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THE ANALYTIC PROCESS: A PRACTICAL DEMONSTRATION The Opening Theme from Beethoven's Op. 26

By David Beach

Introduction

This article is the direct result of an invitation to give the keynote address at the 1988 meeting of the Central Gulf Theory Society, held at the University of Southwestern Louisiana in Lafayette.[1] After agreeing to do so, I gave considerable thought to what would be an appropriate topic, given my interests and what I assumed to be that of my audience. Though I have varied interests, my primary area is the analysis of tonal music, and I guess it is no secret at this point that my orientation is Schenkerian. So I asked myself, what could I, a Schenkerian involved primarily in the education of graduate students, offer a group of musicians whose primary teaching responsibility in theory is with undergraduates? My solution was to talk about the analytical process in general and to provide a practical demonstration of this process from a Schenkerian perspective, using the opening theme from Beethoven's Piano Sonata, Op. 26, as the focus of my discussion. What follows is that presentation.

I think I need not justify music analysis to an audience of music theorists or teachers of music theory. There are, of course, many reasons for studying and analyzing music, as there are countless ways to go about it. I have to admit that my main reason for studying a particular piece in detail is for the sheer joy of discovering what makes it tick, of unraveling and trying to answer the questions that inevitably arise. But, aside from this selfish reason, my motivation is pedagogical, as I suspect it is for most others. I am concerned with what I should be asking my students to look for (listen for) and about how I should direct them to discover what is there to be uncovered by analysis. Ideally, of course, we may consider the process of musical analysis as completed only when all aspects of the composition--its formal and motivic design, its harmonic and metric organization, and its contrapuntal structure--are

[1] A slightly altered version of this paper was read at the meeting of the Central Gulf Theory Society, March 26, 1988, held at the University of Southwestern Louisiana in Lafayette.

thoroughly investigated and when the questions that arise from our investigation are satisfactorily answered. As professionals, we know that such a level is rarely achieved; indeed, we would be hard put to name many published analyses that would qualify. And as teachers we know full well the necessity of readjusting our sights in various ways to accommodate students at different levels of development and sophistication. That is at least part of what teaching is about—learning what questions to ask of our students (or perhaps more appropriately learning how to get them to ask such questions of themselves) at various stages in the educational process.

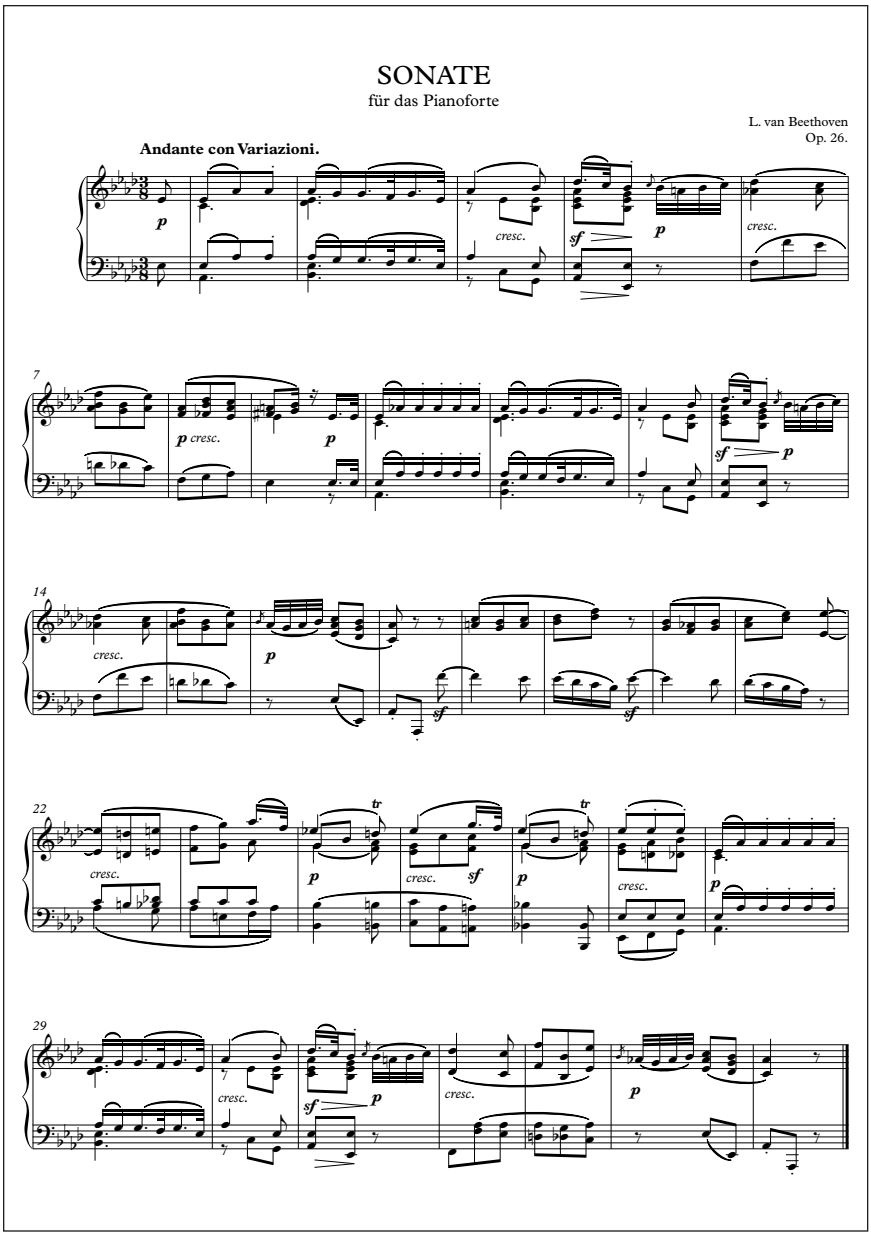
Thus, at least as far as the *teaching* of musical analysis is concerned, I think we must be careful to view the process not as a single and indivisible task but as a series of stages, each potentially complete as an explanation of certain phenomena, yet open-ended in that it cannot answer all the questions posed and thus must lead at some time to another stage, and so forth, until the process is complete. To a certain extent, what I have just said may be taken as a description of musical analysis as it is commonly taught, but with one exception. I insist that the initial stages, though in some respects self-contained, remain open-ended. Too often these steps are taught not only as mechanical processes, which bothers me no matter what type of analysis is involved, but also as ends in themselves. While I understand the advantage of assigning to a student a task that can be completed satisfactorily, I think it is unfortunate to imply anywhere along the way that there is nothing more to be discovered. I would much rather leave the task with unanswered questions than never to have asked them. My experience is that the process is continuous, each stage offering a solution while uncovering more that needs to be explained. With this in mind, you might understand why I would have little patience with a paper that purports to be a description of one's initial '"hearing" of a piece, since such a hearing cannot be equated with what is actually there. Though such an approach is not without interest, it is just the initial step in analysis. But it is no more a completed analysis than the initial rehearsal is a polished performance of a musical work.

I think it is very difficult to specify just how many stages there should be in the analytic process, since that depends to a large extent on the length and complexity of the particular composition. But in general I would identify three major stages, each of which is subject to various subdivisions. First comes a consideration of the formal design of the work, its division into larger and smaller parts

(e.g., sections, themes, phrases, etc.) and the appropriate labeling of those parts according to the perceived patterns of repetition and contrast at the musical surface. Concurrent with this process is the identification of key changes and larger-scale harmonic motions in relation to these formal divisions, and, where appropriate, the corresponding metric organization. This is a crucial step in analysis, since you must always know where you are in the piece. As one who has taught advanced analysis, I can assure you that many of the problems that arise at subsequent stages are attributable to the age-old problem of losing sight of the forest for the trees, that is, of forgetting where you are in relation to where you have been and where you are going.

The second stage involves coming to grips with the details of the individual parts--the motives, important features of rhythm and meter, including perhaps an analysis of the rhythm, and the harmony. At this stage we are concerned with surface articulations and the familiar task of labeling chords, at least to the extent that we are going to do so. Finally, we must examine the contrapuntal structure of the work, a process that involves several steps, beginning with a metric reduction of the voice leading and ending with our graph of the deep-level structure. In my opinion, all that was done before is preparatory to this stage, since it is here that we really come to grips with how all aspects of the musical composition—the harmony, the voice leading, and the elements of design, such as motive and form—interact to create a unified whole. And, hopefully, it is here that some or all the conflicts are resolved or explained to our satisfaction.

I realize, of course, that what I have just outlined is hypothetical, subject to change according to the demands of the piece and whether or not a comprehensive analysis is intended. Though I recognize the reasons for analysis aimed at elucidating a particular feature of a composition (e.g., its form, the harmony, its rhythmic organization, etc.), it is my intention in the following analysis to aim for and possibly even to achieve a comprehensive view of the work. This is the one reason I have chosen the opening theme of Beethoven's Piano Sonata, Op. 26. Not only is it a familiar work, one that many of you may have given to your students to analyze, but it is short enough to examine in some detail and from several points of view in a reasonable amount of time. The approach I will take is a modification of the three-stage process outlined above. The initial stage, an examination of the formal design and identification



Example 1: Beethoven Sonata op. 26 (Theme)

of the corresponding harmonic and metric groupings, will remain intact. However, for the purpose of presentation, I have simplified the remainder of the process by combining the detailed harmonic analysis with the metric reduction of the voice leading. Also I will

not present a separate rhythmic-metric analysis, but instead will deal with that aspect of organization as I proceed.

Finally, before turning to the Beethoven theme, I would like to mention a secondary reason for choosing this topic. It happens all too frequently, I think, that individuals perceive there is something mystical, perhaps even magical, about Schenkerian analysis, or, even worse, that it is arbitrary. I'm afraid we have ourselves to blame, at least in part, for this perspective, in that we are not careful under appropriate circumstances to explain the reasons for the choices we make, though, quite honestly, it would be a burden on us all if we were always to do so. Clearly there are times when a lengthy justification of choices is not appropriate. Indeed, a musical graph can tell us a lot: it provides us with an interpretation of the structure of a particular work or part of it. But it cannot tell us why certain choices were made or rejected.[2] This is what I am hoping to accomplish in the following discussion of Op. 26, namely to provide both an interpretation—which, by the way, is based on Schenker's[3]—and an explanation. And in so doing I hope to dispel any notion that all this is in any way arbitrary or the result of some magical incantation known only to the select few.

[2] One attempt to address this issue of choices was provided by Carl Schacter in his talk, "Either/Or," given at the Schenker Symposium at the Mannes College of Music, March 15-17, 1985.

[3] There are several graphs of all or part of this theme in Free Composition. See particularly Figure 85.

A

	A(8): Antecedent Phrase		A^1(8): Consequent Phrase	
	x (4) + y (4)		x^1 (4) + y^1 (4)	
A♭:	I V,	IV^6 V;	I V,	IV^6 V I.

B

	B (10)	
	4 + 6 (internal expansion of 4)	
	z (2) + z (2)	z extended
A♭:	sequence (2 + 2)	I [V] V,

A^1

	A^1 (8)	
	x^1 (4) + y^1 (4)	
A♭:	I V,	IV^6 V I.

Table 1

Formal Design

A diagram of the formal design of the Beethoven theme is provided in Table 1. This diagram is organized visually according to the large-scale ternary plan, where the first part is closed in the tonic (m. 16), the second leads to the dominant (m. 26), and the last, a varied repetition of the consequent phrase of the first part, closes again in the tonic (m. 34). The overall organization may thus be represented as A B A^1 (I V I). Before discussing the divisions of these sections there are two features of this diagram that require comment. First, the symbol [V] is used to designate a dominant of the following chord—in short, a secondary dominant. Second, you may have noticed by now my use of punctuation symbols at various points of division. Here you must indulge me a bit for my interest in the history of theory. It was a common practice during the latter half of the eighteenth century and beyond to equate harmonic cadences with various punctuation symbols, a natural extension of the commonly accepted parallel between music and

rhetoric to the sphere of harmony.[4] Though the parallel is not well defined, I find the idea of using these symbols useful to represent a hierarchy of cadences within a section, period, or phrase. Certainly the idea would not have been foreign to Beethoven.

As shown in our diagram, the first section consists of an eight-bar antecedent phrase, ending on the dominant harmony, and its varied repetition, closing on the tonic. Thus this first section is really a sixteen-bar period, divided into two parallel phrases: $A(8) + A^1(8)$. Each of these phrases is divided in half by an internal cadence, and I have labelled the two parts x and y (or in the consequent phrase x^1 and y^1) to represent their contrasting characters. Though eventually we will see that there are strong motivic links between these two parts of the phrase, for now we will focus on their surface characteristics, which are contrasting. Turning now to the harmonic motions corresponding to the various divisions and subdivisions of this period, you will note my use of the semi-colon after the dominant harmony in m. 8 to show it as the major point of division of the sixteen bar period, the end of which is appropriately marked with a period. Thus I am making a distinction between the dominant in m. 4 (or m. 12), which is the division of the phrase, and the dominant in m. 8, which in the hierarchy is the more important of the two. That is, the dominant in m. 8 is the goal of the phrase (as the tonic in m. 16 is the goal of the consequent phrase), while the dominant in m. 4/12 marks a division of the phrase. This is not at all an insignificant point, since eventually we must understand and explain the role of these dominants in relation to the voice-leading structure. Put a different way, we must come to grips with the juxtaposition of dominant and subdominant chords in mm. 4-5/12-13 and their function within the phrase. The issue has been raised, but we are not yet equipped to offer an answer. This is exactly what I meant earlier by saying that these initial stages in the analytical process must be open-ended.

From a melodic point of view, we may understand the B section (mm. 17-26) as being generated from repetitions of a new rhythmic-motivic idea (marked z), which is characterized by a strongly articulated eighth-note anticipation of the downbeat. The first two statements of this idea (l.h.) and their accompaniments are stated

[4] See for example, Johann Philipp Kirnberger, The Art of Strict Musical Composition, trans. by David Beach and Jürgen Thym with an Introduction and Explanatory Notes by David Beach (New Haven and London: Yale University Press, 1982), p. 114.

sequentially, forming a four-bar group ending on the tonic harmony. What begins as a third statement with the E♭ octave in the right-hand part on the third beat of m. 20 soon breaks down, and the subsequent material—twice recalling the dotted rhythm characteristic of the opening section—is extended until the cadence in m. 26. For the first and only time in this simple theme, we have an irregular metric group, six bars instead of four, meaning overall the B section is ten rather than eight bars in length. At a rather basic level we understand this irregularity—which, by the way creates tension and makes the phrase more interesting—as resulting from avoidance of a perfect authentic cadence in m. 24. Certainly we do not hear the last two bars of this sub-phrase as tacked on, nor would we play it that way, since the goal is not reached until m. 26. Thus I think we must understand this six bar group as arising from some process of internal expansion, but an explanation of just how this happens must wait until we have an opportunity to examine the voice leading.

Bars 1-16

A tri-level representation of the pitch structure and harmonic organization of bars 1-16, with the levels vertically aligned, is provided in Figure 1. Level c is a metric reduction of the voice leading, below which the progression of harmonies is indicated in the traditional manner by means of Roman numerals. The Arabic numerals between the staves indicate metric groupings, which for this section are very regular: 8 (4 + 4) + 8 (4 + 4). Levels a and b are interpretations of level c, "a" being a simplification and further interpretation of b, which shows both immediate as well as some long-range connections.

The metric reduction is a simplification of the voice leading, where note values represent durations and the direction of stems indicates different parts in a traditional SATB format. Regarding the latter, it should be made clear from the outset that I have not attempted to represent changes in texture as they actually occur, but to indicate what I take to be the most important lines in a particular phrase or subphrase. For example, in the opening four bars I have shown only the outer voices, except for the unstemmed E♭ and its relationship to the uppermost voice. However, in the latter half of the phrase I have indicated four parts to represent the voice leading as accurately as possible. Thus, while the metric reduction does indeed show changes in texture, it must be understood that these textures represent different levels of voice-leading complexity but not the

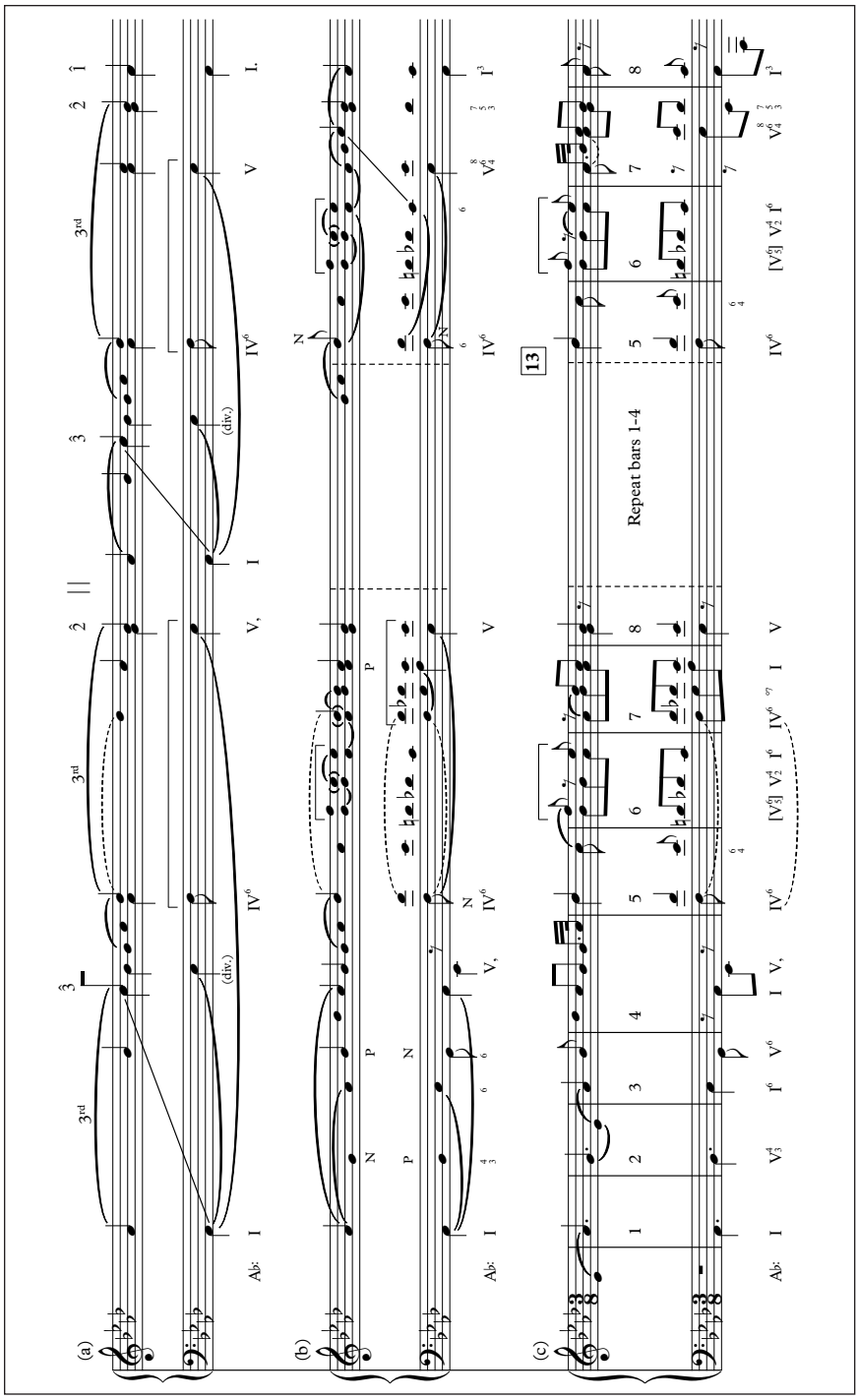


Figure 1. Bars 1-16.

actual number of sounding parts in the composition. In this sense and as a simplification of the voice leading, the metric reduction is one full step removed from the musical surface.

The process of simplification itself is relatively straightforward; it involves elimination of all notes of embellishment, e.g., non-harmonic tones, though I have made two exceptions to this procedure in m. 4 and one in m. 15 for reasons that will become clear in the following discussion. However, the notation of the reduction, that is, the representation of relative duration by means of note values, is not so simple, since it involves two separate, though related, procedures.

First, the duration of a note at this level may represent the time occupied by that pitch plus its embellishment(s) in the actual composition. For example, the G in m. 2 is notated as a dotted quarter note in the reduction, since it exerts control throughout the entire measure. Likewise, the vertical third G / B♭ in m. 8 is notated by quarter notes, the total value of the embellishing appoggiaturas, this third, and the following sixteenth-note rest.

Second, there are instances where the entrance of a note is delayed in the composition, either by a rest, as in the bass in m. 3, or because the line skips between parts, as in the melody in m. 1. In such instances, the notation in the reduction shows the total value of the note as sounded and its displacement. Thus the bass note C in m. 3 is shown in the reduction as if its entrance had not been delayed, and likewise the soprano note A♭ in m. 1 is notated as if it had not been displaced momentarily by the E♭, which belongs to an inner part. In summary, then, the basic principle of reduction and notation used here involves the elimination of both melodic and temporal displacements.

There are several special features of this metric reduction that require clarification. Probably the most striking of these, in view of what I have just said, is the inclusion in the reduction of the appoggiatura D♭ on the downbeat of m. 4, though by not giving it a stem or durational value, I have attempted to indicate its dependence on the following note for its meaning. My reason for including this appoggiatura is not capricious. It is the initial tone of a clearly articulated statement of the third D♭ / C / B♭, which foreshadows or anticipates an expanded statement of that third in the following measures. The reason for the curly bracket is to identify this third as an important unit and to provide a visual aid for comparison with subsequent statements, as shown in level b

of this figure. Though less significant, I should also mention the retention in the reduction of the passing note C in the upbeat figure to m. 5 and later the passing note B♭ as a subdivision of the first beat in m. 15. Neither is necessary, but somehow the parallel gestures seemed incomplete without them.

The melody in bars 4-8 involves several leaps between what I have shown as an inner line and an outer part. For example, the C on the third beat of m. 5 seems both to continue on by step to the following B♭, as well as to leap to the high F, thus initiating a series of leaps between lines. I have highlighted these leaps in the reduction by slurs as I have done in the initial four bars, thus showing how this idea carries through the phrase. (This particular use of the slur is unique to this level. In the analytic graphs, they are used to show structural units.) The bracket over the dyad F / E♭ in m. 6 and later in m. 14 has no apparent meaning at this point, but I have indicated this important covering motion here in anticipation of its role later in the piece and at deeper levels within this section.

Finally, I should say a few words about the bass part in bars 4-8, which, like the melody, is formed by two lines. There is a clearly audible registral link between the Fs on the downbeats of mm. 5 and 7, which is indicated by the dotted line. The intervening notes, which are in a different register, are really part of a separate line, and the "true" bass may be considered as continuing only after the return to the lower register. My use of the dotted line here in the bass and in the corresponding harmonic analysis indicates an analytic decision that exceeds the normal boundary of a metric reduction. Likewise with the curly and square brackets. They result from analytic decisions made at later stages in the process, and they have been included here only because of their importance to what follows. But, in general, I would advise students not to clutter their metric reductions with analytic interpretations of this sort, since they properly belong to some later stage.

Decisions about what to include (or exclude) depend in part on how far one intends to go in the analytic process. For example, I have indicated the harmonic progression in detail here without attempting to show any hierarchical organization, since I know that will come later. On the other hand, I do not think it would be inappropriate for the student to indicate some interpretation of the harmony at this level, particularly if the intent were to go no further with the analysis. Yet I add a word of caution: a proper consideration of harmonic motion at different levels requires an

understanding of the voice leading. With that in mind, let us move onto the graph at (b), our first-level interpretation of this material.

The notation at both levels a and b of Figure 1 is intended to reflect analytic decisions regarding structural hierarchies. Note values do not indicate relative duration, as they did in the metric reduction, but relative structural importance, which at deeper levels is also indicated by the lengths of stems. It is possible, of course, for a pitch to belong to more than one level, in which case it is given the note value corresponding to the deeper/deepest of the levels involved. Slurs no longer indicate motion between parts, but rather groupings of elements belonging to the same structural level. Let us consider, for instance, my interpretation of bars 1-4 as given at level b. The notation shows that the first three chords are a first level prolongation of the tonic harmony and that this motion is embedded within a deeper-level prolongation incorporating the first five chords. The exchange of neighboring and passing functions between parts and levels within this prolongation is a very common procedure in tonal music.

What is unusual here—or perhaps I should say potentially problematic for the beginner (as well as for some of my esteemed colleagues)—is that the goal of the ascending third, C^2, would appear not to be a pitch of deeper structural significance, as I have indicated it to be. In fact, on the surface it appears as a fleeting passing tone within the motivic third D♭ / C / B♭. But remember that the D♭ is an appoggiatura, a displacement of the C. So we have a real dichotomy here between surface design and structural weight. What, in fact, is stated as a passing surface event is the displaced goal of the deeper-level ascending third A♭ / B♭ / C, and, as it turns out, this goal pitch is the primary tone (scale degree 3) of the piece and thus a member of the deepest structural level. I do not want to belabor the point, but it is crucial to understand that *there is no correspondence between duration and structural significance in tonal music*, and I would take another look at the theoretical literature that makes claims to the contrary. Duration is indeed an important aspect of surface design, but it does not determine or influence structure.

The thirty-second-note figure leading to and including the downbeat of m. 5 is an elaboration of the ascending B♭ / C / D♭, which may be considered both a reversal of the preceding melodic gesture (the "appoggiatura" motive) and an answer, in diminution, of the middleground ascent of the third A♭ / B♭ / C in bars 1-4. Though these thirds exist at different levels of structure, as reflected

in the notation, there is an important parallel between them. The first leads up to the primary tone, which, as already noted, is displaced by the appoggiatura D♭, and the second one reaches up to this D♭, now consonantly supported by the subdominant harmony. The dotted slurs in my graph at level b show the subsequent prolongation of this D♭ and the IV^6 harmony, and the slur, in what I have notated as the tenor voice, indicates that the progression to the I^6 chord on the third beat of m. 6 is embedded within this prolongation. The melodic F and E♭ in m. 6 leads back to the D♭, and I might well have indicated the covering third F / E♭ / D♭ by a slur in the graph.

However, I have chosen to indicate the F / E♭ motion by a bracket, since I know this gesture, which covers the prolonged D♭, becomes an important motivic idea in the B section. In fact, it is important here. The melodic F / E♭ in m. 6 is answered immediately by the inner-voice chromatic motion F / F♭ / E♭ in the next two bars, as is indicated by another square bracket. And, as shown at level a, both these statements exist within an even larger statement in the bass voice spanning bars 5-8. According to this interpretation, the prolonged subdominant leads to the dominant in m. 8.

But what, then, of the motion through the diminished seventh chord to the tonic in m. 7? How can I ignore it? The answer, of course, is that I am not ignoring it, but assigning it to a lower structural level. Even if we consider these four bars purely from a harmonic point of view, it should not be difficult to understand the tonic chord in the progression IV^6 I V as connecting the IV and V. The dominant, not the tonic, is the goal. The function of the tonic chord within these measures becomes clearer when we consider its relation to the main melodic voice. It is the harmonization of the C within the clearly articulated statement of the third D♭ / C / B♭ in bars 7-8, which, as indicated by the curly brackets in the graph, is embedded within a larger and controlling statement of that third spanning this four–bar subphrase. The function of this tonic chord, then, is to offer consonant support to the passing tone C within this motivic third, but at a deeper level we hear both the C and its support as passing within the motion D♭ - B♭ (IV^6 - V).

As you may recall, I mentioned somewhat earlier that the two halves of this eight-bar phrase are motivically related despite their contrasting surface characteristics. What I meant in part by that statement is that the opening third A♭ / B♭ / C in bars 1-4 is answered by the descending third D♭ / C / B♭ in bars 5-8, a motion that is

anticipated by the appoggiatura figure on the first two beats of m. 4. Now, maybe, you can see why I was reluctant to eliminate that appoggiatura in my metric reduction. It initiates a clearly audible gesture that anticipates the deeper level statement of the same third in the following measures. It is by such motivic connections that the two halves of the phrase are related, thus forming a larger coherent unit.

The graph at level a shows the role of these thirds within the deeper level structure of the phrase. The initial third leads to $\hat{3}$ of the prolonged tonic harmony, a connection indicated by the diagonal line, and the second one leads to $\hat{2}$ over the dominant, creating a larger-level connection between $\hat{3}$ and $\hat{2}$, harmonized by I and V. As indicated by the two parallel lines after $\hat{2}$, the motion is interrupted at this point (in m. 8), and we begin again, so to speak, this time closing to 1 over the tonic harmony in m. 16. Since this closure is local, that is, occurring only at the end of the initial section, I have indicated the interruption at a deep middleground level. According to my notation, we might understand this $\hat{3}\ \hat{2}$ // $\hat{3}\ \hat{2}\ \hat{1}$ as prolonging $\hat{3}$, which moves to closure at the deepest level only in m. 34.

Before moving on to a consideration of the B section, there are two important matters that must be addressed. First, we must return to an issue raised earlier, namely the meaning of the dominant harmony in m. 4/12. Clearly it cannot be considered equivalent to the dominant in m. 8. Rather, as indicated in the graph, it divides the phrase while prolonging the tonic. The harmony moves beyond this point to the subdominant, which is subsequently prolonged, and then on to the dominant in m. 8. Thus, the controlling harmonic progression for this eight-bar antecedent phrase is I -IV^6-V, with the dominant in m. 4 functioning on a more local level as a means of dividing the phrase.

Second, I would like to point to an apparent inconsistency in my interpretations of bars 15-16. At level b I have indicated by my notation that the third C / B♭ / A♭ forms a structural unit at a higher level. Certainly we hear this third as a unit because of its articulation, and, because of the repetition of the thirty-second-note figure from the beginning of this subphrase to the cadence, we hear a longer-range connection between the D♭ (N) and the C / B♭ / A♭. However, at a higher structural level, I believe this C is passing, as it was in the first phrase, within the third D♭ / C / B♭, as indicated at level a. I am suggesting that there is a real difference here between the surface design, which is what we tend to hear more easily, and the underlying structure. What I hear is shown at level b, but what I think this represents in a structural sense is given at level a. I would prefer

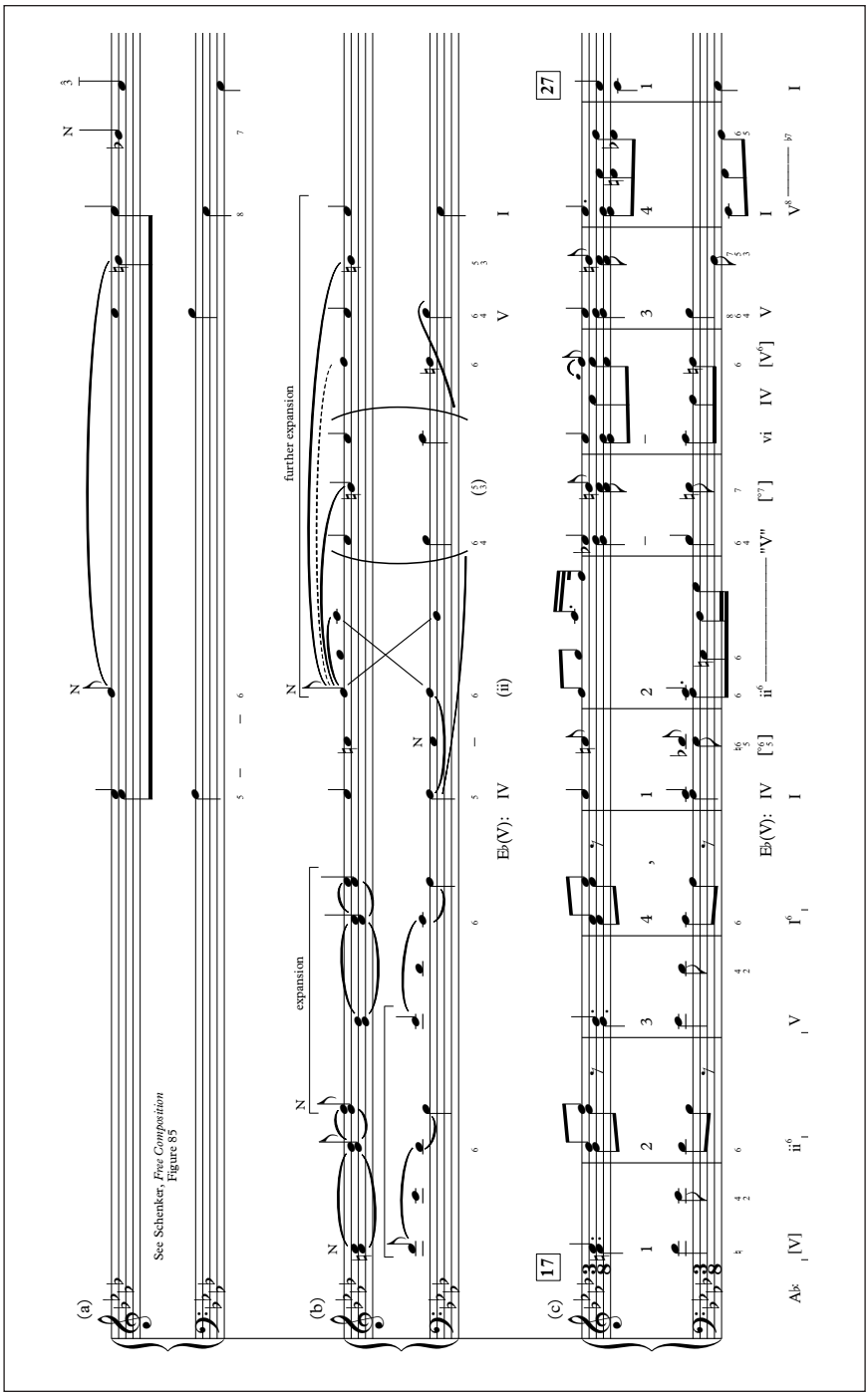


Figure 2. Bars 17-.27

not to think of these two interpretations as necessarily representing an inconsistency, though in one sense they clearly do. I would rather have you view level a as a reinterpretation of level b at a deeper level.

Bars 17-27

My interpretation of the B section is given in Figure 2, which is organized in the same way as Figure 1. I think I need not say much about this organization, except to remind you that level c is a metric reduction of the voice leading, where the notation reflects relative duration after the elimination of melodic embellishments and temporal displacements. The notation at levels a and b, on the other hand, reflects relative structural weight.

Let us look for a minute at the opening bars of this section, which, as was noted previously, is formed by the repetition of the initial two-bar idea (z) a step lower. Though this idea is ostensibly new, its sequential treatment articulates an important motivic component from the previous section, the covering dyad F / E♭. You will note that the anticipations in the left-hand part—the F on the upbeat to m. 17 and the E♭ on the upbeat to m. 19—have been eliminated in the metric reduction. This does not suggest in any way that these anticipations are unimportant, since quite obviously our hearing of this dyad is directly related to the strong dynamic and rhythmic articulation of these two pitches.

Perhaps this underscores just what a metric reduction does and does not represent. It is a simplification of the melodic and rhythmic content of the piece, but in no way can it be considered a substitute for the score. Quite obviously our perception of this statement of the motivic F / E♭ is partially dependent on its unique rhythmic articulation. As shown by the brackets in the sketch at level b, I interpret this four-bar sub-phrase as containing two overlapping statements of this dyad, the one in the left-hand part being answered by the highest sounding pitches in the right hand. They are temporally expanded statements of the idea originally stated in m. 6 and again in m. 14.

The harmonic organization of the remainder of the phrase must be viewed on at least two levels. The primary motion is from the tonic (downbeat of m. 21) to the dominant (m. 26), which is transformed into a dominant-seventh chord in preparation for the return of the tonic harmony and the opening material in m. 27. However, at a more local level we hear the progression in relation

to the dominant, as indicated by the chord-by-chord analysis below the metric reduction and by my interpretation of this material at level b. All of this is quite straightforward, except possibly for the notation "V" under the six-four chord on the downbeat of m. 23. This cadential six-four is not a tonic harmony but a delay of the dominant—hence the label.

In place of the expected resolution to the five-three, however, we get a secondary diminished-seventh chord when the bass note changes from B♭ to B♮, propelling the motion forward to the submediant harmony. It is by this deceptive motion that closure on the dominant (E♭) is avoided, requiring continuation until a proper cadence is achieved. The result of this avoided cadence is to stretch the phrase to six bars, but to show its genesis as a four-bar idea, I have marked the measures in the metric reduction as follows: 1 2 - - 3 4. I do not mean to suggest that these six bars are really four, just that the six-bar group can be understood as an expansion of four. The implication is clear enough: that a normal four-bar phrase results from elimination of the two bars in the middle. Furthermore, it is only this two-bar group that can be eliminated while maintaining the integrity of the phrase.

My interpretation of the voice leading of this passage is given at level b of Figure 2. The melodic E♭ of m. 21 moves back up to the F, which, according to my analysis, is prolonged until its resolution back to the stable E♭ in m. 26. As indicated, this prolongation results in yet a further expansion of the F / E♭ dyad. In fact, we can now see that the entire B section can be interpreted as successive expansions of this motivic idea. The F in m. 22 is first prolonged by a voice-exchange with the bass, then by a descent through the E♭ to D♮, the leading tone in E♭ (V). This initial motion and its subsequent resolution is put in parentheses to indicate their role in the expansion of the phrase. (The parentheses correspond to the measures marked by dashes in the metric reduction.) The F is subsequently picked up again at the end of m. 24, and the line descends a second time through the E♭ to D♮ before resolving finally to the E♭ in m. 26. According to this interpretation, the melodic E♭ on the downbeat of m. 23 (and of m. 25) is a dissonant passing note within the third F / E♭ / D♮.

Though the melodic line appears to hover around the E♭, we must make a distinction between the E♭s on the downbeats of measures 23 and 25, which are passing notes, and those on the downbeats of measures 24 and 26, which are goals, the second more stable than the

one harmonized deceptively. If we are not diligent in this regard, the result might be what I have given as solution A in Figure 3, which, in fact, is a recreation of a sketch done by one of my students, who will remain anonymous. The student's idea was that the cadential six-four is prolonged from the downbeat of m. 23 until its resolution on the last beat of m. 25 and that both the bass note B♭ and the melodic E♭ are prolonged by their upper and lower neighbor notes.

According to this interpretation, the fourth and fifth bars extend the third bar of the phrase. It is easy enough to understand where this idea might come from, considering the metric stress given to the E♭s and the supporting six-four chord. But once again I throw up the red flag as a warning about drawing a direct parallel between metric placement and structural significance. The E♭s on the downbeats of mm. 23 and 25 are dissonances (accented passing tones) that move on to their resolutions. The solution at A ignores this, showing instead the consonantly supported E♭ in m. 24 as part of a prolongation of the dissonantly supported E♭s in the surrounding measures. The only worse scenario I can imagine is to interpret the six-four chords as tonic harmonies in the key of the dominant.

There remains just one important matter to be discussed, namely the large-scale connection between the B section, which leads to the dominant, and the A sections, which are harmonically closed. As shown at level a of Figure 2, one might interpret the dominant that is the goal of the B section as supporting its seventh (D♭), the upper neighbor note of the primary tone (3), which is reinstated over the tonic harmony before the final descent to closure. This large-scale motion to the D♭ may be viewed as a further expansion of the neighbor-note relationship exploited in the initial section. Such an interpretation, though perfectly correct in my opinion, is rather abstract in that it diverges from the actualities of the musical surface. This D♭ appears only as a passing note in an inner part on the last beat of m. 26; its appearance in this lower register is mandated by the return of the opening material. As I have shown at level b, this section is really controlled by an expanded statement of the F / E♭ dyad. But, as before, this dyad may be viewed as covering or leading to the structurally more important D♭, as I have attempted to show at level a. The beamed third C / D♮ / E♭ attempts to show a feature prominent in Schenker's graph of this section (*Free Composition*, Figure 85), though quite honestly I do not view the D♮ as passing up from an inner voice but as the lower third of the F.

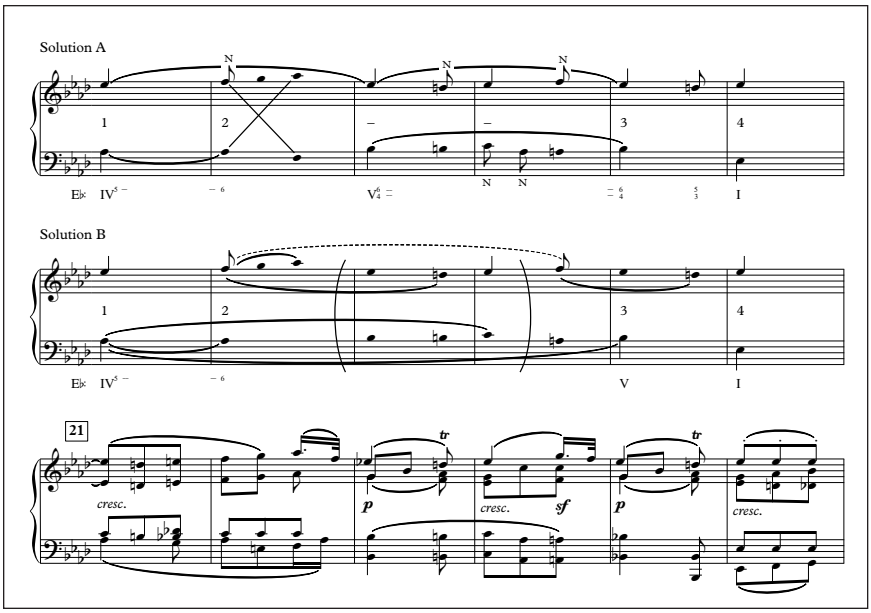


Figure 3

Possibly the two interpretations are not incompatible, as I have attempted to show. In any event, it is Schenker's contention that this ascending third follows two earlier ascending thirds from the initial section, the A♭ / B♭ / C in bars 1-4 (or bars 9-12) and the B♭ / C / D♭ immediately following. Intriguing as this may be, I think the relationship is somewhat forced, since even after being pointed out, I cannot hear this final third, the C / D♮ / E♭, as a compositional unit. And in the end I think we must use our ears as well as our minds in making analytic decisions.

This concludes what I have to say about the Beethoven theme, though I would not want to suggest that my comments have covered everything of importance. I do hope I have been at least partially successful in fulfilling my original intentions—to provide a practical demonstration of the analytic process from a Schenkerian perspective and, along the way, to provide explanations of why certain analytic decisions were made. From this point of view, I hope the discussion has been stimulating and perhaps even convincing.