

MTO 18.3 Examples: Heyer, Applying Schenkerian Theory to Mainstream Jazz

(Note: audio, video, and other interactive examples are only available online)

<http://www.mtosmt.org/issues/mto.12.18.3/mto.12.18.3.heyser.php>

Example 1. “Mack the Knife” (Kurt Weill), measures 13–16 (also measures 29–32)

Musical notation for measures 13–16 of “Mack the Knife” (Kurt Weill). The notation is in treble clef, common time (C), and features a melodic line with a fermata over the final note. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and a fermata over G4 (half). The notes are grouped into four measures: measures 13 and 29 (G4, A4), measures 14 and 30 (B4, C5), measures 15 and 31 (B4, A4), and measure 16 and 32 (G4 with fermata). Chord symbols are placed above the staff: Dm7 above the first measure, G7 above the second measure, and C6 above the third measure. The C6 chord is enclosed in a rectangular box.

Example 2. Henry Martin's Example 25

A.

B.

C.

CM:I	ii	V	I	vi	ii	ii	V	I
1-2 17-18	3-4 19-20	5-6 21-22	7-8 23-24	9-10 25-26	11-12 27-28	13-14 29-30	15-16 31-32	

Example 3. A reduction of “Mack the Knife,” measures 1–8 (also measures 17–24)

Example 3 musical score showing measures 1–8 (also measures 17–24). The score is divided into three systems:

- System a:** Grand staff (treble and bass clefs). Chords: I, ii, V⁷, I. Annotation: //5ths.
- System b:** Grand staff (treble and bass clefs). Annotations: N, //5ths, N.
- System c:** Piano accompaniment staff. Chords: C⁶, Dm⁷, Dm⁷, G⁷, C⁶. Measure numbers: 17, 18, 19, 20, 21, 22, 23, 24.

Example 4. A reduction of “Mack the Knife,” measures 9–16 (also measures 25–32)

Example 4 musical score showing measures 9–16 (also measures 25–32). The score is divided into three systems:

- System a:** Grand staff (treble and bass clefs). Chords: vi, ii, V⁷, I. Annotation: rch. over.
- System b:** Grand staff (treble and bass clefs). Annotation: p.
- System c:** Piano accompaniment staff. Chords: Am⁷, Dm⁷, Dm⁷, G⁷, C⁶. Measure numbers: 25, 26, 27, 28, 29, 30, 31, 32.

Example 5. Grieg, "En Svane," op. 25, II, measures 29–31

29

en sva - ne!

FM: V¹³ I

Example 6. A Schenkerian graph of "Mack the Knife"

	A		B		
mm.	1 17	7 22	9 24	14 30	15 31
	3̂		2̂		1̂

I II V I

Example 7. "I Love You," measures 28–32.

28

G7

Gm7	C7	F 6
3̂	3̂	1̂

And it all be- longs to you and me.

ii V⁽¹³⁾ I

Example 8a. Martin's Example 2-13a

From the Third:

(a) B^b F 13 B^b

Example 8b. Gilbert's Example 11b (second half), the refrain of "S Wonderful"

Example 9a. Dussek, op. 20, no. 2, measures 15-16

Example 9b. "It Could Happen to You," measures 29-32

Gm7 C7 F6

29 and it hap - pened to me.

FM: ii V⁷ I

Example 10a. Chopin, Prelude in F-sharp major, op. 28, no. 13, measures 19–20

19

ET

2

1

F#M: V⁷ (V¹³) I

Example 10b. “They Didn’t Believe Me,” measures 27–32

27

Am⁷ D⁷ GMaj⁷

2

ET

1

That from this great big world you've cho - sen me!

GM: ii V⁷ (V¹³) I

Example 11a. Haydn, Symphony no. 101, IV, measures 7–8

7

2

ET

1

DM: ii⁶ V⁽¹³⁾ I

Example 11b. "There Will Never Be Another You," measures 29–32

29

$E\flat$ Maj7 D7 Gm7 C7 Fm7 B \flat 7 $E\flat$ 6

there will nev - er ev - er be an - oth - er you.

$E\flat$ M: I V⁷/iii iii vi ii V⁽¹³⁾ I

Example 12. "Georgia on My Mind," measures 6–7 and measures 30–31

a) 6 Gm7 C7 Am7 D7

Geor- gia on my mind.

FM: ii V₍₄₋₃₎⁶⁻⁵ iii vi

b) 30 Gm7 C13 F6

Geor- gia on my mind.

FM: ii V₍₄₋₃₎⁶⁻⁽³⁾ I

Example 13. Schenker, Free Composition, Fig. 46, Ex. 2

Schubert, Valses nobles, op. 77 no. 1

2

(ascent)

(n.n.)

(n.n.)

I () V₃⁶ I

(a₁ - - b - a₂)

Example 14a. A reduction of “Mein!” measures 32–33

The image shows a musical score for measures 32 and 33. It consists of four staves:

- Staff 1 (Vocal):** Contains three notes with diacritics above them: $\hat{3}$, $\hat{2}?$, and $\hat{1}$. A slur covers the first two notes. The note $\hat{2}?$ has the letters "EL" written below it.
- Staff 2 (Piano):** Shows a fingering diagram for the double bass: "DM: V₄" followed by a line with a 4 on the left and a 3 on the right, and "I" below it.
- Staff 3 (Vocal):** Contains the lyrics "mein, ist mein." with a long horizontal line under "ist" indicating a sustained note.
- Staff 4 (Piano):** Shows a piano accompaniment with a steady eighth-note pattern in both the treble and bass clefs.

Measure numbers "32" and "33" are centered below the piano accompaniment staves.

Example 14b. A reduction of "Mein!" measures 36–37

3 2! 1

DM: V₄ I

mein, — ist — mein.

36 37

Example 15a. Baker's solo on "There Is No Greater Love," measures 14–15, first chorus

The image displays a musical score for Example 15a, consisting of three systems of staves. The first system, labeled 'a', shows a piano accompaniment for measures 14 and 15. The right hand (treble clef) plays a triplet of eighth notes on measure 14, followed by a quarter note on measure 15. Above the notes are fingerings: $\hat{3}$ for the first note of the triplet, $\hat{2}?$ for the second note, and $\hat{1}$ for the quarter note. The left hand (bass clef) plays a single eighth note on measure 14 and a quarter note on measure 15. Below the staves, the chord progression is indicated as $B\flat M: V_4^6$ for measure 14 and I for measure 15. The second system, labeled 'b', shows a melodic line for measures 14 and 15. The right hand (treble clef) plays a quarter note on measure 14, followed by a quarter note on measure 15. The left hand (bass clef) plays a quarter note on measure 14 and a quarter note on measure 15. A slur connects the two notes in the right hand, and the letters 'EL' are written below the slur. The third system shows the chord progression for measures 14 and 15: $Cm7$ for measure 14, $F7$ for measure 15, and $B\flat 6$ for measure 15. The measure numbers 14 and 15 are written below the staves.

Example 15b. Baker's solo on "There Is No Greater Love," measures 14–15, second chorus

Part a: Treble clef, B-flat major. Measure 14: Triplet of eighth notes (G4, F4, E4). Measure 15: Quarter note (D4). Measure 16: Quarter note (C4). Chord: B \flat M: V $\frac{4}{4}$.

Part b: Bass clef, B-flat major. Measure 14: Eighth notes (G3, F3, E3). Measure 15: Eighth notes (D3, C3). Measure 16: Eighth notes (B2, A2). Chords: Cm7, F7, B \flat 6.

Measure numbers 46 and 47 are indicated below the piano part.

Example 16. "All of Me," measures 29–32

Martin's solution: Treble clef, D minor. Measure 29: Triplet of eighth notes (G4, F4, E4). Measure 30: Quarter note (D4). Measure 31: Quarter note (C4). Measure 32: Quarter note (B3).

Gilbert's solution: Treble clef, D minor. Measure 29: Triplet of eighth notes (G4, F4, E4). Measure 30: Quarter note (D4). Measure 31: Triplet of eighth notes (C4, B3, A3). Measure 32: Quarter note (G3).

Vocal line: Treble clef, D minor. Measure 29: why. Measure 30: not take. Measure 31: all of. Measure 32: me? _____

Chords: Dm7 (measures 29-30), G7 (measure 30), C6 (measures 31-32).

Example 17. "All of Me," measures 29–32

The image shows a musical score for the song "All of Me" in measures 29-32. The main score is in treble clef, 4/4 time, with a key signature of one flat (Bb). The lyrics are: "why not take all of me?". Above the staff, the chords are indicated as Dm7 (measures 29-30), G7 (measure 30), and C6 (measures 31-32). Measure numbers 29, 30, 31, and 32 are placed above the staff.

Below the main score are five alternative guitar accompaniment options, labeled a) through e):

- a)** Shows a guitar line with a 3-fingered chord in measure 29, a 2-fingered chord in measure 30, and a 1-fingered chord in measure 31. Below the staff, the chord voicings are labeled as V₄⁶ (with a 3-fingered shape) and I.
- b)** Shows a guitar line with a 2-fingered chord in measure 29, an ET (E-flat) chord in measure 30, and a 1-fingered chord in measure 31.
- c)** Shows a guitar line with a 2-fingered chord in measure 29, an ET chord in measure 30, and a 1-fingered chord in measure 31.
- d)** Shows a guitar line with a 2-fingered chord in measure 29, a 3-fingered chord in measure 30, and a 1-fingered chord in measure 31. The 3-fingered chord is labeled with an N (natural).
- e)** Shows a guitar line with a 2-fingered chord in measure 29 and a 1-fingered chord in measure 31.

Example 18. Martin's reading of "Sentimental Journey," measures 1-8

Example 18 shows two staves of music in common time. The first staff (measures 1-4) starts with a treble clef, a common time signature, and a C major key signature. It features a melodic line with a triplet of eighth notes in measure 1 and a G7 chord in measure 4. The second staff (measures 5-8) continues the melody, including a triplet in measure 5 and a C major chord in measure 8. Roman numerals CM:I and V7 are placed below the first staff, and I, V7, and I are placed below the second staff. Chord symbols C, F7, C, G7, and C are placed above the second staff.

Example 19. Martin's Example 3

Example 19 consists of two systems of three staves each. The first system (measures 1-4) is in a key with three flats (F major or D minor) and a 4/4 time signature. Staff 'a' shows two notes with first and second fingerings. Staff 'b' shows a melodic line with slurs. Staff 'c' shows a bass line with chords Ab6 and Eb7. The second system (measures 5-8) continues the piece. Staff 'a' shows two notes with second and first fingerings. Staff 'b' shows a melodic line with slurs. Staff 'c' shows a bass line with chords Bb7, Eb7, and Ab6. Measure 8 ends with a double bar line.

Example 20. A reduction of “Moten Swing,” measures 1–7

Example 20. A reduction of “Moten Swing,” measures 1–7. The score is divided into four systems:

- System a:** Vocal line. Treble clef. An ascent is indicated by a slur over the first four notes. Fingerings 3, 2, 1 are shown above the final three notes.
- System b:** Piano accompaniment. Treble and bass clefs. Chords: $A\flat M: I$, V^7 , ii , V_4^6 , I . A *SUS* marking is present in the treble staff.
- System c:** Piano accompaniment. Treble and bass clefs. Markings: *N*, *N*, *N*, *N*, *APP*, *N*, *APP*.
- Bottom System:** Bass line with chords: $A\flat 6$, $E\flat 7$, $B\flat 7$, $E\flat 7$, $A\flat 6$. Measures are numbered 1 through 7.

Example 21. “Moten Swing,” measures 17–24

Example 21. “Moten Swing,” measures 17–24. The score shows two systems of piano accompaniment:

- System 1 (Measures 17-20):** Treble clef. Chords: $C6$, $A m7$, $D m7$, $G7$, $C6$, $A m7$, $D m7$, $G7$. Roman numerals: $CM: I$, vi , ii , V^7 , I , vi , ii , V^7 . $A\flat M: III$ is indicated below the first measure.
- System 2 (Measures 21-24):** Treble clef. Chords: $C6$, $A m7$, $D m7$, $G7$, $C6$, $B\flat m7$, $E\flat 7$. Roman numerals: I , vi , ii , V^7 , I , ii , V^7 . (III) is indicated below the first measure. A $\hat{2}$ marking is above the final note.

Example 22. A Schenkerian graph of “Moten Swing”

m. A B A

1
9

17

25

The image displays a Schenkerian graph for the piece "Moten Swing". It consists of two staves: a treble clef staff at the top and a bass clef staff at the bottom. The treble staff contains the melodic line, which is divided into three sections labeled A, B, and A. Section A (measures 1-9) features an ascending line with notes marked with circled numbers 3, 2, and 1. Section B (measures 10-17) contains a descending line with notes marked with circled numbers 3 and 2. Section A (measures 18-25) features another ascending line with notes marked with circled numbers 3, 2, and 1. A dashed line connects the circled 3 in the first A section to the circled 3 in the second A section. The bass staff shows the harmonic accompaniment, with notes marked with Roman numerals I, II, V, and I in the first A section, III and V in the B section, and I, II, V, and I in the second A section. The word "(ascent)" is written above the treble staff in the first and third A sections.