



MTO 29.3 Examples: Hier, Chromatic Function in Schoenberg's Little Piano Piece

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

<https://mtosmt.org/issues/mto.23.29.3/mto.23.29.3.hier.html>

Example 1. Tonal and Chromatic Analysis of *Friede auf Erden*, op. 13, rehearsal 16

The image displays a musical score for a piano piece, specifically rehearsal 16 of *Friede auf Erden*, op. 13. The score is presented in two systems. The first system shows the piano accompaniment in G major, with a treble and bass staff. The second system shows a melodic line in the treble staff and a bass line in the bass staff. Below the first system, a series of labels indicates the tonal function of each chord: D: T, T/S, S, T, S, (S/D) of S, S (DofD)/S/D/T, D, T. A note in the second system states "chromatic motion connects S to D".

Example 2. Tonal and Chromatic Analysis of Waldemar's First Song from *Gurre-Lieder*, rehearsal 9.4–10

Harmonic analysis labels: Eb: D of S, S, D (64) (53), S, D/T, D of S, S, D of D, D

Annotations: chromatic motion connects S to D (twice)

Example 3. Tonal and Chromatic Analysis of Schoenberg, op. 10/IV, bars 110–120

Harmonic analysis labels: d: T, S, T/D, D, F#: (S/D) of D, S, D of D, D, T

Annotations: change in voice leading direction to rising, shift of register, chromatic motion connects D to T, shift of register, change in voice leading direction to falling

Example 4. Tonal and Chromatic Analysis of “Ich darf nicht dankend,” op. 14, no. 1, bars 1–7

Figured bass for bars 1-7: $\sharp:$ S/T S/D T D T S D T D T

Chromatic motion connects D to T (top diagram)

Chromatic motion connects D to T (bottom diagram)

shift in register (bottom diagram)

Example 5. Chromatic Analysis of “Da meine Lippe reglos sind und Brennen,” op. 15, no. 4, bars 18–22

Figured bass for bars 18-22: $\sharp:$ S/T S/D T D T S D T D T

shifts in register (top diagram)

shift in register (bottom diagram)

shift in register (bottom diagram)

shift in register (bottom diagram)

Example 6. Chromatic Analysis of Schoenberg, op. 11, no. 1, bars 53–64

The image shows a musical score for Example 6, consisting of a piano accompaniment and a voice line. The piano part is in 3/4 time and features a complex chromatic texture. The voice line is in 3/4 time and includes several annotations: "shift in register" (twice), "chromatic voice leading ends the passage", and "shift in register" (once). The score is numbered from 53 to 64.

Example 7. The Chromatic Cadence

Example 7 illustrates two types of chromatic cadences. Example i) shows an ASV (Ascending Scale Voice) line in the treble clef and a DSV (Descending Scale Voice) line in the bass clef, with the sequence S N N W S. Example ii) shows a DSV line in the treble clef and an ASV line in the bass clef, also with the sequence S N N W S.

Example 8. Chromatic Cadence Types

Example 8 displays eight different chromatic cadence types, each with a corresponding musical example and a sequence of notes (S, N, W, S) below it. The types and their sequences are:

- Complete Closed Cadence (CCC): S N W S
- Incomplete Closed Cadence (ICC): S N W S
- Incomplete Closed Cadence (ICC): S N W S
- Complete Open Cadence (COC): S N W
- Complete Emergent Closed Cadence (CECC): N W S
- Complete Simple Cadence (CSC): S N S
- Complete Mixed Closed Cadence (CMCC): S W N S
- Complete Reversed Closed Cadence (CRCC): S N/W S

Example 9. Overview of Schoenberg, op. 19, no. 1

A		B		Coda
TU1	TU2	TU3	TU4	
opening/medial	opening-medial-closing	opening-medial-closing	epilogic	
mm. 1-3	4-6	7-12	13-17	

N W S W S S W N S S N W S S
 incomplete emergent complete emergent incomplete reversed closed
 closed cadence (IECC) closed cadence (CECC) cadence (IRCC) complete closed cadence (CCC) S
 strong function

Example 10. Thematic Content of op. 19, no. 1

Thematic Materials and Their Motivic Particles

bars 0-1 bar 0 bar 1 bar 2 bar 2

pitch-contour: <2301>

+M3 +m2 +m3 +m2 m9 +m3 +m2 -m3 -m2 -m3
 bars 2-3 bars 4-5 bars 5-6
 -m2 +m3 +m6 +M3 -m2 -m2 +m3 -m2
 bar 7 bar 8 bars 8-12 bar 10
 -m2 -d7 +M3 -m2 -m3 +m2
 bar 13 bars 14-15 bars 15-16
 -M3 -m9 -M3 +M7 +m3 +m2 -m6

Example 11. Thematic Units 1 and 2: Harmonic Reduction

The score is divided into two thematic units:

- Thematic Unit 1: opening/medial function bars 1-3**
 - ending with a **complete emergent closed cadence (CECC)** in bars 3-4.
- Thematic Unit 2: epilogic function bars 4-6**
 - ending with an **incomplete reversed closed cadence (IRCC)**.

The staves are labeled: DSV (D. Sub. V.), D. Sub., A. Sub., and ASV (A. Sub. V.).

Example 12. Contrapuntal Streams in op. 19, no. 1, bars 1-3

The score is for the first three bars of the piece, marked *Leicht, zart* (ppp) and *etwas zögernd* (p). The first bar is marked with a fermata (I) and a first ending bracket. The second bar is marked with a second ending bracket. The third bar is marked with a third ending bracket. The score is annotated with colored boxes highlighting specific contrapuntal streams:

- Red box: Treble clef, bars 1-2.
- Green box: Bass clef, bars 1-2.
- Orange box: Bass clef, bar 2.
- Blue box: Bass clef, bar 2.
- Yellow box: Bass clef, bar 2.
- Green box: Bass clef, bar 3.
- Blue box: Bass clef, bar 3.
- Yellow box: Bass clef, bar 3.

The dynamic markings are ppp (pianississimo) and p (piano).

Example 13. TU 1, phrase 1: Relationship of Subordinate Voices to the Structural Voice

The image shows a musical score with six staves. The top staff is labeled 'DSV' (Dominant Structural Voice) and contains a melodic line in treble clef. Below it are five staves, each labeled 'Subordinate Voice'. The second and third staves are in treble clef, while the fourth, fifth, and sixth staves are in bass clef. The music consists of various rhythmic patterns and intervals, illustrating the relationship between the structural voice and its subordinate voices.

Example 14. Counterpoint of Phrase 1, bars 1-3

The image shows a musical score with two systems. The top system consists of two staves (treble and bass clef) with complex counterpoint. The bottom system also consists of two staves (treble and bass clef) with simpler counterpoint. A dashed line labeled 'Weak Functional Span' spans across the first two staves of the bottom system. A solid line labeled 'Strong Functional Span' spans across the second and third staves of the bottom system. The notation includes various rhythmic values and accidentals.

Incomplete Emergent Closed Cadence (IECC)

Example 15. Counterpoint of Phrase 2, bars 3–4

The musical score for Example 15 consists of five staves. The top two staves are for piano accompaniment in 6/8 time. The third staff is labeled 'Structural Voices' and contains two melodic lines. The fourth staff is labeled 'Sub. Voice 1' and contains a single melodic line. The fifth staff is labeled 'Sub. Voice 2' and contains a single melodic line. Annotations include 'Strong Span' with dashed lines above the Structural Voices staff, and '(anticipates structural voice)' with a dashed line connecting Sub. Voice 2 to Sub. Voice 1. The text 'Complete Emergent Closed Cadence (CECC)' is centered below the staves.

Example 16. Contrapuntal Normalization of Example 15

The musical score for Example 16 consists of two staves. The top staff is labeled 'DSV' and the bottom staff is labeled 'ASV'. Both staves contain melodic lines. The text 'Complete Emergent Closed Cadence (CECC)' is centered below the staves.

Example 17. Structural Counterpoint of TU2, bars 4–6

The musical score for Example 17 consists of four staves. The top two staves are for piano, with the right hand in treble clef and the left hand in bass clef. The piano part includes a triplet in the right hand and a '3' marking above it. The word 'espress.' is written in the left hand. The bottom two staves are for voice, labeled 'DSV' (Soprano) and 'ASV' (Alto). The DSV part has 'r.s.' markings above it. Brackets and lines connect the piano and voice parts, indicating structural counterpoint.

Incomplete Closed Cadence (ICC)

Example 18. Motivic Statements in TU2

The musical score for Example 18 shows a single melodic line in treble clef. It is divided into four segments labeled 'a', 'b', 'a'', and 'b'' above the staff. Below the staff, the segments are mapped to bars: 'a' is Bar 1, 'b' is Bar 2, 'a'' is Bars 4–5, and 'b'' is Bars 5–6.

Example 19. Motivic Statements in TU3

The musical score for Example 19 shows a single melodic line in treble clef. It is divided into two segments: the first segment is labeled 'Bar 7' and the second segment is labeled 'Bars 9–11' below the staff.

Example 20. Harmony and Counterpoint in TU3, bars 7–12

The score for Example 20 consists of several staves. At the top, the piano accompaniment is divided into three sections: 'opening function' (labeled 'a'), 'medial function' (labeled 'b'), and 'closing function' (labeled 'a'' and 'b'). Below this are the vocal parts: ASV (Alto/Soprano/Voice), Harm Sub of ASV, Non-Harm Sub of ASV, Non-Harm Sub of DSV, Harm Sub of DSV, and DSV (Dramatic Soprano/Voice). A 'whole-tone outline' is indicated in the DSV part. A 'suspension' is marked in the Harm Sub of ASV part. The cadence is labeled 'Complete Closed Cadence (CCC)' with the letters S, N, W, S below the staves.

Example 21. Harmonic Reduction of Example 20

The harmonic reduction for Example 21 shows the piano accompaniment with a 'bivocal connection to F' indicated above the staff. The cadence is labeled 'Complete Closed Cadence (CCC)' below the staves.

Example 22. Harmony and Counterpoint in TU4, bars 13–17

The musical score for Example 22, bars 13–17, consists of the following parts:

- Piano:** Grand staff with treble and bass clefs. It features complex harmonic textures with many beamed notes and some long melodic lines in the right hand.
- DSV (Double Bass):** A single bass clef staff with a melodic line.
- Sub. Voice 1:** A bass clef staff with a melodic line.
- Sub. Voice 2:** A treble clef staff with a melodic line.
- Sub. Voice 3:** A treble clef staff with a melodic line.
- ASV (Alto Saxophone):** A bass clef staff with a melodic line.

Example 23. Harmonic Reduction of Example 22

The harmonic reduction of Example 22 is shown in grand staff notation (treble and bass clefs). It consists of two staves:

- Upper Staff (Treble Clef):** Contains a melodic line with several notes.
- Lower Staff (Bass Clef):** Contains a bass line with several notes.