

**MTO 5.3 Examples: Koozin, On Metaphor, Technology, and Schenkerian Analysis**

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

<http://www.mtosmt.org/issues/mto.99.5.3/mto.99.5.3.koozin.php>

**Example 1.**

Haydn, Divertimento in B flat, II (*Chorale St. Antoni*)

Schenker interpreted this five-bar phrase as a grouping of 3 + 2, with a tonic prolongation at measures 1-3 followed by a two-measure cadence. The dotted rhythm helps articulate the paired linear motions each descending by third.

Discussing the opening 5-measure phrase, Wallace Berry suggests at least the possibility of a contrary interpretation of 2 + 3 measures, given the change in texture, chromaticism, and harmony at measure 3. His conception of "interphrase grouping" in the opening could apply to the subsequent phrase shown below. (19)

(Move mouse over graph for commentary. Click on it)

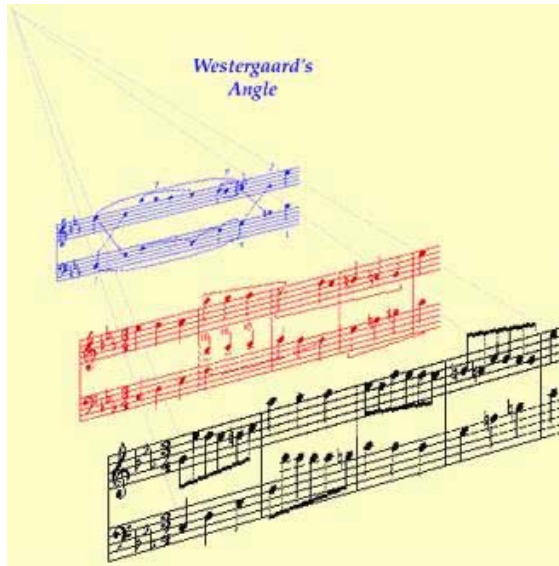
A passing note connects two tones of higher structural value.

Done

Introduction 1 2 3 4 5 Conclusion

**Example 2.**

Example 3.



Example 4.



Example 5.

The image displays a musical score for Example 5, consisting of two systems of staves. The first system includes a treble clef staff and a bass clef staff. The treble staff begins with a 3/8 time signature and a section marker 'A'. The bass staff has the fingering '10 10 10' written below it. The second system also consists of a treble clef staff and a bass clef staff. The treble staff has a section marker 'B' at the beginning. The bass staff has chord symbols 'I' and 'V' written below it. The music features complex melodic lines with many slurs and ties, and a steady bass line.