

Tonal Analysis: A Schenkerian Perspective

by David Damschroder.

New York: W.W. Norton, 2018. 274 pages + xi.

Graphic Music Analysis: An Introduction to Schenkerian Theory and Practice

by Eric Wen.

Lanham, MD: Rowman and Littlefield, 2020. 369 pages + xiv.

Reviewed by JOHN S. REEF



The question of what qualities make for an estimable textbook certainly admits of more than one answer. Whereas pedagogical utility—as evinced in clear language, deliberate pacing, and accessible presentation—is of obvious importance, a different, less determinate value inheres in a textbook’s potential to remain useful beyond its immediate pedagogical application—as a source that students can continue to refer to and learn from, even when they are no longer “students” in the traditional sense. A pair of recent textbooks on Schenkerian analysis make plain this distinction. David Damschroder’s *Tonal Analysis: A Schenkerian Perspective*—fairly concise, systematic, and easy to understand—may prove to be one of today’s most user-friendly options; less wieldy and more abstruse, Eric Wen’s *Graphic Music Analysis: An Introduction to Schenkerian Theory and Practice* offers a level of depth unusual for an introductory textbook and presents analyses that will be stimulating to anyone involved in Schenkerian studies. Recognizing that the two texts shine in such different ways (a situation not wholly disconnected from their intended uses), I decline to recommend one over the other, preferring simply to develop their distinct “characters” along the lines of the considerations stated above: after overviewing their contents and discussing their strengths—as I see them—and occasional shortcomings, I will detail a couple of opportunities that they offer for comparative study alongside analyses by other theorists.

I would like to acknowledge Levi Walls, the editor of the *Journal of Schenkerian Studies*, for the original solicitation of this review.

Scope and Style

Both texts are aimed at advanced undergraduates and graduate students, but *Graphic Music Analysis* (hereinafter, *GMA*) is meant for a two-semester sequence, whereas *Tonal Analysis* (*TA*) is intended for a single semester's use. Wen means for his text to be unusually comprehensive (xii); Damschroder sees his as a bridge between core theory studies and a more advanced Schenkerian program (viii). Different purposes are reflected not only in the texts' respective lengths, but also in their scope and depth, with *GMA* covering more material, generally in more detail.

Nevertheless, the two textbooks order their contents similarly. *GMA*'s twenty-seven chapters fall into four larger sections: "Graphic Music Analysis," "*Semper idem, sed non eodem modo*," "Techniques of Elaborating the *Ursatz*," and "Tonal Structure and Musical Form." The twelve chapters (numbered 0–11) of *TA* are not sectionalized but exhibit a similar topical progression. The first section of *GMA* consists of six chapters that (1) acquaint students with some basic graphical techniques (slurs to connect notes on a graph; stems of various lengths to reflect tones' significance); (2) account for various embellishing tones and their relationships to strict counterpoint (with an engaging demonstration of how themes from the first movement of Beethoven's Sonata Op. 26 and Schubert's Impromptu D. 935, No. 2, both in A $\flat$ major, elaborate the same underlying structure); introduce (3) linear progressions (standing alone and in combination), (4) 5–6 voice leading, and (5) structural levels; and (6) draw these preliminaries together in an analysis of the Introduction to Mozart's "Dissonance" Quartet, K. 465.

These early chapters, like the rest of *GMA*, consist primarily of analytical demonstrations with commentary—sometimes lengthy, often dense. In a style of illustration characteristic of his work in general, Wen typically lines up numerous small graphs adjacent to one another to show the gradual elaboration of a simpler configuration into an excerpt's foreground harmony and voice leading. In Example 1, for instance, Wen traces the development of a basic IV–V progression, beneath $\hat{6}$ – $\hat{5}$, into a distinct half-cadential gesture from Mozart's *Requiem*, K. 626. He explicates the example's levels (except for the first two, which perhaps he regards as self-explanatory) with alacrity:

Example [1] shows the elaboration of . . . IV, which ultimately leads to the V that ends the phrase in bar 6. As shown in level **c**, through the addition of a seventh and the chromatic inflection of B $\flat$ 3 to C4 in the bass, IV is transformed into a $\sharp$ IV⁷ before the half-cadence on V. Level **d** shows a redistribution of the upper voices above the $\sharp$ IV⁷, and the resultant danger of parallel fifths in the direct motion to V. In order to avoid

these fifths, level e shows how the D4 in the tenor voice of the $\sharp IV^7$ leaps down a fifth to G3 in the V chord. In level f, the skip down a fourth from D5 to A4 above the chordal succession from IV to $\sharp IV^7$ is filled in with parallel thirds in the upper two voices. Level g incorporates the bass that appears in the actual music. The new bass-line support of the descending thirds temporarily alters the IV chord into a II harmony before the appearance of the $\sharp IV^7$ that leads to V. (66–67)

(The placement of subsidiary Roman numerals between staves in the final level of Example 1 is standard in *GMA*.) Wen gives enough information here to navigate from level to level, but commentary like this really demands not to be simply read but to be “worked through” at the piano, to ensure that level-to-level developments are heard, felt, and understood; for instance, playing through levels e and f consecutively can reinforce, kinesthetically, a student’s visualization of contrapuntal thirds overlaid on a chordal framework. Proficiency with tenor clef is assumed. Clearly, even in its earliest chapters *GMA* demands a lot from students, and the intensity of Wen’s analyses may overwhelm some of them. Painstaking unpacking of these analyses by instructors will be essential. But the rigor of Wen’s demonstrations is remarkable, and students will benefit by returning to already-read sections of *GMA* after some time has passed, and periodically.

Example 1 consists of seven levels (a-g) of musical notation, each showing a different stage of the analysis of a half-cadential gesture in Mozart's *Requiem*, K. 626, "Recordare," mm. 6–7. The notation is in F major, with a key signature of one flat (Bb). The levels are as follows:

- a: F: IV V
- b: F: IV^{8 7} V
- c: F: IV $\sharp IV^7$ V
- d: F: IV $\sharp IV^7$ V
- e: F: IV $\sharp IV^7$ V
- f: F: IV $\sharp IV^7$ V
- g: F: IV $\sharp IV^7$ V

Example 1.

Successive small graphs, characteristic of *GMA*'s presentation, showing the elaboration of a basic IV–V progression into a distinct half-cadential gesture in Mozart, *Requiem*, K. 626, “Recordare,” mm. 6–7 (based on *GMA*, Example 4.37).

Chapter o of *TA*, “On Species Counterpoint, Figured Bass, and Harmony,” covers similar ground to *GMA*'s first section, albeit in much briefer fashion, by way of four short analyses with commentary that focuses on “Embellishment/Connection”

(preliminary matters concerning prolongation and the relationships between harmony and counterpoint), “5–6 Shift,” and “Evolution.” The latter term, also rendered as “chordal evolution,” encompasses various processes by which “chromatic adjustment(s) and added dissonance(s)” (5) energize an initially stable harmony; by one such process, which Damschroder calls “surge,” a stable harmony acquires the tendencies of a subsequent harmony’s dominant—such as a tonic C minor becoming C⁷ on the way to IV. Damschroder acknowledges that “chordal evolution” and “surge” are terminological extensions of standard Schenkerian practice (viii), but he does not intend with them to depart from the spirit of Schenkerian orthodoxy.

The second, shortest, section of *GMA* consists of three chapters that (7) define the *Ursatz* and (8–9) demonstrate (transferred) *Urfinie* descents from $\hat{3}$ and from $\hat{5}$, generally within single phrases; possibilities for both one and two bass arpeggiations beneath $\hat{5}$ -lines are illustrated. Chapters 1–5 of *TA* roughly correspond but cover some topics that *GMA* defers until later: (1) $\hat{3}$ -lines (at phrase or subphrase levels); (2) incomplete upper neighbors to $\hat{3}$; (3) $\hat{5}$ -lines; (4) *Urfinie* descents to $\hat{2}$ or $\hat{3}$ (resulting in half or imperfect authentic cadences); and (5) interruption (mostly in the context of periods but with a glance at larger forms).

A systematic, “schematic” approach, which gains in importance throughout *TA*, emerges from its first chapters. Damschroder methodically models the types of structures that students should expect to find in the music they analyze, so that (at least up to a point) their analytical options are specified, and circumscribed, as they develop their skills. Example 2a gives Damschroder’s three models for an incomplete upper neighbor to *Kopft*on $\hat{3}$, which appear at the beginning of Chapter 2. The author explains them clearly and succinctly:

Model 1 in [Example 2a] shows the most basic formulation for an incomplete neighbor (IN) embellishing $\hat{3}$ – $\hat{2}$ – $\hat{1}$. Though the overall melodic contour is downward, an upward step precedes the descent to $\hat{2}$. A more flowing melody results when the descending third from the incomplete neighbor is filled in by a passing note, as shown in Model 2. Finally, the passing note may be postponed until the moment when the dominant root arrives on the following downbeat, converting it into an accented passing note (AP), as in Model 3. (38)

After introducing these models, Damschroder turns to the passage in Example 2b, from the third movement of Beethoven’s A $\flat$ -major Sonata Op. 110, which reveals (among other noted details) a complex but not incomprehensible elaboration of Model 3. (The annotated score does not appear in *TA*; a separate graph [*TA*, Example 2.4, not reproduced here] appears instead.) As he discusses this passage, he reinforces and reviews material from *TA*’s previous two chapters, explains the tonic prolongation

across mm. 21–22 with reference to additional models, and relates the evolution of the excerpt's initial I into a dominant-seventh harmony (m. 22, beat 4) to earlier examples. A manifestly systematic approach may risk oversimplification and theoretical misordering (e.g., a chapter on incomplete neighbors to $\hat{3}$ preceding a chapter on $\hat{5}$ -lines), yet it seems an effective way to lead beginners to good results, and Damschroder is careful to balance his references to models with piece-specific considerations.

The third section of *GMA* comprehensively lays out techniques of *Ursatz* elaboration, with chapters covering (10) substitution (e.g., $\hat{6}$ in place of $\hat{4}$, VI supporting $\hat{3}$ in place of I), (11) delaying a *Kopfton* (through an initial ascent, an initial arpeggiation, or even a $\hat{5}$ - $\hat{4}$ - $\hat{3}$ descent); (12) boundary play and obligatory register; (13) sequences; (14) nonstructural harmonies (to give consonant support to passing sevenths); (15) implied tones; (16) mixture; (17) relocating *Urlinie* degrees to an inner voice or to the bass; (18) Phrygian $\hat{2}$; (19) auxiliary cadences; and (20) nontonic expansions. Most of the examples in this section are of small formal units (e.g., phrases) and do not involve interruption, a topic not engaged until Section 4. Wen's conception of auxiliary cadences may be broader than some theorists', equally embracing configurations prolonging their first chord and configurations prolonging their last. Example 3 (one from a series of small graphs laid out like Example 1, from the fourth section of the text) illustrates. A six-measure phrase from Mendelssohn's *Song without Words* in D Major Op. 85, No. 4, is shown to modulate from tonic to dominant by I-II $\sharp$ -V, or IV-V-I in the dominant key; inside this phrase an F $\sharp$ -minor harmony is tonicized by the subordinate progression F $\sharp$ m: IV-II $\flat_5$ -V[$\sharp$]-I. Wen identifies both of these progressions as auxiliary cadences (301), but some theorists might accept only the final-harmony-prolonging latter one.¹

¹ Compare Burstein (2005), in which the modulation from D major to A major in Example 3 (I-II $\sharp$ -V, prolonging a middleground I) would probably not count as an auxiliary cadence.

a. Three models in 7A (Based on 7A, Example 2.1).

Model 1

3̂ IN 2̂ 1̂

G Major: I II V I

or IV

Model 2

3̂ IN P 2̂ 1̂

Model 3

3̂ IN AP 2̂ 1̂

b. Beethoven, Piano Sonata No. 31 in A♭ Major, Op. 110, III, mm. 21–26.

21

Ab Major: I:

23

IV V I

dim. pp

Red. *

Example 2.
Incomplete upper neighbors to *Kopfton* 3̂.

D: I II# V
A: IV V I

Example 3.

Wen's reading of Mendelssohn, *Song without Words* in D Major Op. 85, No. 4, mm. 6–11 (based on *GMA*, Example 25.21f), showing superordinate (DM: I–II#–V / AM: IV–V–I) and subordinate (F#m: IV–II#–V[II#]–I) auxiliary cadences. (D-major Roman numerals do not appear in Wen's original example. "CS" indicates a chord that provides "consonant support" for C#5 within the inner-voice passing motion D5–C#5–B4.)

Chapters 6–9 of *TA* also focus on aspects of elaboration, covering, in turn, (6) registral shifts (octave displacements of *Urlinie* degrees); (7) initial ascents and reaching-over; (8) chromaticism (involving mixture; $\flat$ II; and upper-third chords, such as subtonic VII as upper third of V); and (9) "Parallel, Circular, and Sequential Progressions." The three categories named in the last of these chapters intersect with conventional understandings of "sequences," respectively encompassing $\frac{6}{3}$ chords in parallel motion, chords with root motion by descending fifth/ascending fourth or ascending fifth/descending fourth (whether or not melodic/motivic sequencing is present), and ascending or descending 5–6 progressions. A broader formal purview is evident in these chapters than in the third section of *GMA*: examples range from single-phrase themes to short compositions.

Each text deals last with form. The seven chapters in the final section of *GMA* focus on (21) parallel periods (including IAC–PAC, HC–PAC, and models with $\hat{5}$ retained across the antecedent); (22) "variant" forms of parallel periods; (23) three-part ABA forms (in which the first section closes on tonic); (24) ABA' forms (in which the first section closes off tonic; many of these are treated as parallel periods whose phrases are separated by intervening material); (25) compound ABA' forms (with modulating periods for A sections); (26) sonata form in major keys; and (27) sonata form in minor keys. Interruption is introduced in connection with parallel periods. The last two chapters mostly focus on primary themes and transitions in sonata expositions, but each concludes with a detailed analysis of an entire movement: the second

movement of Mozart's "Jupiter" Symphony, K. 551, as a major-key example, and the first movement of Beethoven's "Appassionata" Sonata, Op. 57, in minor.

TA's final two chapters address three-part forms with A_1 (as Damschroder labels the first section) cadencing either (10) on or (11) off tonic. (Periods are treated earlier, in Chapter 5.) Following the approach of earlier chapters (see Example 2), these two model a number of tonal structures that students might find in three-part forms. Examples 4a and 4b reproduce some $\hat{5}$ -line options for movements with modulating A_1 sections, which, although not the only possibilities (as Damschroder acknowledges), make a good starting point for students' explorations of formally related pieces (see the Schubert Ländler discussion below).

- a. Major-key models with modulations to V, with and without interruption
(based on TA, Example 11.4).

Model 1

C Major: I — V — I —
A₁ B A₂

Model 2

C Major: I — IV⁸⁻⁷ — V⁷ — I —
(=I V⁸ — 7 — 4 — 3 — I)
A₁ B A₂

- b. Minor-key models, with modulations to III and (minor) V
(based on TA, Example 11.5).

Model 1

C Minor: I — III — V⁷ — I —
(=I IV V⁶ — 4 — I)
A₁ B A₂

Model 2

C Minor: I — III — V^b — I —
(=I IV V⁶ — 4 — I)
A₁ B A₂

Example 4.

TA's $\hat{5}$ -line models for three-part forms with modulating A_1 sections.

Instructors using either textbook should give some thought to how its formal categories diverge from what is familiar to their students and take steps to obviate confusion when necessary. Both authors avoid the term “rounded binary” (*TA*, 191; *GMA*, 290n2): their chapters on three-part forms contain examples that would likely be identified as rounded binary within core curricula as well as examples that would qualify as ternary. And *GMA*’s “period” category includes certain eight-measure units that others might regard as a sentence’s basic idea and its repetition (241).

TA is the more self-contained of the two textbooks. Its pages reproduce all necessary score excerpts, so that students will not need to look elsewhere; each chapter includes a couple of practice exercises (paired to solutions at the end of the book) as well as several scores for students to analyze as assignments (with hints to get them started); a few graphs from *Der freie Satz*, along with Damschroder’s explications, appear at the end of each chapter, facilitating the incorporation of Heinrich Schenker’s own analyses into a course; and at the back of *TA* is a sheet of Schenker-friendly staff paper—one side portrait and one side landscape—that students can slice out and photocopy. Online supplementary content includes recordings of examples (performed by Eastman’s students and faculty) and an Instructor’s Manual PDF, which offers suggestions for syllabus design and gives—instead of Damschroder’s solutions—samples of students’ solutions to analysis assignments, some more correct than others, with the author’s commentary (a feature that may help to reassure instructors that the assignments are manageable.)

The pages of *GMA*, in contrast, contain only instructional text and analytical demonstrations. To follow the analyses, reference to separate scores is necessary: most are available as PDFs on the publisher’s website. The website also provides links to recordings on YouTube and analysis assignments, in PDF format, to accompany twenty-one of the textbook’s chapters. Most of these assignments present students with graph “templates”—staves with uninterpreted noteheads—on which they must add stems and slurs, and annotate as directed. A separate set of PDFs for instructors offers additional guidance for these assignments, and solutions.

Schenker’s twelve-strong coterie furnishes each text’s core repertoire, with *GMA* omitting Scarlatti, Handel, and C. P. E. Bach, and *TA* omitting only Brahms. Nevertheless, each text does look beyond this small canonical group—*GMA* more so, with examples by Saint-Saëns, Tchaikovsky, Korngold, and Kreisler. Whereas *TA*’s examples mostly comprise piano music, art songs, and chamber music, *GMA* is generically (and texturally) more wide-ranging: students must regularly work from orchestral scores and meet all of their additional challenges (such as transposing notation).

Assets And Shortcomings

At the outset of this review I remarked on the clarity and accessibility of *TA*. A large part of what accounts for those qualities is the consistency with which *TA* lays out its simple models (as in Examples 2 and 4) and guides students in negotiating between them and actual musical objects. Instructors should have no trouble finding additional examples to align with the textbook's plan, either as further confirmation of its models' ubiquity in tonal music or as demonstration of more substantial model transformations. *TA* culminates in an analysis of Schubert's unusual Ländler in B Minor D. 790 (225–28) that involves a fair amount of abstraction from the surface of the music but should be clear to students in light of the text's careful foundation-building. Example 5a gives the score of this three-part-form dance, in which A₁ establishes $\hat{5}$ as a likely *Kopfton* and modulates from (minor) I to (major) III, B prolongs V within the first branch of an interrupted structure, and A₂ realizes the second branch (in the parallel major). With these tonal dimensions, the piece might be conceived structurally along the lines of Model 1 in Example 4b—that model, at least, can serve as a guide. But between $\hat{5}$, at the beginning of the piece, and $\hat{3}$, over III in m. 7, the *Urlinie* is unclear: there is no upper-voice articulation of $\hat{4}$. To solve this problem, Damschroder invites students to imagine some hypothetical connections: a passing motion from an incomplete neighbor ($\hat{6}$) in m. 5 to $\hat{4}$ on the downbeat of m. 6 (see my annotations above the score); or a similar passing motion entirely in m. 6, set either as three quarter notes or as half–eighth–eighth.² Some students will recognize that, because $\hat{5}-\hat{4}-\hat{3}$ is $\hat{3}-\hat{2}-\hat{1}$ in the mediant key, these hypotheses resemble (with some degree of transformation) the models in Example 2: Damschroder does not make this resemblance explicit, but even so, students will probably find the hypotheses entirely natural. According to Damschroder, the first option is the simplest, and he illustrates it with the “reconstruction” of the Ländler's norms shown in Example 5b. To interpret section B of the Ländler, Damschroder refers to Model 2 of Example 4a, which—even though as a whole it is unrelated to the Ländler's tonal structure—suggests a way to understand the inverted augmented sixth chord in m. 14: as “a $\frac{6}{4}$ passing chord . . . fortified by additional dissonances” (227).

2 Two other structural normalizations suggested themselves to me as I studied this Ländler: locating $\hat{4}$ in measure 5, where it is delayed by an implied 9–8 suspension and covered by $\hat{6}$; or understanding $\hat{5}$ (with complete upper neighbor $\hat{6}$) to extend across section A₁. However, neither of these possibilities permits a parallel reading in A₂, and, therefore, they should probably be rejected.

a. Score.

Diagram illustrating the musical score for Schubert's *Ländler in B Minor* (D. 790), showing three sections (A₁, B, and A₂) with their respective tonal and structural annotations.

Section A₁: The score begins with a treble clef, key signature of two sharps (F# and C#), and a 3/4 time signature. The bass line starts with a whole note chord of B minor (B2, D3, F#3). The melody is marked *ppp*. Above the staff, a diagram shows three staves (1., 2., 3.) with notes and fingerings (6, 5, 4) and a bracket labeled IN() 3. Below the staff, the tonal analysis indicates B Minor: I — () III.

Section B: The score continues with the same key signature and time signature. The melody is marked *mf*. Above the staff, a diagram shows two staves (2., 5.) with notes and fingerings (2, 5). Below the staff, the tonal analysis indicates V# —.

Section A₂: The score concludes with the same key signature and time signature. The melody is marked *f* and *ppp*. Above the staff, a diagram shows two staves (4., 1.) with notes and fingerings (4, 1). Below the staff, the tonal analysis indicates I# — II⁷ — V# — I#.

Example 5.
Schubert, *Ländler* in B Minor D. 790.

b. Damschroder's "reconstruction" (based on *TA*, Example 11.7).

B E A D

B Minor: I () III

A₁ B A₂

(=B Major: I II⁷ V I)

Example 5 (cont'd).Schubert, *Ländler in B Minor* D. 790.

From the reconstruction, a “Schenker graph” (*TA*, Example 11.7, not reproduced) is an easy next step.³ Damschroder makes it clear that the sort of imaginative reconstruction undertaken here, which negotiates between the particular and the paradigmatic, is intended not as a “correction” of a composer’s work—a distinction that has sometimes been troubling to my own students—but as a proposition “that both Schubert and the more astute among those who appreciate his music would sense this conventional underlying structure even if the music diverges quite far from that foundational conception” (227).

Consonant with Damschroder’s thoroughgoing use of models are his emphasis on a standard set of graphical conventions, effort to augment Schenkerian analytical vocabulary with new terms, and generally logical application of Roman numerals to certain chromatic chords. Students are advised to be meticulous about figuring to the right of Roman numerals to indicate intervals above chord roots and figuring above Roman numerals to indicate intervals from the bass, separating consecutive bass arpeggiations (beneath a $\S$ -line) with a prong, and beaming V from the first branch of an interrupted structure to the final I of the second branch, among other guidelines. It is implicit that the early development of good, consistent graphical habits will pay off later in clear analytical thought; instructors using *TA* should take extra care to adopt all of its conventions.⁴ I have already mentioned “surge” as one of Damschroder’s

3 Damschroder presents his final graph of the *Ländler* on a single staff, somewhat abandoning his usual graphical rigor as “a nod to [the] freer practice” sometimes reflected in Schenker’s own graphs (227).

4 Instructors using *GMA* should take note of its conventions as well, even though that text is less

terminological extensions: there is also “supersurge,” which refers to situations in which stable harmonies evolve to include an augmented-sixth or diminished-third interval; “collision,” which designates situations in which two *Stufen* appear to overlap; and “assertion,” which is how certain vertical configurations of notes qualify as *Stufen* (that is, they “assert” their roots *qua* steps of a progression). Damschroder takes a “positive stance” toward ninth chords—recognizing some theorists’ uncertainty about them (50)—and, related to that stance, tends to regard leading-tone seventh chords, as well as German and Italian augmented sixth chords, as incomplete ninth chords rooted a third lower:⁵ #IV⁷, as it is more typically labeled, is marked $\text{II}_{\frac{9}{5}\frac{7}{3}}$ (if figured in C minor)—the dot indicates the absent root.

More often than not, the status of diminished-seventh and augmented-sixth chords is not analytically crucial in *TA*, and a more equivocal view of their rootedness would not lead to substantially different graphs. However, one analysis assignment in *TA* (Chapter 8, “Scores for Analysis,” #5) did lead me to wonder whether the “supertonic” #IV⁷ can be taken too far. The assignment concerns mm. 45–54 of Mozart’s Fantasy in D Minor K. 397; Example 6a reproduces the excerpt’s final measures, in which a Neapolitan harmony (m. 52) leads to a cadential $\frac{6}{4}$ by way of a diminished-seventh chord on #4. Damschroder advises:

Usually the chromatic $\flat\hat{2}$ within $\flat\text{II}$ would revert to # during the following V#. In this excerpt, however, the content of measure 53 implies an $\text{E}\flat\text{--E}\natural$ shift. (That is, the root of $\text{G}\sharp\text{--B}\flat\text{--D--F}$ during [m. 53, beats 3–4] is $\text{E}\natural$.)

Also:

Make sure that your graph shows a connection between the melody’s $\text{E}\flat$ during $\flat\text{II}$ [at m. 52, beat 3] and the $\text{C}\sharp$ during $\text{V}\sharp$ Which pitch class among the four that are arpeggiated during the second half of measure 53 links those two perimeter pitches? (159)

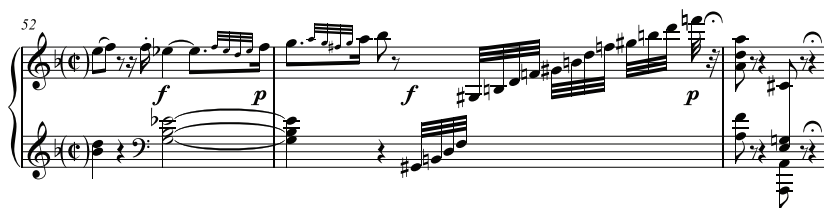
In my graph in Example 6b I try to follow these pieces of advice—provided they are as clear as they seem to be—showing $\text{E}\flat_5\text{--E}\natural_5$ in m. 53 (with $\text{E}\natural_5$ in parentheses) above the descending third-progression $\text{E}\flat_5\text{--D}_5\text{--C}\sharp_5$ (ending in m. 54). I believe that the chromatic half step in m. 53 reflects Damschroder’s intentions: it appears in a few of the students’ solutions in *TA*’s Instructor’s Manual, without reproof in the commentary. But I question whether $\text{E}\flat_5\text{--E}\natural_5$ really is a meaningful connection here, or whether it overconstrues the events of m. 53. While I acknowledge that the $\text{G}\sharp^{o7}$ chord in m.

emphatic about graphical precision: Wen uses flags regularly to mark $\hat{7}$ as a substitute for $\hat{2}$ but not to mark tones prolonging a bass arpeggiation; he never connects I to V with a “swan slur.”

5 Compare Schenker ([1906] 1954, 190–200).

53 projects contrapuntal dissonances upon a supertonic *Stufe* first represented by the Neapolitan, I hesitate to regard any trace of $E\flat$ in this measure (which I am not sure I even detect) as anything more than a superficial (anticipatory) chromatic adjustment of the Phrygian $\hat{2}$, before its real reversion to $\hat{2}$ above $V\sharp$ a measure later. I prefer the simpler representation in Example 6c, based on Edward Laufer's graph of the same music (1988, 104), in which $G\sharp^{o7}$ serves specifically to dissonate D_5 in m. 53 in anticipation of the same pitch as a passing tone in m. 54, and not to impinge on the *Urlinie*.

a. Measures 52–54.



b. Analysis based on Damschroder's suggestions (159).



c. Analysis following Laufer (1988, 104).



Example 6.
Mozart, Fantasy in D Minor K. 397.

The star quality of *GMA* is without a doubt the rare analytical discernment Wen demonstrates, which, if not always perfectly reflected in his prose, should be evident to anyone who explores his graphs deeply. A paragon is, likewise, the textbook's final analysis, in its epilogue, of the B-minor Fugue subject from Book I of J. S. Bach's *Well-Tempered Clavier*, BWV 869. Brief discussion of Schenker's acquaintance with and eventual antagonism to Arnold Schoenberg precedes Wen's reading of the chromatically saturated subject cited in Example 7a—a remarkable “preserial ‘twelve-tone’ passage,” as Wen notes (355).⁶ Through sedulous derivation, layer by layer in the manner of Example 1 (*GMA*, Examples E.3 and E.6, not reproduced), Wen adduces the structure in Example 7b. One of the challenges in analyzing this subject is determining how its modulation from B minor to F# minor works. (William Renwick reads the modulation quite differently in *Analyzing Fugue* [1995, 63].) Wen shows the initial B-minor tonic joined to II# / F#m by a chromatic voice exchange; II# then leads to V# and I in the new key. The voice exchange embraces a nonstructural F#-minor triad at the end of m. 2, labeled “CS” for its “consonant support” of the passing tone C#₅. (Example E.6 in *GMA* places an inferential C#₄ beneath that F#-minor triad to show its derivation from a passing $\frac{6}{4}$ configuration.)

a. Subject.

(Wen) Bm: I / F#m: IV ————— CS $\begin{smallmatrix} \textcircled{3} \\ 3 \end{smallmatrix}$ V# — I

(rejected) Bm: I / F#m: IV(₅ ————— 8 ————— [1 — 7 — 6] V# — I

b. Wen's graph (based on *GMA*, Example E.7).

b: I / f#m: IV ————— CS $\begin{smallmatrix} \textcircled{3} \\ 3 \end{smallmatrix}$ V# — I

Example 7.

J. S. Bach, Fugue in B Minor, *WTC* I.

⁶ That is to say, Bach got his *dux* in a row.

What struck me first about Wen's analysis was the metrical position of $V\#/F\#m$, as it appears unusually on the second eighth note of m. 3, where it is expanded by $\frac{5}{3}-\frac{6}{4}-\frac{5}{3}$ voice leading for the remainder of the measure before resolving on the next downbeat. Because of this placement, I was initially skeptical of Wen's reading: I instinctually favored a modulation by the less askew progression shown at the bottom of Example 7a, whereby the subject's initial B-minor tonic prolongation extends through the third beat of m. 3, "evolving" (*nach* Damschroder) through chromatic 5–6 voice leading before progressing to the dominant of $F\#$ minor on beat 4. Yet upon further contemplation, and in comparing my initial impressions with Wen's reading, I grew dissatisfied by the way I undervalued $B\#_4-C\#_5$ at the beginning of m. 3; after the tortuous ascent to (local) *Kopft*on D_5 , this half step must be structurally more decisive. My hearing began to incline in Wen's (less obvious) direction, in which the placement of $V\#/F\#m$, on that second eighth, seems remarkably "delicate" after an intense ascent, but (paradoxically?) more potent for that very reason. (Wen's graph indicates that $B\#_4$ is associated enharmonically with C_5 in m. 2—throughout *GMA* he excels at pointing out connections like this.) Should a two-semester course successfully make it to this final analysis in *GMA* (a tall order, perhaps), questions about this passage's metrics could prompt discussion: Should the dominant of $F\#$ minor be understood as displaced from a more normative metrical position? And if so, how?

Covering more content than *TA*, *GMA* bears greater risk in maintaining a clear presentation from beginning to end, and at times its meanings and assumptions get lost. It is difficult to ascertain, for instance, which measure Wen takes as the beginning of the recapitulation in the first movement of Beethoven's "Pastoral" Symphony, Op. 68 (166); Wen states in his chapter on implied tones that "[t]he differences between an implied tone, elision, and substitution are subtle" (175), but the subsequent discussion makes the differences nearly opaque; and I am not certain that Wen consistently follows his own advice (111) to apply Roman numerals only to harmonies that count as *Stufen*. Some unclarity is attributable to poor editing and proofreading: typographical errors and garbled sentences (or entire paragraphs) abound in most chapters.⁷ *GMA*'s examples are generally cleaner than its text, but they are not devoid of mistakes, either.⁸ As long as instructors scan for errors ahead of time and alert their students accordingly, there should not be too many problems—Wen's miscaptioned Example

7 See, e.g., the paragraph beginning with "Although" on page 65, which appears to be caught halfway through a process of revision.

8 See, e.g., *GMA*, Example 21.24, which gives incorrect scale-degree labels.

17.7 (not reproduced), which appears to contain quite a significant wrong note, is exceptional. (Better editing is evident throughout *TA*, although its use of “female” as a noun—in reference to a poetic text—might appear gauche to some readers [94].⁹)

Had these issues been cleared up prior to publication (as they should have been), I would have only one appreciable reservation about *GMA*: I think that some of Wen’s analytical decisions lack sufficient explanation in his commentary. (See also the next paragraph.) Students could rightly wonder, for instance, why Wen’s graph of the Introduction to Brahms’s Symphony No. 1, Op. 68, replicated in Example 8, does not fully account for a C₂ pedal that persists from the opening measure through all of m. 8 (i.e., beneath IV and a diminished-third chord over #⁴). And no real explanation is given for why the graph in Example 9, of the eight-measure theme from the beginning of Saint-Saëns’s Piano Concerto No. 4, Op. 44, subordinates an imperfectly cadential $\hat{3}$ to a perfect $\hat{1}$: mm. 7–8 certainly sound like an IAC!

Example 8.

Wen’s reading of Brahms, Symphony No. 1 in C Minor, Op. 68, I, mm. 1–9
(based on *GMA*, Example 5.39).

Example 9.

Wen’s reading of Saint-Saëns, Piano Concerto No. 4 in C Minor, Op. 44, I, mm. 1–8
(based on *GMA*, Example 18.3).

9 See, e.g., Brown (2015).

Neither textbook focuses much on rhythm and meter, bypassing at times both their immediate significance in temporal organization and their deeper manifestations as phrase rhythm—although *GMA* does discuss hypermeter in the second movement of Beethoven’s Sonata *quasi una fantasia* Op. 27, No. 1 (265 ff.).¹⁰ Both Damschroder and Wen sometimes exclude from consideration—or leave underinterpreted in their graphs—certain evaded cadences that extend a phrase by delaying its closure (as in the “Moonlight” analysis discussed below).¹¹ And both authors—especially Wen—sometimes interpret passages (as Schenkerians will do) in ways that appear to contravene their rhythmic and metrical organization: this is not necessarily a problem, but students (and instructors) may be unclear as to the rationales for such interpretations. In his chapter on ABA’ form, Wen analyzes “the charming G-major theme in the central section of the rondo movement that ends Schubert’s D-major Sonata, D. 850” (263), the first phrase of which is quoted in Example 10a. As his graphs in Examples 10b and 10c indicate, he hears an overall progression of I–II⁷_♯–V (IV–V–I in the key of the dominant) across the phrase, regarding a metrically accented D-major triad between I and II⁷_♯ as a nonstructural harmony that gives consonant support to a passing seventh above the original tonic. While I do not disagree with Wen, I suspect that many students would produce a graph more like Example 10d, with two measures of I and two measures of V marked off in parallel fashion to conform with the passage’s apparent metrical and motivic divisions. Some musical justification for a structure that runs athwart these divisions, with such a metrically strong passing seventh, would be warranted. (I–II⁷_♯–V is a stronger progression, uniting an entire phrase in a trajectory toward a single tonal goal; I–V is more of a juxtaposition, portraying the phrase as unnecessarily static.)

¹⁰ See also Schachter ([1987] 1999, 83–86.)

¹¹ My thoughts about this matter echo those of David Carson Berry in his review of David Beach’s *Advanced Schenkerian Analysis* (2012, 170–71). Rather than go into detail here, I will simply note that Berry’s points broadly apply to the present texts.

- a. Measures 104, beat 3–108.

Un poco più lento.

- b. Wen's derivation of a nonstructural D-major triad from a passing-seventh configuration (based on *GMA*, Example 24.5; the G-major line of Roman numerals does not appear in Wen's original example).

G: I II# G: I CS II# G: I II#

D: IV V D: IV V D: IV V D: IV V

- c. Wen's reading of this passage (based on *GMA*, Example 24.6).

G: I CS II# V G: I CS II# V

D: IV D: IV D: IV D: IV D: IV D: IV D: IV D: IV

- d. Hypothetical alternative analysis.

G: I CS II# V G: I CS II# V

D: IV D: IV D: IV D: IV D: IV D: IV D: IV D: IV

Example 10.

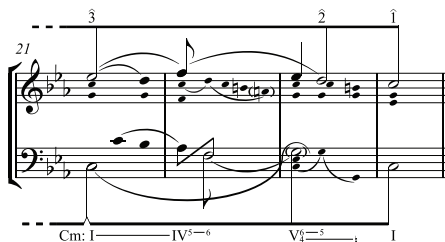
Schubert, Piano Sonata in D Major D. 850, IV.

Occasionally it may be reasonable to disagree with either author, or at least to consider some analytical alternatives, on rhythmic or metrical grounds. Example 11a reproduces the final phrase of the second Minuet from J. S. Bach's C-minor French Suite BWV 813, a movement that students are assigned to graph in *TA's* chapter on chromaticism (Chapter 8, "Scores for Analysis," #6).¹² Damschroder suggests interpreting the downbeat of m. 23 as an inverted cadential $\frac{6}{4}$, and I have graphed it this way in Example 11b. This is plausible, but to me, the inference of V on the downbeat of m. 23 feels a bit harsh. I wonder if—contra the given slurring—mm. 22–23 subtly imply a cadential hemiola: if so, then these measures might take on a more mobile character than Damschroder's "one-to-the-bar" harmonic inference captures—something more like the reading proposed in Example 11c.

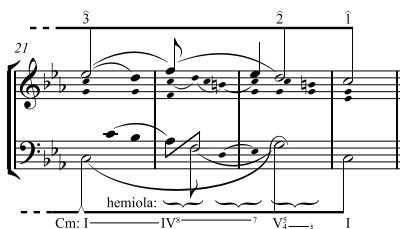
a. Measures 21–24.



b. Analysis based on Damschroder's suggestions.



c. Possible alternative.



Example 11.

J. S. Bach, French Suite No. 2 in C Minor, BWV 813, Minuet II.

¹² The chromaticism in this piece centers on pitch classes $A\flat$ and $A\sharp$, although it is not evident in the passage quoted in Example 11.

Learning by Comparing

Comparing different individuals' analyses of the same pieces can be enlightening, both as a classroom activity and as an exercise for individual study: observing their differences can draw focus on the types of decisions analysts face and inspire reflection on the factors that might ultimately hold sway. Well suited for this purpose is Damschroder's analysis, from his chapter on initial ascents, of Menuet II from J. S. Bach's B $\flat$ -major Partita BWV 825 (132–34), which can be compared profitably with David Beach's analysis of the same movement from his article on the entire partita (2008, 27–30). (Beach's article also includes transcriptions of Schenker's analytical sketches of the B $\flat$ -major Partita, but those for Menuet II are not extensive.) Both Damschroder and Beach comment on some of the challenges that this minuet presents for analysis.

Examples 12a and 12b arrange the details of Damschroder's and Beach's analyses measure by measure to facilitate comparison. (Some but not all of their graphical conventions are replicated.) A divergence is obvious in their interpretations of the B $\flat$ M triad on the last beat of m. 3 (marked with an asterisk, *)—a chord whose understanding is crucial to a perspective on the entire piece. In his commentary, Beach identifies three possible ways to interpret this triad: as an expression of the Menuet's initial tonic *Stufe*, as a passing harmony between IV (m. 3, beat 1) and V (m. 4, beat 1), or as a passing harmony within V. With the first option, the asterisked B $\flat$ M could support $\hat{3}$ as *Kopfton*: this is Damschroder's interpretation (and, seemingly, Schenker's as well). Beach prefers the third option, whereby the Menuet begins not with the quick establishment of *Kopfton* $\hat{3}$ but with the step $\hat{1}$ – $\hat{2}$, which Beach hears as part of an interrupted initial ascent, $\hat{1}$ – $\hat{2}$ || $\hat{1}$ – $\hat{2}$ – $\hat{3}$ (an interpretation he characterizes as “perhaps . . . radical” [29]). Comparing these two interpretations of a single triad, and their far-reaching implications, could make for valuable discussion. I prefer Damschroder's reading; Beach is nearly forced by his interpretation of the Menuet's opening measures to take D $_5$ in m. 10 as *Kopfton*, and the B $\flat$ M triad supporting it as I, although I think that these are more plausibly heard within a prolongation of V—as illustrated in Example 12c, which records my impressions of the music in light of Damschroder and Beach.

a. Analysis by Damschroder.

IN 3

4 4

2 1

IN

(V)

BbM: 1st ————— 17 IV V² I V⁸-7 I

b. Analysis by Beach.

Anstieg: $\hat{1}$

2 || 1 2 3 5th 2 1

I V I V I VI IV V3= I

c. My analysis, in light of a. and b.

Example 12.

J. S. Bach, Partita No. 1 in B $\flat$ Major, BWV 825, Menuet II.

* and † indicate analytically crucial BbM triads.

Taking B♭M in m. 3 as tonic, Damschroder uncovers what he believes to be a significant motivic idea in mm. 1–3: F₄–G₄–A₄–B♭₄ in an inner voice, with F₄ elaborated by the third F₄–G₄–A♭₄. For Damschroder, this motivic fourth-with-elaborating-third illuminates a pathway through the rest of the piece, for a concealed repetition of the same shape can be located across a larger stretch. “The concealed repetition is a potent factor in coming to terms with how the work is structured,” he writes (134). “Listeners who focus only on the chord-to-chord successions might overlook its presence.” Damschroder observes that there are, indeed, a number of reasonable ways to grasp the structure of the entire movement; he chooses as best the one represented

in Example 12a, in which the motivic fourth $F_4-G_4-A_4-B\flat_4$ is enlarged to connect the movement's initial tonic to $B\flat M_3^6$ at the end of m. 14 (marked with a dagger, †), and an enlarged $F_4-G_4-A\flat_4$ third leads from the same opening tonic to the $B\flat_4^4$ chord on beat 3 of m. 13. The enlargements coordinate with a lower-order I-IV-V-I progression, before the minuet's structural V-I cadence.

In favor of the enlarged $F_4-G_4-A_4-B\flat_4$ tetrachord, Damschroder disallows the possibility of interpreting mm. 14–15 as IV–V, in which case $B\flat M_3^6$ on beat 3 of m. 14 (†) would count as a nonstructural “apparent tonic.” Yet this is what Beach shows; $B\flat M_3^6$ (†) thus marks another significant analytical disparity. Whether or not an appeal to concealed repetition is necessary to make the point, however, it seems reasonable to interpret this $B\flat M_3^6$ triad (†) as analogous to the $B\flat M$ triad in m. 3 (*)—a situation that obtains in Damschroder's analysis, but not in Beach's. I retain the analogy in Example 12c. Damschroder also suggests that some analysts might hear (like Beach) a bass that descends by thirds from $B\flat$ (m. 1), through G (m. 12), to $E\flat$ (m. 14); or that they might understand IV to “emerge” in m. 13, not in m. 14, where he places it (134). Either of these possibilities, I think, admits the voice exchange that Beach shows across mm. 13–14. My graph locates IV in m. 13, keeping the concealed repetition of $F_4-G_4-A_4-B\flat_4$, but not of $F_4-G_4-A\flat_4$, which cedes structural ground to the voice exchange—to me, a more salient feature, although I can hear mm. 13–14 Damschroder's way, too.

Damschroder's commentary is laudable for mentioning factors that go into analytical decision making, and those factors stand out more in comparison with Beach. Forming one's own interpretation through the evaluation of conflicting analyses can be a beneficial learning experience. Comparison can also provoke thought—and discussion—about the purpose of Schenkerian analysis: whether it is about uncovering the exact way a composition comes to life from its *Ursatz*; forming a “conjecture regarding what was going on in [the composer's] mind,” as Damschroder suggests (134); or rather, constructing an interpretation that is musically satisfying and that reflects an “ideal” performance—for which persuasiveness is at least as worthy an analytical goal as “correctness.”

GMA contains several analyses that differ from readings given by Schenker himself, any of which can also prove valuable for comparative study. Wen's analysis of the second theme from the last movement of Beethoven's “Moonlight” Sonata, Op. 27, No. 2, is a good choice.¹³ Examples 13a and 13b, respectively, replicate Wen's and

13 I found some of Wen's alternatives less convincing than Schenker's originals, including those pertaining to portions of the first movements of Brahms's Symphony No. 4, Op. 98 (Examples 20.1–20.6; compare Schenker [{1935} 1979, 2:81,2]), and Beethoven's *Eroica*, Op. 55 (Examples 16.8–

Schenker's graphs, both of which pass over a deceptive cadence and internal repetition in mm. 37–42. (Damschroder also gives this theme as an analytical assignment in *TA* [Chapter 9, "Scores for Analysis," #4]; his commentary in his *Instructor's Manual* [252–55] suggests that he interprets it more or less the way Schenker does.)

Both Wen and Schenker show a transferred $\hat{5}$ -*Urlinie*, in G# minor, structuring this theme, but the locations of scale degrees $\hat{4}$, $\hat{3}$, and $\hat{2}$ are at issue, as is, concomitantly, the tonal meaning of the sequence in mm. 29–32. Schenker shows a single tonic *Stufe* extending $\hat{5}$ above a subsidiary stepwise descent to $\hat{1}$ during the sequence. The *Urlinie* proceeds after the sequence, with the Neapolitan harmony in m. 33 supporting $\hat{4}$, and $\hat{3}$ – $\hat{2}$ – $\hat{1}$ transpiring over $V_4^6 \text{---}^5 \text{---} I$ (notwithstanding the deceptive move to VI in mm. 36–37). (Schenker uses this example to demonstrate "[t]he substitution of the lower third for the $\hat{3}$ of the descending fifth-progression" [1:84; note his parentheses].)

This is a clear, simple reading that neatly disposes an *Urlinie* from $\hat{5}$ over a single cadential progression. But Wen differs: he locates $\hat{2}$ —with Phrygian inflection—over the $\natural II$ harmony that for Schenker supports $\hat{4}$, and he indicates a reversion to diatonic $\hat{2}$ above the cadential dominant. This placement of $\hat{2}$ necessitates relocating $\hat{4}$ and $\hat{3}$, and Wen associates those degrees with the sequence, placing $\hat{4}$ in m. 29 and showing it to be transferred to the bass in m. 32, where it leads to $\hat{3}$. As support for $\hat{5}$ – $\hat{4}$ – $\hat{3}$ in the *Urlinie*, Wen finds in the sequence the complete *Stufengang* I–IV– $V^\#$ –I (with the first I inflected as $V^\#/IV$; see the Roman numerals between the staves): Wen's *Urlinie* thus covers two progressions, to Schenker's one.

A $\natural$ does seem a more natural upper-voice inference than C# above the Neapolitan harmony in m. 33; for this reason, I am inclined to agree with Wen. Yet considering his analysis in light of Schenker's points up some key analytical and theoretical questions. With widening scope: Does the salience of A $\natural$ above $\natural II$ justify Wen's more complicated *Urlinie* reading? Does the sequence in mm. 27–32 describe a progression of *Stufen* or is its meaning entirely contrapuntal—and to what extent does that distinction have to do with the determination of *Urlinie* degrees? And what general principles relating harmony and counterpoint do these divergent analyses hint at? In addition to considering these questions for discussion, instructors might challenge students to account for the deceptive cadence and repetition that extend this theme from m. 37 to m. 43: Example 10c suggests one possibility.

16.14; compare Schenker [{1930} 2014, 83–84]); such discrepancies might complicate matters for instructors inclined to accept Schenker's readings. Wen's reading of the first movement's exposition in Beethoven's Sonata in G Major Op. 14, No. 2 (Examples 26.2–26.3), resembles the reading Laufer gives in his review of *Der freie Satz* (1981, Example 26) and represents an improvement of Schenker's ([1935] 1979, 2:Fig. 42,2), for the reasons given by Laufer (173).

a. Wen's analysis (based on *GMA*, Example 18.12).

Wen's analysis of the first system of the piano sonata, showing two systems of music with Schenkerian annotations. The first system (measures 21-28) is in G# minor, starting with a 5-measure phrase and ending with a 4-measure phrase. The second system (measures 29-36) continues the analysis with various chordal and intervallic annotations.

b. Schenker's graph (based on [1935] 1979, 2:Fig. 104,3).

Schenker's graph for the first system, showing a melodic line with a 5-measure phrase and a harmonic structure below it. The graph includes a key signature change from C# minor to G# minor and a sequence of chords: V⁴³, I, 6, $\flat$ II, V, and I.

c. Proposed analysis of the deceptive cadence and repetition in mm. 37–42.

Proposed analysis of the deceptive cadence and repetition in measures 37-42. The analysis shows a melodic line with a 5-measure phrase and a harmonic structure below it. The graph includes a key signature change from C# minor to G# minor and a sequence of chords: VI, $\flat$ II⁶, ($\times$ IV₂), V₄, and I.

Example 13.

Beethoven, Piano Sonata No. 14 in C# Minor, Op. 27, No. 2 "Moonlight," mm. 21–43.



I have done my best to characterize *TA* and *GMA* as fundamentally different kinds of textbooks, with individual attitudes toward the question I did not quite pose at the top of this review. Yet whether more direct or more intricate, each equally makes clear its author's love of tonal music of the common practice and belief in the superlative explanatory powers of Schenkerian analysis, achieving a comparable degree of loftiness in its respective epilogue. If *TA* and *GMA* are the latest arrivals among a small group of Schenkerian textbooks in general use, it is more their online supplements than their treatments of the topics at hand that mark them as products of the here and now (although Wen, to be sure, does engage briefly with recent work of Hepokoski and Darcy [309–10]). If today's discourse about (Anglo-American) music theory and the status of its various subfields—a good deal of which unfolds informally, on social media—magnifies various misgivings that have attached to Schenkerian theory since its initial ascent in American institutions and raises new challenges to its unsupported premises and institutional overreach, neither text takes much account—a conspicuous absence in 2020, especially in light of Philip Ewell's recent inquiries into Schenker's racist ideologies, their relationships to theory formation, and their repercussions within the disciplinary mainstream (2019, 2020). One may justifiably ask whether any of the following might have been addressed: the role of Schenkerian theory and practice in perpetuating canonical fictions; specious appeals to nature; exclusive dead white male representation; reification fallacies; whether the *Ursatz* is a foregone conclusion; incompatibilities between structural hearing and music's sensuous qualities and/or formally salient moments; Schenker's politics; whether Schenker gave rhythm its due; whether Schenkerian analysis is adequate to characterize style; whether "organicism" (Schenkerian or otherwise) is too disconnected from how composers actually work to have theoretical value; whether Schenkerian analysis makes a mess out of things that can be more readily explained by other means, such as by reference to schemata.¹⁴ But for a single *caveat lector* in *TA* (241) and a concession in *GMA* that "no analytical system can truly penetrate to the heart of a piece of music" (2) there is no engagement with these issues, whether by animadversion, tergiversation, or sustained critical reflection. (I grant that it is quite unclear to me how a textbook truly accounting for the above would work.) As someone committed to the study of common-practice tonal music, and who finds Schenkerian analysis a valuable tool for understanding it, I am

14 On some of these issues see (as a sample of sources) Brody (forthcoming), Clark (2019), Cook (2007, esp. Ch. 3), Dreyfus (1996, Ch. 6), McClary (2000), Muns (2008), Narmour (1977), Pellegrin (2019), Rothstein (1981), and Schachter (2001).

interested in the future of Schenkerian studies as part of an ever-more-pluralist music theory and as a paradigm of tonal analysis,¹⁵ and I do wonder if, in these regards, *TA* and *GMA* are not so much the “latest arrivals” as “latecomers.” But disciplinary distress is not the answer: music theory will continue to change and develop, and it will grow more vibrant as it does.

¹⁵ In the latter connection see Segall (2019).

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