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> "When we pay attention to something or someone, we observe, analyze, interpret, and decide whether (or how) to act. These actions are based on our abilities, our experience, our traditions, and our knowledge."
>
> *Steven G. Laitz and Christopher Bartlette*

Courses in graduate theory review vary considerably due to the diverse goals of music departments at national and regional institutions, degree programs, requisite knowledge and skill of students, as well as training and experience of instructors, among other reasons. The scope of theory review can be viewed along a continuum. At one extreme we might focus solely on basic tonal grammar through short drills in writing and conventional harmonic analysis, with little if any full score analysis. At the other extreme, student skill sets and engagement might open the way to more accelerated learning. Among upper-tier schools, this kind of course is often required of incoming students who fail an entrance exam in music theory. On the other hand, at lower-tier schools all incoming students might be required to complete theory review as a prerequisite to further studies in their discipline. Into such an imbalanced educational milieu, *Graduate Review of Tonal Theory: A Recasting of Common-Practice Harmony, Form, and Counterpoint* by Steven G. Laitz and Christopher Bartlette emerges as a rare commodity: A textbook specifically designed for graduate-level review of tonal materials, structures, and forms of European common practice (ca. 1600 – 1900).[1] Given the academic diversity of graduate programs across the country, instructors charged with teaching graduate theory review will have unique concerns about the effectiveness and practicability of *GRTT* in their classes.

[1] Steven G. Laitz and Christopher Bartlette, *Graduate Review of Tonal Theory: A Recasting of Common-Practice Harmony, Form, and Counterpoint* (New York and Oxford: Oxford University Press, 2010). Forthwith, the textbook is abbreviated *GRTT*.

In the Preface, Laitz and Bartlette quickly point up the need for such a textbook, citing the cumbersome task of coordinating mismatched sources and materials in order to customize "theory review" for students with potentially disparate prior training. They also point out the related difficulty of adapting undergraduate texts to the needs of graduate students, many of whom come to theory review with broader skill sets, and a greater sense of commitment due to clearer career goals. A more general concern is the inevitable challenge of unpacking conditioned notions of what music theory is, as a musician's discipline, and the role of music analysis in abstract, critical, and practical terms.

In many respects, *GRTT* represents a concentrated version of Laitz's formidable theory and aural skills text entitled *The Complete Musician: An Integrated Approach to Tonal Theory, Analysis, and Listening*.[2] The two publications correspond in philosophy, prose, terminology, method, examples, and exercises. *GRTT* builds on theoretical and analytical content of the former; and like its progenitor inspires students to connect practical skills with critical thinking skills.[3] The concentrated organization and accelerated pace of *GRTT* challenges students to reevaluate assumptions and biases about the role theory and analysis play in music-making.

As an extension of Laitz's philosophy in *The Complete Musician*, *GRTT* reflects the gradual emergence within the arena of theory textbook publishing since the late 1990s of forward-looking integrated approaches combining theory and analysis with musicianship and aural skills. Moreover, the triune set of publications by Roig-Francoli, Clendinning and West-Marvin, and Laitz acknowledge the essential contribution of Schenkerian thought in what is now loosely called "linear analysis." I agree with Hali Fieldman that, collectively, their methods signify a paradigm

[2] Steven G. Laitz, *The Complete Musician: An Integrated Approach to Tonal Theory, Analysis, and Listening* (New York and Oxford: Oxford University Press, 2011; originally published in 2003).

[3] *GRTT* focuses mainly on analysis, composing, and part writing skills. Although it does not include an aural skills component – an understandable omission in light of the complete supporting program already contained in *The Complete Musician* – the workbook contains a sophisticated collection of keyboard exercises. These exercises are invaluable as a means of bridging abstract and empirical dimensions of musical understanding. Even so, abridged aural skills drills would complement analytical studies.

shift, a "new vision" in theory pedagogy, the result of incremental and ongoing convergence of scholastic discourse and the objectives of theory instruction, as well as bold commitment to meet the changing needs of our students.[4] *GRTT* extends this relatively new model, and is poised to influence future direction, scope, and growth of both the academic and industrial standard of graduate-level theory review textbooks.

On the other hand, *GRTT* is distinctive in a number of important ways. For example, its academic tone, while similar to that of the undergraduate text, is nuanced differently due to the accelerated organization of the whole. Additionally, instructors will find that *GRTT* is not only designed to provide review of core skills and concepts of tonal theory, but does so self-consciously by describing how musical processes, patterns, and structures demonstrate basic principles of cognition and perception. Throughout the textbook Laitz and Bartlette appeal to psychological principles in order to bridge students' learning of theoretical and analytical methods with their internalized experience, prepared through listening and performance.

Since the authors' audience is comprised largely of graduates enrolled for the sole purpose of overcoming deficiencies in tonal theory, the introductory chapter, "Setting the Stage," all the more importantly establishes the relevance and applicability of theory

[4] Hali Fieldman, review of *Harmony in Context* by Miguel Roig-Francoli, *The Complete Musician: An Integrated Approach to Tonal Theory* by Steven G. Laitz, and *The Musician's Guide to Theory and Analysis* by Jane Piper Clendinning and Elizabeth West Marvin, *Music Theory Spectrum* 30/2 (2008), 382. Fieldman attributes this "explosion of new textbooks" in part to the fact that students have changed tremendously in recent generations. Most notably, Fieldman identifies a lack of musical training and general decay in critical thinking skills among students entering music programs at the post-secondary level. The review is an excellent comparison of the three theory texts, and concepts of applicability, fluency, and literacy are particularly insightful.

and analysis for the aspiring professional musician. "Analysis encourages us to attend actively to the music; we reflect and then make choices based on our reflection, which we then apply to performance." [5] Yet the influence runs both ways: "In music performance, many choices are made every second, most of which are subconscious, but plenty of which are conscious."[6] Aside from the vast array of technical and aesthetic decisions performers make instantaneously, they must also learn to decode and interpret the score, "in order to consider the relationship between individual parts and the overall structure, as well as historical context and style, performance practice, and so on."[7] Thus, performance informs analysis. That is, the authors draw on performers' learned, acute capacity to group and categorize patterns when memorizing a score, as well as their ability to judge the "logical shape" of a melody when sight-reading. Because sight reading and score memorization are themselves acts of observation and evaluation, Laitz and Bartlette can appeal to the psychological dimension of the performer's musical experience. From the outset, then, the concept of analysis is unpacked and redefined as a constellation of activities bridging skills of introspection and evaluation with those of intuition and experience.

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[5] *GRTT*, 2. Currents of research in the cognitive psychology of music wind throughout the text. Among numerous outstanding sources in the related fields of music psychology and cognition, consult *Psychology of Music: From Sound to Significance* by Siu-Lan Tan, Peter Pfordresher, and Rom Harré (Hove and New York: Psychology Press, 2010). Chapter 7, "Analysis and cognition of musical structure," includes a useful comparison between Schenkerian theory, Lerdahl and Jackendoff's *Generative Theory of Tonal Music* (1983), and Eugene Narmour's (1990, 1992) implication-realization models of structure. The chapter also explores empirical evidence to support the validity of both reductive and non-reductive representations of musical structure. Laitz and Bartlette weave principles of psychology into the pedagogical method in subtle and effective ways. The extent to which recent studies in cognitive psychology impact theory pedagogy is a subject beyond the scope of this article; however, such research marks a significant stage in the ongoing development of instructional philosophies of music.

[6] *GRTT*, 1.

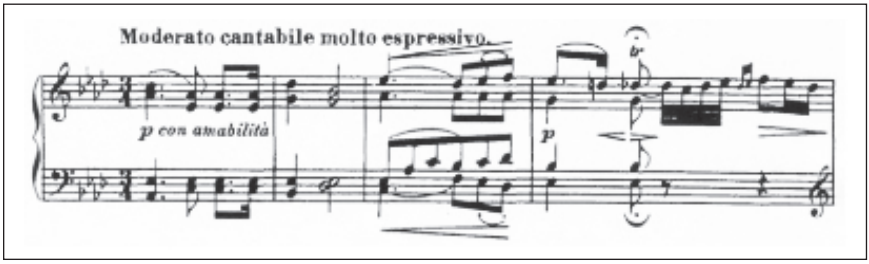
[7] *GRTT*, 1.

Four reflective axioms are presented, which in concert represent a fresh intellectual tone regarding the role of analysis in formal music studies.

> 1) The more we know about a musical work, the more we understand its context, narrative, and meaning; 2) Composers can create countless artworks based on just a few underlying structures; 3) Something we do not expect can lead us to investigate whether events are part of a larger compositional process; and 4) Attending to the way the musical elements of melody, harmony, and motive converge - even in a commonplace musical passage – can reveal elegant subsurface structures.[8]

A series of brief analytical vignettes follow, which address these axioms in turn, and together describe how local musical patterns coordinate with large-scale relationships of both a linear and harmonic nature. Indeed, throughout the textbook Laitz and Bartlette explore how tonal works are structured according to temporal and spatial relationship of part-to-whole, closely attending top-down and bottom-up orientations to micro- and macro-levels of musical structure.

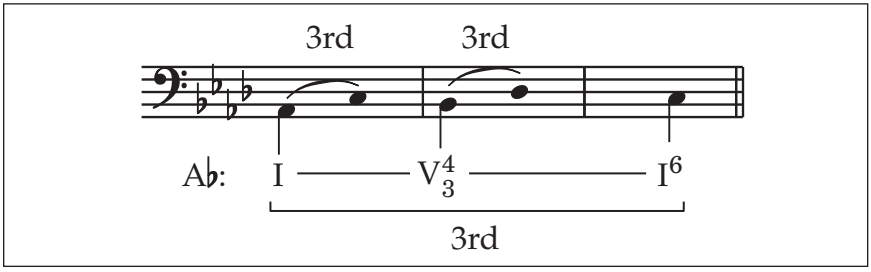
The fourth introductory vignette, titled "Elegance in the Commonplace: A Deeper level of Melody, Harmony, and Motive in Beethoven's op. 110," is a good example and model of the authors' comprehensive analytical approach. Example 1 gives the opening statement of Beethoven's Piano Sonata in A♭ major, Op.110, which is the basis of the lesson.



Example 1. Ludwig van Beethoven, Piano Sonata No. 31 in A♭ Major, Op. 110, Mov't 1, mm. 1 – 4; "Setting the Stage," Example 7, p. 7.

[8] *GRTT*, 2.

Write Laitz and Bartlette, "The highest and lowest 'voices' in the excerpt – which we will label the soprano and bass voices, respectively – present the interval of a third as the main motive."[9] Some students might not identify the shape in Example 2 with the concept of motive, as it is often interpreted to simply mean a surface-level phenomenon of no particular deep structural significance.[10] The A♭-C third motion in the bass line of Example 2, expands sequentially. Notice, however, that their explanation of the bass motive is presented in the context of the outer voice contrapuntal frame: "The underlying bass line for the first three measures is the ascending line A♭-B♭-C; at the same time, the soprano melody ascends from C to E♭."[11]



Example 2: Laitz and Bartlette, *Graduate Review of Tonal Theory*, "Setting the Stage," Example 8, page 7.

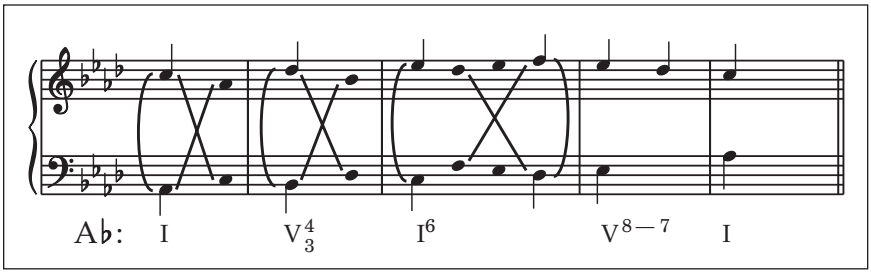
As Example 3 shows, consonant leaps by thirds in the outer voices unfold in conjunction with ascending stepwise parallel tenths; thereby evincing explicit 1:1 counterpoint beneath the immediate surface. Furthermore, this quasi-middleground graph conveys the prolongational and motivic structure of the outer-voice frame by means of voice exchanges. Analysis of the underlying progression is given below the staff, and coordinates harmonic rhythm with outer voice counterpoint. These layered patterns,

[9] *GRTT*, 7.

[10] Such a commonly held view of motive is reflected by this definition: "A brief melodic figure, too short to be called a theme, but often a fragment of a theme (of a sonata, fugue, etc)." Willi Apel and Ralph T. Daniel, *The Harvard Brief Dictionary of Music (Cambridge, MA: Harvard University Press, 1960), 184.*

[11] *GRTT*, 7.

projected temporally in the context of the form-building phrase, serve to introduce elemental concepts of motivic parallelism and variation technique; not only in this short passage, but also as it relates to the final movement of the sonata.[12]



Example 3: Laitz and Bartlette, *Graduate Review of Tonal Theory*, "Setting the Stage," Example 9, p. 8.

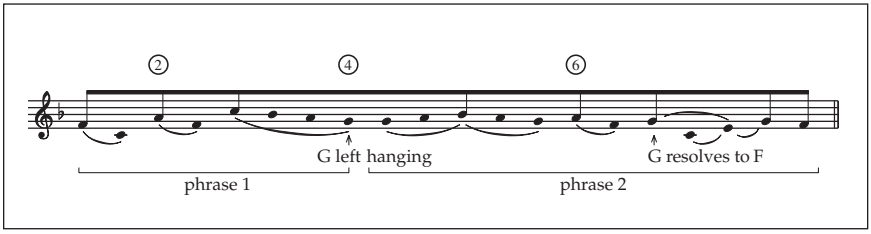
For students, this kind of learning is formative, and leads to higher-order understanding and interpretation of tonal works. The teaching strategy guides us to recognize the hierarchic qualities of musical experience, and correspondingly, the layered, hierarchic principles of tonal structures. "Chapter 15: Ternary and Sonata Forms" brings this teaching style to culmination with close study of the Allegro from Mozart's Piano Sonata in B-flat Major, K. 333. This analytical extension focuses on motivic parallelism in the context of sonata form, drawing connections on a broad scale, and demonstrating a view of form aligned closely with generative as opposed to conformational theories.[13]

[12] Motivic parallelism is an exceedingly important concept, one which Laitz and Bartlette address without terminological diversions. Interested readers may wish to consult Charles Burkhart's seminal article "Schenker's 'Motivic Parallelisms,'" *Journal of Music Theory* 22 (1978): 145-175 for further background.

[13] See Mark Evan Bonds, *Wordless Rhetoric: Musical Form and the Metaphor of the Oration* (Cambridge: Harvard University Press, 1991).

Melodic Fluency

Write Laitz and Bartlette, "melodic fluency refers to underlying scalar patterns that support the infinite variety of melodic embellishments that lie on the music's surface."[14] Consider the melody of "Clementine" shown below in Example 4.



Example 4. Steven Laitz and Christopher Bartlette, *Graduate Review of Tonal Theory*, "Setting the Stage," Example 2, p. 4.

"Clementine" demonstrates basic precepts of tonal melodic design in relation to a simple harmonic framework, and illustrates the influential role melody plays as an agent of large-scale linear structure in tonal works. The composite rhythmic-metric and harmonic scheme of "Clementine" also affords uncluttered exploration of linear design and reductive procedures.[15] Stemmed notes are structurally prominent because of their metric placement, unstemmed notes are subordinate metrically, and slurs connect hierarchically related tones. By means of this simplified stem-and-slur notation, the analysis draws-out compelling features of melodic design, such as the relation between phrase endings, and the implied resolution of G in m. 4 to F in m. 8. Phrases like "G left hanging" and "G resolves to F" emphasize the sense of psychological expectancy tied-up with long-range resolution of $\hat{2}$ to $\hat{1}$, as harmonic tension built-up by dominant harmony midway is resolved simultaneously to tonic at the end of the phrase.

Laitz and Bartlette are sensitive not to overburden students with too many overlapping concepts at the same time, and instructors will notice the progressive layering of skills and procedures. For instance, not only is "Clementine" an effective example of structural melody, but the linear expansion of tonic F harmony

[14] *GRTT*, 42.

[15] "God Save the King" is used alongside "Clementine" as examples of basic melodic structures in tonal music.

also demonstrates prolongation by means of *horizontalization*.[16] Like the concept of motivic parallelism, complex topics are developed progressively in later chapters through strategies of spiral learning.[17]

In Chapter 3, Laitz and Bartlette further develop the idea of melodic fluency in order to reveal how an underlying structural line aligns with an underpinning harmonic progression. This linear perspective also enables students to effectively grasp the purpose of 1:1 and 2:1 counterpoint exercises, which train musicians to recognize and perceive both vertical and horizontal controls of consonance and dissonance beneath the musical surface. As a result, students better understand the syntactic interdependence, or synthesis, of linear, harmonic, and temporal dimensions of musical space.

[16] The concept of horizontalization is associated with types of prolongation as developed by Felix Salzer and Carl Schachter in *Counterpoint in Composition: The Study of Voice Leading* (New York: McGraw-Hill, Inc., 1989). Refer to the section titled "Two Major Influences on Contrapuntal Texture" on pages 144-152. Laitz's teaching strategies surrounding Schenker's concept of melodic fluency are highly imaginative and accessible. For detailed explanation of melodic fluency refer to Chapter 2, "Melody and Counterpoint," in *Analysis of Tonal Music: A Schenkerian Approach,* 3rd ed. (New York and Oxford: Oxford University Press, 2011) by Allen Cadwallader and David Gagné.

[17] Spiral learning is addressed in Michael Rogers, *Teaching Approaches in Music Theory: An Overview of Pedagogical Philosophies*, 2nd ed. (Carbondale: Southern Illinois University Press, 2004). On this topic, Rogers writes: "Each new accomplishment leads to yet more sophisticated and more challenging levels of investigation and perception that were never even imagined before. The helix is never completed which is why music theory, in this sense, is endlessly intriguing" (12).

Embellishment and Reduction

The concept of melodic fluency also offers insight into the dynamic relation between composing-out (what Laitz and Bartlette term "embellishment"), and procedures of reductive analysis:

> A given melody (e.g., a cantus firmus) or harmony provides a standard against which we can measure dissonance and consonance. Such a structural foundation allows us to embellish the melody or harmony with both consonant and dissonant tones of figuration. Conversely, by pruning away, or reducing, these embellishing pitches we discover structural lines, and these nonadjacent stepwise pitches provide an underlying skeleton for the piece. Stepwise motions occurring below the embellished surface of a melody are central to tonal music; such embellishments reflect a larger human preoccupation to elaborate and dramatize forms of discourse and communication.[18]

While the concept of reduction is addressed in the vast majority of undergraduate textbooks, rarely is it introduced by exploring long-range melodic structure. Furthermore, reductive analysis and composing-out are rarely taught simultaneously, as two sides of the same coin, so to speak. In fact, instructional resistance to reductive analysis can be overcome by attending to the compositional perspective that composing-out infers.[19] As shown previously in Example 4, the methodology of embellishment, or composing-out, persuades students to conceive tonal hierarchy both deductively and inductively. *GRTT* demonstrates that these important ideas can be expressed without relying on loaded, easily misconstrued notions of structural levels (e.g., foreground, middleground, or background). Topics of embellishment and reduction lead directly to the teaching strategy of multilevel analysis, to which our attention now turns.

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[18] *GRTT*, 42.

[19] Interpreted in a less value-laden and idealistic way, Schenker's concept of composing-out (*Auskomponierung*) suggests that the inspired, mature composer crafts surface patterning of musical ideas by first designing the large-scale, deep-level structure of a piece.

Multilevel Analysis

Today, Schenkerian concepts of melodic fluency, motivic parallelism, prolongation, composing-out, linear intervallic patterns, and the hierarchic nature of tonal structures are widely considered indispensible for advanced musical understanding.[20] On a pragmatic level, pedagogical resistance to Schenkerian thought is understandable given its terminology and symbolic intricacies, which often lead to both conceptual and graphic ambiguities if handled inefficiently. Furthermore, reductive analysis is viewed by some theory instructors as an unnecessary enterprise that diverts attention away from mastery of fundamentals such as chromatic chord grammar, functional harmonic syntax, and forms. Not surprisingly, because the analytical tools of orthodox Schenker theory can be quite complex and unwieldy, its use in undergraduate theory is often viewed as a source of potential confusion and frustration for students and instructors alike. Inevitably, objections to Schenker at the undergraduate level filter into courses such as graduate theory review; where, as mentioned earlier, instructional goals vary widely; and where the tendency to follow the path of least resistance might seem advantageous.

Published in 1997, Robert Gauldin's *Harmonic Practice in Tonal Music* represents the first undergraduate theory textbook to pursue an explicitly Schenkerian methodology.[21] Roig-Francoli's *Harmony in Context*, first published in 2003, is also overtly Schenkerian in tone and scope. Whereas their approaches are highly effective and unique in many respects, Gauldin's and Roig-Francoli's methods reveal potential pedagogical hazards for many incoming graduates unfamiliar with concepts like structural hierarchy and prolongation.[22]

Notwithstanding the exceptional qualities of Edward Aldwell and Carl Schachter's *Harmony & Voice Leading*, prior to publication of Laitz's *The Complete Musician* (2003) and Clendinning and West

[20] Consult William Drabkin, "Heinrich Schenker," in *The Cambridge History of Western Music Theory*, ed. Thomas Christensen (Cambridge: Cambridge University Press, 2002), 812-843.

[21] Robert Gauldin, *Harmonic Practice in Tonal Music*, 2nd ed. (New York and London: W. W. Norton & Company, 2004).

[22] Although *GRTT* avoids orthodox Schenkerian analytic notation as a specific method of textural reduction, students can benefit from a more thorough explanation of how the symbolic notation is implemented.

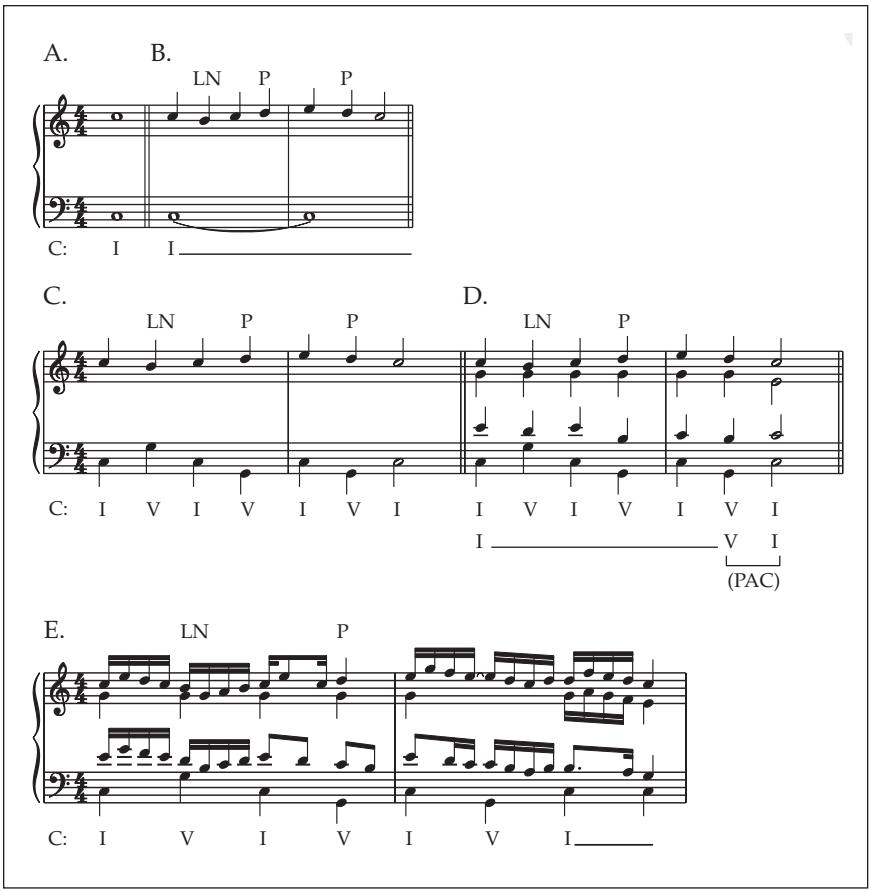
Marvin's *The Musician's Guide* (2005), the field of music theory pedagogy lacked fully-developed teaching strategies to help students link conventional harmonic thinking with principles of counterpoint and prolongation needed to distinguish structural harmonies from contrapuntal chords. For many students, the descriptive mode of harmonic analysis represents the extent of their experience. Consequently, the process of differentiating some sonorities as *progressional* from others as *prolongational*, involves a radical change of perspective. Therefore, an added series of learning stages are needed in order for students to conceptually bridge morphological and syntactic dimensions of musical structure. Laitz's multilevel analytical approach provides precisely the kind of practical tools students require.[23] Example 5 illustrates a simple strategy from Chapter 4 that does not take for granted the preliminary steps one climbs, conceptually, in order to learn the more complex diatonic and chromatic types of contrapuntal expansion developed in later chapters.

The teaching strategy is cogently expressed as follows:

> We can stabilize these tones of figuration by harmonizing them with chords that render them consonant. . . While it's true that each soprano pitch is now consonantly harmonized, we can still distinguish aurally between the more important melody notes that are members of the tonic triad (the soprano C and E) and the subordinate tones of figuration (the soprano B and D). This is because both the contour of the soprano line and the weak metric and rhythmic placement of the dominant harmony strongly prioritize the tonic. Indeed, these less important melodic and harmonic events allow us to hear the underlying tonic harmony.[24]

[23] Roig-Francoli's *Harmony in Context (2003; 2011)* illustrates aspects of a multilevel analysis; however, his usage of the technique is not refined as a teaching strategy. In particular, Roig-Francoli's method of bass line reduction, while weighed down by Schenkerian symbols, does provide a means of relating progressional with prolongational thinking. In my graduate courses, various strategic combinations of bass line and multilevel analysis have been explored with positive results.

[24] *GRTT*, 53.



Example 5. Steven Laitz and Christopher Bartlette, *Graduate Review of Tonal Theory*, Example 4.9, p. 52.[25]

Conventional undergraduate theory training commonly leads students to assume that nonchord tones simply embellish the motion between adjacent chords, often neglecting the notion that nonchord tones on the musical surface also reflect types of melodic motion ("figurations") that serve to expand a single underlying harmony (return to Example 3). Example 5 illustrates the crucial stages at which students must recognize that a root position chord can obtain subordinate, prolongational status as a consonant harmonized melodic figuration (e.g., passing chord, neighbor chord). If not for the presence of 1) labels identifying lower neighbor LN and passing

[25] Example 5 (*GRTT*, Example 4.9A-E) does not include Example 4.9F in which the process of composing-out portrayed above is completed with a fully-formed compositional rendering. See *GRTT*, 54.

P tones of figuration, as well as 2) the expansion of tonic harmony shown beneath roman numerals at the level of the beat, students trained in a vertical orientation commonly assume no necessary grounds for differentiating the structural status of adjacent chords. Nonetheless, as the authors remind, "we can still distinguish aurally between the more important melody notes that are members of the tonic triad (the soprano C and E) and the subordinate tones of figuration (the soprano B and D)." In this instance, conventional vertical-functional thinking interrupts our perception of long-range tonic prolongation, and disregards the extent to which strong and weak accents reinforce our hearing the expansion of tonic harmony across the phrase.

This example exposes how easily conventional roman numeral analysis can lead to simplistic assumptions about the progressional meaning of chords. Conceptually, chords of *progressional* status represent the deep level of harmonic functionality. Chords of *prolongational* status are "part of the contrapuntal progression." Chapters to follow explain and exhibit types of contrapuntal chords (e.g., neighbor N, passing P, incomplete neighbor IN), including inverted triads and seventh chords used to expand and connect structural harmonies in the context of a phrase.[26]

[26] See Don Traut, "A Comparative Review of *The Complete Musician* by Steven G. Laitz, *Harmony in Context* by Miguel Roig-Francoli, and *The Musician's Guide to Theory and Analysis* by Jane Piper Clendinning and Elizabeth West Marvin," *Journal of Music Theory Pedagogy* 20 (2006): 151 – 160. Traut includes an example from *The Complete Musician* involving tonic expansion by means of neighbor and passing inverted dominant seventh chords. See similar examples throughout *GRTT*, as well as the "Summary of Contrapuntal Expansions" in Chapter 7. Hali Fieldman reviews these same instructional packages in *Music Theory Spectrum* 30, no. 2 (Fall 2008):366 – 382. The task of categorizing different contrapuntal chords was initially achieved on an exhaustive scale by Felix Salzer in *Structural Hearing: Tonal Coherence in Music*, 2 vols. (1952; reprint, 2 vols. in 1, New York: Dover Publications, Inc., 1982). As the field of Schenkerian pedagogy expanded, Felix Salzer and Carl Schachter published *Counterpoint in Composition* (1969; reprint, with new preface by Carl Schachter, New York: Columbia University Press, 1989). Part 2, "The Technique of Prolonged Counterpoint," is a direct forerunner to Laitz's methodology. Likewise, the interested reader will want to consult Edward Aldwell, Carl Schachter, and Allen Cadwallader, *Harmony & Voice Leading* (Boston: Schirmer Cengage Learning, 2011), which Laitz's methodology closely resembles. *Harmony in Context* (2003; 2011) by Miguel Roig-Francoli and *Harmonic Practice in Tonal Music* (1997; 2004)

Example 6 shows a multilevel analysis in "Chapter 6: The Pre-Dominant, the Phrase Model, and Additional Embellishments." Although this passage from Mozart's Piano Sonata, K. 570 is used to illustrate the chromatic passing tone, it features a complete multilevel analysis. First-level analysis involves the task of identifying harmonies and assigning roman numerals. This preliminary stage, what Laitz calls *descriptive analysis*, is commonly associated with conventional harmonic instruction in many undergraduate and graduate classes. Second-level analysis appears immediately below the first-level, and depicts the process of contrapuntal expansion, or prolongation, by means of contrapuntal chords. This is what Laitz calls *interpretive* analysis, though he periodically uses the term *contextual* interchangeably. Laitz's special terminology is useful to instructors and students, providing a working vocabulary to convey processes of analytical inquiry associated with different hierarchic levels of musical structure.

Referring to Example 6, most of the contrapuntal functions in this passage from Mozart's K. 570 occur in first inversion, thereby generating what Ralph Turek terms a *melodized* bass.[27] Unlike

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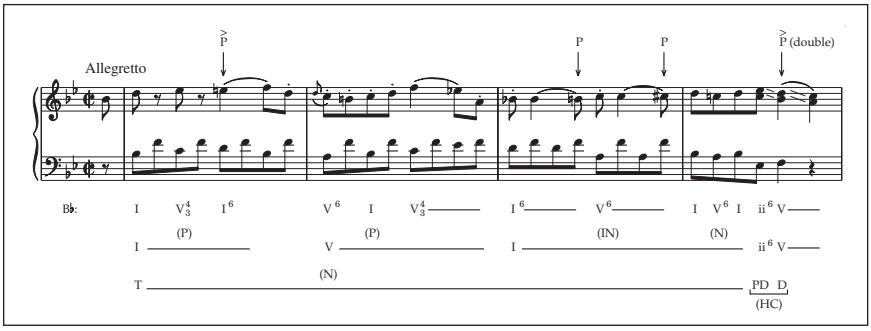
by Robert Gauldin also address the different types of contrapuntal chords. Prototypes of multilevel analysis can be found in virtually all of these texts. In *The Musician's Guide to Theory and Analysis* (2005; 2011), Clendinning and West Marvin refer to second-level analysis as two-level analysis, and use the term *contextual* analysis for Laitz's *interpretive* analysis. The differences in meaning are marginal, though Laitz's approach is more theoretically advanced. Also consult David Beach, "Schenker's Theories: A Pedagogical View," in *Aspects of Schenkerian Theory* (New Haven, CT: Yale University Press, 1983), 1-38. In this piece, Beach describes the process of multilevel analysis in pedagogical terms that anticipate Laitz's methodology. Techniques of second-level analysis tend to change through the course of Laitz and Bartlette's textbook without direct explanation, though instructors can usually deduce why this is based on immediate subject matter. Nonetheless, while simple musical passages may not require roman numerals in the second-level analysis, the textbook can be improved by better explaining under what circumstances certain analytical features are omitted or retained.

[27] Refer to Chapter 13 in Ralph Turek, *Theory for Today's Musician* (New York: McGraw-Hill Higher Education, 2007). As we find in Turek's textbook, so also in *Tonal Harmony: With an Introduction to Twentieth-Century Music* (New York: McGraw-Hill Higher Education, 2009) by Stefan Kostka and Dorothy Payne, examples and reductions show how inverted triads and seventh chords create a stepwise bass, implicitly

earlier multilevel analyses in *GRTT*, Example 6 portrays how a structural function transforms into a contrapuntal function at deeper levels of phrase rhythm and hypermeter. Interpreting mm. 1-3 as a prolongation of tonic harmony in the context of the phrase, the inverted dominant in m. 2 behaves as a neighbor chord (labeled N in the second-level analysis). That is, heard as a single unfolding musical gesture, the bass line highlights a strong $\hat{1}$–$\hat{7}$–$\hat{1}$ linear motion toward structural pre-dominant and dominant harmonies marking the half cadence in m. 4. Often in subsequent chapters, second-level roman numeral analysis is depicted by the phrase model, which represents the generative, form-building structural segment. Labels for tonic (T), pre-dominant (PD), and dominant (D) clarify the relation between progressional and prolongational functions in the context of the phrase.[28]



Example 6: Steven Laitz and Christopher Bartlette, Graduate Review of Tonal Theory, Example 6.15 (Mozart, Piano Sonata in B-flat Major, K. 570), p. 81.

invoking the linear concept of *contrapuntal expansion* by means of various types of embellishing chords. Nevertheless, in these and similar undergraduate textbooks, contrapuntal and prolongational implications of chords are typically oversimplified or altogether unrealized.

[28] Fieldman, loc. cit., footnote 23. Concerning the phrase model, Fieldman has already described its significance as a pedagogical tool, comparing Laitz's usage with that of Roig-Francoli, as well as Clendinning and West Marvin. Along these lines, *GRTT* can be improved by developing how hypermeter impacts contrapuntal expansion in the context of the phrase model, small, and large forms.

Harmony versus Counterpoint

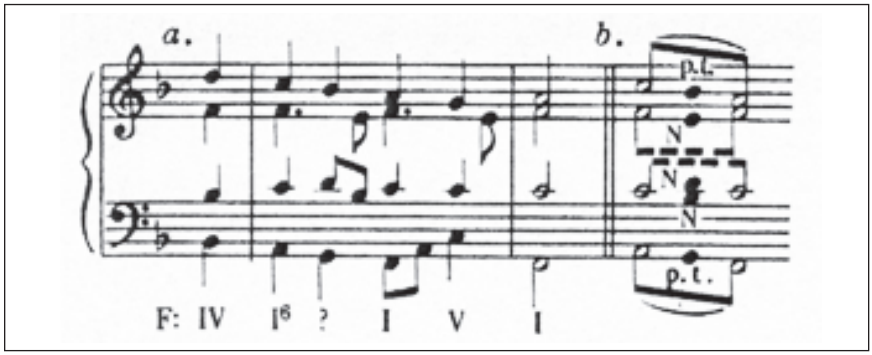
In light of preceding discussion, now I wish to briefly revisit Walter Piston's *Harmony*, the general theoretical presuppositions of which continue to inform instructional approaches in many post-secondary theory classrooms.[29] My purpose here is to evaluate an example of conventional harmonic thought in order to contrast this method with that of the linear brand of pedagogy offered in *GRTT*.

In his review of DeVoto's 1978 revised fourth edition of *Harmony*, Christophe Hasty writes: "Over the past forty years Piston's *Harmony* has become established as the chief instrument for the theoretical training of musicians in this country."[30] Hasty points out that some of DeVoto's revisions and additions reflect the changing landscape of late 1970s theory pedagogy based on increased scholastic interest in linear-contrapuntal approaches to tonal theory, inspired largely by Schenkerian thought and methodology. Chapter 18, "Problems in Harmonic Analysis," represents DeVoto's attempt to adapt Schenkerian terminology and prolongational reduction in the service of Piston's established functional-harmonic approach.

[29] Walter Piston and Mark DeVoto, *Harmony*, 4th ed., rev. and exp. (New York: W. W. Norton & Company, 1978). Piston's perspective might be rightly termed harmonic tonality, emerging as it does through a complex and fascinating historical trajectory dating back to the 18th century. See Joel Lester, "Rameau and eighteenth-century harmonic theory," *The Cambridge History of Western Music Theory*, ed. Thomas Christensen (Cambridge: Cambridge University Press, 2002), 753 – 777. Like Piston, Robert Ottman also bases his methodology largely on modernist approaches to harmonic theory and pedagogy, as well as their 18th- and 19th- century antecedents; most indelibly, the fundamental bass theory of Rameau. Refer to Robert Ottman, *Elementary Harmony*, 5th ed. (Upper Saddle River, NJ: Prentice Hall, 2000) and its counterpart *Advanced Harmony*, 5th (2000). For additional historical and philosophical context, see David F. Thompson, *A History of Harmonic Theory in the United States* (Kent, Ohio: The Kent State University Press, 1980.)

[30] Christopher Hasty, review of *Harmony*, 4th ed., rev and exp., by Walter Piston and Mark DeVoto, *Journal of Music Theory* 26, no. 1 (Spring 1982), 155.

Example 7 reproduces DeVoto's analysis of a passage from Bach Chorale No. 6.



Example 7. Walter Piston and Mark DeVoto, Harmony, 4th ed., Example 18-2, p. 275.

Analyzing the composite four-voice texture as a succession of discreet vertical entities, the question mark on beat two of bar 1 signifies a problematic moment: Is this harmony better interpreted as ii^{7} or vii^{ø7}? Is its function pre-dominant or dominant? Taking into account the chord's weak metric position, and weighing its relative functional strength as root position Gm^{7} or inverted E$^{ø6}_{5}$, DeVoto reasons that "in this case the harmonic ambiguity cannot be resolved in favor of either II or VII; but also it does not seem as important as the contrapuntal structure of the succession."[31]

While the graphic notation of the reduction in Example 7 suggests a prolongation of tonic F, tacitly, the student is led to deduce that the supposed contrapuntal expansion of F tonic harmony is a confluence of nonchord tones on the immediate musical surface. Consequently, DeVoto's reduction asserts a change of chord position rather than a contrapuntal maneuver: "It is not that the harmony between I and I^{6} does not exist as a harmony, but rather that it is only an incidental sonority in the change of position between I^{6} and I."[32] Additionally, the analysis leaves unfulfilled an earlier reference to viio6 as passing chord, in part due to a perceived contradiction between the constraints of tonal progression and an over-estimation of harmonic rhythm at the level of the beat.

DeVoto's conclusions represent the limit of many students'

[31] DeVoto and Piston, *Harmony*, 277.

[32] Ibid, 277.

experience in prior theory courses.[33] On the other hand, while assimilation may take time, many of my undergraduate and graduate students find multilevel analysis and the differentiation between structural and contrapuntal functions imminently compelling, and musically enlightening. More to the point, for many students conditioned to evaluate music in vertical-functional terms like those which DeVoto uses to analyze Chorale No. 6, the notion that a dissonant passing tone on the musical surface transforms into a consonant passing chord at a deeper level of prolongational activity revolutionizes their thinking in a positive way, quickly leading to new insights.[34] Though a pearl of linear thinking is implied in DeVoto's reduction, an invaluable opportunity is missed to identify the first species 10-10 linear intervallic pattern between soprano and bass – a major trait of the "contrapuntal structure" to which he alludes. "An uncompromising heir to the tradition of Rameau and Gottfried Weber," writes Hasty, "Piston has developed an understanding of harmony which cannot be reconciled with one of the most fundamental of Schenker's tenets: the distinction between chord and harmony."[35]

[33] Ibid, xv. Notably, although both Piston and DeVoto acknowledge the invaluable role of both counterpoint and related Schenkerian analytic methods to musical maturity, their reservations for adopting linear techniques stem from experience that "such studies are generally too abstract and difficult for most students before the second year." Writes DeVoto, "The advantage afforded by the vertical approach still remains the most compelling one: it develops within a relatively short time a set of useful tools for analytical access to a great variety of musical masterworks." These views continue in some academic circles.

[34] For a rigorous critical analysis of prolongation and related issues, refer to Steve Larson, "The Problem of Prolongation in 'Tonal' Music: Terminology, Perception, and Expressive Meaning," *Journal of Music Theory* 41, no. 1 (Spring 1997): 101-136.

[35] Hasty, review of *Harmony*, 4th ed., rev and exp., by Walter Piston and Mark DeVoto, *Journal of Music Theory* 26, no. 1 (Spring 1982), 157.

Conclusion

The essay began by describing the disparate educational setting into which *GRRT* emerges, as well as the fact that graduate "theory review" denotes a widely varied domain of learning and instruction. Consequently, this initial interpretation of *GRRT* has focused on a small set of related primary analytical concepts and instructional methods. Doing so also allowed me to concentrate on specific aspects of the authors' philosophy. To this end, I examined more vexing and consequential reasons why some theory instructors remain committed to the kind of harmonic theory pedagogy evinced in Piston's *Harmony*. In response, we delved deeper into the instructional objectives of multilevel analysis, locating pragmatic strategies by which Laitz and Bartlette effectively bind linear and vertical orientations to tonality.

By demonstrating the feasibility of multilevel analysis as a teaching strategy, as well as briefly exploring its relation to melodic fluency, processes of composing-out and reduction, I have sought to persuade skeptical instructors of its pedagogical effectiveness and accessibility in graduate theory review. Consequently, I did not address chromaticism, modulation, forms, invertible counterpoint and compound melody, the back-relating dominant, to name a few subjects. Throughout, however, I have emphasized the consummate interrelation between harmony and counterpoint in tonal music – a relation that informs the authors' approach to the gamut of materials and formal procedures associated with 18th- and 19th-century European art music.

In addition to multilevel analysis, another highly effective teaching strategy in *GRTT* centers on harmonic sequences. In her review of *The Complete Musician*, Fieldman describes Laitz's technique in detail, yet takes issue with labeling systems used to explain highly chromatic sequences.[36] Since treatment of sequences is less extensive in *GRTT*, importance nuances are omitted. For instance, labels used to differentiate ascending from descending sequences in the undergraduate textbook are exceedingly useful, for they provide meaningful cues regarding the contrapuntal relation between outer voices. Thomas Benjamin comments that "One of the most powerful and practical of all Schenker's contributions to musical understanding was the observation that between pairs of voices, especially outer voices in sequences, there is a pattern of

[36] Fieldman, loc. cit., footnote 23.

harmonic intervals that seems the main organizing principle in such passages."[37] As we noticed in relation to the passage from Bach Chorale No. 6 (refer to Example 7), given that linear intervallic patterns explicitly reveal the structural interrelation between chord and line in tonal music, they represent an invaluable means by which instructors can correlate harmonic and contrapuntal theories in both graduate and undergraduate theory classes.

As long as the written musical score remains foundational to communication and canon in Western cultures, the structuralist underpinnings of music theory and analysis will also remain and prosper. Conversely, Laitz and Bartlette's philosophy is decidedly postmodern in that their view toward music analysis overtly appeals to both conceptual and experiential aspects of musical understanding. "Analysis is not a casual endeavor. It must reflect what actually takes place in the music and what we bring to that music in terms of our instincts."[38] In virtually every respect, their approach to music theory and analysis consciously bridges abstract theories with concrete compositional application, as well as listening, and performing. Instructors will find a wealth of different exercises and drills, carefully designed to build connections between tasks of exploring and observing on the one hand; creating and evaluating on the other. This mentality will attract otherwise skeptical instructors, opening a route to analytic inquiry that might not have been considered. Likewise, the psychological currents of the text invite students to embrace theory and analysis from a more critical perspective. Through in-class performance and discussion of the concepts and skills, graduate students can leave "theory review" with new insights into its relevance and applicability, and fresh motivation to pursue even greater mastery.

Graduate students I have taught in online and face-to-face settings respond positively to *GRTT* because it bridges skills of perception honed through performance with skills of critical

[37] Thomas Benjamin, *The Craft of Tonal Counterpoint, 2nd* ed. (New York and London: Routledge, 2003), xxii. Catalogues and summaries of sequences and linear intervallic patterns can be found in Aldwell and Schachter's *Harmony & Voice Leading* (2011), Cadwallader and Gagné, *Analysis of Tonal Music: A Schenkerian Approach* (2011), and William E. Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (Oxford and New York: Oxford University Press, 1998).

[38] *GRTT*, 44.

thinking invigorated by means of close score analysis, listening, and composing. As a result, they invest more assertively in the subject matter. Inevitably, the mundane notion of "graduate theory review" becomes a misnomer, as students discover new ways of hearing and performing a piece of music.

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