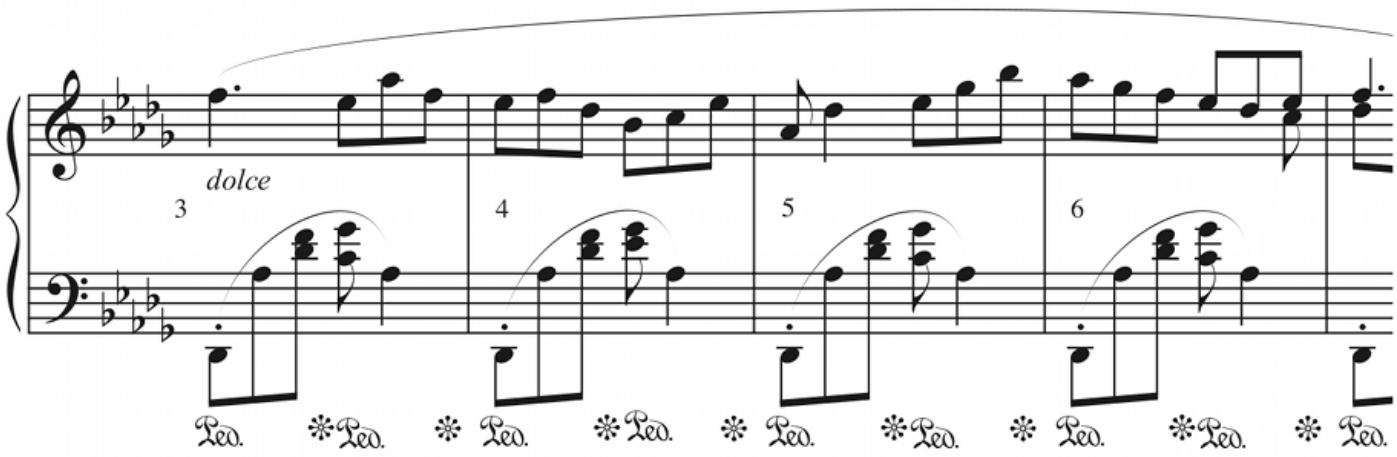
A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

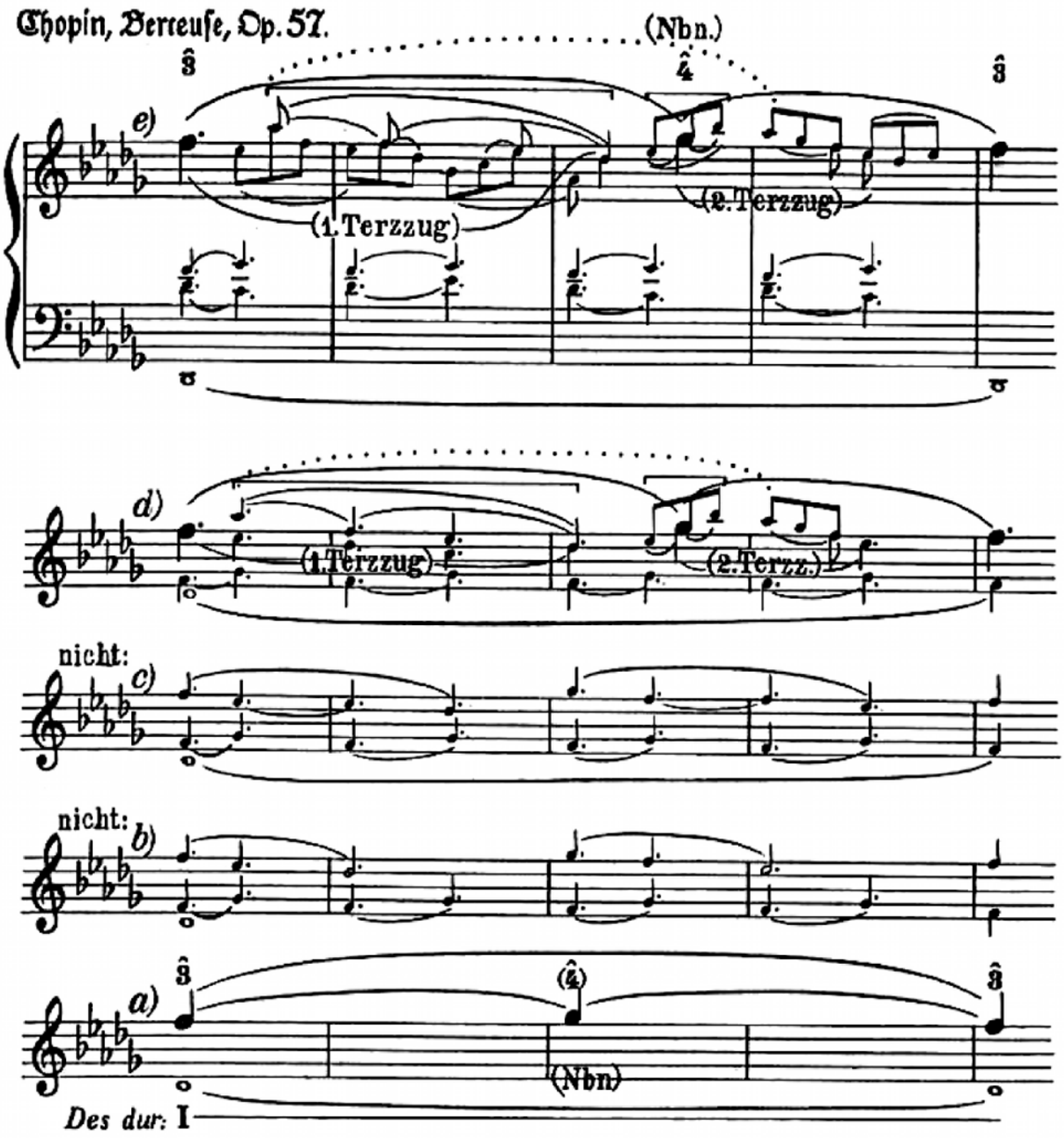
MTO 23.3 Examples: Bungert, A Tale of Three Schenkers

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.17.23.3/mto.17.23.3.bungert.php

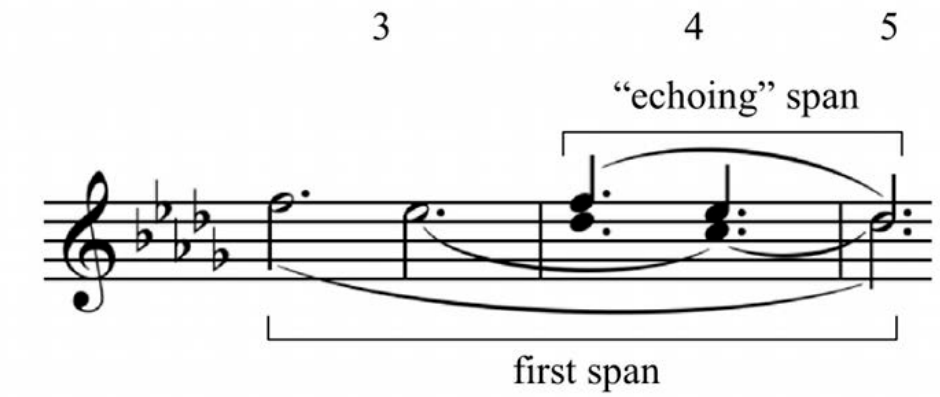
Example 1. Chopin Berceuse in D♭ major op. 57, mm. 3–7.1



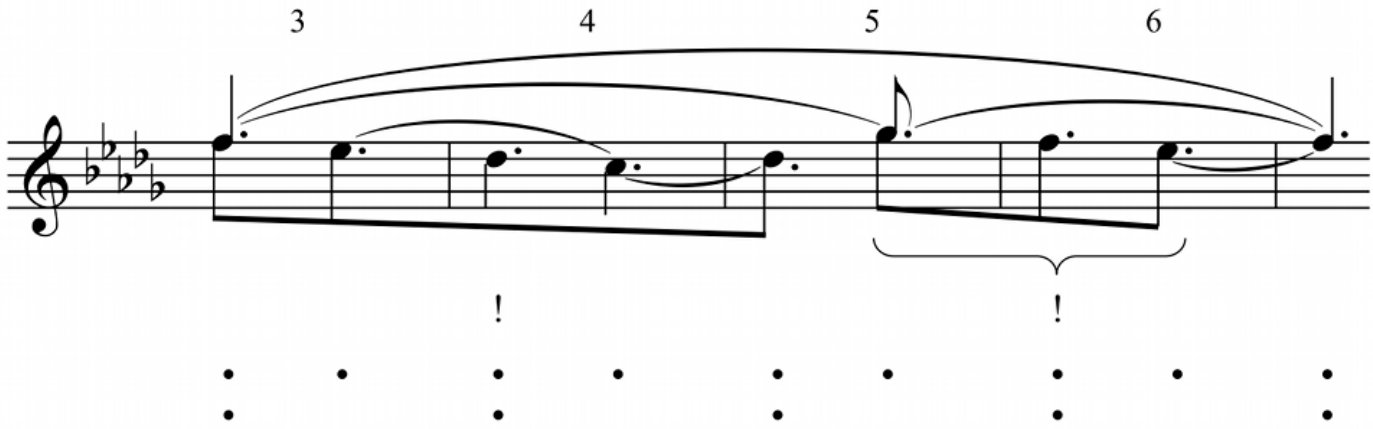
Example 2. “Fortsetzung der Urlinie-Betrachtungen” (Schenker 1996, 13)



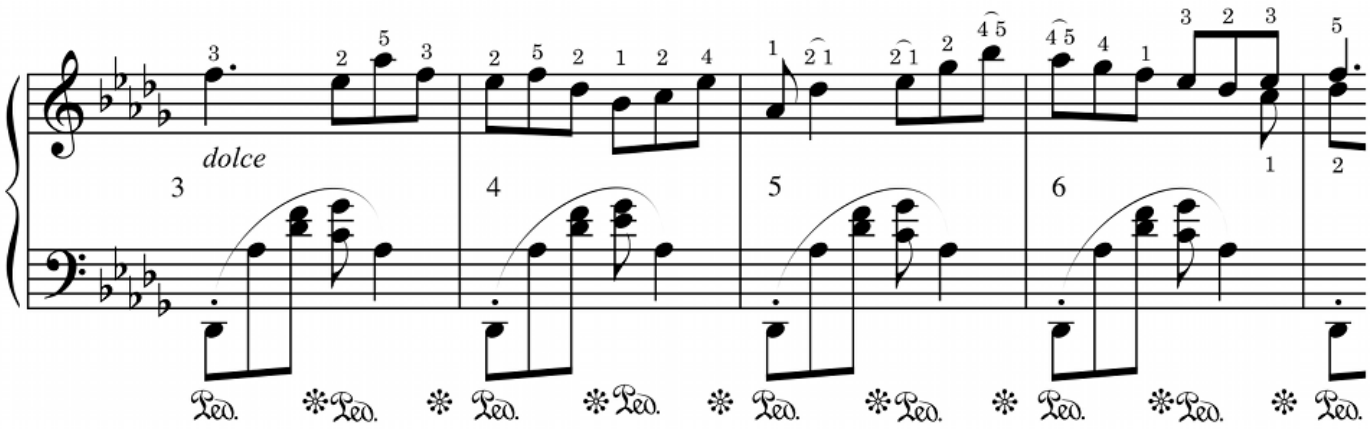
Example 3. First span and “echoing” span



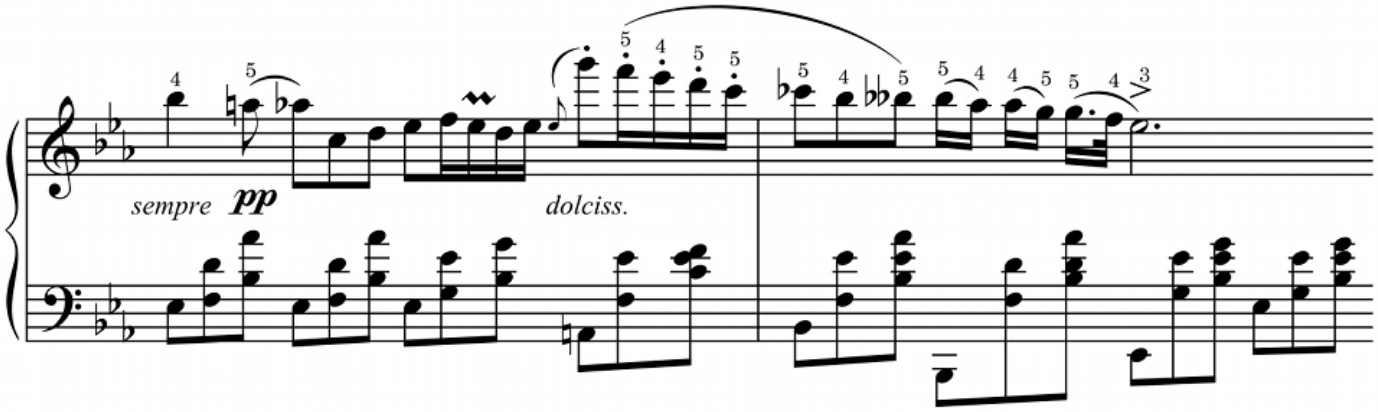
Example 4. Schenker’s Berceuse analysis simplified, with metrical analysis



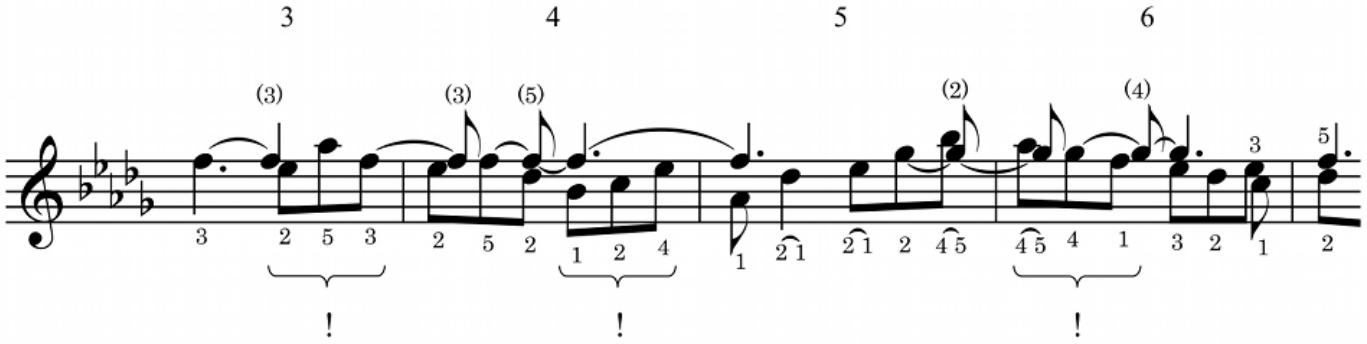
Example 5. Berceuse theme with neo-Schenkerian fingering



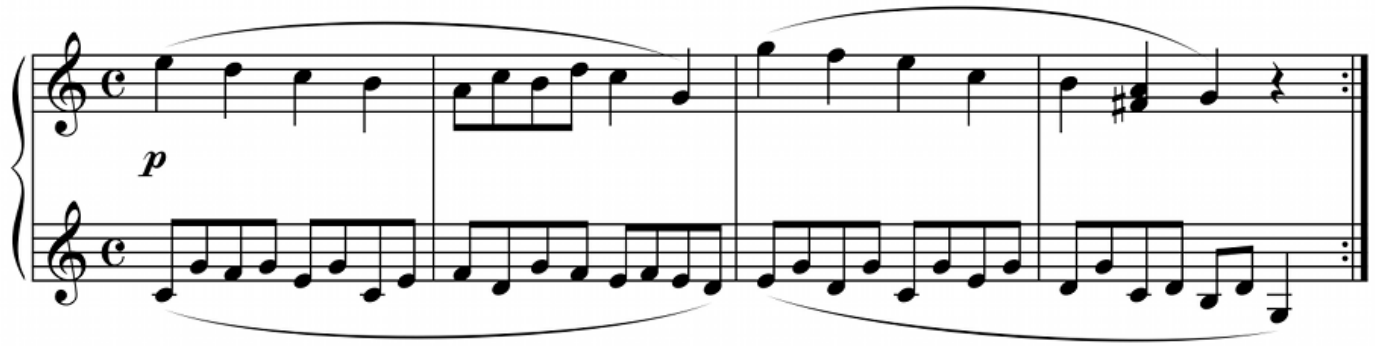
Example 6. Chopin Nocturne in E-flat major op. 9, no. 2, mm. 27–28



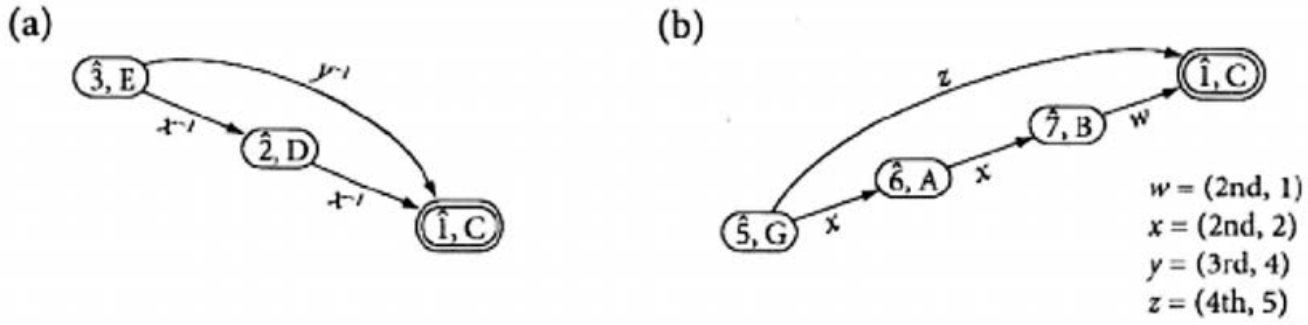
Example 7. Audible result of literally sustaining the F–G♭–F upper-neighbor motion



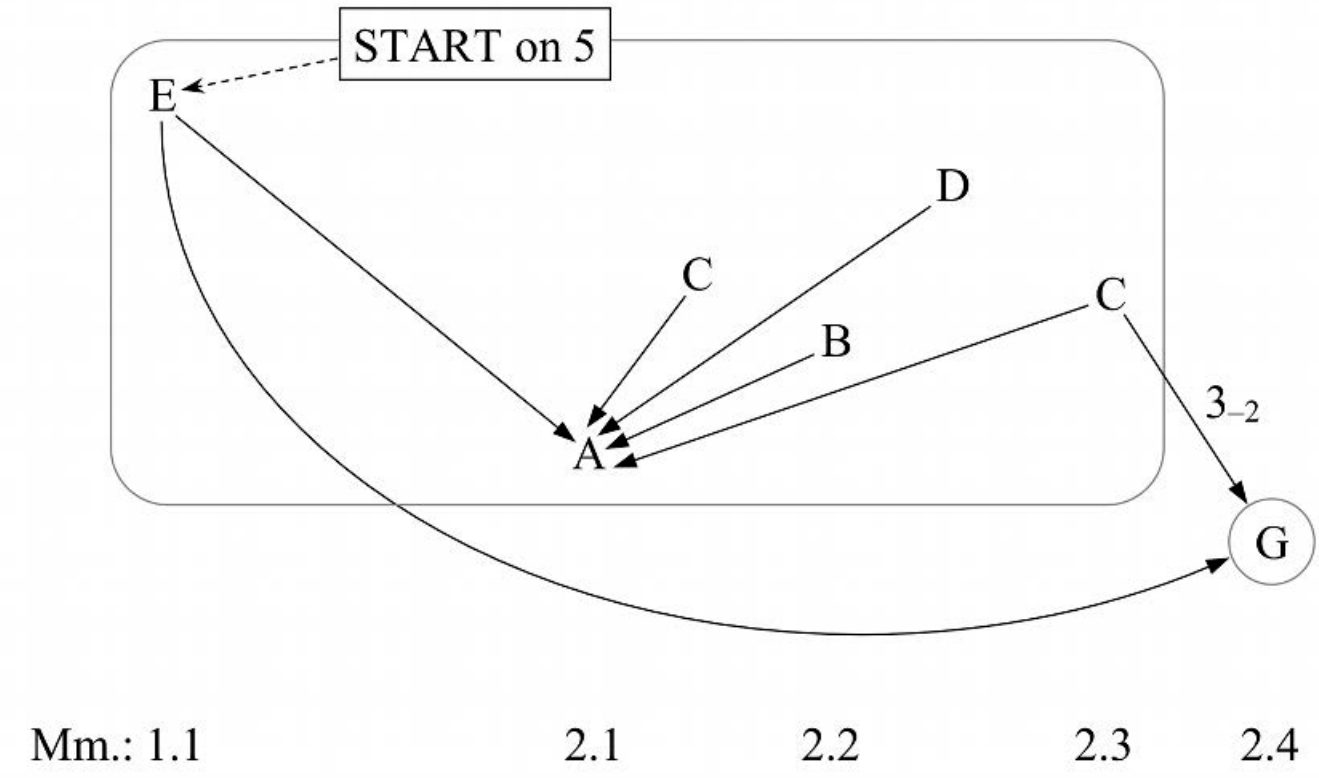
Example 8. Schumann, *Melodie,* from *Album für die Jugend,* op. 68, no. 1, mm. 1–4



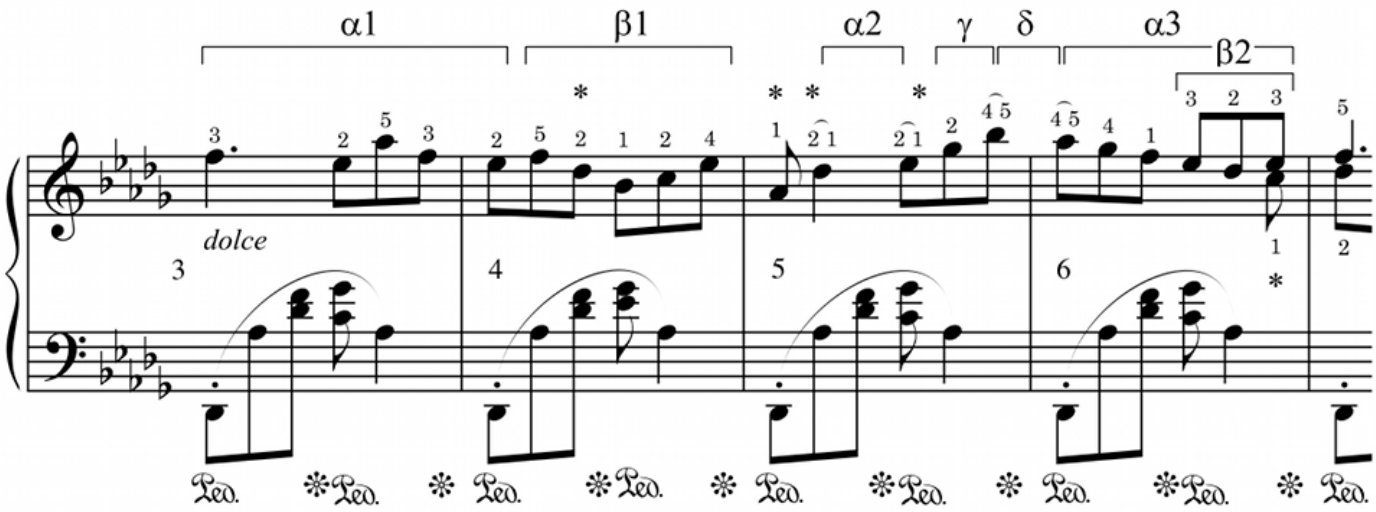
Example 9. Rings's *Zug* networks



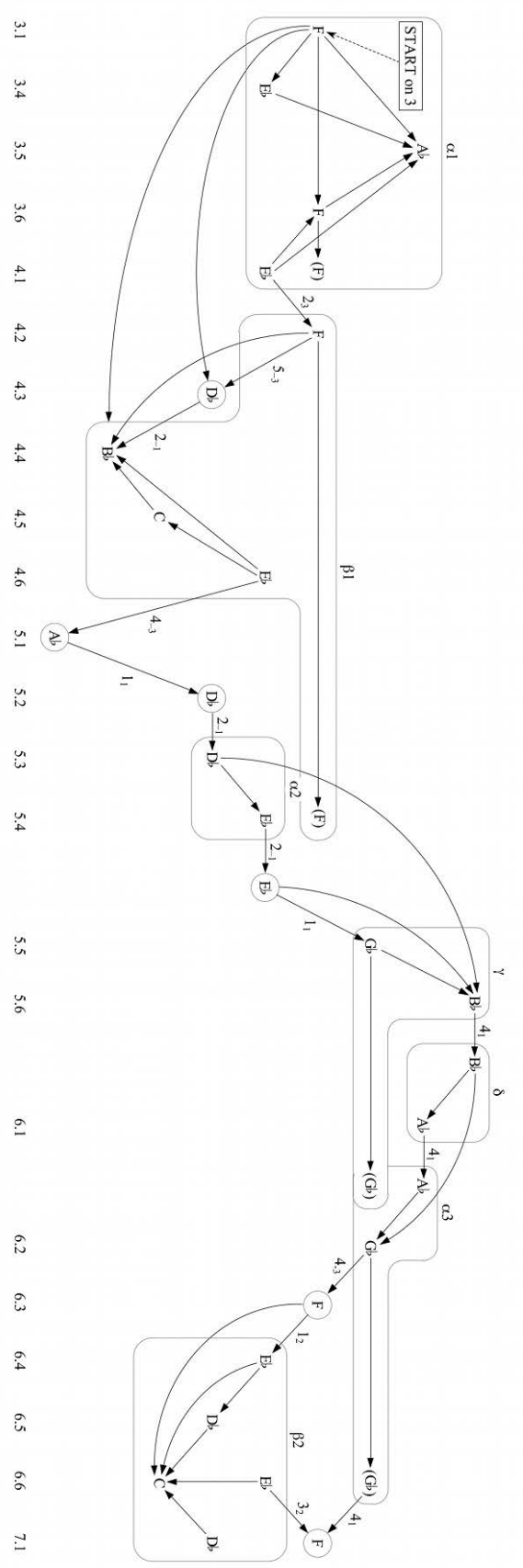
Example 10. Intentional structure of the fingering of Schumann's *Melodie*, mm. 1–2



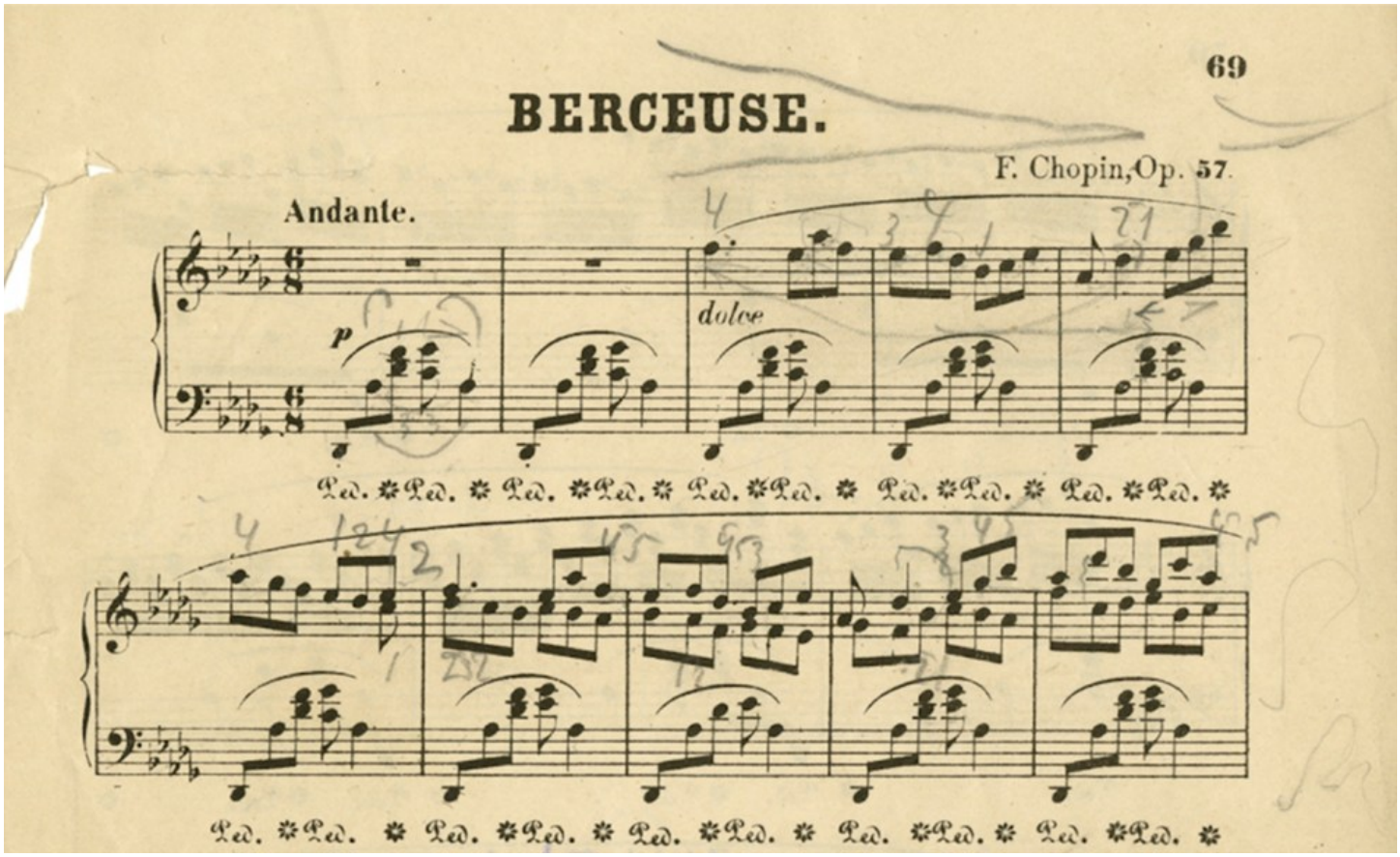
Example 11. Neo-Schenkerian fingering with annotated hand positions



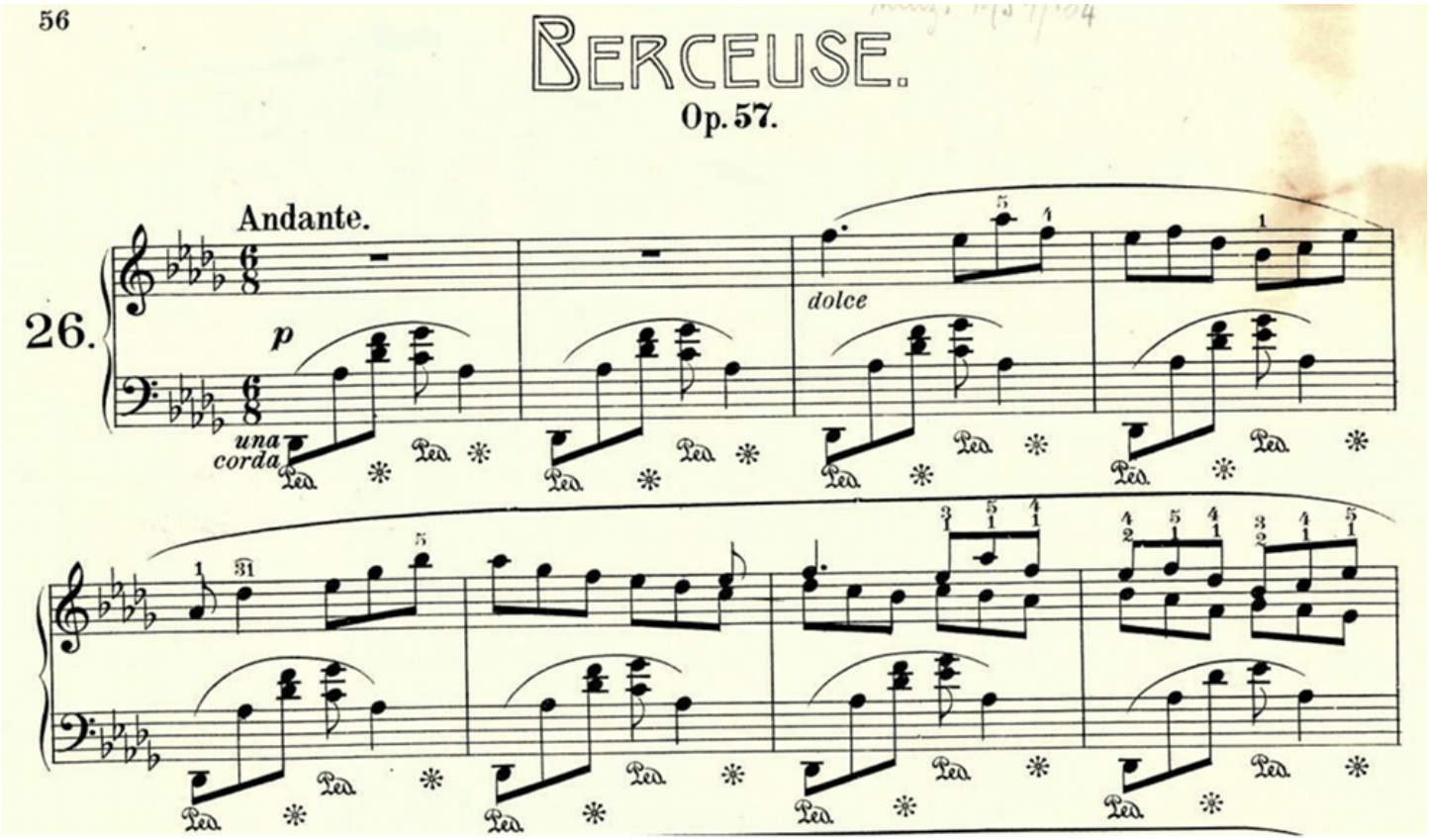
Example 12. Intentional structure of neo-Schenkerian fingering



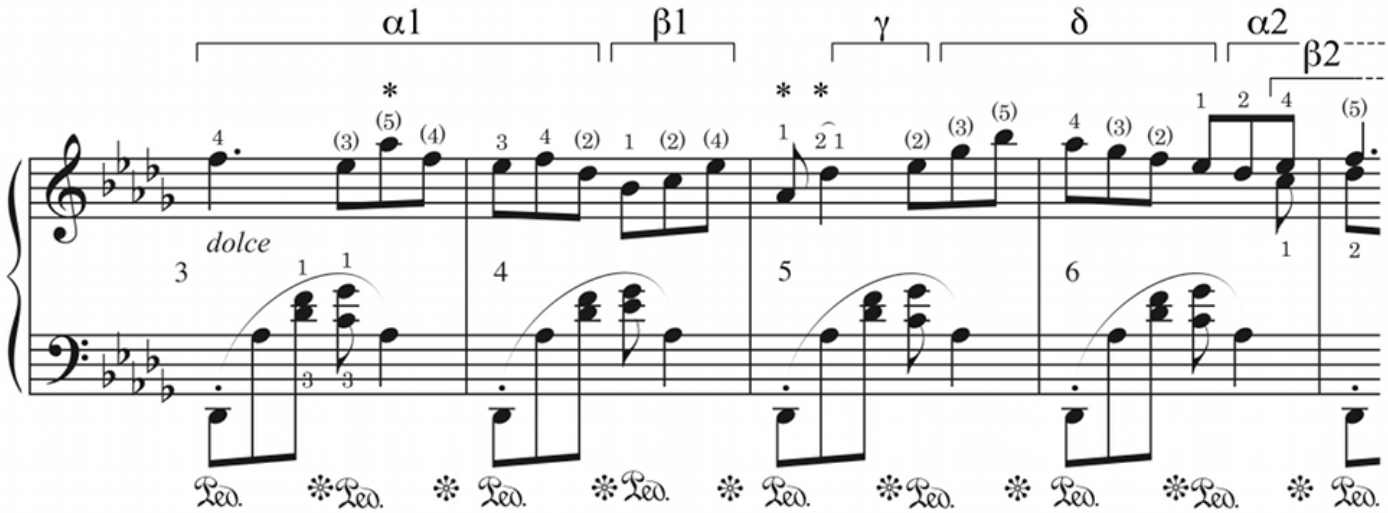
Example 13. Berceuse theme with Schenker's fingering (mm. 1–10)



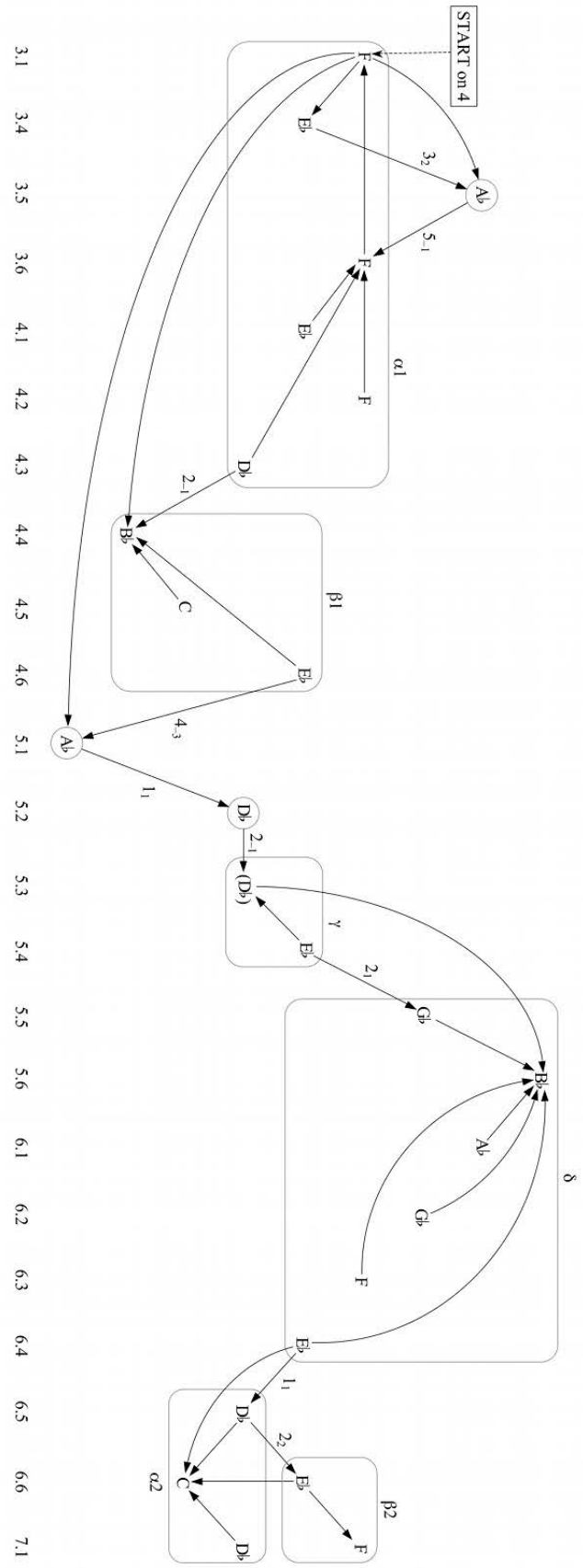
Example 14. Berceuse theme with Pugno's (1902) fingering (mm. 1–10)



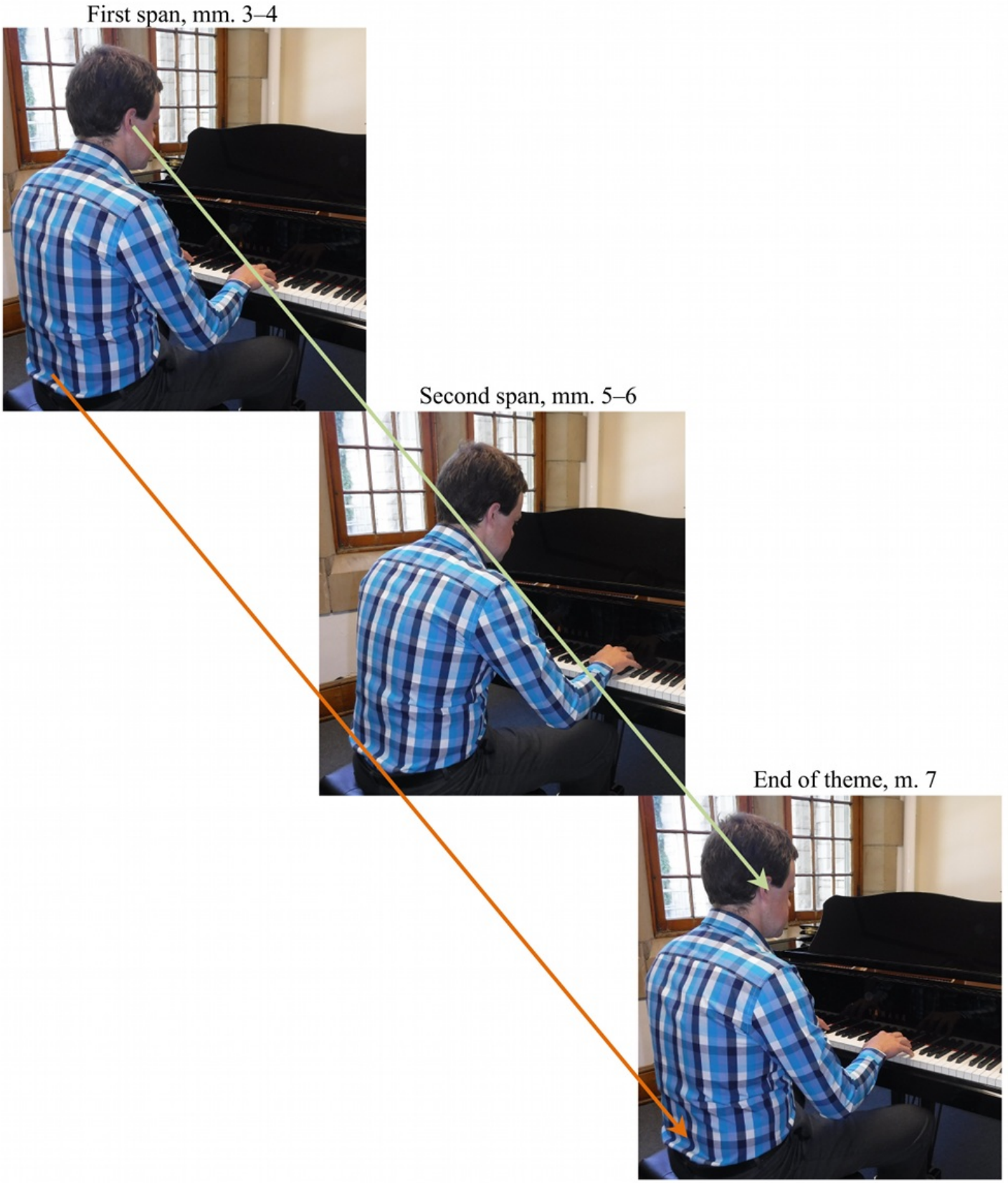
Example 15. Berceuse theme with Schenker's fingering, including annotated hand positions



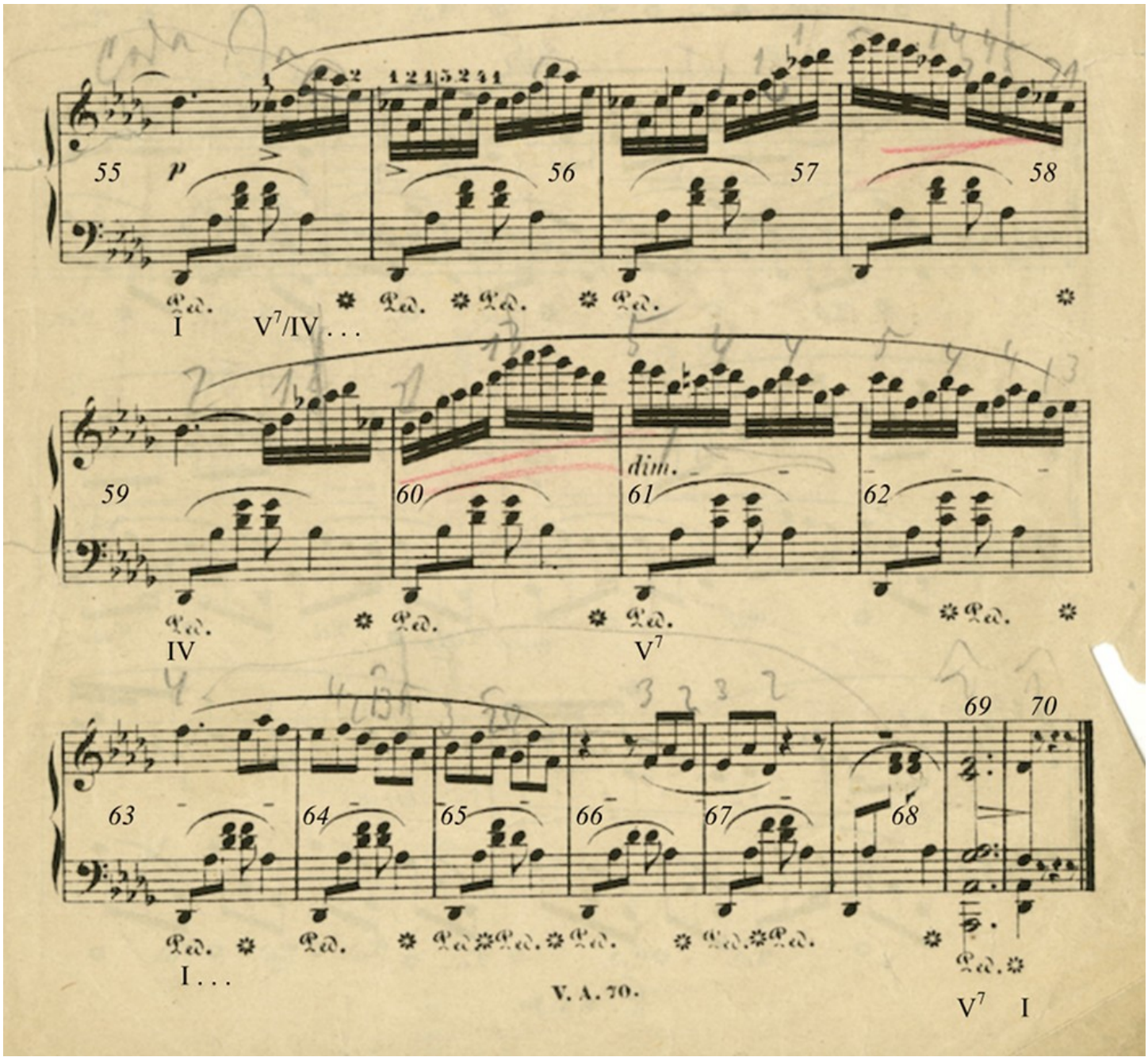
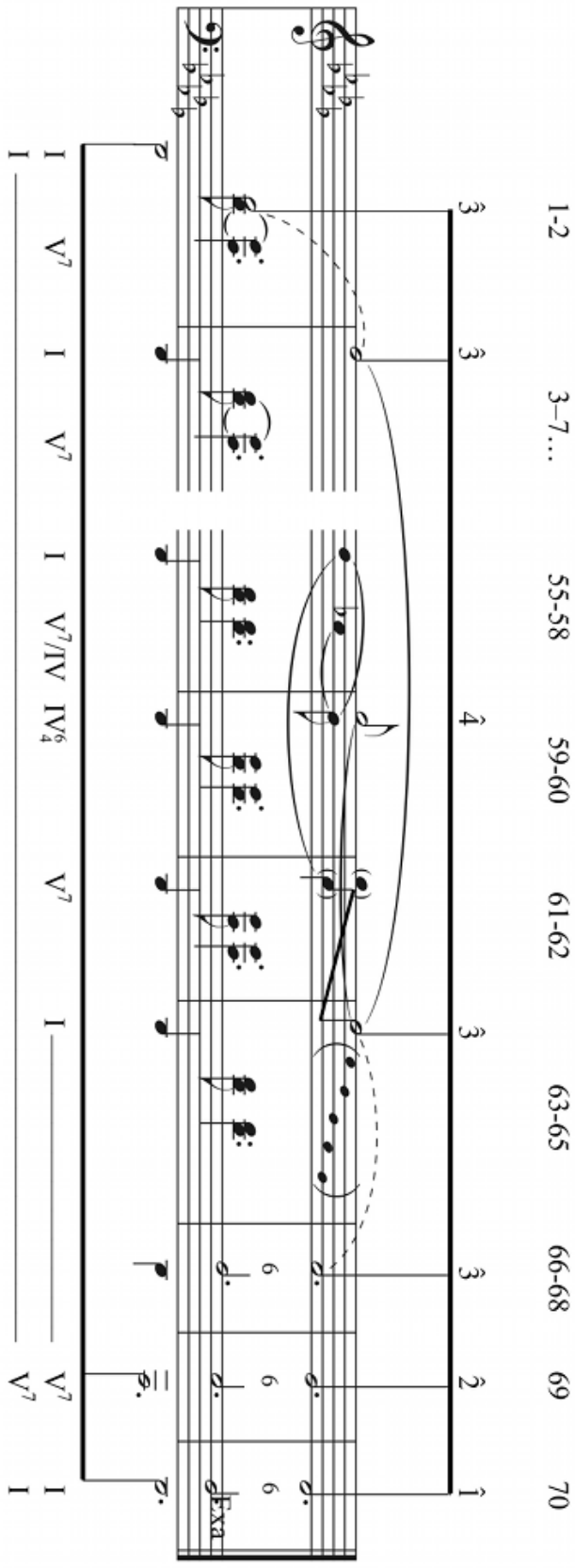
Example 16. Intentional structure of Schenker's fingering of the Berceuse theme



Example 17. Physical neighbor motion at a deeper structural level



Example 18. Berceuse eight-measure variation to final cadence, mm. 55–70 (Measure numbers in italics and a Roman-numeral analysis have been added by the author)



Example 19. Deep-middleground voice-leading diagram of the Berceuse