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The speaker of the orchestra: An analytical study of the bass line in the fourth movement of Beethoven's Ninth Symphony

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"THE SPEAKER OF THE ORCHESTRA": AN ANALYTICAL STUDY OF THE BASS LINE IN THE FOURTH MOVEMENT OF BEETHOVEN'S NINTH SYMPHONY

by

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This study examines the fourth movement of Beethoven's Ninth Symphony in an effort to demonstrate how aspects of the structure of the entire movement are manifested in the bass line. The purpose is to provide performers of the double bass with a comprehensive explanation of the role of the bass line in this movement. The entire movement is first analyzed to show the overall form and the large-scale motivic and harmonic structure. The methodologies used include those put forth by Jan LaRue--to label sections and show the overall design--and Heinrich Schenker--to demonstrate how the harmony and voice leading support the formal divisions outlined with the LaRue method and to uncover high-level motivic patterns. The bass lines from three large sections of the movement are analyzed in detail with Schenkerian methods to outline their harmonic and motivic material and the relationship between this material and the higher-level patterns uncovered in the analysis of entire movement. For each section analyzed in detail, an exercise is presented which is intended to aid performers in developing their aural comprehension of how the surface-level passages grow out of the inner motivic and harmonic structure. Technical suggestions which use the analysis as their basis are also included in the exercises.

APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

Dissertation Advisor ____________________

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CHAPTER I

INTRODUCTION

Purpose of Study

This document presents a study of the bass line in the fourth movement of Beethoven's Ninth Symphony, examining how the background structure of the entire movement is manifested in the foreground and middleground structure of the bass line. The purpose of the document is to provide double bass students with a clear explanation of the structure of the bass line in this movement by demonstrating how its motives are connected with the higher-level design of the work. The document stresses aural comprehension through the introduction of exercises which help develop students' ability to hear the motivic and harmonic relationships in three specific sections of the movement.

In his book, Structural Hearing, Felix Salzer states: "it appears to us that any knowledge of a composition is at best fragmentary if it does not include the ability to follow the music's motion and grasp its coherence."[1] This statement occurs in the context of evaluating contemporary musicology. However, the message contains clear and continuing relevance for performance. In order to perform music with meaning, performers must understand the music's motion and grasp its coherence. For the orchestral musician, this implies a full understanding of how the individual part contributes to the composition as a whole. This study is a systematic approach to gaining this understanding with reference to one significant work in the double bass repertoire.

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[1]Felix Salzer, Structural Hearing, 2d ed., (New York: Dover, 1962), 1:265.

The contribution of the study to double bass pedagogy is its application of music theory as a primary means of explanation. Often extra-musical or narrative explanations are used to teach musical aspects of orchestral music. An example of this is the recitative passage in the fourth movement of Beethoven's Ninth Symphony. The musical explanation for this passage typically involves an explanation of the words of the bass (voice) recitative which begins in measure 217, i.e., how the cello-bass recitative, which begins in measure 9 and uses the same melody as that of the bass voice in measure 217, is rejecting the introduction of themes from earlier movements.

This study enhances such narrative explanations with specific explanations of the linear and harmonic movement of the music. For the above example, there is a detailed interpretation of the harmonic and motivic means used to create this "rejection."

Significance of the Beethoven Symphonies

The fact that Beethoven's music has been the core of the orchestral repertoire since the middle of the nineteenth century makes it a logical choice for the current study. There are also several instances of innovative writing for bass instruments in Beethoven's symphonic works, which make a bass-line study of his music particularly interesting. For example, in the opening of the slow movements of both the Fifth and Seventh Symphonies, Beethoven uses half of the cellos and the violas to introduce the principal melodic material. The other half of the cellos and the basses are given the bass function.

The most significant use of the bass instruments is, however, in the last movement of the Ninth Symphony. Here the basses and cellos introduce the recitative section and the "Ode to Joy" theme. There is even a contrapuntal setting of the latter theme early in the movement where the basses are alone with a countermelody against the "Ode to Joy" theme in the cellos and violas.

The noted Viennese double bass historian, Alfred Planyavsky, devotes a section of his book, Geschichte des Kontrabaßes,[2] to double bass playing in Vienna during the late eighteenth and early nineteenth centuries. Planyavsky notes the great technical demands that were put on the double bass by Haydn, Mozart, and Beethoven.

Planyavsky, however, singles out Beethoven as the composer who truly created a new role for the instrument. He states:

> His (Beethoven's) bass calls, thunders, and sings, it is a mighty foundation, a threat and a promise, and it is in every way a complete "Kontrabaß" bass voice! The working out of the "Ode to Joy" theme in the final movement of the Ninth Symphony, in which the double bass, in its deepest register, remains clearly articulated and lightly moving, although acting as a contrary voice to the violas and cellos, is pure chamber music within the orchestra; not outside the orchestra, as in concerti grossi, but through the orchestra, through the collective of individual groups. Since Beethoven recognized the possibilities of the singing quality of the double bass, and respected it, he looked here also for new possibilities, without placing the unity of the musical substance in question. He found them in the most important decision in the history of the double bass, in which he transformed Dragonetti's powerful masculine singing quality into a higher form of virtuosity and made the bass, in his last symphony, the speaker of the orchestra.[3]

Planyavsky's text testifies to the importance of Beethoven as well as the importance of this particular symphony in the development of the double bass in the orchestra. This, coupled with the general significance of Beethoven's orchestral works, is the principal reason for centering this study on the music of Beethoven.

The last movement of the Ninth Symphony was chosen in particular since it is one of the most important movements in the repertoire for double bass players as well as many other performers of orchestral instruments.

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[2]2d. ed., (Tutzing: Schneider, 1985)

[3]Planyavsky, 396. [Translated by James Barket]

Beethoven's Use of the Double Bass in the Recitative Passages

Since the recitative section of the Ninth Symphony represents some of the most significant writing for the double bass in the literature, there has been much discussion, throughout the nineteenth century and continuing to the present day, about Beethoven's interest in the instrument and his relationship with well-known double bassists of his day.

In A. W. Thayer's original work, Ludwig van Beethovens Leben,[4] there is a passage which describes a meeting in 1799 between Beethoven and Domenico Dragonetti, the well-known Italian double bassist whom Thayer describes as the "greatest double bassist known to the history of music."[5] Alfred Planyavsky recounts this meeting in his work using material from Thayer's text. Planyavsky also adds additional insights based on his research concerning double bass playing in Vienna during the late eighteenth century.

The passage recounts a scene in which Dragonetti, accompanied by Beethoven, played through Beethoven's Sonata, op. 5, for cello and piano. At the end of the reading, Beethoven was so enthralled with Dragonetti's playing that he immediately rose and embraced both Dragonetti and his double bass. This passage has led to many assumptions throughout history concerning Dragonetti's influence upon Beethoven's double bass writing.

When considering such assumptions however, there are several significant factors to take into account. One is the date of the meeting, 1799. This date, of course, precedes the publication of any of Beethoven's symphonies, although Beethoven was at work on the First Symphony by this time. There is also the fact that, although Dragonetti did not reside in Vienna, he visited the city on several occasions and performed in the premieres of at least

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[4](Berlin: 1866, 1908)

[5]A. W. Thayer, Ludwig van Beethovens Leben, 75, quoted in Planyavsky, 389.

some of Beethoven's symphonies, most notably the Seventh.[6] This verifies that the relationship was not restricted only to the year 1799, and that there was ample time and opportunity for Beethoven to be influenced by Dragonetti's playing.

However, Planyavsky notes several other factors that Thayer did not take into account. One, of course, is the significance of the overall level of double bass playing in Vienna during the second half of the eighteenth century. The significance of this "Viennese Classical School" of double bass playing can be seen in the number of concerti and other solo pieces written for the double bass during this time. Karl Ditters von Dittersdorf, Joseph Vanhal, and Franz Hoffmeister, all relatively well-known composers during the late eighteenth century, wrote double bass concerti; Dittersdorf and Hoffmeister wrote at least two each.

Joseph Haydn wrote a double bass concerto,[7] as well as numerous double bass soli in his symphonies, and Mozart composed a concert aria with a rather demanding double bass obbligato part. In addition, both of these composers wrote significant passages for the double bass in their orchestral music. Planyavsky emphasizes this fact, and points out, to stress the importance of the Viennese double bassists, that Haydn's earliest double bass solos in his symphonies date from 1761, two years before Dragonetti's birth. Mozart's significant use of the double bass in his last three symphonies dates from 1789, when Dragonetti was an unknown church musician at St. Mark's Cathedral in Venice.[8]

Beethoven first arrived in Vienna in 1792, and there can be little doubt that he was influenced by the high level of bass playing in the city. He also knew the compositions of his teacher, Joseph Haydn, and those of Mozart. However, as Thayer was able to

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[6]Elliot Forbes, ed., Thayer's Life of Beethoven, (Princeton: Princeton University Press, 1964), 1:565.

[7]The manuscript of this concerto has never been found, and it is presumed to have been destroyed. See discussion in Planyavsky, 288-89.

[8]Planyavsky, 392-94.

document several instances of Dragonetti's presence in Beethoven's musical life, there obviously must have been some influence from Dragonetti as well.

As far as the Ninth Symphony is concerned, the above quotation from Planyavsky certainly emphasizes the significance of the recitatives in the double bass repertoire. There has been some speculation as to whether Beethoven actually had Dragonetti in mind while composing the recitative section, and there exist verbal accounts in which Dragonetti claimed that the recitatives were actually written for him as a solo.[9]

According to Planyavsky's tracing of Beethoven's conversation books concerning this matter, it appears that Beethoven had at least some other double bassists in mind while composing this passage. In Beethoven's conversation books there is also mention, in reference to the Ninth Symphony, of a double bassist from Prague named Kraus.[10]

Based on these accounts, one may conclude that Beethoven was impressed with the capacity of the double bass, both through the influence of Dragonetti as well as the overall high level of bass playing in late eighteenth-century Vienna. Undoubtedly it was the combination of all of these influences coupled with Beethoven's constant exploration of new ideas which led to such extraordinary writing for the double bass in the Ninth Symphony.

Scope and Limitations of the Study

An analysis of the entire movement is presented first. This provides an understanding of the movement's structure and the large-scale functions of the individual sections that are subsequently analyzed in detail. The objective is to present an overall picture, on the basis of which the more intensive analysis of the bass line takes place.

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[9]Planyavsky, 391.
[10]Ibid.

The bass line in three sections of the movement is analyzed in detail. The first detailed bass line analysis concentrates on the introduction/recitative section as well as the first two statements of the theme, which comprise measures 1 through 139. The next detailed section is the instrumental fugato, measures 431 through 543, and the final section is the secondary theme and the vocal fugato in measures 595-730.

These sections were chosen on the basis of their structural importance within the work as well as their significant use of the bass instruments. All three sections contain important motivic and harmonic material. In addition, passages from these sections frequently appear on symphony orchestra audition lists for the double bass.

For each of the sections analyzed in detail, an exercise based on a selected passage from that section is introduced. These exercises, which call for ensemble playing and solo playing with piano accompaniment, allow the students to practice hearing the harmonic and motivic relationships that are presented in the document. By introducing exercises which are based on analysis and executed with the instrument in hand, this study is intended to help musicians develop the ability to effectively use their aural skills while they are playing. The exercises concentrate on developing aural skills, and although some technical benefits may be acquired as a result of their study, the exercises are intended to be used in conjunction with, not to replace, traditional technical studies.

Methodology

Procedure and Methods Used

The examination of the movement begins with a broad analysis, which divides the movement into its various sections, labels the various motives, outlines the tonal areas, and discusses the overall form. This analysis is based on the methodology introduced by Jan LaRue.[11] The LaRue methodology was chosen because of the aptness of its symbols and the flexibility with which these symbols may be applied.

The bulk of the study, however, uses Schenkerian analytical techniques. Since this study focuses on a specific linear aspect of the symphony, the Schenkerian methodology, which primarily seeks to explain linear events, is particularly appropriate. The Schenkerian analyses portray the tonal structure of the movement as well as the linear motion of the bass line and upper voices. These analyses support the formal divisions presented in the broad analysis. Schenkerian techniques are used to analyze the whole movement as well as the smaller sections which concentrate specifically on the bass line. Each analytical methodology is explained in detail at the beginning of the chapters which use that method.

Explanation of the Exercises

The exercises are developed from the Schenkerian analyses and present each passage in the form of a series of reductions based on the analytical graphs. These reductions proceed gradually from a remote representation of the passage back to the original. In practicing the exercises, the student is literally playing the analysis, similarly to the way that a theorist plays a Schenkerian graph at the keyboard. This procedure allows

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[11] Guidelines for Style Analysis, 2d ed., Detroit Monographs in Musicology/Studies in Music, ed. J Bunker Clark, No. 12 (Warren, Michigan: Harmony Park Press, 1992).

the student to first hear the structure and then gradually perceive how the actual passage grows out of this structure.

A knowledge of the inner structure of a passage enhances the performer's understanding of its phrasing. When the player is able to determine a definite connection and relationship between all of the notes, the player is better able to make phrasing decisions. These decisions ultimately lead to basic questions of fingering and bowing. Therefore, bowings and fingerings which support the structural connections within the passages are included in the exercises.

Review of Literature

Schenker analyzed the Ninth Symphony of Beethoven, and the present work uses his analysis as a guide.[12] Schenker's analysis was done before he developed his graphing techniques. The fact that graphs are used in this work is not an attempt to "improve upon" or "update" Schenker's work; the analysis in the present document simply uses contemporary Schenkerian methodology, which includes graphing techniques that have been refined by various scholars since his death, to focus on the bass line of the fourth movement of Beethoven's Ninth Symphony. When specific ideas are presented which appear in Schenker's analysis, they are cited.

A work that deals specifically with the form of the last movement of the Ninth Symphony is James Webster's "Form in the Choral Movement of Beethoven's Ninth Symphony."[13] Webster offers many insights into the structure and form of the fourth movement of the Symphony and provides perhaps the most comprehensive treatment of this topic that appears in recent literature.

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[12]Heinrich Schenker, The Ninth Symphony of Beethoven. trans. John Rothgeb (New Haven: Yale University Press, 1992)

[13]This article appears in Beethoven Forum 1 (1992): 25-62.

Schenker oriented his work toward performance, and he conceived of his methodology as an aid to help performers understand the works they played.[14] Schenker's interest in performance is demonstrated by his editions of the piano music of C.P.E. Bach and Beethoven which use his analytical methods as a guide.[15] The idea of applying Schenkerian concepts to performance has been developed since Schenker's death, most notably by Charles Burkhart.[16]

Listed in the bibliography are additional works concerning analytical and musicological aspects of Beethoven's Ninth Symphony. There is also a host of works related to those specific aspects of Schenkerian theory which are used in this document.

An interesting area of scholarship, which this document does not take into account, is performance practice. A significant performance practice study which considers the use of the double bass in classical symphonies is Sara Ann Edgerton's "The Bass Part in Haydn's Early Symphonies: A Documentary and Analytical Study."[17] While performance practice understanding does influence style, it is the aim of the present document to provide an in-depth understanding of the structure of the music itself, separate from performance practice issues.

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[14]Allen Forte, "Schenker's Conception of Musical Structure." Journal of Music Theory 3:1 (1959): 8.

[15]For a complete list of Schenker's performance editions, see David Beach, "A Schenker Bibliography," in Reading in Schenkerian Analysis and Other Approaches, ed. Maury Yeston. (New Haven: Yale University Press,1977), 278-311.

[16]Charles Burkhart. "Schenker's Theory of Levels and Musical Performance." in Aspects of Schenkerian Theory, ed. David Beach. (New Haven: Yale University Press, 1983), 95-112.

[17](DMA Essay, Cornell University, 1989)

CHAPTER II

THE BROAD ANALYSIS

The LaRue Methodology

General Concepts

Both the LaRue and Schenkerian methodologies are based on a conception of music existing in hierarchical levels. LaRue refers to large, medium, and small dimensions. The principal parts of musical structure as defined by LaRue--sound, harmony, melody, rhythm, and growth--exist on all three dimensions. These dimensions are, of course, relative in size depending on the total scope of the analysis. The largest dimension would obviously be the entire body of the work being analyzed. The smallest dimension would likely be the smallest motivic idea.

The Symbols

The symbols listed in Table 1 are based on hierarchical dimensions. The symbols in capital letters--'P', 'O', 'S', 'K' and 'F'-- are used to represent medium-dimension sections of the work. In the analysis below, the larger-dimension sections are defined through the grouping of these medium-dimension sections.

The small letters--'a', 'b', 'c'-- are used to represent subdivisions within the medium-dimension sections and are themselves still part of the medium dimension. These subdivisions can be further broken down with the letters 'x', 'y', and 'z', which identify motives of a smaller dimension. The symbols are then used in combination. For example, 'Pax' would be equivalent to the first part of the first subdivision of the primary theme.

Each larger-dimension symbol has control over the successive lesser-dimension symbols. In each 'P' section, for example, 'P' is only listed once. Any lesser-dimension

Table 1

Symbols used in Broad Analysis Graph

P - Primary Thematic Material
S - Secondary Thematic Material
O - Introductory Material
K - Closing Material
F - Fugue or Fugato section
T-Transition from one large section to another
t - Transition within a large section
h - Accompaniment Material
1 - First Occurrence
a - Subdivisions of larger ideas
b-
c-
x-
y-
z-
(1) in superscript - Repeated material
( ) - Source of an idea
> - Derivation of an idea
0.1, etc. in superscript - Variation of modification of an idea

Vn - Violin
Va - Viola
Vc - Violoncello
Db - Double bass

Fl - Flute
Ob - Oboe
Bs - Bassoon
Cb - Contra Bassoon
Cl - Clarinet
Hn - Horn
Tr - Trumpet
Tb - Trombone
Tp - Timpani
Pc - Percussion
Ww - Woodwinds
St - strings
Br - Brass
Tu - Tutti
Ch - Chorus
So - Soloists
S, A, T, B - Soprano, etc.
VD - Vc + Db
VB - Vc + Bs
BD - Bs + Db
WB - Ww + Br

Special symbols for fugato sections:

H - Main Subject (Hauptstimme)
N - Secondary Subject (Nebenstimme)

symbol, such as 'a' 'b', or 'c', is considered a part of 'P', even though 'P' is not always listed along side these symbols on the graph. The 'P' section is not considered finished until another symbol of equivalent weight is listed. This would be any of the symbols in capital letters--'P', 'S', 'O', 'K', or 'F'.[1] The same relationship holds true for the lower-subdivision symbols. The symbol "a" remains valid until another symbol of greater or

[1]In this particular graph, 'P' represents the primary theme and is thus listed each time it appears. Each listing of 'P' replaces the previous listing. When an 'O' is listed not alone, but with another capital letter symbol, it represents an introduction to the thematic idea represented by that symbol.

equal value is listed. Any symbol such as 'x', 'y', or 'z', would be considered part of the 'a' subdivision. Only the symbols 'b', or 'c', could change the status of the subdivision.

For this broad analysis in particular the relationship is as follows: 'P' represents the primary theme of the work, the *Ode to Joy* theme. Through an examination of this theme, Figure 1, the symbols can be properly demonstrated. 'P' represents the entire statement of the primary theme. Two large complementary periods within 'P' are labeled 'a' and 'b'. Within these periods there are phrases labeled 'x' and 'y'. Since the 'b' period of this theme is repeated, its phrases, 'x' and 'y', have numbers in superscript. These superscripts in parentheses indicate repeated material.

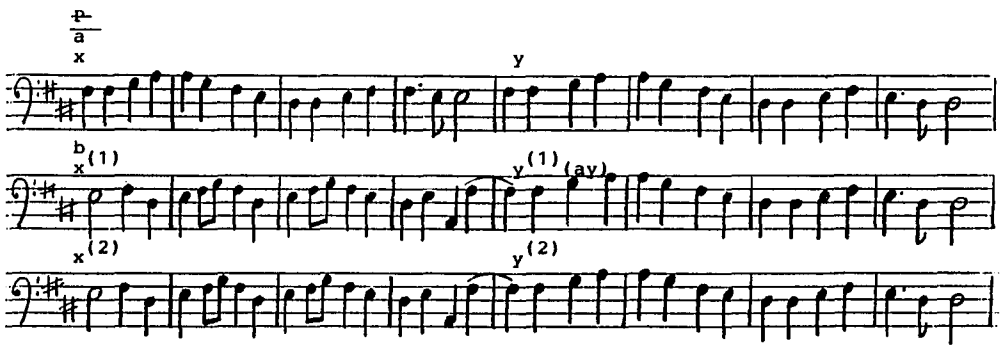

Figure 1. La Rue symbols for the primary theme.

Each further listing of 'P' or any listing of 'P' with a superscript number, which indicates a variation of 'P', contains all of the subdivisions. The subdivisions themselves, however, are only listed during the first 'P' section. Since they are very clearly presented

in the theme, it is not necessary to list them further unless warranted by a special situation. An example of such a special situation is when a significant event occurs within a 'P' section at one of the subdivisions. This subdivision is then listed, even though earlier subdivisions may not appear on the graph in this particular section. An example can be found in measure 257, where the chorus and bassoon enter at 'bx$^{(2)}$'.

As is indicated in Table 1, variations or modifications are identified with superscripts and numbers. These numbers are differentiated from exact repeats of material through the use of decimal points and no use of parentheses. The first variation is indicated by '0.1', the second by '0.2', and so forth.

The source of an idea is represented in parentheses but not in superscript. The derivation of an idea is represented by the symbol '>'. When a derivation symbol is used as opposed to a parentheses, this indicates a more removed relationship to the original idea.

Explanation of the Graph

The graph, shown in Figure 2, consists of five pages. Each square on the graph paper defines a duration of two measures. The graph shows four types of information: the thematic material, the orchestration of this material, the harmony, and the orchestration of the bass accompaniment. Symbols giving this information are placed above and below the horizontal line of the graph.

The bass accompaniment patterns require special explanation. An 'h' indicates a simple accompaniment pattern. When the accompaniment contains significant thematic or melodic material which appears complete more than once, it is given a special label. The only examples of this type of accompaniment are the figures that accompany the primary theme during its second and third articulation in measures 116 through 163.

During the fugato sections, the specific bass line entrances are listed. These listings appear in the place normally containing the orchestrations of themes. They are listed for the

purpose of outlining the various fugal entrances of the bass instruments. The symbols for these functions, listed in Table 1, are borrowed from the Schoenbergian symbols of 'H' being the main voice or *Hauptstimme*, and 'N' being the secondary voice or *Nebenstimme*.

These fugato sections are examined in detail in Chapter IV with Schenkerian methods. Therefore, only the bass-line functions are listed on the broad analysis. The functions of the other instruments and their relationship to the bass instruments are also dealt with in the Schenkerian section.

Although the bass-line symbols in the fugal sections are in capital letters, they do not override the formal thematic function symbols. Because they are merely a part of the fugato section, the 'F' section remains in effect until one of the other medium-dimension section symbols appears on the graph.

This broad analysis is used in conjunction with the Schenkerian analyses. When specific motives or themes are cited in the text, the symbol which appears on the broad analysis is used. Those specific sections of the bass line which receive detailed analysis in Chapter IV are bracketed on the graph.

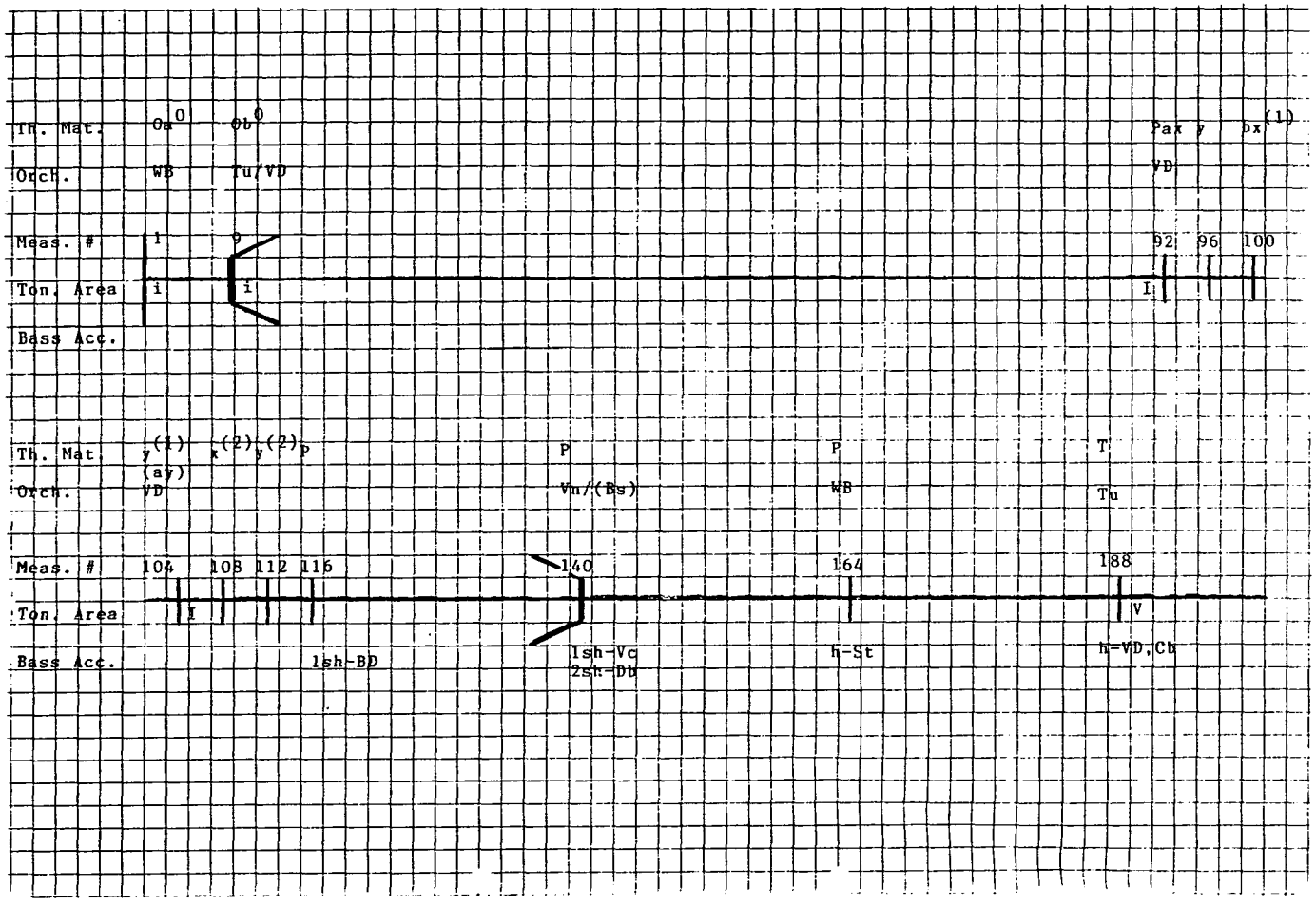

Figure 2. The broad analysis graph, measures 1-200.

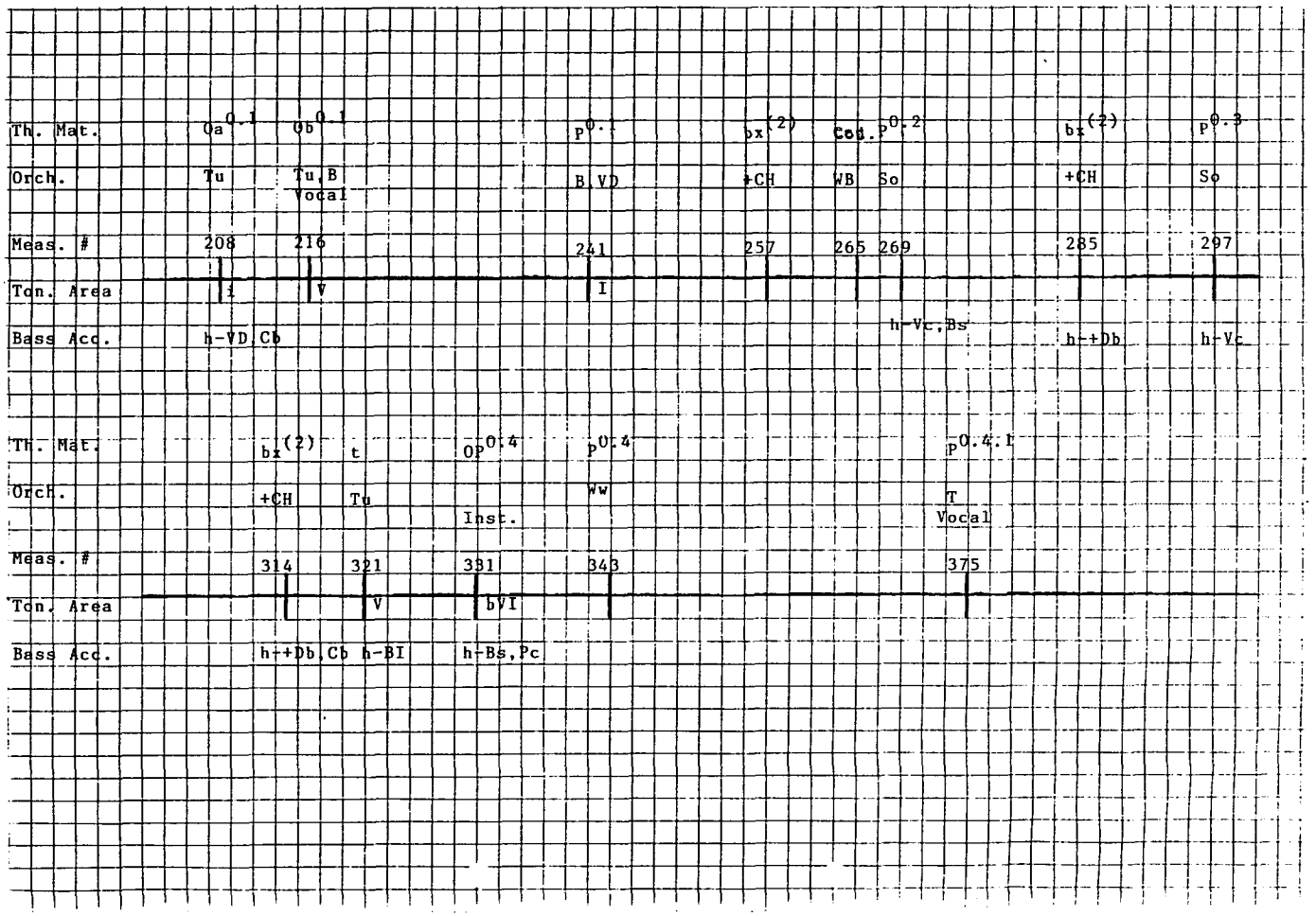

Figure 2 continued, measures 201-400

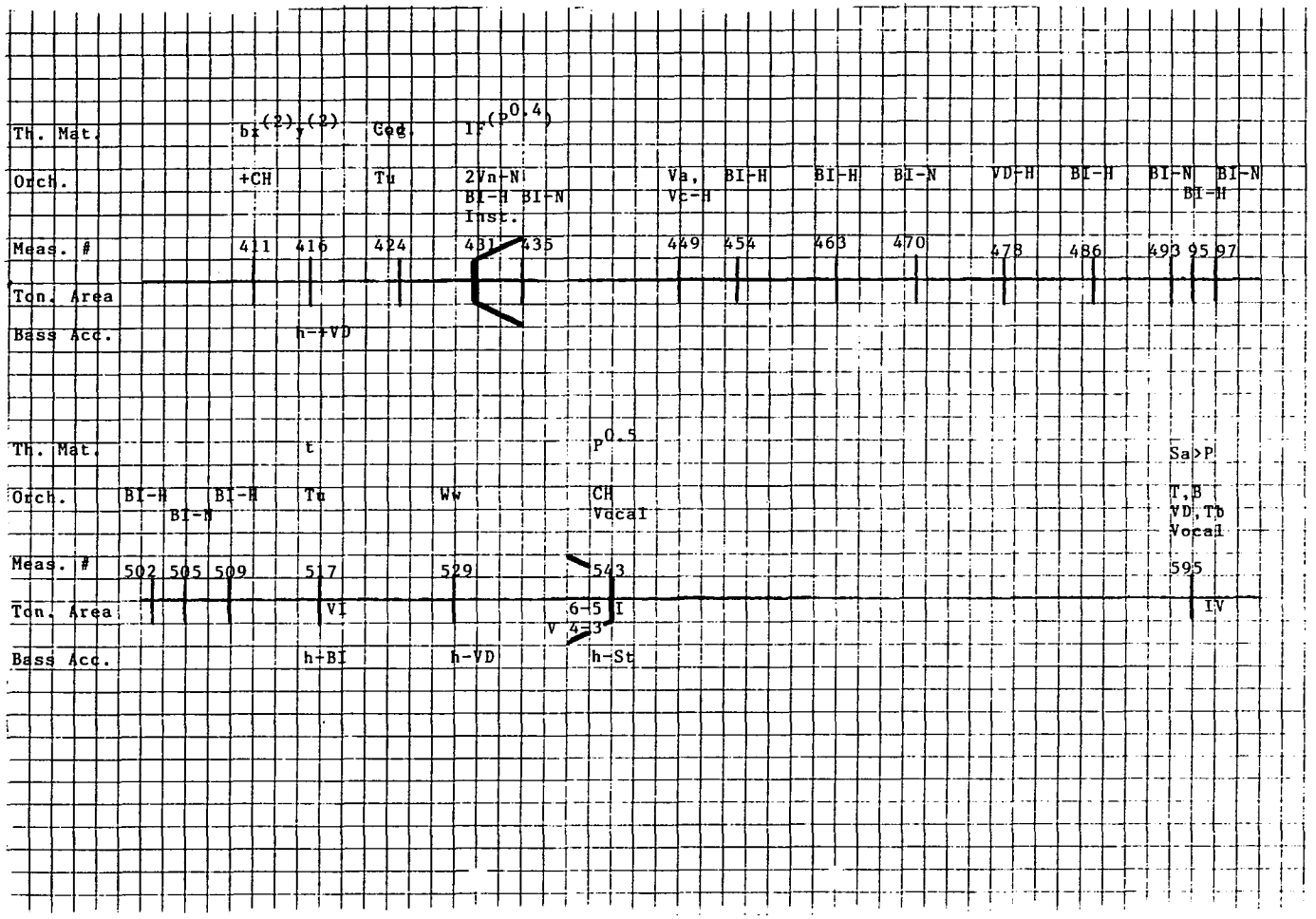

Figure 2 continued, measures 401-600

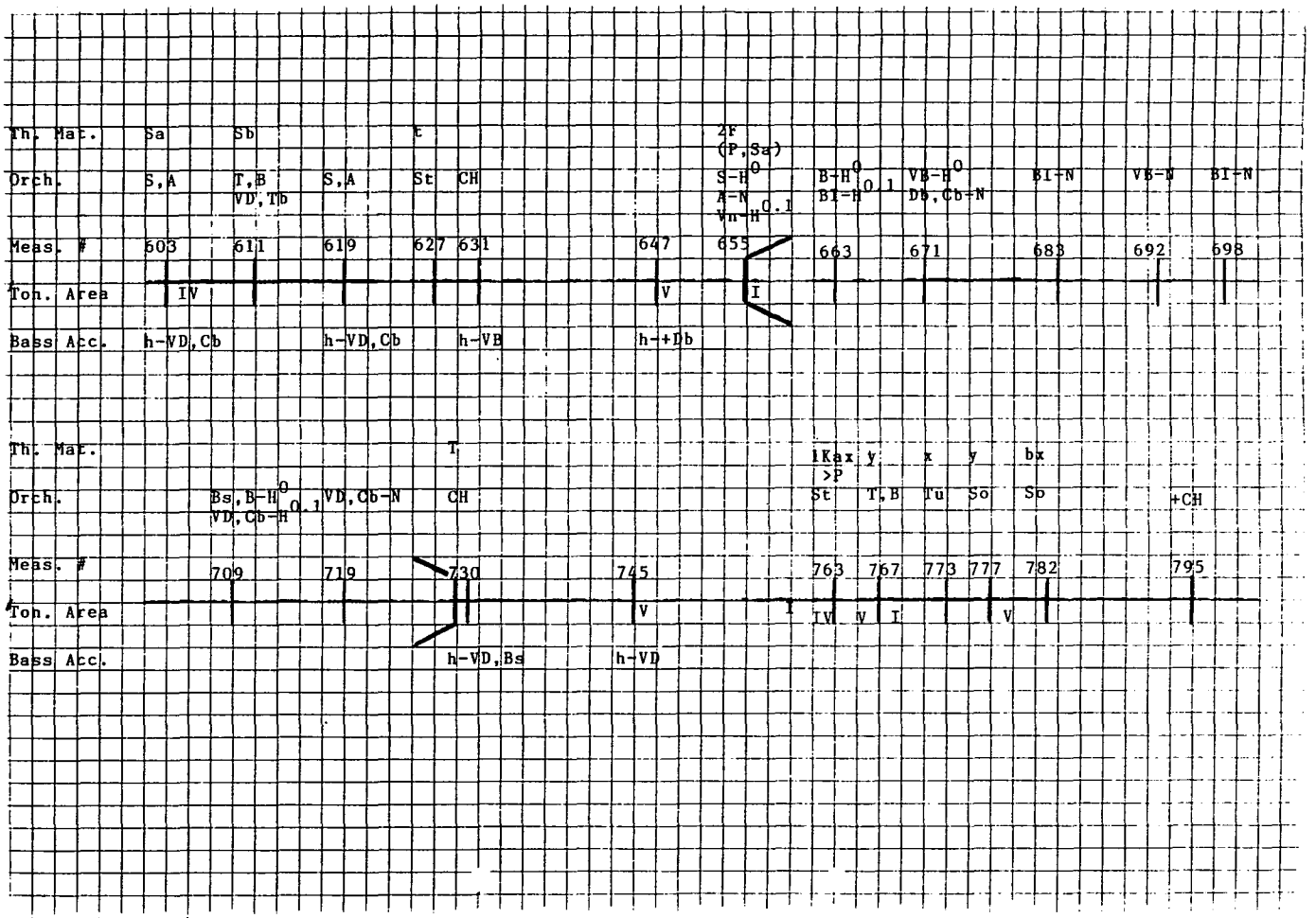

Figure 2 continued, measures 601-800

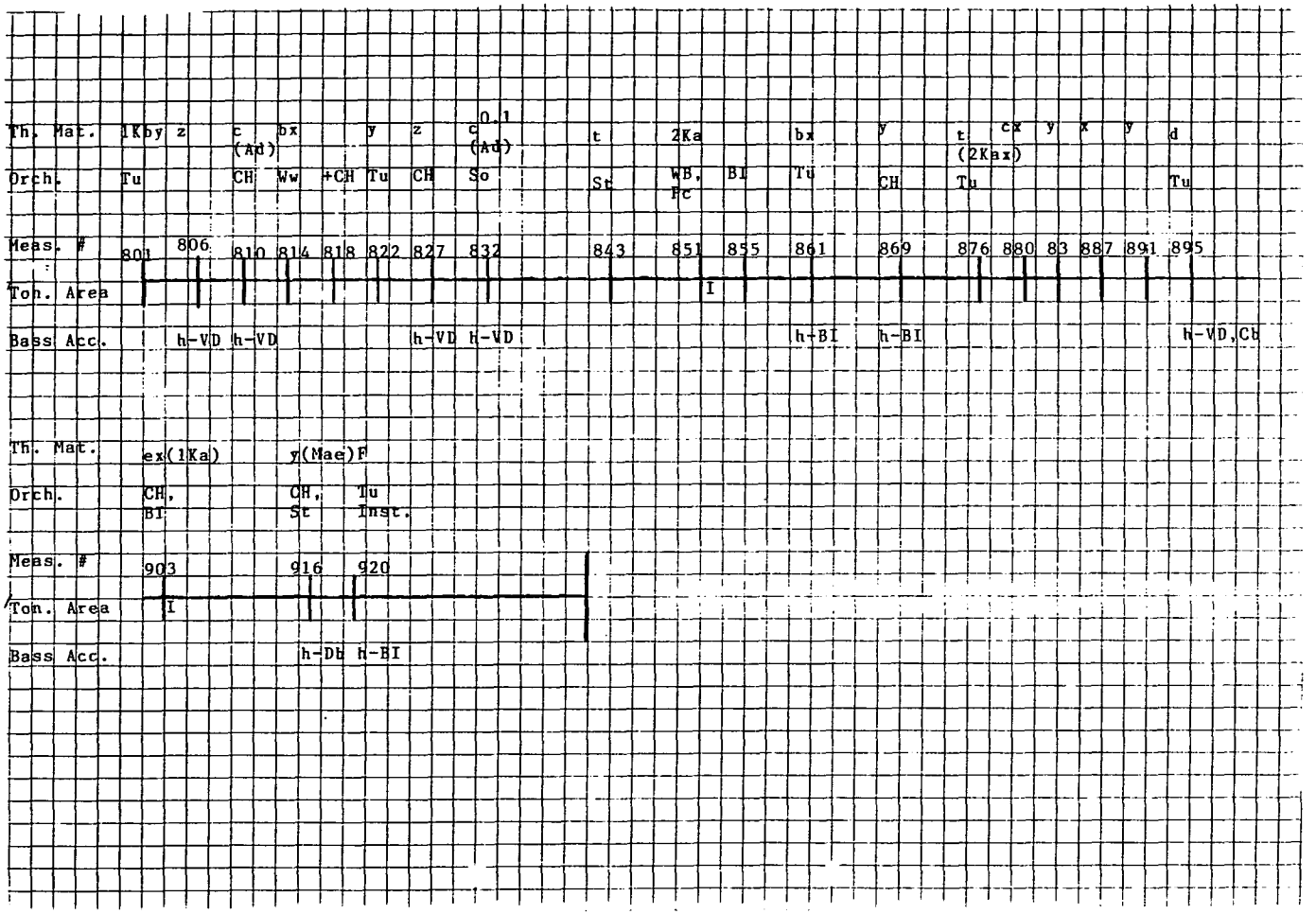

Figure 2 continued, measures 801-940

The Analysis

The Large-Dimension Sections

The movement can be broken down into two large-dimension sections, measures 1-594 and measures 595 to the end. Measures 1-595 comprise an introduction and formal variations of the primary theme, 'P'. Measure 595 concludes the variations with the introduction of a secondary theme in a new tonal area and meter. These large-dimension sections further divide as follows: The first large-dimension section consists of an introduction and instrumental variations in measures 1-207 and an introduction and vocal variations in measures 208-594. The second large-dimension section consists of a secondary section and double fugato in measures 595-762 and a closing section from measure 763 to the end.

The Smaller Divisions

Measures 1-91 contain an introduction, 'O', in the form of a recitative using the double basses and cellos, which brings the work from D minor to D major. Measures 92-207 contain the primary theme, the instrumental variations and a transition leading to a repeat of the introduction. The transition begins with a short codetta contained in measures 188-191. Figure 3 shows the primary theme and its accompaniments as they appear in measures 92-207.

The repeat of the introduction in measure 208 uses the voices and, according to Schenker, forms an "antecedent-consequent" relationship with measures 1-91.[2] The voices are introduced with a recitative sung by the baritone, 'Ob$^{0.1}$', which is similar to, but shorter than, the recitative articulated by the basses and cellos previously. The actual vocal variations begin in measure 241, and each variation is separated by the codetta, which was

[2]Schenker /Rothgeb, 242.

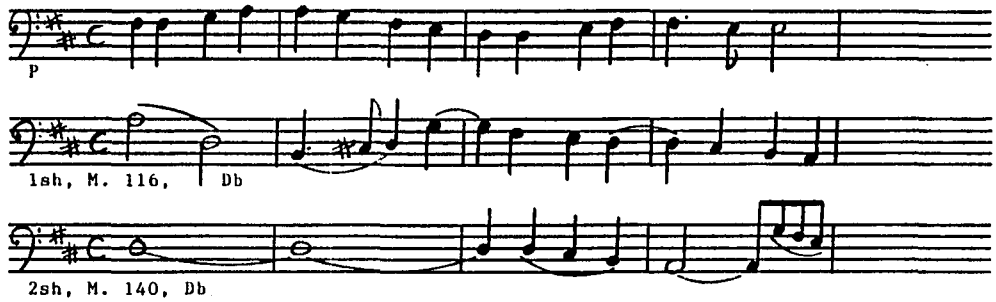

Figure 3. Primary theme and accompaniments, mm 92-207.

originally heard in measure 188. The vocal variations divide at measure 331 with a change of tonal area, meter and orchestration. This division, measures 331-594, contains the "Turkish March" variation, the instrumental fugato and the final variation. Figure 4 shows the primary theme and the variations which actually change the theme itself--'$P^{0.3}$', '$P^{0.4}$', and '$P^{0.4.1}$'.

Measures 595-654 contain the secondary thematic section. The vocal fugato, which uses subjects based on the primary theme and the secondary theme, begins in measure 655. The secondary theme and the subjects of the vocal fugato appear in Figure 5.

The closing section is assigned to measure 763 since here only diminutions of previous motivic material are presented, there is a sudden increase of tempo, and the text consists of only previously stated material. The closing section motives are shown in Figure 6.

Beethoven delays closure, however, with two *adagio* sections. The first, "1Kc", is articulated by the chorus in measure 810 and the second is articulated by the soloists in

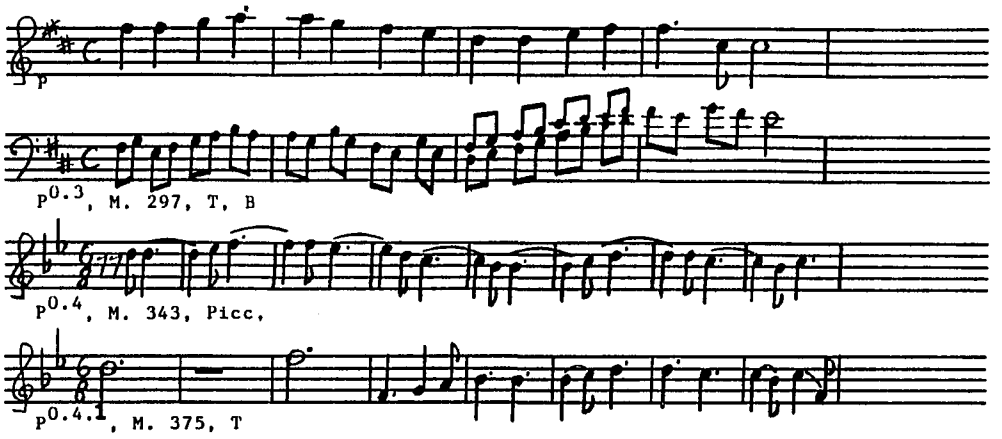

Figure 4. Primary theme and variations 'P0.3', 'P0.4', 'P0.4.1'.

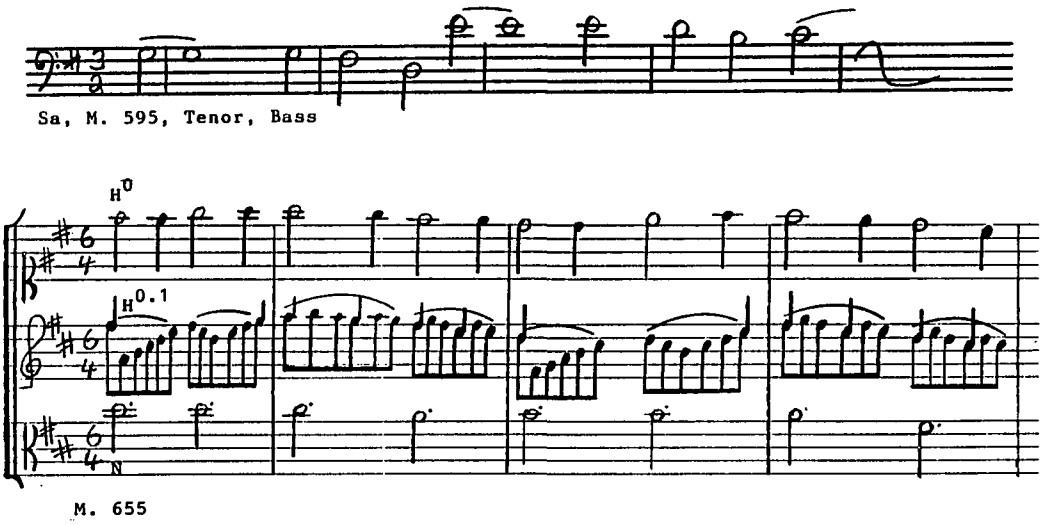

Figure 5. Secondary theme and vocal fugato subjects.

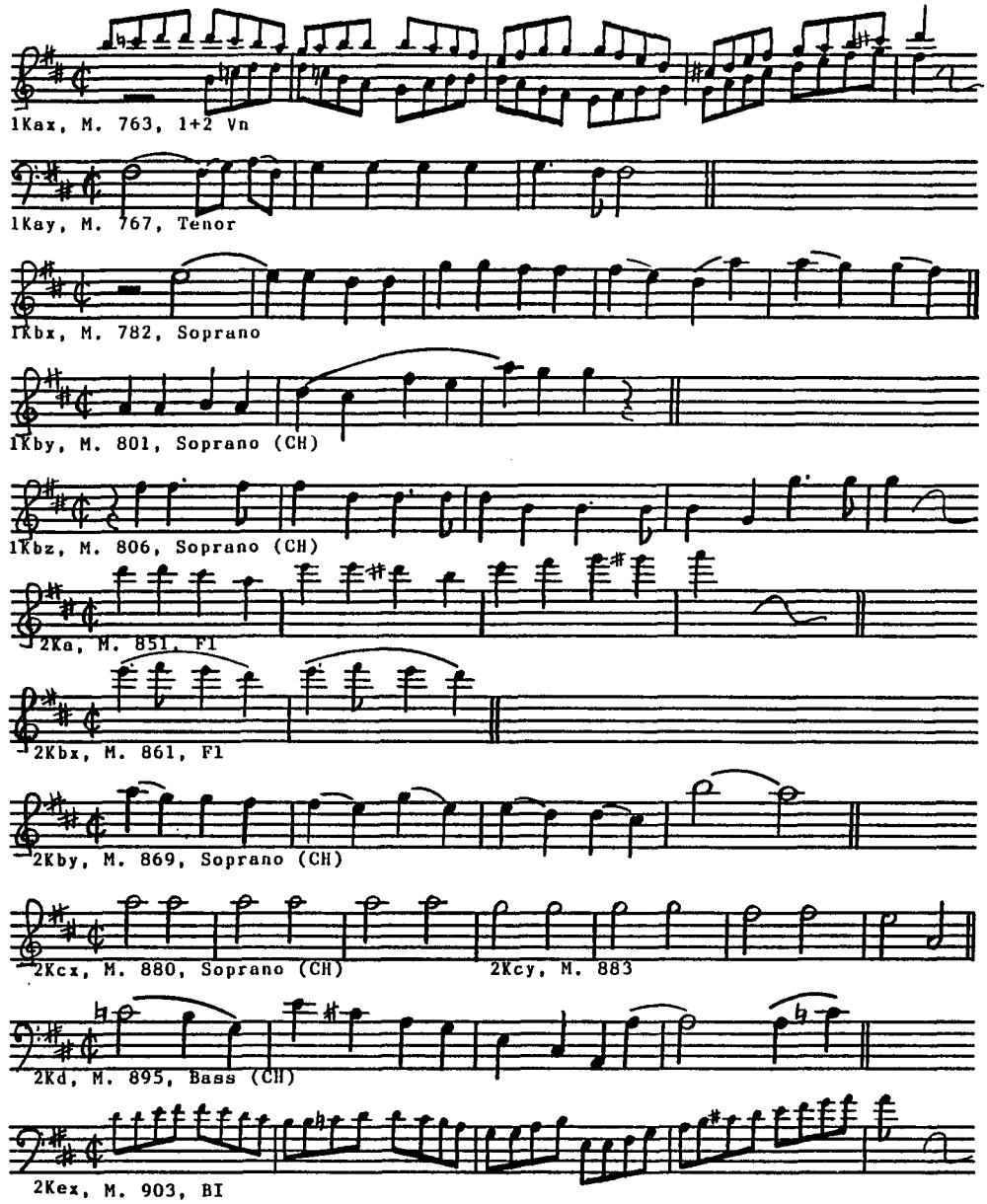

Figure 6. Closing section motives.

measure 832. After the second *adagio*, the final closing section, "2K", begins in measure 851.

The final point of closure comes in measure 916 with a *Maestoso* section that provides a strong I-IV-V-I cadence in D major. This is the strongest cadence of the movement, and it ends with the final *Prestissimo* of the last twenty bars.

Summary

The movement consists of a variation section, measures 1-594, and a second section, measures 595 to the end. The variation section, which divides in two parts, defines the tonal area--D major as opposed to D minor--and contains all of the formal variations.

The second section further divides into a secondary section with a fugato and a closing section. The fugato section develops motives based on the primary and secondary themes. The closing section develops the motives from the previous section and provides the closure of the movement.

The Schenkerian analyses provide detail to the above outline. These analyses demonstrate how the long-term voice leading supports the divisions of the broad analysis and provide an explanation of the tonal and motivic structure of the movement. Following the analysis of the entire movement, the bass line in the introduction, as well as those of the first and second fugato sections, are analyzed in detail.

CHAPTER III

THE SCHENKERIAN METHODOLOGY AND THE BACKGROUND GRAPH

Schenkerian Concepts and Definitions

Structural Levels

As stated above, Schenkerian analysis is based on the idea of hierarchical levels of structure. Schenker identified these levels as background, middleground, and foreground.[1] The background level consists of a primary tonal structure on which the work is based. This primary structure, which outlines the tonic triad of the work, is known as the *Ursatz.* An *Ursatz* consists of two components: (1) a fundamental line *(Urlinie),* which descends in the upper voice from a primary tone of the tonic triad, $\hat{8}$, $\hat{5}$, or $\hat{3}$, to the tonic $\hat{1}$; and (2) a bass arpeggiation *(Bassbrechung)* of $\hat{1}$, $\hat{5}$, $\hat{1}$, which represents the harmonic progression I, V, I.[2] The *Ursatz* is removed from the surface level of the music, and the notes represented are not necessarily always present in the foreground.

The foreground represents the surface level of the music, those aspects which are most immediately audible. The middleground level lies between the foreground and background levels. Depending on the complexity of the work analyzed, the analyst may present several different middleground levels.

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[1]The best short introduction to Schenker's theories in English is Allen Forte's "Schenker's Conception of Musical Structure." Journal of Music Theory 3:1 (1959): 1-30.

[2]Harmonies are indicated by Roman numerals, and scale degrees are indicated by Arabic numerals with carets.

Prolongation

The concept of prolongation is central to Schenkerian thought. Schenker used the term *Auskomponierung*, or 'composing out', to define the process of the expansion of the background structure through events on the middleground and foreground. There are many ways of prolonging points of structure; some of the most prominent are discussed below.

Defining these levels of structure assumes a hierarchy among the notes themselves with some assuming a more important structural function than others. This is determined by their relationship to the harmony and the tonality. Schenkerian graphs demonstrate how voice leading works together with harmony by identifying structural notes in the upper voices and harmonic notes in the bass which support them.

Structural notes are prolonged through the use of diminutions. There are various forms of diminutions: among them are neighbor-notes, passing tones, appoggiaturas, chordal skips, and suspensions. These devices use non-structural tones to embellish the structural tones, and therefore prolong their ultimate duration. These diminutions can appear on different structural levels. A single neighbor-note may prolong a note on the surface level, whereas a succession of notes within a neighboring harmony can prolong a note on the middleground.

Schenker also introduced the concept of 'elision'. This term describes a process where two or more voices exist without a fundamental bass or cantus firmus. Schenker maintained that even though there is no fundamental bass on the foreground, a fundamental bass tone, which is implied by the notes of the voices, is aurally perceived.

The descent of the fundamental line shows closure for the entire work, and naturally this closure comes toward the end. Therefore, the fundamental line usually does not descend until the end of the work, and the primary tone is prolonged until the descent

begins. Occasionally a work will present preliminary descents of the primary tone. These descents occur on the middleground and indicate a smaller level of closure.

When the descent does not reach the final tone of the fundamental line, $\hat{1}$, then the descent is 'interrupted'. After an interrupted descent of the fundamental line, the primary tone is regained later and another descent, which does produce final closure, occurs. The last movement of Beethoven's Ninth Symphony has several examples of interrupted preliminary descents.

Occasionally notes are prolonged through specific devices known as octave couplings. This describes a note which is linked to another note either above or below through an octave relationship. Like other prolongations, an octave coupling may exist on various levels of structure. The notes of an octave coupling are connected with a dotted slur.

Another common prolongational device is the linear intervallic pattern. This pattern literally contains a specific sequence of intervals between the outer voices. The most common in the Ninth Symphony are patterns of parallel tenths, parallel sixths, and combinations of the two.

At times non-structural notes appear above structural tones in the texture. These notes are referred to as 'cover tones'. They are not specific prolongational devices, but they often appear in complex works such as the Ninth Symphony

Explanation of the Graphs and Notation

This analysis uses two types of graphs, a background graph and several smaller middleground graphs. The background graph of the entire movement contains the background structure along with important middleground events. This graph is supported by individual graphs of smaller sections of the movement which demonstrate how

middleground and foreground events prolong the background structure. The notes from the background structure are superimposed on these graphs as well.

The notation used in the graphs is based on that put forth by Allen Forte and Stephen Gilbert.[3] Since Schenker did not create a specific graphing methodology, this work is widely accepted as the standard for introducing Schenkerian graphing techniques.[4]

The notation uses a combination of conventional notation symbols to convey specific meanings. The general hierarchy of structural value is as follows: Structural tones on the background level are open, stemmed, and beamed. These depict the fundamental line and the supporting bass notes. Closed notes with stems and beams indicate important middleground tones. Closed notes with stems only are of less structural importance than notes with stems and beams. The least important notes are closed notes without stems. Notes of lesser structural importance are connected with slurs to the more important structural notes that they prolong.

Structural Levels and Motivic Development

The concept of structural levels has broad implications for motivic development. Forte, when discussing the concept of how structural levels are related, states: "the manifold of surface events in a given composition is related in specific ways to a fundamental organization."[5] Often motion from the larger structure appears in lower levels of structure as well. This concept is known as motivic parallelism.[6]

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[3]Introduction to Schenkerian Analysis. (New York: Norton, 1982)

[4]Although Schenker did use graphing techniques in his later writings, he did not formulate a specific methodology for their use.

[5]Forte, "Schenker's Conception of Musical Structure," 5.

[6]This concept is dealt with thoroughly by Charles Burkhart in "Schenker's 'Motivic Parallelism'." Journal of Music Theory 22 (1978): 145-75.

According to Schenker, such repetition, accomplished through the presentation of similar motives on different levels, is itself a basic precept of musical structure. John Rothgeb describes this aspect of Schenkerian thought as follows:

> Schenkerian thought recognizes only one imperative for thematic content: the necessity of repetition. Music, lacking access to the kinds of distinct association with the phenomenal world central to most other art forms, was able to satisfy the universal requirement of association only through the 'likeness of itself'--the repetition. [7]

The motivic parallels, which are repetitions of motivic events on different structural levels, help to provide cohesion in the music.

The Significance of Structural Levels

It was Schenker's concept that general features are supported by particular details, and to gain the proper understanding of the general features, which Schenker believed existed in tonal music, one must fully examine the particulars. The background level may be understood as containing the general features, and the middleground and foreground levels represent the particulars. Schenker stated:

> To effect an agreement between general concepts and specific details is one of the most difficult tasks of human understanding. In order to reduce the world of appearances to only a few concepts, knowledge must seek general truths. At the same time, one must examine the particulars to the last detail, in all their secrets, if one wishes to grasp correctly these general concepts, which are, after all, supported by particulars.[8]

Schenker made this comment in the context of evaluating previous attempts at formulating a theory of sonata form. Clearly, however, this comment explains Schenker's

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[7]John Rothgeb, "Thematic Content: A Schenkerian View" in Aspects of Schenkerian Theory, ed. David Beach, New Haven: Yale University Press, 1983, 39. The internal quote comes from Schenker's Free Composition, trans. and ed. Ernst Oster, (New York: Longman, 1979), 93.

[8]Heinrich Schenker, "Organic Structure in Sonata Form", trans. Orin Grossman, in Readings in Schenker Analysis and Other Approaches, ed. Maury Yeston, (New Haven: Yale University Press, 1977), 38.

conception of musical hierarchy as he developed it in his theoretical writings. It is the scope and detail of Schenker's approach which makes it so useful both as a tool for understanding tonal music in general and in the analysis of the harmonic and motivic aspects of the bass line of a Beethoven symphony.

The Background Graph

The Fundamental Line

The background graph for the movement is shown in Figure 7.[9] The rather tumultuous opening of the work eventually rests on the dominant of D minor in measure 8. An A is in both of the outer voices. The A, $\hat{5}$, is the primary tone. It is continually emphasized throughout the movement, often with the use of a G-sharp leading tone. The codetta, first heard in measure 187 and then heard after each of the vocal variations, emphasizes $\hat{5}$ with a foreground $\hat{5}$-$\hat{1}$ descent. This codetta is shown in Figure 8.[10]

The return of the introduction is prepared by the confirmation of $\hat{5}$ in measure 201. Beethoven also prepares the lowered submediant, which arrives in measure 331 for the "$P^{0.4}$" variation, by emphasizing $\hat{5}$ in the upper voice. This occurs in measure 326. In measure 330, with $\hat{5}$ still sounding in the upper voices, the bass drops to F-natural. This articulates the dominant of the lowered submediant. It resolves to B-flat in measure 331.

A is regained as the primary tone during the fugato section in measure 718. In the closing section in measure 777, $\hat{5}$ is reached in the upper voice supported by $\hat{5}$ in the basses. It is confirmed in measure 855.

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[9]For the convenience of the reader, middleground graphs, which provide detail to the background graph, are contained in the Appendix.

[10]In Figure 8, the lower staff is a rhythmic reduction of the upper staff. The beams are included merely to outline the movement from $\hat{5}$-$\hat{1}$. The rhythmic notation in the lower staff is accurate and intended to show how long each note is prolonged. These are actual rhythmic notations, not Schenkerian levels of hierarchy.

Final closure comes with the *Maestoso* section in measures 916-920 which contain the final descent of the fundamental line. The primary tone falls to G in measure 916. This G is expanded through measure 919 where it then falls to F-sharp, E, and finally to D in measure 920. It is the violins, doubled by the cellos that carry out the final descent. This descent is supported by $\hat{5}, \hat{1}, \hat{5}, \hat{1}$, in the bass voices, the contrabassoon, and the double basses. This is the most deliberate and final cadence of the movement. After measure 920, the A remains as a cover tone in the woodwinds and violins as they rearticulate the motion from $\hat{5}$ to $\hat{1}$ on the surface, but ultimately the final resolution is in measure 920.

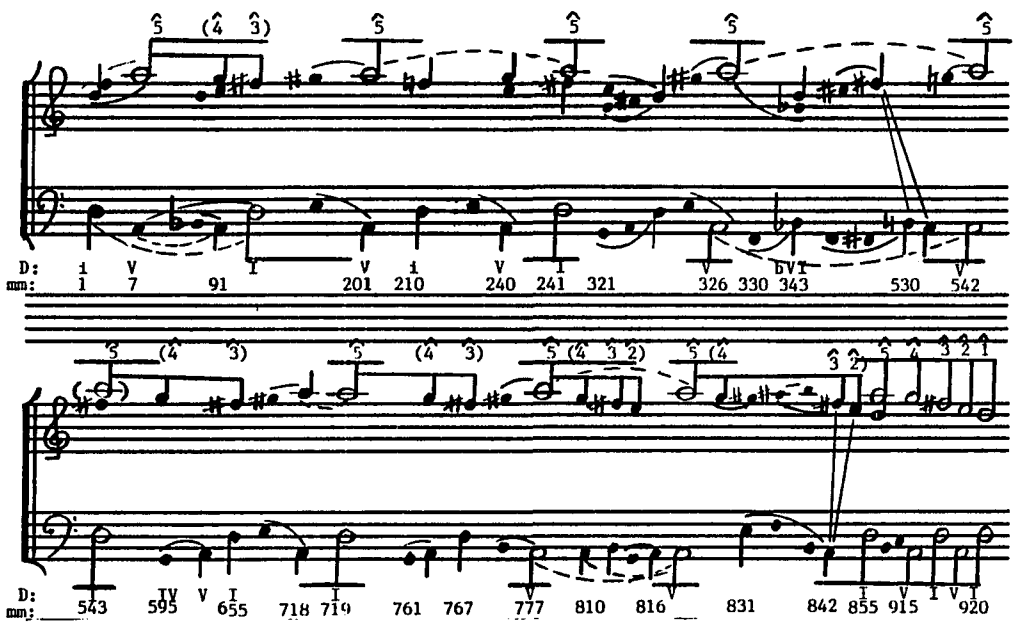

Figure 7. Background Schenkerian graph.

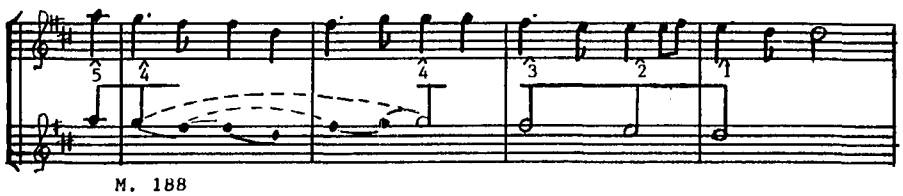

Figure 8. Codetta at measure 188.

Preliminary Descents of the Fundamental Line

The primary tone, A, is prolonged throughout the movement by a series of preliminary middleground descents to $\hat{3}$, F-sharp. These descents occur during the divisions outlined in the broad analysis. The introduction, measures 1-91, demonstrates the first of these preliminary descents. Due to the significance of register, movement from a^3 through g^3 to f-sharp^3 can be discerned. The a^3 is heard in the flute in measure 8, and it reappears in measures 30 through 38, and in measure 55. The use of this register is significant, since the final descent, in measures 916 through 920, occurs in this register as well. In measure 88, g^3 appears in the flute, is further supported by movement to the dominant in measure 90, and finally resolves to f-sharp^3 with the arrival of the major tonic in measure 91. The F-sharp is then coupled down three octaves as the basses and cellos begin the primary theme. The preliminary descent in the introduction is shown in Figure 9.

The repeat of the introduction in measures 208-240 again articulates a linear descent from A through G to F-sharp in the upper voice, which is supported by $\hat{1}$, $\hat{5}$, $\hat{1}$ in the bass.

Even on the surface level, this movement is present in the baritone in measure 240 on the last quarter note of the bar.

The last variation ends in measure 590, and the codetta begins in measure 591. This codetta, however, is not complete. When the preliminary descent of the coda reaches $\hat{4}$, which is accompanied by a move to the subdominant in the bass, it is prolonged by the introduction of the secondary theme, "S". Figure 10 shows this prolongation. The prolongation of $\hat{4}$ continues until the preliminary descent is completed with the arrival of F-sharp in measure 655.

The transition from the variation section to the second half of the movement articulates a preliminary descent of the primary tone, which reaches F-sharp in measure 655 to begin the fugato. This preliminary descent bridges the two large-dimension sections of the work outlined in the broad analysis.

In measure 759, there is another preliminary descent of the fundamental line in the middleground. It falls to G and is supported by a move to the subdominant in the bass. As in measures 595 - 654, the G remains in the upper voice as the bass gradually moves to

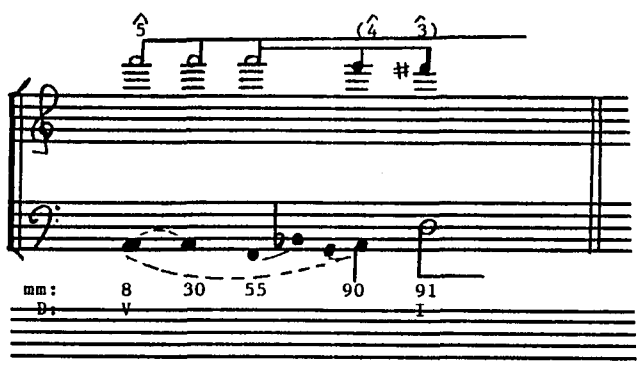

Figure 9. Preliminary descent in measures 1-91.

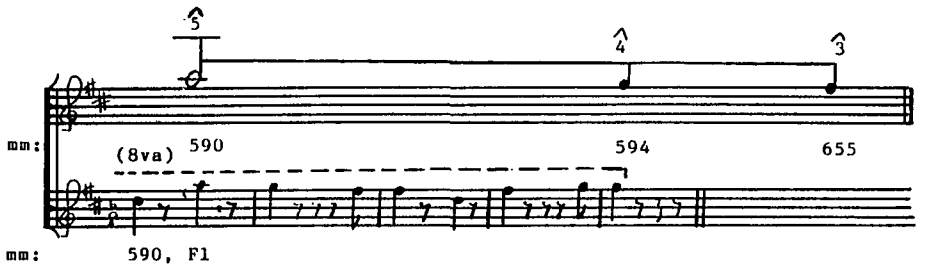

Figure 10. Prolongation of $\hat{4}$ for secondary theme.

the dominant. The dominant is attained in measure 765, after the change of tempo in measure 763 has occurred. The F-sharp arrives with the tonic in measure 767 and is articulated by the tenor soloist.

Here once again, two sections of the piece, which are differentiated by changes of tempo and character, are bridged by the preliminary descent of the fundamental line $\hat{5}, \hat{4}, \hat{3}$. This bridge connects the sections "2F" and "K", which are the principal parts of the second large-dimension section outlined in the broad analysis.

The Significance of the Primary Theme

There is a structural reason for the numerous preliminary descents of the fundamental line which were described above. The primary theme, as is demonstrated in Figure 11,[11] uses F-sharp as its primary tone. This is, however, a middleground phenomenon. The $\hat{3}, \hat{2}, \hat{1}$, descent of the primary theme is nested within the larger $\hat{5}$-$\hat{1}$ descent of the *Urlinie*. Whenever the primary theme or material based on this theme

[11]See Schenker's own analysis as well. This analysis, which uses graphing techniques, appears in Free Composition, volume 2, figure 109 e.

appears, the F-sharp is approached by a preliminary descent on the middleground from $\hat{5}$ to $\hat{3}$. This occurs with both the instrumental and vocal variations as well as with the vocal fugato in measure 655 and the "1Kay" motive in measure 767.

Since the primary theme is nested into the internal structure of the movement, and its motives are present throughout, it is important to understand the structure of the theme. The primary tone is F-sharp. The A-natural is stemmed due to its significance as the highest note and the importance it plays throughout the movement. The F-sharp of the first phrase, "Pax", moves to the A. However, at the end of this phrase the F-sharp is reached in a similar manner from D, and it then descends to E-natural. The second phrase,

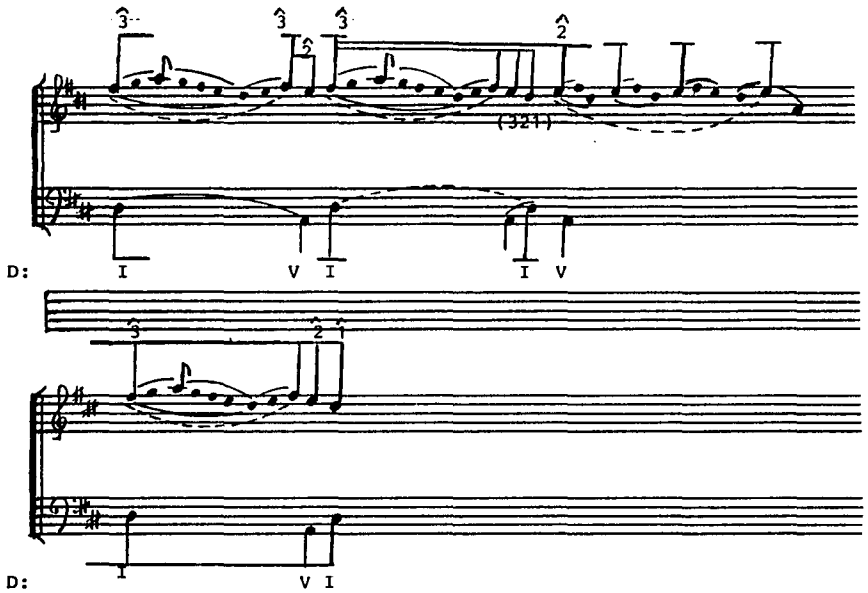

Figure 11. The primary theme.

'Pay', again takes up F-sharp, but this time resolves it all the way to D. This represents a preliminary descent on the surface level, but ultimately the F-sharp controls this whole period.

The next subdivision, 'Pbx' begins on E-natural. This represents the concept of interruption of the middleground level. When 'Pby' begins, the F-sharp is again taken up and finally fully resolved. The primary theme prolongs F-sharp with a middleground descent from $\hat{3}$ with $\hat{1}, \hat{5}, \hat{1}$, in the bass.

Important Motivic Relationships of a Third.

Through the analysis of the Primary theme, the third relationships on the surface level can be examined. Ultimately the theme descends from F-sharp to D, which is itself a third, but the rise to A in the first subphrase is also of importance because of the significance of the note A in the larger structure of the movement. The theme contains two important third relationships as well as an overall fifth relationship. The D-F-sharp and the A-F-sharp are the thirds, and the D-A is the fifth. The A is both the highest note of the theme and the highest note of the movement.

A review of the background voice leading will demonstrate the third relationships on a higher level. During the variations of the theme, F-sharp functions as the primary tone on the middleground. However, in both the instrumental variations and the vocal variations, the F-sharp is approached on the middleground from A, a third above. Also, each of these variation sections regain A at their conclusion.

Two large transitions in the movement, measures 591-655, and 730-767, are characterized by a preliminary descent from A through G to F-sharp. Both of these preliminary descents are shown in the background graph and in the corresponding middleground graphs in the Appendix.

The bass line analysis explains the motivic parallels between the higher structural third motives and the many third motives that appear in the surface level of the bass line. The bass line contains a significant middleground third-relationship through its movement from D to B(B-flat). This movement is present in the introduction, the "$P^{0.4}$" variation, and in the vocal fugato. The higher-level third motives are a result of the large-scale harmonic movement, and the surface-level thirds result from the local harmonic movement. Together, these motives provide structural unity to the work.

CHAPTER IV

THE BASS LINE ANALYSIS AND EXERCISES

The Introduction Through Measure 140.

The analysis of the introduction demonstrates how the third relationships which are an important part of the background structure appear on both the middleground and foreground levels in the bass line. The diminutions used in these passages which affect the motion of the line are also discussed. The exercise for this section stresses hearing the harmonic movement, the third motives, and the diminutions which expand these motives.

Middleground Bass Movement of a Third

The overall harmonic motion of measures 1-91 contains movement from the minor tonic through the submediant to the dominant. This is demonstrated on the background graph in Figure 7, as well as on the middleground and foreground graphs in Figures 12 and 13.

The motion to B-flat in measure 63, which composes out a third on the middleground level, is in many ways similar to the larger movement to B-flat in the 'P$^{0.4}$' variation section. The B-flat in measure 63 is approached by a sudden shift from the dominant of D to the dominant of B-flat. A passage in B-flat is heard, and this passage ultimately leads through a chromatic transition to the dominant of D.

The return to the dominant involves moving the B-flat one half step up to B-natural. Ultimately, the dominant is approached in measures 75 and 76 from below with a G-sharp and from above with the notes B and D. This motion was initiated in the bass in measure 66 by the move to C-flat or B-natural from B-flat. After the dominant passage in measures

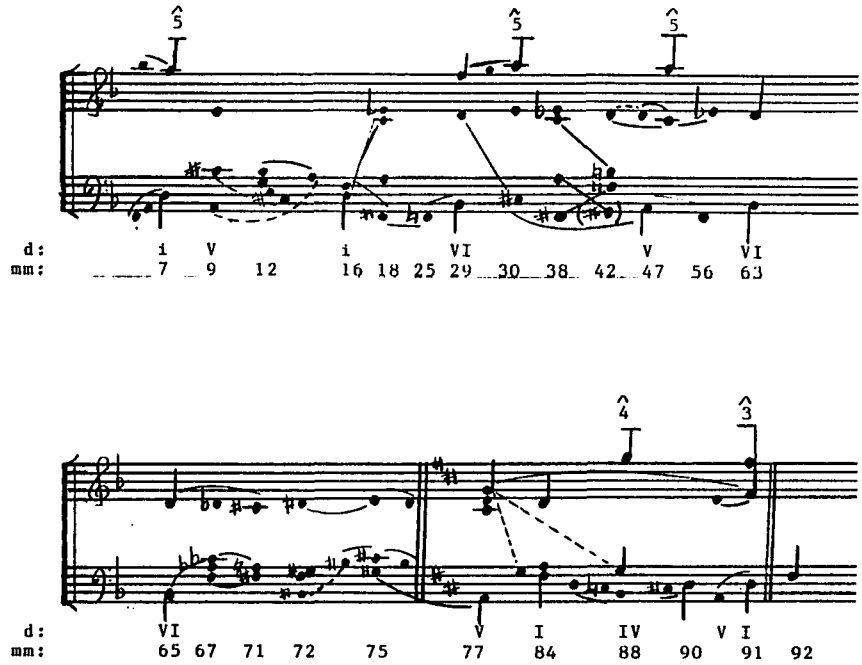

Figure 12. Measures 1-91, middleground graph.

77 through 80, the tonic major is established for the first time.

In the larger 'P$^{0.4'}$ passage, the B-flat is also approached through a sudden shift from the dominant of D to its dominant, and the passage leads back to the dominant of D with a long chromatic fugato section which eventually rests on B-natural in the bass. Here the bass accomplishes an extended rise of a half step. The B ultimately falls to A bringing the dominant of D-major. The motive in measures 541 and 542 is, of course, based on the head motive of 'P'. This motive is first heard, in the dominant, in measures 77 through 80.

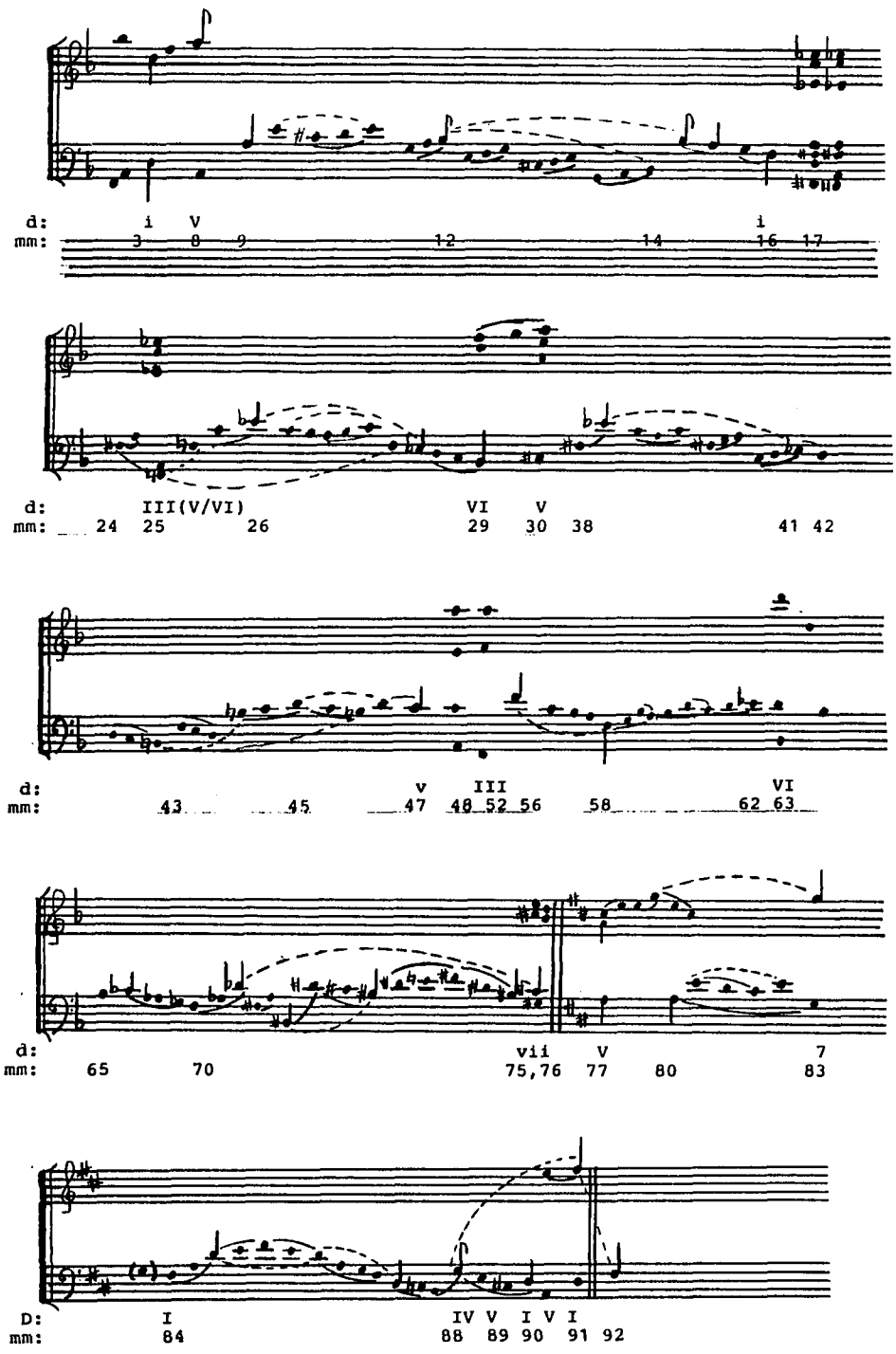

Figure 13. Measures 1-91, foreground graph.

Through the movement to the submediant for the third movement theme, a significant example of middleground harmonic motion which occurs later in the work is foreshadowed in the introductory bass/cello recitative. The movement to B-flat for '$P^{0.4'}$ is an expanded version of the harmonic motion of measures 48-80.

Motivic Parallelism Involving Thirds and Fifths

As discussed above, many motivic relationships which exist on the background level exist on the surface level as well. The two most important of these motivic parallelisms in this movement are motives based on thirds and fifths. They are represented in the background structure by the notes A and F-sharp and A and D. These relationships demonstrate how cohesion in the overall structure is produced by using parallel motives on different structural levels.

The fifth between A and D manifests itself in the background through A, as the primary tone, descending to D. It is the final descent, which occurs in measures 916 through 920, which provides the ultimate closure for the movement. Before this final descent are numerous preliminary descents on the middleground, many of which only fall to F-sharp. These middleground descents provide a certain degree of closure, but this closure is not as strong as that of the final descent. Sections of the movement which are based on motivic material of the primary theme are approached through a descent of A-G-F-sharp.

The recitative section is filled with prominent motives which are based on thirds and fifths. The most significant fifth relationships come in the first and final recitatives. The first recitative in measure 9 opens with a fifth, A to E. This fifth is part of the baritone recitative as well, and there, it corresponds to a call to search for different and more pleasant sounds. The fifth in measure 80 and 81, which begins the final recitative, can also

be likened to a call, but here the call is to state that the "more pleasant" sounds have been found.

This fifth, A-E, frames the introduction since it is the opening motive of both the opening and closing recitatives. As a result, this motive is perceived as being more prominent than other motives of the recitative section. Another reason for the significance of this fifth is that it is the opening motive of the first movement of the work, and Beethoven includes it in the quotation of the first movement in measures 30 through 37.

There is significant use of thirds in each of the recitatives. In measure 10, the E of the fifth is prolonged by a motive which falls through D to C-sharp and then returns to E. The C-sharp is part of the harmony, but the use of the D as an accented passing tone, both descending and ascending, adds emphasis to both notes. In measure 11, the B-flat arrives through a rising motive of a third--G-A-B-flat. This rising third motive is then repeated twice, each time a third lower, creating a sequence which descends by a third.

This is how Beethoven couples the B-flat in measure 12 with that in measure 14, through a motive which descends by thirds. This process of descending motives by a third is also a part of the primary theme, and it becomes an important developmental device in the second half of the work, measures 595 to the end.

The second recitative, in measure 24, begins with the third, A-F-sharp. The passage, however, centers around an F dominant seventh chord. The fifth relationship, F-C, is heard in measures 25 and 28. These tones form an axis for the passage. From the C, the passage moves up a third to E-flat and down a third to A before moving back to F in measure 28.

The third recitative passage, in measure 38, opens with a sixth, an inversion of a third, written enharmonically as F-sharp-E-flat. Similarly to the idea in measures 11-14,

this passage is characterized in measures 40 and 41 by the sequence in thirds of an ascending motive of a third.

The recitative passage beginning in measure 56, similar to that in measure 25, centers on an F dominant seventh chord. The F in measure 56 is coupled with that in measures 58 and 59. The passage then rises by thirds until E-flat is reached in measure 62.

The significant use of third motives in the next recitative begins in measure 71 with the F-sharp and A. This is followed by B-sharp and D-sharp. In measure 73 the D-sharp moves up to F-sharp, and in the next measure, the line descends through D-sharp to B-sharp before cadencing on C-sharp.

In the final recitative, which begins in measure 81 with the fifth motive A-E, the E is again prolonged through the use of the descending third to C-sharp. When D is reached in measure 85, it immediately rises a third to F-sharp. Finally, when the G is prolonged in measures 88 and 89, it falls on the surface level by descending thirds until it reaches C-sharp. The C-sharp resolves to D in measure 90.

These third relationships grow out of the harmonies in which they are contained. This process occurs in the primary theme, which ultimately outlines the D major triad using F-sharp, A, and D as its important notes. The notes of the D major triad are also outlined in the various preliminary descents of the fundamental line from A to F-sharp.

The introductory passages contained in measures 1-91, which bring the piece to the primary theme, reflect elements from the larger structure of the work on the surface level. The passage introduces the principal harmonic areas of the whole movement and also precipitates how they will be approached and resolved.

The descent from A to F-sharp develops a third relationship, and the final descent from A to D develops a fifth relationship. Both of these relationships are present in the primary theme, and both manifest themselves as important motivic ideas on the surface

level of measures 1 through 91. This demonstrates clearly how the form of the music is shaped by the occurrence of various motivic and harmonic ideas on different structural levels.

The Recitative Exercise

This exercise, shown in Figure 14, is in the form of a solo passage accompanied by the piano. A single student or a group of students simultaneously can take part in the exercise. If an instructor is able to play simple chords on the piano, the instructor will be able to accompany the student(s) without additional assistance while also providing important explanations.

The piano accompaniment provides an outline of the harmony and voice leading through the passages. This accompaniment is based on the middleground graph in Figure 12 and reinforces the harmony that is suggested by the notes of the passages. The bass parts are printed under the piano part in score format. For each of the recitatives there are three different bass parts labelled part 1, part 2, and part 3.

Part 1 is a complete reduction of the recitative taken from the foreground analysis in Figure 13. This reduction contains only structural notes within the harmonies and is stripped of all diminutions.

The second part adds the important diminutions. These are in the form of passing tones, appoggiaturas, suspensions, and anticipations. The addition of these diminutions presents a simplified rhythm. This allows the student to concentrate only on hearing the function of the diminutions.

The final part contains the actual recitative passages as written. This is equivalent to reversing the analytical process. Here, the parts progressively develop the recitative from its more remote middleground structure to its final surface-level form.

By playing through these three parts, each adding more diminutions and rhythmic complexity, along with an accompaniment of the full harmonic texture, the student can hear how the motives are based on the harmonic structure, and how they are expanded through the diminutions. In addition, the student can clearly hear the harmonic movement of dominant, submediant, dominant, tonic, which is contained in this introduction. This exercise is intended to develop an aural understanding of how the phrase structure grows out of the harmonic structure.

The recitative passages are introduced one at a time. First the diminutions are identified. Then each part is introduced, with an explanation of how the part treats the passage based on the diminutions it contains. Specific bowings and fingerings are

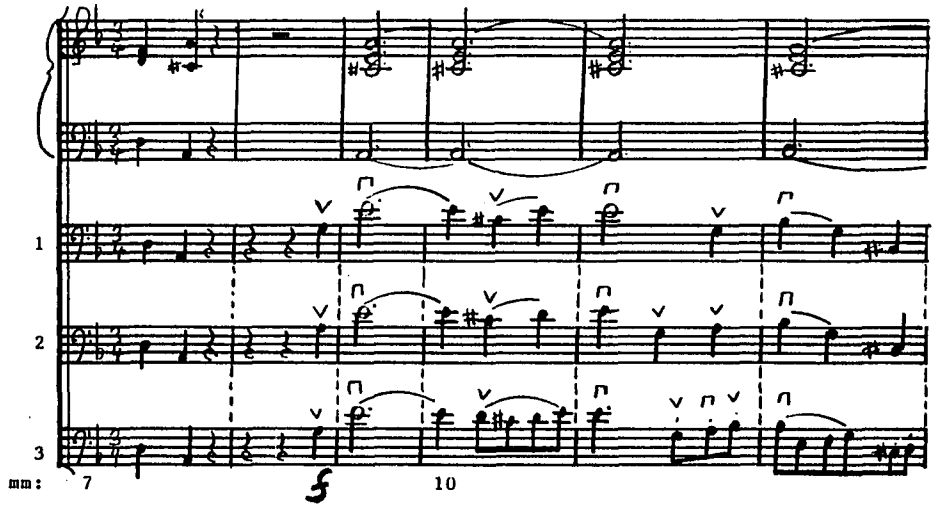

Figure 14. The recitative exercise.

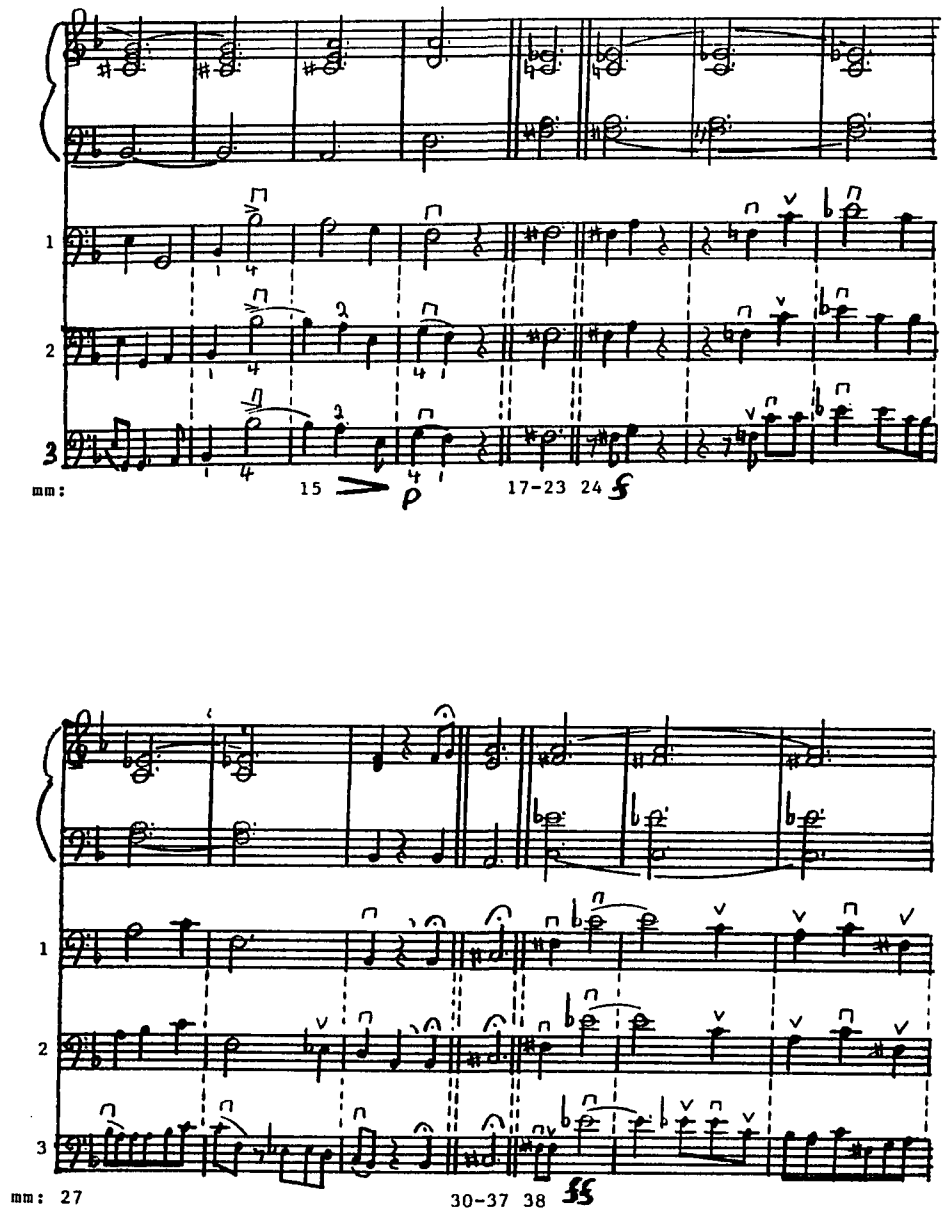

Figure 14. Continued.

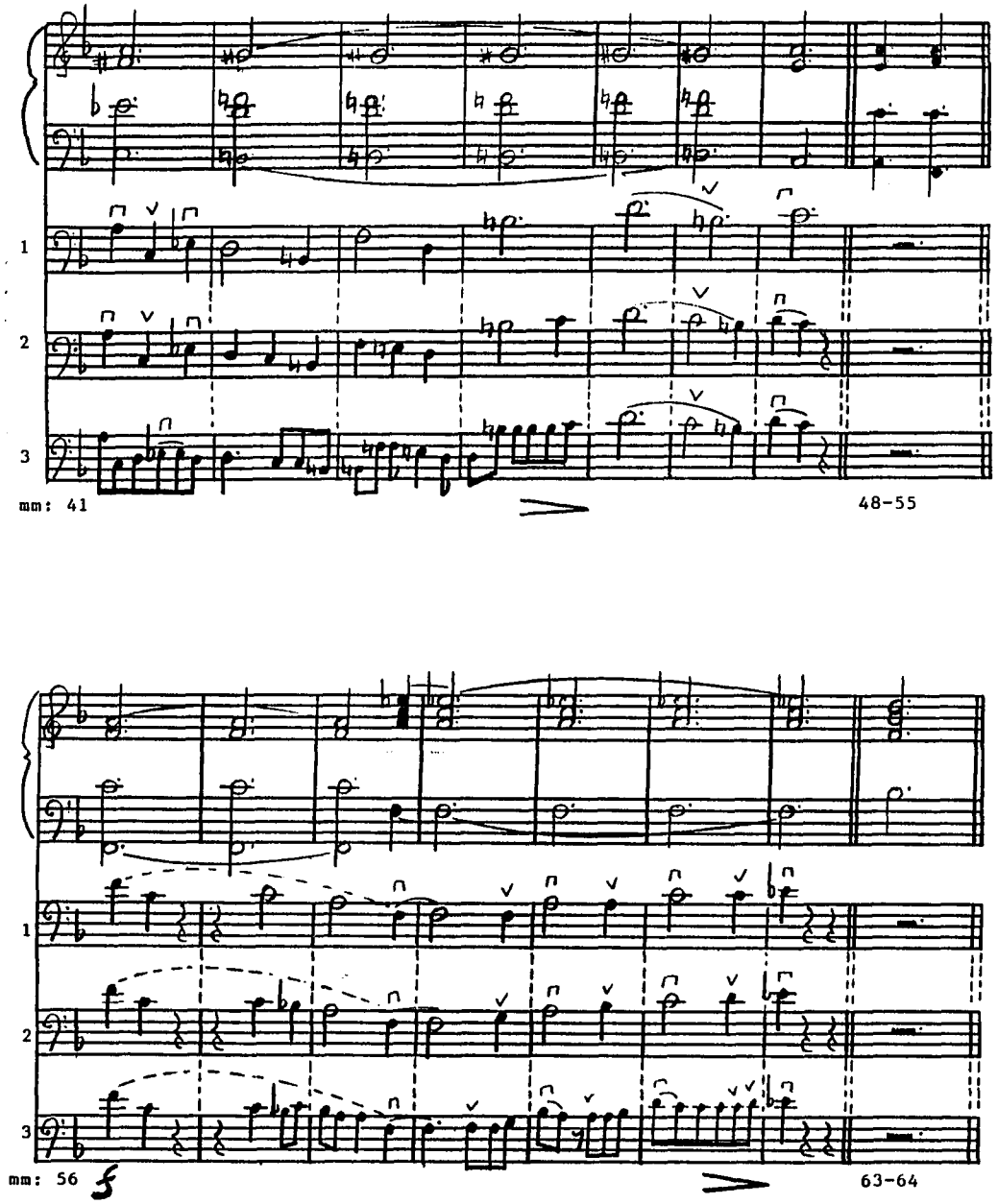

Figure 14. Continued.

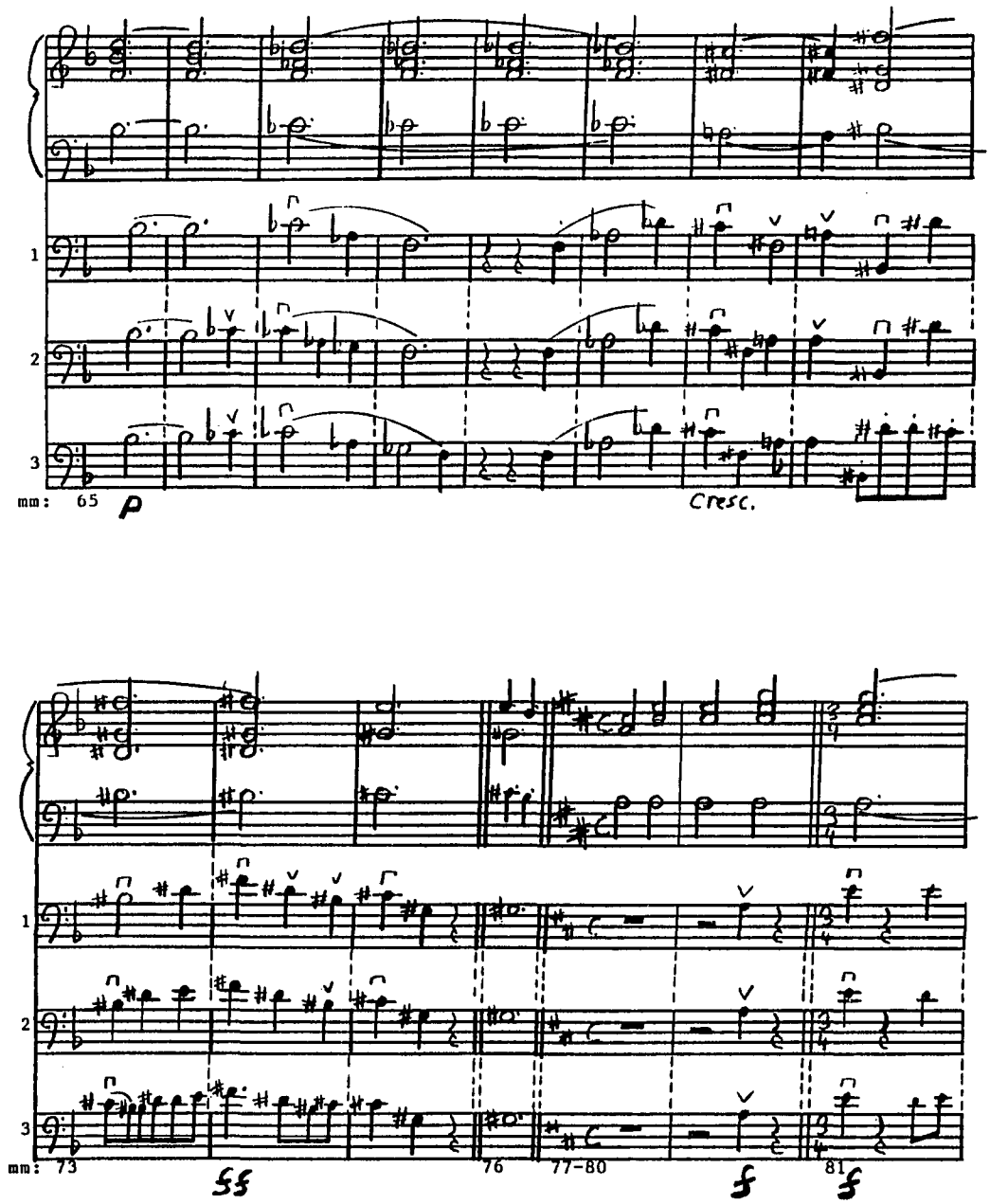

Figure 14. Continued.

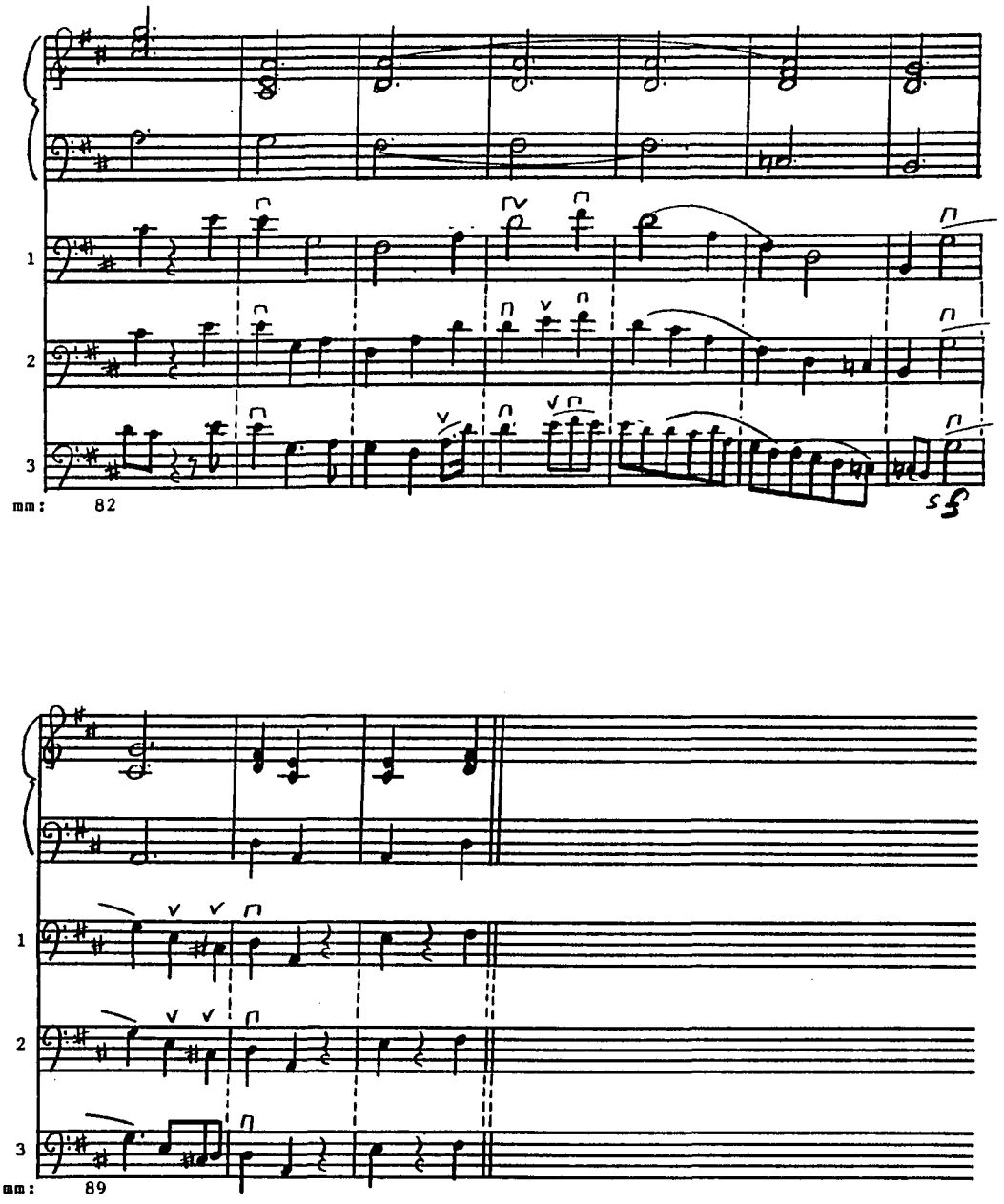

Figure 14. Continued.

indicated which help to articulate the motivic relationships that are discussed in the analysis.

The first recitative passage is a prolongation of the dominant. The dominant is prolonged using a B-flat diminished seventh chord which grows out of the dominant seventh chord in measure 12 and resolves back into it in measure 15. The piano accompaniment outlines the dominant harmony and moves the A up to B-flat in measure 12 and returns to A in measure 15.

The B-flat in measure 11 of the recitative is an anticipation, and the B-flat in measure 15 is a suspension. The rhythm in measures 13 and 14, to be certain, adds some confusion to determining the structural downbeats. It is clear, however, that the first beats of bars 9-12 do correspond with the structural downbeats of the line. The accent in measure 14 could suggest that this structural downbeat has been thrown off by one quarter-note. However, there is no accent on the corresponding A in measure 15, and the fact that the G in measure 16 is slurred to the F suggests a suspension growing out of the A dominant chord of measure 15. The diminuendo in measure 15 also emphasizes the tendency of the B-flat in measure 14 to resolve to A. The G as a suspension plus the resolving tendency of the B-flat lead to the B-flat in bar 15 being read as a suspension.

Part 1 only uses notes from the harmonies of the dominant, the B-flat diminished chord, and the final tonic. The third-motives, which are part of the harmony, are presented without passing tones. The bowing of this part is intended to be as consistent as possible with what will come later when the diminutions are added.

Part 2 adds the passing tones and suspensions. An important idea in this passage is the coupling of the B-flat in measure 12 with that in measure 15. The coupling is achieved in part through the use of an approach from a third below. This approach uses the passing tone A. In measure 11 of the recitative passage, the approach uses eighth-notes, and in measure 13, it uses a dotted quarter-note and an eighth-note. Part 2 uses only quarter-notes

to enable the player to clearly hear the motivic parallel contained in each approach. Both the B-flat and G suspensions in measures 15 and 16 are included in part 2.

The structure of the dominant and the diminished chords contains the important third and fifth motives of the passage. The opening fifth, as was discussed above, immediately brings the ear's attention to many fifths heard within this movement. These notes, marked *forte* by Beethoven, must be heard as strongly and with as much sound as possible. As the E is on the downbeat and it is the note which prolongs the harmony for two measures, it is emphasized slightly more than the A. Therefore the bowing indicated is an up-bow on the A leading to down-bow on the E.

The E must be well-sustained. The third-motive moving to C-sharp is a prolongation of the E. It is marked up-bow, and the player should use as much bow as needed to return to the E in measure 11 with a sound equal to that present in measure 9. This will allow the E in measure 11 to be connected with that in measure 9.

Care should be taken to connect the B-flats. In measure 14, the B-flat on beat 2 is given an accent by Beethoven. This B-flat returns to the octave of its first appearance, and it should be played with a down-bow. This gives it the necessary emphasis. If the player uses half position on the downbeat of this bar, the fourth finger can be used to play the B-flat on the second quarter-note while still holding the lower B-flat with the first finger. This allows for the first B-flat to sound its full value during the string crossing.

The A in the next measure resolves through G, the seventh of the chord, to F. In each part, the A and the G are bowed so that the F can receive a down-bow. These measures are also marked with a diminuendo by Beethoven. This allows for a smooth resolution. Care should be taken not to play the F louder than the G, and to continue the diminuendo through the F. The down-bow should accomplish this.

The next recitative passage begins in measure 24 as part of the existing diminished sonority. In measure 25, the F-sharp of this sonority moves to F-natural. The B-flat in measure 27 is an accented passing tone. It is anticipated by the B-flat in measure 26. On the third quarter-note of measure 27, the B-flat is again a passing tone. The C in measure 29 is an accented passing tone.

Part 1 only highlights the harmonic movement. Thus, the F dominant chord is outlined and it leads directly to B-flat in measure 29.

In part 2, the coupling of the E-flat in measure 26 with that in measure 28 is present. The E-flat in measure 28 resolves to D of the B-flat chord in measure 29. This part also adds the B-flat passing tones in measures 26 and 27.

The E-flat, which is the highest tone of the passage and the seventh of the chord, is important here. It is emphasized by the approach from the notes in measure 25, and its coupling in measure 28 finally resolves the F dominant chord to B-flat. The E-flat in measure 26 should be played with a down-bow. This E-flat should also be held for full length to stress its importance as the highest and longest held note of this passage and to allow the coupling with the E-flat in measure 28 to be heard properly.

Accented passing tones are prominent in this passage. When they occur in part 3, they are given down-bows to stress their dissonant character. Notes of resolution should always be played softer than the dissonance. As structural tones, the resolution notes will already receive emphasis and do not need extra attention.[1] Beethoven demonstrates this by adding slurs in measures 27 and 28 to the resolutions of B-flat and C suspensions. A similar slur in measure 29 is suggested in part 3.

The passage beginning in measure 38 is within a diminished sonority emphasizing the note E-flat. This E-flat once again resolves to D, but this resolution in measure 42 is

[1]"For Schenker, then, it is not so much the 'main' tones that the player should expressly bring out, but the diminutions thereof." Charles Burkhart, "Schenker's Theory of Levels," 107.

not to the third of a B-flat chord, but to another diminished sonority which leads to A minor. The melodic motion in this passage moves within the notes of the diminished chords, filling in the thirds with passing tones.

In measures 45-47 the C is an accented passing tone between the D and the B. The passing tone motion augments the rhythm of the same passing motion heard in measure 44. This corresponds with the change of tempo to *Poco Adagio* in measure 45. On a slightly higher level, the C anticipates the final resolution in measure 47. This C in measure 47 is preceded by a suspension of the D, originally heard in measure 45.

Both parts 1 and 2 contain a quarter-note F-sharp as the opening note and also contain the coupling of the E-flat in measure 39 with that in measure 41. Part 2 contains the passing tones in measure 42 and 43. Part 2 also contains the C in measure 44, used as a passing tone and anticipation.

The E-flat on the second quarter-note of measure 38 is marked *ff* by Beethoven. By emphasizing this note, the coupling with that in measure 41 is better realized. Both E-flats should be played with a down-bow. In parts 1 and 2, the F-sharp in measure 38 is also marked with a down-bow. This is done to keep the bowings as consistent as possible with those in part 3. In part 3, the F-sharp is heard as two eighth-notes, and if a down-bow begins, it leads nicely to a down-bow on the E-flat. Therefore, the down-bow is kept in the reductions.

The bowing in measures 40-41 attempts to bring out the third motives which bring the E-flat in measure 39 down to its coupling in measure 41. As the E-flat in measure 41 is the goal of this descending figure, and it is the upper note of the third motive, the upper notes of all of the third motives in measures 39-41 are given down-bows. This brings out the parallelism of the motives.

The slur in measures 45 and 46 is broken to facilitate a smooth bow change between measures 46 and 47. An up-bow is given to measure 46; it should be as connected as possible to measure 45. The down-bow in measure 47 allows the D suspension to resolve properly.

The passage in measure 56, similar to that beginning in measure 25, centers on an F dominant chord which resolves to B-flat. E-flat is used prominently once more, and it resolves to the D of the B-flat sonority in measure 63. This passage, which moves toward B-flat, uses several examples of accented and unaccented passing tones from the B-flat sonority. These occur in almost every measure.

The G in measure 59 is a passing tone, and the B-flat on the first eighth-note of measure 60 is an appoggiatura. Both of these notes move to the A in measure 60. A similar movement is heard using the notes B-flat and D, approaching C in measures 60 and 61.

Part 1 contains the coupling of the F in measure 56 with that in measure 58. It then moves up by thirds within the F dominant chord until it reaches E-flat. Part 2 outlines the same motion and adds the passing tones between the thirds.

The F in measure 58 is given a down-bow to emphasize its relationship with the F in measure 56. All down-beats in measures 60-63 are then given down-bows. By using a down-bow at the beginning of the bar and an up bow for the last quarter-note, at the end of three measures, the player will be playing more near the tip of the bow providing a natural enhancement of the *diminuendo* in measures 61 and 62.

The passage in measure 65 grows out of the B-flat sonority in measures 63 and 64. It eventually leads back to A, the dominant of D. The G-flat in measure 68 is an accented passing tone. The C-sharps and E in measures 72-74 are also passing tones. They

anticipate the A-dominant sonority approaching in measure 77. The C-sharp first heard in measure 71 anticipates the C-sharp of resolution in measure 75.

Parts 1 and 2 emphasize the third motion within the chords. The movement, as demonstrated in the analyses, is from B-flat through D-flat, F-sharp, and G-sharp to C-sharp in measure 75. Part 2 adds some of the passing tones that appear in part 3.

The bowings added have attempted to bring out the relationship between the C-sharp in measure 71, the B-sharp in measures 72 and 73, and the final C-sharp in measure 75. This relationship outlines the important linear movement of these measures. Each of these notes, therefore, receive a down-bow. In part 3, the B-sharp in measure 73, is preceded by a C-sharp accented passing tone. The C-sharp is slurred into the B-sharp so as to still allow the B-sharp to be heard as connecting to both the B-sharp in measure 72, and that in measure 74.

The passage beginning in measure 80 is significant structurally because D major is heard here for the first time. However, as stated above, the opening fifth motive connects it to that of the first recitative passage in measure 9.

Measures 81 and 82 expand the dominant, A, once again by using a third motive from E to C-sharp. Here also, the D is used as an accented passing tone. The G in measure 83 is the seventh of the A dominant harmony, and it resolves in measure 84 to F-sharp of the D major chord. The C-natural in measure 87 is part of the D-dominant sonority which temporarily tonicizes G. This movement is structurally important because it introduces the G in the upper voice which is part of the descending A, G, F-sharp motive.

In part 1, the resolution to D major through the seventh, G, of the A dominant chord has been kept. The movement to G, however, does not contain the C natural. It is contained in part 2, which also adds some of the important neighbor notes of the descending passage of measures 86-88.

The bowing attempts to connect the E's in measures 81-83. This is the note which is prolonged on the surface. The D in measure 85 is an important goal, and it is expanded with the neighbor-note motion to F-sharp. Both of these notes have been given down-bows so as to emphasize this third expansion. The G in measure 88 is an important goal, and it is marked *sf* by Beethoven. It also receives a down-bow.

The resolution to D in measure 90 is not the final resolution. The D moves quickly back to A, and the resolution is not convincingly heard until measure 91. In this measure the highest note is F-sharp, which is also part of the initial descent in the upper winds from A to F-sharp. The basses and cellos pick up the F-sharp in measure 92 to begin the theme. In the exercise this cadential motion is kept, and the bass part contains the notes in measure 91. By adding this motion, the student can hear the origin of the F-sharp in measure 92.

The Primary Theme and '1sh'

The primary theme, which is introduced by the basses and cellos in measure 92, was discussed in detail above. Of primary interest to the bassist is the second articulation of this theme by the violas and cellos in measure 116. Here, the basses are alone with a countermelody to the primary theme, which is labelled '1sh' on the broad analysis.

Neither the primary theme nor '1sh' are very demanding technically. They appear often on audition lists, however, because their execution requires sensitive musical playing. This sensitivity is greatly enhanced through a proper understanding of the function of these passages.

The primary theme and '1sh' are marked *pp*, and they are introduced by the lowest sounding instruments of the orchestra. There is structural logic to their presentation. Each of the statements of the primary theme during the instrumental variations occurs with a slightly thicker texture, creating a natural *crescendo*. This *crescendo* is also enhanced by a rise in register for each of the statements.

The codetta, which separates the thematic statements during the vocal variations, is not heard in the instrumental variations until measure 188, after four full statements of 'P'. Clearly, measures 92-187 function as one extended statement of the theme, which gradually thickens in texture and increases in volume. Therefore, the *pp* indicated for 'P' and '1sh' when they appear in the basses cannot be emphasized enough. The function of '1sh' is to add contrapuntal interest to 'P' and still maintain the transparent texture.

A reduction of '1sh' is shown in Figure 15. Here the primary theme is on the highest staff, with the countermelody below it. The reduction is on the lowest staff. The

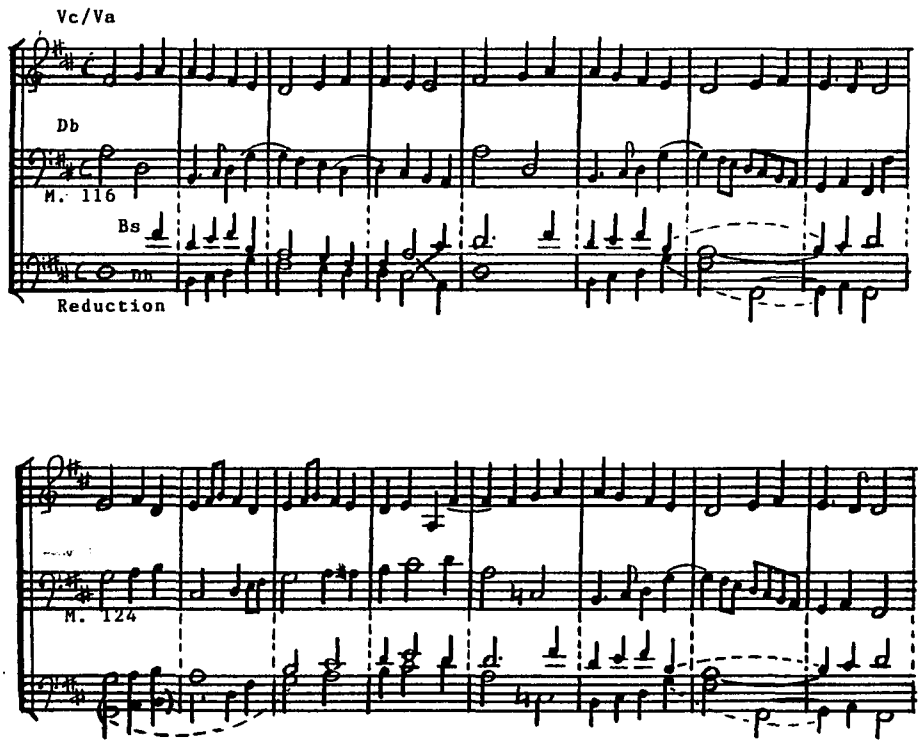

Figure 15. Primary theme and '1sh', reduction.

reduction also contains the bassoon part which basically follows the double bass part at the third. The countermelody is embellished by diminutions such as passing tones and suspensions. The reduction demonstrates the essential movement of the line and serves as the basis for the exercise below.

The Exercise for Measures 91-140.

This exercise, shown in Figure 16, emphasizes hearing the diminutions of '1sh' and its relationship to 'P'. This is an ensemble exercise that can be played by two or more players. The primary theme is on staff 1 of the system. A reduction of '1sh' is on staff 2, and '1sh' is on staff 3.

All players should begin by playing the primary theme in unison. After this is completed, half of the players then play staff 2, while the other half continues playing 'P'. For the sake of clarity, 'P' should be played one octave higher than notated after the first statement. This should be done only if it is technically feasible for the players involved. The change in octave is not necessary; it merely simulates the rise in register that takes place during the second statement of the theme.

After staff 2 has been played, those players should now play staff 3. The other players continue playing staff 1. When staff 3 has been played, those players should then play staff 1 while the other players play staff 2, and then staff 3. This exercise allows the students to hear the evolution of the diminutions of '1sh' simultaneously with the primary theme.

The bowings indicated are intended to bring out the diminutions. Suspensions in measures 118 and 122 are given down-bows. The G in staff 2 of measure 124 is written one octave lower than it appears in "1sh". This is done to emphasize the linear connection that couples this note with the G in measure 126. Although '1sh' contains a skip from B to C-sharp for measure 125, this is still a linear connection that prolongs the G. These

passages, for reasons stated above, should be played as smoothly and transparently as possible.

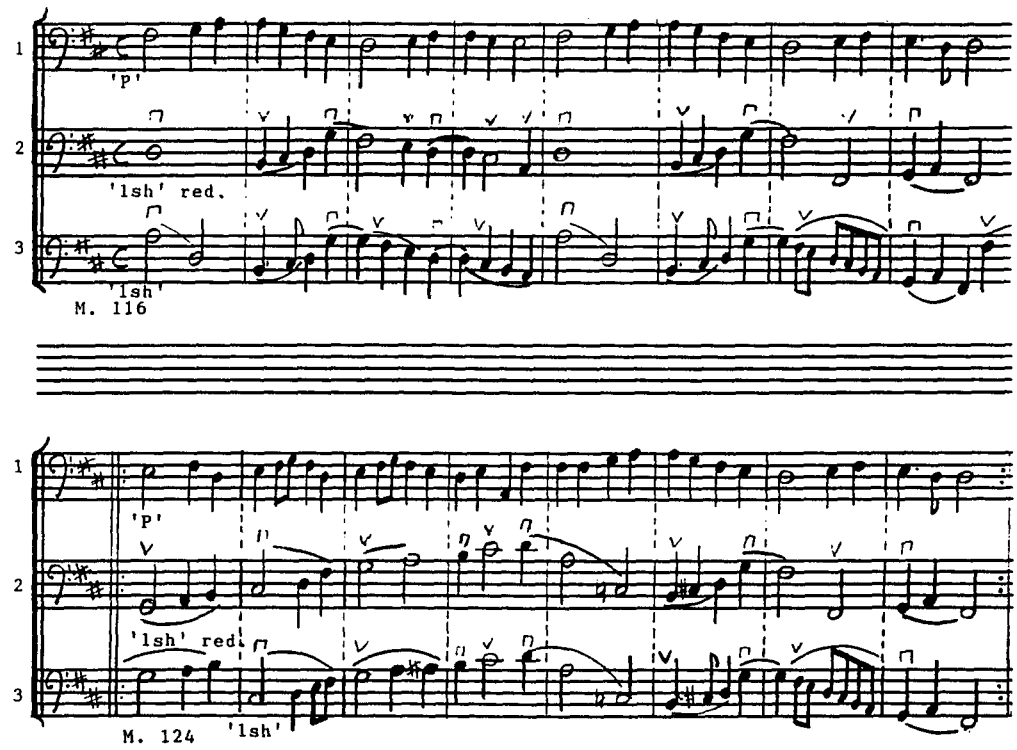

Figure 16. Exercise for primary theme and 'lsh'.

The Instrumental Fugato

This fugato section uses the bass instruments, the cellos, double basses, and bassoons, as a significant voice. Most often in this fugato, these instruments work as one unit presenting the lowest voice which is characterized on both the surface and background levels by linear movement. Stability in this section is not reached until the basses move to A in measure 541, the root of the dominant of D major.

The two subjects in this fugato are shown with reductions in Figure 17. The subjects are labelled "H" and "N" on the broad analysis, and the broad analysis also labels the entrances of the bass instruments when they contain statements, either full or fragmented, of the subjects.

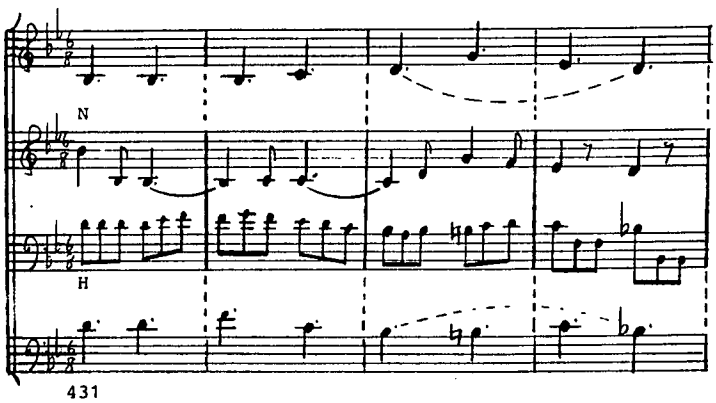

Figure 17. Instrumental fugato subjects with reductions.

It is the bass instruments, the cello, double bass, and bassoon that begin the fugato with the "H" motive. As can be seen in Figure 17, the contour of the "H" is very much like that of "P". The initial ascending third followed by a descending fifth which characterizes "P" is present in "H" as well. It should not be surprising therefore, to find significant motives in both the middleground and foreground which are based on fifths and thirds.

The fugal subjects contain an important third relationship. This is a voice exchange of a third (sometimes inverted as a sixth). This voice exchange prolongs both the harmony and the initial tones of each fugato statement, and this prolongation is the principal

developmental device used in this section. All full fugal statements in this section contain the voice exchange.

The surface level graph of measures 431-543 in Figure 18 shows these exchanges. The two themes begin in measure 431 a sixth apart--the basses on D and the second violins on B-flat. The basses move up a third to F prolonging the D and then fall through C to B-flat.

Ultimately "H" prolongs D for three measures and leads to B-flat with a passing C. The B-flat of the voice exchange is not confirmed until the second half of bar 434. By completing the voice exchange on the weak part of the bar, Beethoven not only retains the contour of the primary theme, but also produces a smooth movement of the fugato statement to F in measure 435.

The overall motion of the upper and lower voices eventually leads to the submediant, with the upper voice moving to F-sharp and the bass moving to B. This completes a background movement from the lowered submediant to the submediant. The resolution of the submediant through the dominant to D major is demonstrated in Figure 18. There are some points of relative harmonic stability within this section, and these points are outlined by the movement of both the upper and lower voices

This fugato interlude, which precedes the final variation of the primary theme, hints at the development that will occur during the second half of the work. This passage carries the work from B-flat back to D. It does so by using a fugato subject closely related to the primary theme and a secondary fugato subject which helps to emphasize the third relationships in the fugato theme. There is a similar relationship between the two subjects of the vocal fugato, which is the focus of the second half of the movement.

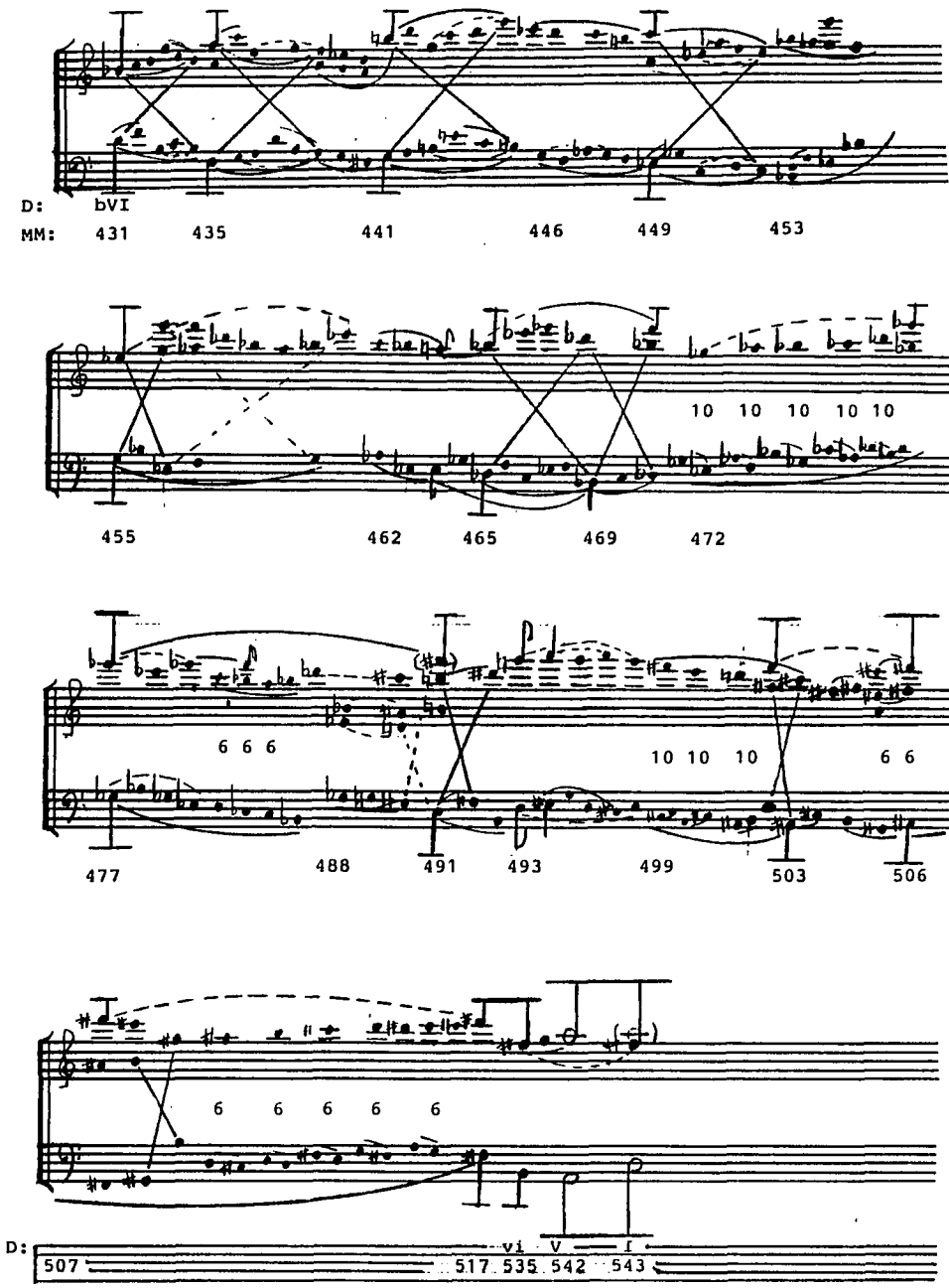

Figure 18. Measures 431-543, middleground-foreground graph.

The Instrumental Fugato Exercise

As discussed in the preceding section, it is the voice exchange of a third which is the principal motive of this section. The exercise, contained in Figure 19, also proceeds from the middleground structure to the foreground. The first two statements of the subject are used because the basses in these statements articulate each of the fugato subjects.

This exercise is designed for the bassist(s) to play the bottom part and the instructor to play the top part on the piano. System 1 presents only the middleground level taken from the analysis in Figure 18. This reduction also demonstrates a clear relationship to the last four measures of the primary theme.

System 2 adds some of the passing notes to "H" and uses a more fluent rhythm. "N" in the second system is already presented in its surface-level form. Finally, system 3 presents the actual passage.

The exercise emphasizes hearing the voice exchange and the evolution of the diminutions which prolong each fugato subject. Attention is directed toward the third relationship between the voices as well as that which is present in the linear motion. The second subject, which is in the dominant, F, is extended through the use of parallel sixths to lead to G for the third statement.

The reductive technique used for this exercise is also helpful for developing finger dexterity. The fingering used in the third system is based on a standard fingering offered by Ocsar Zimmerman in his edition of the double bass part of the Ninth Symphony.[2] In the reductions, the fingering keeps the positions that are used in the third system. By keeping these positions, the exercises enable the player to gradually develop the finger dexterity needed to articulate the actual passage. These reductions, which are based on analysis and

[2]Oscar Zimmerman, ed., The Complete Double Bass Parts: Beethoven, Nine Symphonies and Leonore No. 3 Overture. (Rochester NY: Zimmerman Publications, 1970), 120.

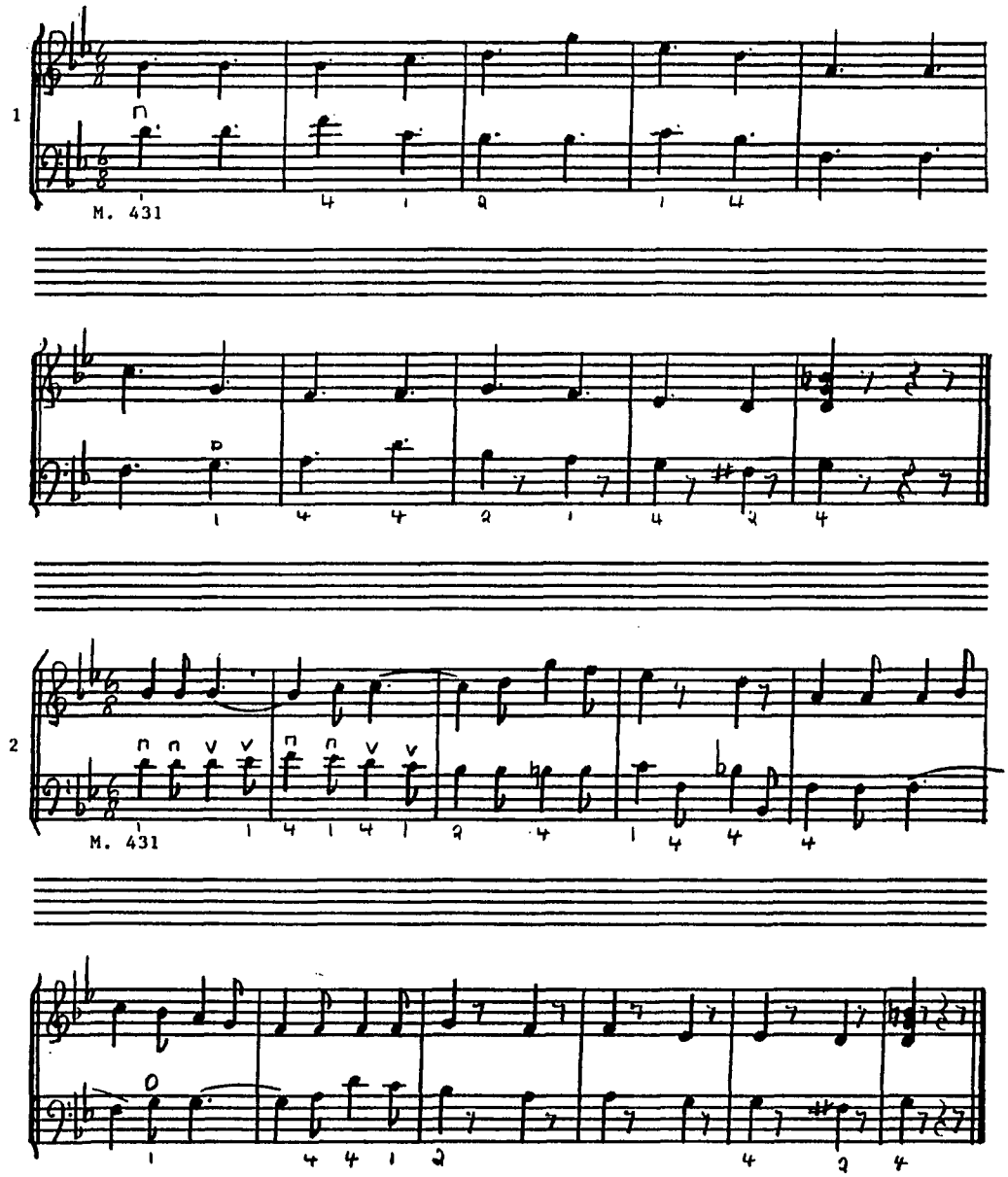

Figure 19. Exercise for the instrumental fugato.

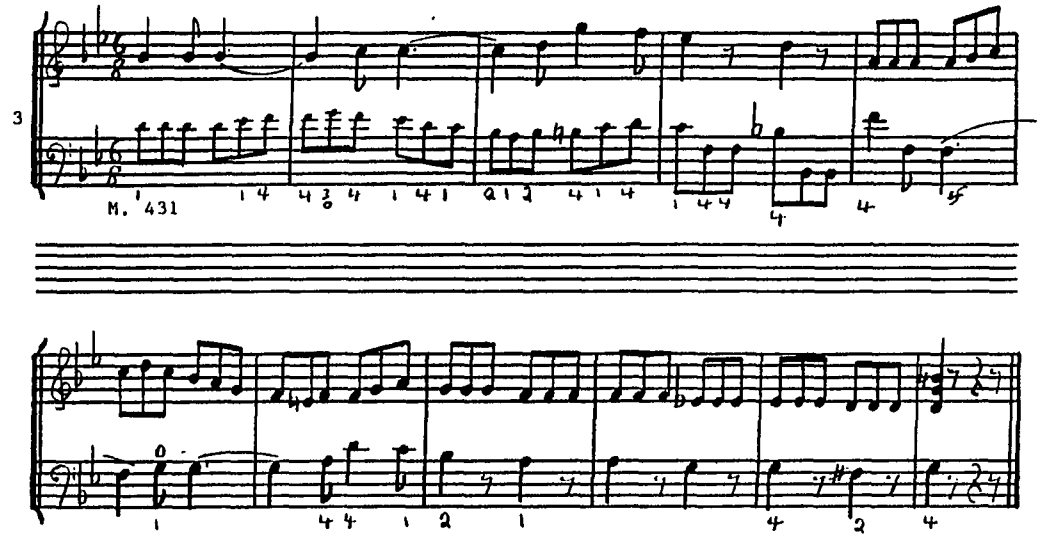

Figure 19. Continued.

intended for aural training purposes, have the secondary benefit of presenting a systematic method for developing left-hand technique.

The Secondary Theme and the Vocal Fugato

The vocal fugato section, which begins in measure 655, uses the secondary theme, introduced in measure 595, and a derivation of the primary theme as its principal subjects. Since it is the bass instruments that, along with the tenors and basses, introduce the secondary theme, its relationship to the primary theme should be examined before the vocal fugato section is considered.

The secondary theme is introduced in the subdominant. The importance of this was discussed above. The G in the basses, therefore, comes from the G in the previous bar,

where the codetta was interrupted. The secondary theme is characterized by a sequential motive, which descends a third for each of its repetitions.

Through the similar use of third-motives the secondary theme is related to the primary theme. The secondary theme is an independent thematic idea in its own right; as, however, it is also based on third relationships, its motivic content is derived from that of the primary theme.

The secondary theme at measure 595 is shown in Figure 20. Each sequential pattern is two measures long. Including the F-sharp passing tone, 'S' can be reduced to form a line that begins on G and descends stepwise to B and then moves through E to D. This line is also shown in Figure 20, and when transferred to D major for the fugato, it harmonizes the main subject of the fugato forming a ten-six linear intervallic pattern.

In measure 655, the vocal fugato begins. This section represents the the most dramatic working out of the thematic material of the second half of the work. The entrances of the bass instruments during this fugato are again listed on the broad analysis in Figure 2.

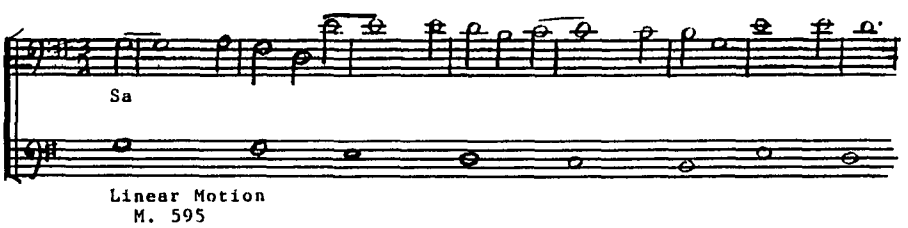

Figure 20. Secondary theme and reduction.

The 'H^0' subject of the vocal fugato, shown with the secondary subject in D major in Figure 21, is more obviously related to the primary theme due to its similar contour and the fact that the first statement uses the identical notes of the theme. This subject is also sequential. It uses the first two measures of the primary theme as its basic motive and repeats this motive twice, each time a third lower. On the third repetition, a half cadence is reached with the line descending to the pitch A.

The sequence of 'H^0', like that of the secondary theme, is based on a series of descending thirds. Each of these descending thirds also contains a motive of an ascending third. This motivic idea, based on the primary theme, is also present in the recitative section. It was outlined in the above analysis of measures 12-14 and 38-41.

A subsidiary subject is present in this fugato as well. It is labelled "H$^{0.1}$" on the broad analysis, and it is a diminution in eighth-notes of the "H^0" theme. It serves as an

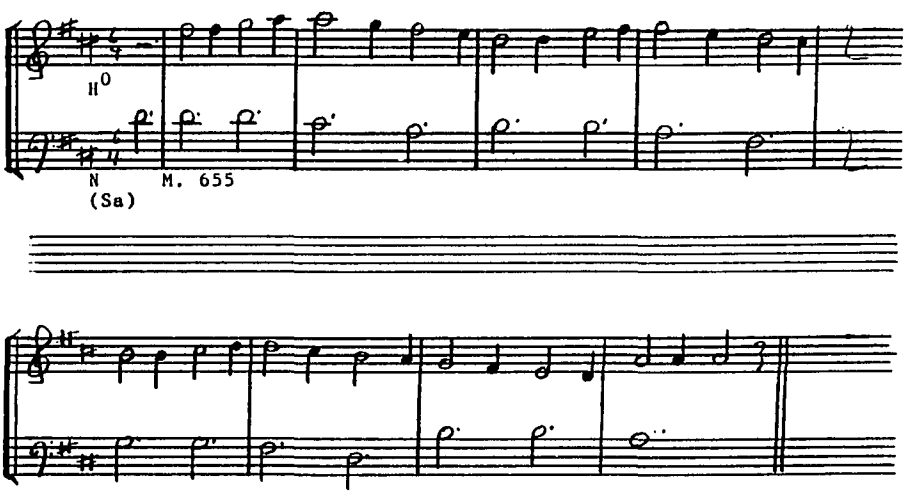

Figure 21. Vocal fugato subjects 'H^0' and 'N'.

instrumental accompaniment to the main fugato subject. This theme appears in the bass instruments in measure 663 and is the subject of the next exercise.

The surface-level voice leading for measures 655-729 appears in Figure 22. After the fifth fugato statement in measure 693, which is still in the tonic, movement toward the submediant begins.

Measures 709 through 715 also contain a version of '$H^{0.1}$' in the bass instruments. This line moves a third below that of the bass part of the chorus and prolongs B in the bass. Above, in the soprano of the chorus, doubled by the first violin, an F-sharp on the middleground is being prolonged. The F-sharp moves through the B minor chord and then to G-sharp in measure 715. The G-sharp is heard on the middleground as continuing the F-sharp which was prolonged in measures 703 through 714.

In measure 715, the bass moves to E to harmonize the G-sharp in the sopranos. The G-sharp resolves to A in measure 716, and the A in the bass is reached in measure 717. This movement to the dominant prepares for the final statement of the vocal fugato in D major, which begins in measure 720.

Measures 702 through 720, the most extended episodic section of this fugato, contain important middleground movements of a third in both the upper and lower voices. The soprano moves from F-sharp through G-sharp to A. This is, of course, the inversion of the important A/F-sharp third which is so much a part the overall structure. The F-sharp, G-sharp, A motion in the upper voice is harmonized by B, E, A, D in the bass.

The bass motion in measures 655 through 720 moves from the tonic, to the submediant, and then back to the tonic. The movement from the submediant to the tonic passes through the supertonic and the dominant. The supertonic harmonizes the G-sharp which leads to the A in the upper voice. The tonic in measures 655 as well as the submediant in measures 709 through 715 support the F-sharp in the upper voice, and the

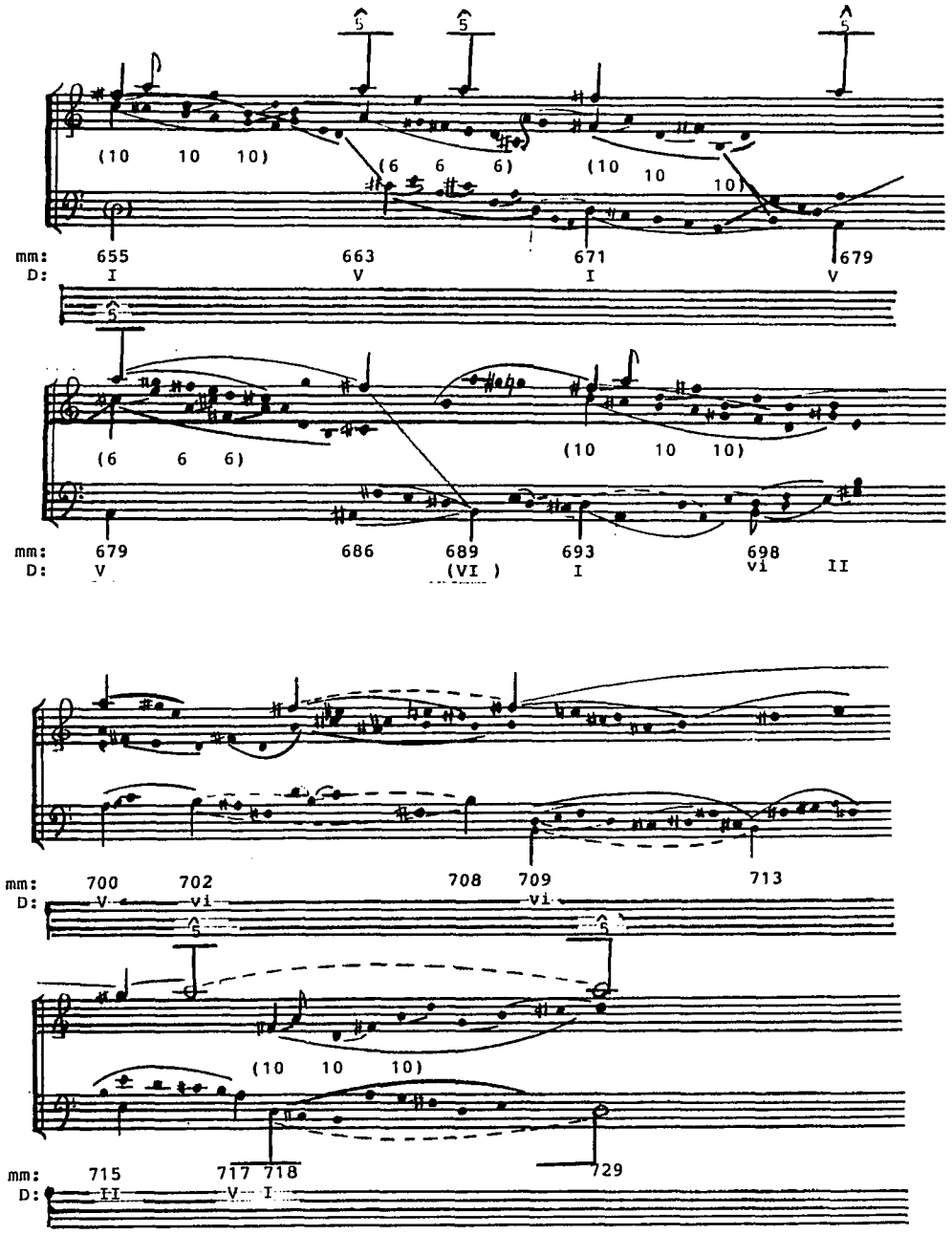

Figure 22. Measures 655-729, middleground-foreground graph.

dominant in measure 717 supports the A. The movement to the submediant in the bass emphasizes once again the important middleground third relationship of tonic--submediant in the bass.

The Exercise for Measures 663-671.

This exercise, which appears in Figure 23, also uses the procedure of reversing the analysis. The idea is to demonstrate the evolution of the '$H^{0.1}$' subject in the fugato from its middleground structure, which is based on a third-motive, to its surface level form. Fortunately, Beethoven composed one step of this process into the work: '$H^{0.1}$' is a diminution of 'H^{0}'.

This exercise is also an ensemble exercise. The part on the top staff is 'N'. This part should be played simultaneously with each individual part on the lower staffs. This allows the student to hear the parallel sixths which result from the two subjects being played together. The part on staff 2 is a middleground reduction of '$H^{0.1}$'. It is a rhythmically notated version of measures 663-671 taken from the middleground analysis listed in Figure 22.

The part on staff 3 is "H^{0}". The next staff contains a diminution of "H^{0}" which is still one level away from "$H^{0.1}$", and the lowest staff contains "$H^{0.1}$". The student should play through each of these parts, beginning with staff 2, while another player or pianist plays "N". This allows the student to hear, in addition to the overall sequential motion and the third relationships, the evolution of the diminutions from the middleground through the 'H^{0}' subject, which is itself a diminution, to the final '$H^{0.1}$' subject.

The bowing for each line is the same. As the ultimate passage moves very quickly, this bowing works the best to allow the middleground sequential movement between each part and "N" to be heard. All bowing changes occur on structural tones, and when the structural notes are prolonged through diminutions, the diminutions are slurred within one

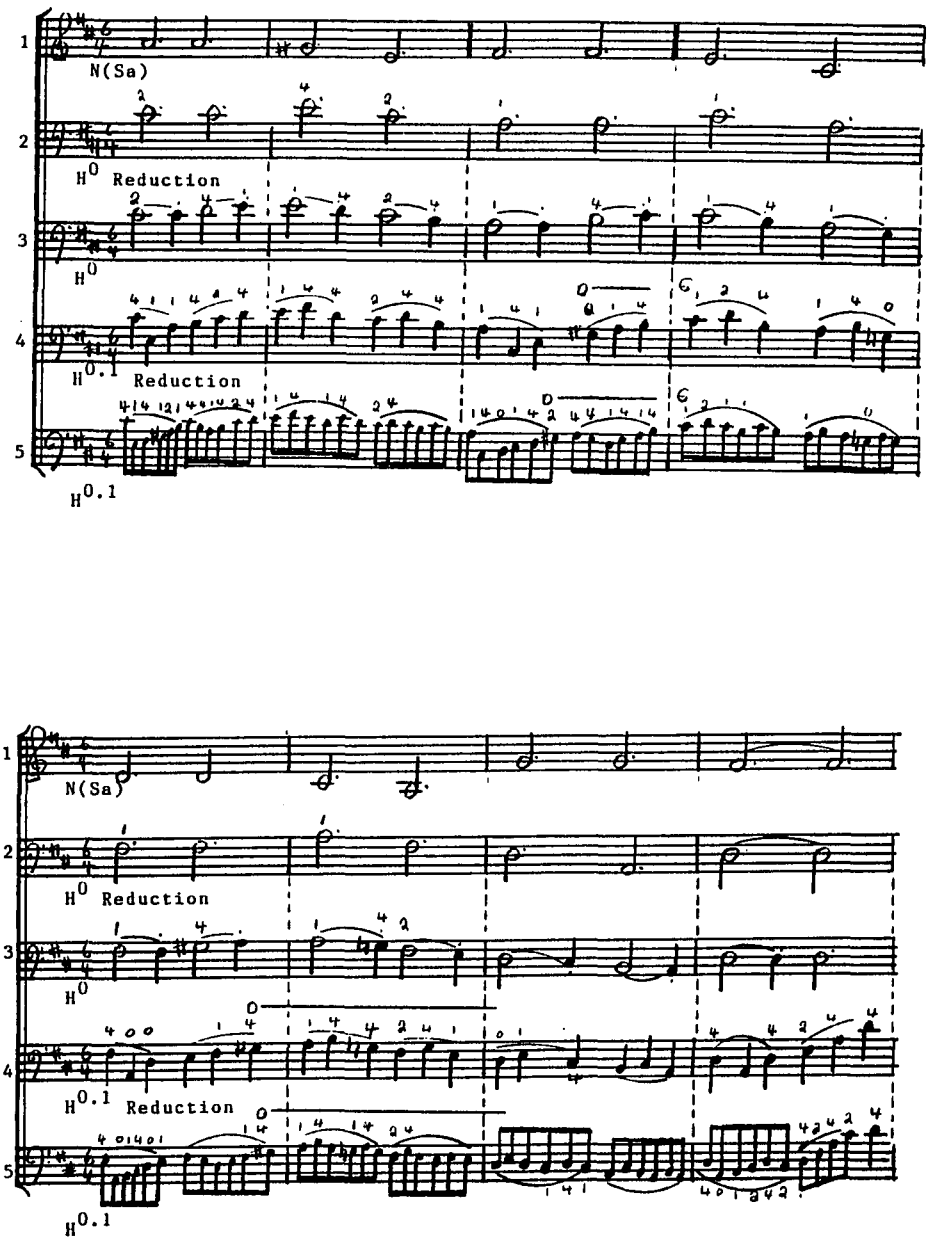

Figure 23. Exercise for measures 663-671.

bow stroke. This bowing provides a physical demonstration of how the diminutions expand the structural notes.

Similarly to the exercise for the voice exchange of the instrumental fugato in Figure 19, the fingering for each part is designed to keep the player in the same general positions for each of the lines. This fingering pattern provides a layered approach to gaining the dexterity needed for the actual passage.

As in the exercise in Figure 19, this passage was reduced based on analytical methods. This example demonstrates again how such analytical exercises have a subsidiary benefit that can be applied to technical development. These exercises, however, also allow the student to remain musically focused when working out technically difficult passages.

CHAPTER V

SUMMARY AND CONCLUSIONS

This document presents an analysis of the bass line of Beethoven's Ninth Symphony showing how the foreground and middleground motives of the bass line are derived from larger structural aspects of the movement. The analysis demonstrates structural coherence in the movement and also demonstrates the role of the bass line in providing this coherence. The accompanying exercises, which are based on the Schenkerian analyses, are intended to help performers gain a secure aural and perceptual understanding of this aspect of the music's structure. These exercises also have a useful application for technical development.

Music theory attempts to describe musical events with language in addition to musical symbols. The use of language helps musicians verbally describe what they aurally perceive. Music, like other art forms, contains structures which are complex. Some appear on the surface and can be easily discerned, while others lie beneath the surface and are revealed only after extensive experience with the work.

Heinrich Schenker was the first to fully described the presence of "levels of structure" in music. His premises included the notion that repetition is the essence of structure in music. This repetition occurs not only in the form of specific measures being articulated in more than one place, but also occurs through such devices as motivic parallels, which present certain motives in both large and small structures within the work.

It has often been remarked that Beethoven was able to build whole pieces of music from the smallest kernel of an idea. Schenker demonstrated precisely how this was done. Through Schenker's analytical techniques, one is better able to follow the motivic ideas of a work such as the Ninth symphony.

The introduction of this document included a quote by Felix Salzer stating that to really understand a piece of music one must have the ability to "follow the music's motion and grasp its coherence". Through Schenker's methods this ability has been greatly enhanced.

Since Schenker's death many scholars, especially in the United States, have developed and refined his theories. Branches of Schenkerian study have thus developed. One important branch has been the practical application of Schenker's methods to performance.

It must be stressed that Schenkerian theory does not try to limit the use of intuition by the performer. On the contrary it attempts to enhance it by providing specific musical meaning to events which are intuitively perceived by performers. Any performer can intuitively feel the stress of a dissonance on a downbeat. Schenkerian thought helps to explain why, and then develop the performer's insights to enable similar musical gestures to be heard and perceived as they occur on higher structural levels.

This analysis provides explanations of the motivic ideas contained in the bass part of Beethoven's Ninth Symphony for use by performers of bass instruments. Through this explanation, performers may gain an understanding of how their part fits into the larger structure. This understanding enhances the performer's conception of both the whole movement and the individual part.

The exercises demonstrate a way that this understanding can be transferred into practical use for double bass pedagogy. They allow performers to practice hearing how the harmonic motion and motivic development of the work determine the phrasing and ultimately influence technical decisions.

As Schenkerian study continues to develop, it is important that its application to performance studies continues to be emphasized. This document only provides a few

examples of how Schenkerian study can be put to use by performers; there undoubtedly exist many others. Without the specific information provided by such a methodology, performers and teachers are limited in providing descriptive and practical explanations of musical events in passages such as the recitatives in Beethoven's Ninth Symphony.

Using extra-musical explanations works well to a certain point, but in advanced study, these explanations must be enhanced with specific explanations of the music's harmonic and motivic structure. If the intention is to continue to produce educated musicians who truly understand the meaning of musical gestures, attempts must be made to provide accounts of musical events that are as specific and detailed as possible. This document is one attempt to provide such an account.

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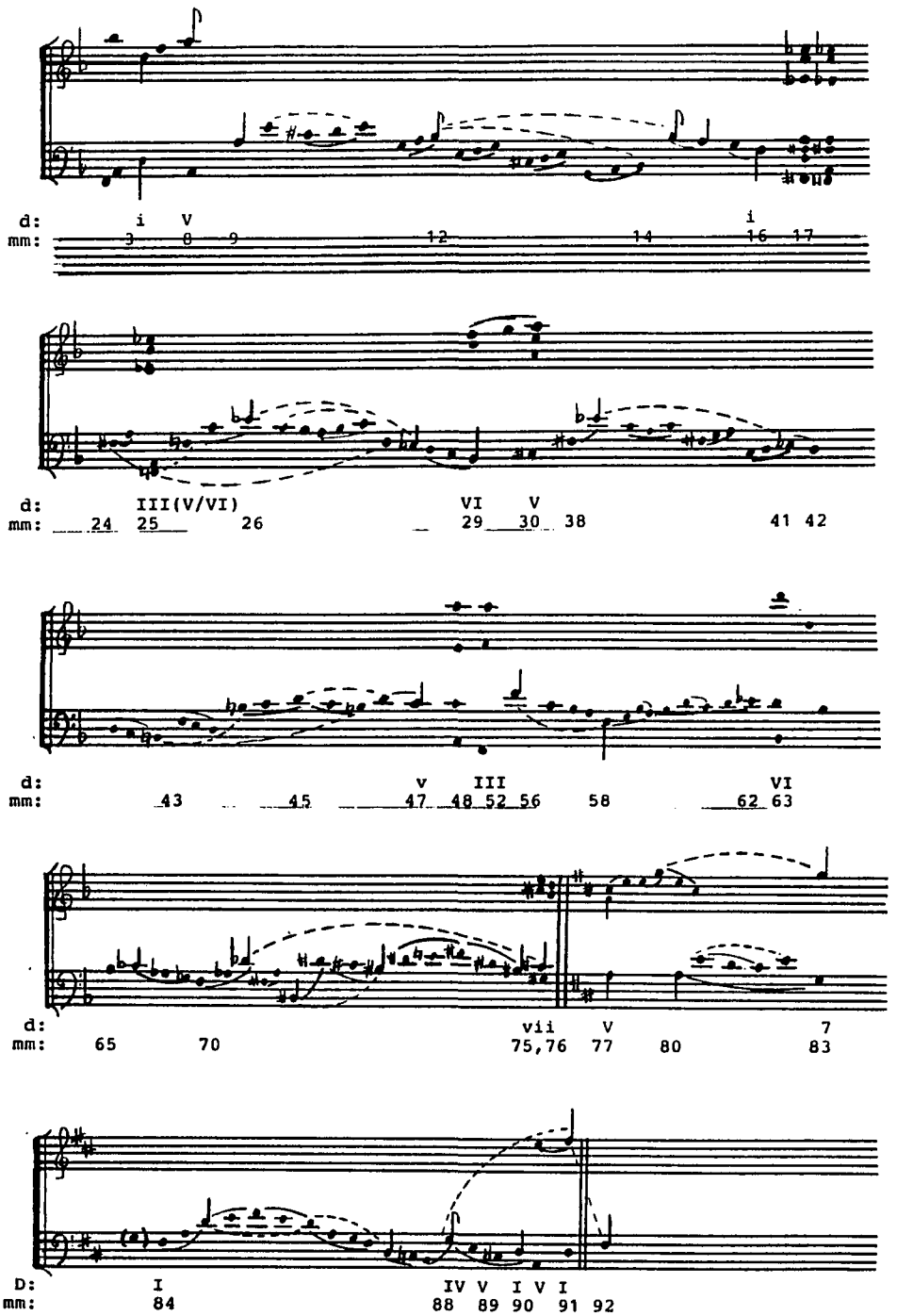
APPENDIX

SUPPLEMENTAL MIDDLEGROUND GRAPHS



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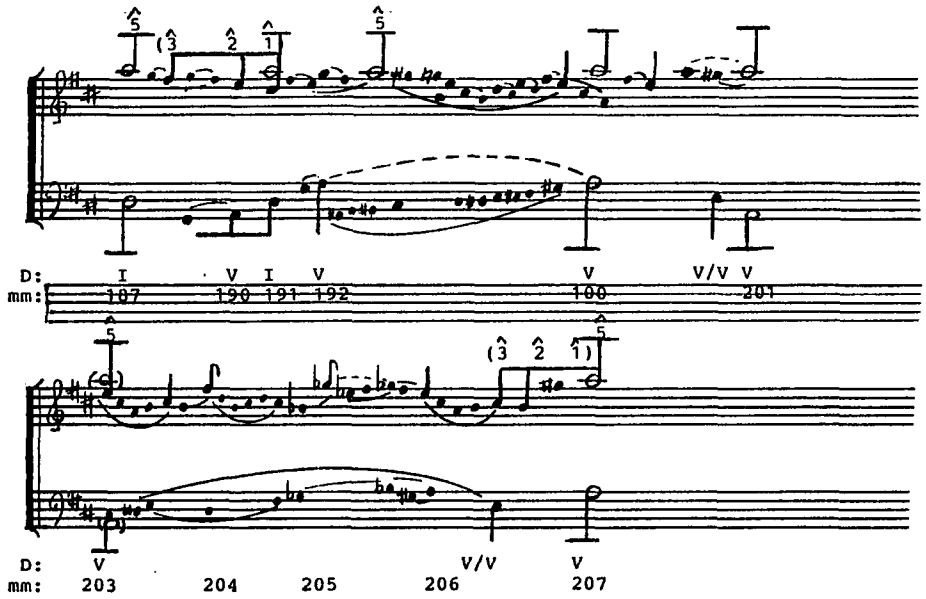

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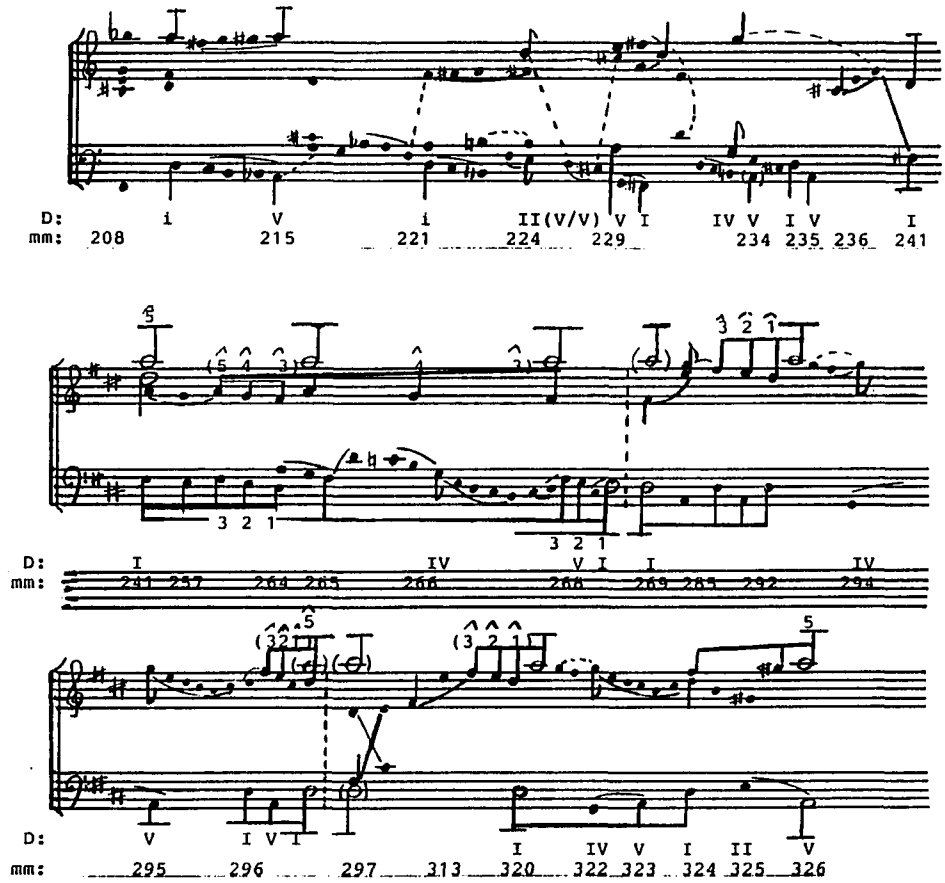

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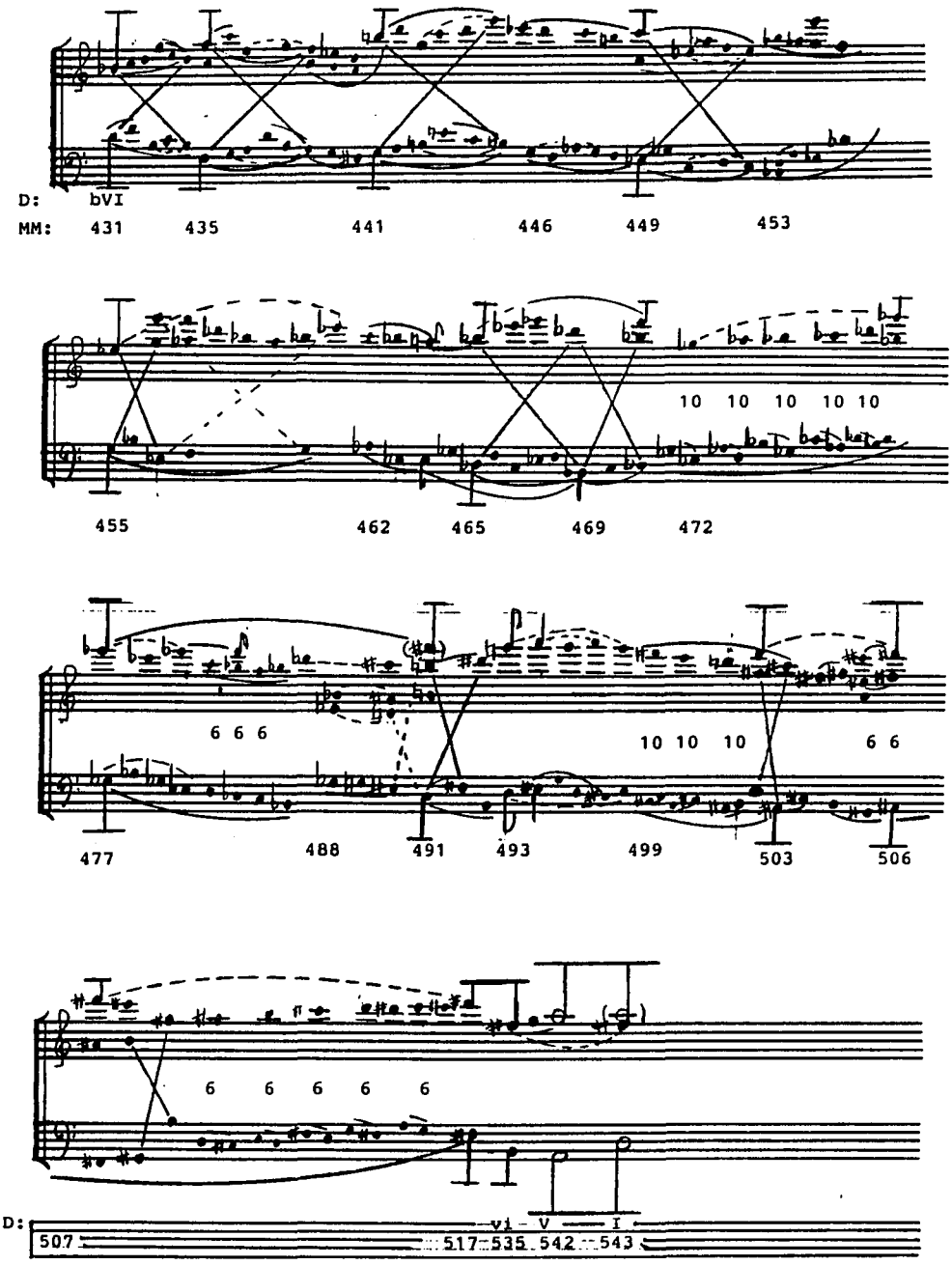

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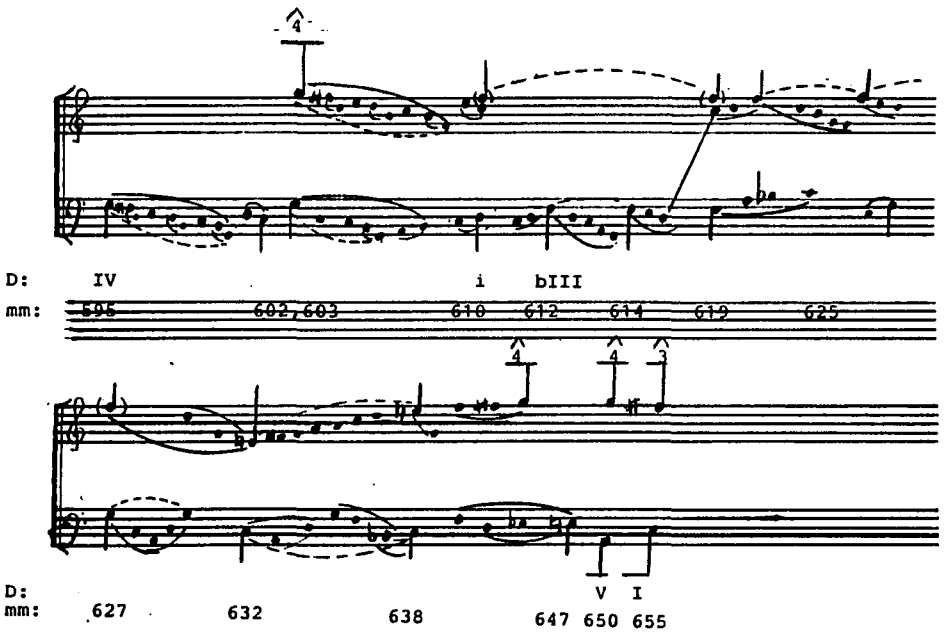

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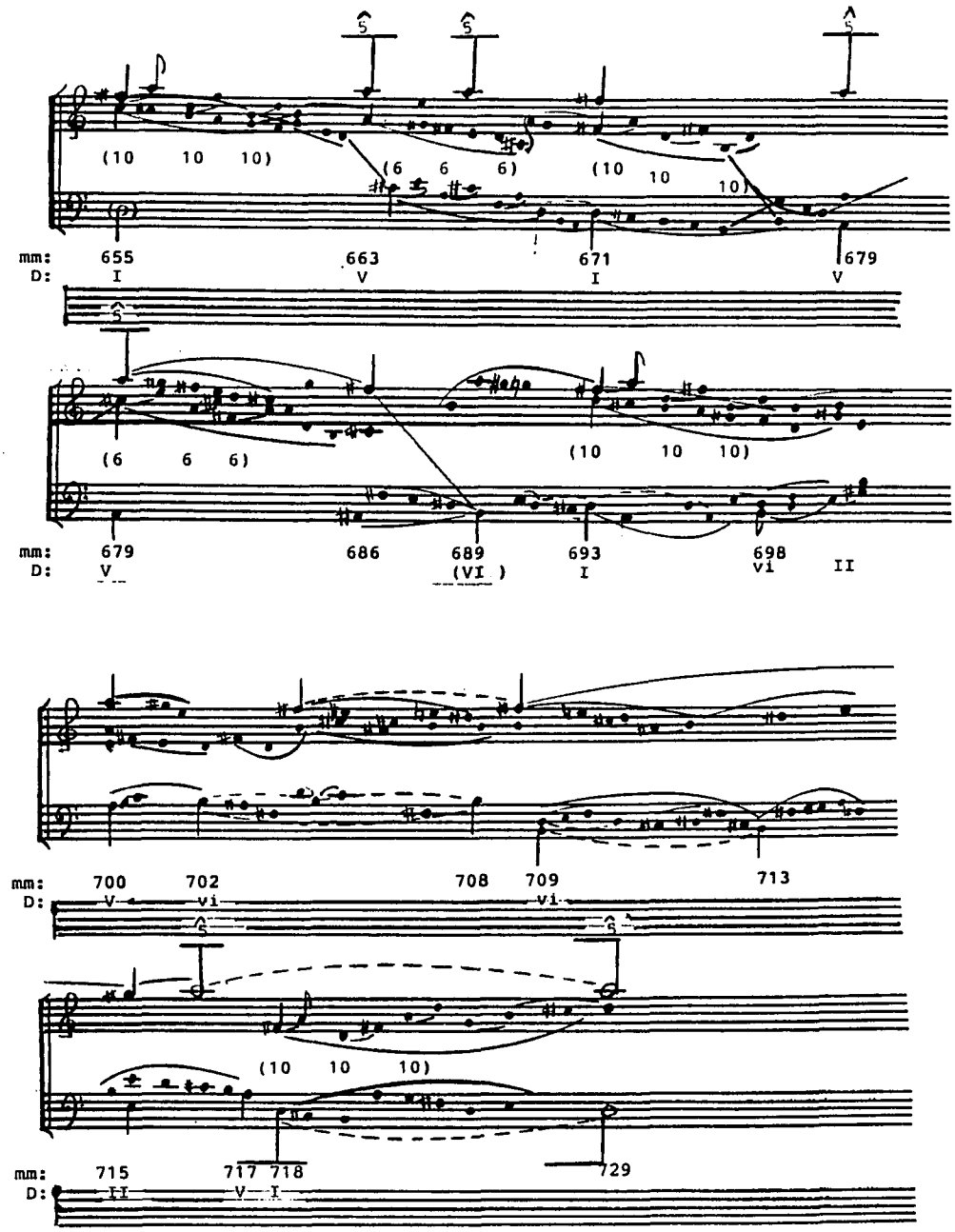

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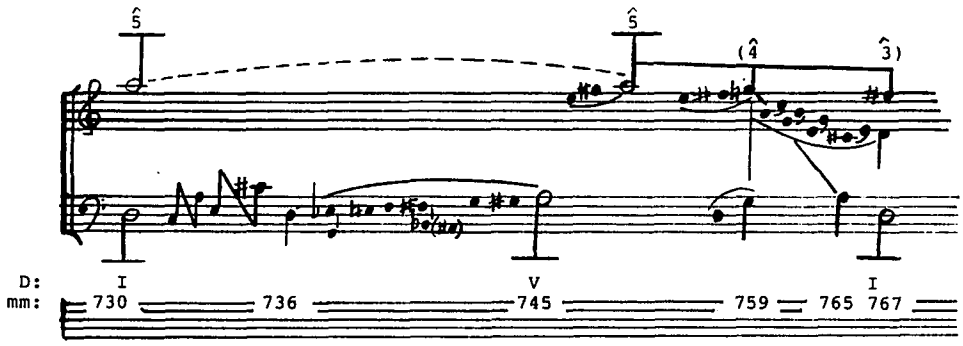

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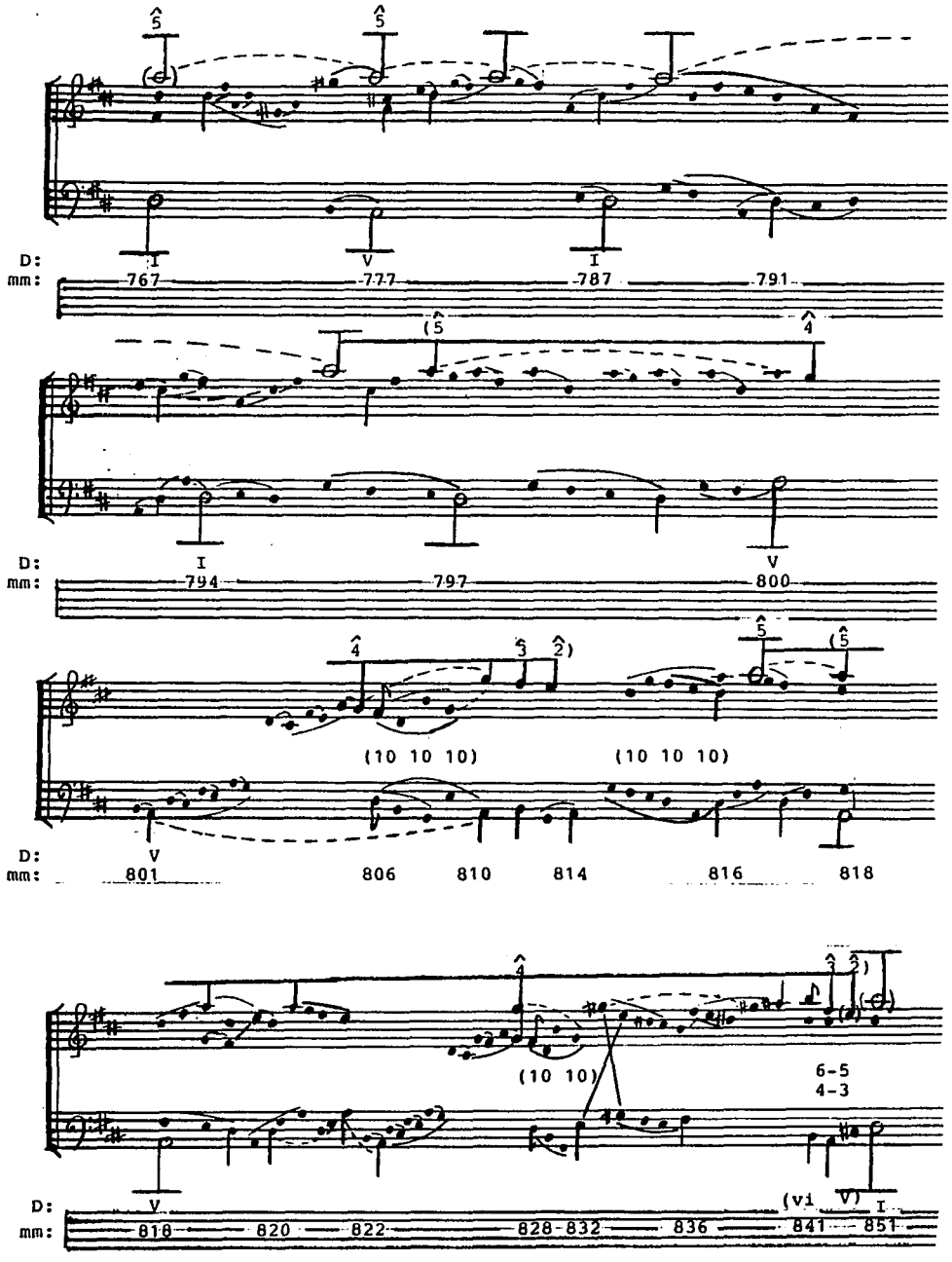

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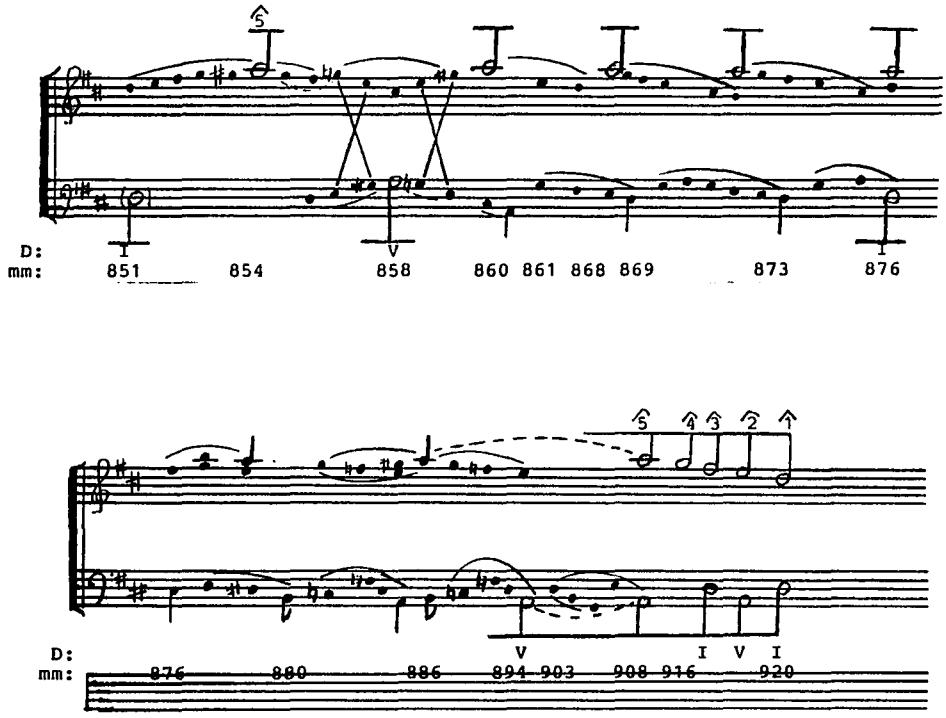

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