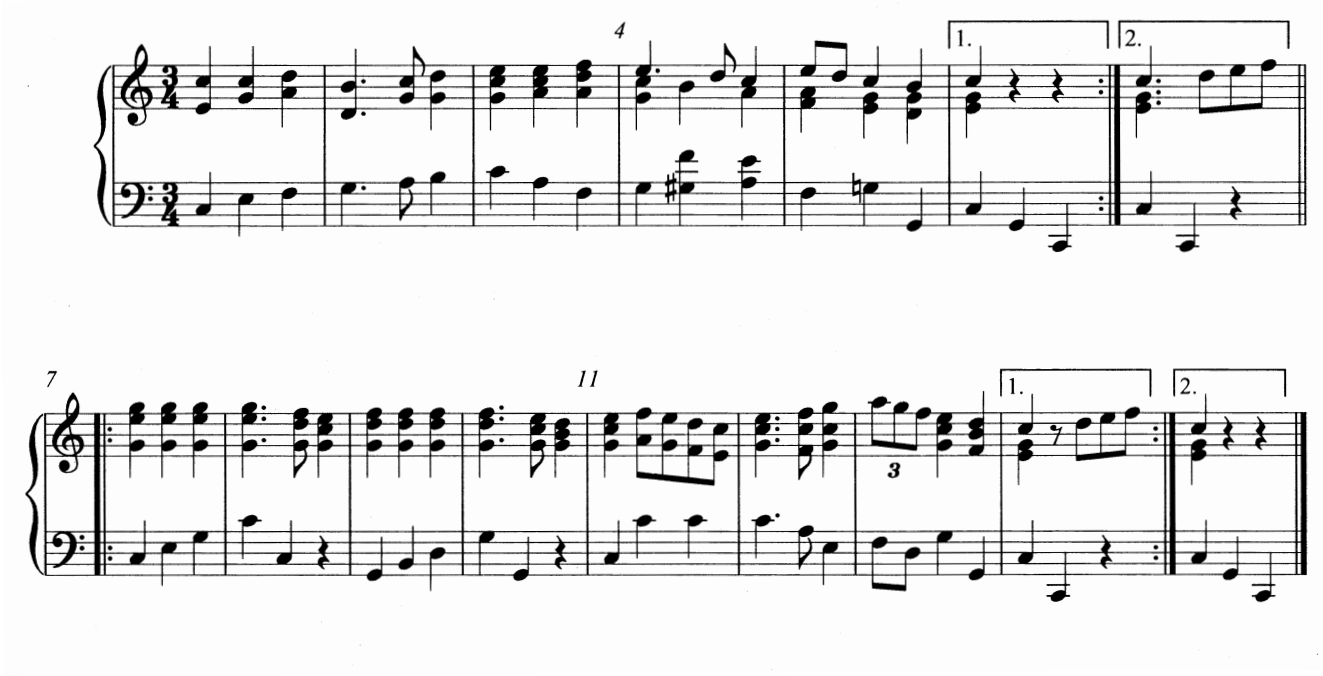
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Music 224 Introduction to Schenkerian Analysis NAME:

Counterpoint, Diminutions and Structural Melody, Assignment 1 (due week 2)

Beethoven, Seven Variations on *God Save the King*, WoO 78, Theme and Variation 5

a. Theme

1. On the score, provide a roman numeral analysis for each chord of the theme.
2. Now consider the tones of the right hand. Because the theme is a simple keyboard setting, the melodic outline is clear. In some places, however, the melody is decorated. Explain the "nonchord" tones in bars 5, 11, and 13.
3. In bar 7, the line reaches g2 (G5) and then moves down a third to e2 (E5) in the following measure; this motion is repeated a step lower in bars 9-10 before the line moves again to e2 in bar 11. Describe the overarching stepwise motion (from g2) that delineates bars 7-11 (downbeat).

b. Variation 5

1. On the music, circle the notes of the right hand that correspond to those of the theme. Bear in mind that Beethoven elaborates a minor-mode version of the theme. Use upward stems and a horizontal beam to indicate their connection (follow Example 2.19 in the text, p. 38).
2. Label tones not belonging to the theme, using the symbols "P" (passing), "N" (neighbor), "IN" (incomplete neighbor), and "Sus" (suspension).
3. In the theme, the melodic framework is a preexisting tune. What other musical criteria (in the variation) lead to you to choose certain notes over others in identifying the "structural melody"? Notice the Neapolitan sixth chords in bars 5 and 13, and compare them to the corresponding intermediate harmonies in the theme. What are the differences between the structural melody of the theme and variation at these cadences?

Bach, Aria variata BWV 989 and Variation 3

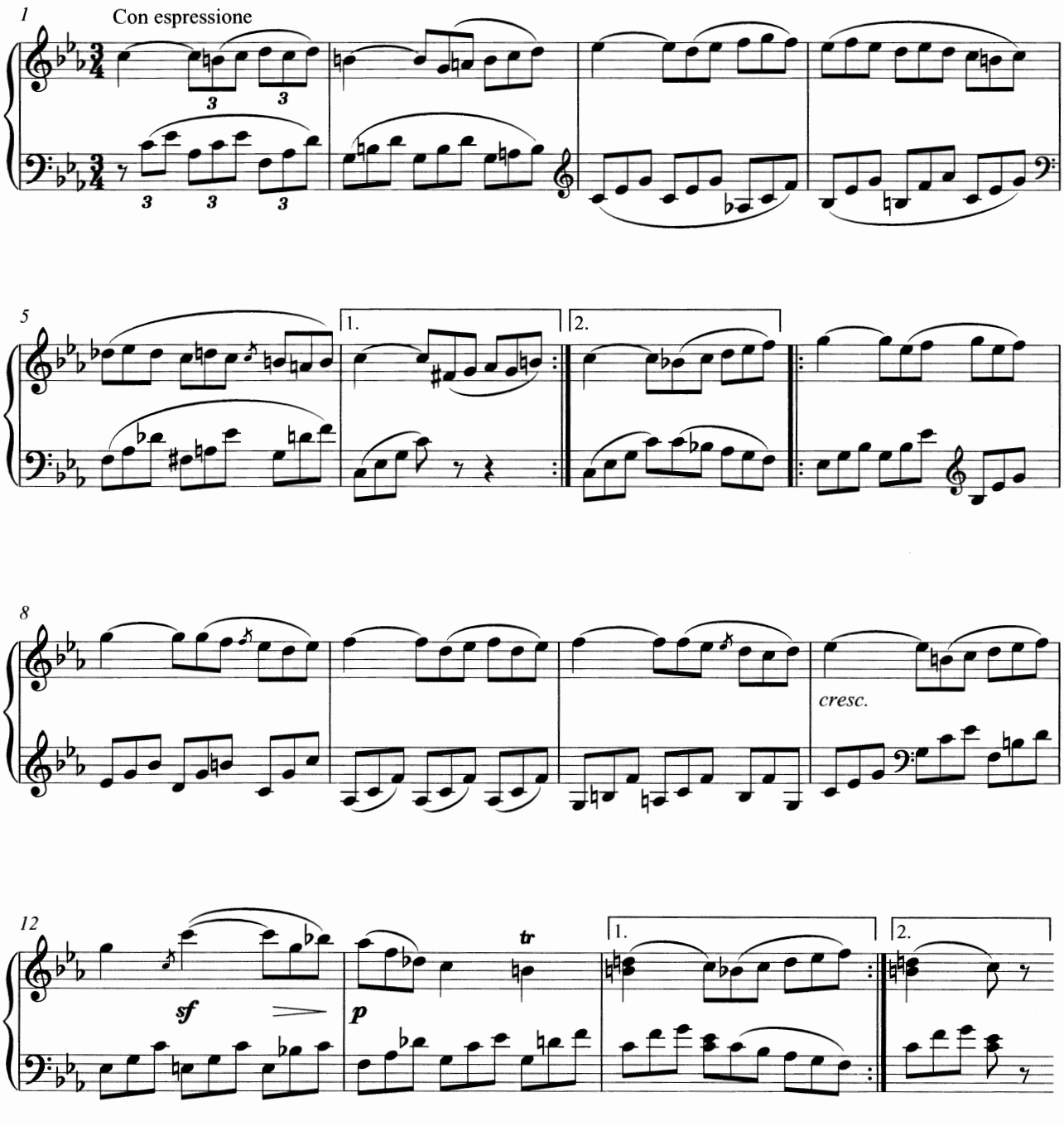
a. Analyze diminutions on the scores (N, P, CS, ARP). Identify any important contrapuntal motions (linear patterns or suspensions).
b. Choose either the aria or its variation and compose a rhythmic reduction leaving out surface level embellishments (don't worry about stems and slurs yet)
c. Be able to articulate what the variation tells you about structure of the theme.

Handel, Sonata for Oboe and Continuo in Cm, I

Try to move directly to a rhythmic reduction, moving surface-level diminutions smaller than an eighth note. Identify any important contrapuntal motions.

Haydn, Symphony No. 104, Iii

(see instructions)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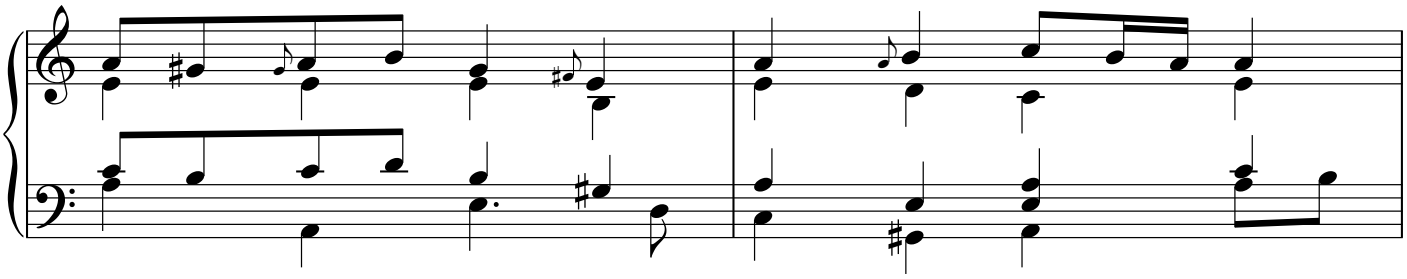
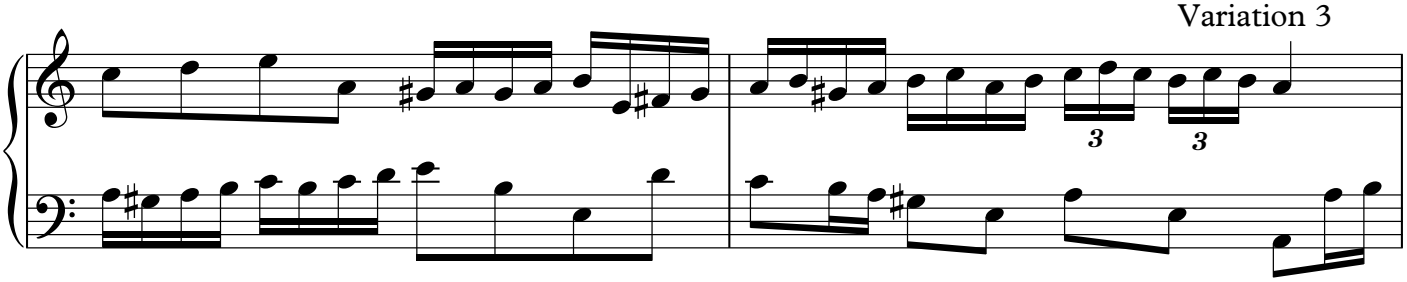
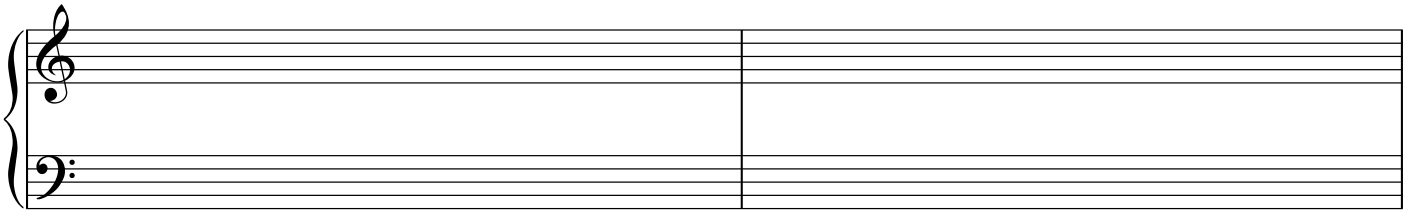
Bach, aria variata BWV 989



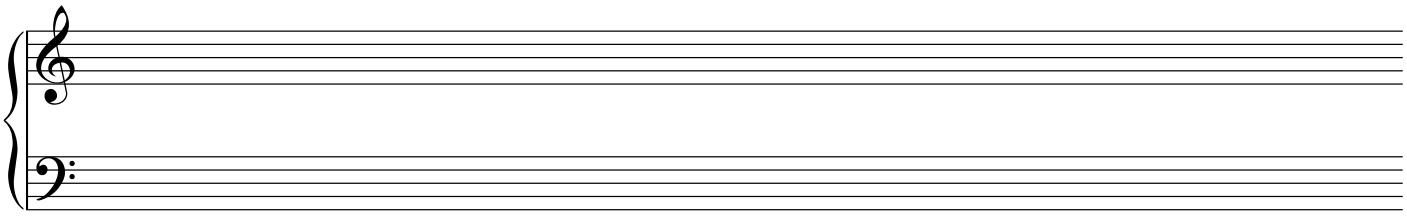
Variation 3



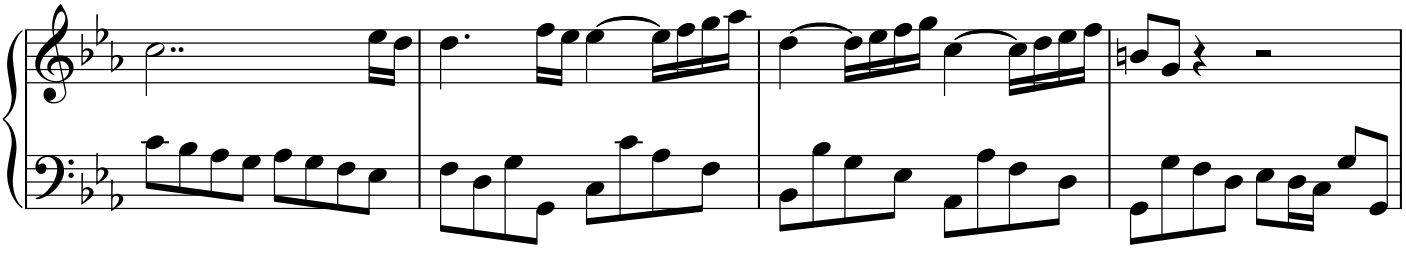
Rhythmic Reduction

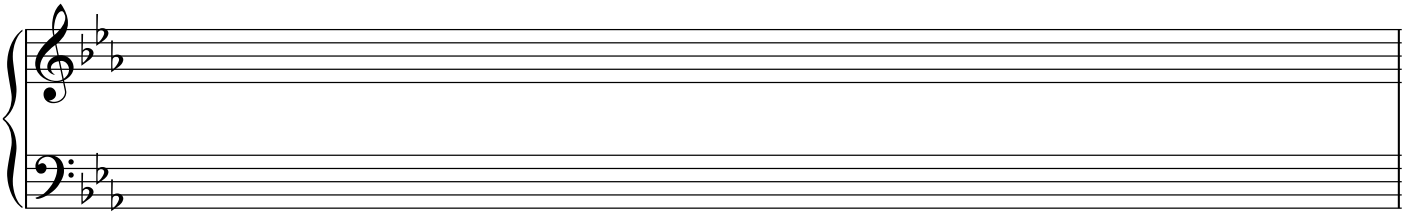


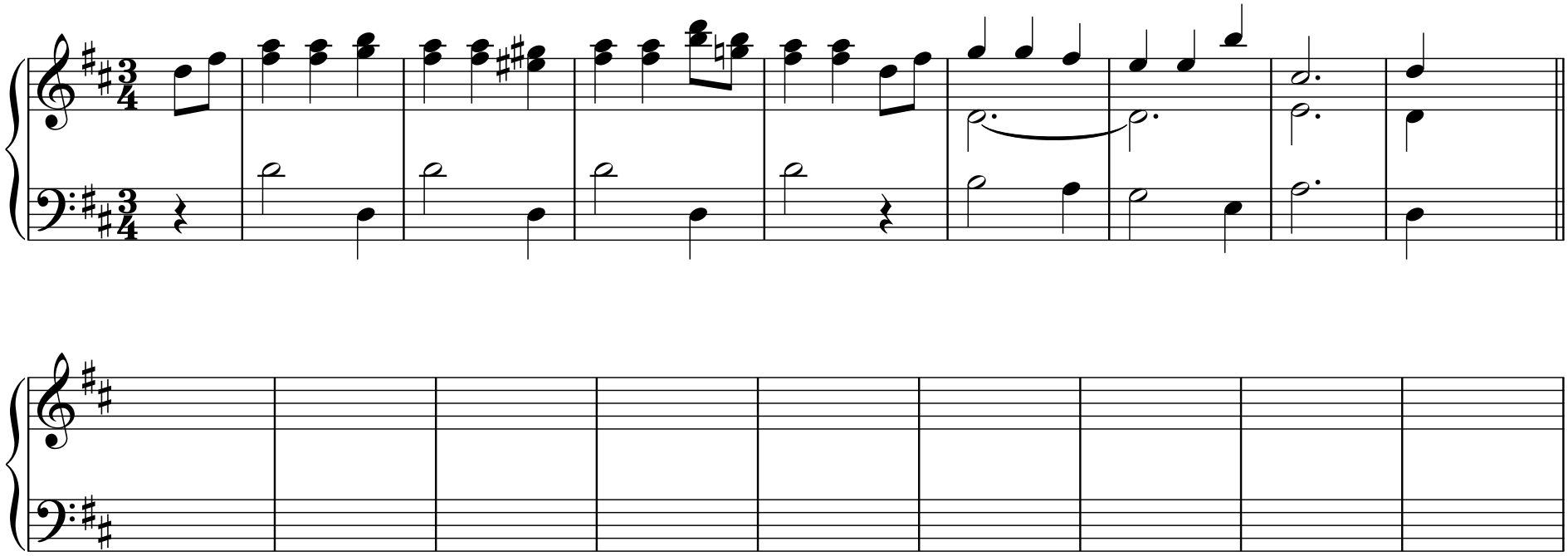
Stems and Slurs



Handel, Sonata for Oboe and Continuo in C minor, I





For this example, try to move directly to a stem and slur analysis of outer voices (ignore the inner voice in vertical harmonies and choose one register for the bassline). What contrapuntal pattern is reveal in the first two measures? How do you perceive the B/F# on the downbeat of m. 3 in relation to the G/B that follows? What about the high B5 that precedes the cadence?

Haydn, Symphony No. 104, III