

Chapter 17, Additional Materials

FURTHER ANALYSIS

Elaborating a Diatonic Framework with Chromatic Harmony

We have seen in this chapter that chromatic chords often result from linear elaborations of a diatonic framework. The phrase in example 17.20 illustrates a chromatic elaboration of the basic I–IV–IV progression by means of secondary dominants. Play the phrase at the piano, and as you play provide an inner-voice realization of the Roman numerals.

Example 17.20 Roy Orbison–Joe Melson, “Only the Lonely (Know How I Feel)”

The musical score consists of two systems of piano accompaniment. The first system contains measures 1 through 4, and the second system contains measures 5 through 7. The bass line is annotated with Roman numerals: GM: (measure 1), I (measure 2), V₇/IV (measure 4), IV (measure 5), V₇/IV (measure 6), and V (measure 7). Triplet markings are present in measures 2, 4, 5, and 6.

Let us refer back to example 17.10, the opening phrase of C. Schumann’s Trio. Not only is the complete passage a prolongation of the opening tonic, but all of its chromaticism can be understood as an elaboration of a simple diatonic framework. As an exercise, or as a class exercise, try to determine, on a separate piece of staff paper, and by means of a bass reduction, what the underlying diatonic progression is. You can explain all bass prolongations as PTs, NNs, or arpeggiations. After you have come up with your own bass reduction you may compare it with the one offered in example 17.21.

In example 17.21a (which represents the “surface” level) we see, with the help of a very cumbersome line of Roman numerals, that, after the initial pedal prolongation of *i*, the bass effects a descending arpeggiation by 3rds connected by PTs, leading to the pre-dominant ii°_2 and to the V at m. 4. The resolution to *i* (through a $V^4_2-i_6$) is prolonged by a neighbor-group figure (m. 5). It then continues to another descending arpeggiation, connected by PTs (m. 6), and also leading to a pre-dominant/dominant figure with a chromatic PT, which generates a connecting secondary vii°_7 chord (C#, m. 7), of the type

that we will study in chapter 19. The V in m. 8 is prolonged by means of three PTs leading to i.

In example 17.21b we get rid of all PTs and NNs, and we see two sets of 3rd arpeggiations of the tonic/pre-dominant/dominant/tonic figures. Because the 3rd arpeggiations prolong the tonic, we delete them in example 17.21c, showing only the two underlying tonic/pre-dominant/dominant/tonic frames. The first progression, however, also prolongs the initial tonic, so a further deletion in example 17.21d leaves only the underlying harmonic frame, a tonic/pre-dominant/dominant/tonic progression.

Example 17.21 Harmonic Analysis of Example 17.10 (C. Schumann, Trio)

The image displays four stages of harmonic analysis for a musical passage in bass clef, spanning measures 1 through 8. The notes are: m. 1 (F, C, G), m. 2 (F, C, G), m. 3 (F, C, G), m. 4 (F, C, G), m. 5 (F, C, G), m. 6 (F, C, G), m. 7 (F, C, G), m. 8 (F, C, G).

a. Full analysis with PTs and NNs. Labels above notes: P, P, P, N, N, P, P, P, P, P, P, P. Labels below notes: i , V_7/iv , N_4^6 , vii_5^6 , i , iv_6 , $ii_5^{\circ 6}$, V , $\frac{4}{2}$, i_6 , i , V_6 , $\frac{4}{3}$, i , V_2^4/iv , iv_6 , V_3^4/iv , iv , vii_7°/V , V , $\frac{4}{2}$, i_6 , V_3^4 , i .

b. Analysis with PTs and NNs removed. Labels below notes: i , iv_6 , $ii_5^{\circ 6}$, V , i , iv_6 , iv , V , i .

c. Further simplification. Labels below notes: i , V , i , V , i .

d. Final simplified harmonic frame. Labels below notes: i , V , i .

Practical Application and Discussion

1. Listen to example 17.10 several times, following the graphs in example 17.21. Focus on the following aspects:
 - a) Not all pitches in the bass, or all chords, have the same importance. Arpeggiations, PTs, and NNs prolong a previous pitch and harmony.
 - b) Arpeggiations, PTs, and NNs create a forward motion (they lead somewhere). Harmonic and linear chromaticism creates an even stronger forward motion (a tension that requires resolution). Hear the sense of forward direction provided by the secondary chords in the passage.
 - c) Try to hear the different levels of the harmony: on the one hand, some pitches (and chords) create motion; on the other hand, some pitches (and chords) act as goals. All of it is visually expressed in example 17.21.

After you do all of this, discuss in class how this analytical exercise has affected your listening. Has it helped you understand and hear the elements of tension and directed motion in the passage? Do you hear the unity of the phrase better? Don't you find it more musical to hear this fragment as one or two sweeping arches (as represented in examples 17.21b, c, and d) than chord by chord? If you were to perform this passage, how would the understanding of example 17.21 affect your performance?

2. Find some instances of harmonic chromaticism in the pieces which you perform or know well. Do your examples have a linear/melodic origin? Do they elaborate a diatonic frame? How is your sense of musical direction in these passages affected by your awareness of these concepts? Bring some of these examples to class, perform them, and explain how you hear them in the light of this discussion.