



## MTO 22.2 Examples: Temperley, Review of Schachter

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

<http://www.mtosmt.org/issues/mto.16.22.2/mto.16.22.2.temperley.php>

**Example 1.** Example 10.1 of *ATA*, just measures 1–24 (the whole of page 188)

**EXAMPLE 10.1** *Beethoven, Piano Sonata, Op. 2, No. 3, third movement (Trio section of the Scherzo), score and analytical sketch.*

The image displays a musical score for the Trio section of the Scherzo from Beethoven's Piano Sonata, Op. 2, No. 3. The score is presented in four systems, each with a grand staff (treble and bass clefs). The first system is labeled 'Trio' and begins with a 3/4 time signature. It features a prominent triplet of eighth notes in the right hand, with a '3' above it. The second system includes first and second endings, marked with '1' and '2' above the staff. The third system shows a dynamic marking of *sf* (sforzando). The fourth system continues the melodic line in the right hand. The score is a black and white print of a musical manuscript.

**Example 2.** Example 5.1 of *ATA* (page 90), just the fourth system (measures 16–20)

Musical score for Example 2, measures 16–20. The score is in G minor (two flats) and 2/4 time. It consists of a vocal line and a piano accompaniment. The vocal line starts with a whole note G4, followed by a half note F4, and then a quarter note G4. The piano accompaniment features a bass line with eighth notes and chords. Chord symbols G-C and C-F are indicated above the piano part. The system ends with a fermata over a whole note C4.

**Example 3.** (A) Chopin, Prelude No. 12 in G $\sharp$  minor, measure 53–8 (B) Schubert, “Gute Nacht,” measures 25–30

A.

Musical score for Example 3A, Chopin's Prelude No. 12 in G $\sharp$  minor, measures 53–58. The score is in 3/4 time. It features a treble clef with a melodic line of eighth notes and a bass clef with a steady accompaniment of eighth notes. The piece is marked *f*.

B.

Musical score for Example 3B, Schubert's “Gute Nacht,” measures 25–30. The score is in G minor (two flats) and 2/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: “Nun ist die Welt so trü - be Der Weg ge - hüllt in — Schnee”. The piano part is marked *fp* and features a bass line with chords and a treble line with chords and eighth notes.

**Example 4.** Example 6.17 of *ATA* (page 122 in its entirety)

**EXAMPLE 6.17** Bach, *Gavotte en Rondeaux*, mm. 40–end, synoptic analytical sketch.

The sketch consists of two staves, (a) and (b), with various annotations. Staff (a) shows measures 40, 52, 66, 80, 90, and 93. A dashed oval labeled "upper 10ths" spans from measure 40 to 93. Staff (b) shows measures 40, 52, 66, 80, 90, and 93. A bracket labeled "5" spans from measure 80 to 90, and a bracket labeled "6" spans from measure 90 to 93. Register labels R<sub>3</sub>, G<sub>3</sub>, R<sub>4</sub>, G<sub>4</sub>, and R<sub>5</sub> are placed below the staves. Fingerings "10" are indicated above notes in measures 40, 52, 66, 80, and 90. A slur is present over measures 66-80. A note in measure 90 is marked with an "x". A note in measure 93 is marked with an "N".

**Example 5.** Example 1.3 of *ATA*, measures 1–9 (page 4, just first system)

**EXAMPLE 1.3** *Bach, Chorale No. 85 ("O Gott, du frommer Gott"), annotated score.*

The image shows a musical score for a chorale. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two sharps (F# and C#). The time signature is common time (C). The score is annotated with various notes, rests, and chord symbols. A bracket labeled "inner voice" spans across several measures in the treble staff. Below the staves, there are several lines of chord symbols: B, N, B-A-G#-F#-E, B, A, A-G#, F#-G#, N?, F#-G#-A#-B-C#-D#, and B. The annotations include notes, rests, and symbols like "N" and "N?".

Annotations below the staves include:

- B
- N
- B-A-G#-F#-E
- B
- A
- A-G#
- F#-G#-A#-B-C#-D#
- B

Other annotations include "inner voice" and "N?".

**Example 6.** Schenker's analysis of Chopin's "Revolutionary" Etude, from *Five Graphic Analyses*, shown in ATA on page 39

The image displays Schenker's analysis of Chopin's "Revolutionary" Etude, organized into four horizontal layers:

- Ursatz:** The top layer, consisting of a single staff with measures 1, 2, and 3.
- 1. Schicht (1. Teil):** The first layer, spanning measures 1 to 77. It is divided into four sections:
  - Measures 1-21: (1. Quartett) (Trio)
  - Measures 27-28: (2. Quartett) (Trio)
  - Measures 40-41: (Trio)
  - Measures 51-58: (1. Quartett) (Trio)
  - Measures 60-60: (Trio)
  - Measures 72-73: (2. Quartett) (Trio)
  - Measures 75-77: (Trio)
- 2. Schicht (2. Teil):** The second layer, spanning measures 1 to 77. It is divided into four sections:
  - Measures 1-21: (1. Quartett) (Trio)
  - Measures 27-28: (2. Quartett) (Trio)
  - Measures 40-41: (Trio)
  - Measures 51-58: (1. Quartett) (Trio)
  - Measures 60-60: (Trio)
  - Measures 72-73: (2. Quartett) (Trio)
  - Measures 75-77: (Trio)
- 3. Schicht:** The third layer, spanning measures 1 to 77. It is divided into four sections:
  - Measures 1-21: (1. Quartett) (Trio)
  - Measures 27-28: (2. Quartett) (Trio)
  - Measures 40-41: (Trio)
  - Measures 51-58: (1. Quartett) (Trio)
  - Measures 60-60: (Trio)
  - Measures 72-73: (2. Quartett) (Trio)
  - Measures 75-77: (Trio)

Below the 3. Schicht, there are four boxes labeled "Stufen" (Stages) with vertical lines indicating their positions across the measures.

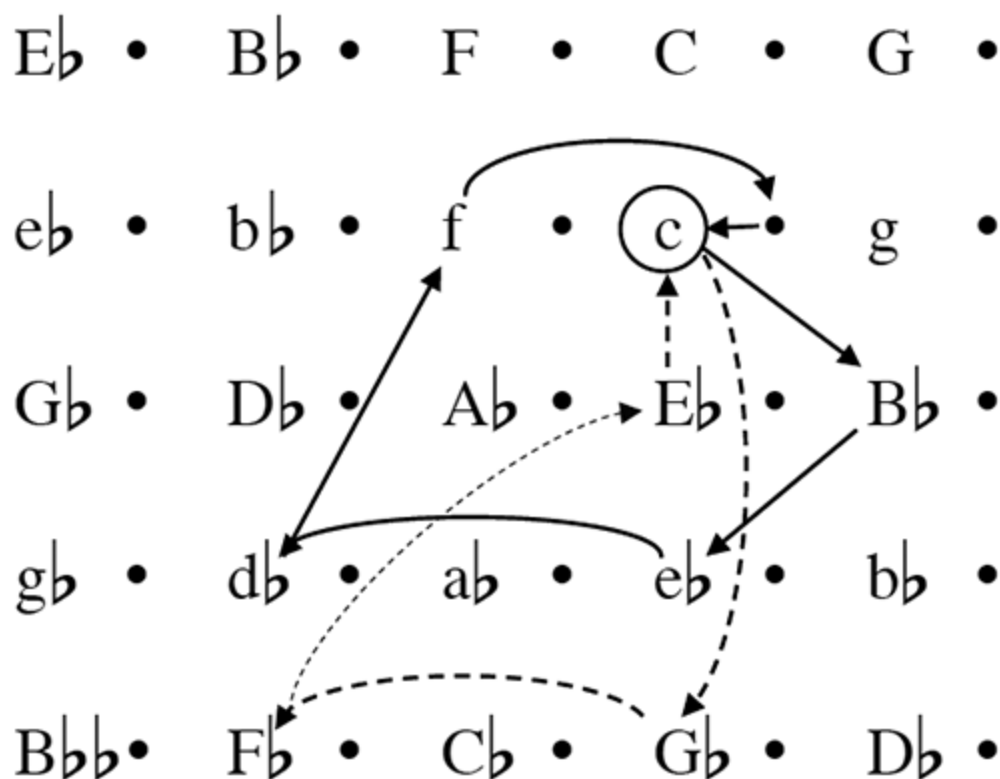
**Example 7.** Chopin, Etude Op. 10 No. 12, bast 63–71 (left-hand figuration is not shown)

The image displays a musical score for Chopin's Etude Op. 10 No. 12, measures 63 through 71. The score is written for the right hand and is oriented vertically on the page. It begins with a treble clef and a key signature of one flat (B-flat). The music is in a 3/4 time signature. The score is divided into measures 63 through 71. Measure 63 starts with a dynamic marking of *f* (forte) and a *sfz* (sforzando) marking. The notation includes various chords, arpeggios, and melodic lines. There are several dynamic markings throughout, including *f*, *sfz*, and *ff* (fortissimo). The score also features various musical notations such as slurs, accents, and fingerings. The left-hand part of the score is not shown, as indicated in the caption.

**Example 8.** A recomposition of part of the “Revolutionary” Etude. Just the left hand on measure 40 (under the bracket) is recomposed (the original goes down to A<sup>b</sup> 1 on the fourth beat).

The image shows a musical score for the left hand of the "Revolutionary" Etude, measures 39 and 40. The score is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. Measure 39 begins with a forte (*ff*) dynamic marking. The left hand plays a series of chords and eighth notes. A bracket under the left hand in measure 40 indicates a recomposition. The original score for measure 40 would have a bass note of A<sup>b</sup> on the first beat, which is replaced in the recomposition by a different bass line. The right hand part of the score is also visible, showing chords and melodic lines. The score includes various musical notations such as slurs, accents, and dynamic markings.

**Figure 1.** A key-space analysis of Chopin’s “Revolutionary” Etude. Capital letters represent major keys, lower-case letters represent minor keys; each dot represents the V chord of the key to the left. The solid and dotted lines represent the first and second key “journeys” of the piece, respectively, both starting at C minor.



**Figure 2.** A key-space analysis of the Scherzo of Schubert’s Sonata in Bb major, D. 960

