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

![Musical notation and tree diagram]

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

**Initial Ascent:**
- F-C

**Arpeggiation:**
- F-A
  - A-C

**Passing:**
- A-B♭
  - B♭-C

**Repetition:**
- A-A
  - A-B♭

**Neighbor:**
- A-G
  - G-A

![Musical notation and tree diagram]
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

![Diagram](image1)

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

![Diagram](image2)
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
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

**Level 3:**

![Music notation diagram](image-url)
d. At level 4 the bass combines via unfolding with an inner voice

Level 4:
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.