A SCHENKER PEDAGOGY

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GREGORY PROCTOR

INTRODUCTION

In "The Americanization of Heinrich Schenker," William Rothstein conjures up the image of a *sub rosa* gathering of fanatical Schenkerians in a room somewhere beneath Mannes College.[1] They are huddled about a map of an expanding Schenkerian empire. Each pin stuck into the map marks the conversion of a department or School of Music to Schenkerianism. Beginning with a thick cluster in the Northeast, with Mannes naturally at the center, the pattern thins out toward the Midwest. There, a cluster of pins marks another array of Schenkerian outposts. Westward, there is but a scattering of pins. Nevertheless, the overall pattern is clear: Schenkerianism is spreading.

Although this description of the expansion of "Schenker's approach"[2] is intended by Rothstein as a colorful analogy to illustrate the current state of affairs, it aptly underscores the extent to which Schenker's theories have become incorporated into contemporary theoretical discourse.[3] Now, when Schenker's theories are so widely dispersed throughout the field of music theory, formulation of pedagogies for the teaching of Schenkerian theory is of ever increasing interest and urgency. Taking note of the major contributions of Rothgeb and Beach,[4] we propose the present formulation of a Schenker pedagogy, one that recognizes the academic environment in which these theories are transmitted, and that distinguishes among a variety of issues associated with that transmission. For example, in speaking of a Schenker pedagogy, two distinct issues immediately arise: one is the teaching of Schenkerian theory and analysis proper, the other is the teaching of music theory from a Schenkerian point of view. We address both of these matters.

The typical class in Schenkerian analysis consists of a series of analytic performances by the instructor to be imitated by the students; they are to copy the behaviors they have witnessed and apply them to other pieces. The syllabus for such a course is commonly a list of compositions. There is often

little direct reference to Schenker's theories proper, and no distinction is made between teaching Schenker and using Schenkerian concepts to teach analysis.

We suggest that the teaching of Schenkerian theory and analysis should be based on a clear model and image of his theories. Our pedagogical paradigm is based on a model of those theories.[5] The paradigm has the following characteristics:

Schenker's theories are to be taught directly, but critically, using Schenker's own texts.

The idealistic approach is favored over the reductionist approach.

Analysis is taught only after the broad outline of Schenkerian theory is learned, starting with *Harmony* and proceeding through the study of at least the first level of middleground as defined in *Free Composition.*

Specific techniques are used that address both notational and theoretical problems.

Analytic exercises are constructed according to the theoretical model.

CURRICULAR RESTRAINTS

By their nature, paradigms are bounded by certain *a priori* assumptions as well as restraints. Although a thorough discussion of the tacit curricular assumptions and restraints incorporated into our paradigm is beyond the scope of this paper—suggesting the need for further pedagogical discourse—two restraints cannot be ignored. Both are familiar to Schenkerians who practice in the classroom. They are: 1) student preparation; and 2) the amount of time allotted for the Schenker course.

Student Preparation. In the Introduction to *Free Composition,* Schenker himself describes what constitutes adequate preparation for the study of his theories: "instruction in strict counterpoint (according to Fux-Schenker), in thorough-bass (according to J.S. and C.P.E. Bach), and in *Free Composition* (Schenker)."[6] David Beach refers to this passage as the basis of his prescription for understanding Schenker. He goes on to describe the "conflict . . . that results from the difference between the time needed to develop these skills [i.e., Schenker's analytic method] and the time pressures at institutions of higher education in this country."[7] This conflict is a

very real concern to anyone teaching Schenker in the classroom, and we shall return to it.

John Rothgeb's ideal Schenkerian curriculum similarly consists of "at least one full year of strict counterpoint and figured bass, with little if any reference to inversion theory of Roman numerals."[8] He concludes pessimistically that the curriculum he describes "is an impractical one only because it is so different from any in existence, and because no correspondingly organized modern textbook has been written."[9]

Allen Forte and Steven E. Gilbert take up Rothgeb's pedagogical challenge in *Introduction to Schenkerian Analysis*, which is "addressed to college students of music who have had a year of instruction in tonal harmony and counterpoint."[10] In the "Instructor's Manual" for their textbook, Forte and Gilbert discuss the issue of student preparation:

> The problem of student preparation (or preparedness) increases with the level of the course. The early chapters of the book can be used as early as the second year of instruction .... Above all, the student of Schenkerian analysis needs to know figured bass 'cold'[11]

Our paradigm likewise would require at least two years of grounding in voice leading and harmony as a preparation for the study of Schenker. Despite Schenker's suggestion, the study of voice leading need not necessarily be of the strict Fuxian species variety.

Most students are more exposed to chorale-style voice leading than to the less style-bound conventions of Fux, even when their instructors are Schenkerians. Neither Fuxian conventions nor those of the chorale are quite what musicians use when they hypothesize voice leadings for some analytic stage. The actual tool is more abstract, and seems to have three primary characteristics: 1) from one harmonic state to the next—regardless of their relative structural status—a note is either a common tone or it is displaced upward or downward by step (possibly in both directions); 2) specific displacements are a product of compositional choice and structural requirements; 3) the bass is treated as a member of this contrapuntal weave except when it fulfills one of its other two characteristic functions, a) the provision of a root for a chord, and b) fulfillment of structural arpeggiation and its derivatives.

There are no textbooks beyond Schenker's work that teach such an abstract kind of voice-leading, and Schenker only implies it. A textbook that taught such voice leading, with varied textures for its realization, would probably be too Schenkerian in real content for non-Schenkerians to be

comfortable with. Under the circumstances, any kind of contrapuntal study will suffice as long as the student is exposed to the concept of voice leading as a isolable component of tonal music. Further, introducing the student to the idea of a melodic progression in the Schenkerian sense considerably smooths the path not only to the understanding of Schenker but to the understanding of concepts of goal and cadence.

This is to say that students can be taught from a Schenkerian perspective at the same time as they become literate in the standard terminology as currently used in the field of music theory and analysis. To some extent, this has become easier as teaching materials more and more come to reflect a position that, at the worst, does not conflict with the Schenkerian point of view, and at best addresses its concerns directly. At the same time, the matter of "harmony" has been made more difficult by the recent "return to basics" by textbook authors and publishers. Although the three most-used textbooks in college and universities in the United States,[12] *Tonal Harmony* by Kostka and Payne, *Music in Theory and Practice* by Bruce Benward, and *Elementary* and *Advanced Harmony* by Robert Ottman, contain Schenker-flavored chapters,[13] their pedagogical approach and content are radically different from textbooks such as *Harmony and Voice Leading* by Aldwell and Schacter,[14] clearly derived from and based on Schenkerian theory.

Regardless of the textbook selected for the first two years of study, the essential distinctions that must be made to prepare the student for Schenker studies in particular are the differences between "chord" and "harmony," and between "melody" and "line." Students in any class in form and analysis can and should be taught the difference between individual chords or simultaneities in a passage and the harmony that envelops them, and likewise the difference between individual notes in succession and the line that directs them. They must be taught that figured-bass symbols are more than appendages to the Roman numerals, and do more than indicate inversions. In an atmosphere congenial to Schenkerian thought, chromaticism can be taught under the rubrics of mixture and tonicization, and students should be taught that chromaticism arising from tonicization is goal-oriented.

Goal-orientation is critical in teaching theory and analysis from the Schenkerian perspective. Students need to be taught that cadence is not merely the function of a particular bass motion, but a contrapuntal complex involving convergence upon a goal tone as well as a special root movement. Schenker points to the I-V-I motion in the bass and refers to it as the "sacred triangle."[15] He always associates this bass triangle with upper-voice motion, scalewise descending in the background and at the first level, and in other configurations as they become possible at later levels.

Such an association of elemental cadential bass movement with linear

activity appropriate to its breadth can do wonders in orienting undergraduate students toward the perception of music in coherent units. It can also train them in the discernment of the typical locations of major formal signs, such as the modulations in consequent segments of small forms. It can further sensitize the student to the necessary awareness that not all tonics and dominants are created equal, that some are part of these triangles while others are simply part of the contrapuntal weave.

All of this is to say that current undergraduate training already often contains a background sufficient to sensitize the student to Schenkerian concerns. What remains for a specifically Schenkerian focus need only be a shift of emphasis toward the structures beneath the surface, especially toward the lines in upper parts, and how they interact, together or in succession. There is little need at the training-wheel stage to worry over the possibility of many layers of these relations of complex surfaces to simpler models.

The real drawback in undergraduate training is not that materials for presenting a particularly Schenkerian superstructure are not available, but rather that departments don't form a clear image of what they wish to produce, Schenkerian considerations aside; they move about among various textbooks, all of which have differing goals when they have goals at all. A department with a coherent point of view does not especially require a change to new materials, unless materials come along that make the process more efficient. We still believe, for example, that Mitchell's *Elementary Harmony*[16] is an elegant undergraduate textbook, but it is no longer in service for a variety of reasons, not the least of which is simply its age. (Another major reason it fell out of favor, or never enjoyed extensive use, is that it barely reaches into the field of chromaticism. Nevertheless, augmented-sixth chords can wait beyond the first year of theory, while fundamentals are drilled. After all, we teach augmented-sixth chords essentially because of their having names and forming regular practices, not because of their ubiquity and significance in tonal composition.)

TEACHING SCHENKER

The teaching of a formal course in Schenkerian theory and analysis is possible at the undergraduate level, but, as Beach asserts,[17] only *after* the establishment of the fundamentals of music theory. Schenker's theory, whatever model of it is entertained,[18] rests on a sophistication of musical experience. It is likely to be confusing for the students to have each harmonic-contrapuntal piece of musical lore explained in terms of the

interaction of levels, when that student is still perhaps wondering if a plagal cadence is a real cadence or a fact of musical color.

Students with a firm foundation in musical grammar and syntax, derived from a coherent viewpoint possessed by their teachers, are capable of dealing with a course in Schenker, even possibly, if not preferably, as a component of their form and analysis course, normally taught toward the end of the theory core.

To teach Schenker formally requires elaborate preparation by the instructor and gradual, thoughtful assimilation by the student. As Beach points out, a student can learn something *about* Schenker and perhaps his theories in one term.[19] To develop the skills required to apply Schenker's approach in an analytic setting is another matter. Under no circumstances, however, at the undergraduate or graduate level, should a Schenker course be limited to one term. There is barely time enough to provide the specifically Schenkerian theory necessary before the student takes up the production of analytic graphs. Although Forte and Gilbert provide syllabi for just such a "one-term ('easy') undergraduate course" and a "one-term ('difficult') undergraduate (or graduate course),"[20] they acknowledge that

> The contents of the entire book are admittedly too much for one semester; to go through it completely would take a full year of intensive work. Rather, we expect that most instructors will have to make a selection, start at some place other than the beginning, and or conclude at some place other than the end.[21]

Whether a student is taught Schenkerian analysis itself or analysis informed by a Schenkerian perspective, the production of analytic graphs tends to be emphasized early in the process, as though the making of graphs were the essential product. The tradition has been to make graphs virtually immediately, in imitation of the instructor. If this experience is limited to a short period, such as one term, the student will have the Zen-like experience of attempting to satisfy the instructor's sense of successful behavior solely on the basis of the committing of blunders pointed out in red pencil. Academic tradition requires rather that the rules be explained before the game begins.

This means that every Schenker course must begin with Schenkerian theory. Theory and analysis are different subjects: theories provide the framework for the production and transmission of analyses. Since analysts rarely depend only on one theory for their activity, the goodness of badness of a theory is unlikely to guarantee the goodness of badness of an analysis;

and the badness of some particular analysis concomitantly may not be laid at the door of its ostensible theoretical model. Yet, to provide students with a course in what is called Schenkerian analysis without a firm grounding in Schenkerian theory is quixotic at best, for all that it is, and has been, the normal pattern for decades. Schenker's theories of musical coherence are capable of further clarification and refinement but they are profound and informative even as they stand. Further, one can generate specific theories of analytic behavior with respect to Schenker's theories,[22] but one still must assert his theories as such to provide the stage for the theory of analysis.

Textbooks. It is a curious and disturbing phenomenon that, among Schenkerians, one of the questions most often heard is "What textbook are you using?" The answer is usually "Forte and Gilbert" or sometimes Felix Salzer's *Structural Hearing*.[23] The textbook for the kind of course we envision is *New Musical Theories and Fantasies* (*Harmony* through *Free Composition*) by Schenker himself, supplemented by a pedagogical digest—not yet written—that addresses the theoretical inconsistencies in Schenkerian theory and provides answers for the remaining questions, theoretical answers for theoretical questions.

It can easily take at least one term with graduate students to consider seriously Schenker's writings, as a prelude to the study of specific analyses of the kind represented in *Five Graphic Music Analyses*,[24] and preceding the production of new analyses by the students themselves.

Let us assume that the students have a firm grasp of Schenker's theories and the commentary upon them, by way of completeness, by expert Schenkerians (as in Carl Schachter's consideration of *Free Composition*[25]). One might further assume the task to be simply to plug in Schenker's theory as a set of expectations. Thus, since interruption characterizes binary forms, the external appearance of a binary pattern induces the analyst to seek out an interruption. Since middle sections of ternaries related by lateral keys (IV, III, or VI) are often large-scale neighbors, the analyst looks for the most promising large-scale neighbor to aid in selecting his primary tone for the fundamental line of the entire piece. And, because second themes of sonata forms, as well as other binary forms, are descending linear progressions of the first order from the second scale degree in an interruption scheme, the analyst looks for completion in the key of the dominant and tries to discern the line behind it, simultaneously determining the location of the structural 2 over V with respect to the surface of the composition. At the same time, the analyst is discovering the surface time-span that must be filled preceding the appearance of this melodic progression from scale degree 2, determining the content of *that* passage by models of good conformation such as initial ascent, initial arpeggiation, descending linear

progressions of the first order from the head-tone, motion out of a middle voice, reaching-over, unfolding, and the combination of all of these, insofar as they don't conflict.

Using Schenker's theory in this way as a guide to analytic behavior makes the subsequent task of producing graphs substantially simpler for the student. The student is not asked to analyze pieces so much as to find instances within pieces of each major prolongational procedure, especially at the first level of the middleground.

Notation. It would be wonderful enough if that were all that is taught, and it ought to be the minimum. But the student is always taught to use some version of Schenkerian notation in the making of analytic graphs, and, unfortunately, notation does not fold so well into such direct connections between levels in the theory and attributes of the composition. Specifically, the "levels" of notation are not the levels of Schenker's structure. If they were, we would either be using a different system of notation or we would see a grotesque deliberateness in the introduction of information in a graph. There are usually more theoretical levels than notational levels represented in any graph.

Given the importance attached to graphic notation and its ubiquity, one might expect that care would be expended in developing standards of analytic notation. It is odd, then, that this is the area where instruction is loosest. Allen Forte warns that "Schenker's use of the various [graphic notational] systems is flexible" and that "a completely systematic interpretation . . . would certainly be subject to serious errors."[26] We agree that one cannot establish a universally valid notation for all circumstances, but the notational example set by Schenker himself is both clear and consistent. To teach Schenkerian analysis is ultimately to expose the student to Schenker's own notational style. We have found sufficient internal consistency in *Free Composition* to support limited recommendations concerning normative notations, especially in the vicinity of the first level of the middleground.

Forte indicates that there are essentially two kinds of graphs in *Free Composition*: "structural" and "rhythmic."[27] To those we add a third: "model" graphs. *Structural* graphs are the representation of levels proper, and are what one normally associates with Schenkerian analysis. Those in *Free Composition* are normally "compressed' to an even greater extent than those in *Five Graphic Music Analyses*.[28] *Rhythmic* graphs constitute a simplification of the surface rhythms of the composition, Beach's "metric reduction."[29] These graphs refer to the surface meter of the composition, unlike structural graphs. Schenker's *Urlinie-Tafeln* are composites of both of these types of notation. *Model* graphs, exemplified by Figure 14 in the supplement to *Free Composition*, are intended as non-contextual illustrations of specific

prolongational procedures. Because they represent theoretical entities, they should be compared to Schenker's graphs of the same procedures as applied to actual compositions, to see how they are changed in practical environments.

In Table 1, figures from *Free Composition* are cited as models for graphic notation.[30] The prolongational procedures are in basic contrapuntal categories. Other ways of organizing these procedures into categories are possible, depending on what point is to be made about them. Items that take no special notational consideration, such as Phrygian II and mixture in the fundamental line in the middleground, are not included in this table, but might be included in a categorization scheme that dealt more specifically with harmony.

Table 1: Prolongational procedures and their graphic notation as represented in *Free Composition*.

I. Arpeggiation

A. On the background
   1. fundamental bass arpeggiation: Figures 9-11

B. On the first level of the middleground
   1. initial arpeggiation to the primary tone: Figures 40, 3 and 40,8
   2. ascending third-divider: Figure 40, 2
   3. repetition of the fundamental bass arpeggiation: Figure 20,4
   4. unfolding: Figures 7b, 30b and 43b

C. On the later structural levels and the foreground:
   1. ascending arpeggiation: Figures 100, 1 and 100, 6a
   2. unfolding: Figure 103, 1 and 103,7

II. Passing Motion

A. On the background:
1. the fundamental line: Figures 9-11

B. On the first level of the middleground:
1. filling of the bass arpeggiation: Figure 48, 1
2. descending linear progressions: Figures: 35 and 47, 1
3. initial ascent: Figures 37a and 39
4. motion from an inner voice: Figure 42

C. On the later structural levels and foreground:
Figures 99, 2 and 154

III. Neighboring Motion

A. On the first level of the middleground
1. neighboring note: Figures 76, 5 and 153, 1

B. On the later structural levels and foreground:
Figures 99, 2 and 154, 1

IV. Change of Register

A. On the first level of the middleground
1. coupling: Figures 48, 1 and 40, 4
2. ascending and descending register transfer: Figures 46-48
3. reaching-over: Figure 41

B. On the later structural levels and foreground:
Figures 106, 107 and 108, 3-4

One must connect the system of notation of graphs to the theory of musical coherence. As a prelude to this, and as accompaniment to the study of *Free Composition*, one should consult Schenker's elaborate and mature graphs in *Five Graphic Music Analyses* and his analysis of Beethovens' Third Symphony.[31] All the procedures in *Free Composition* listed for the middleground can be found in these two sources. The *Five Graphic Music Analyses*,

for example, contain instances of interruption at several levels, coupling in both voices of the fundamental structure, remote-level unfolding, descending and ascending melodic progressions, and structural neighbors.

Beyond this, there are five techniques we recommend as a basis of the pedagogy of analysis proper: 1) the use of example compositions for the students to analyze, selected with a view to applying specific middleground procedures; 2) the evaluation of a passage first without Schenkerian notation; 3) the reconstruction of elaborate pre-existing graphs to align theoretical levels with notational levels; 4) the expansion of compressed graphs, such as those in *Free Composition*, to reflect the theoretical levels; and 5) graph-to-graph comparisons, perhaps using Laskowski's index as a guide.[32]

Figure 1a.

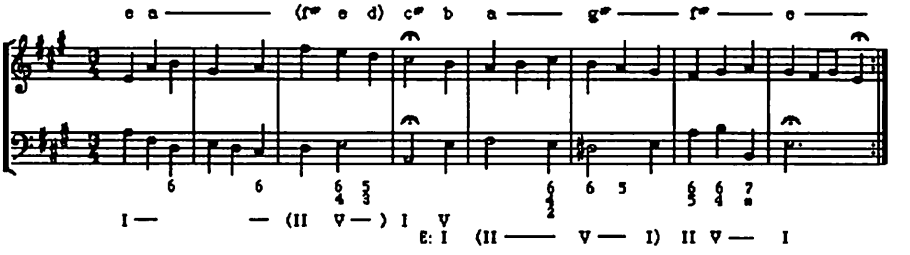
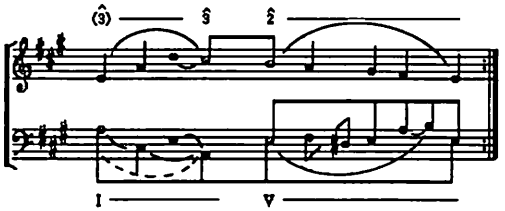


Figure 1a, a segment of a Bach chorale in figured-bass notation, illustrates the first two of these points. Because there is a double bar with repeat sign, and because there is a perfect authentic cadence in the dominant at the double bar, we can apply the expectations of binary form to this piece. Whether or not there is an interruption, one should be looked for. In any case, there will almost certainly be a first-level middleground descent from scale degree 2 over V. Instead of troubling with the notation first, one could indicate the probable upper voice as shown in the example: specifically, a letter name is placed over the entire span it might dominate. The argument for the determination of these letter names might go as follows, reflecting a potential classroom exercise: because there cannot be a descent on the first level of middleground over a stationary bass, the last bar of the first section must be all E4.[33] II^6 moving to V tends to indicate a prolongation of the local second scale degree (2), with motion within a third, either upward from or downward to that second degree. This is indicated in Figure 1a by F#4 across the entire penultimate bar. This will have originated in a G#4, literally instantiated in the preceding bar, and apparently the G#4 in the

present example is prolonged by a suspension of A4, information to be stored away for later levels. In this way, working backwards from the cadence, one can build on expectations of normal behavior to invoke an instance of a descending linear progression of the first-order. A plausible graph in light of this discussion is offered in Figure 1b.

Figure 1b.



If Schenker asserts that, for theoretical reasons, a certain event can only appear on a particular level of structure, the student should go through the discipline of assigning a level of notation to each level of structure. Figure 2 is a well-known analysis by Schenker.[34] It is an uncommonly leisurely graph, allowing for three middleground levels.

The levels of notation as assigned by Schenker do not correspond to his definition of theoretical levels. For example, the neighbor to the retaken head tone in the interruption, graphed in the first level, should lie on the next level.[35] Similarly, the second level of notation shows a line descending from C5; this belongs on the first theoretical level.[36] The ascent back to C5 is, on the other hand, correctly placed on the second level.[37] The coupling in the bass belongs in the first theoretical level,[38] but doesn't appear until the second notational level. The first unfolding, shown in the third notational level, should arise on the second theoretical level.[39] (This is not to say that Schenker's assignment of theoretical levels cannot reasonably be challenged, but merely that he has such theoretical assignments and they differ from notational ones.)

Figure 3 show how this graph might be renotated to conform to the theoretical levels. Note that in this example some events appear earlier, some later, than in Schenker's original graph, and that the third level of the revised graph includes events shown only in the *Urlinie-Tafel* stage of the original graph. (Incidentally, the second interruption segment of the third level does not, in this revised graph, include some of the detail already indicated in the first segment. Instead, attention is focused on the delay of

the latter's Db3 in the bass, which causes the dissonant 7th with the soprano.) The point is that the two series of graphs contain the same information, but that the second is closer to Schenker's assertions of good conformation of structural levels in *Free Composition*. There is no attempt to reconsider Schenker's analysis. Dispute as to the correct analysis is the least interesting aspect of analysis altogether, especially insofar as there may not be such a thing as a "best" or "true" analysis.

We have mentioned the selection of compositions reflecting specific procedures, evaluation of passages previous to concerns about graphing, and the realigning of notational levels with theoretical levels. The fourth pedagogical technique is the expansion of graphs to conform to theoretical levels. Figure 4 illustrates this procedure.

Schenker's compressed graph, Figure 4b, of the "Saint Anthony Choral," which fairly well represents the third level of the middleground, is reconstructed through to the second level of the middleground, Figure 4a. Recreating hypothetical earlier graphs addresses one of the most critical steps in producing a Schenkerian analysis: assignment of prolongational procedures to their correct structural level.

Unfortunately, the analyst's intent to communicate a complete analytic image normally results in a compression of graphic levels in even the most carefully constructed graphs, so that an event is introduced as soon as it is graphically plausible. If a first-level middleground line appears in the graph, and if a later-level line may appear applied to a separate portion of the same graph without confusion, no analyst will wait to introduce the later-level material. The rule is: if the formations on different theoretical levels are separate in graphic space, they may appear together on one and the same graphic level.

The last pedagogical point, careful comparisons of varying analyses, is generally fulfilled, at least in part, in courses in Schenkerian analysis. Assuming agreement as to analytic issues, there typically is discussion of the virtues of different graphic representations. Students' graphs are compared with one another and with that of the instructor. When there are different analytic interpretations, there should also be discussion of: 1) relative simplicity of each solution, with the assumption that simpler solutions correspond better to preferences exercised in listening; 2) the clearest graphic representation of each of the various solutions, while avoiding the assumption that the simplest graph corresponds to the simplest analysis; and 3) the relation of each solution to Schenker's theory, indicating points of conformity or departure without value judgements as to the musical correctness or sensitivity of any analysis as a function of its degree of conformity to the theory.

Figure 2.

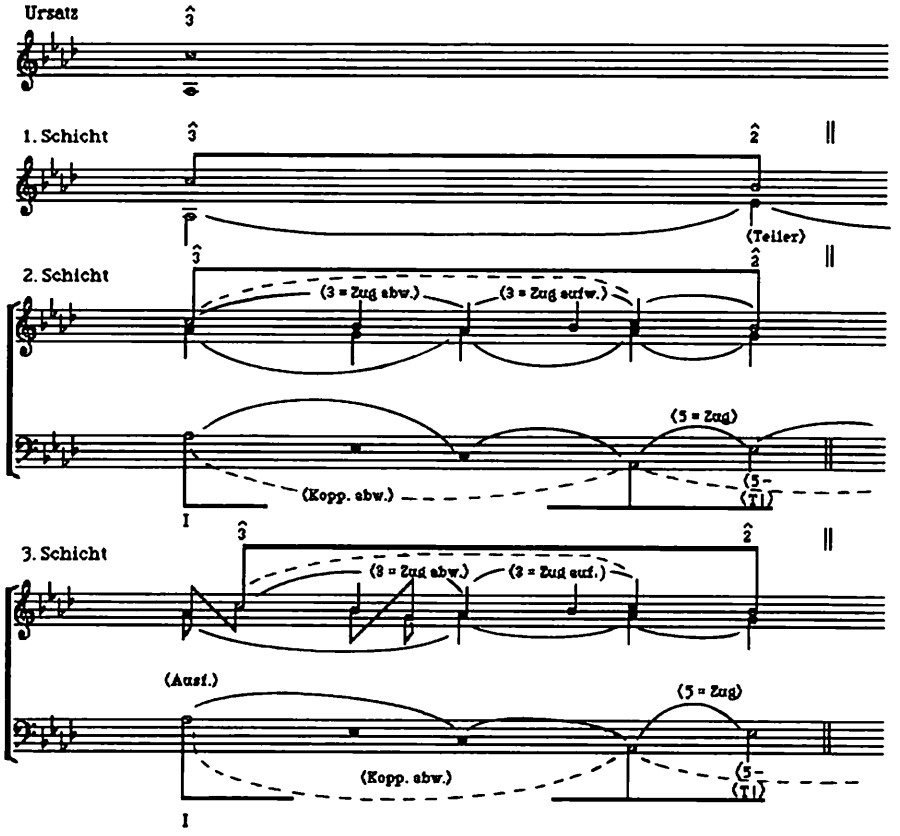

Ursatz
1. Schicht
(Teiler)
2. Schicht
(3 = Zug abw.)
(3 = Zug aufw.)
(5 = Zug)
(Kopp. abw.)
3. Schicht
(3 = Zug abw.)
(3 = Zug auf.)
(Ausf.)
(5 = Zug)
(Kopp. abw.)

Figure 2. con't.

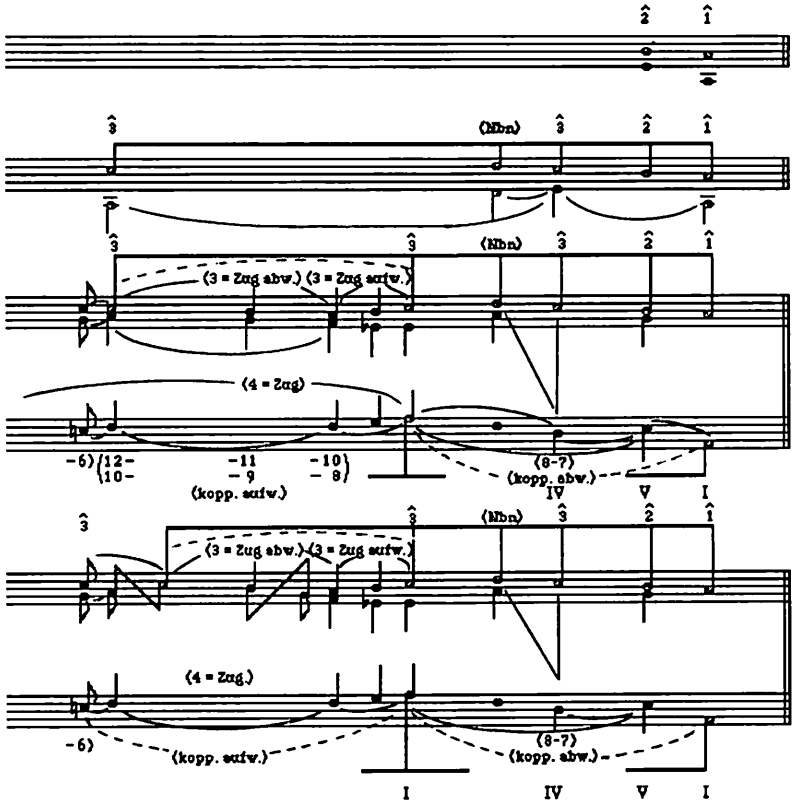


Figure 2. con't.

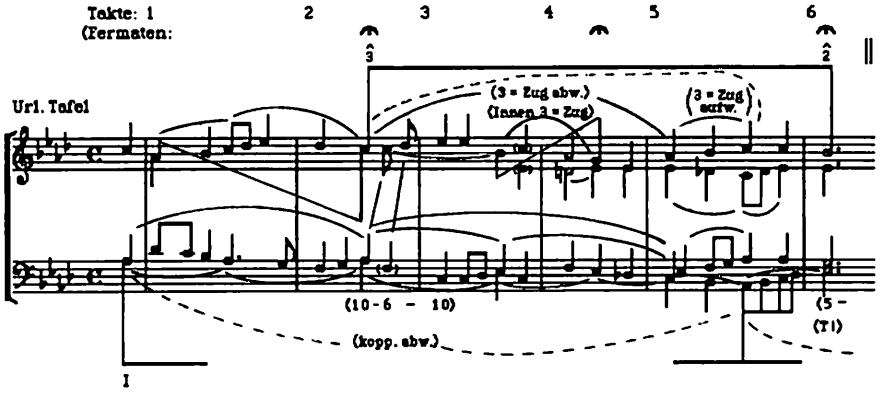


Figure 2. con't.

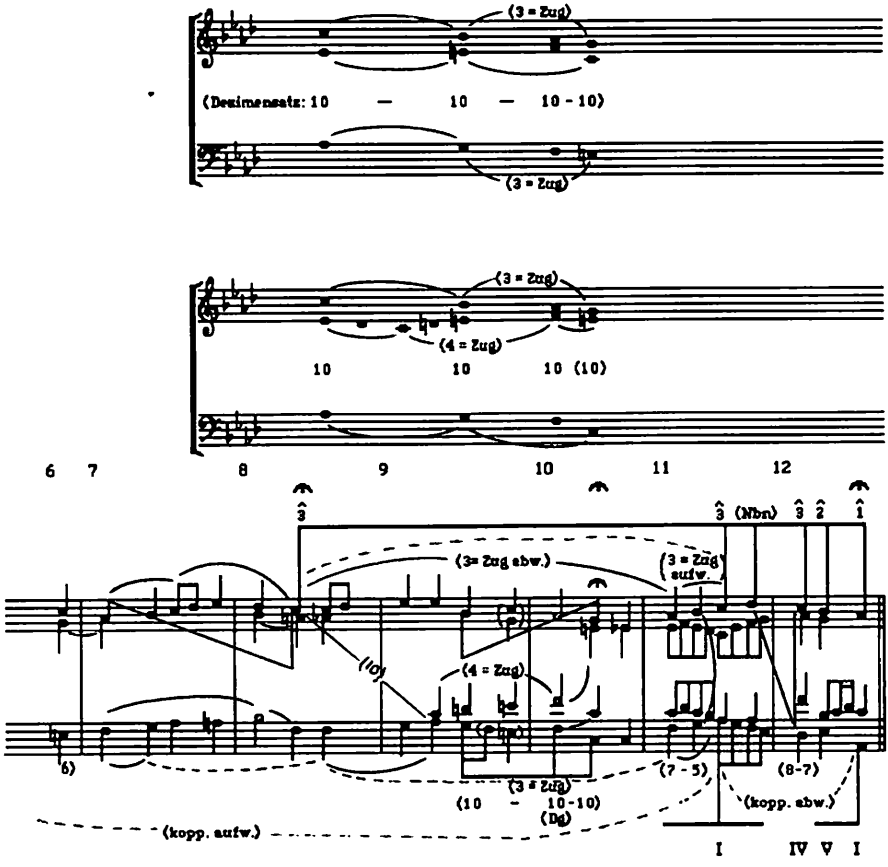
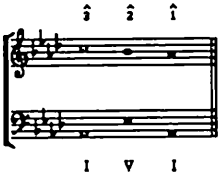


Figure 3.

Fundamental structure



1st level

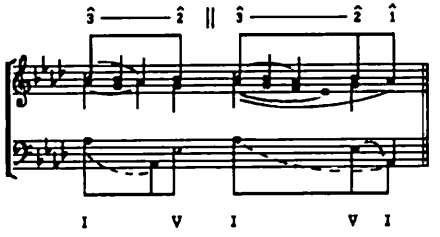
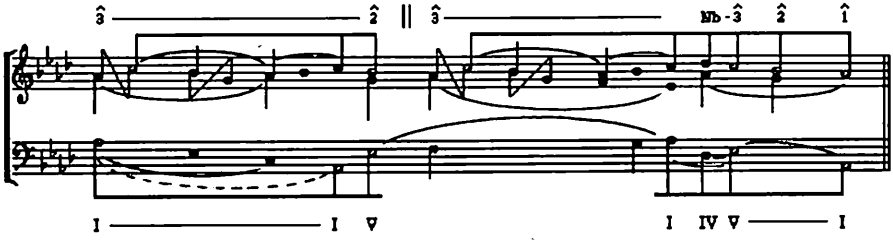


Figure 3. con't.

2nd level



3rd level

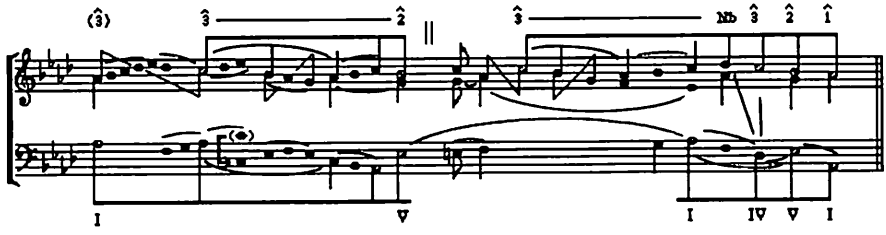
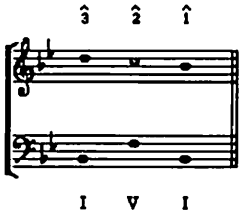
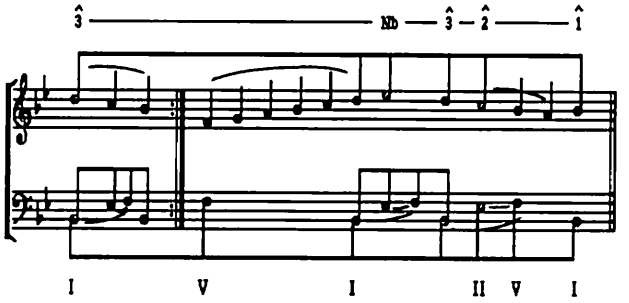


Figure 4.

Fundamental structure



1st level



2nd level

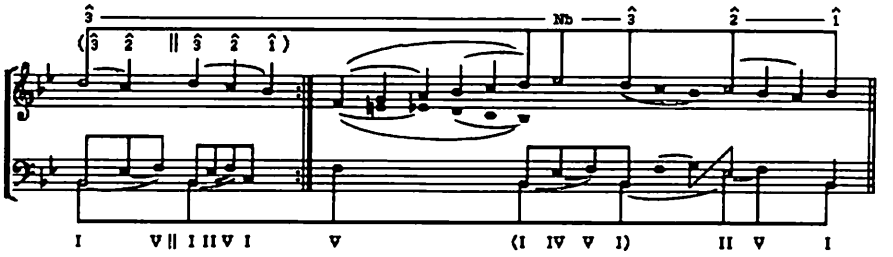
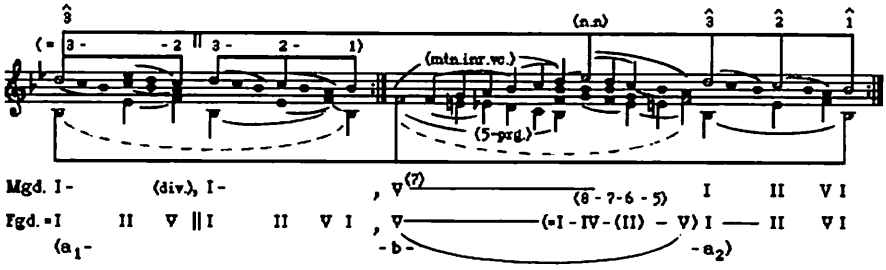


Figure 4b.



Since the graph has always taken precedence over Schenker's theory in Schenkerian analysis courses, the students, as well as the teachers, have been inclined to blur the distinctions between theoretical levels, giving to Schenkerian analysis an impressionistic vagueness, and promoting the Romantic notion that the act of analysis is an esoteric artistic behavior. It may well be that the production of a good Schenkerian analysis requires an artistic upbringing, but if the behavior belongs in the academy, then it can be taught, it can be good, without requiring or eliciting metaphysical sensibilities.

Ultimately, what we are proposing is the demystification of Schenker. Generations of students have by now been exposed to Schenker-like analysis without ever having discovered the strictness and sophistication of Schenker's theory. We recommend that the instructor be in possession of a clear model of the theory; that the theory itself be taught; that graphic notation be related to the theory; that any analysis, not just Schenkerian ones, be seen as the act of correlating pieces of music to some theory of good conformation. Most of all, we recommend that *Free Composition* not be hidden from the students.

NOTES

[1]William Rothstein, "The Americanization of Heinrich Schenker," *In Theory Only* 9/1 (March 1986): 5.

[2]Rothstein, p. 6. According to Rothstein "Schenker's approach" was the terminology preferred by his teacher, Ernst Oster.

[3]Equally colorful is Rothsteins's likening of the appearance of Allen Forte's 1959 article, "Schenker's Conception of Musical Structure," in the *Journal of Music Theory* 3, to the conversion of Constantine.

[4]See John Rothgeb, "Schenkerian Theory: Its Implications for the Undergraduate Curriculum." *Music Theory Spectrum* 3 (1981): 142-149; and David Beach, "Schenker's Theories: A Pedagogical View," *Aspects of Schenkerian Theory*, ed. David Beach (New Haven: Yale University Press, 1983), pp. 1-38.

[5]See Gregory Proctor and Herbert Lee Riggins, "Levels and the Reordering of Chapters in Schenker's *Free Composition*," *Music Theory Spectrum* 10 (1988): 102-126.

[6]Heinrich Schenker, *Free Composition* (New York: Longman, 1979): xxi-xxii.

[7]David Beach, "Schenker's Theories," p. 3.

[8]Rothgeb, "Schenkerian Theory," p. 149.

[9]Ibid. Rothgeb apparently discounts Felix Salzer's and Carl Schachter's *Counterpoint in Composition: The Study of Voice Leading* (New York: McGraw-Hill, 1969), presumably because it doesn't include the study of both counterpoint and then harmony.

[10]Allen Forte and Steven E. Gilbert, *Introduction to Schenkerian Analysis* (New York: W.W. Norton and Company, 1982), p. 1.

[11]Allen Forte and Steven E. Gilbert, "Instructor's Manual" for *Introduction to Schenkerian Analysis*, p. 2. Their final recommendation is that the would-be Schenkerian be able to "play her analyses [at the keyboard]" (p. 2).

[12]Rosemary Killam and others, "Survey and Results: Most-Used Theory Texts in U.S. Colleges and Universities," North Texas State University.

[13]See for example, Chapter 15, "Levels of Harmony," in *Tonal Harmony*, by Stefan Kostka and Dorothy Payne, 2nd ed. (New York: Alfred A. Knopf, 1989), pp. 237-246. David Beach recommended just such a tiered approach to Roman-numeral analysis in his keynote presentation to the Gulf Central Music Theory Society (March, 1988). [Editor's note: see the published version of this paper in this issue of *JMTP*.]

[14]Edward Aldwell and Carl Schachter, *Harmony and Voice Leading*, 2nd ed. (New York: Harcourt Brace Jovanovich, Inc., 1989). Compare, for example, Chapters 6-8 to Figure 14 in the "Supplement" to *Free Composition*.

[15]Schenker, *Free Composition*, p. 15.

[16]William J. Mitchell, *Elementary Harmony*, 3rd ed. (Englewood Cliffs: Prentice-Hall, 1965).

[17]Beach, "Schenker's Theories," p. 16.

[18]We represented ten models; more are possible. See fn. 5.

[19]Beach, "Schenker's Theories," p. 3.

[20]Forte and Gilbert, "Instructor's Manual," pp. 5-6. They also provide a syllabus for a two-term graduate course (p. 7).

[21]Forte and Gilbert, "Instructor's Manual," p. 4.

[22]An example of such an attempt is: Karl-Otto Plum, "Towards a Methodology for Schenkerian Analysis," translated by William Drabkin, *Music Analysis*, 7/2 (1988): 143-164.

[23]Forte and Gilbert barely introduce the three stages of Schenkerian theory. Their text hovers about the interface between foreground and middleground, the *Urlinie-Tafel*, and is essentially concerned with the making of rhythmic reductions. *Structural Hearing* departs significantly and in some aspects fundamentally from Schenker's theories.

[24]Heinrich Schenker, *Five Graphic Music Analyses*, with a new introduction by Felix Salzer (New York: Dover, 1969).

[25]Carl Schachter, "A Commentary on Schenker's *Free Composition*," *Journal of Music Theory* 25/1 (1982): 115-142.

[26]Allen Forte, "Introduction to the English Edition" of Heinrich Schenker's *Free Composition*, p. xix.

[27]Idem

[28]We recommend that students begin their study of Schenker's analyses with *Five Graphic Music Analyses* because of the clearer separation of notational levels there, and thus the greater ease of identifying theoretical levels.

[29]Beach, "Schenker's Theories," p. 19.

[30]See Herbert Lee Riggins, "Heinrich Schenker's Graphic Notation and Contemporary Variants," (Ph.D. Dissertation, The University of Texas at Austin, 1981) for a systematic discussion of traditional Schenkerian notation and its analytic application.

[31]Heinrich Schenker, *Das Meisterwerk in der Musik*, 3 vols. (Munich: Drei Masken Verlag, 1925, 1926, 1930) reprinted in one volume (Hildesheim: Georg Olm, 1974), 3: 29-84 and appendix to volume 3.

[32]See Larry Laskowski, *Heinrich Schenker: An Annotated Index to His Analyses of Musical Works* (New York: Pendragon Press, 1978).

[33]Schenker, *Free Composition*, Sections 53-86, pp. 29-36, and especially Section 283, pp. 116-117.

[34]Schenker, *Five Graphic Music Analyses*, p. 32.

[35]Schenker, *Free Composition*, Section 106, p. 42 and Section 196, p. 71.

[36]Schenker, *Free Composition*, Sections 114-119, pp. 44-45.

[37]Schenker, *Free Composition*, Section 136, p. 49. Specifically, he states that "at the first structural level this motion from the inner voice cannot relate to the first tone of the fundamental line."

[38]Schenker, *Free Composition*, Section 153, p. 52.

[39]Schenker, *Free Composition*, Section 142, p. 50.