



MTO 24.3 Examples: Wadsworth, Review of David Damschroder

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

<http://mtosmt.org/issues/mto.18.24.3/mto.18.24.3.wadsworth.html>

Figure 1. Global and Local Tonal Patterns in the Text

Chapter and Title	Global Patterns (with page numbers)	Local Patterns (with page numbers)
0: On Species Counterpoint, Figured Bass, and Harmony	None	I-V ⁶ -I, I-V ⁶ -I, I [♯] = [♯] = [♯] , I [♯] = [♯] = [♯] , I-VII ⁷ -I (8); I [♯] - ⁶ -V (10); I [♯] - ⁶ -II (12); I [♯] - ⁶ - ^b II (13)
1: Stepwise Descent from $\hat{3}$ to $\hat{1}$	$\hat{3}$ -lines	I-V ⁶ -I + VI-V ⁶ /VI-VI (26)
2: $\hat{3}$'s Incomplete Neighbor	$\hat{3}$ -line with IN $\hat{4}$, with or without cadential 6/4 (39)	I-V ⁶ -I; I [♯] = [♯] = [♯] (40); Unfolded thirds approaching a PAC (43)
3: Stepwise Descent from $\hat{5}$ to $\hat{1}$	$\hat{5}$ -Lines with different harmonization (55)	Evolved embellishment of I[♯]-⁶ into I-VII⁷/II (56)
4: Descending to $\hat{2}$ or to $\hat{3}$	Stepwise descent from $\hat{3}$ or $\hat{5}$ to $\hat{2}$, HC; Stepwise descent from $\hat{3}$ or $\hat{5}$ to $\hat{3}$, IAC	I-V ⁷ /V-V, I-VII ⁷ /V-V (71); $\hat{8}$ - $\hat{7}$ - $\hat{6}$ - $\hat{5}$ (72)
5: Interruption and Two-Part Form	Period with primary tone $\hat{3}$ (84)	$\hat{8}$ - $\hat{7}$ - $\hat{6}$ - $\hat{5}$ (88)
6: Registral Shifts	None	Embellishment of $\hat{3}$ - $\hat{2}$ - $\hat{1}$ into ascending reaching-over to $\hat{3}$ (111)
7: Ascent to the <i>Kopfton</i> and Reaching-Over	None	$\hat{1}$ - $\hat{2}$ - $\hat{3}$ embellished with reaching-over (128); various models of reaching-over (135)
8: Chromaticism	None	Augmented sixths created by 5-6 shift and voice exchange from IV (148); Upper-third evolutions of V, diatonic and chromatic
9: Parallel, Circular, and Sequential Progressions	None	Parallel $\hat{3}$ s with and without 5-6 shifts (165); Symmetrical root motions (170); 5-6 shifts transposed to make sequences (171, 173)
10: Three-Part Form with A ₁ Cadencing on the Tonic	3-part form with tonic-cadencing A ₁ , with primary tones $\hat{3}$ and $\hat{5}$ (192, 194, 199); $\hat{8}$ -lines with different harmonization (202)	None
11: Three-Part Form with A ₁ Cadencing Away from the Tonic	3-part form with dominant-cadencing A ₁ , with primary tones $\hat{3}$ and $\hat{5}$ (220, 225, 226)	None

Example 1. A Comparison of Different Analytical Protocols (based on Damschroder's Example 3.10, p. 56)

m. 34 35 36 37 38

Line (a): I (V₃⁴) vii^{o7}/ii ii vii^{o7}/V V⁸—7 I—(V⁷)—

Line (b): I—

(= I⁵—6 II₃¹⁰—⁹ 8—7 V⁸—7 I—)

(=VI⁷₃^{b9})

Example 2. A Chromatic Passage by Schubert with Multiple Interpretations of a D-sharp Major Triad (based on Damschroder's Example 8.9, p. 153)

m. 1 3 4 5 6 7 9 10 11 12 13 14

Line (a): I — I⁸ — ^{b7} IV V₆^{8—7} I

(= I — V₅^{#7—#7} I)

Line (b): I — V₆^{8—7} I

(= I — V₅^{#7—#7} I)

Diagram: ?
D#
(VII₃^{#5}) (I₃^{b5}) (T₁) (V₅^{#7})

Example 3a. Reductive Process's Steps and Instances in Text

Steps	Instances in Text
(1) Ear Training: Lines, Hierarchy, and Stability/Instability	p. 22, last par.—p. 23, first par. p. 75, second par.
(2) Foundational Analysis: Figured Bass Realization of Structural Events	p. 23, second par. p. 71, ex. 4.3
(3) Schema Showing Measure Numbers, <i>Ursatz</i> , Scale Degrees in Soprano, and <i>Stufen</i>	p. 23, third par. p. 84, schema p. 119, three schemata
(4) Schema Recognition at Lower Levels (e.g., 5–6 shift)	p. 24, pars. 1–2 p. 40, ex. 2.3
(5) Graphing with Notation from Background to Foreground (3 graphs)	p. 24, fourth par —p. 26, sixth par. pp. 96–97

Example 3b. Step 1: Results of Ear Training (my reconstruction)

Example 3b shows a musical reconstruction in D major. The top staff is a treble clef with a melodic line. Above the staff, scale degrees are indicated: $\hat{3}$ above the first measure, $\hat{2}$ above the second measure, and $\hat{1}$ above the third measure. A bracket spans the first three measures. The bottom staff is a bass clef with a figured bass line. Below the staff, Roman numerals are indicated: I under the first measure, V under the second measure, and I under the third measure.

Example 3c. Step 2: Sample Foundational Progression (p. 23)

Example 3c shows a figured bass progression in D major. The top staff is a treble clef with a melodic line. Above the staff, scale degrees are indicated: $\hat{3}$ above the first measure, $\hat{2}$ above the second measure, and $\hat{1}$ above the third measure. Horizontal lines connect the scale degrees across the measures. The bottom staff is a bass clef with a figured bass line. Below the staff, fingerings are indicated: 5/3 under the first measure, 5/3 under the second measure, 6/5 under the third measure, 5/3 under the fourth measure, and 5/3 under the fifth measure.

Example 3d. Step 3: Schema with Scale Degrees, *Stufen*, and Evolving Arabic Numbers (p. 23)

m.	1	2	3	4
	$\hat{3}$		$\hat{2}$	$\hat{1}$
D Major:	I ⁵ ——— 6		II ⁽⁷⁾	V I

Example 3e. Step 4: Recognition of Lower-Level Patterns (my reconstruction)

The musical score consists of two staves. The upper staff (treble clef) contains a melodic line with a bracketed section labeled 'PT' (Pattern T) above it. The lower staff (bass clef) contains a bass line with a bracketed section labeled 'CPT' (Complex Pattern T) above it and another bracketed section labeled 'PT' below it. Below the staves, the following scale degrees are indicated: D: I, (#6), (VI), II⁷, V, I. An arrow labeled 'desc. 3rd' points from the (#6) degree to the I degree. Below this, a horizontal line connects I⁵ to 6, with a downward arrow pointing from the (#6) degree to this line.

Example 3f. Step 5: Graphing the Excerpt from Background to Foreground (pp. 24–25)

Third-Progression

Bass Arpeggiation

D Major: I —————
 (= I V I)

m. 1 2 3 4

D Major: I —————
 (= I⁵ ————— 6 II⁽⁷⁾ V I)