something like this:



Example 3.42 Handel, Flute Sonata: 5-line Ursatz

However, this piece has a recapitulation that “interrupts” the Ursatz. These types of forms have a two-part structure in which the Urlinie has what Schenker calls an *interruption* and starts again at $\hat{5}$ at the recap. Therefore, the Ursatz looks more like this:

Example 3.43 Handel, Flute Sonata: Ursatz with interruption.

This means large sections of the piece are prolonging a structural melodic pitch as well as a structural harmony. Let’s look at the prolongation of the A in the first half.

The image displays a musical score for Handel's Flute Sonata, measures 28-45. The score is written for flute (treble clef) and piano (bass clef). The key signature is one sharp (F#). The tempo is marked 'Mm:'. The score is annotated with a middleground graph showing the prolongation of the note A. The graph is represented by a series of red lines and curves connecting the notes in the score. The notes are labeled with Roman numerals and figured bass notation. The graph shows the prolongation of A from measure 28 to 45, with various structural layers visible. The notes are: d: V, a: iv, VII, III, VI, vii^{o6}, V, i, iv, V⁶, i⁴, 3, V, i, F: iii, V⁷/ii, V⁷, I, vi⁶, ii, vii^{o6}, iii, I⁶, IV, ii⁶, V, iii⁶, vi, ii, V, I, IV, V.

Example 3.44 Handel, Flute Sonata: Middleground graph showing prolongation of A from mm. 28-45.

Several different structural layers are visible here-

- the beamed half notes show the Ursatz
- The higher beamed quarter notes are the next most structural notes and often are marking linear progressions
- Least structural notes are the filled-in note heads.
- Eighth notes are often neighbour notes.

The following page shows a middleground graph of the entire movement.

5 11 13

FM: I — V — I V $\frac{V^7}{V}$ V I IV vii° iii vi ii V⁷ I ii⁶ V⁶ I⁶ IV⁶ vii^{o6} V⁷ $\frac{8-9-7-8}{7-4-5-4-3}$ I

17 21 25

V — I

CM: IV V I⁶ IV ii V⁷ I V I IV — V I IV

FM: I

The image displays a musical score for piano, consisting of two systems of staves. The first system covers measures 27 to 45, and the second system covers measures 46 to 52. The notation includes treble and bass staves with various musical symbols such as notes, rests, and accidentals. Below the staves, there is a line of figured bass notation (Roman numerals and figures) corresponding to the measures. The key signature is one flat (B-flat), and the time signature is 4/4.

First System (Measures 27-45):

- Measure 27: Treble clef, 4th finger; Bass clef, 4th finger.
- Measure 28: Treble clef, 4th finger; Bass clef, 4th finger.
- Measure 32: Treble clef, 3rd finger; Bass clef, 3rd finger.
- Measure 35: Treble clef, 3rd finger; Bass clef, 3rd finger.
- Measure 40: Treble clef, 4th finger; Bass clef, 4th finger.
- Measure 43: Treble clef, 4th finger; Bass clef, 4th finger.
- Measure 45: Treble clef, 4th finger; Bass clef, 4th finger.

Second System (Measures 46-52):

- Measure 46: Treble clef, 4th finger; Bass clef, 4th finger.
- Measure 47: Treble clef, 4th finger; Bass clef, 4th finger.
- Measure 48: Treble clef, 4th finger; Bass clef, 4th finger.
- Measure 49: Treble clef, 4th finger; Bass clef, 4th finger.
- Measure 50: Treble clef, 4th finger; Bass clef, 4th finger.
- Measure 51: Treble clef, 4th finger; Bass clef, 4th finger.
- Measure 52: Treble clef, 4th finger; Bass clef, 4th finger.

Figured Bass Notation:

IV ii V I⁶ | dm: III⁶ iv⁷ V | am: iv VII III⁶ VI vii^{o6} V i iv V i | FM: iii V⁷/ii

ii V⁷ I vi⁶ ii vii^{o6} iii I⁶ IV ii⁶ V iii⁶ vi ii V I IV ii V ||

The image displays a musical score for Handel's Flute Sonata, consisting of a treble and bass staff. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and slurs. Below the staves is a middleground graph representing harmonic structure. The graph consists of a horizontal line with vertical stems and labels indicating chords and their positions. The labels are: I, V⁷, I, IV, vii^o, I⁶, IV, V⁶₄ $\frac{5}{3}$, I, IV, V⁶₄ $\frac{5}{3}$, I. Above the graph, there are three boxed numbers: 50, 51, and 53. These numbers are connected to specific notes in the treble staff by vertical lines. Above these numbers are fingerings: 5, 4, 4, 3, 2, 1, 4, 3, 2, 1.

Example 3.45 Handel, Flute Sonata: Middleground graph of entire movement

Potential Applications of Schenker's Ideas on Interpretation

- Consider the prolongation of A (Example 3.45). What kinds of emotions are evoked from the delay of its resolution to its goal note G?
- Think about the sequences pointed out, as well as others perhaps, and pay attention to where the end goal of the sequence is.

3.2.6 P8: Telemann's Flute Fantasy in D Minor, No. 6, TWV 40:7 (Transposed to F Minor for Euphonium)

Austrian musician and theorist Heinrich Schenker (1868-1935) developed a music theory and system of analysis that exposes the structure of tonal music. In order to show this, the music is broken into different layers of structural importance. The background illustrates the fundamental structure of the piece and is limited to only a few notes. The middleground layers do not include every note of the score, nor do they only show the fundamental structure of the piece. Prolongations and diminutions are considered here and simplified. The foreground is the layer concerned with the surface structure of the music, closest to the actual score. We will work from the foreground, toward the background.

Compound Melody

A compound melody is a melody that implies two or more voices. Although this piece is written for a monophonic instrument, there are multiple voices that together form the underlying harmony. For example, the opening four measures can be broken down into a three-voice texture.

fm: (V) i VI i⁶ iv V⁷ i

Example 3.46 Telemann, Flute Fantasy: Mm 1-4 as three-voice texture.

Sometimes pitches that are not physically in the score will be present in an analysis- these are *implied* notes and are written in parentheses. The F-F-E voice in the third measure is not in the score, but from the voice leading of the chords before and after it, this voice can be implied. Furthermore, some pitches in the score are left out. As we go deeper and deeper into the structure, more pitches will be omitted, as they are less structural. Here, figuration tones, such as passing and neighbour notes, suspensions, appoggiaturas, etc. are left out, leaving the structural chord tones.

Sequences (aka Linear Intervallic Patterns)

This piece contains several sequences (repetition of a melodic or harmonic pattern on different scale degrees). Sequences create expansions in the music, which either prolong a certain harmony OR are transitional between two harmonies.

Can you locate the sequences?

fm: i iv⁷ VII III⁷ cm: VI⁷ ii^o V⁷ i vii^{o6} i⁶ i

Example 3.47 Telemann, Flute Fantasy: Descending fifths sequence from mm.

Example 3.48 shows a descending fifths sequence in three staves. The top staff is a melodic line in B-flat major. The middle and bottom staves show harmonic progressions with Roman numerals. The middle staff starts with B-flat minor (i) and F minor (iv), followed by VII₃, III₃, VI₃, V₃/V, and V⁷. The bottom staff starts with B-flat minor (i) and F minor (iv), followed by ii⁶, v⁶, i⁶, vii⁶/V, and V⁷.

Example 3.48 Telemann, Flute Fantasy: Descending fifths sequence from mm. 22-27.

In both of these cases, the sequence is transitional, that is, it transitions between its boundary chords. Thus, Example 3.47 can be structurally reduced to Example 3.50. The material in between the F minor and G dominant chord is expanded by the sequence.

Example 3.49 shows a deeper middleground of the sequence in Example 3.47. It features a descending fifths sequence in B-flat major, starting with F minor (i) and C minor (iv), followed by V⁷ and i.

Example 3.49 Telemann, Flute Fantasy: Deeper middleground of sequence in Example 3.47

Example 3.50 shows a deeper middleground of the sequence in Example 3.48. It features a descending fifths sequence in B-flat major, starting with B-flat minor (i) and F minor (iv), followed by V⁷.

Example 3.50 Telemann, Flute Fantasy: Deeper middleground of sequence in Example 3.48

This is the same for Example 3.48. The Bb minor harmony is expanded by the sequence, transitioning to the C dominant harmony.

As you may have noticed, there are two different interpretations of the sequence provided in Example 3.48. The upper interpretation is more elegant, as it shows a longer desc. 5ths sequence. The bottom one is perhaps less imaginative and shows uses the

notes that are more rhythmically emphasized. Both however have the same purpose, to get from iv-V in f minor.

Linear Progressions

Now that we can understand the compound melodies as harmonies, and that we can simplify some of the progressions already, we can start looking for linear progressions.

A linear progression can be described as a passing note elaboration to a specific goal harmony. The first and last notes of the line must both fit into the goal harmony. Also, linear progressions only move in one direction, so are either ascending or descending.

These can appear at any structural level (foreground, middleground, and background).



Example 3.51 Telemann, Flute Fantasy: Foreground linear progression, mm. 3-4.

A more middleground linear progression is present between mm. 6-12. As it is in the middleground, the notes in the line are not consecutive or close to consecutive.



Example 3.52 Telemann, Flute Fantasy: Middleground linear progression, mm. 6-12.⁸⁸

⁸⁸ This linear progression can be understood as a 1+3 line, with the F4 acting as a neighbour tone to the Eb4.

Ursatz (Fundamental Structure)

One of Schenker's most important conceptions is that every piece has a background, fundamental linear progression that holds the whole piece together. Since the goal is always going to be the tonic harmony, the background linear progression, which he labels as the *Urlinie*, must start on either $\hat{3}$, $\hat{5}$, or $\hat{8}$ and descend to the tonic. Along with the *Urlinie* is the *Bassbrechung* or bass progression, outlining the harmonies of the *Urlinie*, and together, they form what is called the *Ursatz*.

Mm: 1 22 28 29 30

$\hat{5}$ $\hat{4}$ $\hat{3}$ $\hat{2}$ $\hat{1}$



fm: i iv V⁷ 6 ⁵ i

Example 3.53 Telemann, Flute Fantasy: Fundamental, background structure of entire piece.

Middleground Analysis

To illustrate the structural levels, Schenker developed quite a different notation for his analyses. Rhythm is ignored, and the note values instead represent the structural values of the notes. The higher the note value, the more structural it is. Therefore, the Ursatz has the highest rhythmic value (beamed half notes). Example 3.54 is a complete Schenkerian analysis of the movement showing the prolongations of the Ursatz and how each new note is reached. In it, multiple levels of structure are visible. (The top chord progression from Example 3.48 was used for this graph, but it could also be replaced by the bottom one.)

The analysis shows the movement's structure across measures 1 to 30. The top staff displays the musical notation with various levels of structure indicated by brackets and labels. The bottom staff shows the harmonic structure, including the Ursatz (I-V-I) and its prolongations.

Measure numbers: 1, 3, 6, 10, 14, 15, 18, 22, 27, 29, 30.

Structural levels indicated by brackets and labels:

- fm:** (V) I VI I⁶ iv V⁷ i iv⁷ VII III⁷ | cm: VI⁷ ii^o V⁷ i vii^{o7}/V i
- AsM:** (V) I vi I⁶ IV V⁷ I vii^{o4} I i⁶ ii^{o6} V ii | fm: iv VII⁴ III⁴ VI⁴ V⁴/V V⁴=⁴ vii^{o7}/V V i
- fm:** i | cm: iv V i
- AsM:** I | ii | fm: iv V i

Example 3.54 Telemann, Flute Fantasy: Middleground analysis of entire movement.⁸⁹

⁸⁹ One could alternately interpret the fourth-progression in mm. 6-14 as two third-progressions down to the B, which is a neighbour to the C.

Potential Applications of Schenker's Ideas on Interpretation

- Think of the goal of the upper line from mm. 6-12 as you play it and feel as if you are being pulled through it.
- It is interesting that the head tone (first note of the Urlinie) is prolonged through all three diatonic (to F minor) tonal areas containing C in the tonic triad (that is, F minor, Ab Major, C minor). This can be viewed as detours or delays. What kinds of emotions are evoked?

3.2.7 P9: Antonio Lauro's Vals Venezolano No. 3 "Natalia"

Compound Melody

A compound melody is a melody that implies two or more voices. Although this piece has many harmonies, the melodic line also can be broken down into different voices of the harmonic progression. For example, the first eight measures of this piece mostly have a melody and a bass, but can be written in three- and four-part texture.

The image displays musical notation for the first eight measures of Antonio Lauro's Vals Venezolano No. 3 "Natalia". The notation is in 3/4 time, key of F# (one sharp). The first staff shows measures 1-4 with chords V, I, vii°7/iv, iv, and ii°6. The second staff shows measures 5-8 with chords ii°7, V, a fermata over measure 7, and i. The notation includes stems, beams, and various chord symbols indicating harmonic structure.

Example 3.55 Lauro, Vals Venezolano: Mm. 1-8 written in three- and four-voice texture.

Voice Leading

Clearly, I've left a lot of notes out of this "reduction" of the harmony and I've also added several notes that are not present in the score. These are implied notes. For instance, in m. 4, the bracketed A3 is physically not present in the score, however the resolution of the G#3 in m. 3 to A4 in m. 4 is implied.

Neighbour Notes

Another way to reduce the piece to its structural harmonies is to remove non-chord tones such as the many neighbour notes in this piece.



Example 3.56 Lauro, Vals Venezolano: M. 1 can be understood simply as ornamentation around a B4.

The melody of the second half of the piece is covered with foreground neighbour notes that will simplify to just one note each time.



Example 3.57 Lauro, Vals Venezolano: Mm. 34-40 with neighbour notes circled on top staff and simplified harmonies on second staff.

Neighbour note motions seem to be prominent in this piece at the foreground level, or surface level of the music, as well as at the middleground level, somewhere between the surface level and the deepest structural level. At mm. 6-7, the bass line also is decorated with neighbour notes A3 and A#3, which, in the middleground, and be understood simply as B3 for both measures.



Example 3.58 Lauro, Vals Venezolano: Mm. 6-8, top staff showing the score, bottom staff showing the simplified version.

Prolongations

Not only can a group of notes be reduced down to one, but a group of chords can also be reduced to one harmony. Thus, although they are not all the same harmony, they prolong the harmonic function. For example, mm. 10-17 can be simplified to only four harmonies. Several of the notes are implied notes, such as the bass notes, but the underlying harmonies are these, and together, they form the familiar descending fifths progression.



Example 3.59 Lauro, Vals Venezolano: Mm. 10-17, prolonged harmonies.

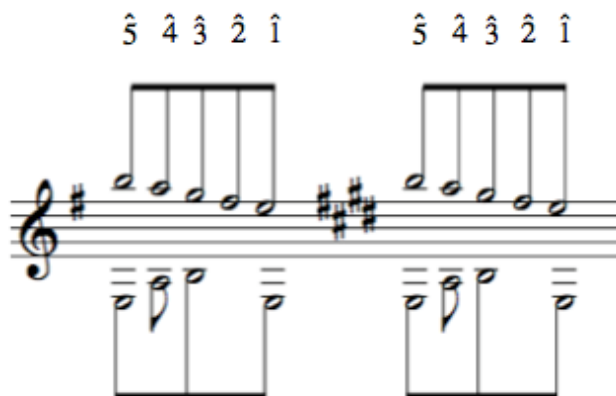
Linear Progressions

It is now, with our simplified voice leading and harmonies that we start focusing on linear progressions. A linear progression can be described as a passing note elaboration to a specific goal harmony. The first and last notes of the line must both fit into the goal harmony. Also, linear progressions only move in one direction, so are either ascending or descending.

A very clear example of a linear progression is in mm. 6-8 with the descending B-A-G-F#-E in the top voice. This is a foreground line. A more middleground line is the B-A-G, what is called a 3-line, which is outlined in Example 3.59, B being the starting note and G being the goal, but both fitting into the G major goal harmony.

Ursatz (Fundamental Structure)

One of Schenker's most important conceptions is that every piece has a background, fundamental linear progression that holds the whole piece together. Since the goal is always going to be the tonic harmony, the background linear progression, which he labels as the *Urlinie*, must start on either $\hat{3}$, $\hat{5}$, or $\hat{8}$ and descend to the tonic. Along with the *Urlinie* is the *Bassbrechung* or bass progression, outlining the harmonies of the *Urlinie*, and together, they form what is called the *Ursatz*. This particular piece has two fundamental lines: one for the E minor part of the piece, and one for the E major part. Both are 5-lines. Therefore, it looks something like this:



Example 3.60 Lauro, Vals Venezolano: Ursatz of piece.

You may have noticed, Schenker's notation is quite different in his analyses. Rhythm is ignored, and the note values instead represent the structural values of the notes. The higher the note value, the more structural it is. The beamed half notes are the most structural, and, naturally, almost all the notes at this level are beamed half notes since the Ursatz is the fundamental structure of the piece.

In a middleground graph, the fundamental structure is still visible (beamed half notes), but there are other note values as well and slurs showing linear progressions, prolongations, and voice leading.

4 8 12 16 20 4 3 2 1

em: (V) i vii^{o7}/iv ii^o ⁶/₅ V i V⁷/iv iv V⁷/III III V ⁹/₇ ⁴/₂ i⁶ ii^{o6} V ⁸/₆ ⁷/₅ ⁴/₃ i

25 32 36 41 45 1

EM: (V) I ⁶/₅ ii ⁶/₅ V I (V) I ⁶/₅ ii V/vi vi V⁷ / IV ii⁶ V ⁶/₄ vii^{o7} / V 7 I

Example 3.61 Lauro, Vals Venezolano: Middleground graph of the entire piece.

By looking at the middleground graph, I find it interesting how there are some definite similarities between the minor and major halves, besides the obvious same background.

- Both begin with a B4 and work their way up to the B5
- Both emphasize $\hat{3}$ at the beginnings
- Both include neighbour notes to the B5s.
- The tonic harmony is prolonged through the first halves of each section.
- In the middle of each section, they both tonicize a new key (em section tonicizes GM and EM section tonicizes C#m) before they begin the structural descent to the tonic.
- The $\hat{3}$ and $\hat{2}$ are implied in both the Urlinien.

Potential Applications of Schenker's Ideas on Interpretation

- Think of the goal of every line. For example, in mm. 6-8, it is the E5 that is reached in m. 8. Or in mm.10-13, the goal is the implied A in the melody in m. 12.
- Use the fact that the growth of these two parts came from the same organic seed, the same Ursatz. Be aware of the differences and similarities of each part.

3.2.8 P10, P11: Richard Strauss' Andante for Horn and Piano, Op. Posth.

Austrian musician and theorist Heinrich Schenker (1868-1935) developed a music theory and system of analysis that exposes the structure of tonal music. In order to show this, the music is broken into different layers of structural importance. The background illustrates the fundamental structure of the piece and is limited to only a few notes. The middleground layers do not include every note of the score, nor do they only show the

fundamental structure of the piece. Prolongations and diminutions are considered here and simplified. The foreground is the layer concerned with the surface structure of the music, closest to the actual score. We will work from the foreground, toward the background.

Compound Melody

A compound melody is a melody that implies two or more voices. Although this piece is written for a monophonic instrument (plus piano), there are multiple voices in the melody voice alone. For example, if we look at the opening eight measures, we can break this down into parts with a two- or three-voice texture.



Example 3.62 Strauss, Andante for Horn and Piano: Mm. 1-8 of horn part, written with compound melody as harmony.

Sometimes pitches that are not physically in the score will be present in an analysis- these are *implied* notes and are written in parentheses. The D of the first chord is not sounded in that specific register, even in the piano part, but because of the following E, the D can be implied as the voice leading to the E. Another example is from mm. 45-48. Sometimes, to match the voice leading, certain notes will appear in different registers, such as the G of m. 45 appearing below, as it leads to the F# of m. 46.



Example 3.63 Strauss, Andante for Horn and Piano: Mm. 45-48 of horn part, written with compound melody as harmony.

In the analysis, though, it is impossible to separate the horn part from the piano part, so the analysis will mix voices of each. From now on, the horn part will be referred to in concert pitch.

Sequences (aka Linear Intervallic Patterns)

This piece contains some sequences (repetition of a melodic or harmonic pattern on different scale degrees). These sequences create expansions in the music, which either prolong a certain harmony OR are transitional between two harmonies.

The sequence I am referring to in this piece is not a foreground sequence that can be easily seen, like those found in many baroque and classical works, but it is derived from the sequence outlined in Example 3.64.

bm: V⁷/iv V⁷/VII V⁷/III V⁷/VI V⁷/ii V⁷/V V⁷ i

Example 3.64 Strauss, Andante for Horn and Piano: Descending fifths sequence in b minor, with each chord tonicizing the next.

Since a B rooted harmony is found at the beginning and end of the sequence, this is a sequence that prolongs that harmony. It can be found between mm. 9-22. Because it is in what we would call the middleground, there seem to be other notes and harmonies between the chords. To illustrate the structural levels though, Schenker developed quite a different notation for his analyses. Rhythm is ignored, and the note values instead

represent the structural values of the notes. The higher the note value, the more structural it is.

In Example 3.65, I've broken down mm. 9-22 to first, a simplified version of its harmonies. Then, I've shown where the steps of the sequence are found. Lastly, I've provided a Schenkerian analysis of it. Although the structure is based on the sequence, it is evident that not every step of the sequence is as structural as the rest. It seems that every second chord of the sequence is structurally stronger. We can also see a linear progression from the B-G in mm. 9-16.

Let's play this several ways now.

- 1) Horn plays as written, piano plays harmonic reduction
- 2) Horn plays top line of harmonic reduction, piano plays harmonic reduction
- 3) Piano plays sequence steps in time
- 4) Piano plays Schenkerian graph, horn plays as written.

Lastly, it is necessary to understand that this whole example would simplify to a B harmony in deeper Schenkerian graphs of this. To demonstrate, in Example 3.66, there is a middleground graph of mm. 1-24 which can be compared to Example 3.68, a deeper middleground graph showing the more structural components. The deeper the graph is, the fewer notes there will be, leaving only what is structurally important. However, on each level, the counterpoint has to be *correct*, as in no parallel fifths, the harmonic progression must make sense... Therefore, instead of understanding the b minor sequence in b minor, we understand it as a German⁶ chord (respelled with a Cb in the bass) in Eb major, leading to the dominant.

The image displays a musical score for Strauss's *Andante* for Horn and Piano, measures 9-22. The score is presented in five staves:

- Horn in F:** The top staff, showing the melodic line for the Horn.
- Piano:** The second staff, showing the piano accompaniment.
- Harmonic Reduction:** The third staff, showing the harmonic structure of the music.
- Sequence Steps:** The fourth staff, showing the sequence of chords and their relationships.
- Schenkerian Graph:** The bottom staff, showing a Schenkerian analysis of the music, including a sequence of chords and their relationships.

The Schenkerian Graph shows a complex harmonic structure with various chords and their relationships, including a sequence of chords from measure 9 to 22. The chords are labeled as follows:

- bm: I₅
- iv⁷
- VII⁷
- III¹⁷
- VI¹⁷
- II
- V⁷
- i

The Schenkerian Graph also shows a sequence of chords and their relationships, including a sequence of chords from measure 9 to 22. The chords are labeled as follows:

- bm: V⁷/iv
- iv — 2 —
- V₄
- CT⁶⁷
- Ger.⁶
- V₄ 7
- V⁷/VI
- V⁷
- I₅
- V⁷
- i

Example 3.65 Strauss, *Andante* for Horn and Piano: Mm. 9-22, showing underlying sequence, bottom two staves, displaying a Schenkerian analysis of it.

Mm: 1 5 9 12 15 18 22 24

CM: I ii V I
EbM: VI Ger⁶ V I

Example 3.66 Strauss, Andante for Horn and Piano: Middleground graph of mm. 1-24.

Mm: 1 9 23 24

CM: I
EbM: VI Ger⁶ V⁷ I

Example 3.67 Strauss, Andante for Horn and Piano: Deeper middleground graph of mm. 1-24.

5̂ 4̂ 3̂ 2̂ 1̂
Mm: 1 31 34 46 74

CM: I V⁷ vi V⁹/V I

Example 3.68 Strauss, Andante for Horn and Piano: Ursatz.

Linear Progressions, Ursatz (Fundamental Structure)

A linear progression can be described as a passing note elaboration to a specific goal harmony. The first and last notes of the line must both fit into the goal harmony. Also, linear progressions only move in one direction, so are either ascending or descending. Schenker believed that the fundamental structure of a piece (Ursatz) is made up of a single linear progression *Urlinie*, or “fundamental descent” which begins on either $\hat{3}$, $\hat{5}$, or $\hat{8}$ and descends toward the tonic by the end of the piece. This is marked in the analyses with the beamed half notes. (In Example 3.66 and Example 3.68 the G is a beamed half note, and thus, the *Urlinie* for this piece begins with $\hat{5}$.) To go with the *Urlinie* is also a bass progression.

Attached is a full middleground analysis of the piece. In it, you can see the background structure (beamed half notes) as well as more foreground events (unbeamed note heads). Notice especially the emphasis on E during mm. 34-46. E is prolonged during this section.

A
8
15

CM: I V⁷/IV IV⁶ V⁴/V iv/ii ii V² I (dm:V⁷/ii ii⁷ V⁷) $\frac{\text{vii}^\circ_5}{\text{iii}}$ Ger⁵ $\frac{-V_4}{\text{vi}}$ V⁷/ii V⁷/V V⁷ V/IV V⁷/vii

24
31

$\frac{\text{vii}^5}{\text{bIII}}$ $\frac{V_4}{\text{bIII}}$ $\frac{7}{\text{bIII}}$ $\frac{\text{bIII}}{\text{bIII}}$ | CM: Ger⁵ $\frac{V_8}{4}$ I 6 V⁷

34 36 40 46

B

vi

am: i ————— V⁶₃ i ————— -v⁶ iv V[#] i — 6 —

c[#]m: i V⁷ i V⁴₂/iv IV⁶₃ iv⁶₃

GM: vii^{#6}₃ V²₃ I

50 54 58 64

A'

I⁶ vi V⁷ I IV⁶₄ — 7 — 8 — 4 — 3 — 4 —

A^bM: vii^{o4}₃/V V⁸₄ — 7 — 4 — 3 — I

CM: I⁶₄ — 7 — 8 — 4 — 3 — 4 — V⁹/IV IV⁶₄ vii^{o6}₃/V

E^bM: IV ⁴V⁷₃

vii^{o7}/V IV^{b7} V⁸₆ — 7 — 6 — 4 — 3 — 1 —

67 74 78

III $\frac{4}{3}$

CM: V V⁷/IV IV ii $\frac{vii^{o7}}{vi}$ vi V₈ $\frac{9}{7}$ -10 I ————— V ————— I vi⁶ V/vi I⁵⁻⁶⁻⁵

Example 3.69 Strauss, Andante for Horn and Piano: Middleground Schenkerian analysis of entire work.

Potential Applications of Schenker's Ideas on Interpretation

- Consider the sequence in mm. 9-21. Think of where this is going- the goal. Feel as if you are being pulled through this expansion.
- There are several delays or detours in the prolongation of E (mm. 34-46). What kinds of emotions are evoked?

3.3 Lessons

Each participant or pair of participants was given a private lesson of 30-45 minutes in length. The lessons essentially adhered to the lesson plans above but accommodated questions asked by the participants. All participants were also given copies of their lesson plan after the lesson, in order to give them a reference to and reminder of what was covered during the lesson.

Chapter 4: Analysis of Survey Data

After all of the private Schenkerian analysis lessons, followed by several weeks of practising and rehearsals and a public recital, what can be concluded regarding Schenkerian analysis and performance interpretation? Most of the data collected from this project is from the participants' surveys, which are provided in Appendix A. The surveys provide quantitative as well as qualitative data on the participants' views. A summary and quantitative analysis is provided in the table below (Table 4.1).⁹⁰ I also kept a list of my own general observations during the project. Although participants answered some questions almost unanimously, other questions had unique responses from each individual. The results of this study cannot be thought of as conclusive; it rather provides us with eleven case studies. A larger survey sample would be necessary to draw more comprehensive findings. However, with eleven case studies, some general trends become apparent. These trends, along with more specific responses, are outlined and examined below.

⁹⁰ Abbreviations used in the table are explained in the legend provided below the table. The PL, PO, and PR questions can be located in Appendix A (p. 130). Not all responses are listed in the table as many are sentence- or paragraph-length answers. All numerical responses, except for "Years of Lessons," are based on a seven-point scale with 1 being "strongly disagree" to 7 being "strongly agree."

SURVEY RESPONSES															
Participant	Grad/	Years of	Do you	Familiar types	Preference of										Memory
	Undergrad	Lessons	analyze?		Pre/Post lesson	performance?	PO6	PO7	PO8	PO9	PO10	PR1	PR2	PR3	Aid
P1	G	7	Y	6	R,FB,F,N	POST	6	5	4	4	6	4	4	5	N
P2	G	10	Y	6	R,FB,F,S	POST	7	5	2	6	7	5	5	3	Y
P3	U	16	Y	5	R,FB,F,N,S	POST	7	6	1	6	7	7	1	2	N
P4	U	9	Y	6	R,FB,F	POST	5	3	5	6	3	5	3	5	Y
P5	U	11	Y	5	R,FB,F	POST	6	6	3	6	6	6	3	5	N
P6	G	6	Y	1	R,F,N	POST	6	5	2	5	4	3	6	5	N
P7	G	20	Y	5	R,FB,F	POST	6	6	3	6	6	5	5	5	N
P8	U	5	Y	6	R,F,N	POST	6	6	2	5	6	6	2	2	Y
P9	U	3	N	6	R,F	POST	6	5	3	4	5	6	2	5	Y
P10	G	8	N	5	R,F,N	POST	7	5	3	5	3	5	5	6	N
P11	G	20	Y	5	R,F,S	BOTH	5	5	2	5	6	6	5	5	Y
Average (Mean)		10.455		5.1			6.1	5.2	2.7	5.3	5.36	5.3	3.7	4.4	
Standard Deviation		5.82		1.4			0.7	0.9	1.1	0.8	1.43	1.1	1.6	1.4	
Legend		G= Graduate		R= Roman Numeral analysis			PL= Pre Lesson Survey Question								
		U= Undergrad		FB= Figured Bass analysis			PO= Post Lesson Survey Question								
				F= Form analysis			PR= Post Recital Survey Question								
		Y= Yes		N= Narrative analysis											
		N= No		S= Schenkerian analysis											

Table 4.1 Summary and quantitative analysis of survey data.

4.1 Quantitative Data Analysis

First of all, there is a large range in the participants' levels of practical and analytical experience. The study included five graduate students, five undergraduates, and one musician who recently graduated with a Master of Music degree. The average number of years of lessons on the performers' instruments was 10.5 years but ranged from three to twenty (PL2).⁹¹ All but one participant marked either that they somewhat agree or agree that analysis is an important part of their preparation for a performance and nine of the eleven participants checked off that they analyze their music (PL4, 3 respectively). Despite this, five had not analyzed their particular piece at all, and none had written any analysis down on paper (PL6); they had only made mental notes. Thus, their definition of analysis is vague. It appears that a theorist's analysis is written down and seemingly more thorough compared to a performer's, which seems to be more mental understanding of the piece. All participants were familiar with basic analytical techniques for harmony (Roman numerals) and form, and approximately half were familiar with *Figured Bass* and *Narrative* analysis (PL5).⁹² Only one of the participants had training in Schenkerian analysis, but five knew that it breaks the music into structural layers (PL7).

It is not completely surprising that almost everyone was more satisfied with their post-lesson performances compared to their pre-lesson ones (PO2); everybody somewhat to strongly agreed that his or her understanding of the music was better after the lesson (PO6). All but one wrote that they were more satisfied with the post-lesson performance, and the one person who did not pick the post-lesson thought that both performances were equally satisfying; the pre-lesson performance was more emotionally satisfying whereas the post-lesson was more of a

⁹¹ Survey questions will be referred to in the same manner that they in Table 2.

⁹² Narrative analysis refers the forming of a narrative or story that develops throughout the piece.

combination between emotional and theoretical understanding (P10-PO2).⁹³ Immediately after their lessons, all but one of the participants agreed (or somewhat agreed) that a deeper understanding of Schenkerian analysis would be beneficial to their performances (PO7). Only two had no further interest in learning more about Schenkerian analysis (PO10).⁹⁴

One of the conceivable factors of the applicability of Schenkerian analysis is its level of intellectual sophistication. Nine of the eleven participants agreed or somewhat agreed that a better intellectual understanding of a piece generates a better performance, with the other two standing at “undecided” (PO9). This statement does not completely have to do with Schenkerian analysis, but rather generalizes one of the tasks of music theory. Therefore, it was expected when nine of eleven also disagreed, somewhat to strongly, that Schenkerian analysis is purely intellectual and has no influence on one’s performance (PO8). Ironically, the person who was in strongest agreement with the latter statement (with “somewhat agree”) also agreed that a better intellectual understanding generates a better performance.

Up to this point, only pre- and post-lesson survey materials have been examined. However, the more meaningful results come from the post-recital survey, as the participants had time to process the lesson material, commit to one interpretation, and form a more solid opinion on Schenkerian analysis and performance. For example, it was noteworthy to see that nine of eleven somewhat to strongly agreed that they kept the changes made in their post-lesson performance for the recital (PR1). This shows that Schenkerian analysis impacted most of the performers enough to change their interpretation in some way. The performers’ replies were more varied when asked if they resorted back to their old interpretation in the recital

⁹³ Dunsby states in his book on performing concerns, “an improved *theoretical* understanding of the music, harnessed of course to talent and physical self-discipline, will without doubt help.” Jonathan Dunsby, *Performing Music: Shared Concerns* (New York: Oxford University Press, 1995), 11.

⁹⁴ This data was collected right after the lesson. P10’s opinion switched between the lesson and recital.

performance (PR2). With answers ranging all the way from “strongly disagree” to “agree”, the average response is undecided; this question does not give very definitive results, except for the fact that not everyone resorted back to their original interpretation. The discordant results of this question are better explained with the fact that eight of the performers somewhat agreed or agreed that they created a new interpretation at the recital compared to both the pre- and post-lesson performances (PR3). Thus, Schenkerian analysis was not the only influential aspect of the interpretation, yet it played a part in it.

4.2 Qualitative Data Analysis⁹⁵

Let us now move on to the qualitative data collected, which consists of sentence- or paragraph-length responses to survey questions. Here the participants were able to express their thoughts and opinions on various aspects of the project, and on the relationship between Schenkerian analysis and performance in general.

The most frequently mentioned modification in the performers’ interpretations pertains to the phrasing and pacing of the music.⁹⁶ P1’s “approach to phrasing was affected- where to breathe, use of rubato, notes to linger on.” Similarly, P8 decided to change where he breathed to show different groupings of ideas. P6 also noticed that the lesson material helped her give more direction and shape to phrases. P7 found it gave a clearer idea of which points were structurally important, and it helped her phrase the music in longer ideas, giving the piece “a better sense of narrative.” Also, P9 found she could pace the piece better. For example, she was able to divide

⁹⁵ One concern with collecting data through surveys is the ensuing subjectivity. Participants occasionally contradicted themselves in their responses (most frequently, when asked if they analyzed their music or not). Some elements are also misunderstood or misinterpreted (which is to be expected with only one lesson). There is some subjectivity involved.

⁹⁶ Phrasing refers to the groupings of smaller musical ideas. Pacing refers not to the speed at which a piece is played, but rather to the gauging of where one is in the piece and its relation to its entirety.

the second half of her piece into three large parts rather than one long section. P10's approach to phrasing and the push and pull of the music was also affected: she noted that the whole concept of not focusing on the surface or foreground of the piece opens up a new way of hearing the music in larger sections, thus creating different phrasing or pacing.

Several participants also used the phrase "bigger picture" in their responses when describing how their conception of the work changed. In the time between the lesson and recital, P1 found it helped him think about the music "in a bigger picture and get out of the details." With his entire piece being an almost constant string of sixteenth notes, many details, such as intervals and arpeggiations, could overwhelm him, preventing him from seeing the goals of the line. After discussing the codetta at the end of the piece (Example 3.62), the climax of the entire piece changed for him, resulting in a much different interpretation. P11 found that seeing the prolongations allowed her to visualize the structure of the music more clearly, giving her "a better sense of the 'bigger picture' and fundamental outline of the piece." She summarizes succinctly, "sometimes we can get caught up on the smaller details and moments in a piece rather than seeing the whole picture. Schenkerian analysis helps with this." Surprisingly, P2 had an opposite reaction, that he usually has a "big-picture" conception, and, after the lesson, he could focus on "more specific things or even notes to accentuate." It depends on the mindset one has coming into the lesson then, how the analysis is interpreted. Nevertheless, since P2 was the only one to have such a reaction, I assume most performers do not believe they already have a "big-picture" musical conception.

With the "bigger picture" in mind, the most applicable Schenkerian ideas include the concept of layers of structural importance. The ability to understand a sequence as either transitional or prolongational was for P10 the most applicable Schenkerian idea to performance,

introduced in the lesson. Through these layers of structure, the goals of a phrase or section changes. Likewise, P3 found that the “idea of the Urlinie helped to pace the piece... It allowed us to see the larger arc.” P7 also found the Ursatz helpful so that one sees “the rise and fall of the musical structure without being distracted by surface elements.” To generalize, the lessons made the participants more aware of the piece as a whole and what it is trying to accomplish. Dunsby writes that one cannot “understand a detail of design unless it conforms to a conception of the musical work as a whole.”⁹⁷ Thus, the ability to grasp the work as one “big picture” is an important step in understanding the smaller details, and this was realized by many of the participants.

Certain metaphorical aspects of the Schenkerian analysis lessons also resonated with several of the participants. For example, the trumpet player describes, “the idea of being “pulled” to a goal fits well with the Chicago School approach to flow/wind and song.” This approach originated in the Chicago Symphony Orchestra’s brass section during the middle of the twentieth century.⁹⁸ It focuses on consistent air support when playing a brass instrument.⁹⁹ Thus, the Zug can be thought of as the constant air stream, pulled through the entire line. Other successful imagery is the idea of having a goal and detours and delays, causing different emotions; P9 commented that these physical ideas aided her with her musical interpretation. Swinkin describes that “a metaphorical construct ... can be applied to, interact with, and illuminate the music.”¹⁰⁰ With this metaphorical construct, P9 could connect more intellectual ideas with

⁹⁷ Dunsby, *Performing Music*, 94.

⁹⁸ WindSong Press Limited, “The Chicago Sound,” <http://www.windsongpress.com/> (accessed June 25, 2013).

⁹⁹ A brief explanation is given in a clinic handout by John Hagstrom during the Midwest Clinic in 2001; John Hagstrom, “Musical and Brass Playing Insights Based on My Experience in the Chicago Symphony Orchestra,” The Midwest Clinic, http://www.midwestclinic.org/userfiles_1/pdfs/clinicianmaterials/2001/hagstrom.pdf (accessed June 25, 2013).

¹⁰⁰ Swinkin, “Schenkerian Analysis,” 78-79.

emotional ones; instead of seeing the expansions of the \hat{S} in both sections of her piece simply as prolongations, she could create more of a narrative, taking her from the beginning to the end of the expansion.

Surprisingly, even though none of the performers had written any analysis down on paper, the performers' own interpretations of the pieces were often reinforced by the analysis. P1, P2, P4, P5, P6, and P9 thought that the analysis confirmed some or all of their pre-lesson performance interpretations. After seeing and understanding the analysis, P2 felt as if he had "done [his] homework and that [he] can feel more validated in [his] interpretation."¹⁰¹

In the surveys, several people mentioned aspects of Schenkerian analysis or the lesson that were lacking or were not helpful in applying to their performances. For example, a greater role of rhythm and meter/metric placement in the analysis would have been appreciated by P2. Schenker's notation generally ignores rhythm and alternatively shows different levels of structural importance with the beams and notehead values.¹⁰² The most prominent criticism, though, was that the fundamental structure was not useful for performing.¹⁰³ This is something with which I, myself, have struggled. I am able to grasp the connection between the foreground and middleground to performance, but condensing the entire work to three, five, or eight melodic notes and corresponding bass notes seems too distant for me to be useful in a performance. P10 explains, "when you go back that far into the fundamental structure, it doesn't affect the

¹⁰¹ This is a common reaction, the feeling of validation, according to many music theorists, including Nolan and Beach. Nolan, "Reflections," 114.

¹⁰² Some of Schenker's own graphs do include rhythmic reductions, however rhythmic reductions were not highlighted in P2 and P3's lesson plan. One example, which takes rhythm into consideration, is Schenker's analysis of the Largo of Bach's Sonata No. 3 for Solo Violin, examined in Lesson Plan 3.2.4. Figures 1b and c as well as the Foreground Graph are written in rhythm; Schenker, "The Largo of Bach's Sonata No.," 32-33+35.

¹⁰³ P6, P10 and P11 concur that the Ursatz was not useful.

foreground very much.”¹⁰⁴ Although it did not change her interpretation, P11 still found the fundamental structure useful to understand the piece.

There were other more specific criticisms that seem not to have been shared across the board. P5 writes that he believes performers know instinctively what to do with chords, that, referring to a chordal reduction in his lesson plan, it does not help one’s performance to label them. Rather, by playing and listening to them, performers understand them. This statement is an opinion, reflecting a large assumption, and should not be taken as fact. Although P7 found linear progressions not applicable to performance, P8 found these to be the most practical element of his lesson. The linear progressions stick out to him more and he tries to “mak[e] more out of those phrases.” A larger number of participants would be necessary in order to obtain a more conclusive statement regarding linear progressions. Only one participant, P11, commented that some elements of the analysis clashed with her interpretation and didn’t work or felt awkward for her during the lesson. Still, P8 found applying the analysis more forced as time went on between the lesson and recital, and he wanted to revert to his old interpretation. After the whole project, P1 added he “would understand a piece incredibly well if [he] were to do the analysis on [his] own rather than having someone else do the analysis.” Lastly, P10 commented on the composer’s intentions and questioned whether the composer intended on such a structure.

Several of the Schenkerian analysis elements were deemed interesting, but not interpretation-altering. For example, for P3, implied tones were interesting to understand, but he did not know how to incorporate this information into the performance. Another aspect is compound melodies, which P9 found interesting but not applicable to performance. She felt that

¹⁰⁴ Interestingly, although Wilhelm Furtwängler was a great supporter of Schenker’s ideas, he also believed it is questionable if a piece of music can be followed all the way to the background, or if Schenker possibly became too carried away with the idea of structural hierarchy; Wilhelm Furtwängler, *Ton und Wort: Aufsätze und Vorträge* (Wiesbaden: F. A. Brockhaus, 1954), 200-01. My translation.

it was not musical to bring out the compound melodies. P8 included that the reductions were influential in helping him group or phrase the music better, but it “didn’t influence the actual performance as much.” However, this statement is contradicted by one of his other responses that phrasing, pacing and breathing was altered because of the lesson. Lester, in his “Performance and Analysis,” does corroborate the notion that some aspects cannot be projected or will not change the performance, but may affect the performer’s attitude towards a given performance.¹⁰⁵

If the participants had gotten nothing else from the Schenkerian analysis lesson, I predicted that it would at least help with memorization or memory of their piece in general. From the survey responses, it is unclear if memory is affected by the analysis, with 6 “No” and five “Yes” responses. I feel, though, that several participants misunderstood the question. Several performers did not play by “memory” or did not memorize their work, so they simply wrote, “did not memorize,” devaluing their response to the question. I believe, however, that even if a person does not memorize a work, their memory of the work can be affected. For example, P8, who did not perform by memory, found that the piece seemed much shorter than he originally remembered it, because of how he was phrasing and pacing it. Likewise, although the analysis didn’t affect the memory of the piece for P1, he describes that understanding how to look at the “bigger picture,” instead of the details could help memory; he uses the analogy of remembering phone numbers in groups of numbers rather than as separate digits, which psychologists call “chunking.” P11 did not fully memorize her piece either but noticed that the analysis helped organize the piece into more understandable layers. Furthermore, P9 felt that after understanding linear progressions and neighbour note motions, “I felt it was easier to memorize because I knew

¹⁰⁵ Lester, “Performance and Analysis,” 213.

what was coming up next and what made sense to happen next.” Even P4, who asserts that the Schenkerian analysis lesson created no audible differences in his interpretation, believes that it helped his memory.

Many participants seem to have been torn between emotional vs. intellectual (or intuitive vs. analytical) approaches to interpretation, and five of the participants (namely P1, 2, 5, 6, and 10) report that they shifted to a different position on the spectrum between these two extremes at least once during the project. P10 originally stated (in the post-lesson survey) that she prefers to think about the performance emotionally. However, in the post-recital survey, she wrote that she is most satisfied with the last interpretation because she “incorporated elements of both pre- and post-lesson performances, resulting in a more informed but still personal performance.”

Likewise, P7 included that the analysis can “make your performance more coherent and inform your smaller level choices better (dynamics, etc.).” P9 more indirectly included her shift toward the intellectual side of the spectrum by noting that the lesson “allowed [her] to open [her] ears to the different layers of this piece and made the piece far more complex than [she] had thought it to be.” Still, others were not as receptive to playing more intellectually; P2 describes the lesson as illuminating, but “any major influence that my understanding has on my performance is mostly if not entirely sub-conscious.” He, instead, uses analysis “to improve understanding rather than overly influence musical output/interpretation too drastically.” Moreover, P6 believes Schenkerian analysis “seems to take the guess work out of musical analysis, though. I am not sure I like that, because I feel like interpreting with Schenkerian analysis starts to remove the emotion from the music, even though I essentially ended up in the same place.”¹⁰⁶ Therefore,

¹⁰⁶ Dunsby notes this fear of loss of “artistry” that some performers experience due to too thorough an intellectual understanding of a work. Dunsby, *Performing Music*, 35.

there is no consistency in the change (or no change) on the emotional/intellectual performance spectrum. It very much depends on the performer's own opinion and preferences.

After the participants' entire experience in the study, I asked them what their overall impression of Schenkerian analysis and its importance to performance is. Their responses can be grouped into three general categories: (1) Schenkerian analysis is not useful for performance; (2) undecided; (3) Schenkerian analysis is useful to an extent. To begin with, there are two participants in the first category: P3 and P4. P4 believes that Schenkerian analysis is "novel. That's all. It's a neat way to rethink a piece, but it's not a fundamentally important theory. I think that's why it's not taught to most musicians and you only encounter it if you're really into theory." On the other hand, P3 sees how one can apply Schenkerian analysis to a musical structure, but can deduce from it no performance indications.¹⁰⁷ One participant falls into the second category: P1. He feels that if Schenkerian analysis helps a performer, then he or she should use it, but if it gets in the way, then he or she should not worry about it. All other participants fall into category three. P10 summarized "the analysis is much more practical than [she] originally thought," and P9 realized that it is important for performers to understand the structure of a piece, and she believes it is easier to understand it when it is applied to a performance. As Folio comments, the relevance of music theory and analysis is often lost upon the student unless connections to performance are demonstrated.¹⁰⁸ By connecting the analysis to a piece that the participant was to perform, the ideas of the analysis were easier grasped than learning them abstractly, for instance, for a piece unfamiliar to the participant or written for a different instrument type.

¹⁰⁷ It is perhaps noteworthy to notice that these two participants are two of three that have not reached fourth year yet in their studies in music.

¹⁰⁸ Folio, "Analysis and Performance": 133-34.

Together with this positive feedback also came critique. P10 found that once nerves “kicked in” for the performance, her interpretation slightly reverted back to her original pre-lesson interpretation. However, she believes if she had incorporated the analysis into her earlier learning processes, it would have been more of a “default” interpretation. More prominent, however, were critiques on the difficulties of incorporating Schenkerian analysis into their performance routines. Factors that might dissuade one include the difficulties of how to do a Schenkerian analysis, the large time commitment to complete the analysis, and again, the commitment to a mainly emotional or intuitive (as opposed to intellectual or analytical) approach to performance interpretation. The influence of Schenkerian analysis seems, therefore, to be positive overall, but the regular performer does not have the knowledge or time (or preference) to prepare a Schenkerian analysis of his or her music before performing. These findings are consistent with Catherine Nolan’s summary of factors that limit most performers’ engagement with advanced analytical methods:

The interested performer will, naturally, study analysis to a certain point, but the compulsion for specialization, which enters into college curricula at an early stage, prevents most young performers from learning the skills needed to accomplish independently analyses that transcend the descriptive.¹⁰⁹

If music theory pedagogy could be adjusted to incorporate Schenkerian analysis techniques into mandatory music theory courses at the university level, the knowledge problem might be better taken care of. But performers, especially those who have completed their studies, often have to learn large amounts of music within a short time frame and would not realistically have time to analyze all of it in a sophisticated way, even if they had the skills and the desire to do so.

¹⁰⁹ Nolan, “Reflections,” 138.

4.3 Observations

Not only did data come from the surveys, but I also collected some data through general observation during the lessons. For example, I noted that the participants in the lower years were generally less inquisitive, asked fewer questions and focused more on taking in all the information. The higher the year of the participants, the more they commented on and questioned my analysis and Schenkerian analysis in general. P10 and P11, the duo with the only participant who has already graduated with a Master of Music, came in to the lesson with the most prepared interpretation, knowing exactly what they wanted to project. They were also the only ones equally satisfied with both pre- and post-lesson performances. It is noteworthy that the only two participants who found Schenkerian analysis unbeneficial to performance are second- and third-year students. In accordance to my earlier observation, I can predict that with a few more years of music education, their appreciation and understanding of Schenkerian analysis is likely to change to some extent.

4.4 Summary

Evidently, there are not very many straightforward, black-and-white conclusions that can be drawn from such a project, but some general tendencies can be inferred from the surveys. First and foremost, the phrasing and pacing is most affected by understanding a Schenkerian analysis of a piece. Next, it is easier to conceptualize the piece as a whole, rather than many small details attached together. On the more critical side, the relevance of the *Urlinie* to performers is questionable, and the intellectual demands of Schenkerian analysis are disconcerting for some performers. Although the general consensus of the influence of Schenkerian analysis on performance was positive, knowledge and time are two factors that

worked against the performers' ability to incorporate Schenkerian analysis into their performance preparation.

I must reemphasize that most of the data collected here is empirical, based on what the performers wrote and not how they performed. Some of the participants took more time and effort in their responses, thus, making their responses more constructive to my research. Sometimes, their responses contradicted earlier responses, so as the investigator, I did my best to interpret what they meant. Consequently, there is a certain degree of subjectivity in my observations and interpretation of the participants' survey responses.

Additionally, the brevity of our time together, approximately one hour at our first meeting, substantially reduced the ability of students to understand Schenkerian analysis and ultimately to change their interpretations. Only simple Schenkerian concepts could be introduced, therefore many elements that might have been interpretation altering were not able to be presented. With a longer lesson, or better yet, a series of Schenkerian lessons, the results would be more accurate. Furthermore, because each piece and lesson plan was different, many of the individual comments and criticisms may have arisen because the particular piece did not serve the concept as well as another piece would have done. However, it was useful for the performers to see the analysis done on a piece with which they were completely familiar.

Chapter 5: Observations on Audio Recordings

Recordings of the pre-lesson, dress rehearsal, and recital performances were made in order to compare the starting and ending interpretations of the participants' pieces. Obviously, with several weeks between the lesson and the recital, some modifications are the result of many more hours of practice and also private instruction on the instrument and piece. Therefore, I will focus on modifications, or sometimes lack thereof, pertaining to the participants' survey responses, as well as the lesson plans.

5.1.1 P9: Antonio Lauro's Vals Venezolano No. 3 "Natalia"

I was most impressed by the transformation of P9's interpretation. In her pre-lesson recording, it sounded as if she was focusing on every single note as one entity rather than hearing phrases or larger sections. Consequently, the phrasing sounded quite flat and non-contrasting throughout. Her dress rehearsal and recital performances showed larger lines of direction and also a beautiful character change between the two large sections, with the first being dynamic and spirited, and the second, gentle and lilting. Her memory of the piece was much improved, and she showed much more flexibility with rubato in her phrasing.¹¹⁰ Although she writes that she found compound melodies to be the least applicable idea from the Schenkerian lesson, I find that she highlights the main melodies much more clearly than in the pre-lesson performance.¹¹¹

It is interesting to note that P9 is the least experienced participant of the study with only three years of private lessons on her instrument. On some level, the Schenkerian analysis lesson was not only that, but one on her instrument and minimal pre-university training in theory and

¹¹⁰ She notes that this improvement in memory is partially due to the understanding of neighbour notes and linear progressions (PR7).

¹¹¹ P9 writes this in her response for PO4.

analysis.¹¹² The lesson seems to have provided her first exposure to an analysis of a piece she was learning and to the idea that the analysis might be relevant to her performance choices. Some of her alterations can be attributed simply to becoming more familiar with the work, and with ways of conceptualizing it. For example, during the lesson, we discovered a note missing an accidental sign in the score; the G#4 in m. 11 was marked as G4, but once we discussed the harmonies, it is evidently supposed to be a G#4.

The image displays three staves of musical notation for Example 5.1, Lauro, Vals Venezolano, measures 10-13.1. The top staff, labeled 'Score', shows a melody in treble clef with a key signature of one sharp (F#). A box labeled '10' is above the first measure. A red circle highlights a G#4 note in measure 11. The middle staff, labeled 'Vertical Alignment of Chords', shows the corresponding chords. The bottom staff, labeled 'Middleground Analysis', shows the harmonic structure with labels 'am: V7', 'i9', and 'i' below the staff.

Example 5.1 Lauro, Vals Venezolano: Mm. 10-13.1, circled pitch in m. 11 was written as G4 in the score.

¹¹² P9 includes in the surveys that she does not analyze her music because she does not know how (PL3).

Some of her modifications seem to be based on specific elements of the Schenkerian analysis. For instance, P9 shows much more direction and shaping in the phrases in the first section of the piece. She leads with an *accelerando* to the arrival point at m. 9 and then takes a bit more time on the downbeat of the two smaller four-bar phrases from mm. 10-13 and 14-17. The phrase ending at m. 17 is emphasized by a large crescendo leading up to it, and the closing E minor arpeggio in mm. 24-25 is very pronounced, leading to the bottom E3.

Example 5.2 Lauro, Vals Venezolano: Mm. 1-25, Schenkerian analysis with performance interpretation of dynamics, phrasing, and rubato.

In the pre-lesson performance, most of these interpretive indications shown in Example 5.2 are absent, faintly represented, or inconsistent. The tempo from mm. 1-5 fluctuates inconsistently throughout both repeats, and the acceleration in mm. 6-9 is present only in the repeat from m. 9a onward. The range in dynamics is much smaller, and therefore, the phrasing is not articulated as well.

Overall, P9 incorporated more Schenkerian elements from the lesson into her interpretation than any other participant, creating some very audible differences between the “before” and “after” performances.

5.1.2 **P1: J.S. Bach’s Partita in A Minor, BWV 1013**

P1’s interpretations are very similar from pre-lesson to dress rehearsal and recital. Without more objective recording data, such as note duration, inter-onset interval, and loudness, it is quite difficult to hear many of the miniscule alterations he has made in his interpretations.

Nevertheless, breathing is very audible in the recordings; as P1 states in his survey, the lesson influenced his phrasing and, thus, his breathing and use of rubato (PO1). Therefore, I will focus on these two elements.

As P1 and many of the other participants noted, the lesson helped to reinforce parts of their pre-lesson interpretation. Consequently, many of P1’s breath marks remain the same in all pre-lesson, dress rehearsal, and recital recordings: those at mm. 4.11, 9.11, 12.11, 20b.11, 23.11, 25.11, 28.11, 30.44, 35.11, 37.44, 41.11, and 43.31.¹¹³ Breathing changes that could possibly be accredited to the Schenkerian lesson occur in m. 33, where in the pre-lesson performance, he breathed at 33.31, but in the dress rehearsal and recital, he breathed at 33.11.



Example 5.3 Bach, Partita: Pre-lesson performance breath taken at m. 33.31.

¹¹³ Digits in the breath marks are described as follows: (measure number).(beat number)(sixteenth note). All breaths are taken directly after the given sixteenth note.

With the breath taken at m. 33.31, there is a disruption in the third part of the sequence (m. 31), just two beats before the sequence is broken.



Example 5.4 Bach, Partita: Dress rehearsal and recital performance breath taken at m. 33.11.

With a breath taken at m. 33.11, the sequence steps are logically separated, and the false start of the next leg of the sequence begins a new thought with a new breath. In the lesson, we did not focus in great detail on the second half of the piece. However, much time was spent on sequences, and I assume here that the performer has transferred what he learned on the provided examples to other sequences in the piece.

One very clear alteration in rubato can be noted at mm. 14-15 between the sequence steps. In the pre-lesson performance, P1 lingers a little longer on the last note of the arpeggios upward, but in the dress, he leaves a slight rest in between them, clearly highlighting each step of the sequence.



Example 5.5 Bach, Partita: Mm. 14-15, dress rehearsal performance, highlighting sequence steps with slight pauses in between each.¹¹⁴

Ironically, in the performance, P1 shows no rubato during the entire sequence discussed above. My speculation is that nervousness came into play. There are also two other places

¹¹⁴ This sequence was discussed in the lesson and shown in Example 3.3.

where he adjusted his breathing for the dress rehearsal, but resorted back to the pre-lesson breathing for the recital. Such examples can be found at mm. 15.41 and an absence of a breath in m. 45 for the dress rehearsal, and m. 15.44 and m. 45.31 for the recital. Furthermore, a breath is inserted at m. 17.11 for the dress rehearsal, separating the two sequences shown in Example 3.4, but this breath was left out in both the pre-lesson and recital performances.

In summary, P1 made slight alterations between the pre-lesson and dress rehearsal performances, but during the recital, some of them resorted back to his earlier interpretation. Since P1 is already at such a high level (second year Master of Music student), I assume much time was devoted to creating his initial interpretation, and, thus, it is more difficult to “relearn” the piece, such that he can subconsciously perform it with the new interpretation.¹¹⁵

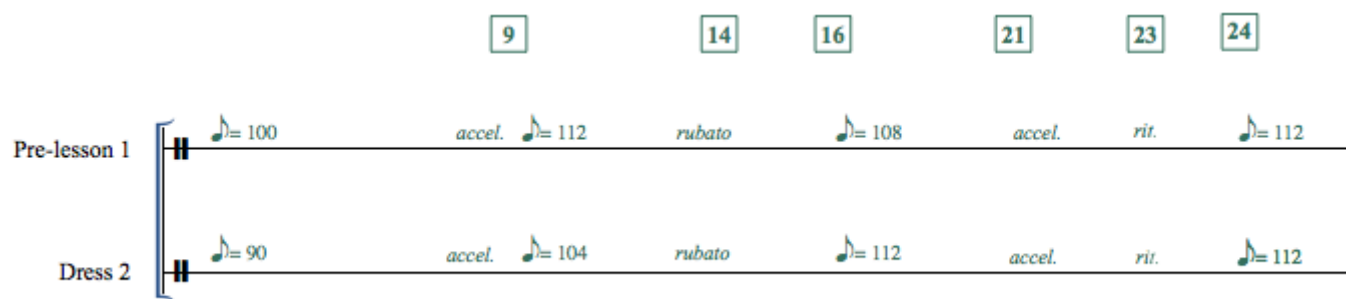
5.1.3 P10, P11: Richard Strauss’ Andante for Horn and Piano, Op. Posth.

This duo is the most experienced of the participants, with a total of twenty-eight years of private lessons between them. Moreover, they seemed the most prepared with their interpretation. As mentioned earlier, it was clear that they had already discussed and formed it together. In their surveys, they noted specific changes they had decided to make in their interpretation. For example, because of the sequence outlined in Example 3.65, they decided to create more movement between m. 9 and m. 22 rather than beginning at m. 16 as they had previously done.¹¹⁶ P11 also decided to emphasize the left hand part during those measures. Furthermore, P10 writes that she focused on the prolonged E from mm. 34-46 and tried to fit her horn line into the E. But did these efforts come through in the recordings?

¹¹⁵ We can recall that P10 felt the same way, that once her “nerves kicked in,” she resorted back to her earlier interpretation (PR4).

¹¹⁶ These responses can be located in PO1 in P10’s surveys and PR4 in P11’s.

In order to check, the first thing I listened for was tempo. For the pre-lesson performance, the beginning tempo is approximately 100bpm.¹¹⁷ By m. 9, it already climbs to 112bpm, yet at m. 16, the tempo slows a little to 108bpm. It pushes forward especially in mm 20 and 21, and pulls back in m. 23. The dress rehearsal performance begins at a slower tempo, 90bpm, and has a more gradual accelerando from 104bpm in m. 9 to 112 in m. 16, pushing again even further in mm. 20-21, but pulling back in m. 23. The example below illustrates the tempos of both performances at the given measure numbers.



Example 5.6 Strauss, Andante for Horn and Piano: Tempo changes from mm. 1-24 in pre-lesson (top) and dress rehearsal (bottom) performances.

With this gradual accelerando, instead of a return to a slower tempo at m. 16, I agree that P10 and P11's new interpretation has audible changes. There is a push through the entire sequence rather than an interruption in the middle. Interestingly, P10 stated that she resorted back to much of her original interpretation once nerves was a factor for the recital, and her tempos do, in fact, revert back to those of the pre-lesson performance almost exactly.

On the whole, all three of their performances were very musical and the level of collaboration was high. With so much rubato and fluctuation in tempo, these two chamber performers listened closely and followed each other well. It is difficult to tell, without more exact recording information, if P11 played the bass line from m. 9 to m. 22 more loudly in the

¹¹⁷ Although the time signature of the piece dictates that the quarter note gets the beat, the tempo markings are based on the eighth note as the beat, for accuracy purposes.

dress rehearsal and recital performances compared to the pre-lesson performance, or if P10 altered the way she approached the E in mm. 34-46 in the different performances, as all versions sound quite similar. In my opinion, many of the intellectual concepts alter the way the performer thinks about performing a piece without necessarily changing how he or she actually performs it. Both P10 and P11 were ultimately satisfied with the material they learned in the lesson and agreed or somewhat agreed that they incorporated those concepts into their final interpretation (PR1, 8 for both participants), although the modifications were slight or not noticeable.

5.1.4 Summary

It is important to note that the remarks in this chapter concern only a few of the most striking differences between the pre- and post-lesson recordings. These differences include those of phrasing and shaping of phrases, breath marks to highlight the phrasing, and fluctuation in tempo. Similar changes can also be noted in the other participants' recordings; however, they are less frequent and less pronounced. For example, P8 moved one breath mark and altered his articulation in two measures but generally played everything else the same. For some of the recordings, it was very difficult to hear any differences, due to the quality of the recording and the minuteness of the modifications. If more exact observations were to be made, the recordings would need to be digitally analyzed and performances would need to be all recorded in the same venue.¹¹⁸

A possible direction for future research is to do just that: make computer-assisted recordings to obtain more quantitative data, and also record more takes at various stages in the

¹¹⁸ Recordings were done in UBC classrooms for the pre-lesson performances and in the Roy Barnett Recital Hall for the dress rehearsal and recital.

preparation of the analytically informed performance to see the transformation in interpretation,
but also to discount any unintentional performance alterations.

Chapter 6: Conclusion

To conclude this entire project, I will do my best to answer my opening research questions in section 1.2.

1) *How important is analysis in general to performers?*

Analysis, in general, is important to performers, except that the depth of analysis differs greatly compared to that of the typical theorist. Most of the “analysis” is done mentally with nothing written down. After the lesson, several of the participants found a greater importance of analysis for understanding the piece, but some would not devote the time and effort it takes to complete the analysis.

2) *To what extent is Schenkerian analysis applicable to performance?*

Schenkerian analysis is applicable to a degree. Some of the concepts alter the way the performer plays, yet at other times, only affect the performer’s understanding of the piece. Similarly, some concepts do not create any change in either understanding or performing.

3) *Which specific Schenkerian concepts are most applicable to performance? Which ones are least?*

The most applicable Schenkerian concept is layers of structural importance. This was introduced in multiple ways, such as sequences, neighbour notes, and linear progressions. Not only did understanding this help the performer conceptualize the piece in larger sections, or even as one whole, but it also affected how performers phrased and paced the music, and for wind players, where they breathed.

4) *Is a performer more satisfied with a performance when he or she believes it to be informed by Schenkerian analysis?*

All the performers of the study marked that they were more satisfied with their performance after the Schenkerian analysis lesson (except for one performer, who marked that she was equally satisfied with both pre- and post-lesson performances). I think, though, that after having analyzed a piece with any type of analysis, be it Roman numeral analysis or narrative, a performer will have a better understanding of the work, and, therefore, a more convincing performance interpretation.

5) *Are there elements of Schenkerian analysis that are intellectually influential but not do not alter a performer's behavior (performance practices) noticeably?*

The fundamental structure, for some performers, was interesting and helped mentally group the piece in larger parts, but did not particularly change their performance practices. Furthermore, there were individual cases (implied tones for P2, compound melodies for P9, etc.) in which the performer found no way to connect the concept to performance, but achieved a greater understanding of the piece.

6) *Are the effects of being exposed to a Schenkerian analysis lasting, or will a performer resort to his or her original interpretation over time?*

There were mixed results; most of the performers wrote that they included ideas from both their original and post-lesson interpretation into their final interpretation. However, when nerves of the performers are considered, several of them found themselves falling back to their original interpretation because it was more natural for them. If a performer were to begin the learning process of the piece with a Schenkerian analysis, rather than be introduced to it partway through the performance preparation, that interpretation would most likely become the one the performer would naturally fall back onto.

7) *Does a performer mentally refer to the analysis consistently throughout the learning process?*

This question was never asked directly to the participants, but I would infer no, because there was a definite struggle between emotional vs. intellectual performing for several of the participants. The performers shift along this spectrum throughout the learning process.

8) *Does knowledge of a Schenkerian analysis help with memory of a piece?*

Given the survey responses, the answer to this question is ambiguous, but as mentioned earlier, I believe many did not interpret the question in the way that it was intended. In order to accurately answer this, a new survey question would have to be asked.

9) *How effective, overall, is Schenkerian analysis for the development of a performance interpretation?*

All things considered, I believe the incorporation of Schenkerian analysis in the development of a performance interpretation has a positive effect on the performer. By no means do I believe that a performer can create an interpretation solely based on a Schenkerian analysis, but used as a supplement to the performer's own background and influences, it equips the performers with another useful tool to aid in interpretation. The more pressing question is as follows: How realistic is Schenkerian analysis for the development of a performance interpretation? Even though most of the performers left the project feeling the positive effects of Schenkerian analysis on performance, I doubt many of them will actually employ it in preparation for their future performances. It requires many more hours of lessons to learn Schenkerian analysis well enough to analyze a piece on their own, and I question their keenness and willingness to give up such time as opposed to practising.

In order for Schenkerian analysis to have a far-reaching effect on performers' musical

interpretation, performers need to be exposed to it in their rudimentary theory classes rather than having it offered to them as an upper-level music theory elective course in university.

Furthermore, a connection to performance would be a necessity. It is like speaking a language; I can learn all the grammar and sentence structure of the language and learn to read it, but until I can speak and write it, I will miss out on much of the meaning and the ability to communicate.

There are many directions to which the results of this project could point for future research. My results could be tested and refined with another similar project involving a larger study group and/or including singers and chamber musicians. The project could focus more on the listener's interpretation rather than the performer's opinion of his or her interpretation and include more quantitative data collection in the recording of the performances. Ultimately, I hope my research affects the classroom, so that performers are taught that Schenkerian analysis can be connected with performance and is not just purely intellectual, as it may initially seem to many.

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Appendices

Appendix A Surveys

A.1 Participant 1

Pre-theory-lesson Survey

Degree and Year: MMus, 2

- 1) What is your instrument? Soprano sax
- 2) How many years have you taken lessons on your instrument? 7
- 3) Do you analyze your music before/while you learn it on your instrument? **Yes/No**
 - a. If yes, how?

Different ways of phrasing, tonal centres, intensity/energy, “juicy” notes, direction, background/context of piece, composer’s thoughts (if available).

- 4) On a scale from 1-7, with 1 being strongly disagree and 7 being strongly agree, give your opinion on the following statement:

Analysis is an important part of my preparation for a performance of a work.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 5) What types of analysis are you familiar with? Check all that apply:

Roman numeral analysis

Figured bass analysis

Form analysis

Narrative analysis

Schenkerian analysis

Other: _____

- 6) Have you analyzed this particular piece you will be playing today? If yes, how?

Main tonal areas, different characters/ “styles”, energy levels, “anchor” notes

- 7) What, if anything, do you know about Schenkerian analysis?

Breaks music down to a very basic level/foundation

Post-theory-lesson/performance Survey

- 1) How did your performance change from prior to the theory lesson to now? Be as specific as possible- with measure numbers if possible.

My approach to phrasing was most affected- where to breathe, use of rubato, notes to linger on. For example, mm. 14-19, understanding what was going on, on an “intellectual level” reaffirmed my phrasing here. It made sense for where I was breathing on a listening, and now academic side. My phrasing/interpretation was mostly affected from mm. 42-end after the theory lesson.

After looking at the cadences and coda to see which cadence was stronger or weaker, I adjusted my breathing and phrasing to highlight this. I found this to be the most helpful and most intriguing part of the lesson because the lesson made me immediately see how my original phrasing didn't really support what was naturally found in the music (or implied by the music).

- 2) Which performance (the pre- or post-theory-lesson performance) are you more satisfied with? Why?

Post Lesson. Mostly because the piece has had more time to live in me and grow. It has become more part of me just through the passing of time. Also, because I now feel like I understand the ending (mm. 42-end) more effectively and naturally.

- 3) Which Schenkerian ideas did you find most practical/applicable to your performance? Why? How did you apply them to your performance?

The fundamental structure I found to be quite interesting. This allowed me to see the very basic harmony/melody/bass line of the piece and helped guide (or reinforce) me with phrasing. I applied this to my playing mostly in how I phrased the piece. It caused me to highlight certain notes and alter my breathing in some instances.

- 4) Which Schenkerian ideas did you find least practical/applicable to your performance? Why?

I found all ideas practical/applicable. I suppose the least practical ideas were ones that reinforced that which I was already doing within my phrasing. For example, the way I phrased the first page (mm. 1-26) was only reinforced to me by looking at neighbour groups and sequences. I phrased the music with how it felt natural to me prior to this lesson. During the lesson and learning where the neighbour groups and sequences begin and end aided in my understanding as to why it felt natural there to me, it reinforced that phrasing. Because it didn't open my eyes to something new, I suppose you can say it was least practical.

- 5) Which Schenkerian ideas were influential in your understanding of the piece, but not your performance?

I did not find this. All of the ideas influenced my understanding of the piece, and in some way however large or small, influenced my performance.

On a scale from 1-7, with one being strongly disagree and 7 being strongly agree, give your opinion on the following statements:

- 6) I feel I understand the piece better than prior to the theory lesson.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 7) I think a deeper understanding of Schenkerian analysis would be beneficial to my performances.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 8) Schenkerian analysis is purely intellectual and has no influence on my performance.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided,	5 somewhat agree	6 agree	7 strongly agree
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disagree		disagree	n/a	agree		agree
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- 9) A better intellectual understanding of a piece generates a better performance.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 10) I am interested in learning more about Schenkerian analysis.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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Post-recital Survey

On a scale from 1-7, with one being strongly disagree and 7 being strongly agree, give your opinion on the following statements:

- 1) In the recital, I still kept the changes I made in the post-theory-lesson performance.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 2) In the recital, I resorted back to my old interpretation from the pre-theory-lesson performance.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 3) In the recital, I had a new interpretation of the piece, compared to the both previous performances.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 4) How did your performance change from the post-theory-lesson performance to the recital performance?

It was a mix of numbers 1 and 2 above. In some cases I resorted back and in others I kept the changes. With this performance being so close to the SWE tour and not looking at the piece for 2 weeks, I don't feel my performance today was an authentic representation of how I felt it should go.

- 5) How did your thoughts about the Schenkerian analysis change between the theory lesson and recital?

Since I had less time to practice during this length of time but could still think about the Schenkerian analysis, this helped me to think about the Bach (or music in general) in a bigger picture and get out of the details- which is what, to my never-have-taken-a-Schenkerian-analysis-class mind things it is. I'm interested to take a class on it so I can do this kind of analysis on future pieces to see how useful it could be to me.

- 6) Which performance are you most satisfied with? The pre-theory-lesson, post-theory-lesson, or recital performance? Why?

The post-theory lesson. This performance had the Schenkerian analysis fresh in my head and I felt that changes I made here fit well. The recital performance was a bit rough due to lack of practice time on the music and in general. I was more focused on playing the saxophone than playing music. I was remembering the Bach rather than performing it.

- 7) Did the analysis affect your memory of the piece? If yes, how?

Not in this instance. I can certainly see how it would aid in memorizing a piece of music though! To my understanding, this analysis looks at the bigger picture and moves away from the details/extraneous information. By grouping things into larger chunks, you can certainly memorize something- like phone numbers 371-0877 are in two groups and are not viewed as seven separate numbers.

- 8) Overall, what is your impression of Schenkerian analysis and its importance to performance?

As of now, I am on the fence. I do not know. My gut says it does have importance, but when it comes down to it, music played well/musically is the most crucial. If this happens with or without Schenkerian analysis, so be it.

This study has intrigued me to do my own study. I'm quite interested in taking a Schenkerian analysis class and doing my own analysis. I believe I would understand a piece incredibly well if I were to do the analysis on my own rather than having someone else do the analysis.

In the end, is it important? If the music required a performer to do Schenkerian analysis and if it helped him/her to play better, then yes. If it gets in the way of a beautiful performance, then no.

A.2 Participant 2

Pre-theory-lesson Survey

Degree and Year: MMus, 2

- 1) What is your instrument? trumpet
2) How many years have you taken lessons on your instrument? 10
3) Do you analyze your music before/while you learn it on your instrument? **Yes/No**
a. If yes, how?

I'm always thinking theoretically in some way, usually related to harmony but especially form.

- 4) On a scale from 1-7, with 1 being strongly disagree and 7 being strongly agree, give your opinion on the following statement:

Analysis is an important part of my preparation for a performance of a work.

1	2	3	4	5	6	7
strongly disagree	disagree	somewhat disagree	undecided, n/a	somewhat agree	agree	strongly agree

5) What types of analysis are you familiar with? Check all that apply:

Roman numeral analysis

Figured bass analysis

Form analysis

Narrative analysis

Schenkerian analysis

Other: _____

6) Have you analyzed this particular piece you will be playing today? If yes, how?

Just loosely in the harmonic sense- not on paper, but as in reading it or listening to recordings.

7) What, if anything, do you know about Schenkerian analysis?

Very little, but that it is a form of analysis based on reducing musical content to a simpler skeletal structure. Eg. I-V-I or 3-2-1 etc.

Post-theory-lesson/performance Survey

1) How did your performance change from prior to the theory lesson to now? Be as specific as possible- with measure numbers if possible.

Through Schenkerian analysis of the movement, it is perhaps plainer to see the tension→ release in the music that had perhaps been evident in more of an aesthetic sense (aurally). I always try to keep a big-picture conception of the piece during performances (especially if it is lyrical/linear in nature) but the analysis has helped me think of more specific things or even notes to accentuate.

2) Which performance (the pre- or post-theory-lesson performance) are you more satisfied with? Why?

I would suppose that I am more satisfied with the post-lesson performance, if not for the fact that I feel as though I understand the piece better, but also for the fact that I feel more as if I have done my homework and that I can feel more validated in my (our) interpretation.

3) Which Schenkerian ideas did you find most practical/applicable to your performance? Why? How did you apply them to your performance?

The idea of tension and release is one that should be applied to all performances. Again, I feel as though the analysis in a way has served to validate my existing interpretation as much as it has stimulated any specific changes. Also the idea of being “pulled” to a goal fits well with the Chicago School approach to flow/wind+song.

4) Which Schenkerian ideas did you find least practical/applicable to your performance? Why?

As previously mentioned, I philosophically try to maintain a “big picture” perspective during performance. I suppose the least practical aspect of Schenkerian analysis is the insistent need to categorize/label/justify every single note in the piece. Sometimes a note is just a note!

5) Which Schenkerian ideas were influential in your understanding of the piece, but not your performance?

Having a naturally analytical mind, I'd say most concepts presented to me during the lesson were illuminating. I'd say, however, that any major influence that my understanding has on my performance is mostly if not entirely sub-conscious.

On a scale from 1-7, with one being strongly disagree and 7 being strongly agree, give your opinion on the following statements:

- 6) I feel I understand the piece better than prior to the theory lesson.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 7) I think a deeper understanding of Schenkerian analysis would be beneficial to my performances.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 8) Schenkerian analysis is purely intellectual and has no influence on my performance.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 9) A better intellectual understanding of a piece generates a better performance.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 10) I am interested in learning more about Schenkerian analysis.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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Post-recital Survey

On a scale from 1-7, with one being strongly disagree and 7 being strongly agree, give your opinion on the following statements:

- 1) In the recital, I still kept the changes I made in the post-theory-lesson performance.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 2) In the recital, I resorted back to my old interpretation from the pre-theory-lesson performance.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 3) In the recital, I had a new interpretation of the piece, compared to the both previous performances.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 4) How did your performance change from the post-theory-lesson performance to the recital performance?

The differences were mostly of a technical variety- in tone production and in tempo. My pianist started too fast! I believe I retained some of the ideas from the theory lesson but by the time the recital came around, they were much less fresh in my mind: hence a partial reversion.

- 5) How did your thoughts about the Schenkerian analysis change between the theory lesson and recital?

They didn't really.

- 6) Which performance are you most satisfied with? The pre-theory-lesson, post-theory-lesson, or recital performance? Why?

The dress rehearsal. Everyone was loose, I had recently reviewed my score/lesson notes, and I felt confident that my interpretation would be a valid one: One that was simultaneously informed and expressive.

- 7) Did the analysis affect your memory of the piece? If yes, how?

A little. I find myself looking and listening for the Ursatz of the piece a lot more. Also, this piece will be now forever tied to Schenker in my mind!

- 8) Overall, what is your impression of Schenkerian analysis and its importance to performance?

I believe that Schenkerian analysis can be a major asset to the performance of any (tonal) work. It can help with structural, melodic and harmonic understanding. I would like rhythm and meter/metric placement to play a greater role in this style of analysis however.

The problem with theoretical analysis is that it can be very damning of certain interpretations- even if they are the aesthetic choices a performer wants to make. I would postulate that that would be more of an exception than a rule.

Analysis, Schenkerian or otherwise, will always be a part of my preparation of a work for performance. It will, however, be to improve understanding rather than overly influence musical output/interpretation too drastically.

One must remain true to his musical sensibility- which will of course be influenced by his understanding of a given work- which will in turn be influenced by the analysis of the said work. That being said, I do suppose that analysis does influence performance.

A.3 Participant 3

Pre-theory-lesson Survey

Degree and Year: BMus, 2

- 1) What is your instrument? Piano (principle- clarinet)
- 2) How many years have you taken lessons on your instrument? 16
- 3) Do you analyze your music before/while you learn it on your instrument? **Yes/No**
 - a. If yes, how?

I often put stories to my pieces to better give myself an idea of the energy arc.

- 4) On a scale from 1-7, with 1 being strongly disagree and 7 being strongly agree, give your opinion on the following statement:

Analysis is an important part of my preparation for a performance of a work.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 5) What types of analysis are you familiar with? Check all that apply:

Roman numeral analysis

Figured bass analysis

Form analysis

Narrative analysis

Schenkerian analysis

Other: _____

- 6) Have you analyzed this particular piece you will be playing today? If yes, how?
No.

- 7) What, if anything, do you know about Schenkerian analysis?

It is a technique of removing musical layers from Classical/Romantic pieces until you are left with the skeletal form of the piece.

Post-theory-lesson/performance Survey

- 1) How did your performance change from prior to the theory lesson to now? Be as specific as possible- with measure numbers if possible.

I'm not sure I can articulate what exactly changed from pre-lesson to post-lesson performance. I think that the knowledge of the larger structures of the piece would have changed my performance in ways that I cannot express. I did consciously try to bring out the linear progressions, especially in the opening melody, leading from the Ab to the Eb, and then the downward progression beginning in m. 10.

- 2) Which performance (the pre- or post-theory-lesson performance) are you more satisfied with? Why?

I am satisfied with the post-lesson performance, partially due, of course, to the act of repetition, but also from the knowledge of how the piece fit together. I think the idea of the Urlinie helped

to pace the piece, so to speak. It allowed us to see the larger arc (or as Schenker said, “the goal”).

3) Which Schenkerian ideas did you find most practical/applicable to your performance? Why?

How did you apply them to your performance?

I find the idea of linear progressions very helpful. In my own music making, I try and think about the line of a piece, melodically and narratively, and seeing the lines that are not obvious at first glance can be very helpful. Tied to that was being shown the Urlinie and Ursatz. I think especially for this particular piece, seeing the “interruption” around measure 30 was helpful for pacing the piece (similar to what I said in question 2).

4) Which Schenkerian ideas did you find least practical/applicable to your performance? Why?

Implied tones I found to be of interest, but not necessarily applicable in the structure. I found them to describe what could have been rather than what was. It was interesting to see how the inclusion and substitution of certain notes, like in measures 14-16, could change the melody from a fairly standard one (like in ex. 4 in the handout) to a very charming one.

5) Which Schenkerian ideas were influential in your understanding of the piece, but not your performance?

I think question 4 answers this well.

On a scale from 1-7, with one being strongly disagree and 7 being strongly agree, give your opinion on the following statements:

6) I feel I understand the piece better than prior to the theory lesson.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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7) I think a deeper understanding of Schenkerian analysis would be beneficial to my performances.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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8) Schenkerian analysis is purely intellectual and has no influence on my performance.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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9) A better intellectual understanding of a piece generates a better performance.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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10) I am interested in learning more about Schenkerian analysis.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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Post-recital Survey

On a scale from 1-7, with one being strongly disagree and 7 being strongly agree, give your opinion on the following statements:

1) In the recital, I still kept the changes I made in the post-theory-lesson performance.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
---------------------------	---------------	---------------------------	------------------------	------------------------	------------	--------------------------------

2) In the recital, I resorted back to my old interpretation from the pre-theory-lesson performance.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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3) In the recital, I had a new interpretation of the piece, compared to the both previous performances.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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4) How did your performance change from the post-theory-lesson performance to the recital performance?

It didn't, at least not in any intentional way. My attitude was different, as I was intentionally conscious of the Schenkerian analysis and its implications.

5) How did your thoughts about the Schenkerian analysis change between the theory lesson and recital?

I understand the analysis better now that I've had time to review the diagram. Other than that, no.

6) Which performance are you most satisfied with? The pre-theory-lesson, post-theory-lesson, or recital performance? Why?

Recital Performance. I feel I was the most conscious of the harmonic layout of the piece. I believe that this influenced my placement of energy throughout the piece.

7) Did the analysis affect your memory of the piece? If yes, how?

No.

8) Overall, what is your impression of Schenkerian analysis and its importance to performance?

I think Schenkerian analysis could be applied to large-scale ideas, such as where the line leads or how the piece unfolds. However, due to the broad scale of Schenkerian analysis, I don't think one could extract details about performance practice from it.

A.4 Participant 4

Pre-theory-lesson Survey

Degree and Year: BMus, 3

- 1) What is your instrument? Piano
- 2) How many years have you taken lessons on your instrument? 9
- 3) Do you analyze your music before/while you learn it on your instrument? **Yes/No**
 - a. If yes, how?

Just mentally; I can usually see how the music is put together as I play through it.

- 4) On a scale from 1-7, with 1 being strongly disagree and 7 being strongly agree, give your opinion on the following statement:

Analysis is an important part of my preparation for a performance of a work.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 5) What types of analysis are you familiar with? Check all that apply:

Roman numeral analysis

Figured bass analysis

Form analysis

Narrative analysis

Schenkerian analysis

Other: _____

- 6) Have you analyzed this particular piece you will be playing today? If yes, how?
Just by playing through it and figuring out how it's put together and making a note of it in my head.

- 7) What, if anything, do you know about Schenkerian analysis?
Nothing.

Post-theory-lesson/performance Survey

- 1) How did your performance change from prior to the theory lesson to now? Be as specific as possible- with measure numbers if possible.

I don't think a listener would be able to hear any difference. It was mostly more secure because I could make more theoretical connections in my head. I could play more comfortably.

Also, none of the Schenkerian analysis was radically different from my previous conception of the piece. It seemed to focus on reducing each passage to a 2-chord, "stress-resolution" pattern, something that was always running in the back of my mind.

- 2) Which performance (the pre- or post-theory-lesson performance) are you more satisfied with? Why?

Post. It felt more comfortable and settled.

- 3) Which Schenkerian ideas did you find most practical/applicable to your performance? Why?
How did you apply them to your performance?

Breaking down passages into simpler progressions. It helped to confirm my phrasing.

- 4) Which Schenkerian ideas did you find least practical/applicable to your performance? Why?
The breaking down in different layers of music. I don't think I really need that many layers; the foreground is particularly unhelpful. The middleground is ok. The background is the one that I find the most value in

- 5) Which Schenkerian ideas were influential in your understanding of the piece, but not your performance?

All of them, because none of them really affected my performance at all.

On a scale from 1-7, with one being strongly disagree and 7 being strongly agree, give your opinion on the following statements:

- 6) I feel I understand the piece better than prior to the theory lesson.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 7) I think a deeper understanding of Schenkerian analysis would be beneficial to my performances.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 8) Schenkerian analysis is purely intellectual and has no influence on my performance.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 9) A better intellectual understanding of a piece generates a better performance.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 10) I am interested in learning more about Schenkerian analysis.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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Post-recital Survey

On a scale from 1-7, with one being strongly disagree and 7 being strongly agree, give your opinion on the following statements:

- 1) In the recital, I still kept the changes I made in the post-theory-lesson performance.

1	2	3	4	5	6	7
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strongly disagree	disagree	somewhat disagree	undecided, n/a	somewhat agree	agree	strongly agree
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- 2) In the recital, I resorted back to my old interpretation from the pre-theory-lesson performance.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 3) In the recital, I had a new interpretation of the piece, compared to the both previous performances.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 4) How did your performance change from the post-theory-lesson performance to the recital performance?

Hardly at all. It felt a bit more secure.

- 5) How did your thoughts about the Schenkerian analysis change between the theory lesson and recital?

Not at all. I wasn't really thinking about it too hard.

- 6) Which performance are you most satisfied with? The pre-theory-lesson, post-theory-lesson, or recital performance? Why?

Recital performance. It was a bit better prepared than all the other ones and my nerves were a bit calmer too.

- 7) Did the analysis affect your memory of the piece? If yes, how?

Yes, it helped me better understand the harmonic background.

- 8) Overall, what is your impression of Schenkerian analysis and its importance to performance?

It's novel. That's all. It's a neat way to rethink a piece, but it's not a fundamentally important theory. I think that's why it's not taught to most musicians and you only encounter it if you're really into theory.

A.5 Participant 5

Pre-theory-lesson Survey

Degree and Year: BMus, 5

- 1) What is your instrument? Violin

- 2) How many years have you taken lessons on your instrument? 11

- 3) Do you analyze your music before/while you learn it on your instrument? **Yes/No**

a. If yes, how?

Nothing much, I just look it over to get a sense of form/structure.

- 4) On a scale from 1-7, with 1 being strongly disagree and 7 being strongly agree, give your opinion on the following statement:

Analysis is an important part of my preparation for a performance of a work.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 5) What types of analysis are you familiar with? Check all that apply:

Roman numeral analysis

Figured bass analysis

Form analysis

Narrative analysis

Schenkerian analysis

Other: _____

- 6) Have you analyzed this particular piece you will be playing today? If yes, how?

No.

- 7) What, if anything, do you know about Schenkerian analysis?

No.

Post-theory-lesson/performance Survey

- 1) How did your performance change from prior to the theory lesson to now? Be as specific as possible- with measure numbers if possible.

I begin the piece more softly, and this has helped with more consistent phrasing because prior to the lesson, the beginning dynamic would not always be the same. I take more time at the pickup to m. 18, which I had not been doing before, and I also give less emphasis on the chord that falls on the downbeat of m. 13.

- 2) Which performance (the pre- or post-theory-lesson performance) are you more satisfied with? Why?

I am more satisfied with the post-theory performance mainly because I think the lesson solidified the previously established ideas I had, as well as introduced things that I could use; I think I can interpret it more logically, if there is a purpose to things like the descending line from mm. 10-16, in that it all leads to the Bb. I would not have realized that myself.

- 3) Which Schenkerian ideas did you find most practical/applicable to your performance? Why? How did you apply them to your performance?

Again, the section from mm. 10-16. Although I still feel like the g minor chord at m. 13 should be brought out, I also acknowledge that the dominant chord at m. 16 is also important, something that I did not do before. I crescendo more into it.

The “false” cadence at m. 17 is gold. I pretend that this FM chord is the final cadence, then continue.

4) Which Schenkerian ideas did you find least practical/applicable to your performance? Why? I think the ascending tension and the corresponding release in descending passages is a good idea at first, but can get repetitive. Also the two foreground motives- I did not really know what to do with that information besides using it a bit for consistent phrasing.

5) Which Schenkerian ideas were influential in your understanding of the piece, but not your performance?

The reductions, Ex. 2 (a chordal reduction of mm. 1-4) is neat, but I think it works a bit retrospectively, in that I think that we instinctively know what to do with chords, naming them does not really help one perform them, but rather understand (presumably after playing/listening to them) what they do/how they function.

On a scale from 1-7, with one being strongly disagree and 7 being strongly agree, give your opinion on the following statements:

6) I feel I understand the piece better than prior to the theory lesson.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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7) I think a deeper understanding of Schenkerian analysis would be beneficial to my performances.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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8) Schenkerian analysis is purely intellectual and has no influence on my performance.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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9) A better intellectual understanding of a piece generates a better performance.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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10) I am interested in learning more about Schenkerian analysis.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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Post-recital Survey

On a scale from 1-7, with one being strongly disagree and 7 being strongly agree, give your opinion on the following statements:

1) In the recital, I still kept the changes I made in the post-theory-lesson performance.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 2) In the recital, I resorted back to my old interpretation from the pre-theory-lesson performance.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 3) In the recital, I had a new interpretation of the piece, compared to the both previous performances.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 4) How did your performance change from the post-theory-lesson performance to the recital performance?

I thought about the form of the piece, the direction in different sections of the piece a lot more than I had before in the post-theory lesson performance. I paid more attention to the 8-1[^] section, but during the recital performance, I relied more on intuition to produce phrases.

- 5) How did your thoughts about the Schenkerian analysis change between the theory lesson and recital?

They did not really change.

- 6) Which performance are you most satisfied with? The pre-theory-lesson, post-theory-lesson, or recital performance? Why?

I was most satisfied with the dress rehearsal performance although I was not technically at my best. I felt that it was most musical (especially the second time though), calm and communicative.

- 7) Did the analysis affect your memory of the piece? If yes, how?

I had loosely memorized the piece before the lesson. I have it memorized now, but I think repetition as opposed to analysis was the more important variable in memorizing the piece.

- 8) Overall, what is your impression of Schenkerian analysis and its importance to performance?

I think Schenkerian analysis is good for understanding how the piece functions in terms of form, understanding or recognizing significant motifs, chords, sections, and so on. There are some ideas that I found more practical than others: using/recognizing the three-note motives kept the interpretation more consistent I think. Schenkerian Analysis is good as an aid to the performer's intuition.

I think that different people could benefit from Schenkerian Analysis in different ways: I feel like I rely more on intuition and feel rather than analysis, though I do have friends who focus on analysis and for them, analysis is integral to performance.

A.6 Participant 6

Pre-theory-lesson Survey

Degree and Year: MMus, 2

- 1) What is your instrument? tuba
- 2) How many years have you taken lessons on your instrument? 6
- 3) Do you analyze your music before/while you learn it on your instrument? **Yes/No**
 - a. If yes, how?

Narratively

- b. If no, why not? Check all that apply:

I don't have time.

It wouldn't make a difference in my performance.

I don't know how.

Other: **I don't like to do any other kind besides making up a story.**

- 4) On a scale from 1-7, with 1 being strongly disagree and 7 being strongly agree, give your opinion on the following statement:

Analysis is an important part of my preparation for a performance of a work.

1	2	3	4	5	6	7
strongly disagree	disagree	somewhat disagree	undecided, n/a	somewhat agree	agree	strongly agree

- 5) What types of analysis are you familiar with? Check all that apply:

Roman numeral analysis

Figured bass analysis

Form analysis

Narrative analysis

Schenkerian analysis

Other: _____

- 6) Have you analyzed this particular piece you will be playing today? If yes, how?

Not really

- 7) What, if anything, do you know about Schenkerian analysis?

Nothing, it seems hard.

Post-theory-lesson/performance Survey

- 1) How did your performance change from prior to the theory lesson to now? Be as specific as possible- with measure numbers if possible.

It really changed the way I approach mm. 28-47, and especially the cadence at m. 45.

- 2) Which performance (the pre- or post-theory-lesson performance) are you more satisfied with? Why?

Post; feels like I have more direction in the form.

- 3) Which Schenkerian ideas did you find most practical/applicable to your performance? Why?
How did you apply them to your performance?

It helped me pick out the compound melodies that are obscured by fast notes. It made it easier to shape my phrases.

- 4) Which Schenkerian ideas did you find least practical/applicable to your performance? Why?
I didn't find the sequences/chords as helpful for a single line melody.

- 5) Which Schenkerian ideas were influential in your understanding of the piece, but not your performance?

The fundamental structure stuff.

On a scale from 1-7, with one being strongly disagree and 7 being strongly agree, give your opinion on the following statements:

- 6) I feel I understand the piece better than prior to the theory lesson.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 7) I think a deeper understanding of Schenkerian analysis would be beneficial to my performances.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 8) Schenkerian analysis is purely intellectual and has no influence on my performance.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 9) A better intellectual understanding of a piece generates a better performance.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 10) I am interested in learning more about Schenkerian analysis.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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Post-recital Survey

On a scale from 1-7, with one being strongly disagree and 7 being strongly agree, give your opinion on the following statements:

- 1) In the recital, I still kept the changes I made in the post-theory-lesson performance.

1 strongly	2 disagree	3 somewhat	4 undecided,	5 somewhat	6 agree	7 strongly
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disagree		disagree	n/a	agree		agree
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- 2) In the recital, I resorted back to my old interpretation from the pre-theory-lesson performance.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 3) In the recital, I had a new interpretation of the piece, compared to the both previous performances.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 4) How did your performance change from the post-theory-lesson performance to the recital performance?

I think it's become much more stable in terms of the musical decisions that I'm trying to convey. I think the lines and phrases are much more clearly defined. I'm also taking a slower tempo, which helps as well.

- 5) How did your thoughts about the Schenkerian analysis change between the theory lesson and recital?

After absorbing all of the information, I believe that it's definitely made an impact on how I view my piece.

- 6) Which performance are you most satisfied with? The pre-theory-lesson, post-theory-lesson, or recital performance? Why?

Recital performance- definitely the most solid. It was interesting to see how the performance changed after the lesson.

- 7) Did the analysis affect your memory of the piece? If yes, how?

Didn't perform memorized.

- 8) Overall, what is your impression of Schenkerian analysis and its importance to performance?

I feel that overall, the Schenkerian analysis confirmed many of the musical decisions I had already made. It was interesting to see it drawn out in a formulaic, technical way. It seems to take the guess work out of musical analysis, though. I'm not sure I like that, because I feel like interpreting with Schenkerian analysis starts to remove the emotion from the music, even though I essentially ended up in the same place. I could see myself using a combination of Schenkerian analysis and a more organic method.

A.7 Participant 7

Pre-theory-lesson Survey

Degree and Year: Diploma, 2

- 1) What is your instrument? piano
- 2) How many years have you taken lessons on your instrument? 20+
- 3) Do you analyze your music before/while you learn it on your instrument? **Yes/No**
 - a. If yes, how?

Basic harmonic and formal analysis

- 4) On a scale from 1-7, with 1 being strongly disagree and 7 being strongly agree, give your opinion on the following statement:

Analysis is an important part of my preparation for a performance of a work.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 5) What types of analysis are you familiar with? Check all that apply:

Roman numeral analysis

Figured bass analysis

Form analysis

Narrative analysis

Schenkerian analysis

Other: _____

- 6) Have you analyzed this particular piece you will be playing today? If yes, how?
No, but I have played it from the figures for harpsichord class so I have a knowledge of the chords.

- 7) What, if anything, do you know about Schenkerian analysis?
I understand the basic concept of analyzing the tonal areas and the “meta-harmonic” ideas but do not know how to do it.

Post-theory-lesson/performance Survey

- 1) How did your performance change from prior to the theory lesson to now? Be as specific as possible- with measure numbers if possible.

It gave a clearer idea of which points were important structurally. For example, playing towards mm. 46 as opposed to what seems like the high point (because of range) at mm. 41. Also looking at maintaining tension from mm. 28-41 with the prolongation of A.

- 2) Which performance (the pre- or post-theory-lesson performance) are you more satisfied with? Why?

The post theory. I felt we thought and phrased in longer ideas which gave the music a better sense of narrative.

- 3) Which Schenkerian ideas did you find most practical/applicable to your performance? Why?
How did you apply them to your performance?

I like the Ursatz because it lets you see the rise and fall of the musical structure without being distracted by surface elements. It helps you separate which events are important.

- 4) Which Schenkerian ideas did you find least practical/applicable to your performance? Why?
Still unclear on the distinction between sequences and linear progressions. Question whether the Ursatz is always valuable and should guide the interpretation.

- 5) Which Schenkerian ideas were influential in your understanding of the piece, but not your performance?

Some of the middleground elements such as linear progressions.

On a scale from 1-7, with one being strongly disagree and 7 being strongly agree, give your opinion on the following statements:

- 6) I feel I understand the piece better than prior to the theory lesson.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 7) I think a deeper understanding of Schenkerian analysis would be beneficial to my performances.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 8) Schenkerian analysis is purely intellectual and has no influence on my performance.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 9) A better intellectual understanding of a piece generates a better performance.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 10) I am interested in learning more about Schenkerian analysis.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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Post-recital Survey

On a scale from 1-7, with one being strongly disagree and 7 being strongly agree, give your opinion on the following statements:

- 1) In the recital, I still kept the changes I made in the post-theory-lesson performance.

1	2	3	4	5	6	7
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strongly disagree	disagree	somewhat disagree	undecided, n/a	somewhat agree	agree	strongly agree
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- 2) In the recital, I resorted back to my old interpretation from the pre-theory-lesson performance.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 3) In the recital, I had a new interpretation of the piece, compared to the both previous performances.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 4) How did your performance change from the post-theory-lesson performance to the recital performance?

Thought about longer phrases and the overall harmony more.

- 5) How did your thoughts about the Schenkerian analysis change between the theory lesson and recital?

Didn't think about it too much. Only remembered about the A prolongation and final sequence/arrival point being more extended than I originally thought.

- 6) Which performance are you most satisfied with? The pre-theory-lesson, post-theory-lesson, or recital performance? Why?

Now- we feel most prepared and settled.

- 7) Did the analysis affect your memory of the piece? If yes, how?

No, not playing by memory.

- 8) Overall, what is your impression of Schenkerian analysis and its importance to performance?

I like the reductive quality of it and how that can make you see larger patterns and trends in the music. It is valid for only certain types of music however. Can make your performance more coherent and inform your smaller level choices better (dynamics, etc.)

A.8 Participant 8

Pre-theory-lesson Survey

Degree and Year: BMus, 4

- 1) What is your instrument? Euphonium

- 2) How many years have you taken lessons on your instrument? 5

- 3) Do you analyze your music before/while you learn it on your instrument? **Yes/No**

a. If yes, how?

Form, narrative, chord identification

- 4) On a scale from 1-7, with 1 being strongly disagree and 7 being strongly agree, give your opinion on the following statement:

Analysis is an important part of my preparation for a performance of a work.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 5) What types of analysis are you familiar with? Check all that apply:

Roman numeral analysis

Figured bass analysis

Form analysis

Narrative analysis

Schenkerian analysis

Other: _____

- 6) Have you analyzed this particular piece you will be playing today? If yes, how?

The form. Chord ID.

- 7) What, if anything, do you know about Schenkerian analysis?

No knowledge

Post-theory-lesson/performance Survey

- 1) How did your performance change from prior to the theory lesson to now? Be as specific as possible- with measure numbers if possible.

I found that I paced the phrasing quite differently. I moved the breath from mm. 11→12, same with mm. 27→28. I also treated the phrasing slightly different with watching the linear movement.

- 2) Which performance (the pre- or post-theory-lesson performance) are you more satisfied with? Why?

I am more satisfied with the post-theory lesson performance. It seemed like it was more flowing and had a better overall picture. The pacing felt better as well.

- 3) Which Schenkerian ideas did you find most practical/applicable to your performance? Why? How did you apply them to your performance?

I think the most practical was watching for the linear lines [progressions] and making more out of those phrases. They stick out a lot more after being pointed out to it.

- 4) Which Schenkerian ideas did you find least practical/applicable to your performance? Why?

Of all the Schenkerian ideas, I found the reduction down to the bare minimum the least practical. It was interesting to see the whole piece reduced to 5 notes but didn't seem like I could really use that for anything other than background knowledge.

- 5) Which Schenkerian ideas were influential in your understanding of the piece, but not your performance?

The reduction of the phrases into smaller groups of chords was very influential and helped me notice the grouping quite a bit better. But it didn't influence the actual performance as much.

On a scale from 1-7, with one being strongly disagree and 7 being strongly agree, give your opinion on the following statements:

- 6) I feel I understand the piece better than prior to the theory lesson.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 7) I think a deeper understanding of Schenkerian analysis would be beneficial to my performances.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 8) Schenkerian analysis is purely intellectual and has no influence on my performance.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 9) A better intellectual understanding of a piece generates a better performance.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 10) I am interested in learning more about Schenkerian analysis.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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Post-recital Survey

On a scale from 1-7, with one being strongly disagree and 7 being strongly agree, give your opinion on the following statements:

- 1) In the recital, I still kept the changes I made in the post-theory-lesson performance.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 2) In the recital, I resorted back to my old interpretation from the pre-theory-lesson performance.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 3) In the recital, I had a new interpretation of the piece, compared to the both previous performances.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 4) How did your performance change from the post-theory-lesson performance to the recital performance?

It didn't change too much between the post-theory lesson and the recital but it was a little less clear than it was before. The large ideas still there but required more thought to get the same result.

- 5) How did your thoughts about the Schenkerian analysis change between the theory lesson and recital?

My thoughts on the analysis didn't really change at all between the lesson and recital.

- 6) Which performance are you most satisfied with? The pre-theory-lesson, post-theory-lesson, or recital performance? Why?

I think the post-theory lesson performance was the best. It felt the most natural and easy to get the desired result. It seemed a little more forced now that some time has passed and wants to revert back to old habits.

- 7) Did the analysis affect your memory of the piece? If yes, how?

It changed how I saw the phrasing and pacing. In many ways it made the piece seem quite a bit shorter than I originally remember it being.

- 8) Overall, what is your impression of Schenkerian analysis and its importance to performance?

I think it is a very valuable skill and tool to use if one was knowledgeable to apply it to all of their music. It just helps with the pacing and some understanding of the harmony shifts. It didn't change too much of my playing and for the amount of work and knowledge needed to use this form of analysis effectively, it would be very difficult for somebody like myself to do it properly. All in all, it does help the performance but might not necessarily be the best route for all performers.

A.9 Participant 9

Pre-theory-lesson Survey

Degree and Year: BMus, 3

- 1) What is your instrument? Percussion (Marimba)
- 2) How many years have you taken lessons on your instrument? 3
- 3) Do you analyze your music before/while you learn it on your instrument? Yes/No
 - b. If no, why not? Check all that apply:

I don't have time.
 It wouldn't make a difference in my performance.
I don't know how.
 Other: _____

- 4) On a scale from 1-7, with 1 being strongly disagree and 7 being strongly agree, give your opinion on the following statement:

Analysis is an important part of my preparation for a performance of a work.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 5) What types of analysis are you familiar with? Check all that apply:

Roman numeral analysis

Figured bass analysis

Form analysis

Narrative analysis

Schenkerian analysis

Other: _____

- 6) Have you analyzed this particular piece you will be playing today? If yes, how?

No.

- 7) What, if anything, do you know about Schenkerian analysis?

Nothing.

Post-theory-lesson/performance Survey

- 1) How did your performance change from prior to the theory lesson to now? Be as specific as possible- with measure numbers if possible.

After the lesson, I became more aware of the goals of each section and was able to pace myself a little better. For instance, in the second part of the piece, I was able to divide it into 3 sections, from mm. 10-13, mm. 14-17 and mm. 18-25, which changed my interpretation of the piece.

- 2) Which performance (the pre- or post-theory-lesson performance) are you more satisfied with? Why?

I enjoyed the post-theory-lesson performance because in some moments of the piece, the analysis changed my approach and some of the ideas came through.

- 3) Which Schenkerian ideas did you find most practical/applicable to your performance? Why? How did you apply them to your performance?

The foreground, middleground and background idea was applicable to my performance. I tried to bring out the foreground while doing the same with the background through the bass progression, which helped establish a goal back to the tonic. This was practical to my performance because it helped me decide how to phrase the piece. I think by focusing on those

ideas, it helped bring out the linear progressions, which was also practical in my performance. I tried to bring out the foreground while doing the same with the background through the bass progression which helped establish a goal back to the tonic. This was practical to my performance because it helped me decide how to phrase the piece

4) Which Schenkerian ideas did you find least practical/applicable to your performance? Why?
I could not apply prolongations in my performance. Where the prolongations occurred did not feel like it fit musically.

5) Which Schenkerian ideas were influential in your understanding of the piece, but not your performance?

The compound melody was understandable, but attempting to bring the notes of the compound melody out did not fit my musical intentions.

On a scale from 1-7, with one being strongly disagree and 7 being strongly agree, give your opinion on the following statements:

6) I feel I understand the piece better than prior to the theory lesson.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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7) I think a deeper understanding of Schenkerian analysis would be beneficial to my performances.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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8) Schenkerian analysis is purely intellectual and has no influence on my performance.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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9) A better intellectual understanding of a piece generates a better performance.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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10) I am interested in learning more about Schenkerian analysis.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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Post-recital Survey

On a scale from 1-7, with one being strongly disagree and 7 being strongly agree, give your opinion on the following statements:

1) In the recital, I still kept the changes I made in the post-theory-lesson performance.

1	2	3	4	5	6	7
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strongly disagree	disagree	somewhat disagree	undecided, n/a	somewhat agree	agree	strongly agree
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- 2) In the recital, I resorted back to my old interpretation from the pre-theory-lesson performance.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 3) In the recital, I had a new interpretation of the piece, compared to the both previous performances.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 4) How did your performance change from the post-theory-lesson performance to the recital performance?

I became more aware of the Ursatz. I started paying more attention to the Urlinie and Bassbrechung and how they reach the goal of the tonic harmony by emphasizing any gestures that would make the course to the goal a little bit more interesting.

- 5) How did your thoughts about the Schenkerian analysis change between the theory lesson and recital?

At first I didn't really understand it, but I think applying the lesson to my practice of the piece was what helped me understand the analysis better.

- 6) Which performance are you most satisfied with? The pre-theory-lesson, post-theory-lesson, or recital performance? Why?

I enjoyed the recital performance more because the lesson allowed me to open my ears to the different layers of this piece and made the piece far more complex than I had thought it to be.

- 7) Did the analysis affect your memory of the piece? If yes, how?

Yes, it was especially helpful to understand the linear progressions of the piece and the neighbour note motions. After understanding these concepts, I felt it was easier to memorize because I knew what was coming up next and what made sense to happen next.

- 8) Overall, what is your impression of Schenkerian analysis and its importance to performance?

I really enjoy the idea of having a goal and a course to the goal. I especially like the idea of detours and delays that can cause different emotions, mostly unsettling ones, which has the ability to grasp the listener and take them on a journey. To me, the tension that is written in a piece of music through its harmony and other ways sort of assists in a performer's interpretation of a piece, whether or not they are aware of it. I made a lot of my interpretations before the lesson based on what I heard rather than sitting down and analyzing the piece on paper. Some of the ideas given to me in the analysis I was already doing unknowingly. However, a few of the interpretations I made prior to the lesson didn't make sense after being exposed to the analysis.

While it is important for a performer to understand the structure of a piece, I think it is easier to understand it when it is put into context, like in a performance of a piece

A.10 Participant 10

Pre-theory-lesson Survey

Degree and Year: MMus, 1

- 1) What is your instrument? Horn
- 2) How many years have you taken lessons on your instrument? 8
- 3) Do you analyze your music before/while you learn it on your instrument? Yes/No
 - b. If no, why not? Check all that apply:
I don't have time.
It wouldn't make a difference in my performance.
I don't know how.
Other: _____

- 4) On a scale from 1-7, with 1 being strongly disagree and 7 being strongly agree, give your opinion on the following statement:

Analysis is an important part of my preparation for a performance of a work.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 5) What types of analysis are you familiar with? Check all that apply:

Roman numeral analysis

Figured bass analysis

Form analysis

Narrative analysis

Schenkerian analysis

Other: _____

- 6) Have you analyzed this particular piece you will be playing today? If yes, how?
I have just analyzed my piece to the point of knowing where the phrases go/where the climax is.
I am fairly familiar with the score to know how the piano and horn communicate.

- 7) What, if anything, do you know about Schenkerian analysis?
I know very little, just that it strips the piece down to its basic notes/form.

Post-theory-lesson/performance Survey

- 1) How did your performance change from prior to the theory lesson to now? Be as specific as possible- with measure numbers if possible.
The theory lesson gave me new ideas about where the phrases might lead to, and where the piece should push forward/back. In measures 1-9, I am now thinking about the implied chords rather

than just my own melody. Originally, I would start to push the tempo in m. 16, but now I think it should start pushing through the sequence in bars 9-22. I now feel m. 31 as more of a resolve/release point, and I am now focusing on the repeated Es in mm.34-46 in the piano and trying to make my lines fit into the prolonged E.

- 2) Which performance (the pre- or post-theory-lesson performance) are you more satisfied with? Why?

I am satisfied with both performances, but I feel really good about having put so much thought into the post-lesson performance. I think my pre-performance was more focused on my emotional connection with the piece, and the post-performance was a combination of my personal thoughts and the theoretical information. I think I am satisfied with the thought I have put into my performance, but I prefer thinking about it emotionally.

- 3) Which Schenkerian ideas did you find most practical/applicable to your performance? Why? How did you apply them to your performance?

I thought the sequence from mm. 9-22 was the most applicable knowledge I got from the lesson. I think of that passage much differently now, and I would not have been able to find the sequence on my own. I now try to feel that section as pushing forward and gaining momentum.

- 4) Which Schenkerian ideas did you find least practical/applicable to your performance? Why?

I found the Ursatz least applicable because I think when you go back that far into the fundamental structure, it doesn't affect the foreground very much. I am also sceptical because Strauss probably wasn't thinking that far into the background as he wrote it, so I'm not sure if it's worth the work to find the Ursatz.

- 5) Which Schenkerian ideas were influential in your understanding of the piece, but not your performance?

I found it really interesting to understand what Strauss does harmonically at the end, especially how at m. 50 my part is almost identical to the opening, but it is in a different key than the beginning. I knew it felt different but I didn't understand why.

On a scale from 1-7, with one being strongly disagree and 7 being strongly agree, give your opinion on the following statements:

- 6) I feel I understand the piece better than prior to the theory lesson.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 7) I think a deeper understanding of Schenkerian analysis would be beneficial to my performances.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 8) Schenkerian analysis is purely intellectual and has no influence on my performance.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 9) A better intellectual understanding of a piece generates a better performance.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 10) I am interested in learning more about Schenkerian analysis.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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Post-recital Survey

On a scale from 1-7, with one being strongly disagree and 7 being strongly agree, give your opinion on the following statements:

- 1) In the recital, I still kept the changes I made in the post-theory-lesson performance.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
---------------------------	---------------	---------------------------	------------------------	--------------------------------	------------	------------------------

- 2) In the recital, I resorted back to my old interpretation from the pre-theory-lesson performance.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
---------------------------	---------------	---------------------------	------------------------	--------------------------------	------------	------------------------

- 3) In the recital, I had a new interpretation of the piece, compared to the both previous performances.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
---------------------------	---------------	---------------------------	------------------------	------------------------	-------------------	------------------------

- 4) How did your performance change from the post-theory-lesson performance to the recital performance?

I found that my performance went slightly back to my original interpretation when my nerves kicked in. It was still different from the original, but not as exact as the post-lesson performance. I think if the lesson had happened earlier in my learning process of this piece, it would have stuck better.

- 5) How did your thoughts about the Schenkerian analysis change between the theory lesson and recital?

I found a lot of the ideas made sense in the lesson but I was confused about it later when I was alone and thinking about it. I looked back at the handout a lot to remind myself. Overall, I think the analysis is much more practical than I originally thought.

- 6) Which performance are you most satisfied with? The pre-theory-lesson, post-theory-lesson, or recital performance? Why?

I am most satisfied with the recital performance because I incorporated elements of both pre- and post-lesson performances, resulting in a more informed but still personal performance.

7) Did the analysis affect your memory of the piece? If yes, how?

N/A

8) Overall, what is your impression of Schenkerian analysis and its importance to performance?

I think it is very useful to analyse pieces before performing then, but I can't really see myself taking the time to do a full analysis. I think it is really useful but it's a huge time commitment. I think I will now do a general analysis of my pieces because I found it really helpful, but I wouldn't do a full Schenkerian analysis. I find it goes a little too far into the background, when foreground analysis might give similar results.

A.11 Participant 11

Pre-theory-lesson Survey

Degree and Year: MMus GRAD

1) What is your instrument? piano

2) How many years have you taken lessons on your instrument? 20

3) Do you analyze your music before/while you learn it on your instrument? **Yes/No**
a. If yes, how?

Not completely- I focus on parts that are more difficult and write out the chord/key names so I learn it easier.

4) On a scale from 1-7, with 1 being strongly disagree and 7 being strongly agree, give your opinion on the following statement:

Analysis is an important part of my preparation for a performance of a work.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
---------------------------	---------------	---------------------------	------------------------	------------------------	------------	------------------------

5) What types of analysis are you familiar with? Check all that apply:

Roman numeral analysis

Figured bass analysis

Form analysis

Narrative analysis

Schenkerian analysis

Other: _____

6) Have you analyzed this particular piece you will be playing today? If yes, how?

Not completely- I've noted chords/chord progressions that are important. I did not do Roman numerals and I did not write it on the page. It was more of a mental note to be aware of when playing.

7) What, if anything, do you know about Schenkerian analysis?

I understand that Schenkerian outlines important peaks/outlines of the music. It can be done in layers. It has been years since I've done Schenkerian analysis. I found it educational and interesting.

Post-theory-lesson/performance Survey

1) How did your performance change from prior to the theory lesson to now? Be as specific as possible- with measure numbers if possible.

I was more aware of prolonged chords such as the b minor from mm. 9-22 and the "E" that's present from mm. 34-44. If anything, it made me slightly more confused since I was altering my idea of the music and how the horn player and I had performed it previously. It would be something to continue thinking about and playing with.

2) Which performance (the pre- or post-theory-lesson performance) are you more satisfied with? Why?

Both. I was content with our pre-lesson performance but once we discussed certain elements in the music, I wanted to develop and incorporate those ideas as well. However, I'm not completely satisfied with some of the findings we discussed. I'm not sure if I will use the ideas in the performance. However, they would provide me with a layout of the music in my mind. In other words, it would help the structure in my mind but not necessarily performance preferences.

3) Which Schenkerian ideas did you find most practical/applicable to your performance? Why? How did you apply them to your performance?

The prolongation of chords or notes within chords allowed me to see and visualize the structure of the music more clearly. By becoming aware of these elements, it gave me a better sense of the "bigger picture" and fundamental outline of the piece. Also the arrival to the EbM chord and how it acts as a "frustration" worked out in my mind more though.

4) Which Schenkerian ideas did you find least practical/applicable to your performance? Why? Some of the moments/elements of the music in the Schenkerian analysis clashed with my thoughts of where the mood changed→ the D in m. 46 didn't work for me in my mind. I get the concept but it felt awkward thinking about the music that way in that moment.

5) Which Schenkerian ideas were influential in your understanding of the piece, but not your performance?

Most of the background and prolongation of chords/notes were helpful in my understanding of the piece.

On a scale from 1-7, with one being strongly disagree and 7 being strongly agree, give your opinion on the following statements:

6) I feel I understand the piece better than prior to the theory lesson.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
---------------------------	---------------	---------------------------	------------------------	------------------------	------------	------------------------

- 7) I think a deeper understanding of Schenkerian analysis would be beneficial to my performances.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 8) Schenkerian analysis is purely intellectual and has no influence on my performance.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
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- 9) A better intellectual understanding of a piece generates a better performance.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
------------------------	---------------	------------------------	------------------------	----------------------------	------------	---------------------

- 10) I am interested in learning more about Schenkerian analysis.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
------------------------	---------------	------------------------	------------------------	---------------------	-------------------	---------------------

Post-recital Survey

On a scale from 1-7, with one being strongly disagree and 7 being strongly agree, give your opinion on the following statements:

- 1) In the recital, I still kept the changes I made in the post-theory-lesson performance.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
------------------------	---------------	------------------------	------------------------	---------------------	-------------------	---------------------

- 2) In the recital, I resorted back to my old interpretation from the pre-theory-lesson performance.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
------------------------	---------------	------------------------	------------------------	----------------------------	------------	---------------------

- 3) In the recital, I had a new interpretation of the piece, compared to the both previous performances.

1 strongly disagree	2 disagree	3 somewhat disagree	4 undecided, n/a	5 somewhat agree	6 agree	7 strongly agree
------------------------	---------------	------------------------	------------------------	----------------------------	------------	---------------------

- 4) How did your performance change from the post-theory-lesson performance to the recital performance?

The horn player and I decided to have more movement from bar 9 and on. I also chose to really focus on/emphasize my left hand more in those bars we chose to start more of a moving forward idea in bar 9 rather than starting it in bar 16 like we had done before. My performance changed

also due to me being more fully aware of some of the Schenker elements in the piece while we did keep a lot of our original ideas from before, the performance did change due to these smaller elements and from being more fully aware of the Schenkerian structure.

- 5) How did your thoughts about the Schenkerian analysis change between the theory lesson and recital?

My thoughts didn't change too much from the lesson. The time between just allowed me to let the lesson sink in more so I was more aware of the Schenkerian elements/structure of the piece. I still think Schenkerian analysis is a great/interesting way of breaking down the music into understandable layers. I would still like to learn more about it.

- 6) Which performance are you most satisfied with? The pre-theory-lesson, post-theory-lesson, or recital performance? Why?

The recital performance had a nice combination of ideas we had adopted from the Schenker lesson as well as our own ideas. By adding the knowledge we had acquired in the lesson, it added an extra element to the performance.

- 7) Did the analysis affect your memory of the piece? If yes, how?

I never had the piece fully memorized but it did help organize the piece into more understandable layers. It probably did on some level help my memory but I wasn't really thinking about that to be honest.

- 8) Overall, what is your impression of Schenkerian analysis and its importance to performance?

Schenkerian analysis is an interesting and useful way of deconstructing and analysing music. It gives you a good sense of the overall structure as well as patterns/sequences you might not have noticed otherwise. By becoming aware of these elements, it helps the performer see the piece as a whole, while thinking in larger/longer phrases. Sometimes we can get caught up on the smaller details and moments in a piece rather than seeing the whole picture. Schenkerian analysis helps with this. I really enjoyed taking Schenkerian analysis in university and it was fun being able to revisit it in the lesson we had. It would be worthwhile for people to take the course and expand their understanding and knowledge of music analysis.

Appendix B Scores in the Public Domain

Scores provided here are in the public domain and can be found at the given link:

Bach, Flute Partita in A Minor, BWV 1013, I. Allemande

[http://imslp.org/wiki/Partita_in_A_minor,_BWV_1013_\(Bach,_Johann_Sebastian\)](http://imslp.org/wiki/Partita_in_A_minor,_BWV_1013_(Bach,_Johann_Sebastian))

Partita in a minor for Solo Flute

Allemande

J. S. Bach
BWV 1013

1. 2.

Public Domain

free-scores.com

A musical score for a flute solo, consisting of ten staves of music. The notation is in treble clef with a key signature of one sharp (F#). The music is written in a continuous line across the staves, with measure numbers 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, and 46 indicated at the beginning of each staff. The melody is characterized by frequent eighth and sixteenth notes, often beamed together in groups. There are several trills and grace notes throughout the piece. The final measure (46) ends with a double bar line and repeat dots.

Haydn, Trumpet Concerto in E flat major, II. Andante

[http://imslp.org/wiki/Trumpet_Concerto_in_E-flat_major,_Hob.VIIe:1_\(Haydn,_Joseph\)](http://imslp.org/wiki/Trumpet_Concerto_in_E-flat_major,_Hob.VIIe:1_(Haydn,_Joseph))

Score

II

Andante Cantabile ♩ = 120

Joseph Haydn (1735-1809)

Arr. Michel Rondeau

The musical score is for the second movement, 'Andante Cantabile', of Haydn's Trumpet Concerto in E-flat major. It is arranged by Michel Rondeau. The tempo is marked 'Andante Cantabile' with a metronome marking of ♩ = 120. The key signature is E-flat major (three flats). The time signature is 6/8. The score is for two parts: Trumpet in Bb and Piano (Pno.).

The score is divided into four systems, each containing a Trumpet part and a Piano part. The first system (measures 1-5) shows the Piano part with a *p* (piano) dynamic. The second system (measures 6-10) shows the Trumpet part with a *p* dynamic and the Piano part with a *mp* (mezzo-piano) dynamic. The third system (measures 11-15) shows the Trumpet part with a *mp* dynamic and the Piano part with a *mp* dynamic. The fourth system (measures 16-20) shows the Trumpet part with a *cresc.* (crescendo) marking and the Piano part with a *cresc.* marking.

B \flat Tpt. 22

Pno. 22

dim.

B \flat Tpt. 27

Pno. 27

B \flat Tpt. 32

Pno. 32

B \flat Tpt. 37

Pno. 37

42

B \flat Tpt. *mf*

Pno. *mp*

48

B \flat Tpt. *p*

Pno. *p*

This musical score is for a Bb Trumpet and Piano. It consists of two systems of staves. The first system covers measures 42 to 47, and the second system covers measures 48 to 53. The key signature is three flats (Bb, Eb, Ab). The time signature is not explicitly shown but is 4/4. The Bb Trumpet part starts at measure 42 with a rest, followed by a melodic line with slurs and ties. The Piano part starts at measure 42 with a rest, followed by a complex accompaniment with slurs and ties. Dynamics include *mf* (mezzo-forte) for the trumpet and *mp* (mezzo-piano) for the piano in the first system, and *p* (piano) for both in the second system. The score ends with a double bar line at measure 53.

Beethoven, Piano Sonata No. 32, Op. 111, I. Maestoso - Allegro con brio ed appassionato

[http://imslp.org/wiki/Piano_Sonata_No.32,_Op.111_\(Beethoven,_Ludwig_van\)](http://imslp.org/wiki/Piano_Sonata_No.32,_Op.111_(Beethoven,_Ludwig_van))

(129) 1

SONATE
für das Pianoforte
von
L. VAN BEETHOVEN.
Dem Erzherzog Rudolph gewidmet.
Op. 111.

Beethovens Werke. Serie 16. N^o 133.

Componirt im Januar 1822.

Sonate N^o 32.

Maestoso.

Original-Verleger: A. M. Schlesinger in Berlin. B. 435. Stich und Druck von Breitkopf & Härtel in Leipzig.

2(130)

Allegro con brio ed appassionato.

cresc. -

f *ff* *f*

a tempo.

mezzo piano
poco ritenente *cresc.*

a tempo.

p *poco ritenente* *cresc.*

espressivo
poco ritenente *a tempo.*

rinforz. *p* *f*

B.135.

The musical score consists of six systems of staves. The first system shows a piano introduction with a forte (*f*) dynamic. The second system continues the piano part with a crescendo leading to a forte (*f*) dynamic. The third system features a rapid sixteenth-note passage in the right hand. The fourth system includes a section marked *Adagio. Tempo I.* with a piano (*p*) dynamic. The fifth system is marked *Meno allegro* and includes the instruction *ritar - dan - do* (ritardando), with a forte (*ff*) dynamic. The sixth system is marked *non legato* and *p cresc.* (piano crescendo), leading to a forte (*ff*) dynamic.

Dynamics: *f*, *ff*, *p*, *ff*, *p cresc.*, *ff*.
 Tempo markings: *Adagio. Tempo I.*, *Meno allegro*.
 Articulation: *ritar - dan - do*, *non legato*.

B.135.

The musical score consists of seven systems of staves. The first system has two staves with a treble and bass clef, featuring a complex melodic line in the treble and a supporting bass line. The second system continues this pattern. The third system introduces a trill in the treble. The fourth system features a first and second ending bracket. The fifth system includes dynamic markings: *cresc. sf*, *p*, and *sempre piano*. The sixth system continues the melodic development. The seventh system concludes the piece with a final melodic flourish.

The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics like *erese.*, *f*, *ff*, *p*, *a tempo.*, *ritar*, *dan*, *do*, *espresso*, *dimin.*, and *poco ritenente* are used throughout. Performance instructions like *Red.* and *B.155.* are also present. The piece concludes with a triplets sign (3) and a star symbol (*).

erese.

f

ff

p

a tempo.

ritar - *dan* - *do* *erese.*

espresso

dimin. - *poco ritenente*

Red. *B.155.* *

a tempo.

B.155.



8 (136)

The musical score is written for piano (p) and consists of six systems of music. The notation is in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The first system shows a complex rhythmic pattern in the right hand, with the left hand providing a steady accompaniment. The second system continues this pattern, with the right hand featuring a series of sixteenth notes. The third system shows a change in the right hand's melody, with the left hand maintaining a consistent rhythmic accompaniment. The fourth system includes a section marked 'dimin.' (diminuendo) in the right hand, leading to a section marked 'p' (piano). The fifth system shows a continuation of the 'p' section, with the right hand featuring a series of sixteenth notes. The sixth system concludes the piece with a final chord marked 'pp' (pianissimo) and a double bar line.

B.135.

Bach, Violin Sonata in C Major, BWV 1005, III. Largo

[http://imslp.org/wiki/Violin_Sonata_No.3_in_C_major,_BWV_1005_\(Bach,_Johann_Sebastian\)](http://imslp.org/wiki/Violin_Sonata_No.3_in_C_major,_BWV_1005_(Bach,_Johann_Sebastian))

44

Largo.



B. W. XXVII. (1)

Handel, Flute Sonata in G Major, Op. 1, No. 5, HWV 363b, II. Allegro

[http://imslp.org/wiki/Sonatas_for_an_Accompanied_Solo_Instrument,_Op.1_\(Handel,_George_Frideric\)](http://imslp.org/wiki/Sonatas_for_an_Accompanied_Solo_Instrument,_Op.1_(Handel,_George_Frideric))

24

Allegro

Handwritten musical score, page 25. The score is written on ten systems of grand staves (treble and bass clefs joined by a brace). The music is in G major (one sharp) and 3/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page number "25" is written in the top right corner. The word "Volà" is written at the end of the final system.



25

Volà

Telemann: Flute Fantasy in D Minor, No. 6, TWV 40:7, I. Andantino

[http://imslp.org/wiki/12_Fantasias_for_Flute_without_Bass,_TWV_40:2-13_\(Telemann,_Georg_Philipp\)](http://imslp.org/wiki/12_Fantasias_for_Flute_without_Bass,_TWV_40:2-13_(Telemann,_Georg_Philipp))

FANTASIA 6.

Georg Philipp Telemann

Dolce

6

12

18

23

28