

MTO 18.3 Examples: Larson, Expressive Meaning and Musical Structure

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

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

Example 1. Lennon and McCartney, “Michelle,” partial transcription

The image shows a partial transcription of the song "Michelle" by Lennon and McCartney. It consists of five systems of music, each with a voice staff and a bass staff. Chord annotations are placed above the voice staff. The lyrics are written below the notes.

System 1: Chords: F, B^bmin⁷, E^b6, B^{o7}.
 Lyrics: Mi - chelle ma belle, these are words that go to - ge - ther
 Mi - chelle ma belle, sont des mots qui vont tres bien en

System 2: Chords: C, B^{o7}, C, C, B^{o7}, C.
 Lyrics: well, my Michelle. - semble, tres bien en - semble. I I I

System 3: Chords: F^{min}, A^bsus⁷, D^b.
 Lyrics: love you, I love you, I love you, that's all I want to say.
 need to, I need to, I need to, I need to make you see.
 want you, I want you, I want you. I think you know by now

System 4: Chords: C⁷, F^{min}, F^{min}, F^{min}^{mag7}, F^{min}⁷, F^{min}⁶.
 Lyrics: Un - til I find a way, I will say the on - ly words I know that
 Oh what you mean to me. Un - til I do I'm ho - ping you will
 I'll get to you somehow. Un - til I do I'm tel - ling you so

System 5: Chords: F^{min}⁶, C.
 Lyrics: you'll un - der stand
 know what I mean
 you'll un - der stand.

Example 2. Schumann, "Wenn ich in deine Augen seh'"

When I look into your eyes
All my sorrow and pain are gone;
Yet when I kiss your lips
I become completely well.

When I lean on your breast
It is as if the joy of heaven comes over me;
Yet when you say "I love you,"
I have to weep bitterly.

Langsam

Wenn ich in dei-ne Au-gen seh', so schwin-det all mein Leid und Weh; doch

5 wenn ich küsse dei-nen Mund, so werd' ich ganz und gar ge-sund. Wenn

9 ich mich lehn' an dei-ne Brust, kommt's ü-ber mich wie Him-mels-lust; doch wenn du

13 sprichst: ich lie-be dich! so muss ich wei-nen bit-ter-lich.

17

p

f

ritard.

p

rit.

pp

ritard.

Example 3. A passage from Lennon and McCartney, "Michelle"

Example 3 shows a musical score for three staves, labeled a, b, and c. The music is in 4/4 time and F minor. Staff a is the vocal line, starting with a treble clef and a key signature of two flats. It features a melody with triplet markings over the words "I want you, I want you, I want you." Staff b is a piano accompaniment line, also in 4/4 time, with a treble clef and two flats, mirroring the vocal line's rhythm. Staff c is a piano accompaniment line in the bass clef, also in 4/4 time with two flats, providing a harmonic foundation. The lyrics "I want you, I want you, I want you." are written below the vocal staff.

Example 4. A passage from Lennon and McCartney, "Michelle"

Example 4 shows a piano accompaniment score for three systems, labeled a, b, and c. Each system consists of a grand staff with a treble and bass clef. System a shows the beginning of the piece with a treble clef and two flats. System b shows a piano accompaniment line with a treble clef and two flats, featuring a melodic line with a slur and a fingering change from 9 to 8. System c shows a piano accompaniment line with a treble clef and two flats, featuring a melodic line with a slur and a fingering change from 9 to 8. The lyrics "I want you, I want you, I want you." are written below the vocal staff in Example 3.

Example 5. All possible types of affixes

<p>Prefix embellishments:</p> <p>by common tone anticipation (a prefix common tone)</p>  <p>ascending by step prefix incomplete lower neighbor</p>  <p>descending by step prefix incomplete upper neighbor</p>  <p>ascending by leap prefix ascending embellishing leap</p>  <p>descending by leap prefix descending embellishing leap</p> 	<p>Suffix embellishments:</p> <p>by common tone repetition (a suffix common tone)</p>  <p>ascending by step suffix incomplete upper neighbor</p>  <p>descending by step suffix incomplete lower neighbor</p>  <p>descending by leap suffix ascending embellishing leap</p>  <p>ascending by leap suffix descending embellishing leap</p> 
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Example 6. All possible types of connective

a) fills an embellishing leap

<p>by step passing tones: prefix ascending</p>	<p>by leap arpeggiations: suffix descending</p>
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<p>prefix descending</p>	<p>suffix ascending</p>	<p>prefix descending</p>	<p>suffix ascending</p>
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NB: The passing tones shown fill a small embellishing leap (a third). Passing tones may also fill a larger leap.

b) fills an anticipation or repetition

<p>by step above complete upper neighbor notes prefix</p>	<p>suffix</p>	<p>by step below complete lower neighbor notes prefix</p>	<p>suffix</p>
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<p>by leap above prefix upper</p>	<p>embellishing leaps (all) suffix upper</p>	<p>by leap below prefix lower</p>	<p>suffix lower</p>
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c) fills incomplete lower neighbor

<p>prefix ascending</p>	<p>fills incomplete upper neighbor chromatic passing tones (all)* suffix descending</p>	<p>prefix descending</p>	<p>suffix ascending</p>
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by leap—not allowed in strict use

* These schematic representations are notated without clefs. Adjustment of accidentals may be necessary in specific clefs.

Example 7. Notation of inner voices

Example 7 illustrates the notation of inner voices. It consists of two systems of staves, labeled 'a' and 'b'. System 'a' shows a treble clef staff with a single note (E) and a bass clef staff with a single note (C). System 'b' shows a treble clef staff with a chord of E, G, and C, and a bass clef staff with a single note (C). Annotations explain the structural roles: 'The E (stemmed) is the structural soprano.', 'These Gs and Cs (unstemmed) are inner voices.', and 'The lowest C (stemmed) is the structural bass.'

Example 8. Rules #2-5 tell us how to avoid certain mistakes in analytic notation

P.

Example 8, part P, illustrates how to avoid mistakes in analytic notation. It consists of two systems of staves, labeled 'a' and 'b'. System 'a' shows a treble clef staff with a melodic line and a bass clef staff with a bass line. System 'b' shows a treble clef staff with a melodic line and a bass clef staff with a bass line. Annotations indicate 'NOT this, ...' and '... but this:'.

Q.

Example 8, part Q, illustrates how to avoid mistakes in analytic notation. It consists of two systems of staves, labeled 'a' and 'b'. System 'a' shows a treble clef staff with a melodic line and a bass clef staff with a bass line. System 'b' shows a treble clef staff with a melodic line and a bass clef staff with a bass line. Annotations indicate 'NOT this, ...' and '... but this:'.

R.

Exercise R consists of two systems, labeled 'a' and 'b'. Each system contains a piano (p) staff and a bass staff. The piano staffs feature a melodic line with a slur over the first two measures of each system. The bass staves provide a harmonic accompaniment with a steady eighth-note pattern. The text 'NOT this, ...' is placed above the first measure of the piano staff in system 'a', and '... but this:' is placed above the first measure of the piano staff in system 'b'.

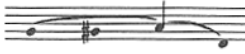
S.


Exercise S consists of two systems, labeled 'a' and 'b'. Each system contains a piano (p) staff and a bass staff. The piano staffs feature a melodic line with a slur over the first two measures of each system. The bass staves provide a harmonic accompaniment with a steady eighth-note pattern. The text 'NOT this, ...' is placed above the first measure of the piano staff in system 'a', and '... but this:' is placed above the first measure of the piano staff in system 'b'.


T.

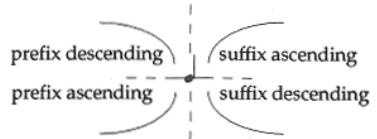
Exercise T consists of two systems, labeled 'a' and 'b'. Each system contains a piano (p) staff and a bass staff. The piano staffs feature a melodic line with a slur over the first two measures of each system. The bass staves provide a harmonic accompaniment with a steady eighth-note pattern. The text 'NOT this, ...' is placed above the first measure of the piano staff in system 'a', and '... but this:' is placed above the first measure of the piano staff in system 'b'.

Example 9.

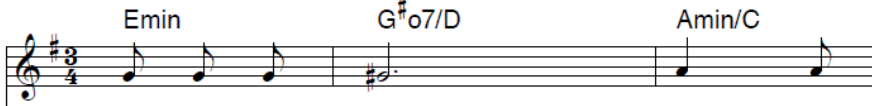
a) 

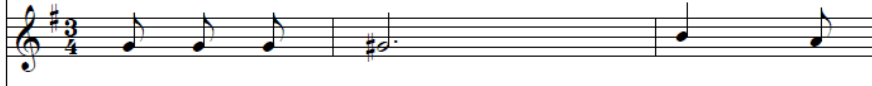
b) 

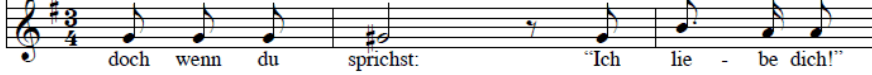
c) 

d) 


Example 10. A passage from Robert Schumann, "Wenn ich in deine Augen seh'" (measures 12–14)


a) 

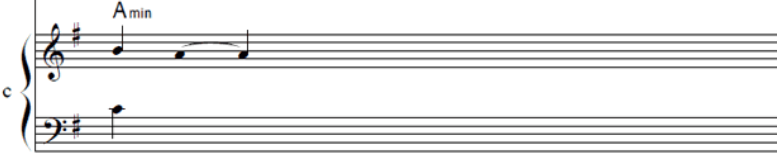
b) 

c) 

Example 11. A passage from Robert Schumann, "Wenn ich in deine Augen seh'"

a) 

b) 

c) 

Exercise 1. Petzold (prev. attr. to Bach), G minor Menuet
[See the solution](#)

The image displays a musical score for Exercise 1, Petzold (prev. attr. to Bach), G minor Menuet. The score is in G minor, 3/4 time, and consists of three systems (a, b, c). System a shows the first staff with fingerings 1-8. System b shows the second staff with slurs and accents. System c shows the third staff with a trill in the final measure.

Exercise 1. Petzold (prev. attr. to Bach), G minor Menuet
SOLUTION

The image displays a musical score for Exercise 1, Petzold's G minor Menuet, presented as a solution. The score is organized into three systems, labeled 'a', 'b', and 'c' on the left. Each system consists of two staves (treble and bass clef) and a grand staff (treble and bass clef).

- System a:** The top staff (treble clef) contains a melodic line with fingerings 2^P, 3^{EL}, 4, 5^N, 6, 7, and 8. The bottom staff (bass clef) contains a bass line with fingerings P and P. An 'IMP' marking is present at the end of the system.
- System b:** The top staff (treble clef) contains a melodic line with fingerings P EL, EL, EL P P P, N P EL, N P EL, N, and IN. The bottom staff (bass clef) contains a bass line with fingerings EL P P P, P, EL, and EL.
- System c:** The top staff (treble clef) contains a melodic line with a final fermata. The bottom staff (bass clef) contains a bass line with a final fermata.

Exercise 2. Petzold (prev. attr. to Bach), G minor Menuet

The image displays a musical score for Exercise 2, Petzold (prev. attr. to Bach), G minor Menuet. The score is presented in three systems, labeled a, b, and c. System a shows a grand staff with a melodic line in the right hand and a bass line in the left hand, with fingerings 2, 3, 4, 5, 6, 7, and 8 indicated above the first measure. System b shows a grand staff with a melodic line in the right hand and a bass line in the left hand. System c shows a grand staff with a melodic line in the right hand and a bass line in the left hand, with a 3/4 time signature and a key signature of one sharp (F#).

Exercise 3. Schumann, Bagatelle in C major, Op 68/5

The musical score is divided into three systems, labeled a, b, and c. System a (measures 1-8) shows a melody in the right hand and a bass line in the left hand. System b (measures 9-16) continues the melody and bass line. System c (measures 17-24) features a melody in the right hand and a bass line in the left hand. The score is in C major and 2/4 time.

Exercise 4.

1 2 3 4

a

b

5 6 7

a

b

8 9

a

b