

Schenkerian Analysis at the Sorbonne

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For over fifteen years, an optional course in Schenkerian analysis has been offered to the third-year students in the Music Faculty at the Sorbonne.¹ It consists of a one-semester introduction, proposed as a choice within a list of a dozen options that include other disciplines such as paleography, continuo playing, musical informatics, didactics, sociology of music, rock and pop music, etc. Beginning in fall 2010, however, it has been decided that part of the course in Schenkerian analysis would become compulsory for all third-year students.

For several reasons, such a course represents a challenge. Colleague's opinions about Schenker are mixed, and naysayers consider that it does not add much to current French methods of analysis while others claim that the technique is too difficult for undergraduate students. Another reason for the defiance, however, may well be that Schenker remains quite unknown, even among the teachers. It will be our responsibility, therefore, to demonstrate that Schenkerian analysis, as difficult as it may be, can be performed by our students, and that it has its place along other current methods.

The purpose of the present paper is to explain the situation in the Sorbonne and to discuss some of our ideas for this new course. Our intention is not to describe the steps of the planned course itself, but to discuss its purpose in relation to the more traditional techniques of our current classes. Starting from a consideration of what could be expected from our students at the end of the second year, we will envision the aims of a course in Schenkerian analysis in the third year. As an illustration, we will discuss the *Marcia funebre* from Beethoven's Sonata op. 26, which had been given a few years ago as the subject of the second year examination in analysis of 19th-century music: we will compare what had been expected from our second-year students with the results of a Schenkerian approach, we will discuss the difficulties of this approach, and we will try to demonstrate how it can prolong and complement the traditional one. We do not mean that this piece would form a good starting point for the new course: it is too difficult for the purpose, but it will allow us to illuminate many of our points.

¹ The European directives concerning higher education have been understood differently in the different European countries. In France, undergraduate studies ("Licence") count three years, followed by a Master degree in two years.

MUSIC ANALYSIS IN UNDERGRADUATE STUDIES

Music education in French universities differs from that in the United States in that we do not train performing musicians: musical performance is the realm of Conservatoires. Universities teach *musicologie*, a blend of musicology (in the American sense) and music theory. Much effort has been devoted, since the creation of our Music Faculty by Jacques Chailley in the early 1970's, to retaining a balance between music history and musical technique. Analysis has always been an important part of the curriculum and, in the mid 90's, under the leadership of Jean-Pierre Bartoli and Nicolas Meeùs, a full curriculum was designed covering "theory and evolution of the musical language," a course of study that parallels the one in music history. It involves commentary and analysis of musical works and classes on the history of music theories, covering Baroque and Classicism (two semesters), Romanticism (one semester), Middle-Ages and Renaissance (one semester), and late 19th and 20th centuries (two semesters). This sequence, followed in parallel both in the classes of history and of theory, and obviously not chronological, is supposed to reflect an increasing difficulty of the repertoires.²

It is not the purpose of the present paper to discuss these choices, but to say that they leave little place for Schenkerian analysis, which, at an elementary level at least, does not overtly reveal a historical approach. It is in this context, nevertheless, that this introduction to Schenkerian analysis had been created, first given by Nicolas Meeùs and taken over by Luciane Beduschi in 2007. From the start, the course had been made compulsory for our students by correspondence,³ a decision that required the somewhat hurried redaction of a textbook by Nicolas Meeùs, available (in French) on the web.⁴

² Other classes in music theory, not submitted to the same succession, include ear formation, written harmony and harmony at the keyboard.

³ About one third of our undergraduate students study by correspondence through the CNED, the Centre National d'Enseignement à Distance (<http://www.cned.fr>). They are not offered the same choice of options as the ordinary students.

⁴ <http://www.plm.paris-sorbonne.fr/schenker/sch.html>. A Portuguese translation was prepared by Luciane Beduschi and her students during a summer course at Unicamp University in Campinas, Brazil, available at <http://www.plm.paris-sorbonne.fr/SchenkerUnicamp/index.html>. Nicolas Meeùs also proposes to the students of the first year of the Master degree an optional introduction to Schenker's theory (as opposed to Schenker's analytic practice), dealing with more abstract questions such as his theory of tonality; see <http://www.plm.paris-sorbonne.fr/SchenkerMaster/index.html>.

The Music Faculty at the Sorbonne is confronted with large student enrollments, a result of the French democratic conception of the University (another point that we won't discuss here): about 200 students in the first year, about 150 in the second year, and close to 100 in the third year. We divide them into groups of no more than about 25, so that many classes, including those of analysis, are given eight times in the first year, six times in the second, and three or four times in the third. These several groups come together at the moment of the written examinations and are expected to be able to answer the same questions: the contents of the classes necessarily must remain somewhat framed, even although we count a dozen teachers in analysis over the three undergraduate years, each with his or her own sensibility and technical background. As long as Schenkerian analysis remained optional, it concerned only one group of students and this difficulty was avoided. In the new curriculum, however, the compulsory class (16 hours) will be taught three times in the first semester, for three different groups of students. An optional continuation (26 hours) will be proposed for one group in the second semester.

Although the authors of the present paper hope to remain in charge of the course for the coming university year, it is clear that the situation is bound to change, that more teachers will get involved in the project, and that a tighter framing of the whole therefore will become necessary. What we need is a textbook that will for a while set the frame of Schenkerian teaching at the Sorbonne. We might have considered translating one of the existing American texts; it seemed, however, that the situation here is not entirely comparable to that in the United States, mainly because of the teaching that our students have received during the first two undergraduate years (not to mention the classes that many of them simultaneously follow in Conservatoires). We decided therefore to write a new one, a thoroughly revised and augmented version of the one mentioned above. This new version will be tested in the classes during the coming university year; its publication may follow in the fall of 2011.

Marcia funebre sulla morte d'un Eroe.
Maestoso Andante.

5 A $\flat$ minor: I V I (V⁶) I V
9 V³ III C, major: I VI II⁶ V I
13 B minor: I V I (V⁶) I V
17 A $\flat$ minor: II IV (V) II IV (V) II IV V
21 A $\flat$ minor: I V I (V⁶) I V I³ = V/IV
25 IV II V³ I IV V I

Figure 1: Beethoven, Sonata op. 26, 3^d mvmt., *Marcia funebre sulla morte d'un Eroe*, Roman numeral analysis of mm. 1-30

CURRENT ANALYTIC TECHNIQUES

In order to set the scene, let's consider the first part (mm. 1-30) of Beethoven's *Marcia funebre sulla morte d'un Eroe*, the third movement of his Sonata op. 26, as it had been presented for the final examination of the second-year semester devoted to Romanticism at the end of the university year 2005-2006. The questions asked about this piece were the usual ones:

1) *Perform, on the score itself, a Roman numeral analysis of these 30 measures.* Figure 1 shows what was expected, but not necessary obtained: many of the students were troubled by the unusual key signature and the enharmonics, even although the harmony itself remains quite simple.

2) *Chart the overall form of the passage, describing the tonal plan and indicating the cadences.* The expected result would have been more or less like Figure 2:

MM	1-4	5-8	9-12	13-16	17-20	21-24	25-30
Form	A ₁	A ₂	A' ₁	A' ₂	B	A ₁	C
Tonal Plan	A ^b min.	A ^b min. → C [♯] maj.	B min.	B min. → D maj.	A ^b min.	A ^b min.	A ^b min.
Cadences	HC	PC	HC	PC	HC	HC	PC

Figure 2: Beethoven, Sonata op. 26, 3^d mvt., *Marcia funebre sulla morte d'un Eroe*, mm. 1-30, schematic presentation (HC = Half cadence; PC = Perfect cadence)

3) *Provide a stylistic commentary, stressing the elements by which the piece could be viewed as foreshadowing the language of later composers.*⁵ Opinions vary among the teachers about what really is expected of such an exercise: the "stylistic commentary" may range widely, and include a literary discourse about the work, or a display of personal musical culture, or a more technical discussion of the piece. Each of these opinions corresponds to a specific definition of 'style'. Some of the points that the students may have commented upon include:

1. The programmatic title of the piece and its expression through specific devices: low register; obstinate rhythm; compact chords, often in root position and often without dissonance.

⁵ The question made reference to later composers because the examination came at the end of a course on Romantic music, and it might have been argued that Beethoven's Sonata does not really belong to that period.

2. the unusual key of A $\flat$ minor, the unusual tonal plan, the modulations to B $\natural$ /C $\flat$ major (the “flat mediant major” in Schoenberg’s terminology⁶).
3. the enharmony.
4. the minor dominant chord (Schoenberg’s “five-minor”) in m. 5.
5. the “Neapolitan” chord in root position in m. 27.

Without beginning a debate about definitions of ‘style’, we must stress that there is an essential methodological difference between the first two questions and the third one. Roman numeral analysis and schematic description are reproducible procedures, the steps of which can be taught in detail; the commentary, on the other hand, remains quite individual and unpredictable, even if recommendations can be made. In any case, it proves somewhat difficult to relate the commentary to the results of the first procedures, or to deduce the commentary from these results, unless there is a specific focus on a small number of points, such as those in the list above. The answers to the first two questions are of the order of inventory and nomenclature: the parts of the work and its phrases have been identified; the tonal plan has been described; the chords have been labeled. But this nomenclature does not easily lead to a discussion of the logic or the ‘style’ of the whole: one does not know why tonalities, phrases or harmonies follow each other in this order, nor how they combine to create a unified tonal trajectory.

It is here, needless to say, that Schenkerian analysis will prove its usefulness, not as an alternative or a substitute to the usual procedures, but as a clarification and a justification of their purpose. Schenkerian analysis, even if it seems basically devoted to musical structure, opens paths to stylistic commentaries in its concern for compositional intention, for musical effects and their perception, and for musical “content” and meaning.

SCHENKERIAN ANALYSIS

Of Beethoven’s *Marcia funebre* from op. 26, Schenker published the following graph (Figure 3), which will appear rather mysterious to students (and teachers) whose knowledge is limited to the methods just described.

⁶ Few of us base our teaching on Schoenberg’s *Structural Functions*; the terminology is used here merely for the ease of the description.

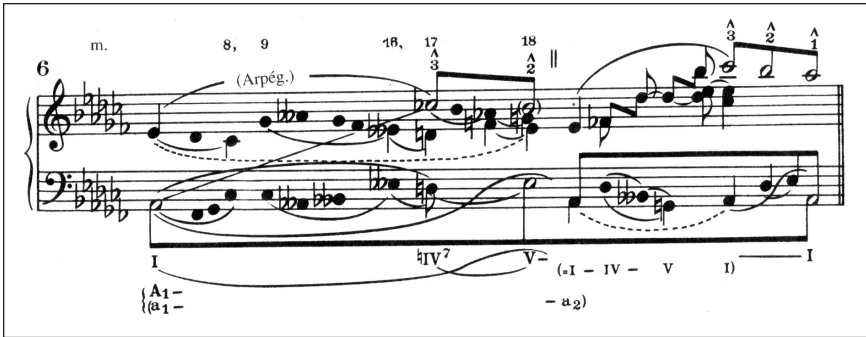


Figure 3: Heinrich Schenker, *Free Composition*, example 40.6.

The graph reproduced here is from the French translation by N. Meeüs, *L'Écriture libre*, Liège, Mardaga, 1993.

The challenge is twofold: first, to show that this graph does represent the same work as that which has been analyzed above, and second, to explain how such a graph may complement and amplify the results of the more traditional analysis. But, first of all, we will have to refute some received ideas about Schenkerian graphs:

1. Schenkerian graphs do not propose an alternative notation of the work and cannot replace the score itself. The score, on the contrary, remains the sole point of reference, to which the analysis constantly must be related. The Schenkerian graph has no other purpose than to explain some aspects of the score and cannot be read but with score in hand. It includes only that which requires explanation: if elements of the score are not represented, it is not that they are considered unimportant, but that they do not require explanation for a competent readership.
2. Even if the analysis at times proceeds by pointing at notes in the score, the graph cannot be viewed as a mere reduction, as the result of a process of pruning notes considered to be less important. The graph is not made of those notes that survived an elimination process and it would be illusory to try to precisely identify each note of the graph as one single specific note in the score.⁷ The

⁷ Schenkerian technique has been presented in modern writings as reductional – and, even worse, as based on strict binary hierarchies. We consider this the result of a very unfortunate misreading of Schenker's theories, prompted by the scientific ideology which Robert Snarrenberg rightly denounced

graph proposes an abstract representation of the functions of melodic, harmonic and contrapuntal elements in the work: the concordance between the graph and the score is quite high, of course, but not as a pointillist image.

3. Values of duration (half notes, quarter notes, eighth notes, quarter notes without stem) indicate a hierarchy with respect to what the graph tends to demonstrate, but no direct conclusion can be drawn concerning the hierarchy of these notes from other or more general viewpoints. Schenker, in addition, often stressed that less important notes from a structural point of view are the most important for the meaning of music.

Example 40.6 of *Free Composition* (Figure 3) represents only an intermediate stage in a full process of analysis of which Schenker did not present the other stages. The graph, in addition, is meant to stress a very specific point, the arpeggiation that links Cb_5 in m. 17 to Ab_2 in m. 1, as indicated by an oblique line between these notes. We will return to that specific point, which raises an important issue and is at the core of a full understanding of the piece. For the time being, it should be noted that the graph also includes indications that belong to a more general analysis and that should not pass unnoticed: reading a Schenkerian graph requires attention and one of our first tasks will be to help students in this respect.

Several aspects of the graph address the form of the passage: at the bottom of the graph, $A_1 - B - A_2$ denote a tripartite form, of which B is the Trio (the word "mixture" refers to the fact that the trio is in Ab major). Part A_1 is divided into two sections, a_1 and a_2 , separated by the sign || which indicates an interruption (half cadence)⁸ at the end of a_1 . Commas inserted between the measure numbers on the top line ("m. 8, 9 16, 17 18") point to the fact that a_1 begins with two groups of eight measures each (mm. 1–8 and 9–16); what Schenker represents as mm. 17–18 actually stands for mm. 17–20: Schenker considers it unnecessary to reproduce mere repetitions. The fact that no measure numbers are given after the interruption confirms that Schenker was interested mainly in this first section; the reason why he nevertheless gave a summary graph

(*Schenker's Interpretative Practice*, Cambridge UP, 1997, p. xvii-xviii).

⁸ Schenker himself rejects the expression "half cadence" in this case where the chord of V, he says, is not truly a dominant and where there is no cadence (no closure) properly speaking. See also note 9.

for the rest of the piece probably is that he had undertaken a more complete analysis, of which he wanted to give some idea.

For beginners in Schenkerian analysis, the steps that lead to such a graph must be made more explicit. We will therefore propose one or several graphs, closer to the score, showing how Schenker came to example 40.6. Let's concentrate the discussion on mm. 1-30, for which one such intermediate graph is given above in Figure 4 the score itself, to make the relation more apparent (but at the risk of stressing a "reductional" nature that we dislike: see note 7). After carefully checking the relation between this graph and the score, the students will have to compare it with Schenker's own in order to realize the relation between example 40.6 and the score. The comparison will lead to the following conclusions:

– Schenker does not represent mm. 1-6; his graph seems to start at m. 7. This is because the chords of V in mm. 2, 3, 4 and 6 are prolongational, for two reasons that the Roman numeral analysis of Figure 1 could not completely show:

(1) all the melodic movements that produce the harmonies are neighbor-notes or passing-notes; the bass $E\flat$ in mm. 2, 4 and 6 belongs to the arpeggiation of the $A\flat$ minor chord⁹.

(2) these V chords appear within "pendular" movements I–V–I: there is no "pre-dominant" chord.

– Schenker considers these measures to prolong the $A\flat$ chord: the one shown at the beginning of his graph actually stands for mm. 1-7. We will discuss how, in Figure 4, the beam starting from $E\flat_4$ in m. 1 and continuing to $E\flat_4$ – $D\flat_4$ – $C\flat_4$ in mm. 7-8 indicates both the prolongation and the melodic movement that Schenker retains in his graph. The Schenkerian concept of prolongation is dramatically wanting in our current analytic techniques, which

⁹ Schenker calls "divider at the fifth" the chords formed by neighbor or passing notes in the upper voices, made consonant by an arpeggiation through the 5th of the prolonged chord; this also is the case of the V at the interruption. One will note that, in his example 40.6, Schenker draws a continuous beam in the bass from the starting I through the V of the interruption to the final I; we retained this usage in Figure 5. (For other examples of uninterrupted beams in the bass, see *Free Composition*, examples 24-27, etc. We found no example where Schenker interrupts the bass beam, unless the continuation after the interruption is not shown.) There is some confusion about this in the modern American Schenkerian literature.

[illegible]

Figure 4 : Beethoven, Sonata op. 26, 3^d mvt., *Marcia funebre sulla morte d'un Eroe*, mm. 1-30, intermediate graph between the score and Schenker's example 40.6

remain unable to establish clear hierarchies among the chords and their progressions. In Figure 1, the harmony is read from chord to chord almost without any gradation: a few Roman numerals have been bracketed, when they obviously concern neighboring chords, but such analysis is insufficient. The concept of prolongation and its corollary, the notion of levels, are essential to the very practice of analysis.

– The second group in mm. 9-13 (which Schenker writes in C $\flat$ instead of B), similarly begins with a prolongation, denoted in Figure 4 among others by the beam from F $\sharp_4$ in m. 9 to F $\sharp$ -E $\flat$ -D $\flat$ in mm. 15-16; but Schenker's graph (Figure 3) fully develops mm. 13-16 because of the neighbor note G $\flat$ above IV in m. 14. The final cadence of this second eight-measure group extends to mm. 13-16, while that of the first group covered only mm. 7-8.

– For both prolongations, dotted slurs in Figure 4 stress the maintained upper note, first E $\flat$, then F $\sharp$, but they articulate the prolongation at the fourth measure in order to stress the half cadence at this point. Reading this will of course involve a comparison with the table in Figure 2. Once again, the problem at stake is one of hierarchy. Figure 2 implicitly names the two eight-measure groups A and A' and subdivides each in A $_1$ A $_2$ and A' $_1$ A' $_2$, but viewing this in terms of articulation, of weak and strong caesuras, allows a more refined description.

The final cadence of each of the two eight-measure groups, each performing the modulation to the relative major, is characterized by a pre-dominant chord, denoted in the graph by the double slurs,¹⁰ . This is true also of the half cadence that ends the first section, mm. 17-20, where the dominant is prepared by the natural IV chord and the final I is missing, and of course of the final cadence of the passage in mm. 29-30.

¹⁰ The usage of these slurs in figure 4 is not entirely orthodox because the cadential progressions do not start with a tonic chord: the modulation happens on the pre-dominant chord which in both cases is IV in the previous minor key and II in the new major one. Schenker's double slurs, which he first proposed in *Das Meisterwerk in der Musik* II, 1926, pp. 21-22, probably were inspired by a similar sign in Alfred Lorenz, *Das Geheimnis der Form*, vol. I, 1924, p. 16, a sinusoidal curve denoting the passage from tonic to subdominant to dominant to tonic.

Something else that is wanting in our current analytic techniques is an explicit methodology of melodic analysis. Figure 4 shows that the cadences always support a descending line in the upper voice, from degree scale degree 3 to scale degree 1 of the local key – interrupted at scale degree 2 at the half cadence of mm. 17-18 (the repetitions of this half cadence in mm. 18-19 and 19-20 are not represented). It may not yet be necessary at this point to introduce a discussion of the theory of the fundamental line (unless in order to explain the circumflexed numerals); it may be more interesting, on the contrary, to stress the motivic character of the descending line at each of the perfect cadences,¹¹ $E\flat-D\flat-C\flat$ in mm. 7-8, $F\sharp-E\flat-D\flat$ in mm. 15-16 and $C\flat-B\flat-A\flat$ in mm. 29-30.

The graph in Figure 4 also explains the construction of the second section, mm. 21-30: it begins with an almost exact repetition of mm. 1-4, but the following, concluding group counts six measures instead of four; this fact invites considering that the last group has in a sense been extended. Schenker's example 40.6 (Figure 3) explains this in a somewhat cryptic way: a dotted slur from $A\flat_2$ to $A\flat_2$ in the bass indicates that mm. 25-28 form a prolongation of the IV chord; the stems attached to $A\flat_2-G\flat_2-A\flat_2$ mark the passage as a neighboring motion. Figure 4 explains how this expansion of the four-measure group is performed by a specific device of the voice leading, a "reaching over", where each voice in turn follows a descending path, while another voice originating in the left hand overlaps the previous one, as indicated by the dotted curves;¹² the bass voice follows the top one at the distance of a third in mm. 26-29.

The indications in Figure 4 are not fundamentally different from those in Figures 1 and 2, but accounting for the voice leading enlightens the strategy of each phrase. What remains unclear, however, and what even Schenker's example 40.6 does not fully describe, is the strategy of the fragment as a whole. For this, another graph will be necessary, coming after that of Example 40.6 (Figure 3) and further summarizing all that has been shown until now. It will have to be stressed once again that his final graph cannot be read without the score, and the students should be made aware that relating it to the score involves a constant rereading and reevaluation of all the intermediate graphs.

¹¹ This, in addition, corresponds to Schenker's early conception of the *Urlinie*, which he often associated with a discussion of motives.

¹² Schenker's presentation of the reaching over in Example 40.6 is somewhat unusual, making use of signs that are more often used for unfoldings.

Figure 5 proposes a final graph that soon proves to convey much more than a simple summary: it is a very concise image of a complex tonal and melodic progression. Schenker himself described it as an arpeggiation, linking the $A\flat_1$ of m. 1 with the $C\flat_4$ of m. 17, but without explaining the nature of the arpeggiation. Beethoven's strategy is to prepare the diminished seventh chord, $D\sharp-F\sharp-A\flat-C\flat$, in m. 17. What needs preparation in this is perhaps more $D\sharp$ than $C\flat$: the latter is the common note from mm. 1 to 17, as indicated by dotted slurs in Figure 5: it forms the minor third in the $A\flat$ chord, then the root of the $C\flat/B\sharp$ chord. Most of the melodic movements in the right hand until m. 16 are neighboring movements around $C\flat/B\sharp$, under $E\flat$ as "cover tone". $D\sharp$ is gained by the double modulation at the minor third, from $A\flat$ to $C\flat$ in mm. 1-8 and from $B\sharp$ to $D\sharp$ in mm. 9-16. At the arrival on $D\sharp$ ($\sharp$ IV), when it would seem that no possibility is left to retain $C\flat$ any longer, Beethoven's genial gesture is to reintroduce it as the top note of the diminished seventh:¹³ this forms the emotional climax of the piece, which may give rise to various hermeneutic interpretations.¹⁴ $C\flat$ is regained, again through a complex gesture, at the beginning of the second section (mm. 21-29) during the prolongation of degree I, for the complete cadence in mm. 29-30: the primary note $C\flat$ dominated the passage for 29 of its 30 measures but, as in a kaleidoscope, with an ever-changing function and signification. From a mere chord member in the $A\flat$

¹³ Charles Smith, "Musical Form and Fundamental Structure: An Investigation of Schenker's Formenlehre", *Music Analysis* 15/2-3 (1966), p. 211, derides Schenker's analysis and writes that "delaying the arrival of the primary note until bar 17 [...] seems eccentric". He proposes to read the overall form in three sections, mm. 1-8, 9-20 and 21-30, instead of two with the main articulation at the interruption in m. 20. The fundamental line would then start from scale degree 5, descending scale degrees 5-4-3 ($E\flat-D\flat-C\flat$) in mm. 1-8, with an "interruption" on $C\flat$ major ($\flat$ III), and scale degrees 5-1 in mm. 21-30 (see Smith's Example 12b, *ibid.*, p. 214). The fact is that, because of the modulation to $C\flat/D$ major, there can be no satisfying scale degree 4 ($D\flat$) between m. 7 and the interruption on V in m. 17-20. This compels Smith to minimize the interruption on V and to view mm. 9-20 as forming a single section. Schenker's solution, where mm. 1-20 forms a single section with three subdivisions (mm. 1-8, 9-16 and 17-20), is by far more elegant and, after a possible initial puzzlement, much more convincing.

¹⁴ See Jeffrey Perry, "Beethoven and the Romantic Unique Subject: The Dialectic of Affect and Form in the 'Marcia funebre sulla morte d'un eroe', op. 26, III", *Indiana Theory Review* 18/2 (1997), pp. 47-73.

chord, it becomes the crucial dissonance at m. 17, that from which the movement derives most of its signification. It may be stressed that there is no way to avoid the enharmonic writing in the first section, be it from C $\flat$ to B or, as here, from E $\flat\flat$ to D $\sharp$: Schenker himself noted that this is a case of real enharmonic modulation.¹⁵

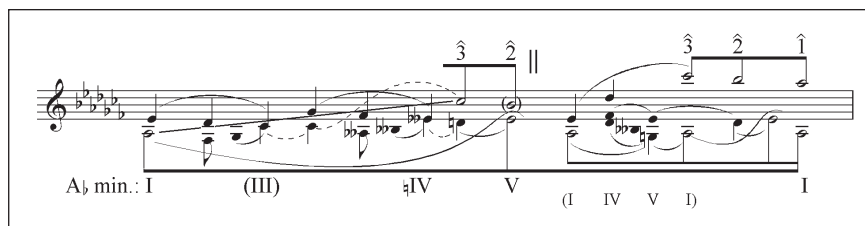


Figure 5: Beethoven, Sonata op. 26, 3^d mvmt., *Marcia funebre sulla morte d'un Eroe*, mm. 1-30, final graph

PROJECTS FOR A COURSE IN SCHENKERIAN ANALYSIS

Beethoven's *Marcia funebre* is a highly difficult case, way too difficult for an initiation to Schenkerian analysis. This in itself illustrates a problem that we will have to face: such a piece may be dealt with using the current analytic methods taught in the Sorbonne, as examined above, but it becomes too difficult for a Schenkerian analysis. While our colleague teachers may be made to understand that analyzing a musical work in depth raises problems that are not apparent in a more superficial approach, the students on the other hand may get the feeling that Schenkerian analysis represents a regression compared to what they already know. We will try to meet this problem by balancing the teaching of elementary techniques with analyses of complete compositions chosen so as to raise the least amount of specific problems at once.

¹⁵ "We see that the C-flat key, which has been reached in measure 8, is followed by a B minor in measure 9. While at first glance we might ascribe this change to a desire for simplification – for, in the long run, the notation of C-flat major would be cumbersome – we find ourselves surprised soon after by the full and independent consequence of this new B minor key, in the form of the D major key, whereto the B minor really modulates in measures 13-16. Thus it follows that we are dealing here with a real modulation by enharmonic change, even though the primary motivation of this change may have been a postulate of the notation, i.e., a quite external consideration." Heinrich Schenker, *Harmony*, translated by E. M. Borghese, ed. by O. Jonas, The University of Chicago Press, 1954, 334.

We believe that the doctrine of *Free Composition* may not be the best state of the theory to begin with. Our starting point rather will be the theory of the “tonal space”, as described by Schenker in the last two volumes of *Der Tonwille* and the first two of *Das Meisterwerk in der Musik*, in a text entitled *Erläuterungen* (Elucidations).¹⁶ Prolongations are described there first as the filling in of the tonic triad by neighbor or passing notes – and this also will represent the first step of our course. Further developments involve, on the one hand, extended filling lines (from or to an inner voice, or reaching over, with or without register transfer, etc.) and, on the other hand, consonant meetings of dissonant voices within a given tonal space, creating imbedded spaces of lower level, open for further prolongations. We hope to be able, at several stages of these discussions, to propose analyses of complete works based mainly on the prolongational devices just described.

Our aim will be twofold:

First, enabling students to read Schenkerian graphs. Some of the analyses of complete works that we intend to present will involve full graphs by Schenker himself – as did the analysis of Beethoven presented here. A detailed exegesis of a Schenkerian graph often proves a most enlightening exercise.

Second, teaching them to create their own graphs. This often is considered one of the major difficulties of Schenkerian analysis, and rightly so. Our textbook will propose exercises in graphing elementary prolongations, which the students at first probably will judge excessively easy and naïve, but through which we hope gradually to lead them to graphing difficult cases – perhaps as difficult as that of Beethoven’s *Marcia funebre*.

* * *

This whole project is fascinating and tantalizing. Writing this presentation for the *Journal of Music Theory Pedagogy* proved extremely fruitful for us both, as it compelled us to clarify our ideas and to share them. Our hope at this point is to be able to report significant results in a year from now.

¹⁶ *Der Tonwille* 8-9 (1924), p. 49-51 ; 10 (1924), p. 40-42; *Das Meisterwerk in der Musik* I (1925), p. 201-205; II (1926), p. 193-197. The text is identical in all four publications.