

Introduction to Schenkerian Analysis, Assignment 8, discussed in class Mar. 6

Your task is to construct foreground and middleground graphs of excerpts from the Bach chorale "Sei gegrüßet, Jesu gütig" (172) and the opening theme of Mozart's Piano Sonata K. 283 in G major. Each contains one of the melodic prolongational techniques discussed in chapter 6 of your text.

*Bach*

Previously you would have analyzed the diminutions in mm. 1-2 of the upper stave with slurs. Show these instead with unfolding signs, in your analysis of the complete excerpt. (NB: the unfoldings will be verticalized in the middleground).

*Mozart*

Locate a voice exchange within the initial tonic prolongation. (The inner voices will disappear in the middleground).

J.S. Bach, Chorale No. 172, *Sei gegrüßet, Jesu gütig*

Musical score for the chorale "Sei gegrüßet, Jesu gütig" by J.S. Bach. The score is written for voice and keyboard. The vocal line is in G major, 4/4 time, with lyrics "Sei gegrüßet, Jesu gütig". The keyboard part consists of two staves, treble and bass clef, with a common time signature. The piece is in G major and 4/4 time. The vocal line starts with a fermata on the first measure. The keyboard part features a simple harmonic accompaniment with a steady bass line and a treble line with chords and moving lines. The piece ends with a fermata on the final chord.

Empty musical staves for the keyboard part of the chorale. It consists of two staves, treble and bass clef, with a common time signature. The staves are empty, indicating that the keyboard part has not been transcribed or is a placeholder.

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Mozart, Sonata K. 283, I

2 1

*mp*

*mp*

7

*p*

*f*