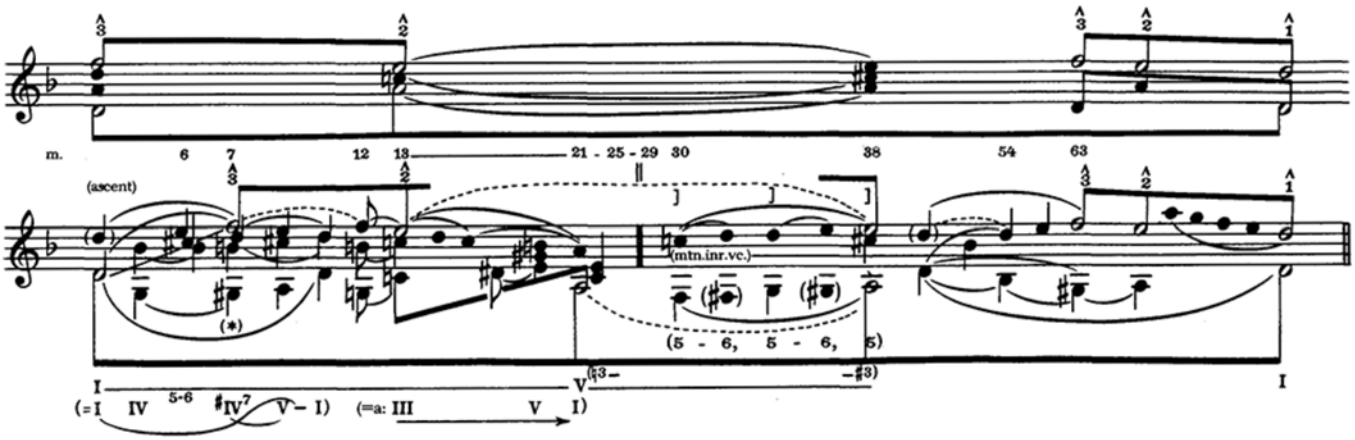
a journal of the Society for Music Theory

MTO 21.4 Examples: Yust, Voice-Leading Transformation and Generative Theories of Tonal Structure

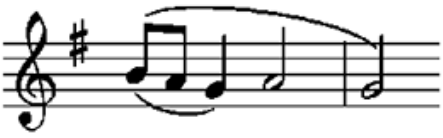
(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.15.21.4/mto.15.21.4.yust.php

Example 1. Schenker's analysis of the second movement of Beethoven's op. 10 no. 3 (1979, Fig. 39/2), showing deep structural disjunctions between the bass and upper voice in mm. 1–7 and mm. 13–21

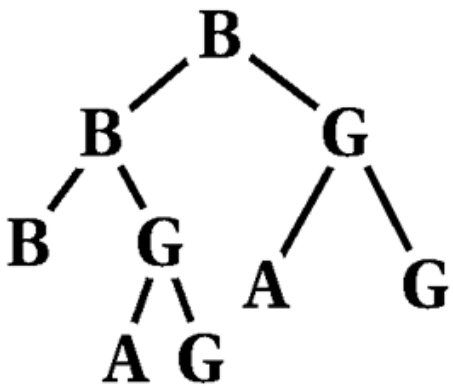


Example 2

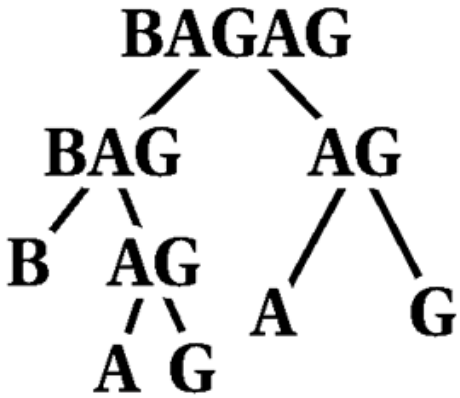
a. Embedded passing motions



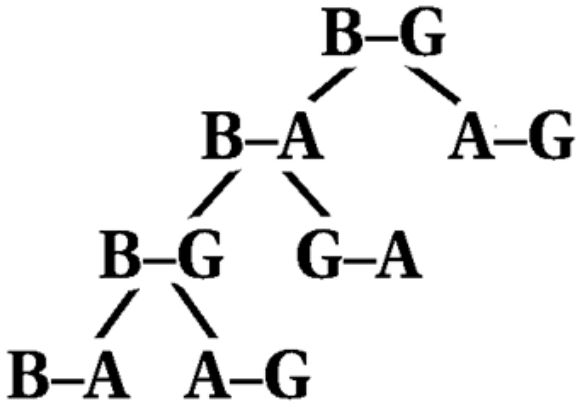
b. A representational hierarchy of events for **2a**



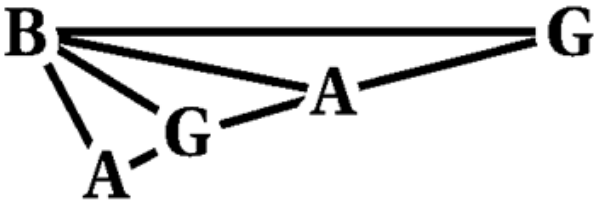
c. An inclusional hierarchy of events for **2a**



d. A dynamic hierarchy for **2a**

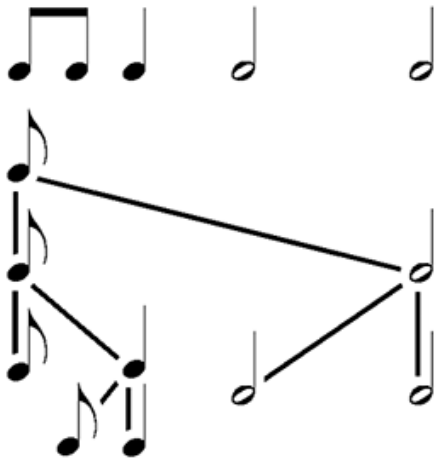


e. A different way of representing **2d**

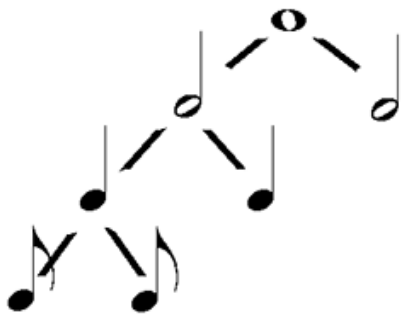


Example 3

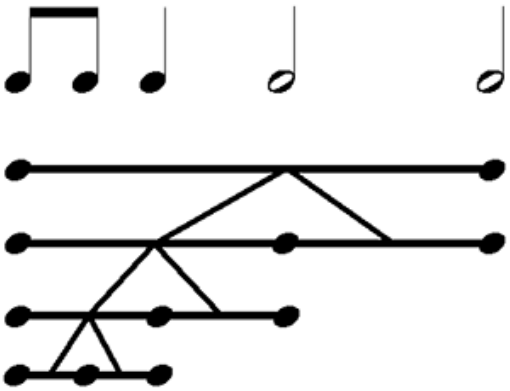
a. A representational hierarchy of timepoints, analogous to Example **2b**



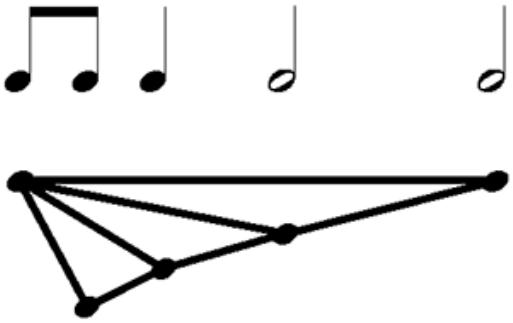
b. A containment hierarchy of timespans, analogous to Example **2d**



c. A different way of representing **3b**

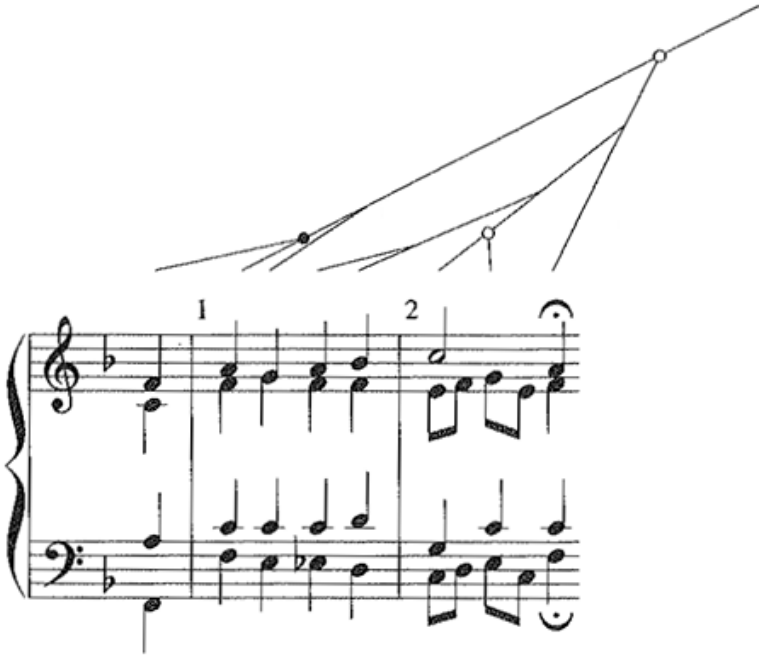


d. A different way of representing **3b**



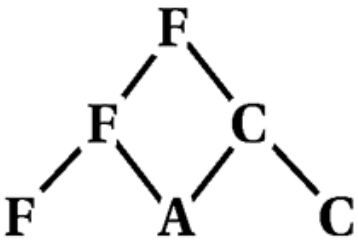
Example 4

a. The first two measures of a chorale setting of "Der Christus ist mein Leben" by J.S. Bach with Lerdahl's analysis (2001, 22–23)

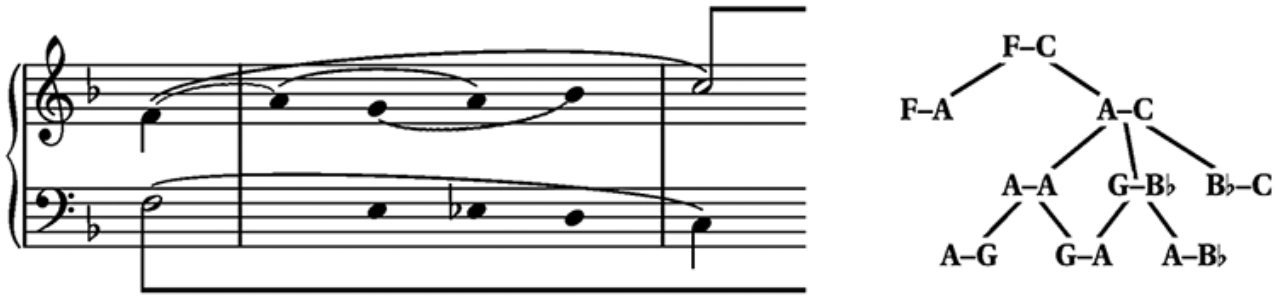


b. A likely Schenkerian analysis of the first measure of the passage in **4b**

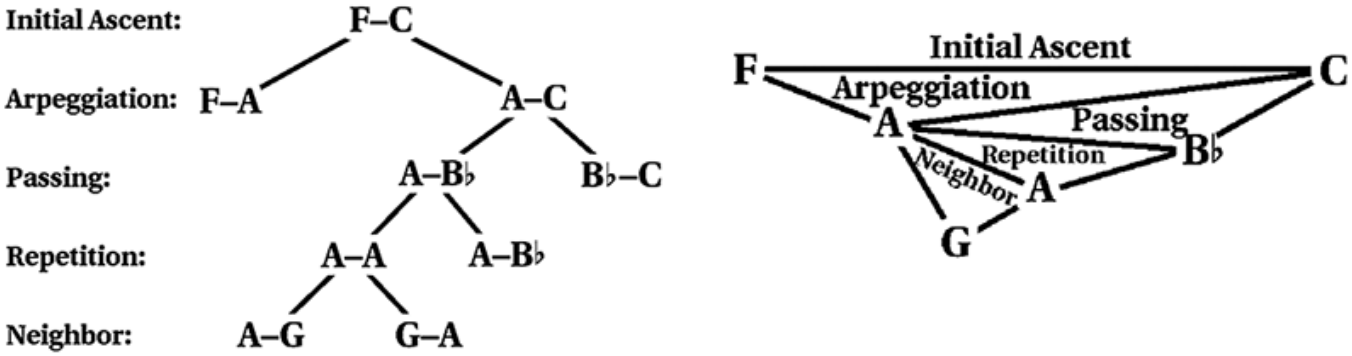
c. A violation of hierarchy results from reading the analysis of the soprano line of **4b** under the representational model



d. An ungrammatical Schenkerian analysis and the implied violation of dynamic hierarchy

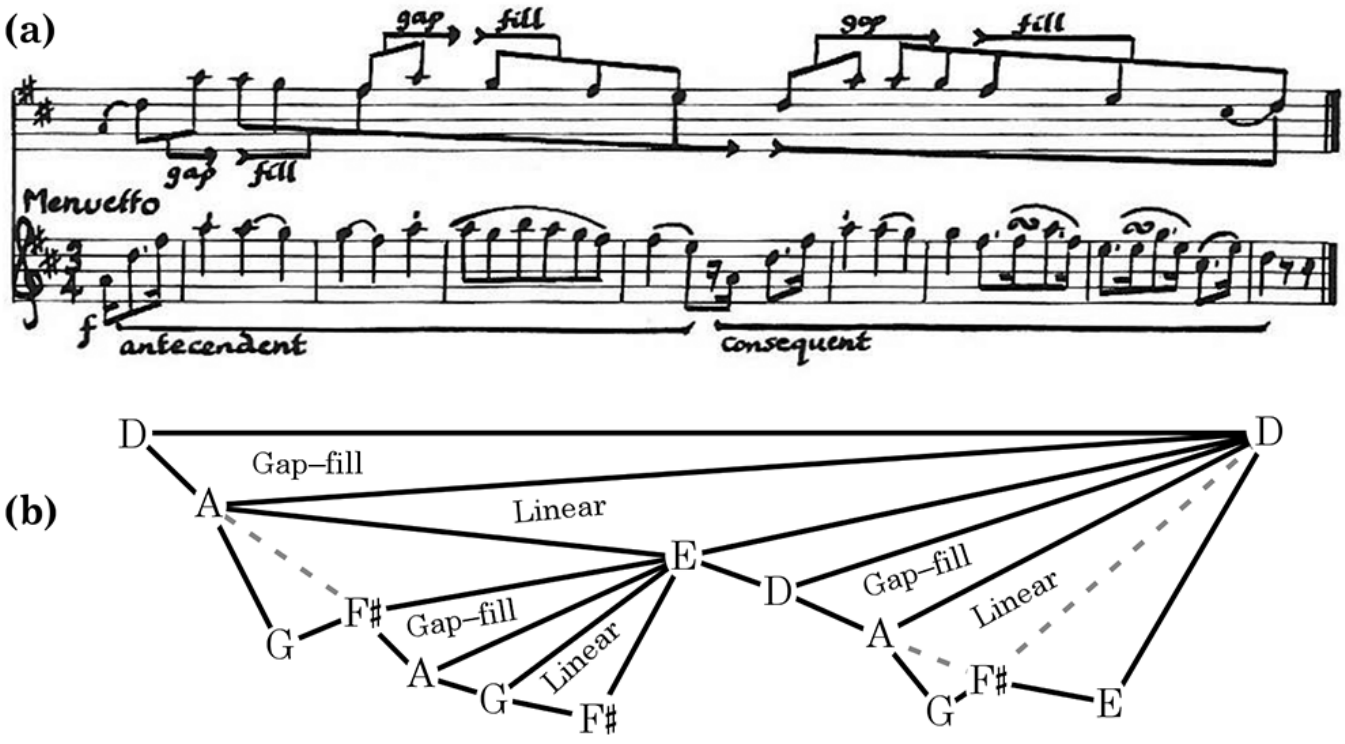


e. A hierarchy of motions describing the soprano of **4b** and the MOP representation of this hierarchy



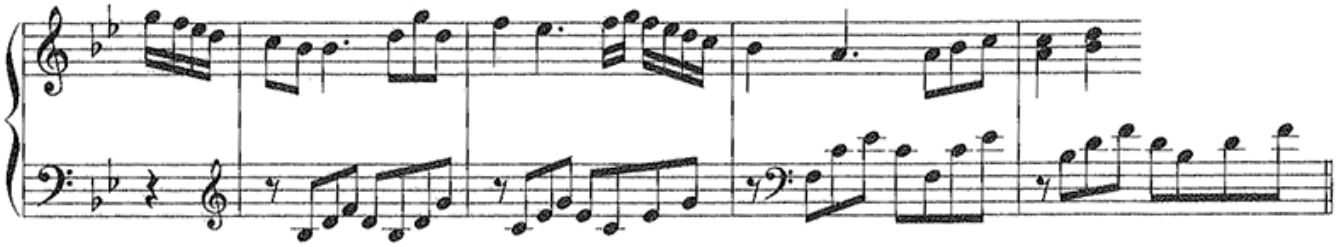
Example 5. Leonard Meyer's (1973, 103) analysis of the Menuetto from Mozart's Flute Quartet, K. 298 (a), and a network representation of the hierarchy (b)

Dashed lines are additional connections that complete the structure but are not explicitly indicated in Meyer's analysis



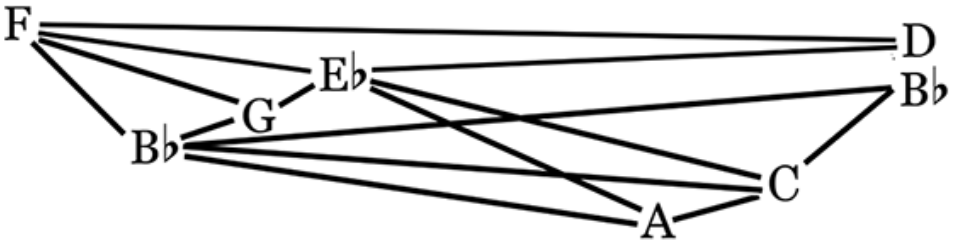
Example 6

a. Mozart's Piano Sonata K. 333, first mvt., mm. 1–4

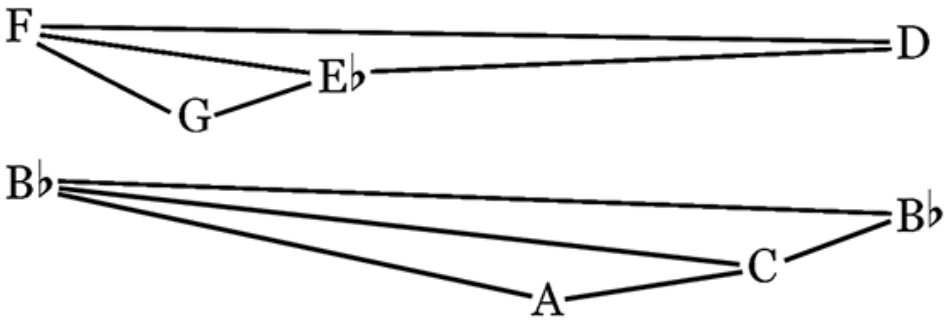


b. Skeletal analysis of the melody in **6b**

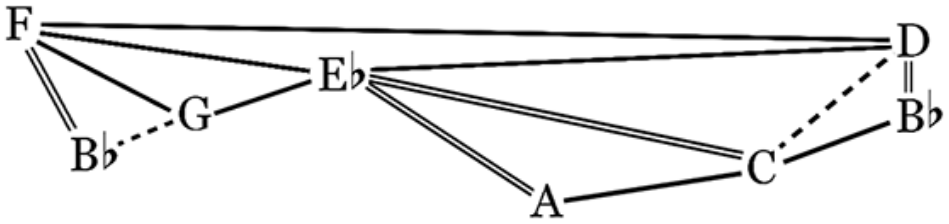
c. The melodic connections shown in **6b** taken as a whole are not hierarchical



d. When split into voices, the connections in **6b** make well-formed hierarchies

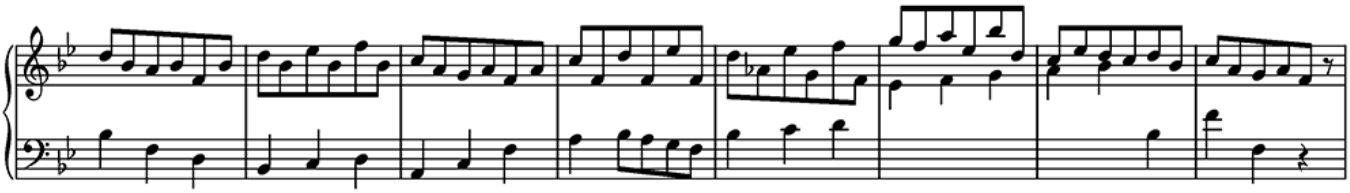


e. A single-voice hierarchy for **6b** includes intervals of unfolding, but excludes most of the inner-voice connections

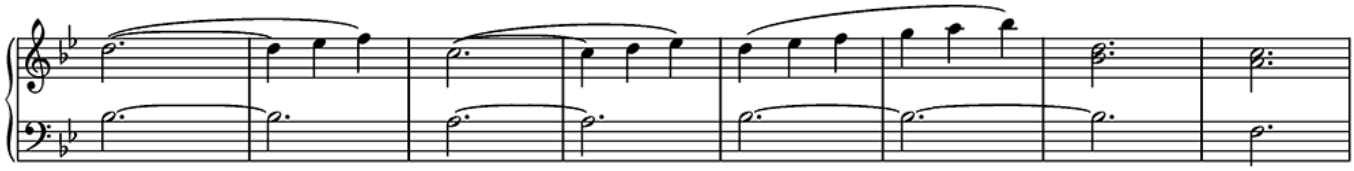


Example 7

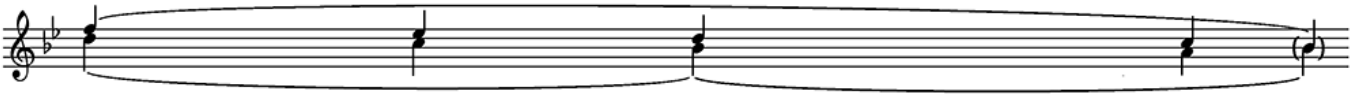
a. Menuett I from J.S. Bach's *Partita* for keyboard in B flat major, mm. 1–8



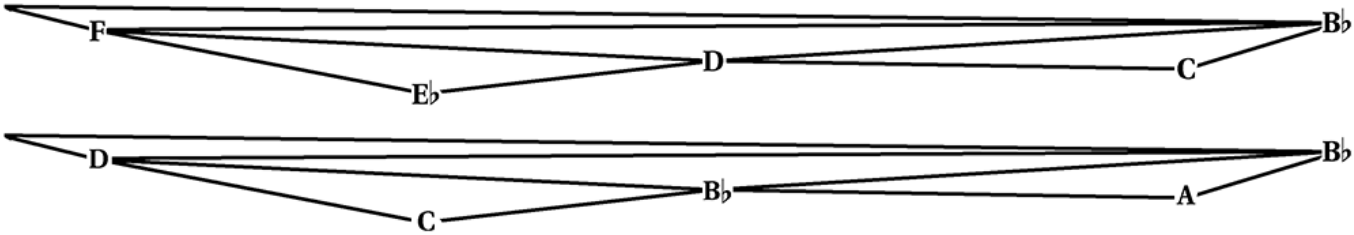
b. A reduction of **7a**



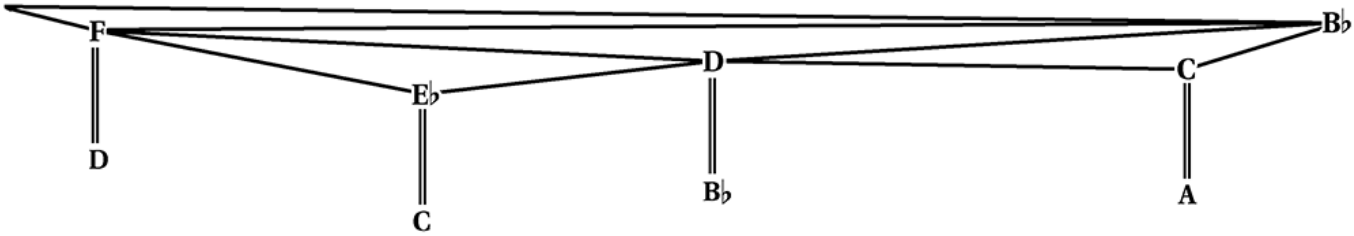
c. A counterpoint created by the intervals horizontalized in **7b**



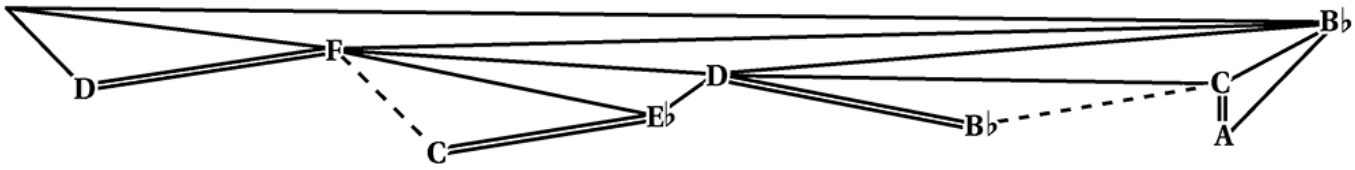
d. The hierarchies of the separate voices in **7c**



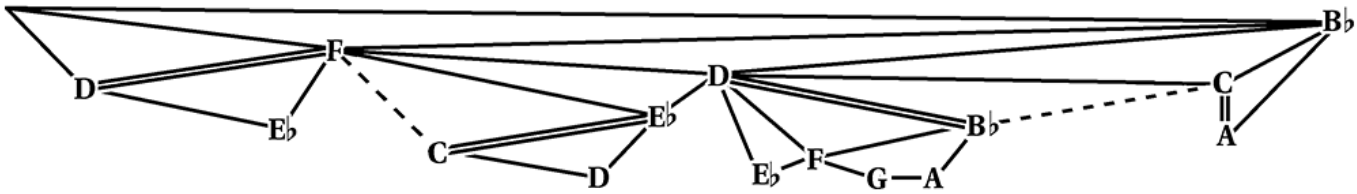
e. The first step in an unfolding transformation applied to **7d**



f. The completed unfolding transformation applied to **7d**

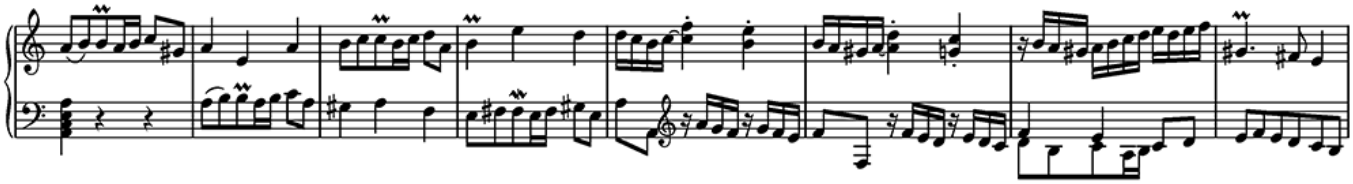


g. Linear progressions added to 7f to complete the single-voice hierarchy for **7b**

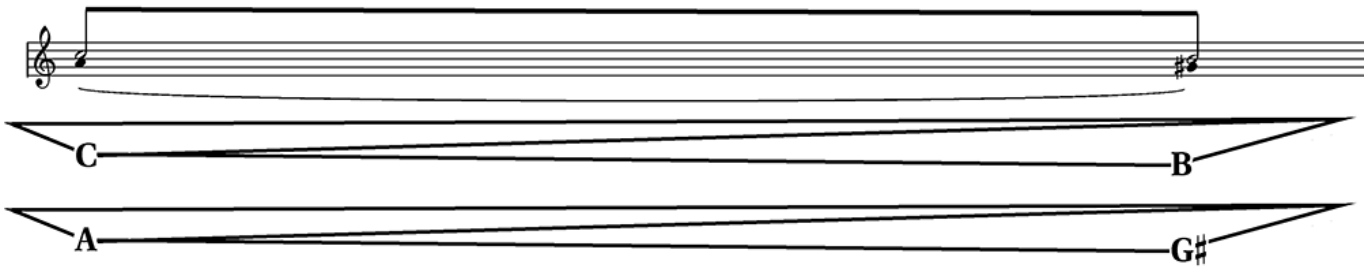


Example 8

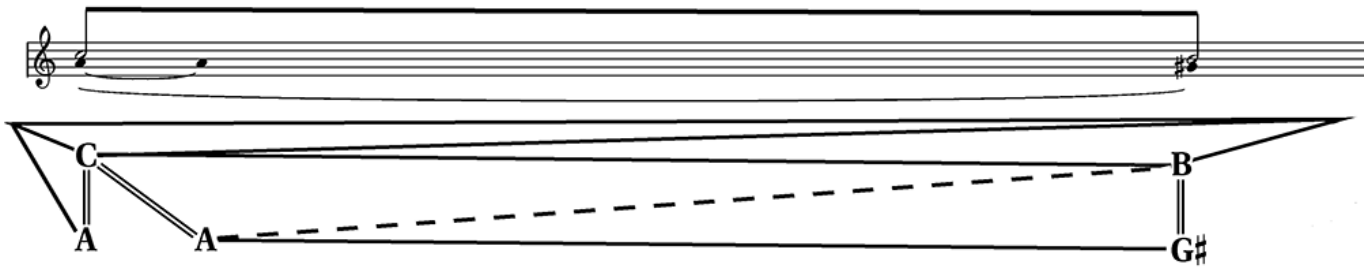
a. Burlesca, mm. 1–8, from J.S. Bach's Partita no. 3



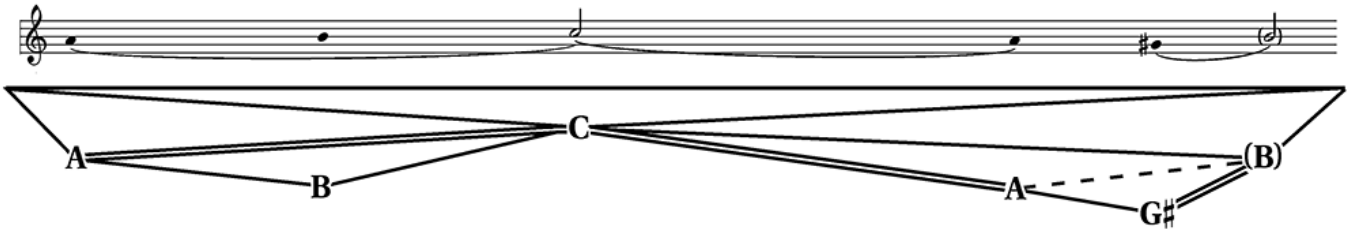
b. Generation of the upper voice of **8a** begins with a simple counterpoint in parallel thirds



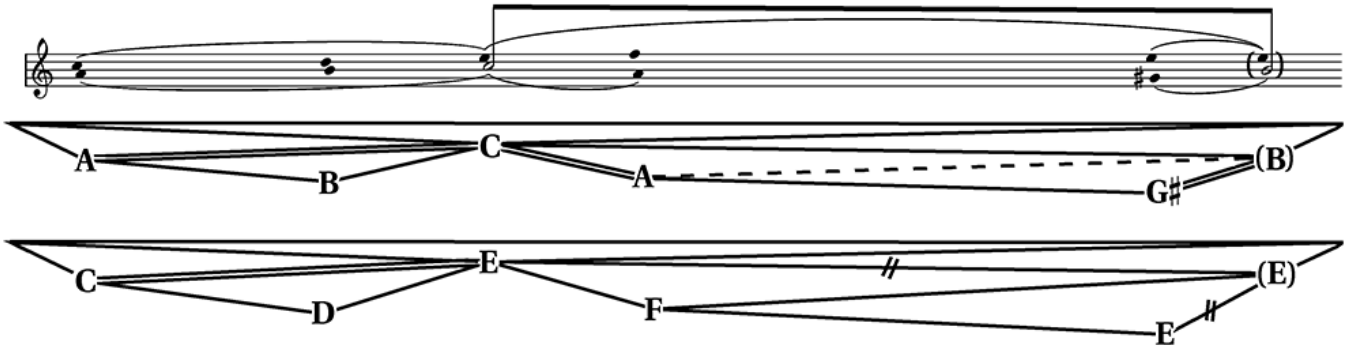
c. An unfolding transformation applied to the counterpoint in **8b**, with one repeated note



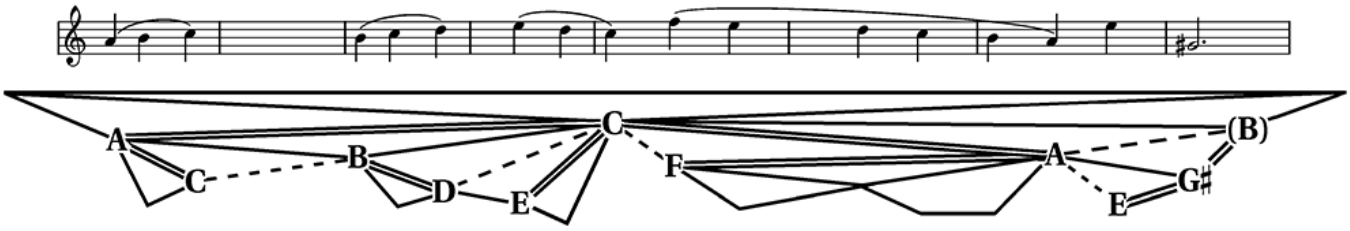
d. The unfolded line of **8c** with a linear progression added



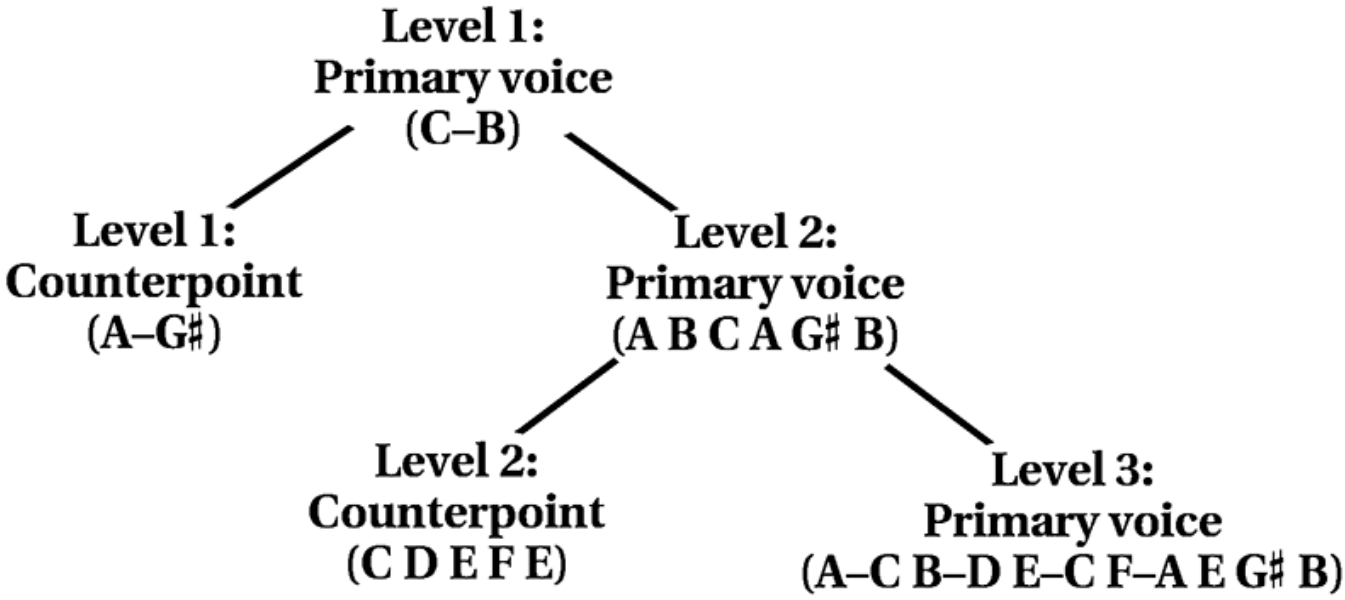
e. A voice added in counterpoint to **8d**



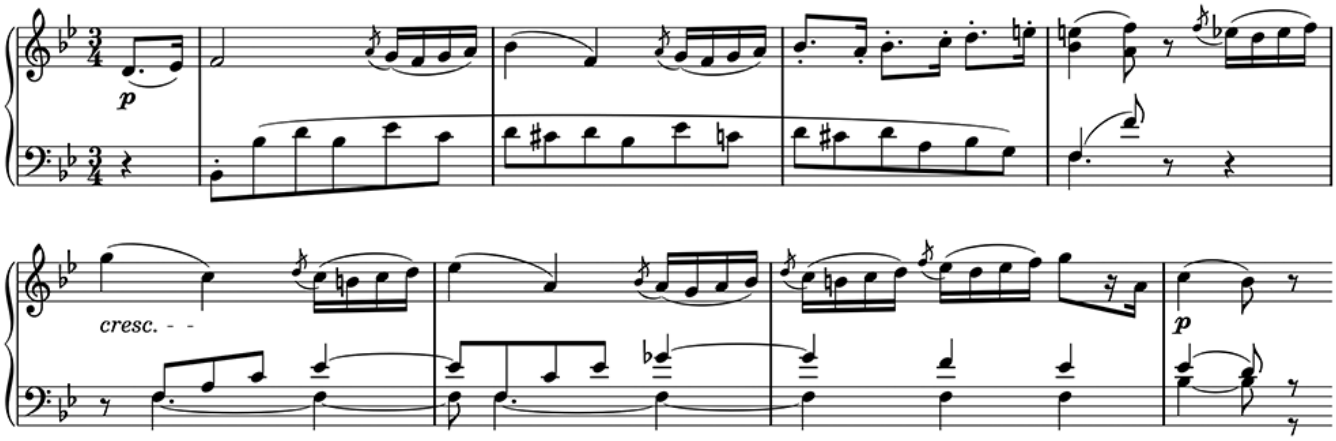
f. An unfolding transformation of **8e** with passing tones added



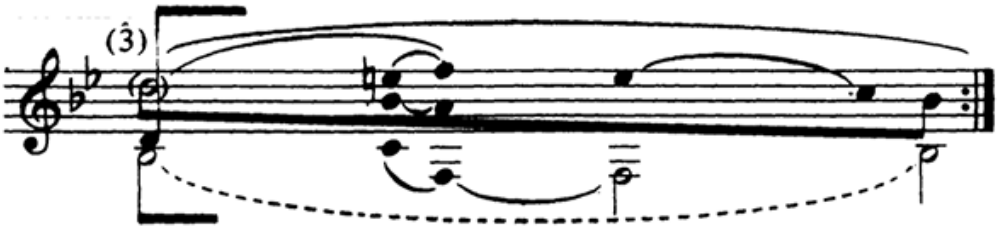
Example 9. The hierarchy of voices created by the transformations in Example 8



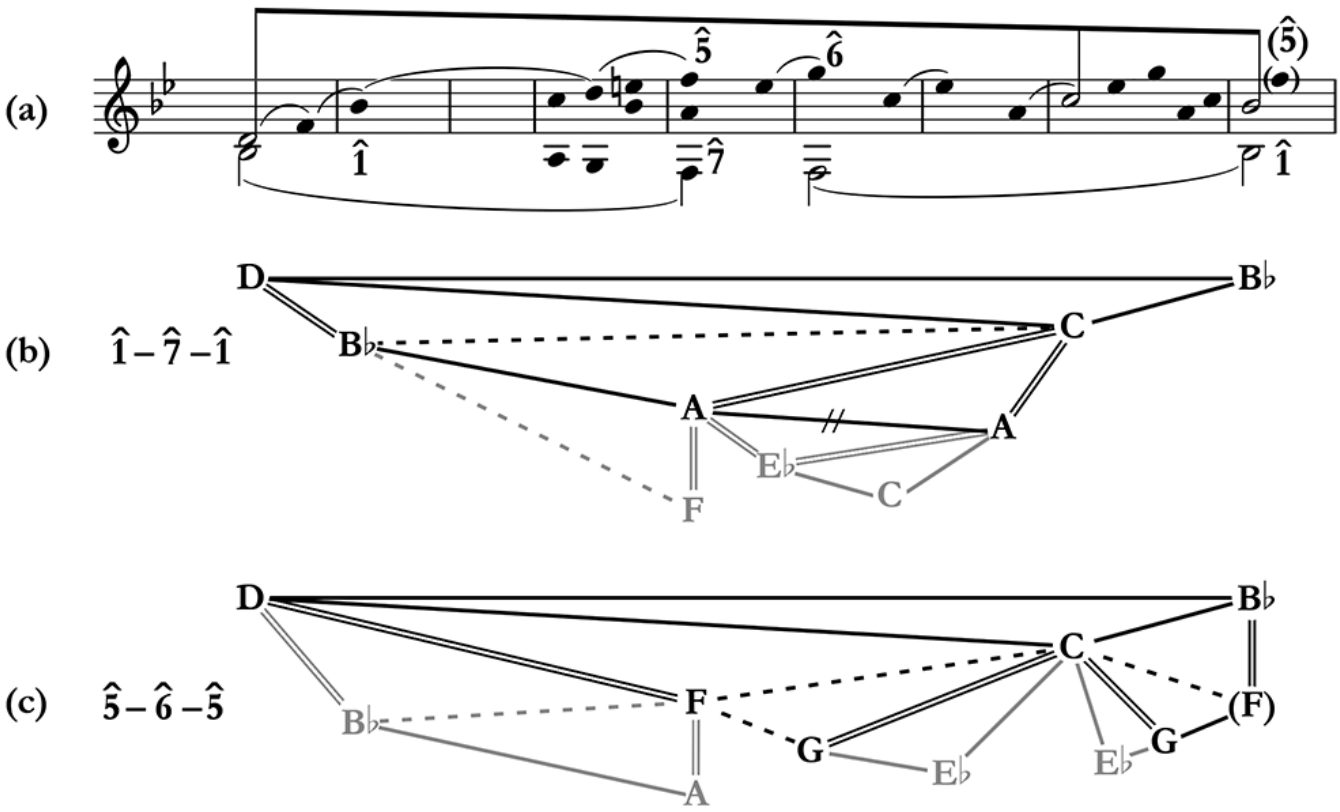
Example 10. mm. 1–8 of the Menuetto from Beethoven's Piano Sonata op. 22, third movement



Example 11. Schenker's analysis of mm. 1–8 (*Free Composition*, fig. 82/2)

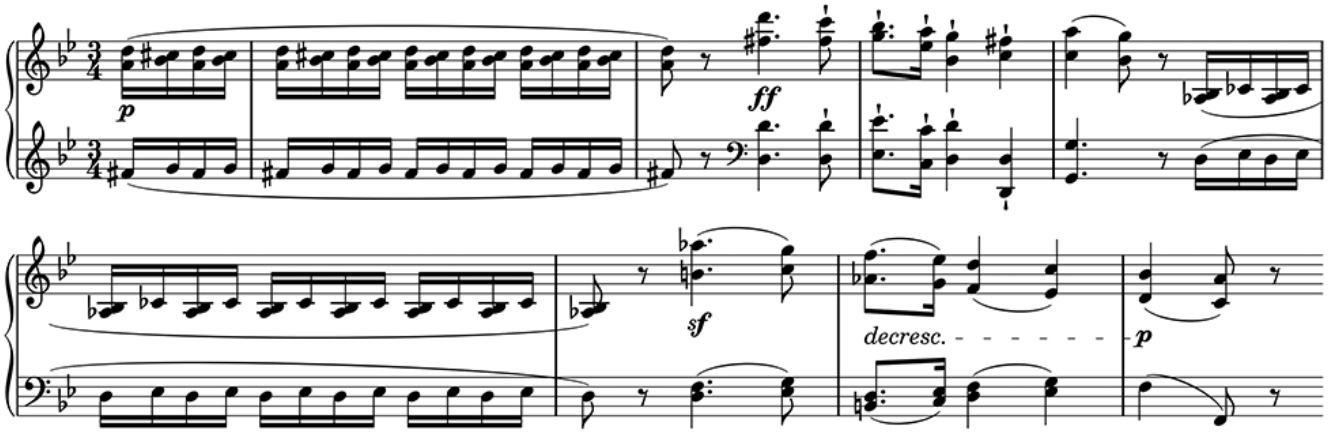


Example 12. A reduction of the Menuetto with two possible choices of structural inner voice (a), and some structural consequences of each choice (b–c)

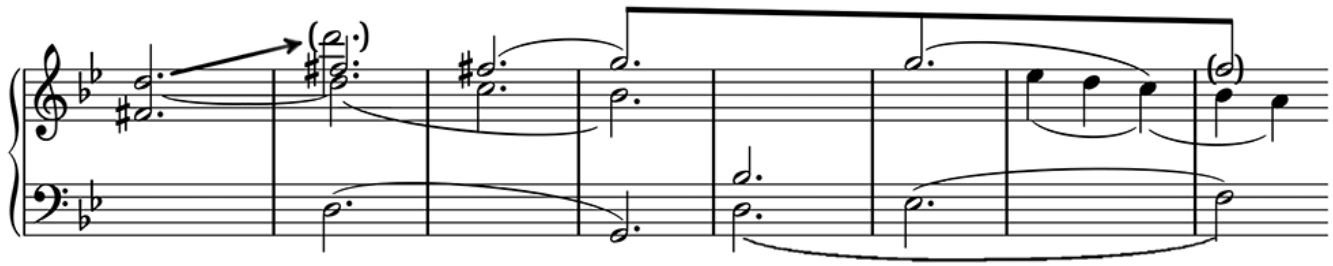


Example 13

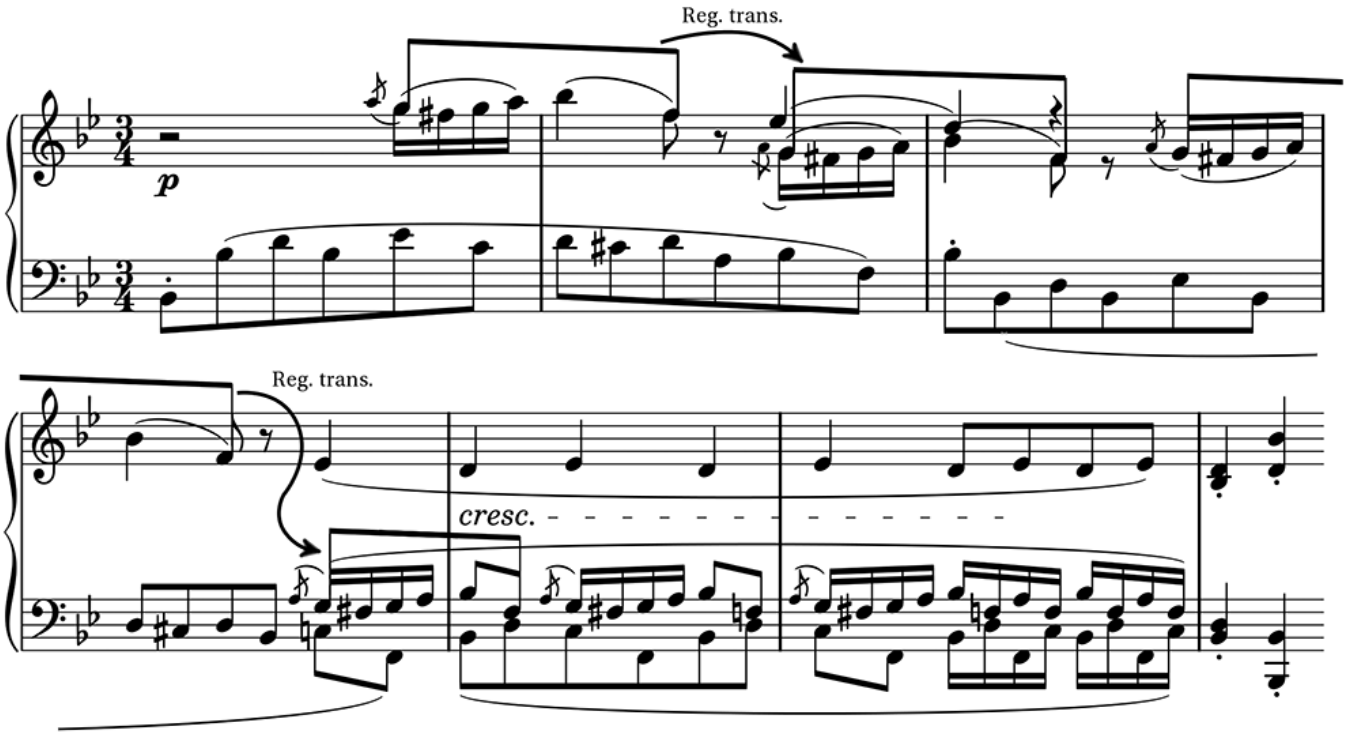
a. Mm. 9–16 of the Menuetto



b. A durational reduction and analysis

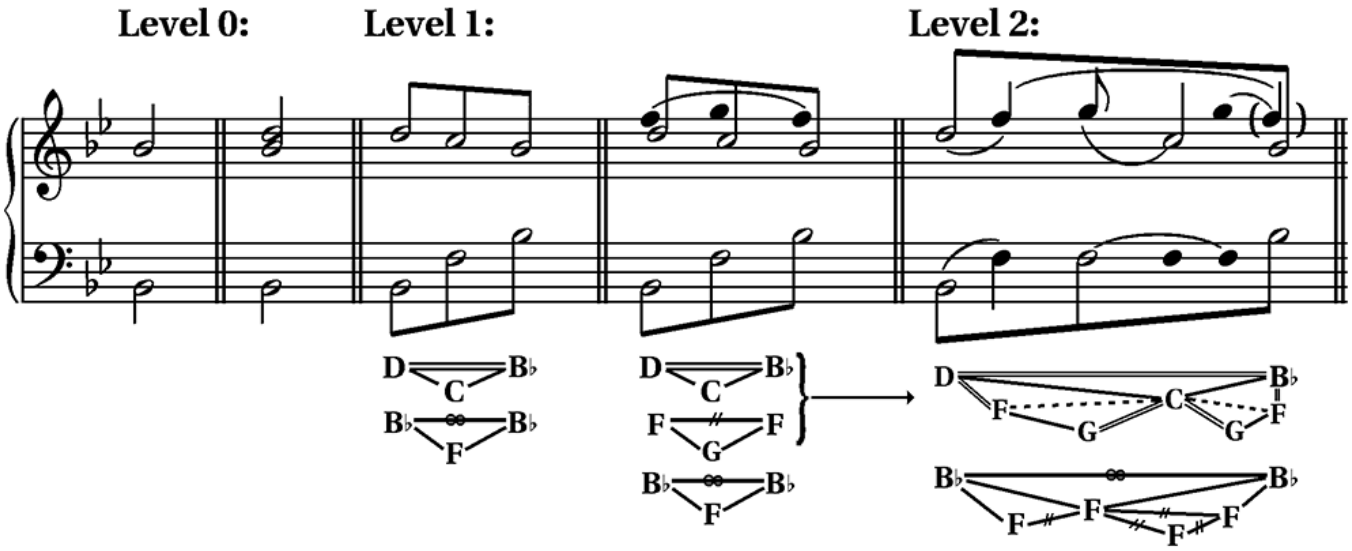


Example 14. G–F resolutions in the coda, mm. 24–30

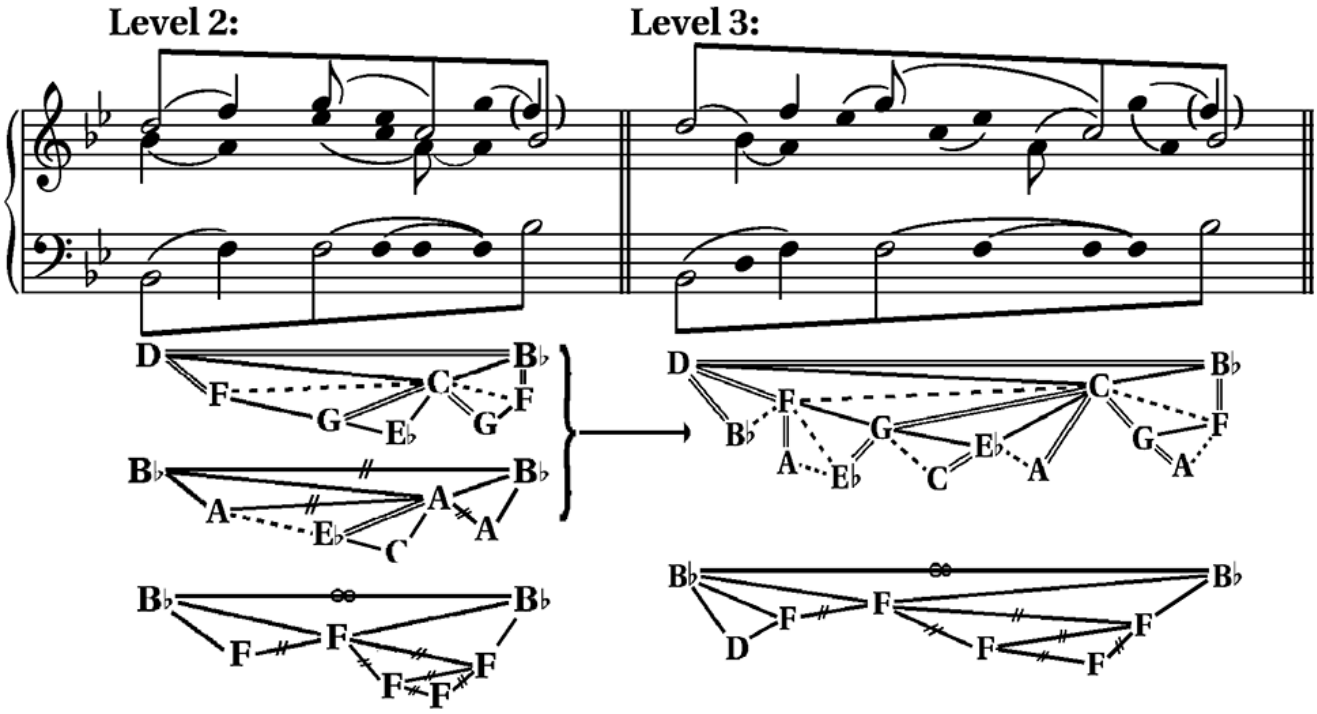


Example 15.

a. The derivation begins with the "chord of nature," numbered as level 0. A voice-leading transformation in the upper voice leads to level 1, the *Ursatz*.
After adding a secondary upper voice, a voice-leading transformation leads to level 2

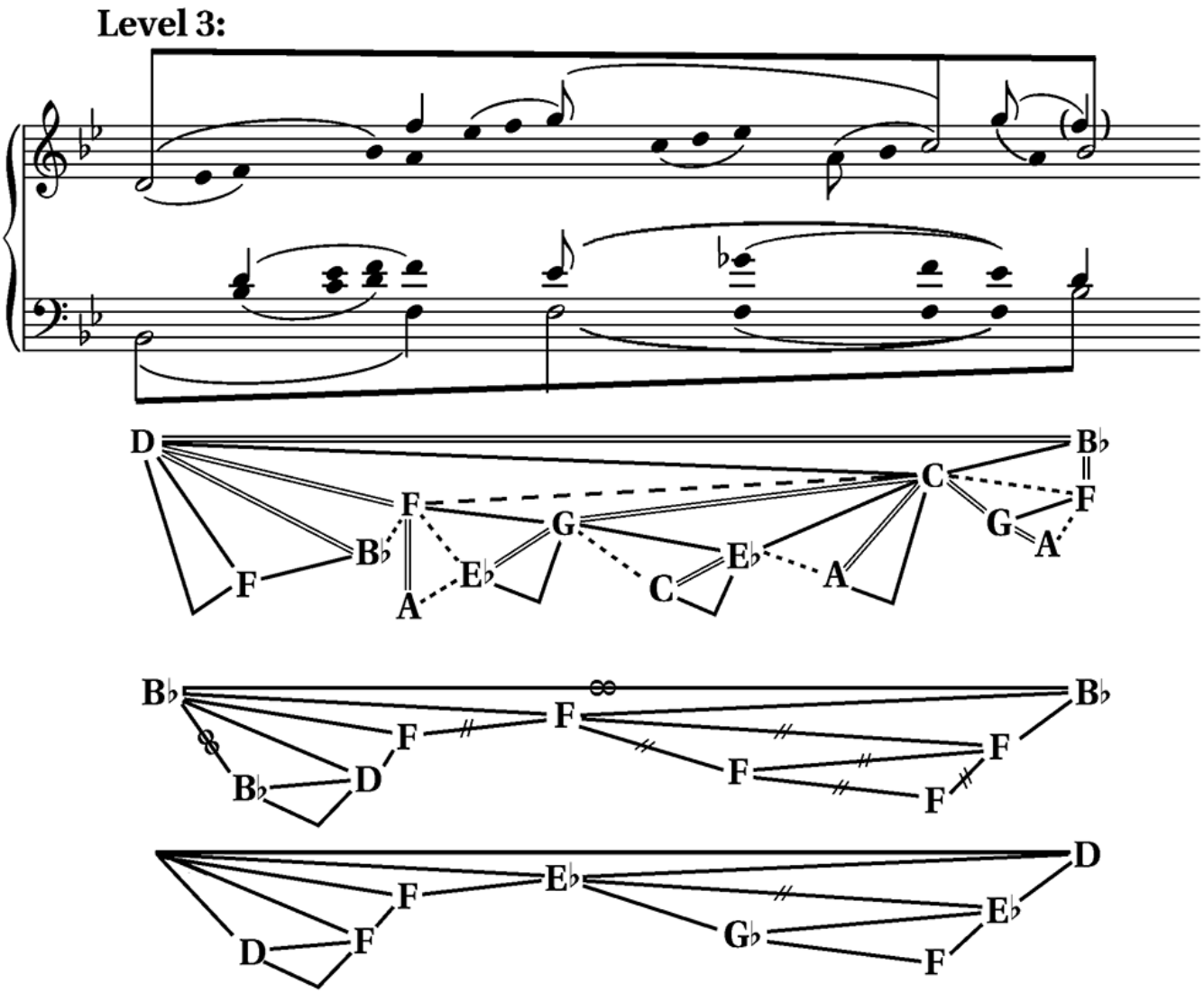


b. At level 2 in the derivation there is a new arpeggiation in the upper voice (G–E♭–C) before a new inner voice is added in counterpoint
and combined with the upper voice through unfolding to create a new upper voice at level 3

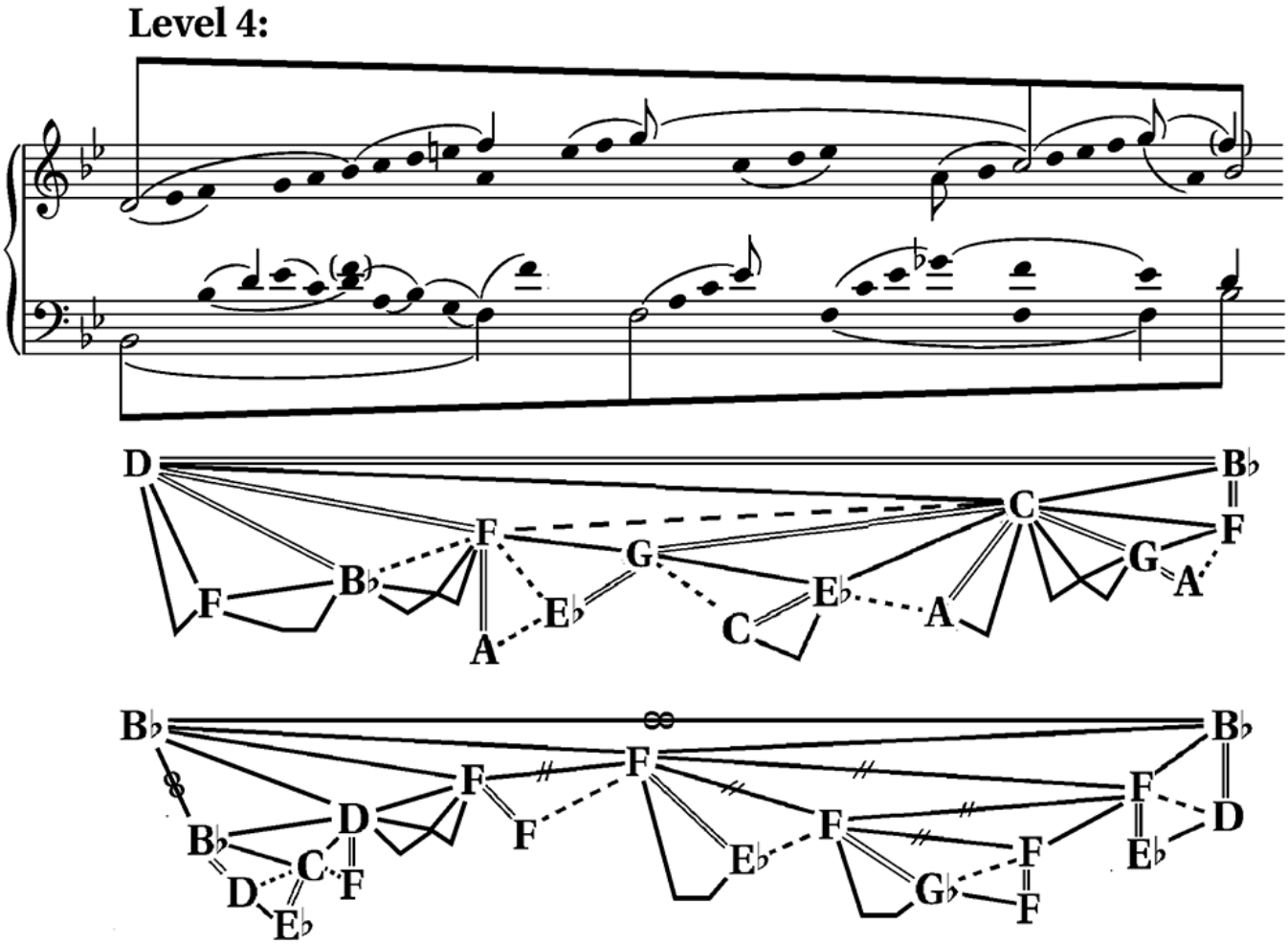


c. In the upper voice, the initial tonic third D–B♭ is inverted by a transfer of D, making way for an expansion of the D–B♭ tonal space.

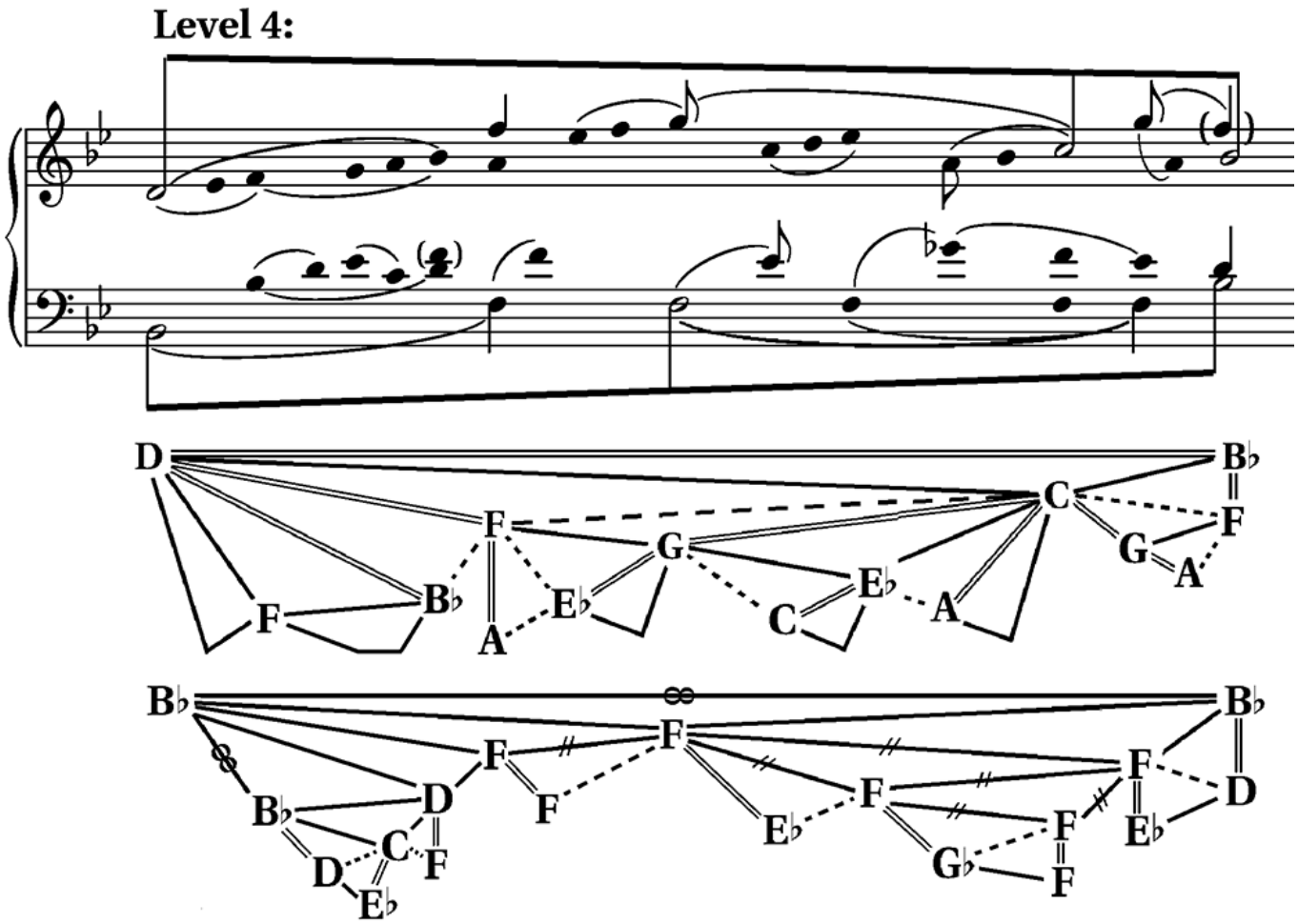
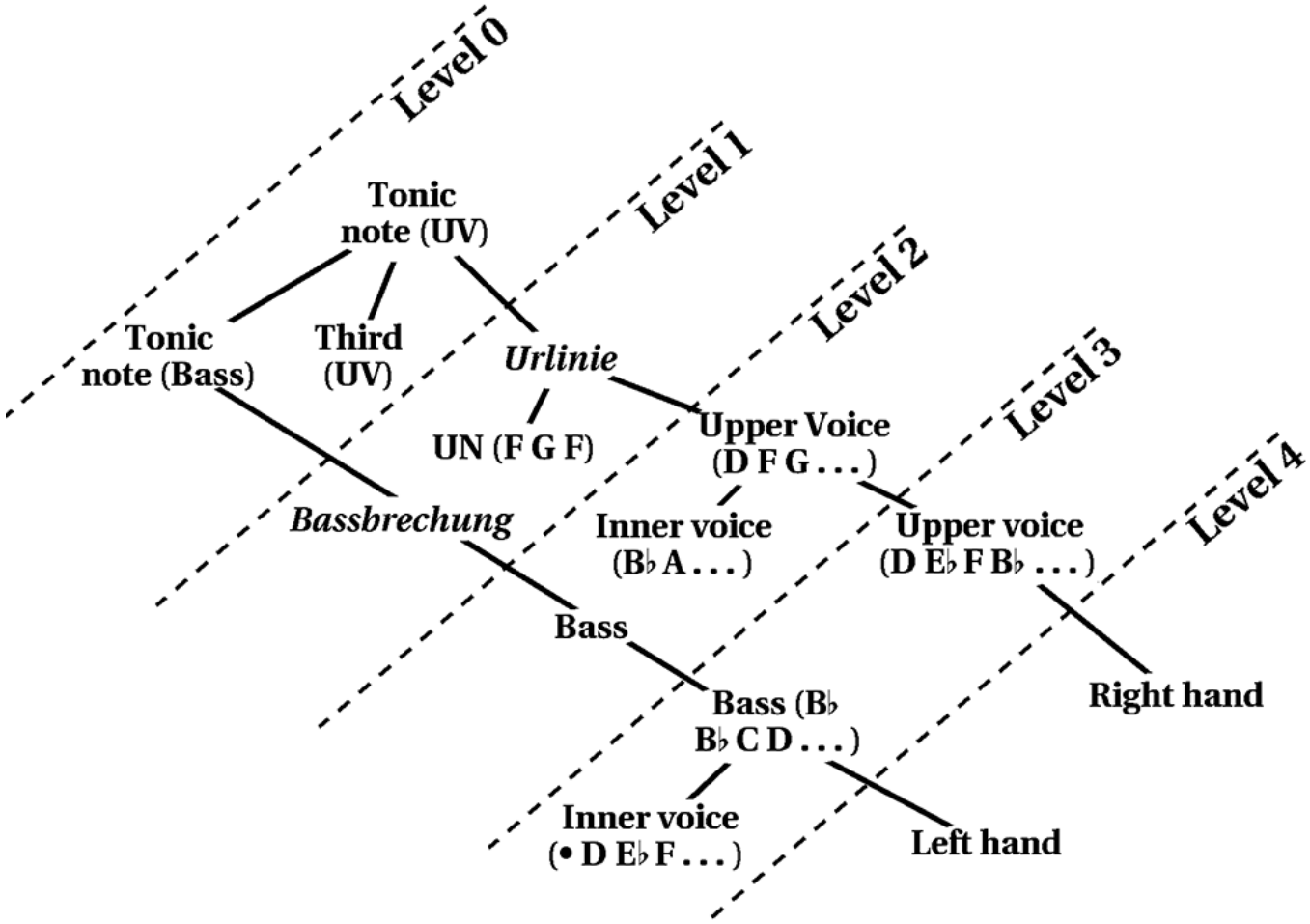
A new inner voice emerges at this level in counterpoint with the bass



d. At level 4 the bass combines via unfolding with an inner voice



e. The addition of diminutions brings level 4 to the musical surface, making this the foreground level. This example shows just the most significant of these diminutions.
(Note: this is the same level as 15(d) because they are related by diminution, not transformation)



Example 16. The hierarchy of voices involved in the transformations from 15b to 15f