

Five Graphic Music Analyses

(F Ü N F U R L I N I E - T A F E L N)

HEINRICH SCHENKER

with a new introduction and glossary by Felix Salzer

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GLOSSARY

BY FELIX SALZER

abwärts (abw.)	descending
Achtel	eighth note
As	A-flat
aufwärts (aufw.)	ascending
Ausfaltung (Ausf.)	unfolding of intervals (horizontalization)
Auswicklung	gradual unfolding of an interval
B	B-flat
Brechung (Brech., Brch., Brechg.)	arpeggiation (of a chord or interval)
5-Brechung	arpeggiation of a fifth
Sextbrechung	arpeggiation of a sixth
3-Brechung	arpeggiation of a third
C—dur	C major
Dehnung	extension
Dezimensatz	motion in tenths
Durchführung	development section
Durchgang (Dg.)	passing tone, or passing motion
Es—dur	E-flat major
F—dur	F major
Fis	F-sharp

GLOSSARY

Ges	G-flat
grössere Werte	larger note values
H	B-natural
Hintergrund	background, or remote level of musical structure
Höherlegung	transfer of register an octave (or several octaves) higher
Koppelung (Kopp.)	coupling (this implies transfer of register)
Mittelgrund (Mtg., Mittelgrd.)	middleground, or intermediate level of musical structure
Nebennote (Nbn.)	neighboring tone
Nebennotenharmonie (Nbhm., Nbnhm.)	neighboring harmony (or chord)
Oberdezime	tenth above the bass
Reprise	recapitulation
Schicht	structural level
Sept	seventh
Stufe	a harmony of functional significance
Takt (T)	measure, bar
Teiler (Tl.)	divider, or dividing V. Schenker applies this term to V-chords having various functions. It is consist- ently used to identify the dominant that precedes an "interruption" (<i>Unterbrechung</i>) indicated in the graph by . Often, however, it indicates V-chords which prolong an underlying tonic. Thus Schenker uses the term " <i>Teiler</i> " for V-chords on various structural levels.

FELIX SALZER

2-teilig	in two parts (sections)
4-teilig	in four parts (sections)
Übergreifstechnik, Übergreifzug (Übergf.)	Technique of shifting tones (often from an inner voice) above the upper voice
Untergreifzug	linear progression rising from a lower voice
Ursatz	fundamental structure, a progression presenting the ultimate structure of a tonal composition. It is the perfect realization of "tonality" expressed through the horizontalization, essentially in two voices, of the tonic. The upper voice (<i>Urlinie</i>), the fundamental melodic structure, is a linear progression with intervening passing tones; the bass represents the arpeggiated chord, or interval, without passing tones.
Urlinie Tafel (Url. Tafel)	comprehensive foreground graph. It should be noted that in the last example Schenker drops this term and instead uses simply " <i>Vordergrund</i> " (foreground). As used in the original German edition the term obviously denotes the entire analysis in graphic notation, including background, middle-ground and foreground.
usw.	etc.
vergleiche (vgl.)	compare
Vergrößerung (Vergröss.)	augmentation
Viertel	quarter note
Vorbereitung	preparation
Vordergrund (Vdg., Vordergrd.)	foreground, or immediate level of musical structure
wie	as

GLOSSARY

zu

Zug (Zg.)

Terzzug, 3-Zug

innen 3-Zug

Quartzug, 4-Zug

Quintzug, 5-Zug

Sextzug, 6-Zug

Octavzug, 8-Zug

to

linear progression

linear progression through a third

inner or subordinate progression through a third

linear progression through a fourth

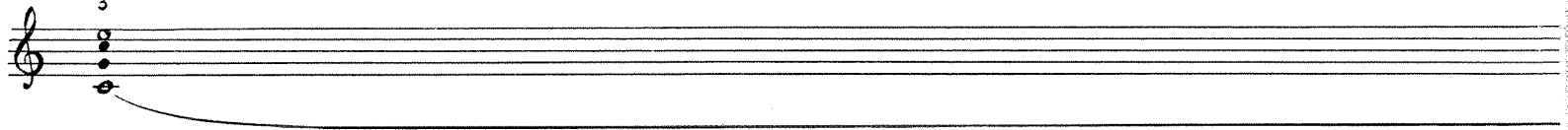
linear progression through a fifth

linear progression through a sixth

linear progression through an octave

Ursatz₁

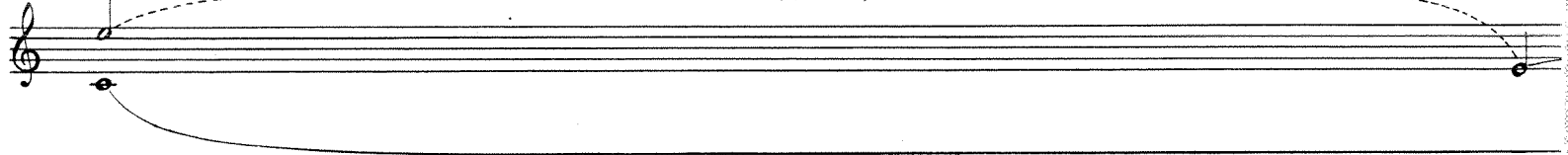
Ursatz₁



I

1. Schicht

~(K opp. abw.)

 $\hat{3}) -$ 

I

Takte:

5

40

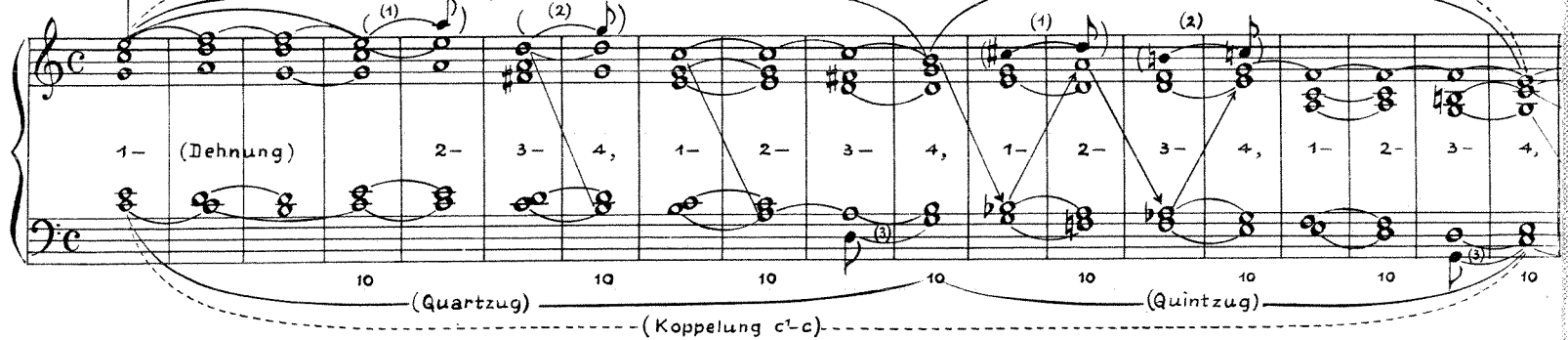
45

Umlinie
Tafel

-(Kopp.abw.)

-(Oberdezimen)

—(Oberdezimen)



Mtg.

$$(3 - 4 \quad \text{---} \quad 4 - 3)$$

Vdg.

I

— II — ⁵ — Y —

7

5

_____I

2 1

V⁵ I

(2) (2)

(Brech: V⁵⁻⁷) (Kopp. aufw.) (Brech: I³⁻⁸)

5 3

IV II V I

(3 4 4 3)

20 25 30 35

(2) (2)

(Kopp. aufw.)

NB (chrom. Dg)

(σ)

1- 2- 3- 4 1- 2- 3- 4, 1- 2- 3- 4, 1- 2- 3- 4

()

(#0)

5

(5) 6 7 (8) 7 3 4 4 3

3 4 4 3 4 3

2 6 5 (6) 5

8 7 6 5 8

-b7 8 7 6 5 8

IV- () II V I

IV II V I

NB (S. Bach's Notierung des Basses in der Handschrift)

N.B. Bach's original notation of the bass in the autograph.

Takte: 20 21 22 23 24 usw.

(so!)

F. CHOPIN ETUDE IN F MAJOR, OP. 10, NO. 8 Hintergrund und Mittelgrund

Ursatz $\hat{3}$ $\hat{2}$ $\hat{1}$

1. Schicht $\hat{3}$ $Nbn - \hat{3}$ $\hat{2}$ $\hat{1}$

2. Schicht $\hat{3}$ $(Nbn) - \hat{3}$ $\hat{2}$ $\hat{1}$

(Ausfaltung)

Takte: $\boxed{13}$ $\boxed{15}$ $\boxed{22}$ $\boxed{40}$ $\boxed{55}$ $\boxed{61}$ $\boxed{71}$ $\boxed{75}$

3. Schicht $\hat{3}$ $-Nbn - \hat{3}$ $\hat{2}$ $\hat{1}$ (Coda = 8-1)

$(= \hat{3} \quad \hat{2} \quad || \quad \hat{3} \quad \hat{2} \quad \hat{1})$

$(8-b?)$ $(3=Zug)$

I $III^\#$ V^7 I V I

$(Nbnhm) III^\#$ $-4V^7 - I$ $II_{\frac{b}{3}}^{\frac{b}{3}}$ V I

Takte:

Takte:

48

30 35 40 45 50 55 60

(Quint-Zug abwärts)

(Quint-Zug aufw.)

(Breh.ez.es)

(Untergreifzug)

(Quart-Zug)

(Vergröss.)

(Dg)

(Nbnhm zu III#)

(Nbn4)

(*) Nur Hinter- und Mittelgrund vermögen den Sinn der Takte 29 bis 61 klarzumachen.)
 Only the background and middleground can explain the meaning of measures 29-61.

Takte: 65 70 75

Coda: Octavzug $p^4-f^3 (=8-1)$ -5,

Mtg. I —

Vdg. I —

II^{b3} — V — I —

II^{b3} — V — I —

(=I^{b7} — IV — (!) — II^{b3} — V — I, —)

(=8-7-6-5, —)

(=8-1) —

-1)

8-^{b7} -6 -5, 5- 4- 3- 2 1)

80 85 90 95

(1)

(Vgl. T. 2)

(Vgl. T. 6-8)

Brechungen:
in Achteln, in Vierteln und größeren Werten.)

(Brech. f-a²-c³-f³)

$\text{I}^{\flat 7}$ IV (!) II ³ V-I, V⁷ I, V⁷ I)

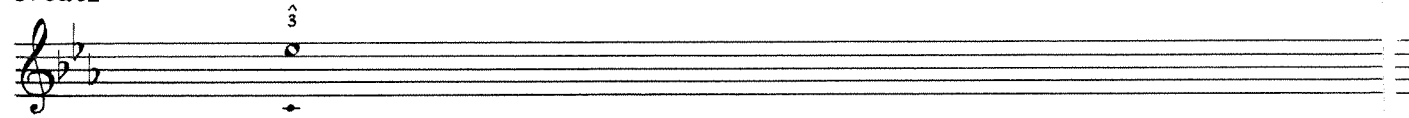
-I -I -I -I -I -I -I -I

— I

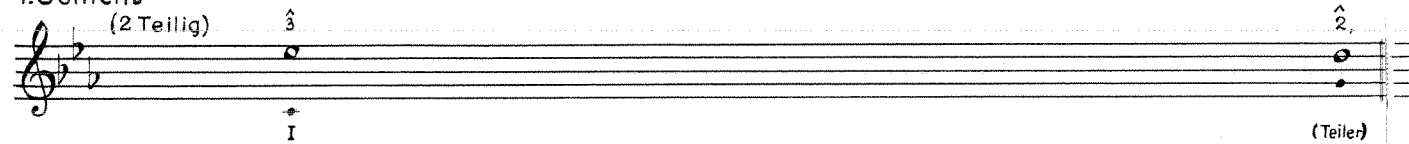
— I

F. CHOPIN ETUDE IN C MINOR, OP. 10, NO. 12 Hintergrund und Mittelgrund

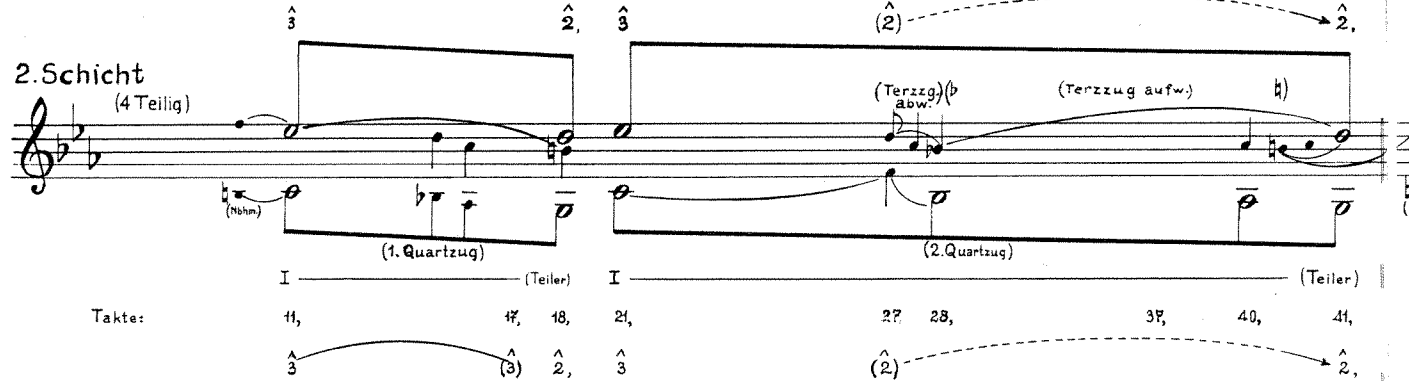
Ursatz



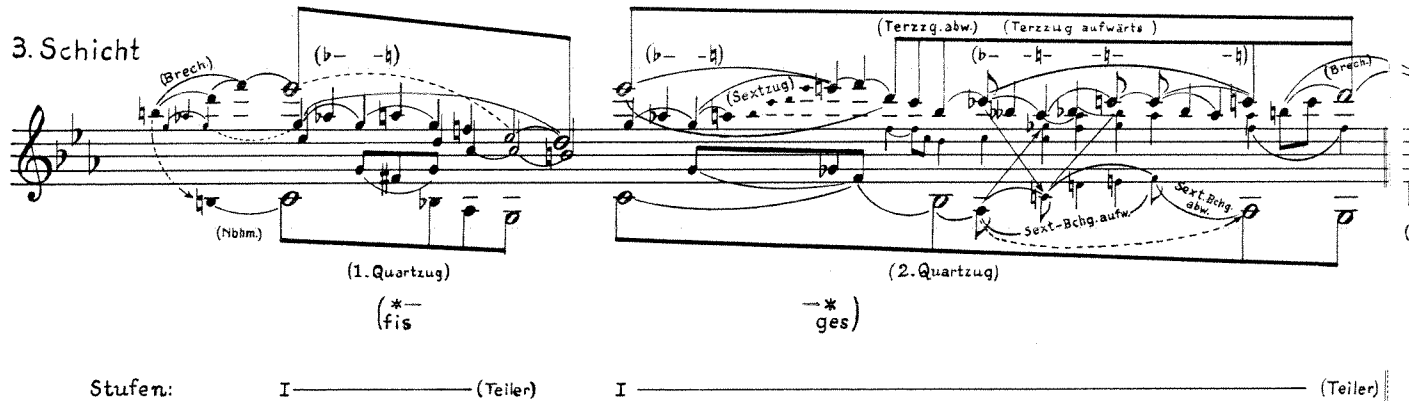
1. Schicht Takte: 11 (2 Teilig)



2. Schicht (4 Teilig)



3. Schicht



Vordergrund

Takte:

5

(Brechung $h_2-d_3-f_3$)

(Nbhm) coll'ottava

N.B.

Mittelgrund:

(Nbhm.)—

Vordergrund:

(Nbhm)—

10
15

(!)
 (Brechg. H₁-D-F)
 (1. Quartzug C-B₁-As₁-G₁)
 (G-A₁S-G)
 (b)
 (3)
 (3) 2,
 (46 - -b6-5)
 (4 - -b3)
 -(Teiler)-
 -IV - Y-

[illegible]

Vordergrund: I—

(*) Alle Behelfe zur Erklärung eines Vordergrundes, Begriffe wie Stufe, Modulation usw. versagen bei den Takten 21 bis 41 — falsch wäre hier also Modulationen) — etwa nach B dur, as moll, f moll u.s.w. anzunehmen! — nur der Mittelgrund kann die richtige Lösung geben!

All conventional concepts, such as functional harmony, modulation, etc., fail in regard to measures 21-41. It would be wrong for instance, to speak of modulation to B-flat major, a-flat minor, f minor, etc. The voice leading of the middleground alone offers the correct solution to the problem!

40
45

(Brech $h_2-d_3-f_3$)

(zu 423 T. 61)

coll' ottava

(Brechung $H, D-F$)

(I)

usw. wie Takt 9-18

(Dg) — (Teiler) —

.IV— —V—

—I—

—I—

(Foreground)

Takte:

60

65

70

75

(b-)

(-h)

(Gr-Fis-Ges-F)

(Nbn)

[6 ——— b4 6 ——— b4]
[b4 ——— 2 4 ——— 2]

Mittelgrd: I —

Vordergrd: I —

(*) Die Takte 61 bis 71 sind nur durch den Mittelgrund zu verstehen, vergleiche Fußnote zu Takt 21 bis 41.

Measures 61–71 can be understood only through the middleground.
See the footnote to measures 21–41.

-bII V $\frac{6}{4}$ —
-bII V $\frac{6}{4}$ —

— $\frac{5}{3}$ —
— $\frac{5}{3}$ —

80

1

Musical score for two staves, measures 80-83. The top staff features a melodic line with eighth and sixteenth notes, including a trill in measure 82. The bottom staff provides harmonic support with chords and moving lines. Measure 81 includes the instruction "coll'ottava" with a bracket. Various accidentals (flats, naturals) are present throughout the passage.

-I-
-I-

h3
h3