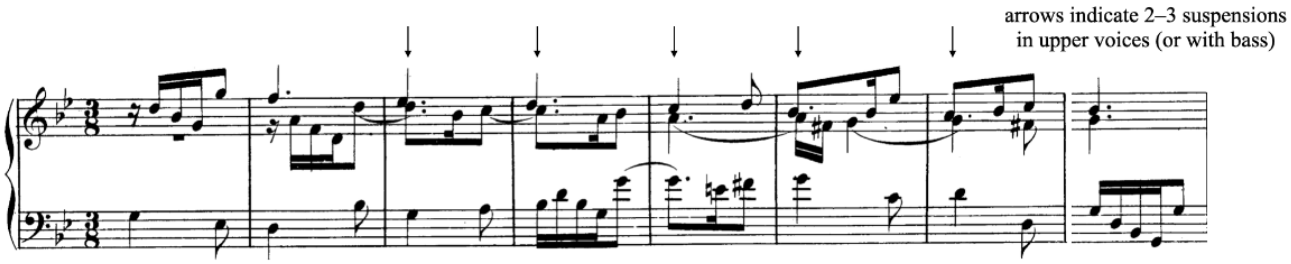
A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

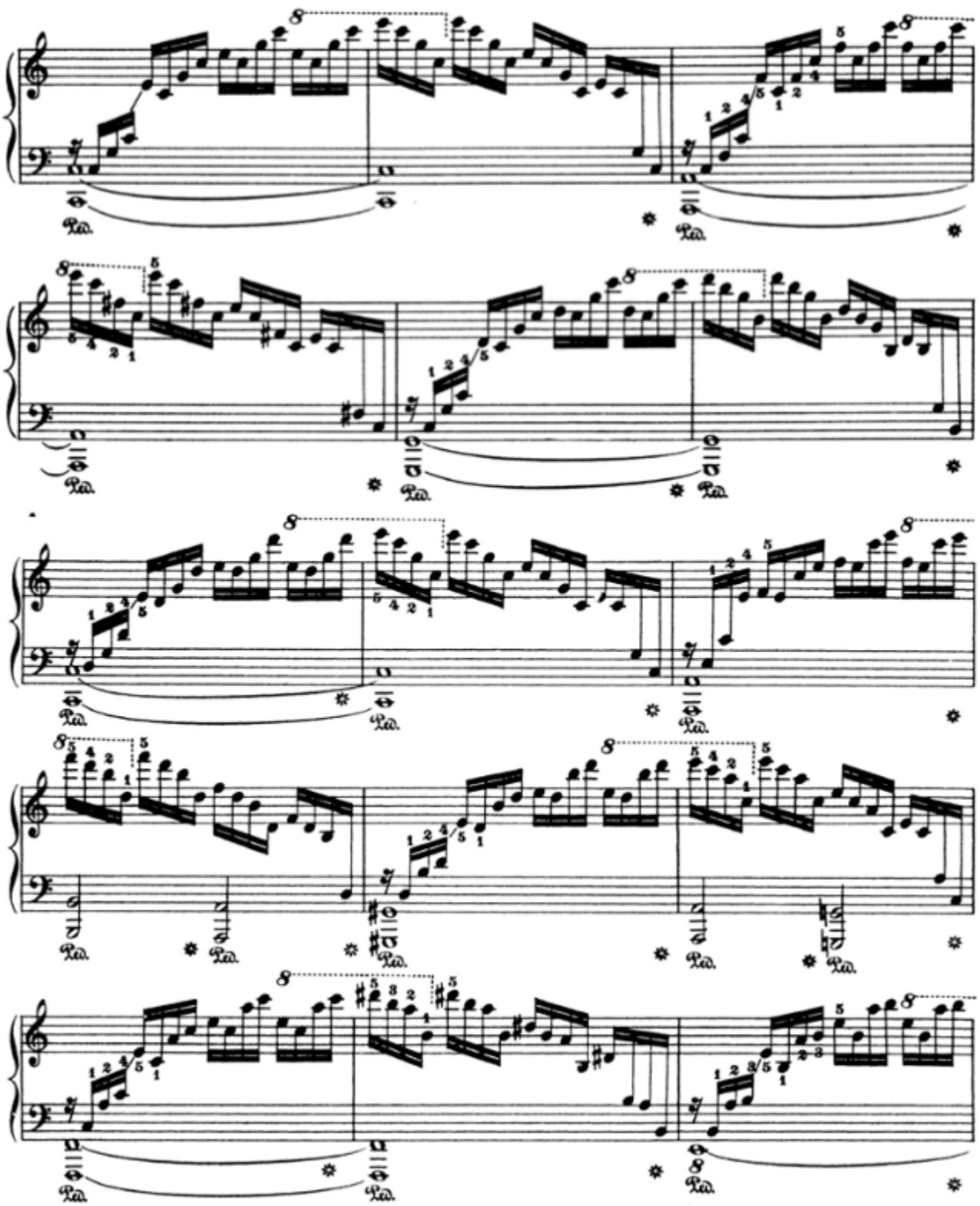
MTO 29.4 Examples: Braunschweig, Embedded Dissonance in Eighteenth- and Nineteenth-Century Harmonic Theory and Practice

(Note: audio, video, and other interactive examples are only available online)
https://mtosmt.org/issues/mto.23.29.4/mto.23.29.4.braunschweig.html

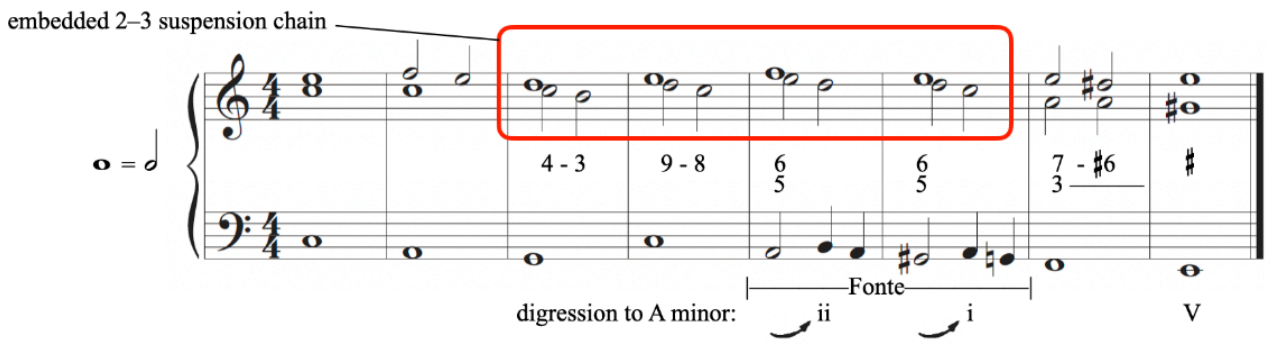
Example 1. Bach, Sinfonia in G minor, BWV 797, mm. 1–8. *Bach-Gesellschaft Ausgabe*. Ed. Carl Ferdinand Becker, Vol. 3. Breitkopf and Härtel, 1853.



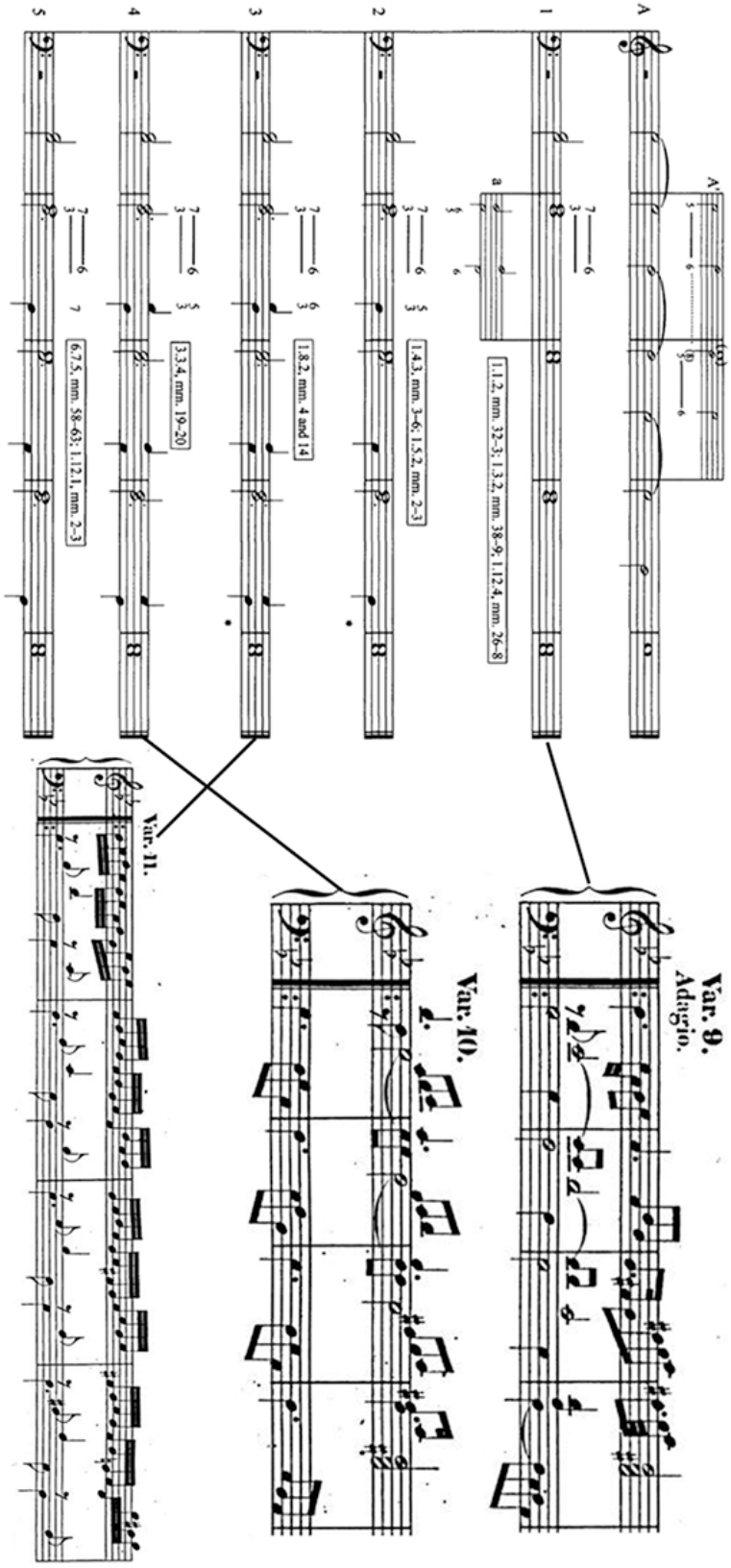
Example 2. Chopin, Etude in C major, op. 10, no. 1, mm. 15–26. *Complete Works for the Piano*. Vol. 8. Ed. Carl Mikuli. Schirmer, 1895.



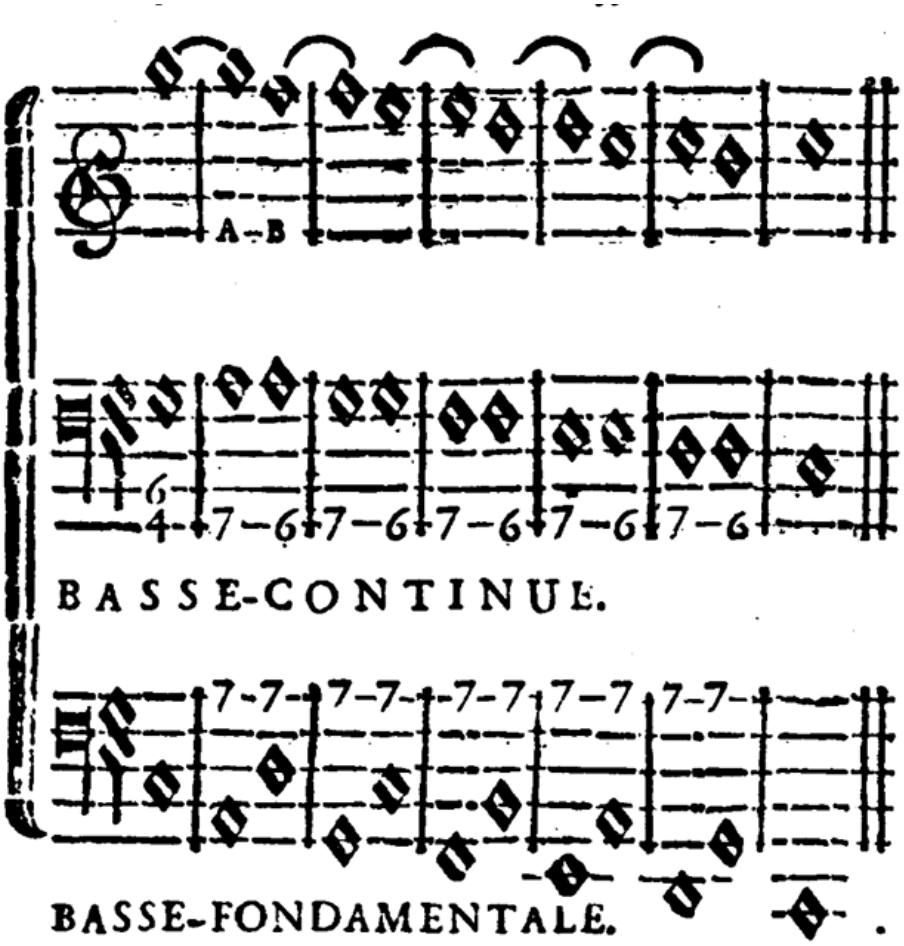
Example 3. Reduction of Chopin excerpt, mm. 15–24



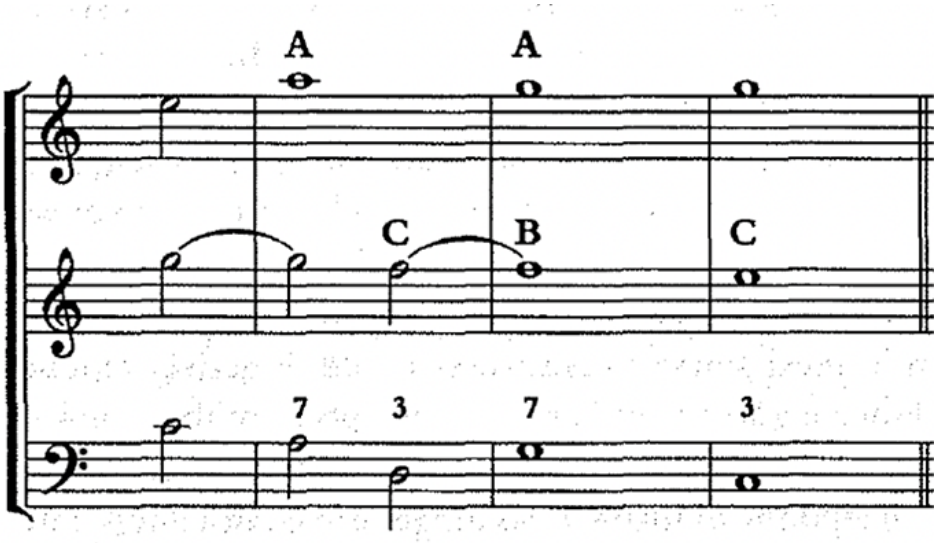
Example 4. Common suspension chain and contrapuntal permutations; from Harrison 2003, 244, matched with excerpts from Handel, Chaconne in G major, HWV 435. *Georg Friedrich Händels Werke*. Vol. 2. Deutsche Händelgesellschaft, 1858.



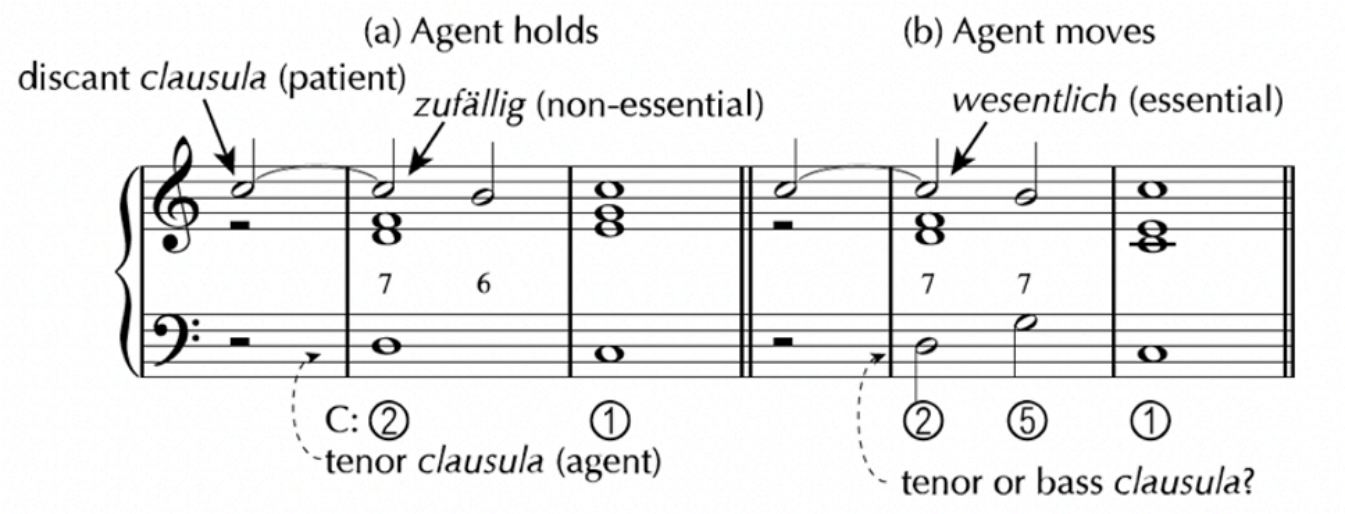
Example 5. Suspension chain interpreted according to motion of the fundamental bass; from Rameau 1722, 242



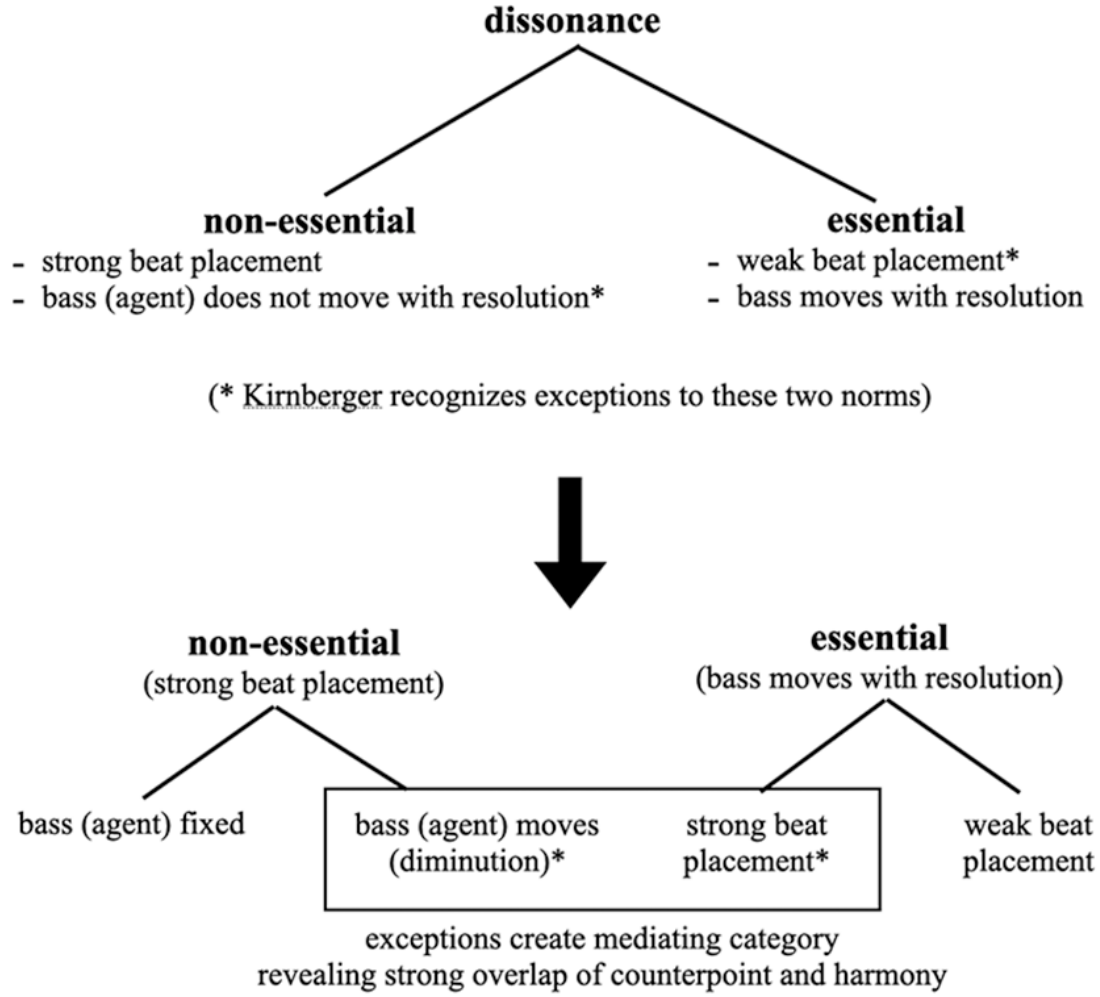
Example 6. "Colliding" dissonances within the motion of the fundamental bass; from Christensen 1993, 108



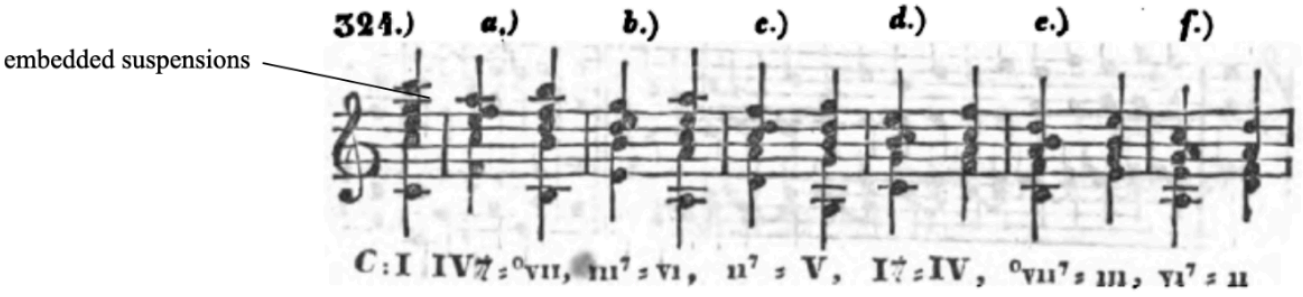
Example 7. Ambiguity arising from different contrapuntal settings of a suspension; from Remeš 2019, 77



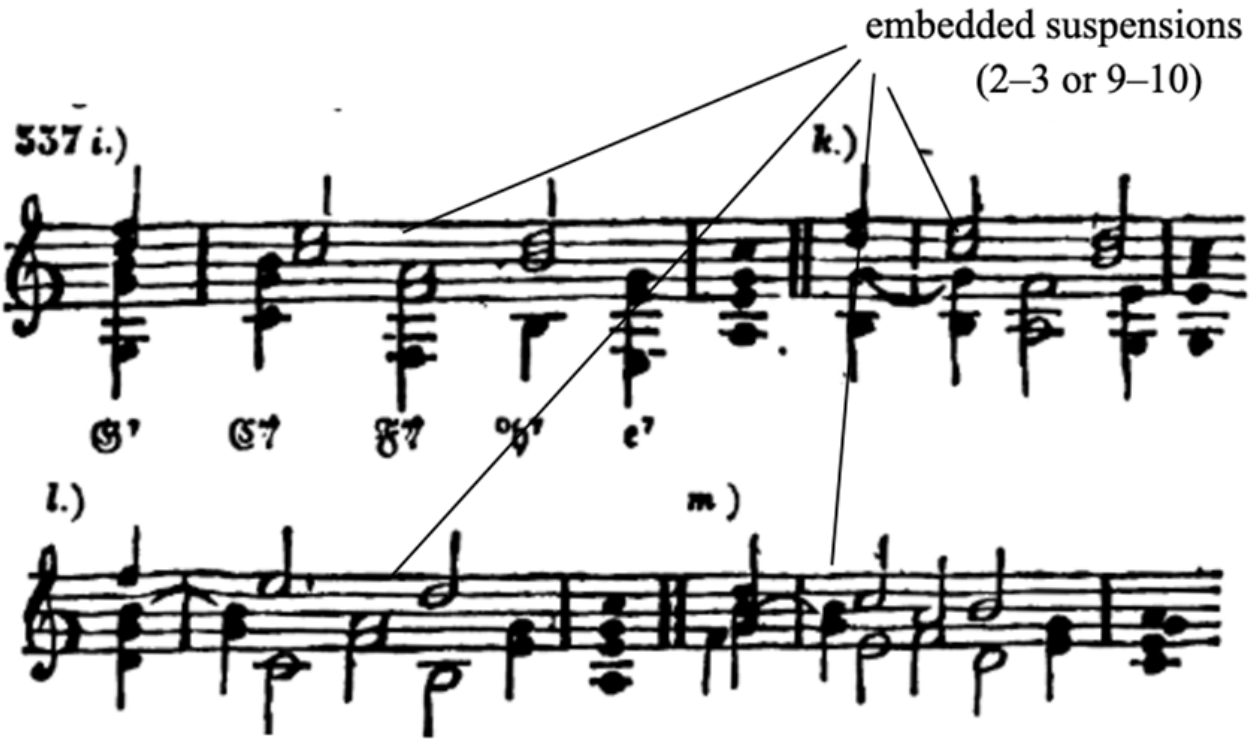
Example 8. Kirnberger's categories of dissonance revised to include mediating type



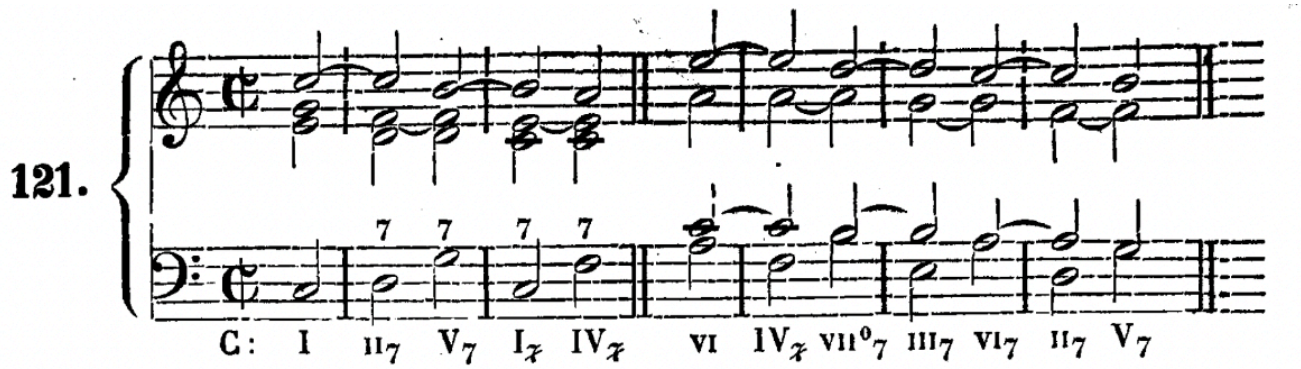
Example 9. Descending-fifth root motion depicted with embedded suspension chain, Weber 1832, 2: 251 (§263)



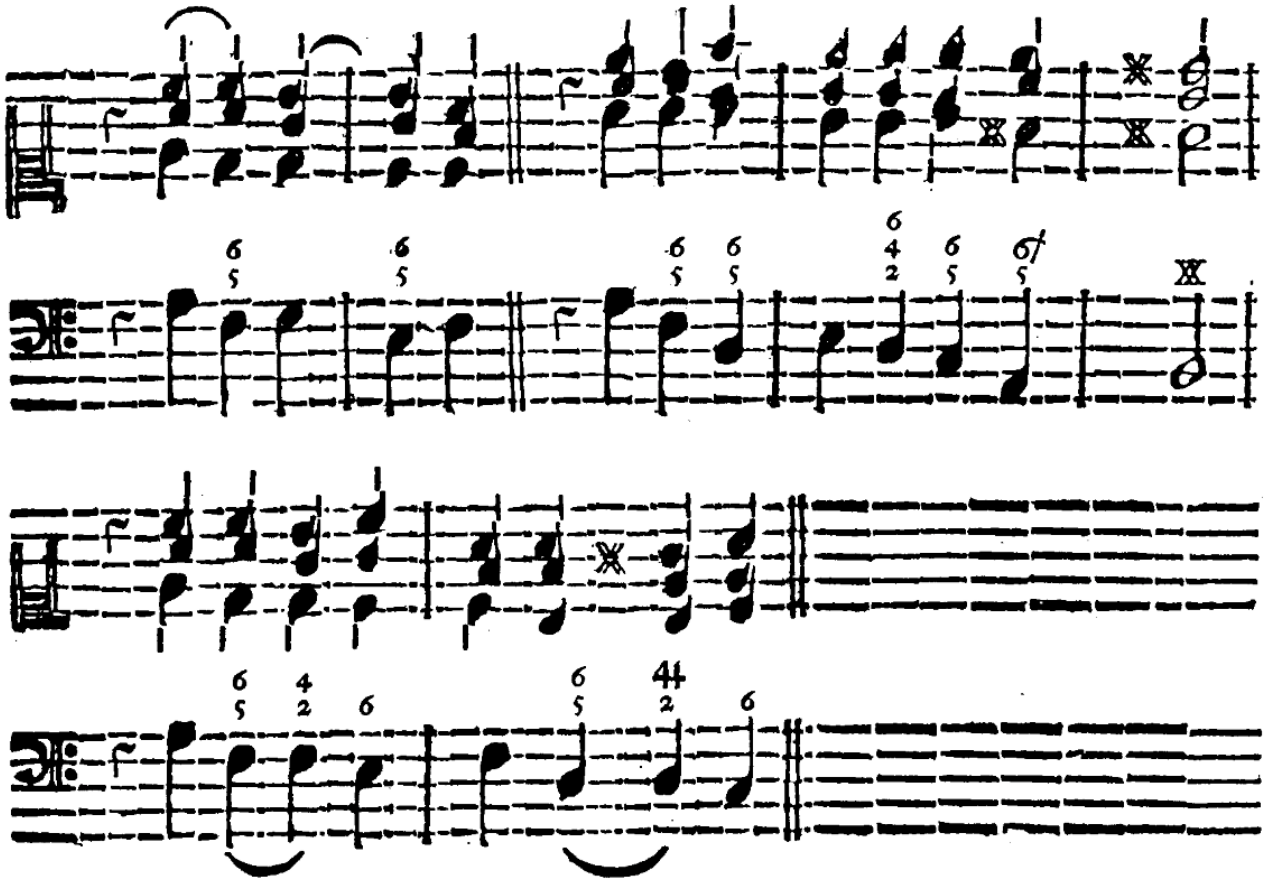
Example 10. Descending-fifth root motion in voicings related by invertible counterpoint, Weber 1832, 2: 261 (§271)



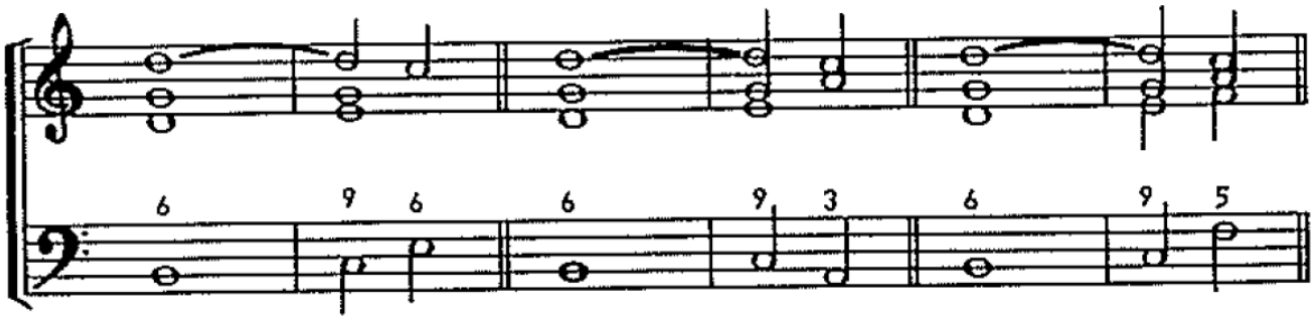
Example 11. Embedded suspension chain depicted as interlocking 7ths with Roman numerals, Richter 1860, 62



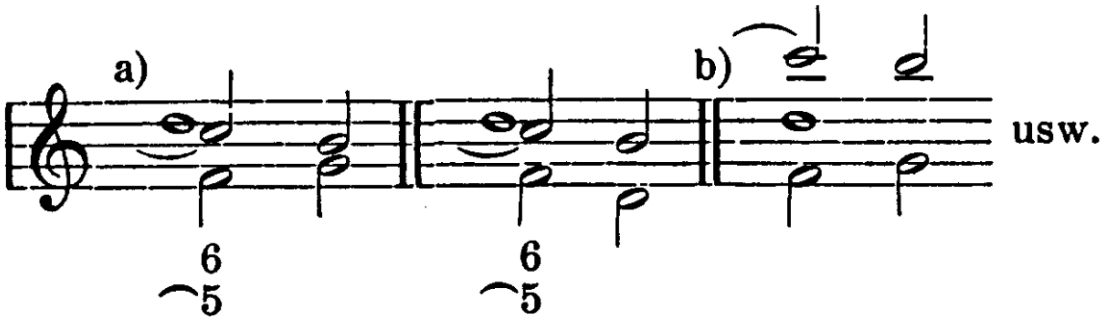
Example 12. Heinichen 1728, 179



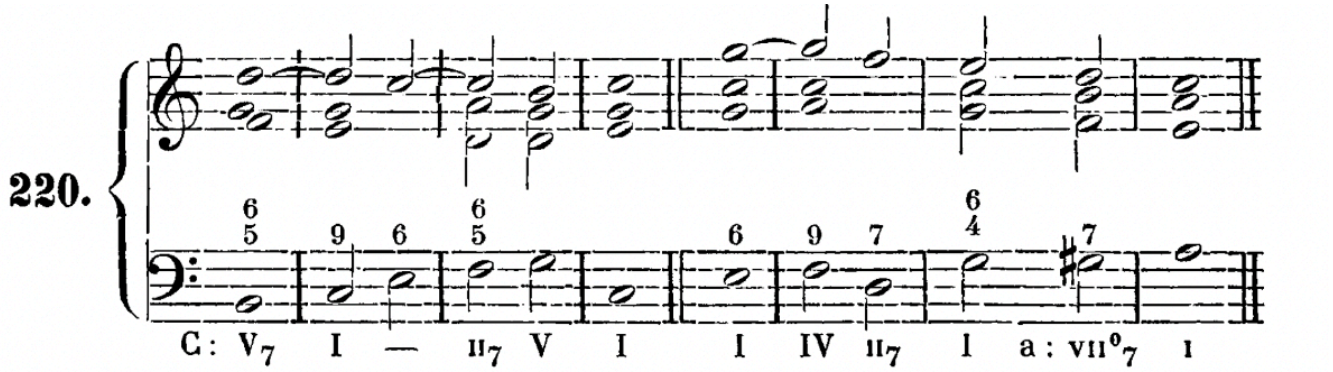
Example 13. Kirnberger (Beach and Thym) 1982, 95



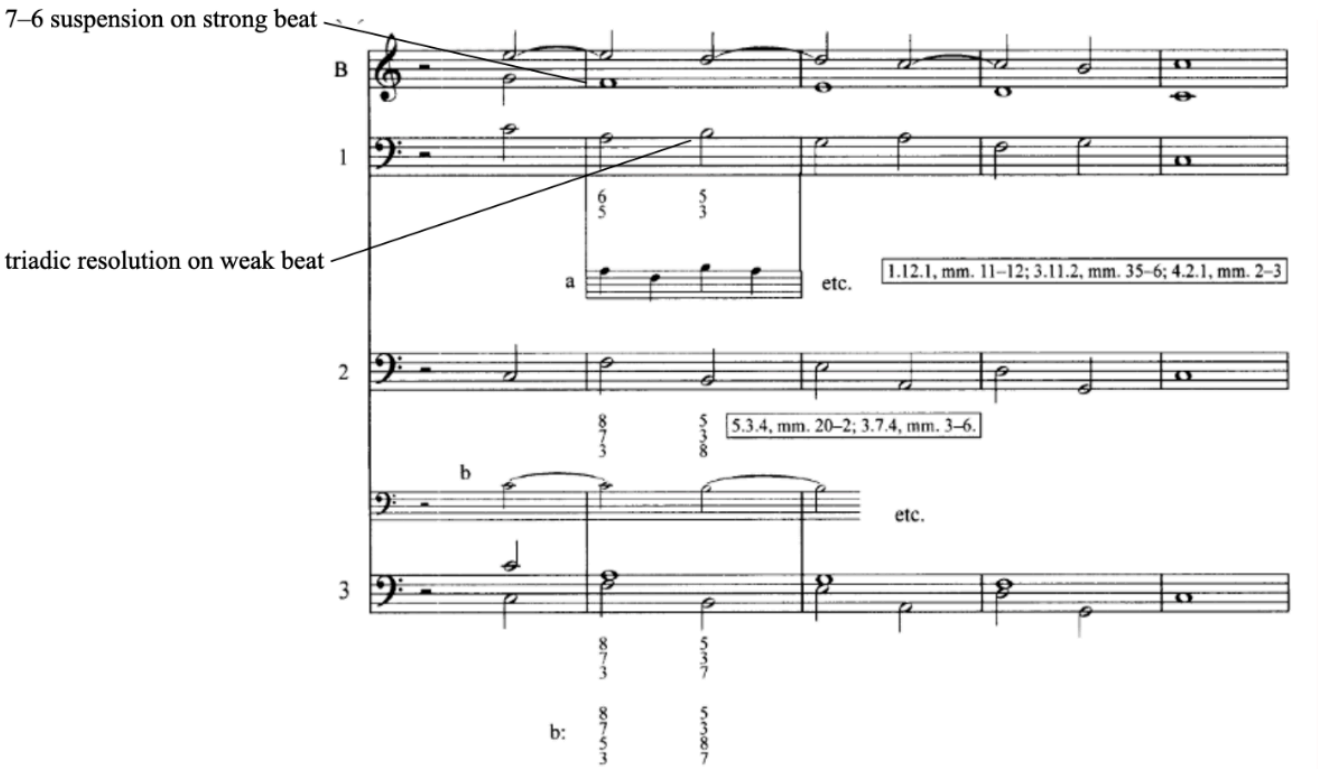
Example 14. Schenker 1922, 206



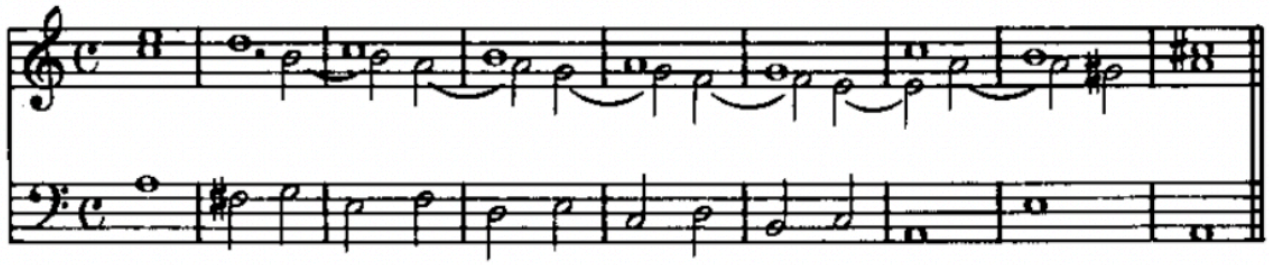
Example 15. Embedded dissonance in three degrees of assimilation, Richter 1860, 104



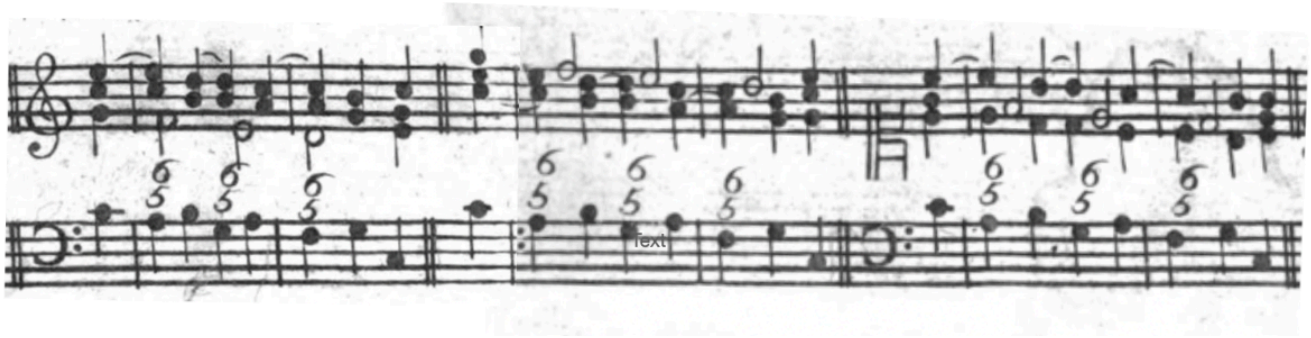
Example 16. Various settings of a suspension chain with moving bass, annotated from Harrison 2003, 247



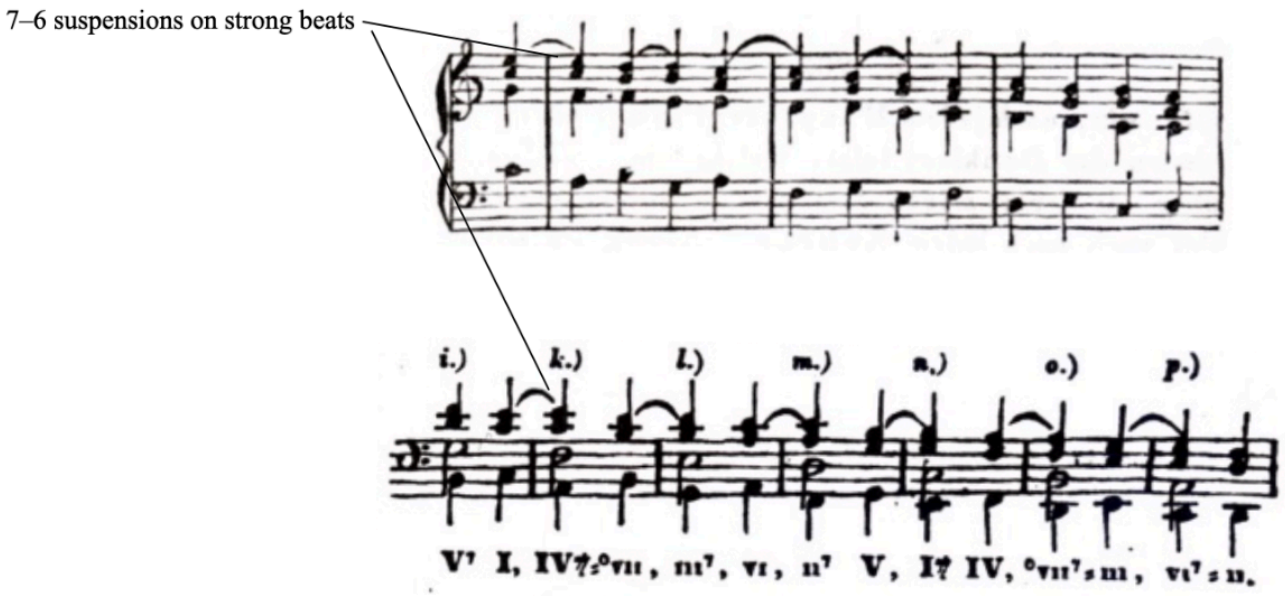
Example 17. Berardi 1687, 151



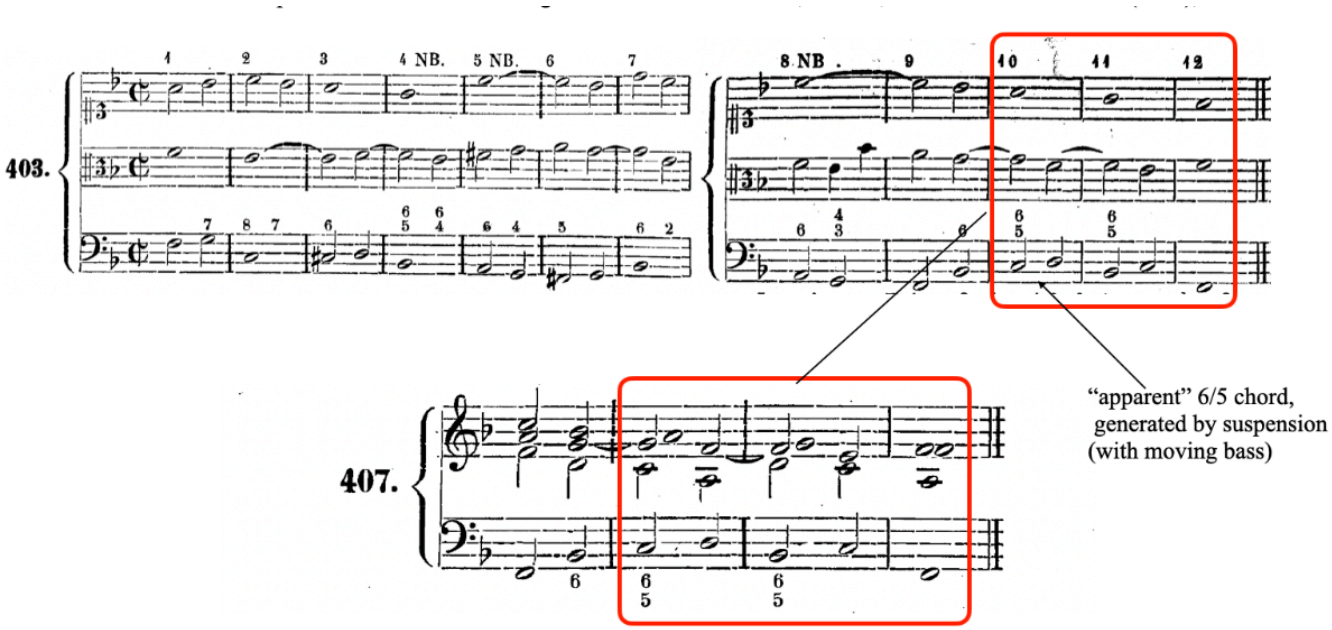
Example 18. Kirnberger 1781, II: 8



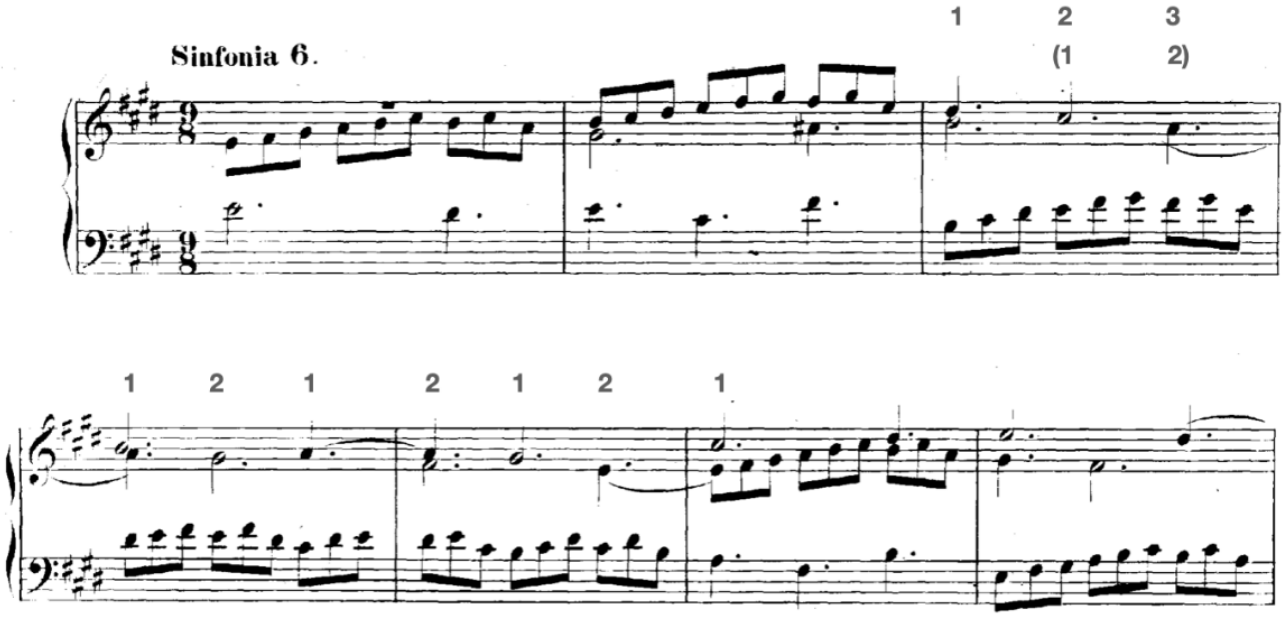
Example 19. Two versions of dissonant chord resolutions in the down3–up2 pattern; Weber 1832, 2: 252 (§263) and 2: 240 (§252)



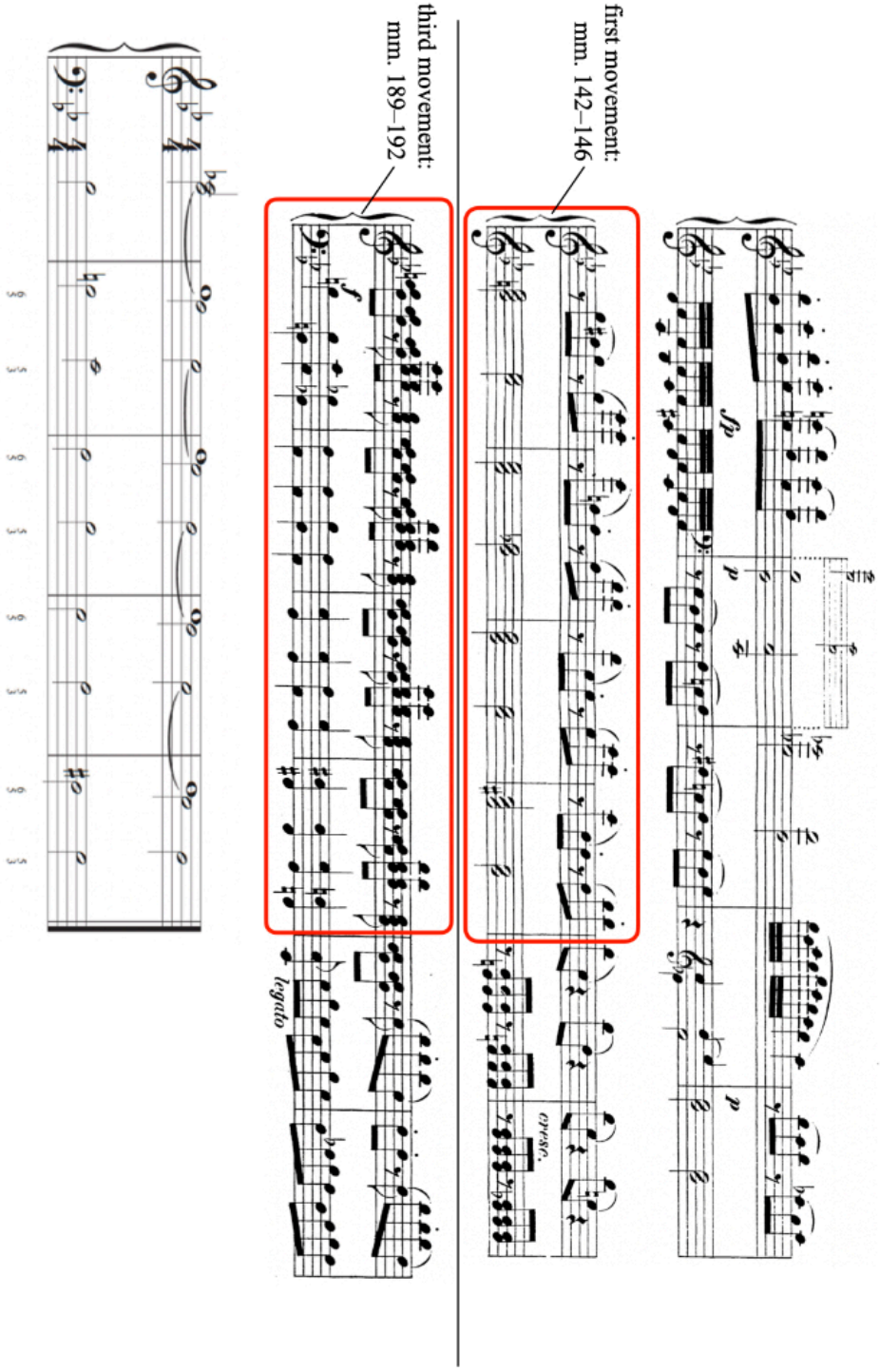
Example 20. Derivation of 6556 chords in Richter 1860, 171–73



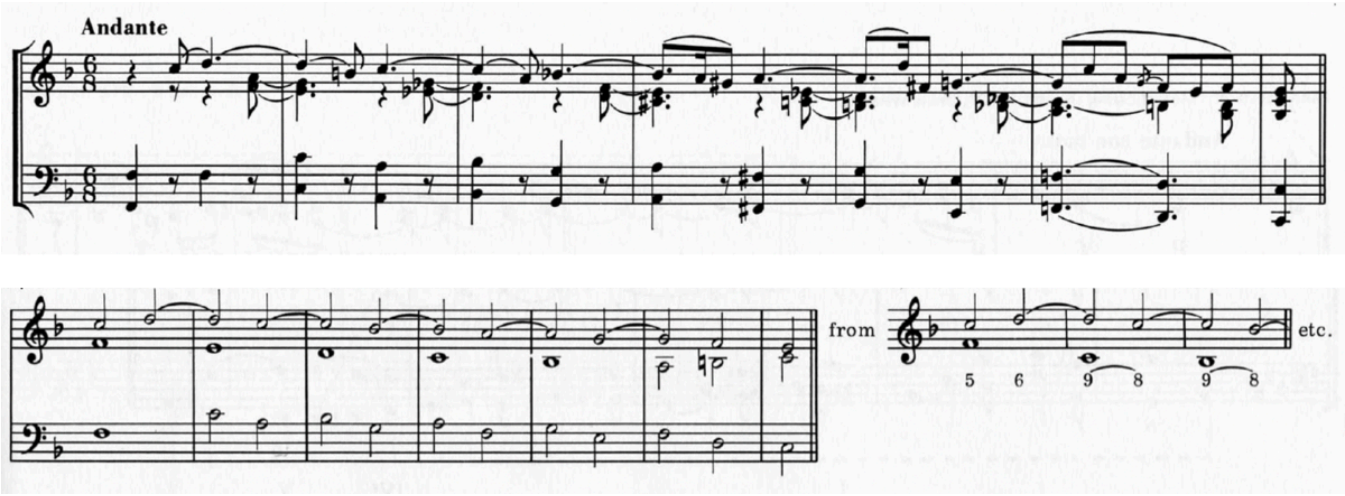
Example 21. Bach, Sinfonia in E major, BWV 792, mm. 1–7. *Bach-Gesellschaft Ausgabe*, Vol. 3. Breitkopf and Härtel, 1853.



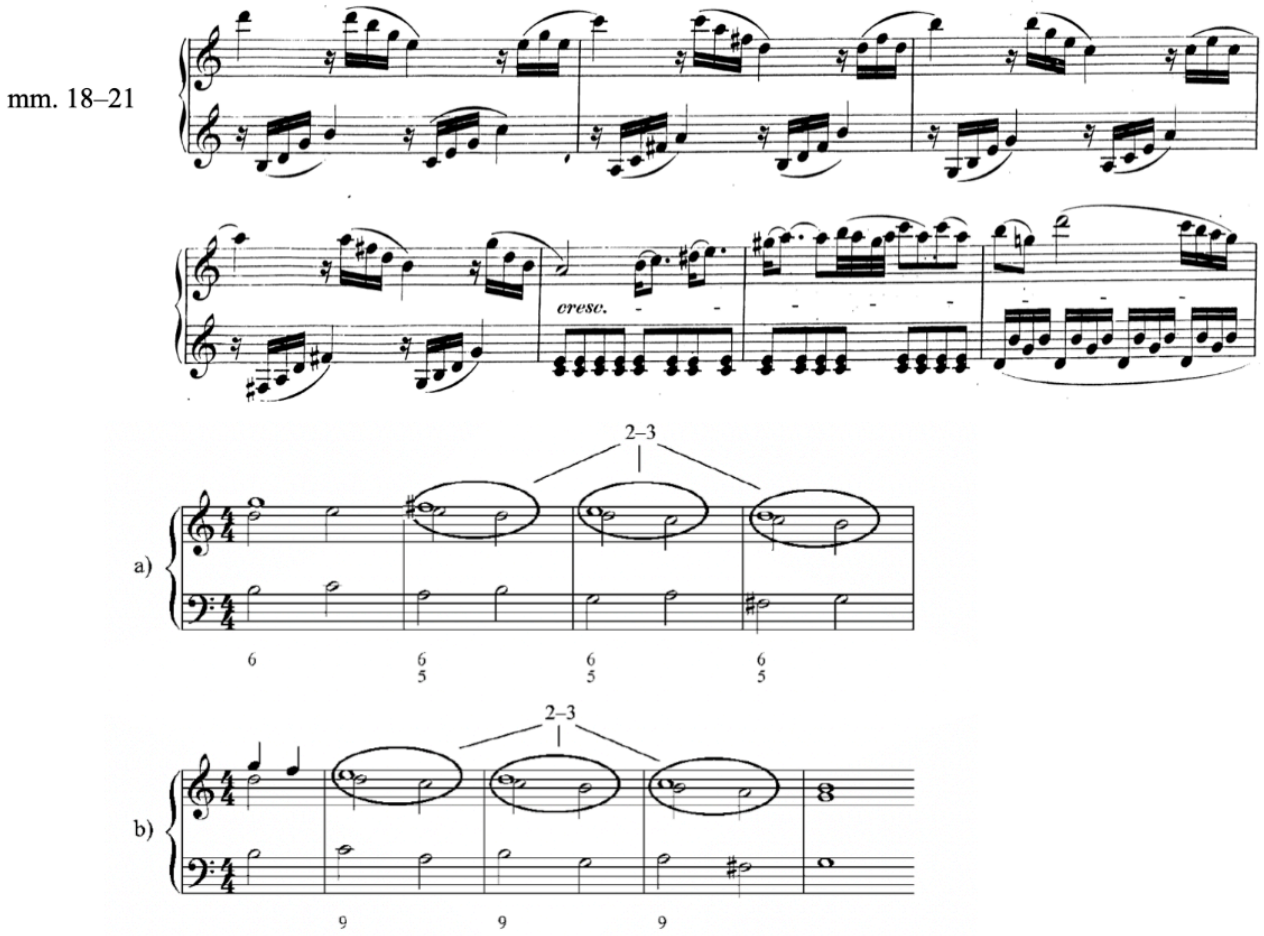
Example 22. Two passages from Mozart, Piano Sonata K. 333, first movement (mm. 142–46) and third movement (mm. 189–92), vertically aligned with reduction. *Mozarts Werke, Serie XX: Sonaten und phantasien für das pianoforte*, No. 13. Breitkopf and Härtel, 1878.



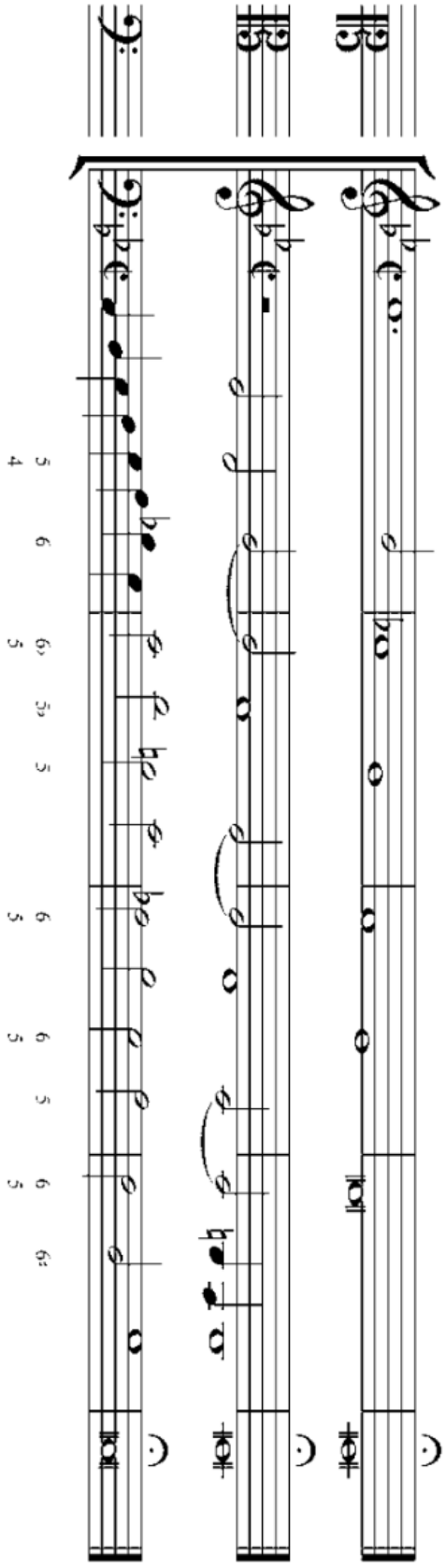
Example 23. Excerpt from Mozart, Mass in C minor, K. 427, "Et incarnatus est"; Salzer/Schachter 1969, 367



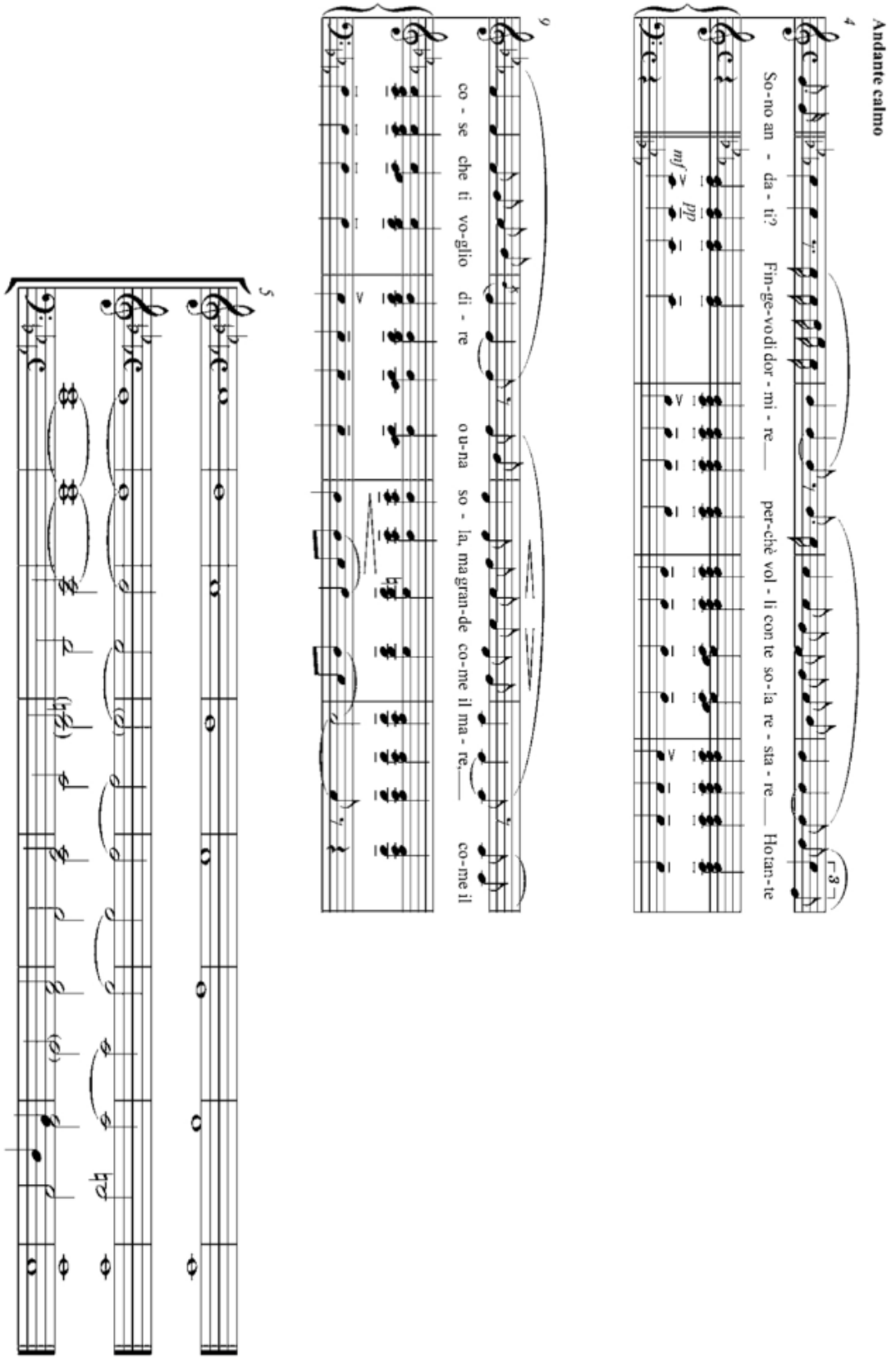
Example 24. Mozart, Piano Sonata K. 545, first movement, mm. 18–21, with two alternative settings of a harmonized 2–3 series, from Holtmeier 2011, 315. *Mozarts Werke, Serie XX: Sonaten und phantasien für das pianoforte*, No. 16. Breitkopf and Härtel, 1878.



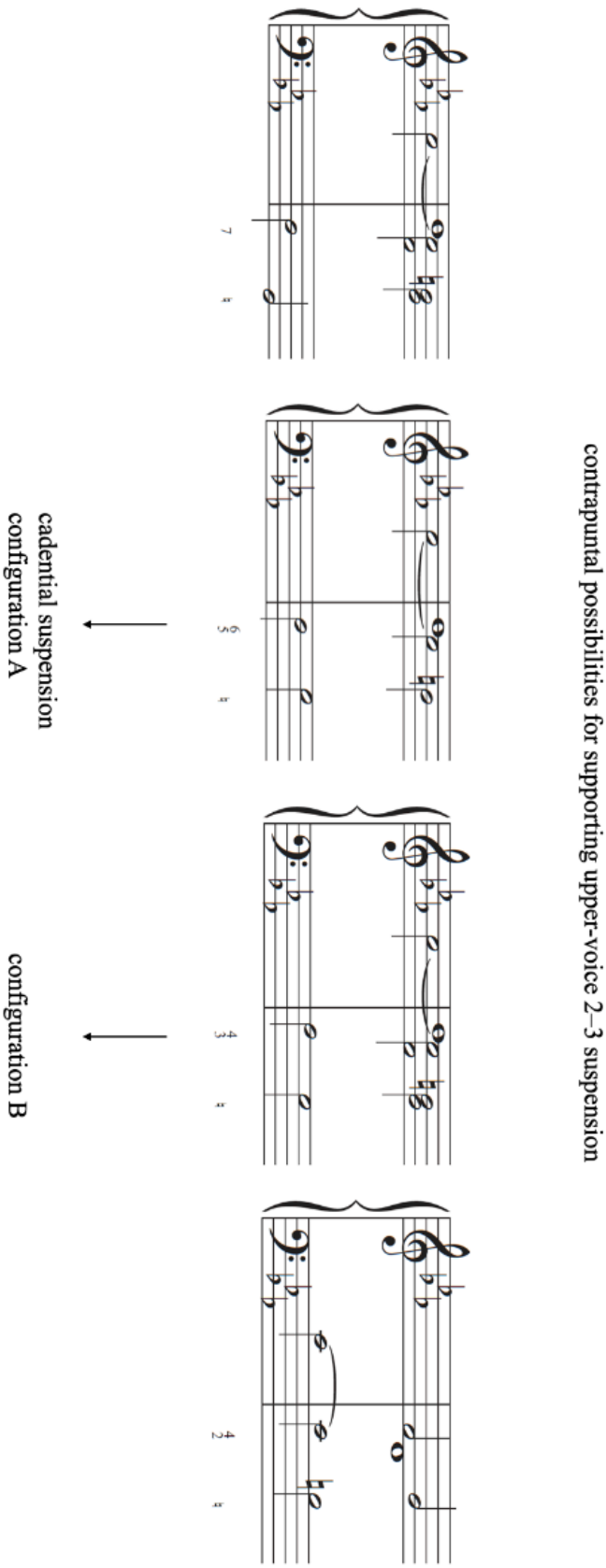
Example 25. Mattei exercise from 1827 treatise in modern notation from Baragwanath 2011, 259



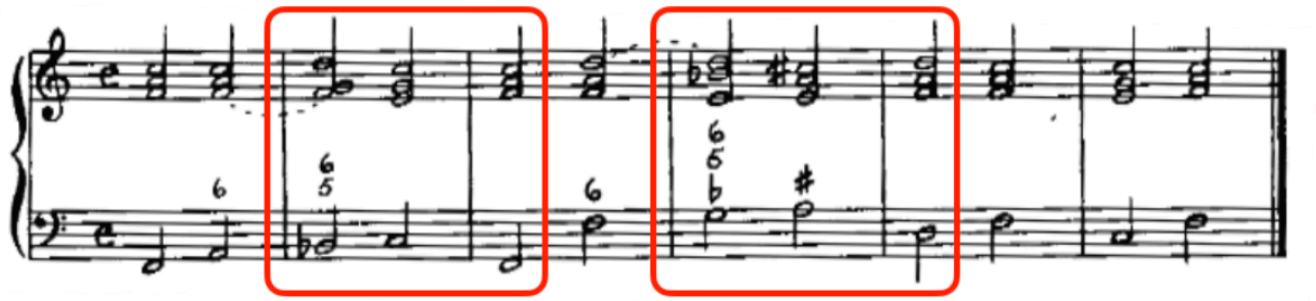
Example 26. Excerpt from Puccini, *La Boheme* with reduction; Baragwanath 2011, 270



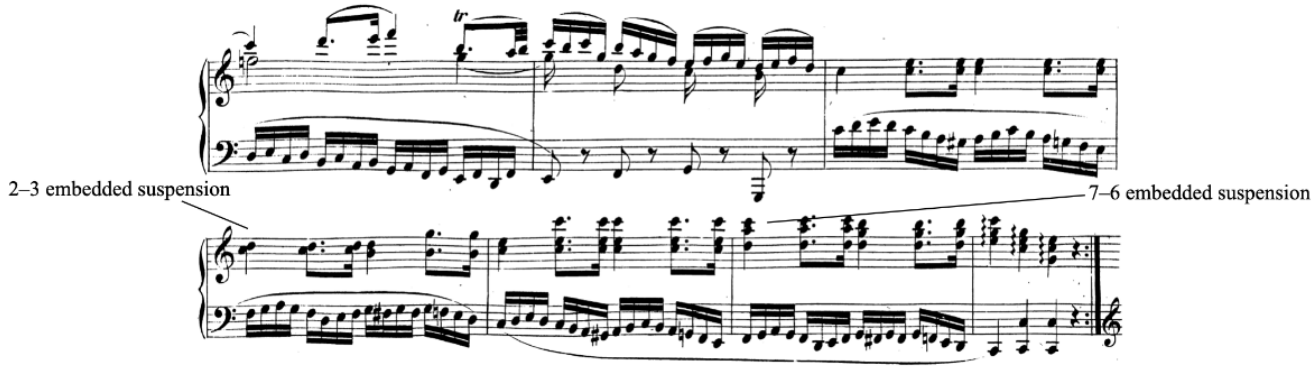
Example 27. Four contrapuntal possibilities for "harmonizing" a 2–3 upper-voice suspension



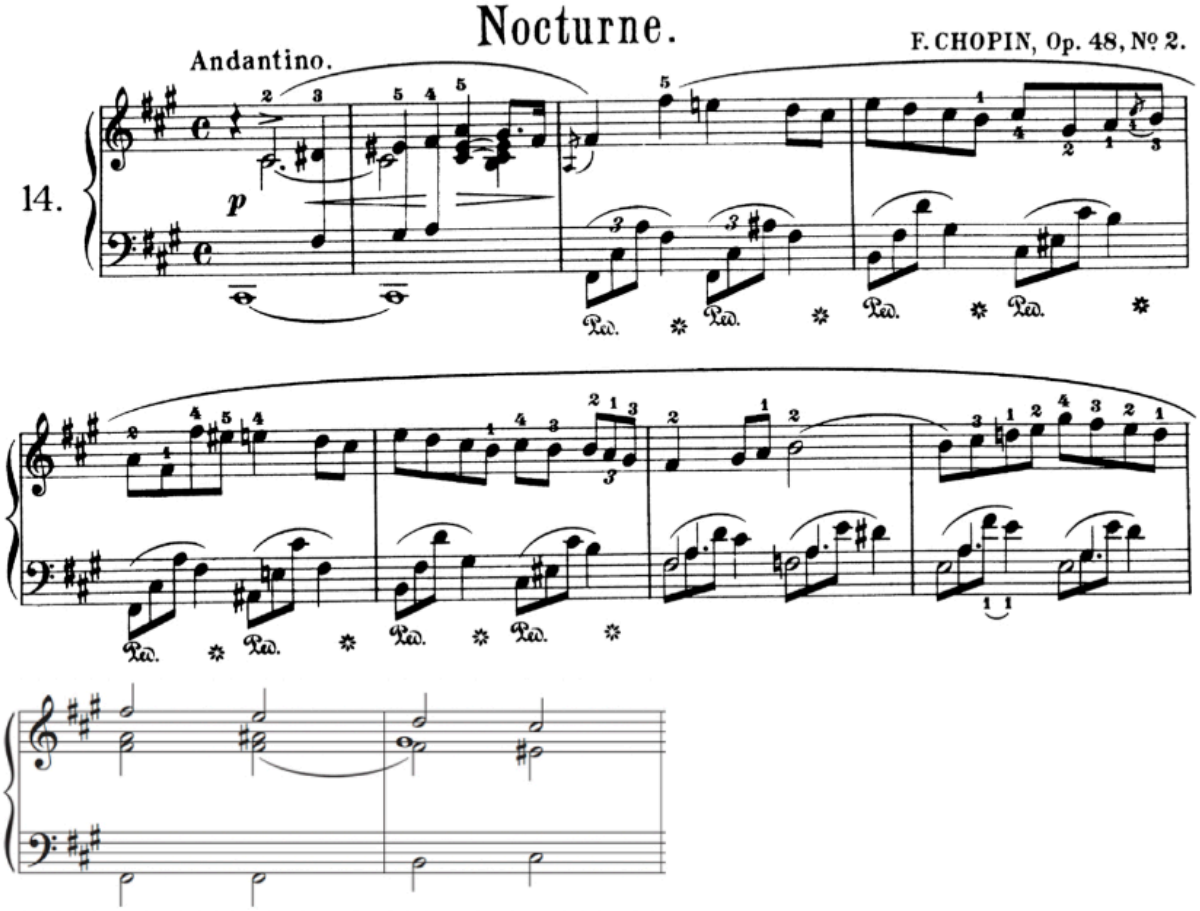
Example 28. Exercise featuring cadential suspensions, in "Precepts and Principles" (originally in Niedt), Bach/Poulin 1994, 19



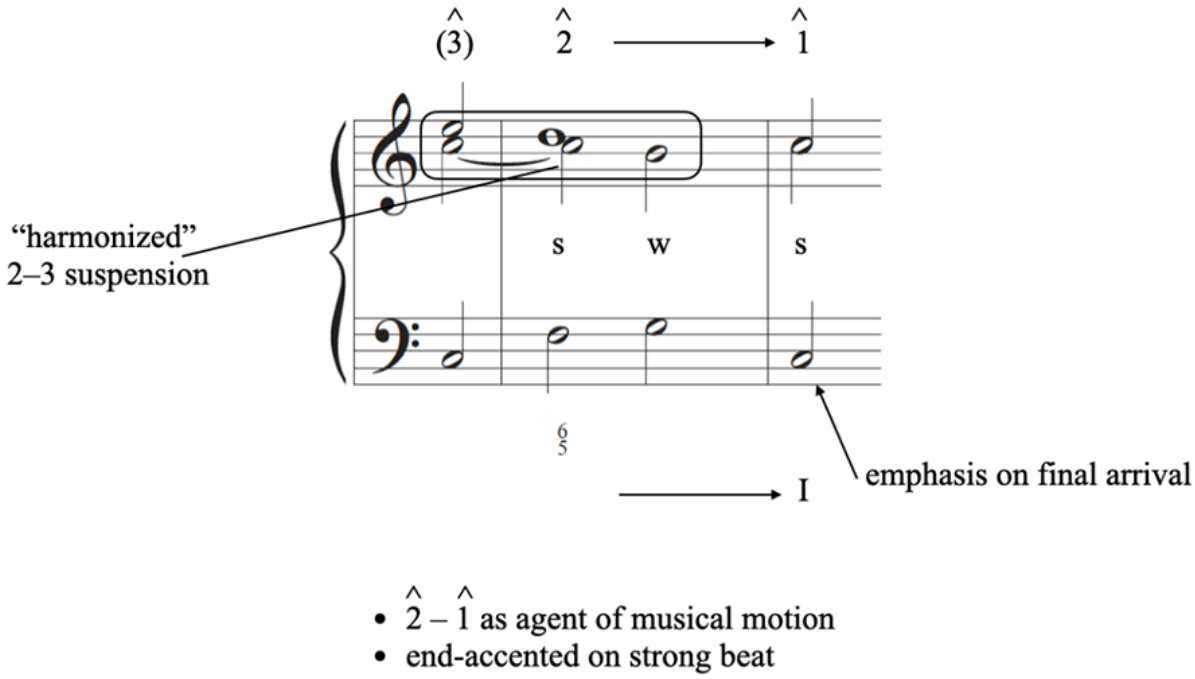
Example 29. Embedded dissonance in the cadential suspension, Mozart, Piano Sonata, K. 310, first movement, mm. 43–49. *Mozarts Werke, Serie XX: Sonaten und phantasien f˙r das pianoforte*, No. 16. Breitkopf and Härtel, 1878.



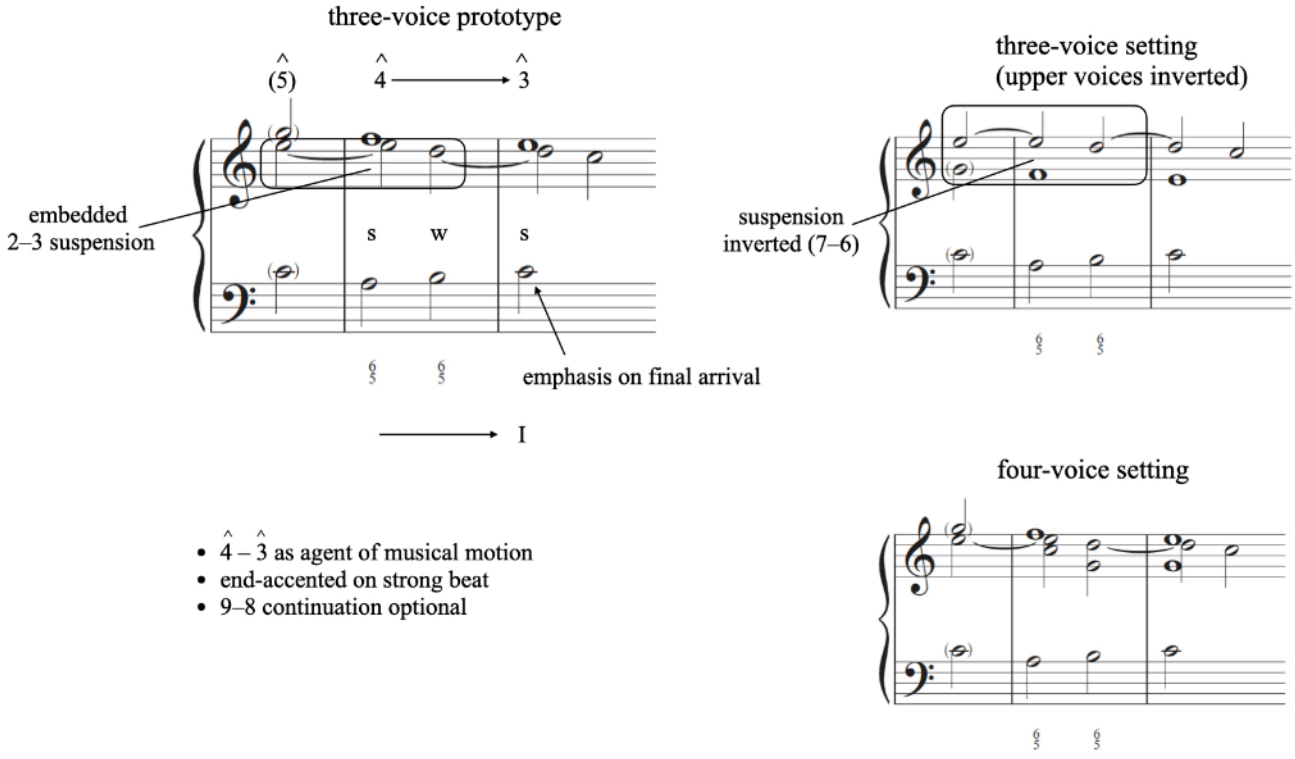
Example 30. Embedded dissonance appearing in Chopin, Nocturne, op. 48, no. 2, mm. 3–6, with hypothetical thoroughbass model. *Complete Works for the Piano*, Vol. 4. Ed. Carl Mikuli. New York: 1894.



Example 31. Embedded dissonance in the standard eighteenth-century cadential suspension

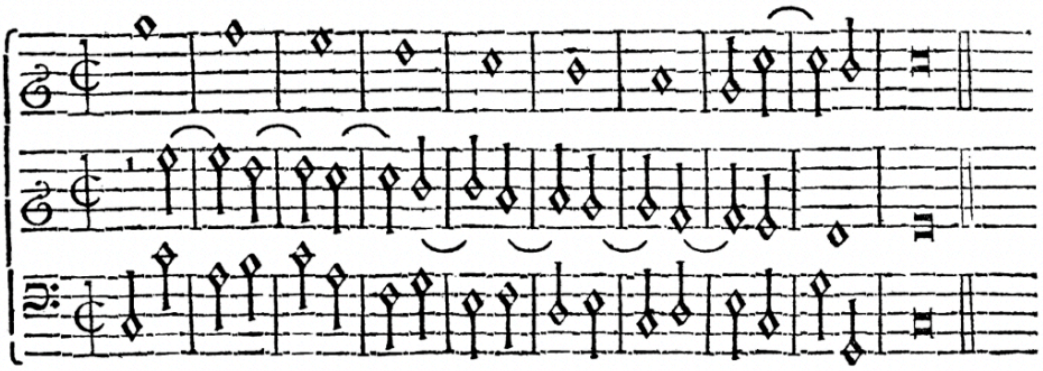


Example 32. Configuration A prototype and common settings

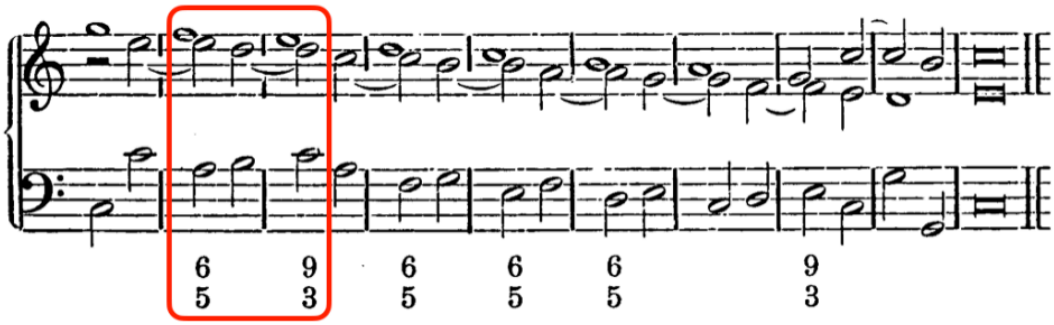


Example 33. Mixed-species counterpoint, Fux 1725, 158, reproduced in Schenker 1922, 214

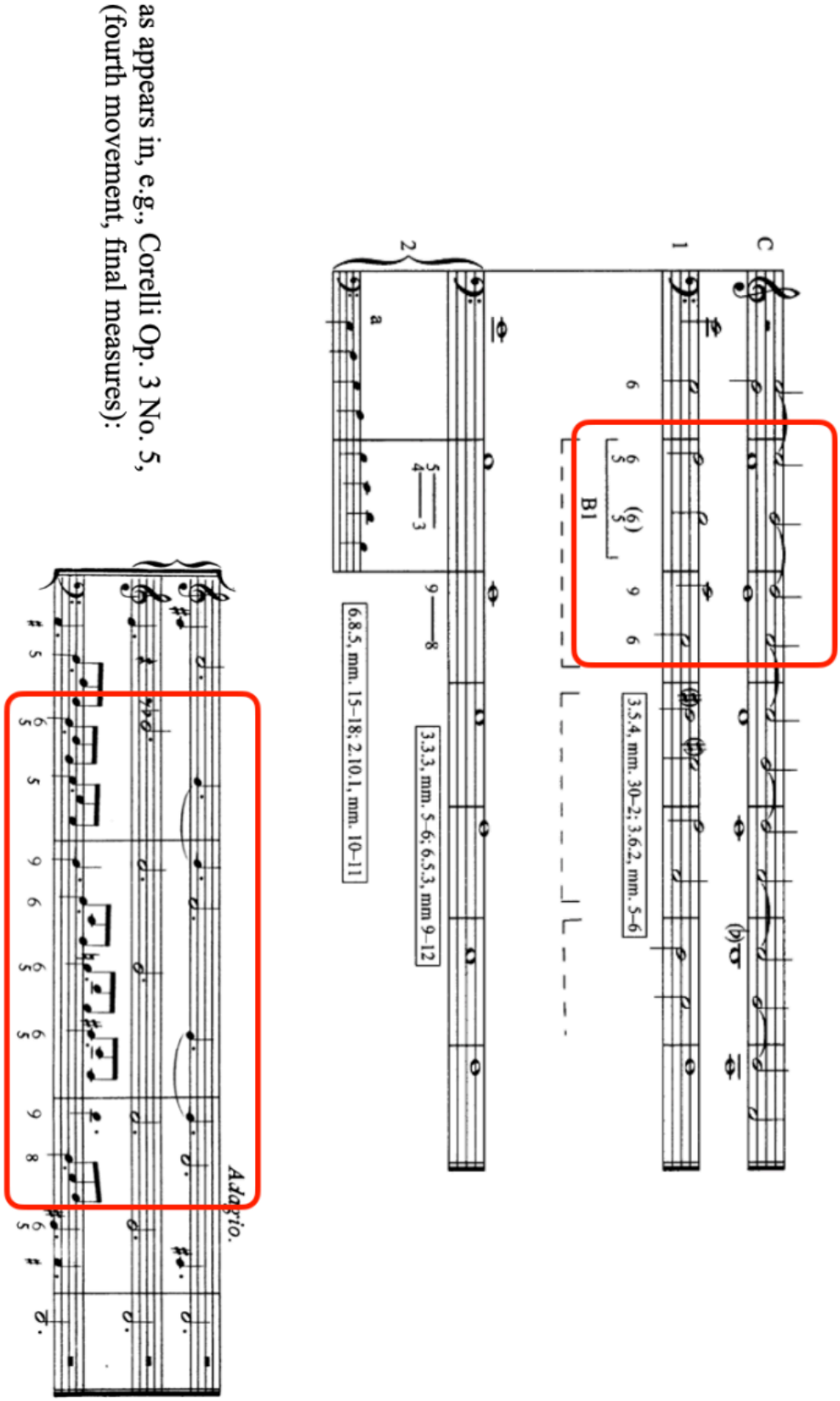
Fux:



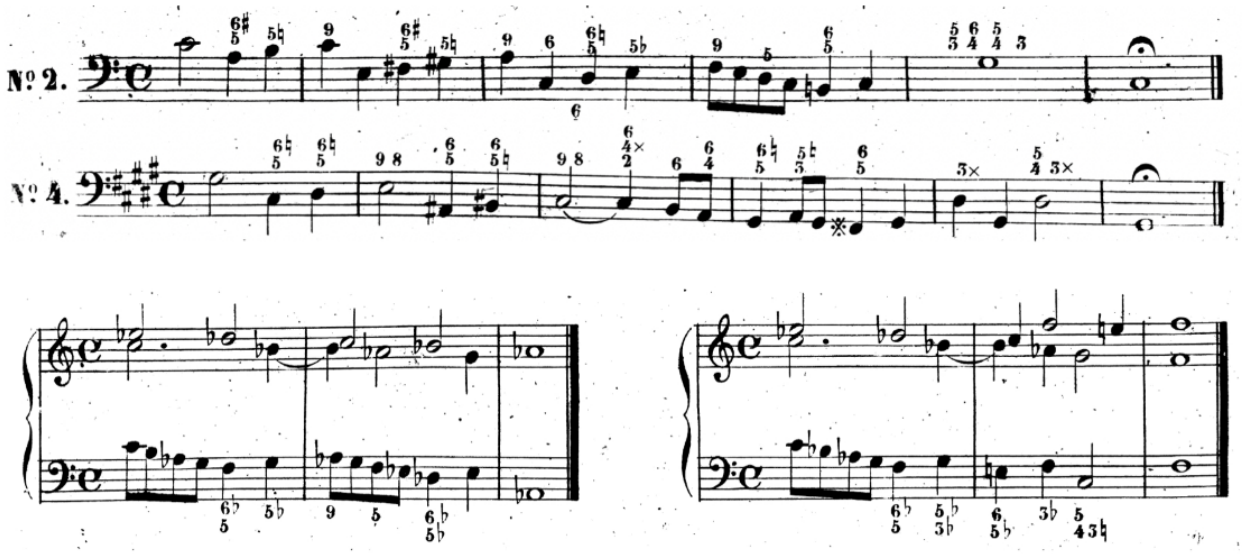
Schenker:



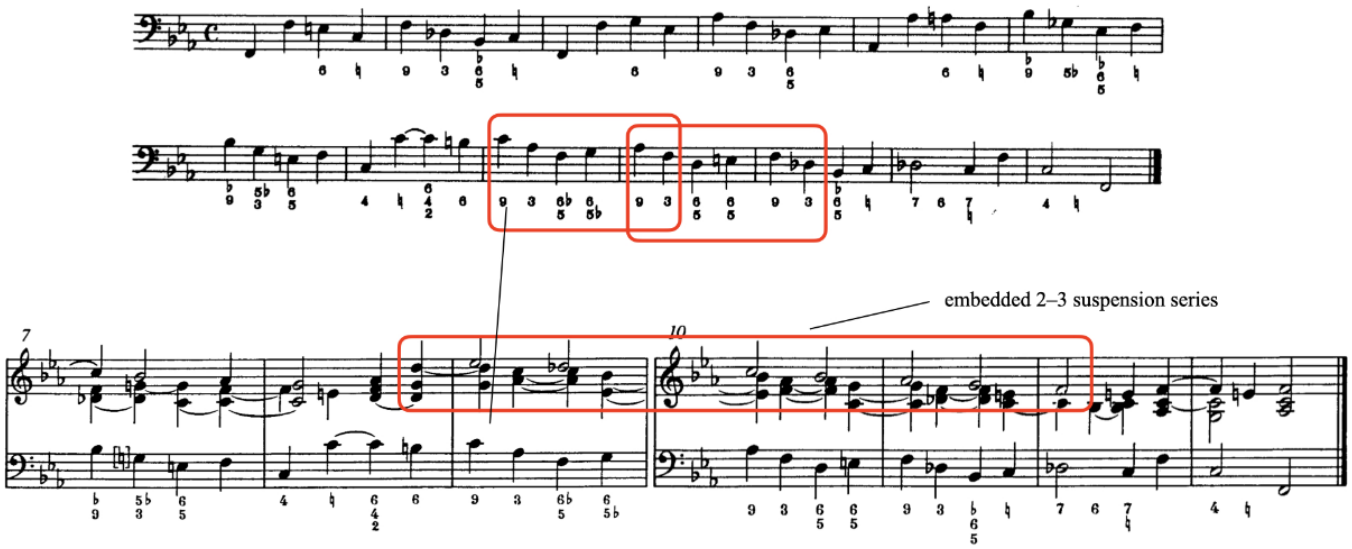
Example 34. Contrapuntal configuration featuring consecutive $\frac{6}{5}$ chords, modified from Harrison 2003, 248



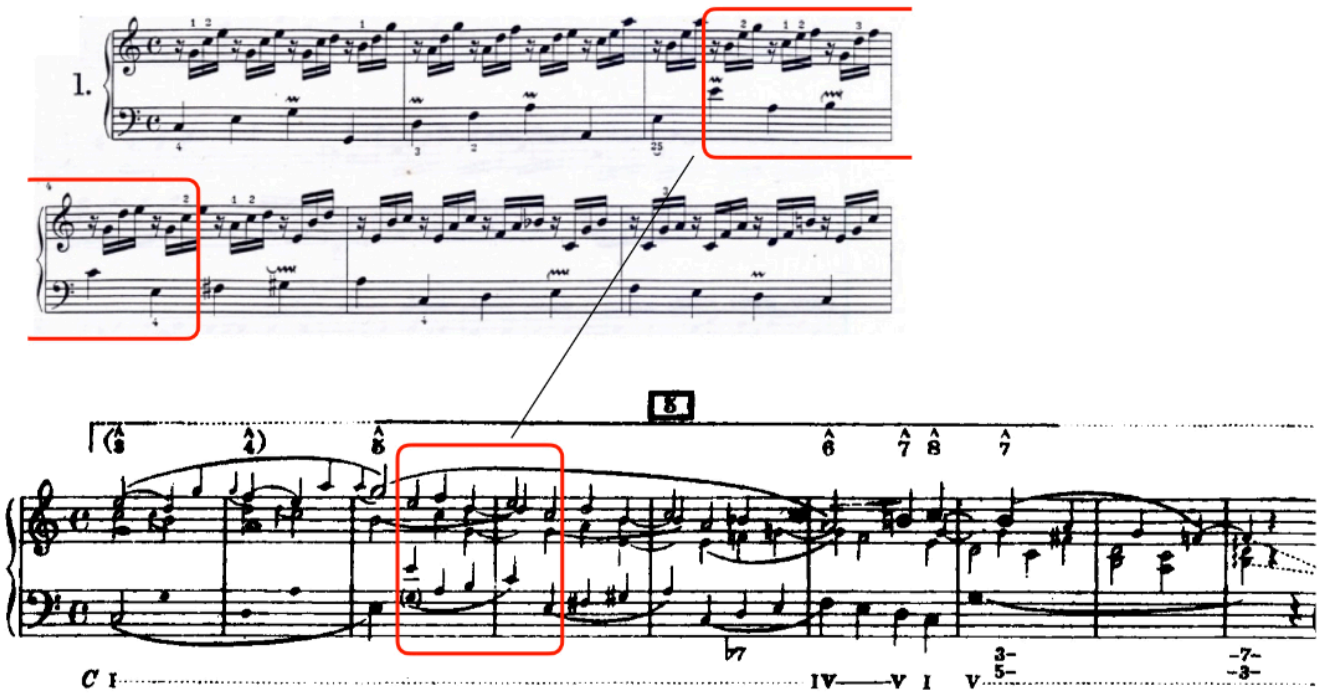
Example 35. Instances of Configuration A in pedagogical treatise of Mattei 1827, 8, 15, and 119



Example 36. Handel, Lesson 19, reproduced in Mann 1987, 24

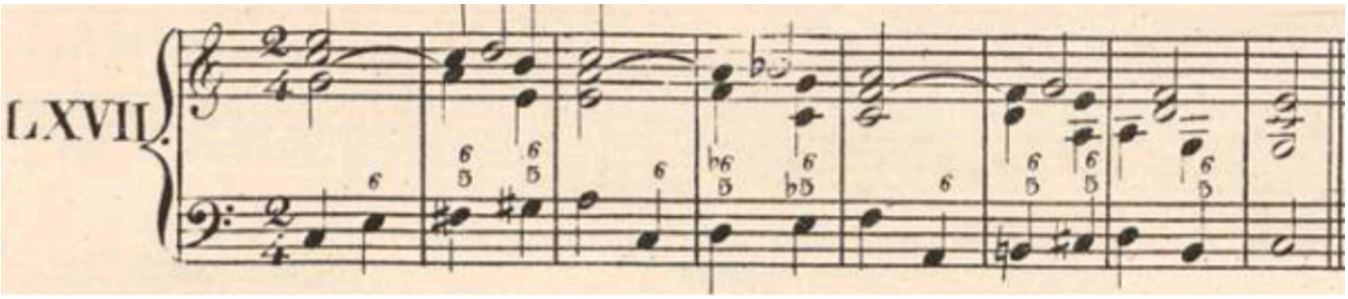


Example 37. Bach, Little Prelude, BWV 924, mm. 1–6; excerpt from analysis in Schenker (1921–1924) 2004, 142

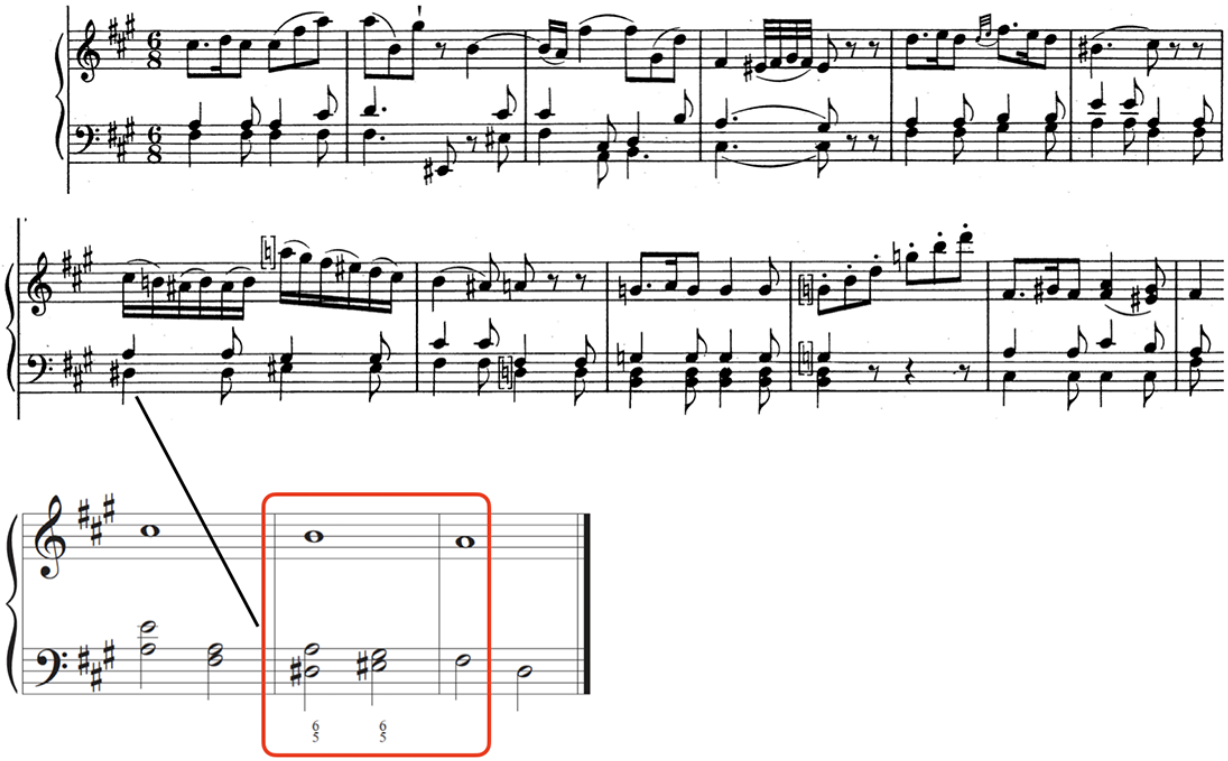


Example 38. Kirnberger 1781, Part 2, Fig. 25

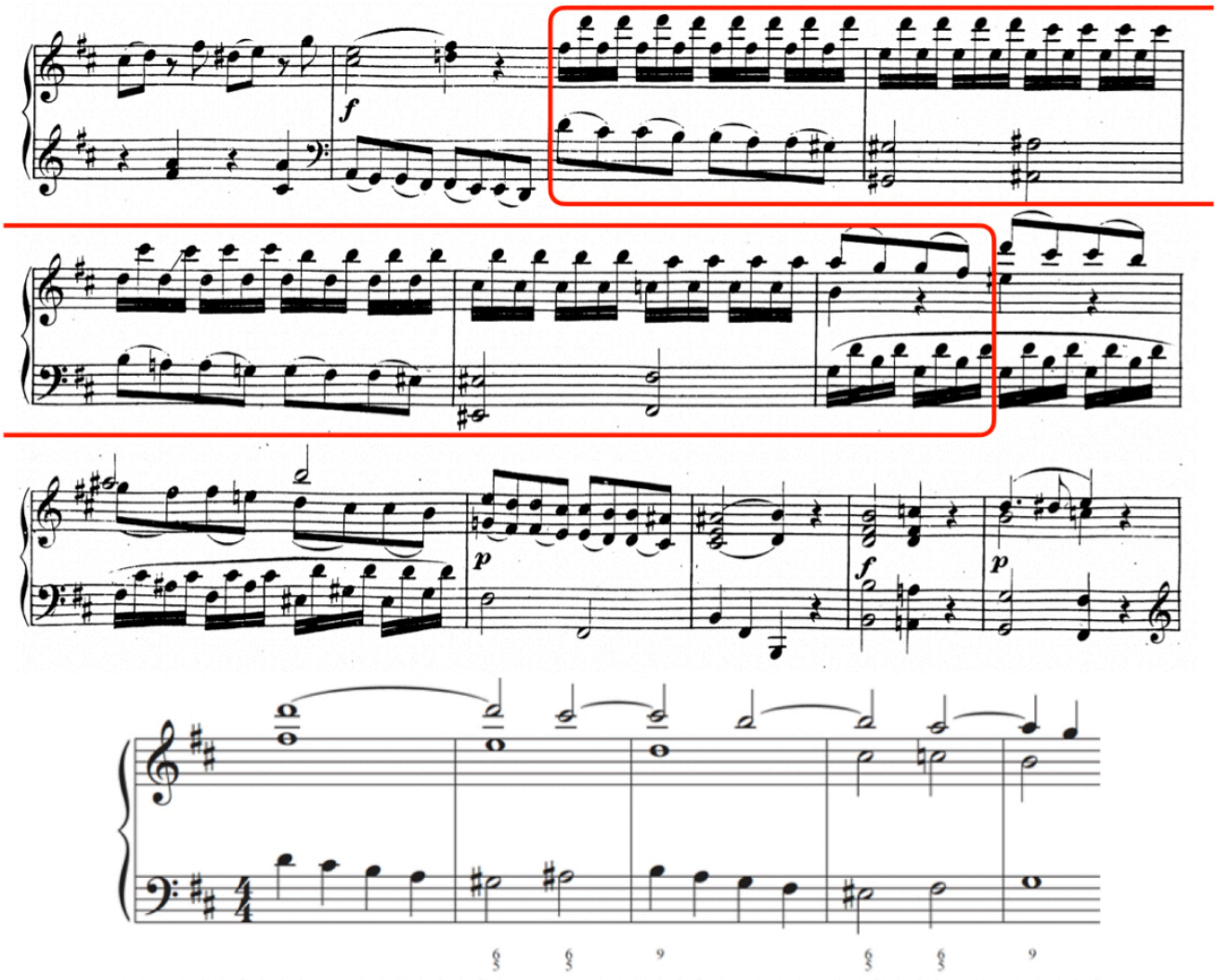
Example 39. Sechter 1830, 44



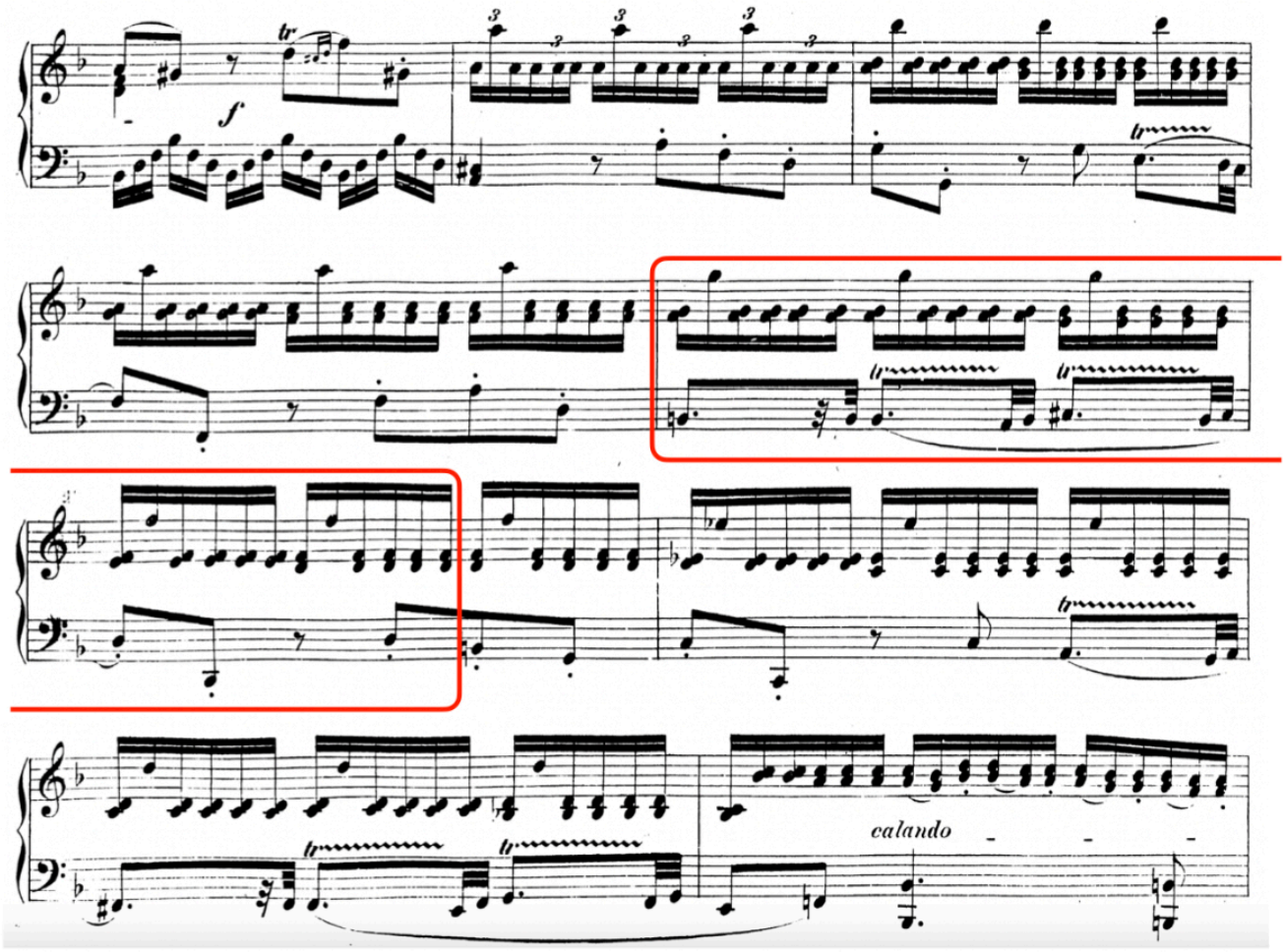
Example 40. Mozart, Piano Concerto, K. 488, second movement, mm. 1–12, with brief reduction. *Neue Mozart-Ausgabe, Serie V, Werkgruppe 15*. Bärenreiter-Verlag, 1959.



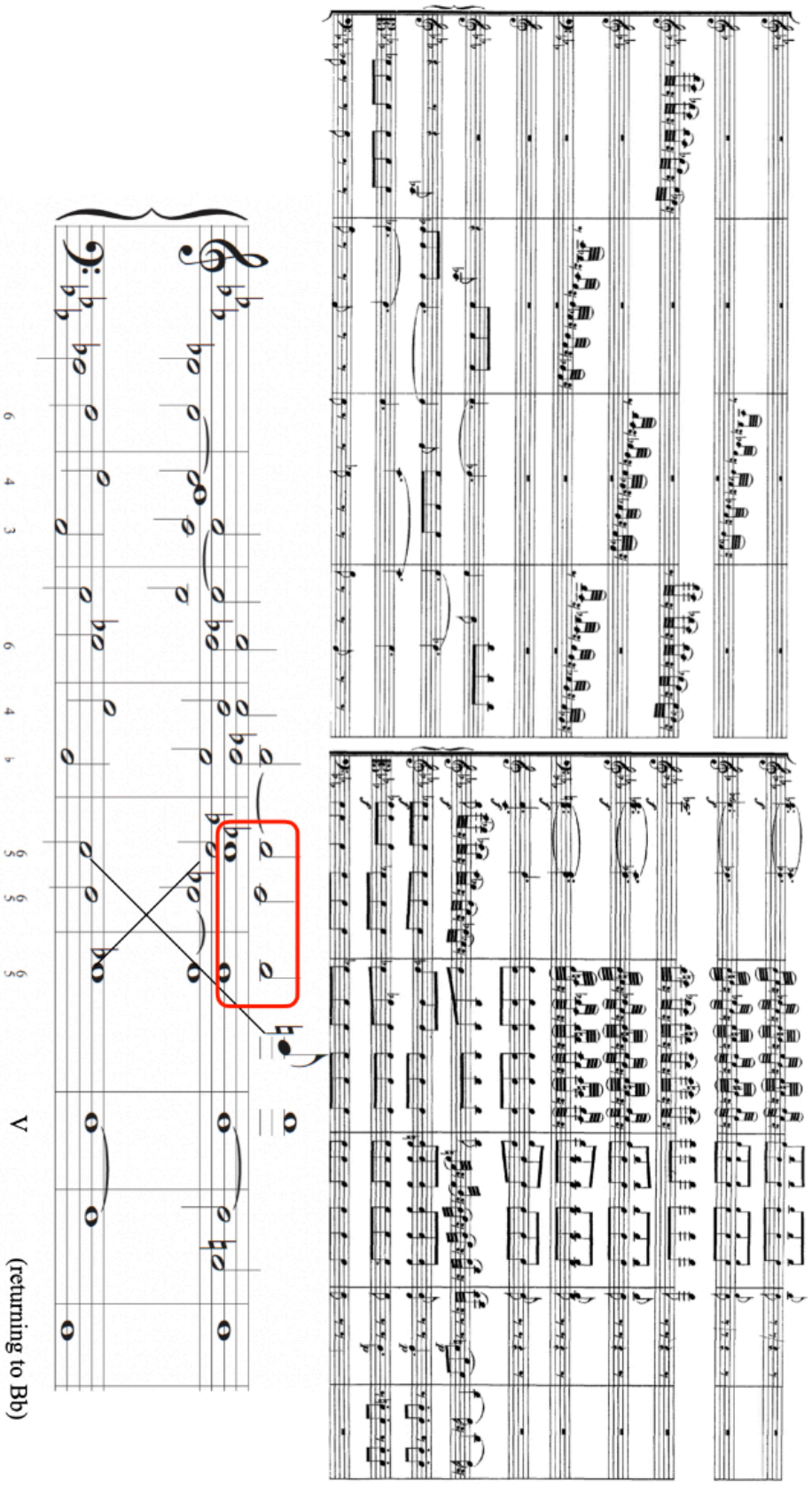
Example 41. Mozart, Piano Sonata, K. 311, first movement, mm. 48–52. *Mozarts Werke, Serie XX: Sonaten und phantasien für das pianoforte*, No. 9. Breitkopf and Härtel, 1878.



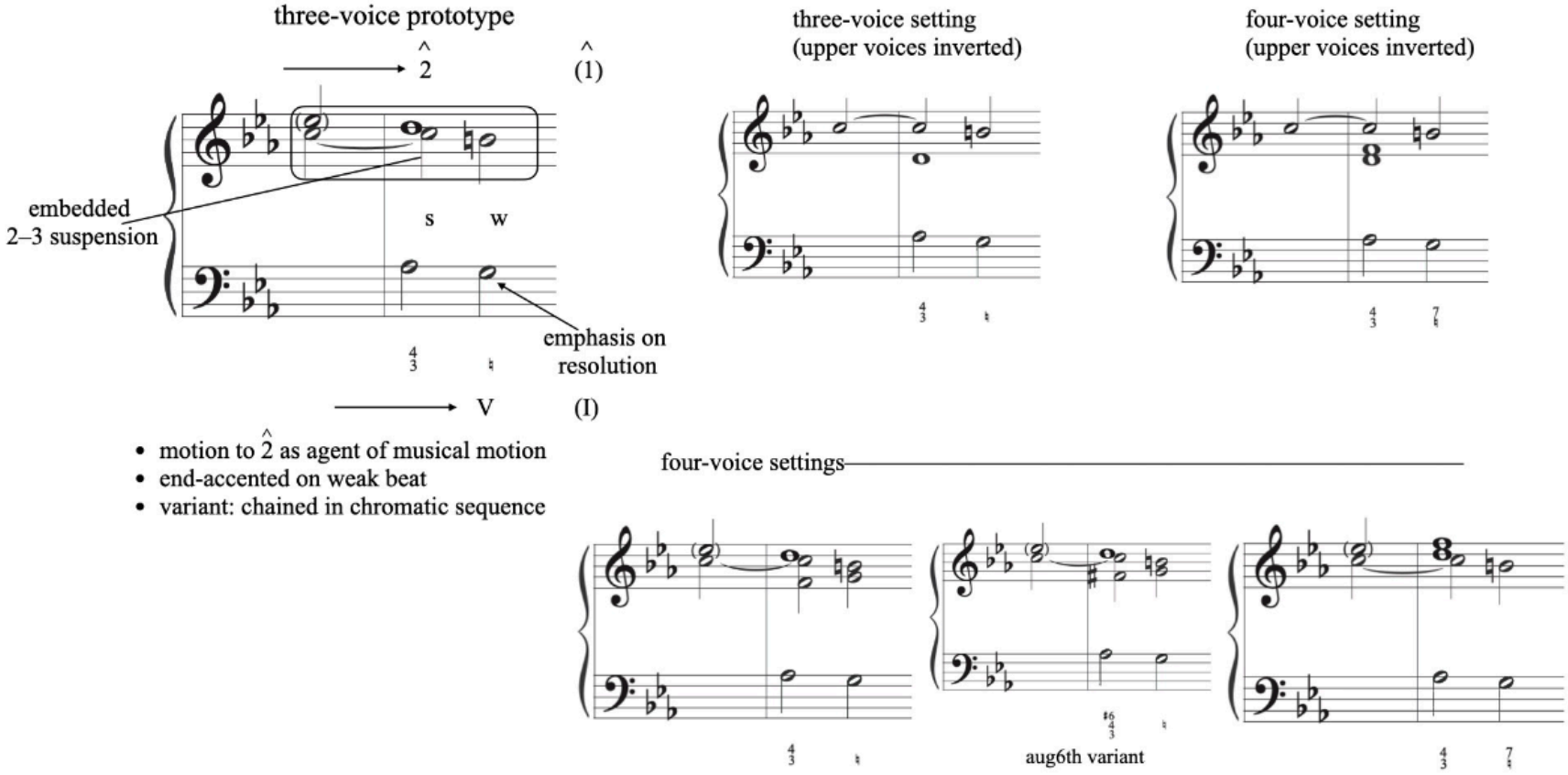
Example 42. Mozart, Piano Sonata, K. 310, second movement, mm. 46–47. *Mozarts Werke, Serie XX: Sonaten und phantasien für das pianoforte*, No. 8. Breitkopf and Härtel, 1878.



Example 43. Mozart, Symphony no. 40, second movement, mm. 29–36, with reduction. *Mozarts Werke, Serie VIII: Symphonien*, Vol. 3, No. 40. Breitkopf and Härtel, 1880.

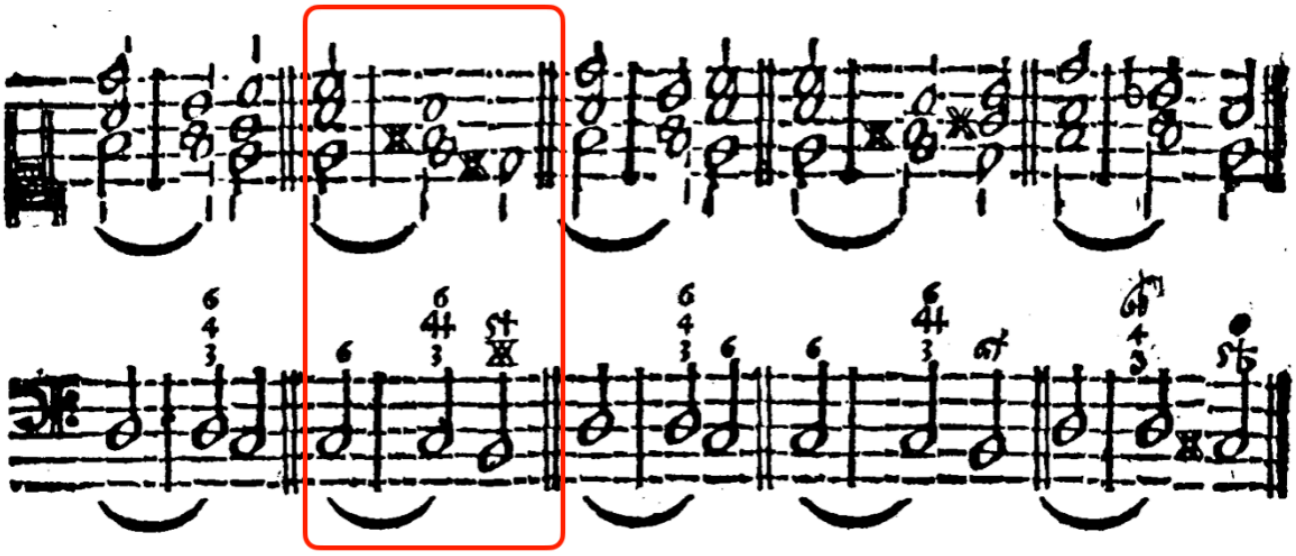


Example 44. Configuration B prototype and settings

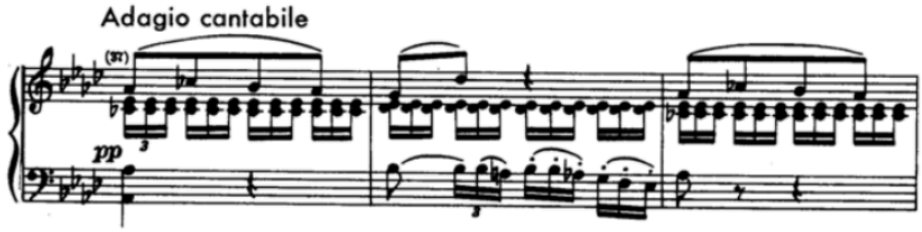


- motion to $\hat{2}$ as agent of musical motion
- end-accented on weak beat
- variant: chained in chromatic sequence

Example 45. Heinichen 1728, 163

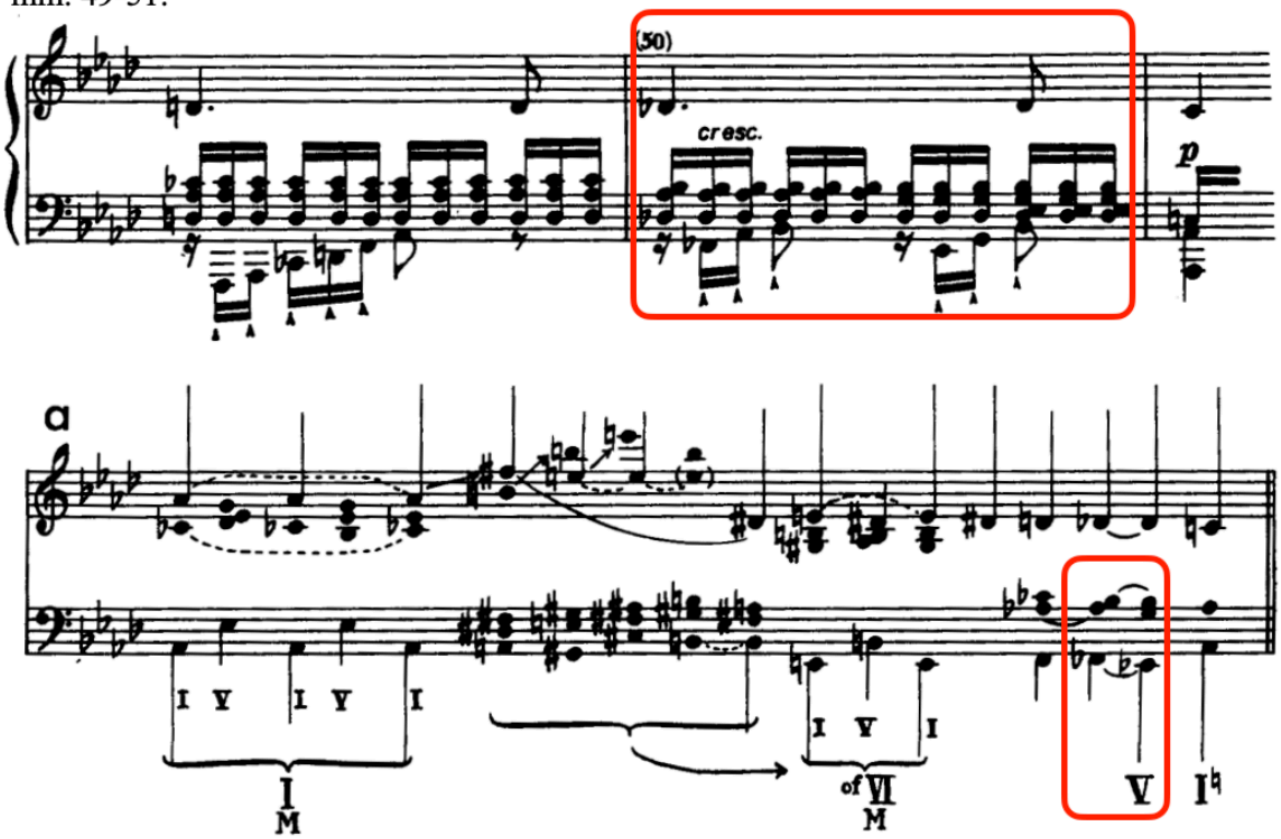


Example 46. Configuration B in Beethoven, Piano Sonata Op. 13 "Pathètique," second movement; Salzer 1952, 151

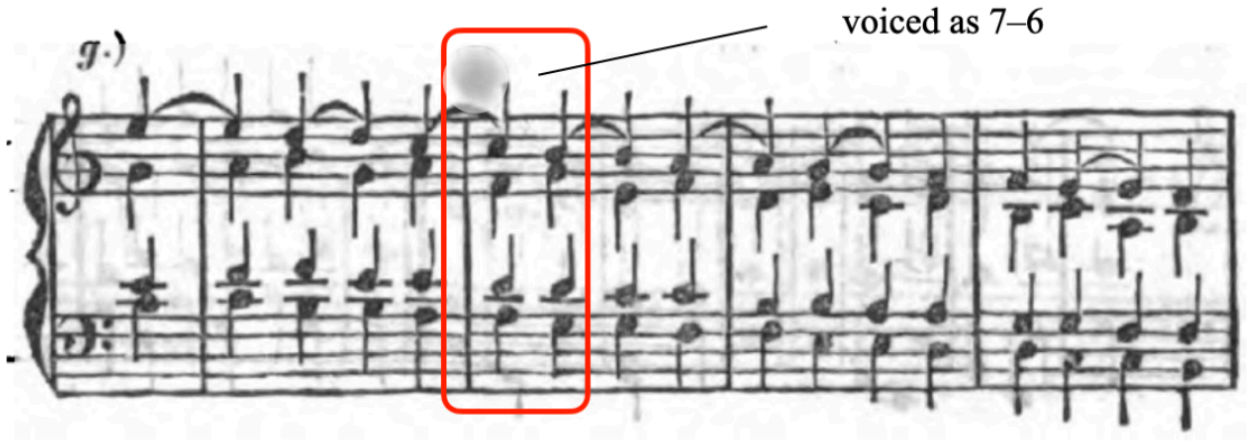


etc.

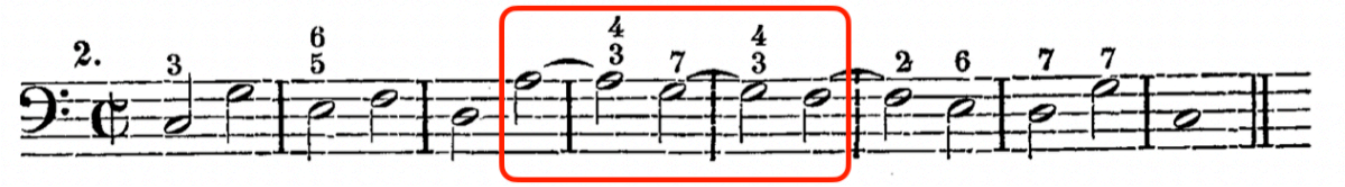
mm. 49-51:



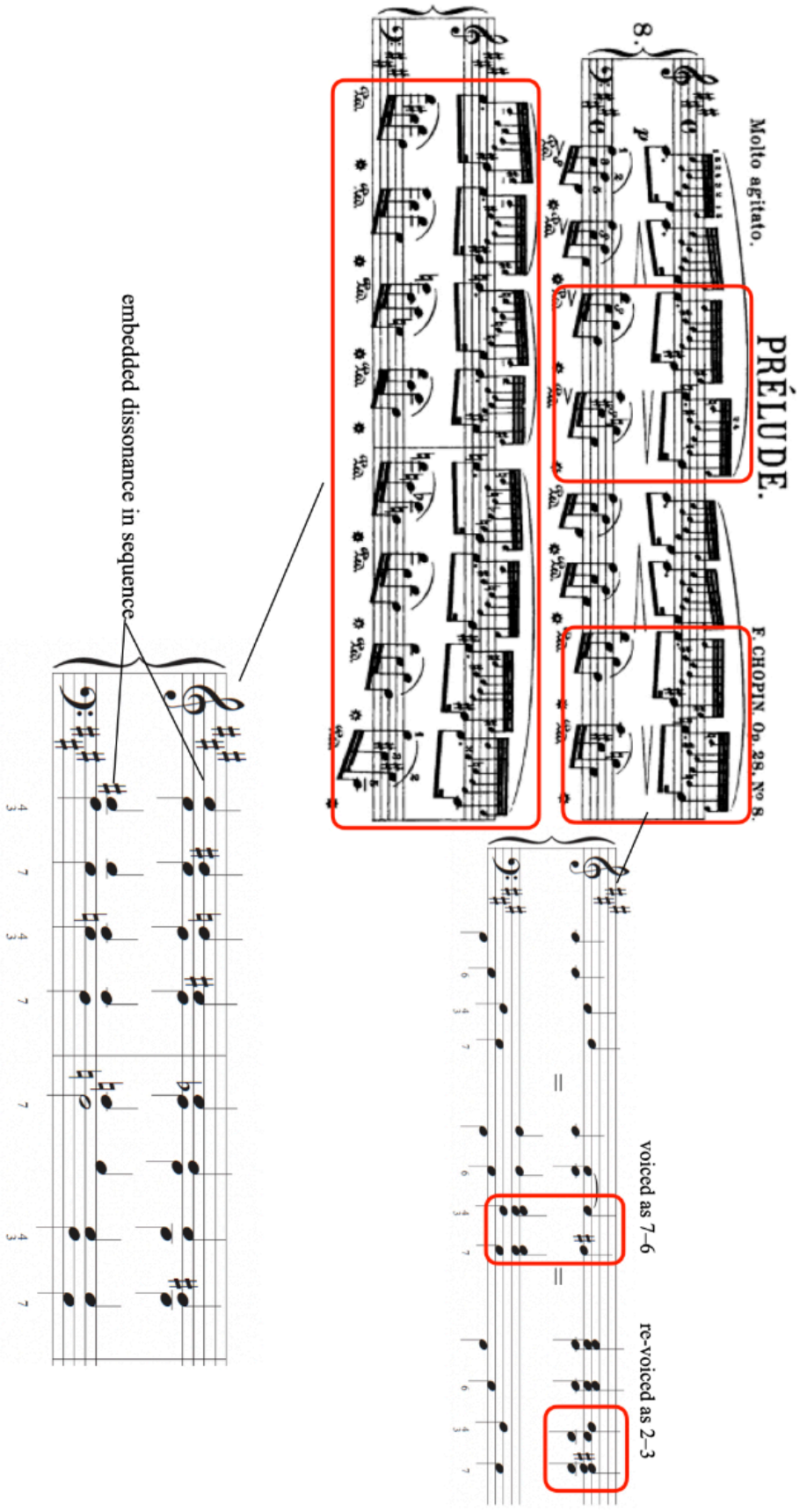
Example 47. "Secondary cadences" in down3–up2 pattern with embedded dissonance, Weber 1832, 2: 251 (§263) and 2: 259 (§269)



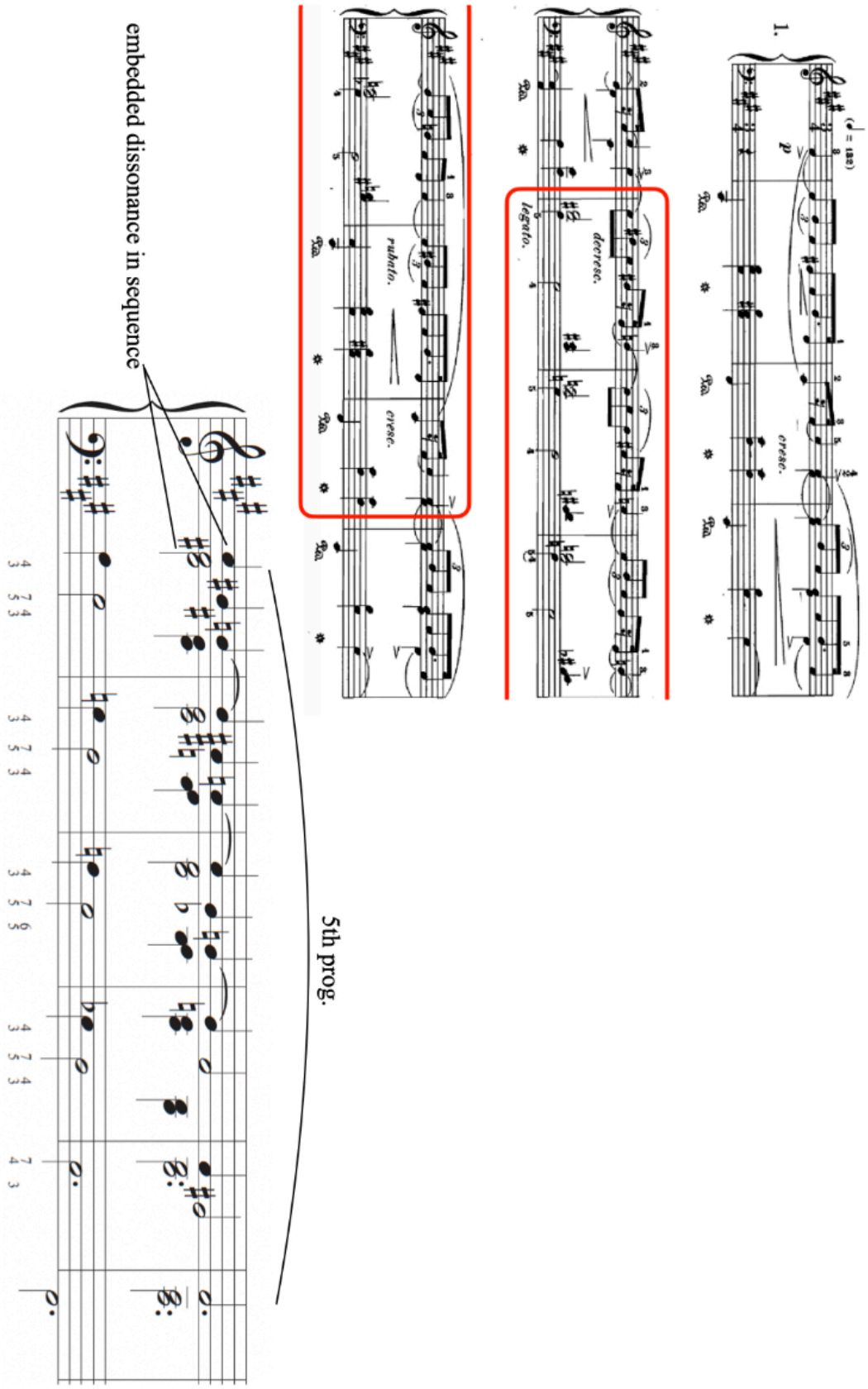
Example 48. Richter 1860, 68



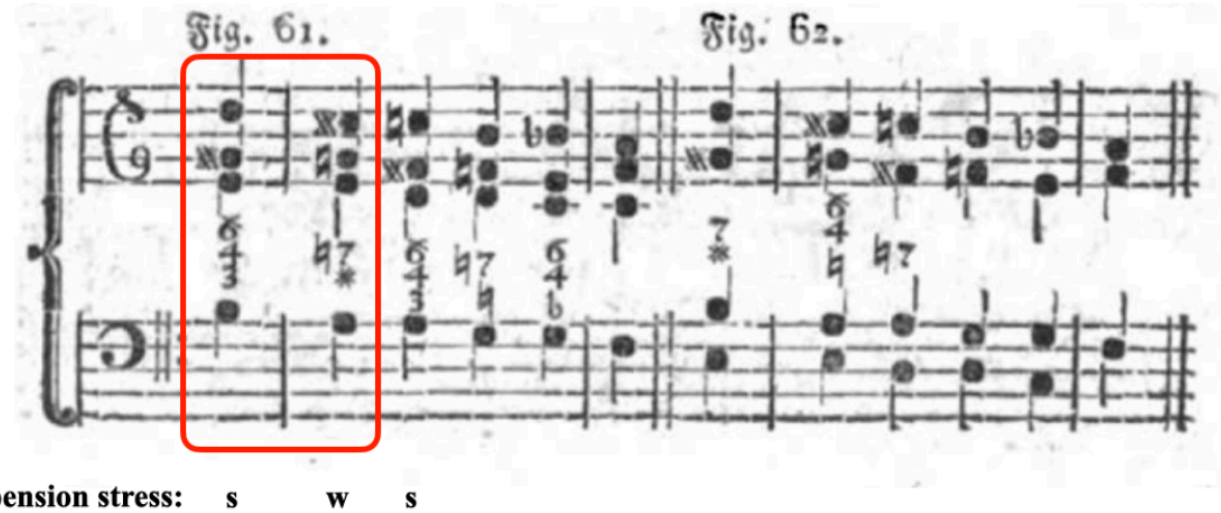
Example 49. Chopin, Prelude in F-sharp minor, op. 28, mm. 1–4, with two reductions.*Complete Works for the Piano*, Vol. 8. Ed. Carl Mikuli. Schirmer, 1895.



Example 50. Chopin, Mazurka in F-sharp minor, op. 6, no. 1, opening measures, with reduction.*Complete Works for the Piano*, Vol. 2. Ed. Carl Mikuli. Schirmer, 1894.



Example 51. Koch 1811, 291



suspension stress: **s** **w** **s**

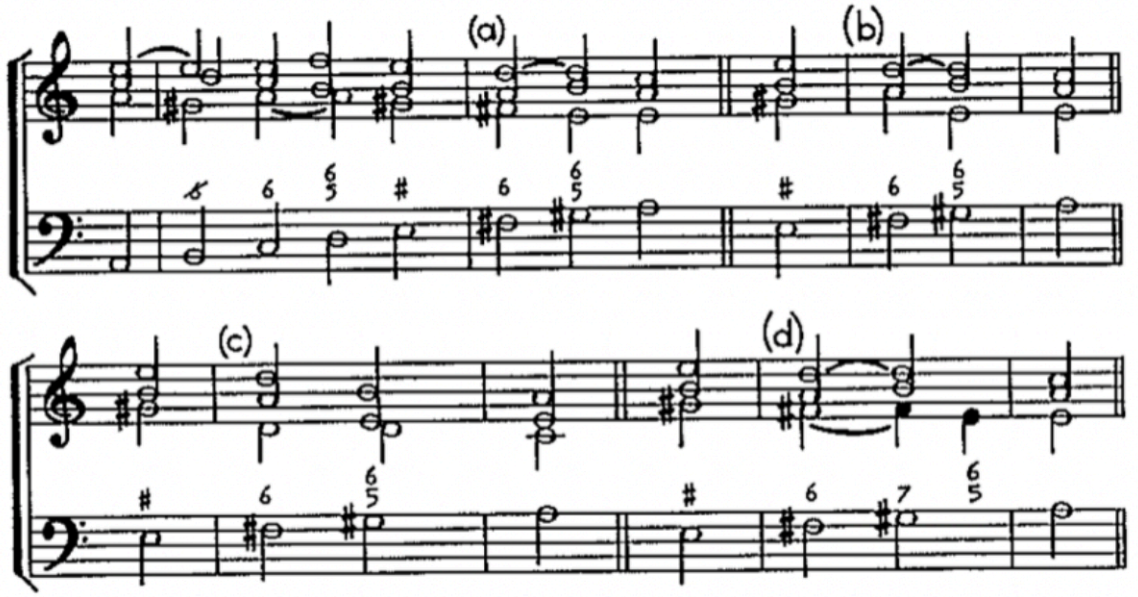
metric stress: **w** **s** **w**

Example 52. Summary prototypes and features of Configurations A and B

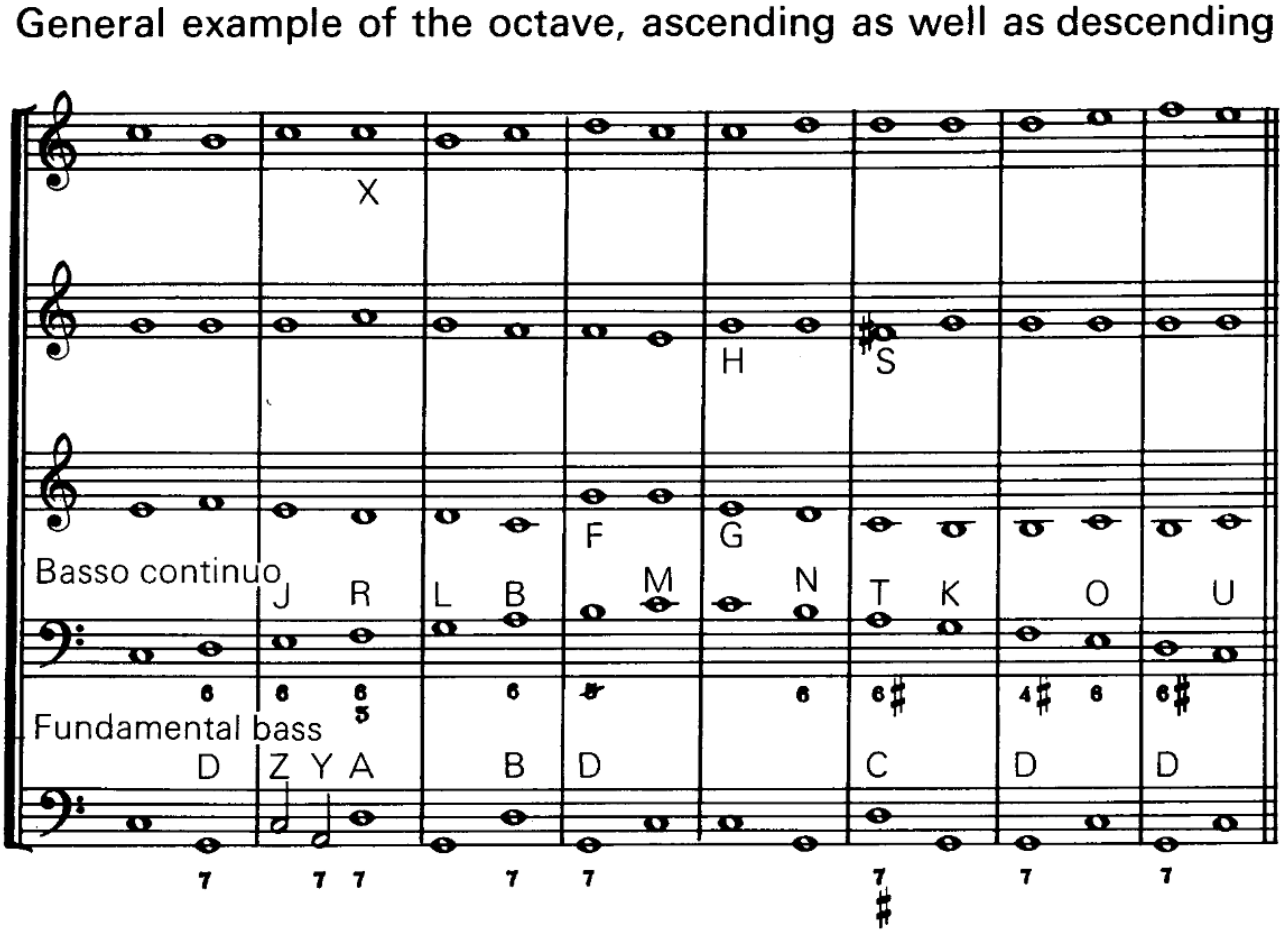
- common in three and four voices
- can appear in major and minor modes
- four basic stages: prep-sus-resolution-arrival
- $\hat{4} - \hat{3}$ as agent of musical motion
- end-accented on strong beat
- variant: omission of 9-8 on tonic arrival
- easily adaptable for tonicization and modulation

- most common in four voices
- most common in minor mode
- three basic stages
- motion to $\hat{2}$ as agent of musical motion
- end-accented on weak beat
- V7 variant leads to next downbeat, shifts metric emphasis
- easily chained in chromatic sequence

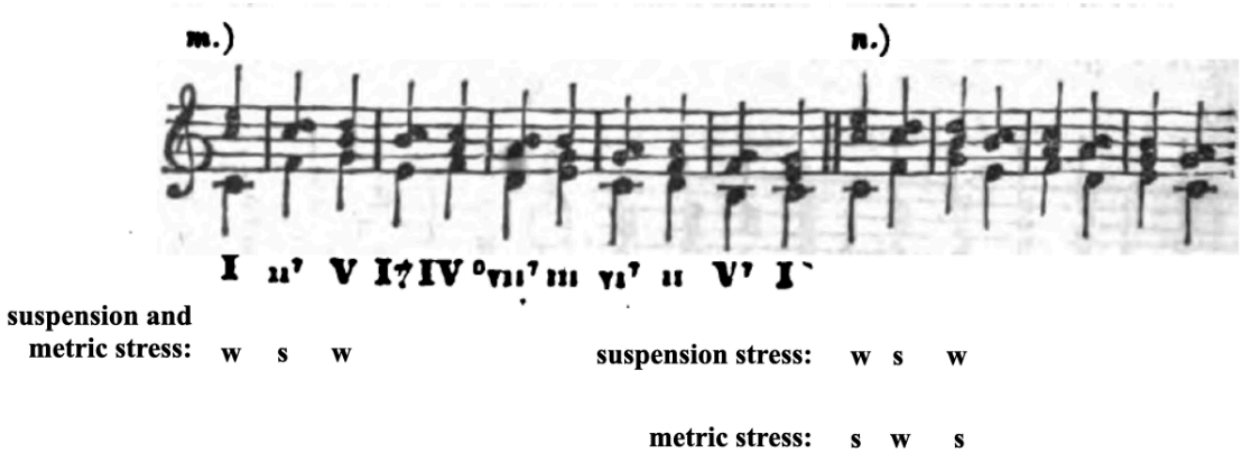
Example 53. Rule of the Octave in Kirnberger, *Kunst*, Chapter 4 (Beach 1982, 62)



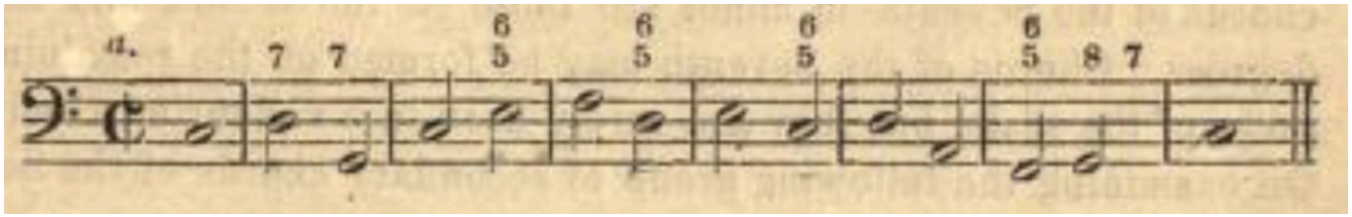
Example 54. Rule of the Octave in Rameau's Traité, III (Rameau/Gossett 1971, 232)



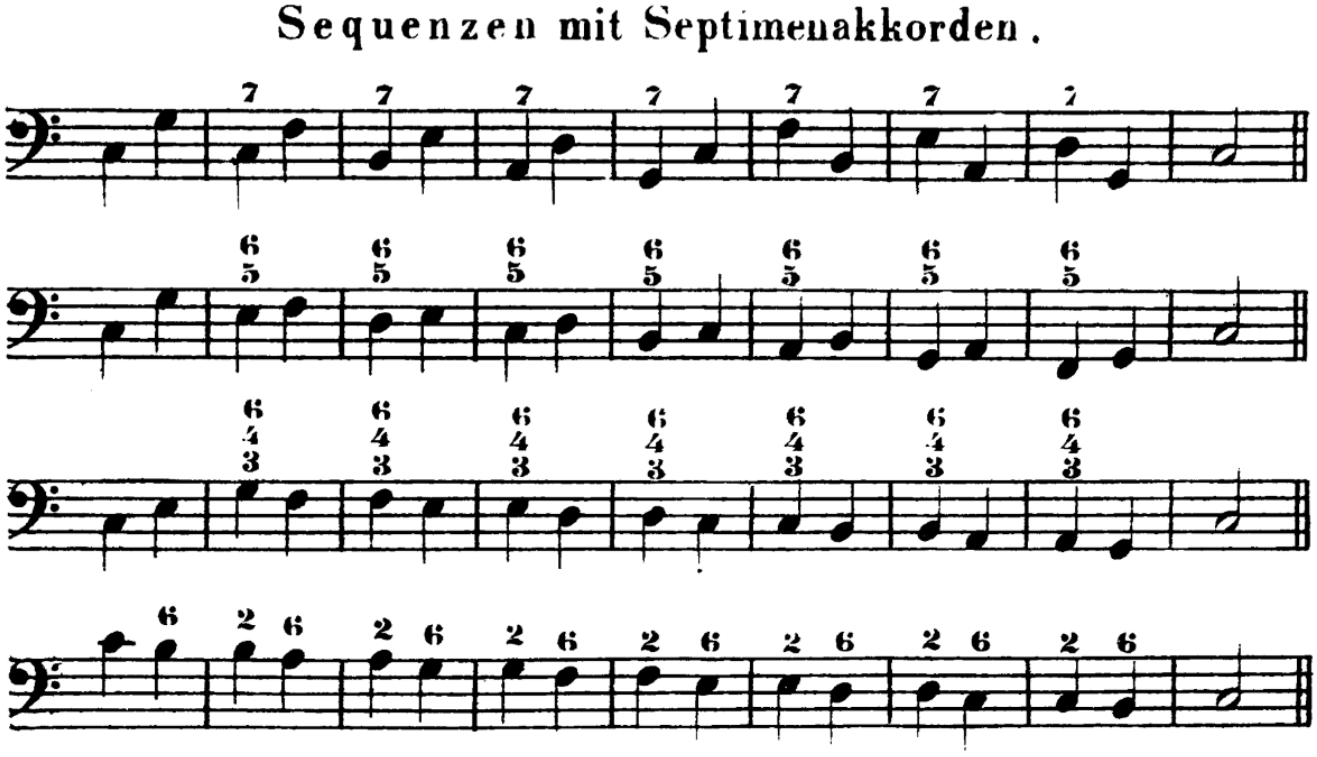
Example 55. Metric independence of "secondary cadences" in down3–up2 pattern with embedded dissonance, Weber 1832, 2: 252 (§263)



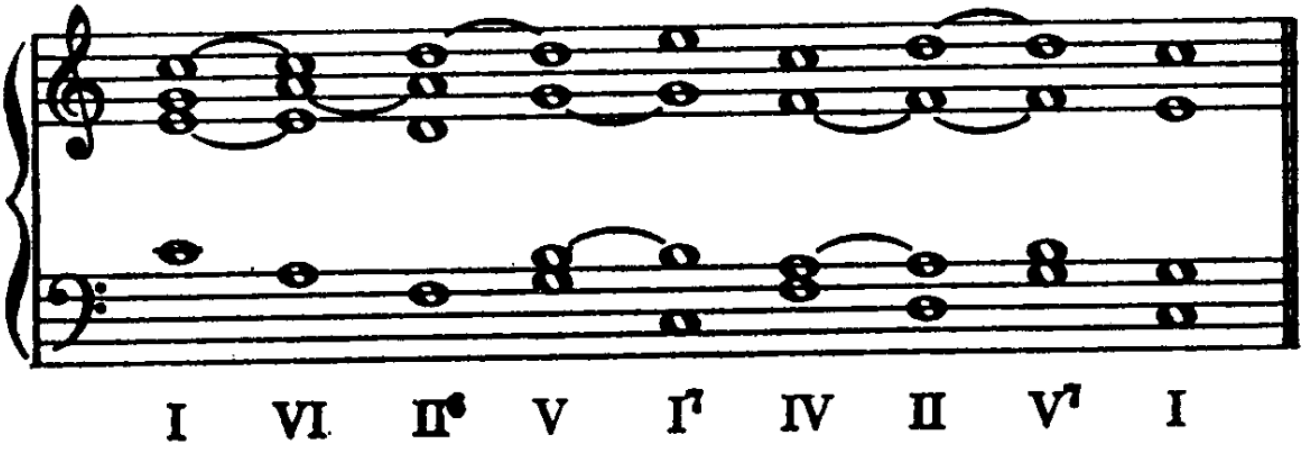
Example 56. Jadassohn (1883) 1890, 71 (§41)



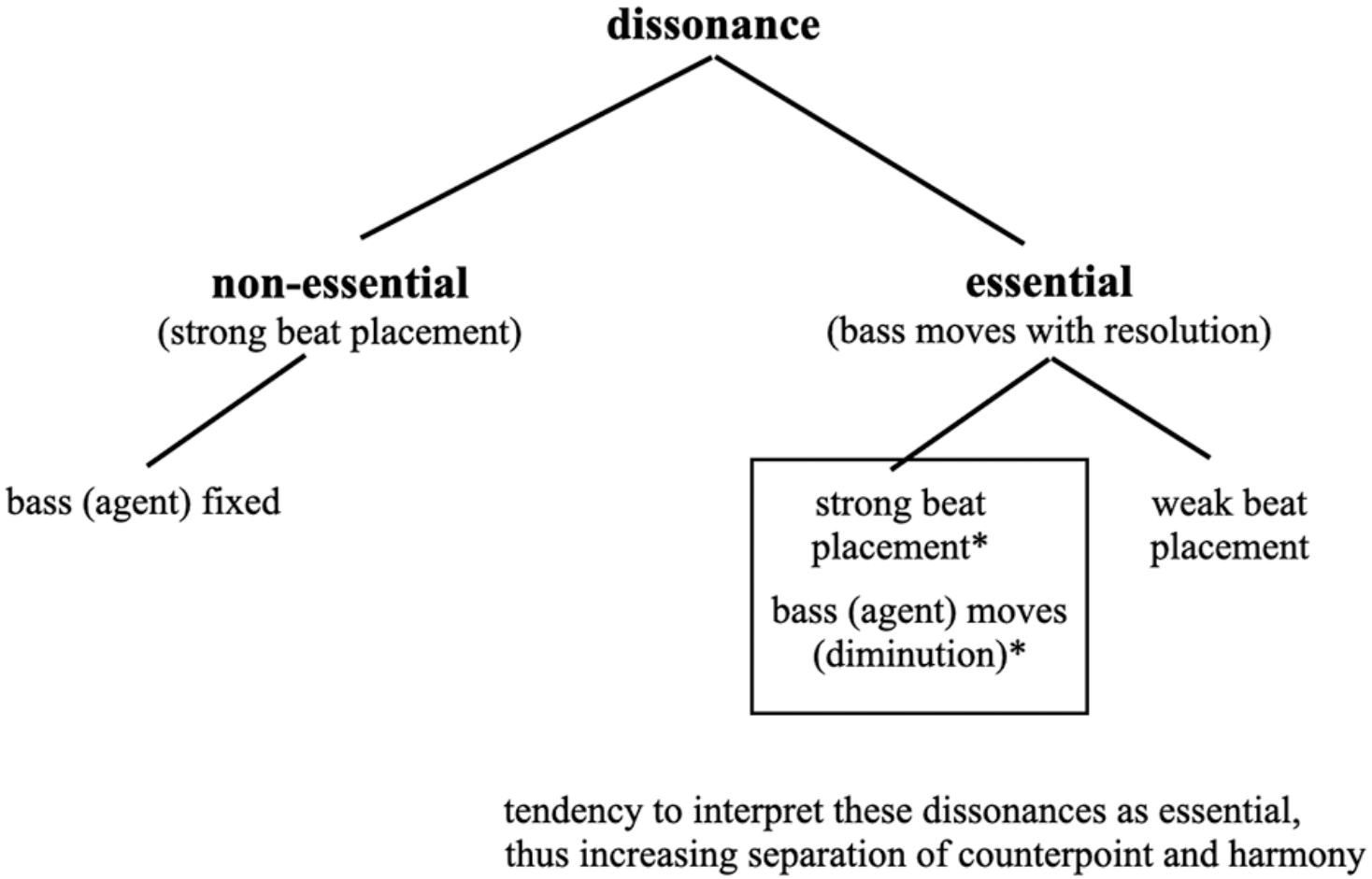
Example 57. Ferdinand Hiller (1860) 1889, 15



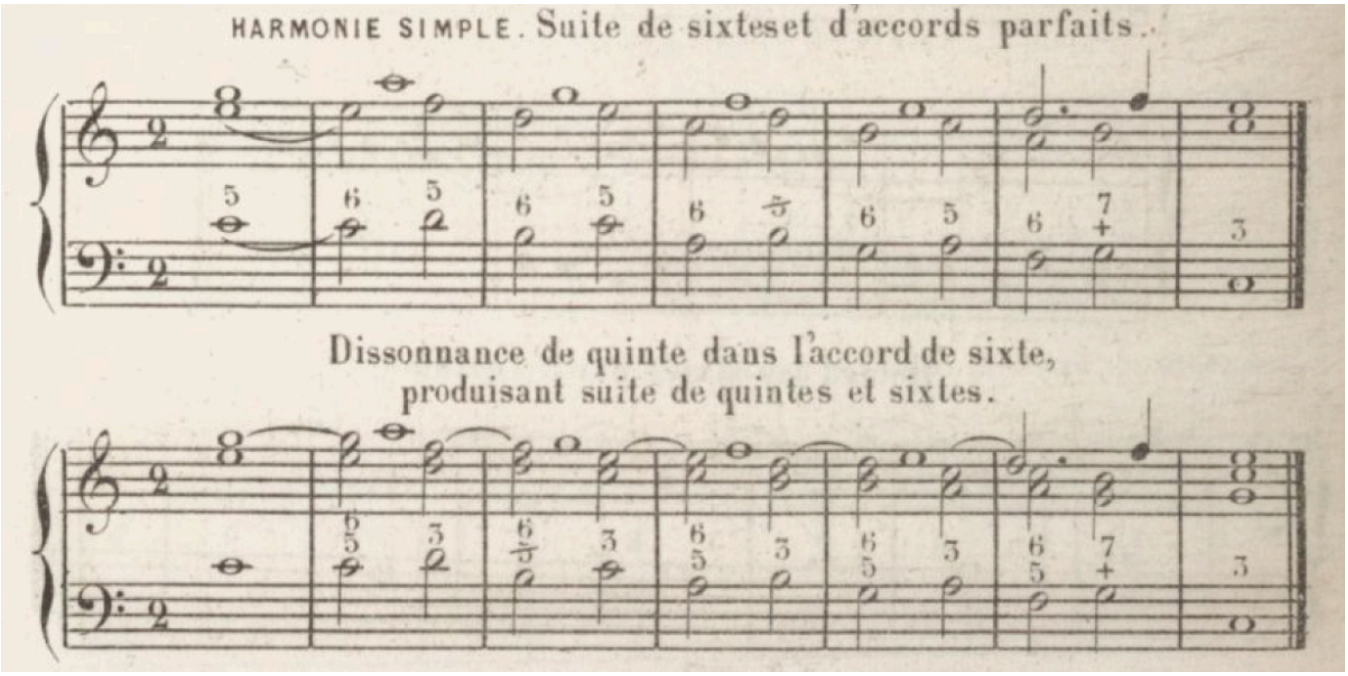
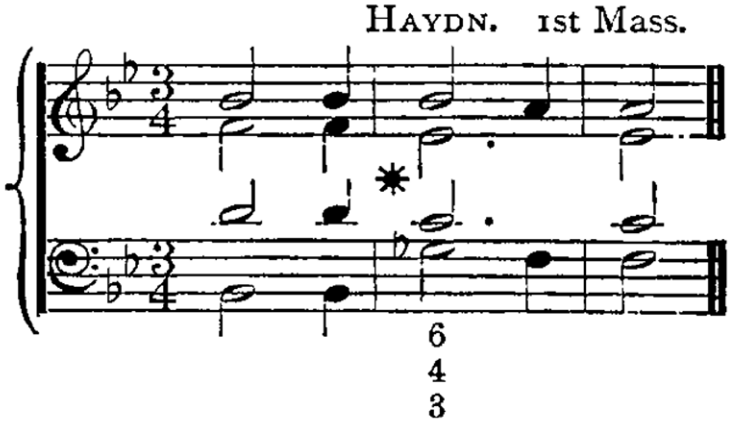
Example 58. Schoenberg, (1911) 1978, 84



Example 59. Tendency of eighteenth- and nineteenth-century harmonic theory



Example 60. Catel 1802, 56



Example 61. Prout 1889, 172