Rising Lines and Cadences in the Minor Key

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Abstract:

The minor key poses obstacles to rising cadence gestures, and the number of compositions with convincing linear ascents is small. This essay assumes a mostly traditional Schenkerian point of view and studies that limited repertoire of pieces, which includes 17th and early 18th century music relying on the Dorian octave, and compositions by a variety of composers from Johann Walther and Thomas Morley, through François Couperin and Beethoven, to Brahms, Hugo Wolf, and Carl Kiefert.

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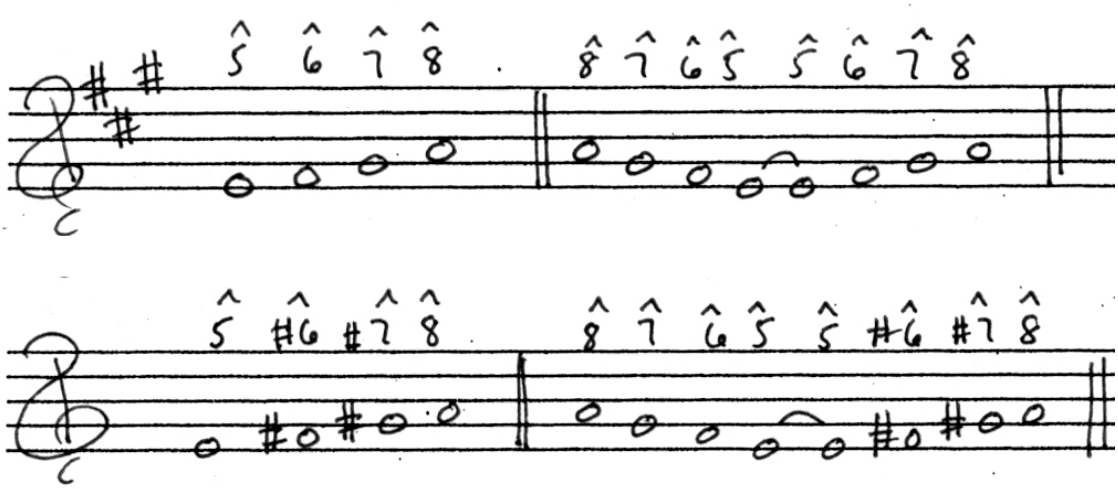
Introduction, with figures a-c

From "The Ascending Urlinie" (*JMT*, 1987), my general statement on the minor key:

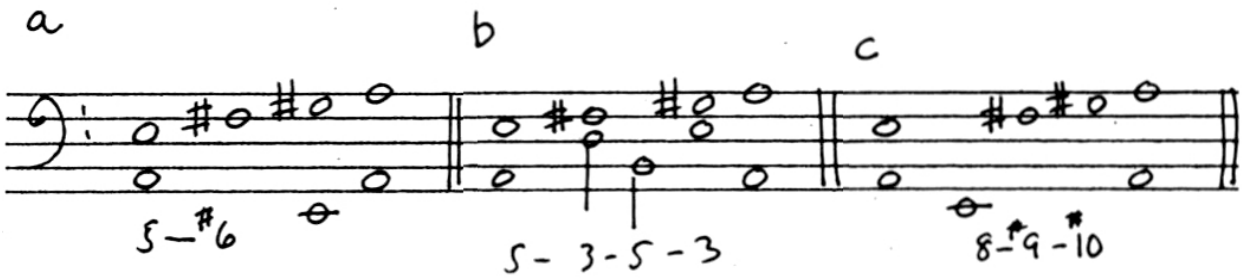
> In the minor key, the ascending line requires the raising of both the sixth and seventh scale degrees, to produce ^5-#^6-#^7-^8. In this case, Schenker's complaint about the derivation of the fourth ^8-^5 from diatony and not from nature would seem to apply with a vengeance. But, of course, in his theory the entire minor key system is artificial, a man-made "intimation" of the natural major key system. The two most salient points in which the minor thus "suggests" the major are in its tonic triad and in its adoption of the leading tone (^7), which requires the raising of ^6 to produce acceptable melodic progressions from below. In other words, if there is no objection to the minor triad in the *Ursatz*, there can also be no real objection to the raising of scale degrees ^6 and ^7.

The minor key poses obstacles to rising cadence gestures. Not surprisingly, then, I have found only a few compositions with convincing linear ascents in the structural close, and even fewer still with an overarching line of the traditional Schenkerian sort. In this essay I will examine the problem of the minor key from a mostly traditional Schenkerian point of view and in that small repertoire of compositions that includes 17th and early 18th century music relying on the Dorian octave, two remarkable pieces by François Couperin, and 19th century compositions by Beethoven, Brahms, and Hugo Wolf, and—last chronologically—a piece of theatrical (or cinematic) incidental music by Carl Kiefert.

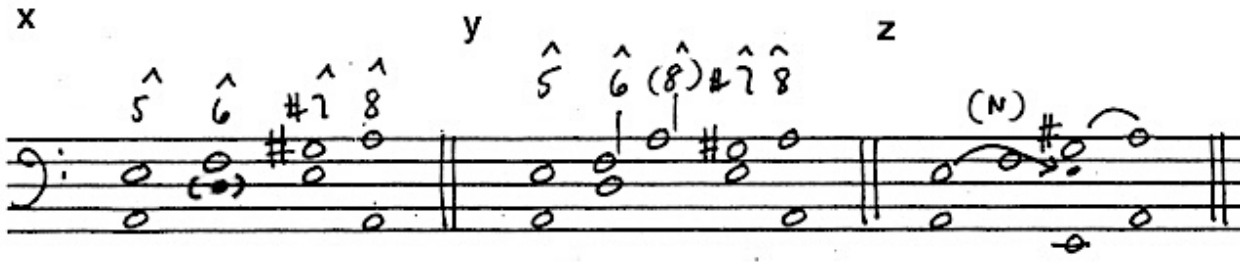
The ascending Urlinie[1] is most likely from ^5, and what I should perhaps call the "mirror Urlinie" takes the form ^8 down to ^5 then up again to ^8. Here are versions in both major and minor keys:



The simplest ascending form in the minor key uses the raised ^6 and ^7. With I-V-I only, ^#6 is either part of a ^5-^6 figure over I (as in "a" below) or a passing tone over V (as in "c" below). Example "b" shows how subdominant function (S) chords can be introduced by elaboration of the version in "a".



An ascending line with the natural-^6 poses obvious problems:



At "x" the augmented second is prominent; although one can find such scale figures in compositions, positioning in a structural cadence is unlikely. At "y" the augmented second is mitigated by one of the variant forms I discuss in my *JMT* article, but as "z" shows it is very hard to get rid of the sense of the natural ^6 as a neighbor note rather than a scale step rising to ^#7.

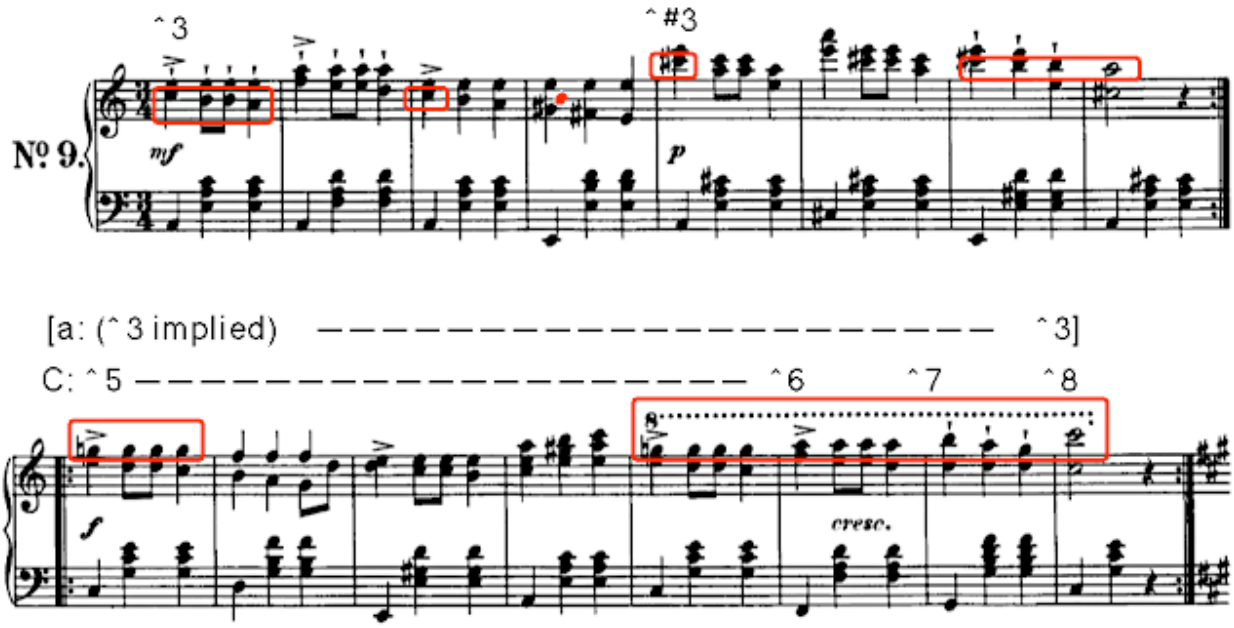
A graphic with fourteen ascending figures may be found in the appendix below and also in an external file here: link. This essay will follow the sequence of these figures roughly, though generally I will give higher priority to maintaining a chronological sequence.

A caveat: As it happens, only a few of the fourteen figures are consequential, by which I mean that I have found them in pieces. The majority are hypothetical—I haven't found them. And in fact, the first set will be *counter-examples* from Schubert.

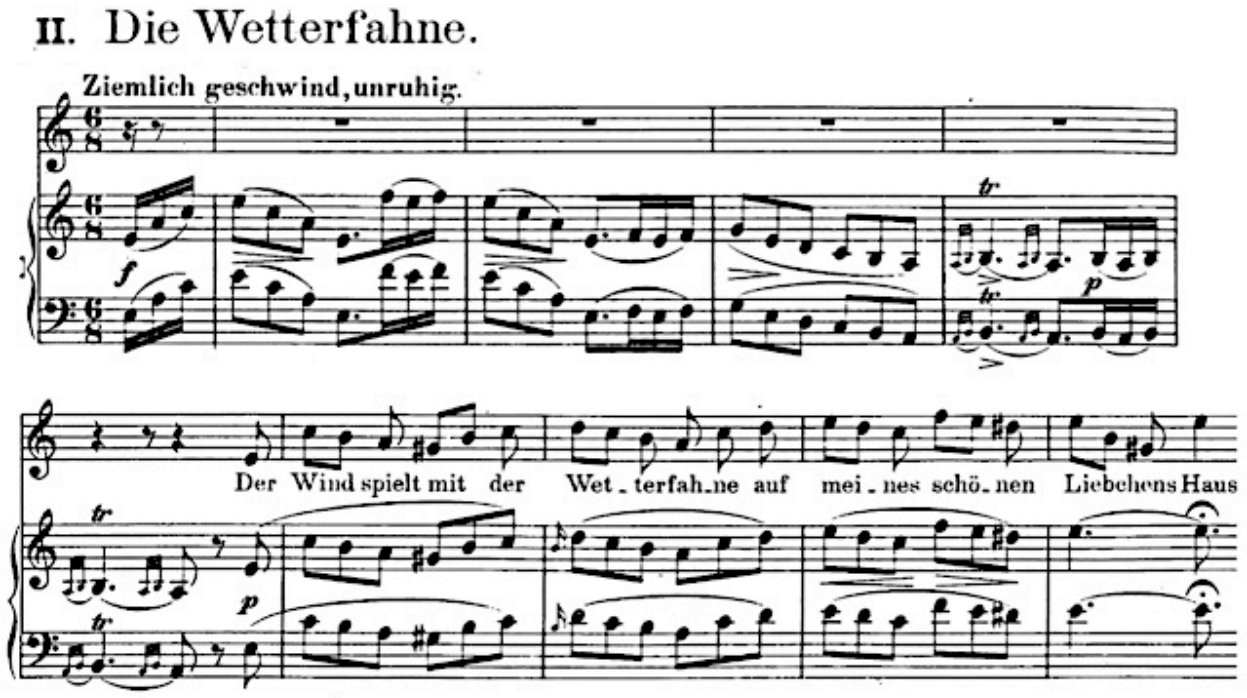
Part 1: Schubert

To begin, I offer two examples in which Schubert avoids the problem of a minor-key ascent by shifting to the major mode for the closing cadence: "Wetterfahne," n2 in *Winterreise*, and the ninth number of the *Grazer Walzer*, D924. Then, I discuss the opposite case—change from major to minor—and Schubert's poignantly expressive treatment of the natural-^6 (in "Frühlingstraum," also from *Winterreise*).

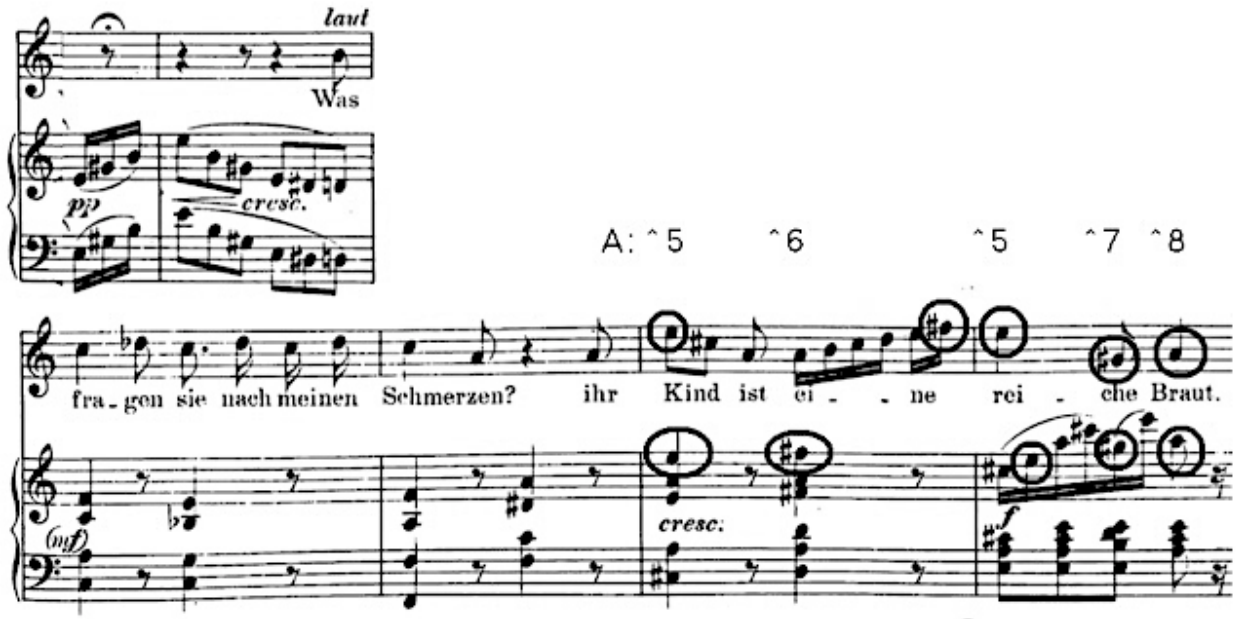
We'll begin with the waltz. I've written about it before, in my *Rising Lines* essay, p. 72. Minor-key waltzes are very rare; in the few that Schubert did write, there is almost always a turn toward the major key to close, either in the parallel or the relative major. In D924n9, he does a bit of both. In the first strain, a second, quiet phrase in the major answers a first, louder phrase in the minor. The second strain, however, is firmly in the relative major. I can't make any broader claim about tonal design in the fluid contexts of a waltz set (the set is a collection, not a fixed composition; n9 is possibly a trio to n8; the first strain might well be repeated to make an ABA design), but it doesn't matter for my point: Schubert creates a very simple ascending Urlinie in the second strain and changes to the major mode to accomplish it.



In the first song of *Winterreise*, the poet stands outside his beloved's house, ready to leave for good. The second song finds him looking at the weather vane (*Wetterfahne*) and contrasting his sorrows with the interior of a household that knows nothing about them. Here is the opening.

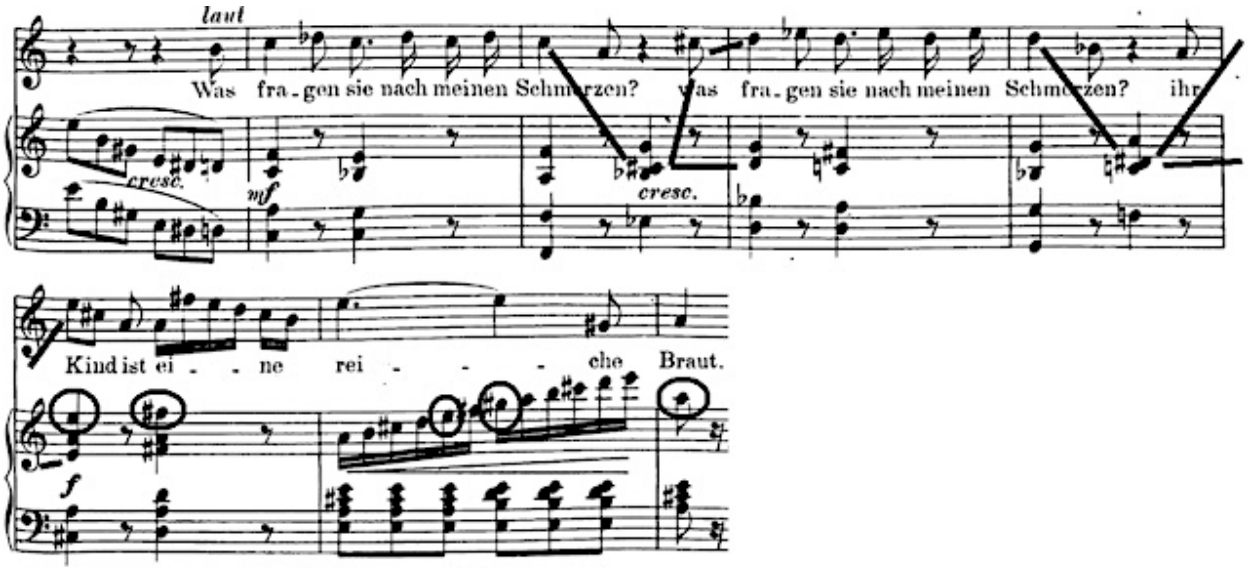


Here is the first version of the conclusion. For "meinen Schmerzen," VI and an augmented sixth chord, but then a harmonically ungrammatical turn to I6 and a cadence in A major, where the melodic frame is a variant of the ascending Urlinie, or ^5-^6-(^5)-^7-^8.

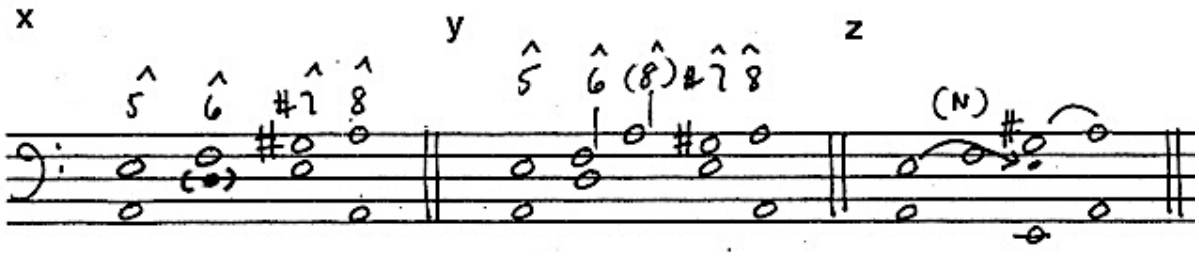


In the second version of the close, Schubert adds a sequential repetition of the "Schmerzen" idea, thereby driving home a chromatic melodic ascent toward E4/E5, but the result is the

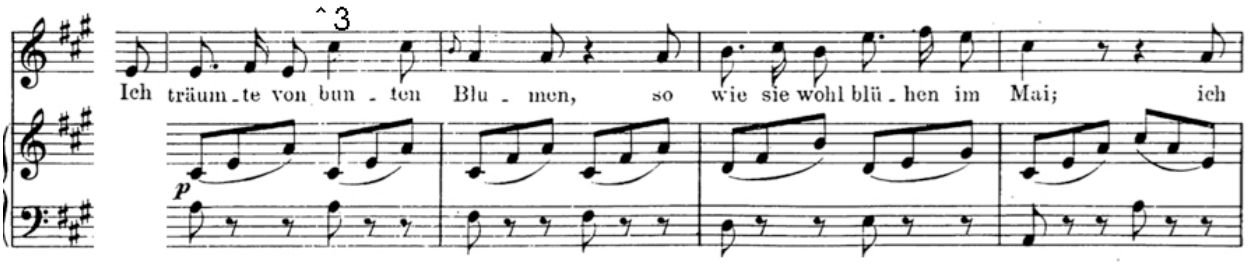
same: the cadential formula and rising line are in A major, not minor.

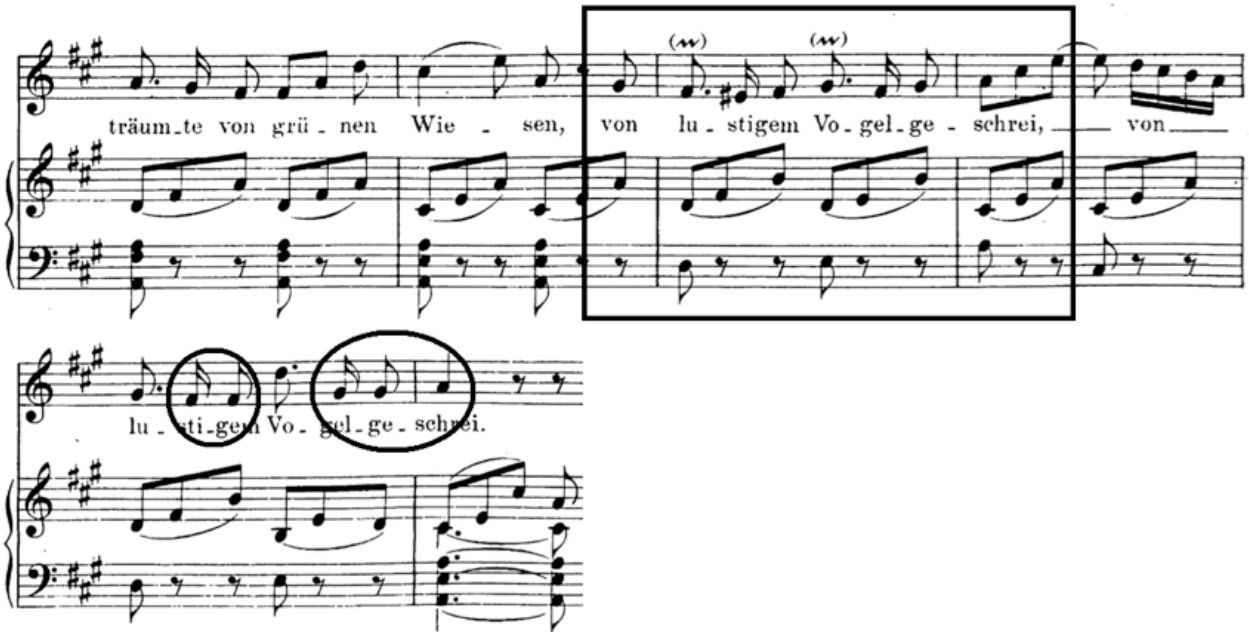


In the introduction, I remarked on the problem of the natural-^6 as an Urlinie element. Here is the figure I used:

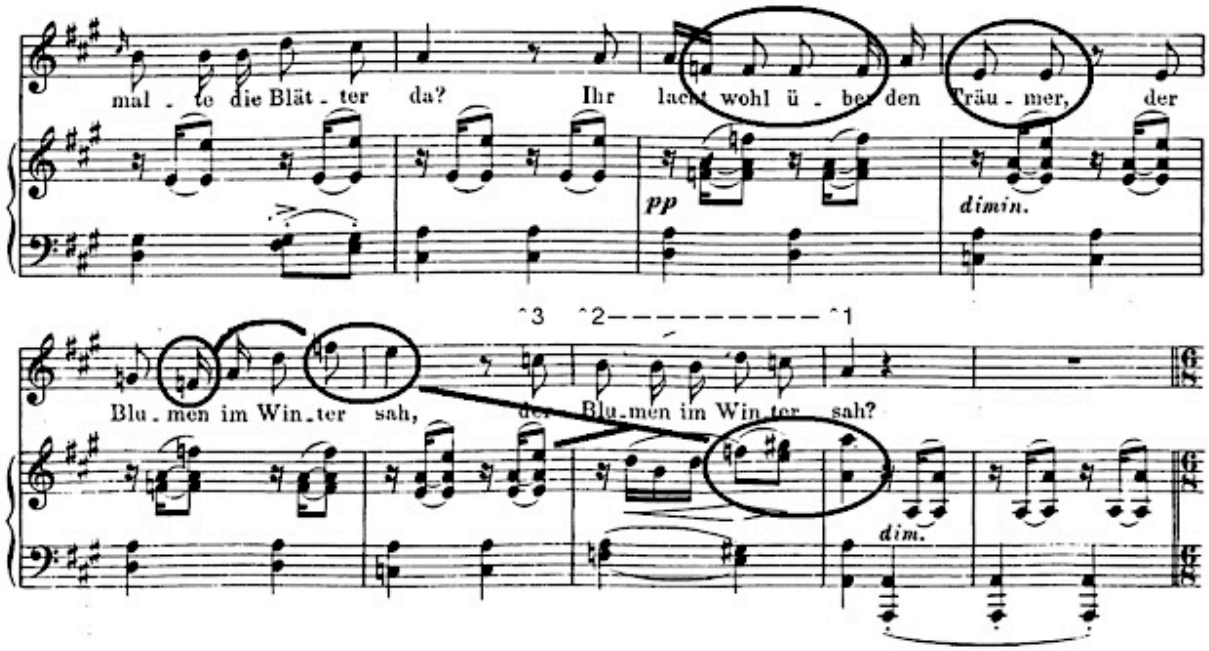


The opening of "Frühlingstraum," n11 in *Winterreise,* finds the poet, in winter, dreaming of spring flowers and bird calls, these latter imitated in the mordents of the cadence (see the box—these mordents were already heard in the piano introduction). The melodic frame clearly starts from ^3 (m.1) and a descent can be heard in the piano (B4-A4 in the right hand—not marked in the score), but the voice marks out an interior voice that ascends F#-G#-A.

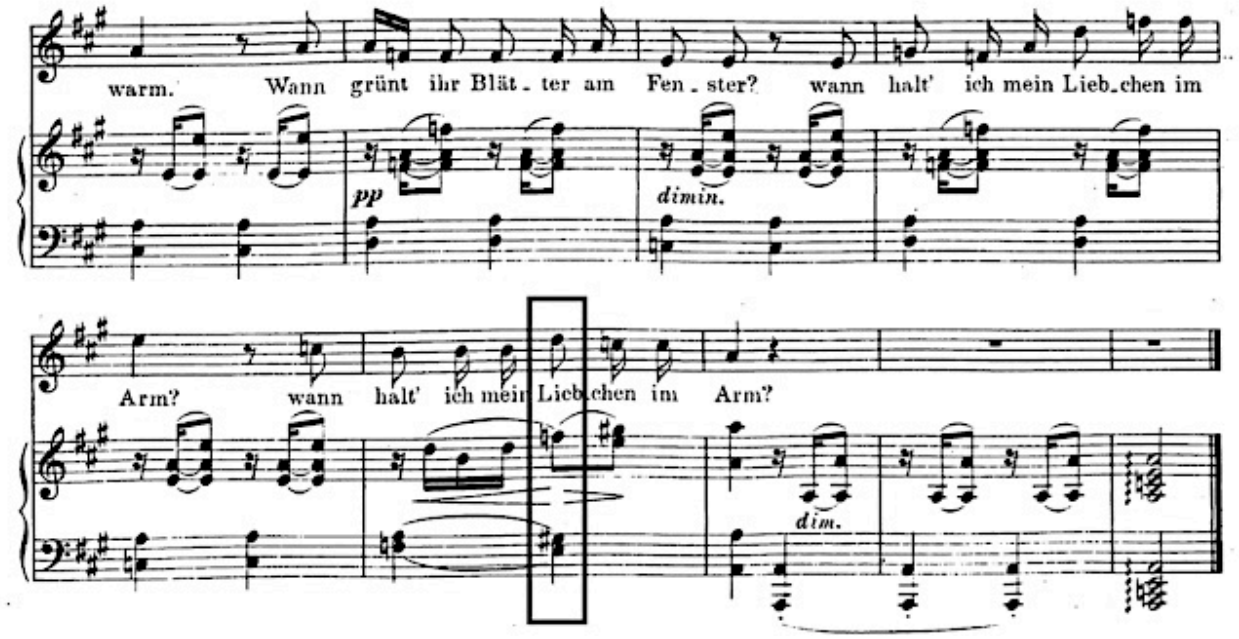




In the B-section, the assumed, pleasant small birds promptly turn to roosters and crows, and the symbolic play involving minor versus major is in full swing. A closing passage brings a sudden moment of direct address: "You probably laugh at a dreamer who sees flowers in the winter." Much is made of natural-^6 and ^5—see the circled notes, ending with a rising line as in figures "x" or "z" above. This ascent is, however, clearly subordinate to the voice's determined descent, as A minor: ^3-^2-^1.



The full expressive effect of the ascent through natural-^6 is achieved with the repetition of the passage, also the ending of the song. See the box in the graphic below, where the excruciating dissonance sets "Liebchen."



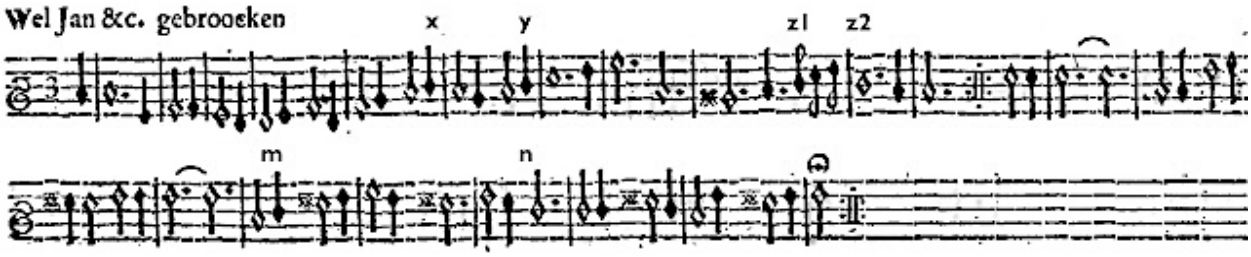
Part 2: Dorian and Aeolian octaves in the 16th and 17th centuries

The Dorian and once-transposed Aeolian modes are an interesting case in point for the complex history of modes, scales, harmony, and keys in the 17th century. We'll start with the simplest examples: characteristic, conservative treatments of each.

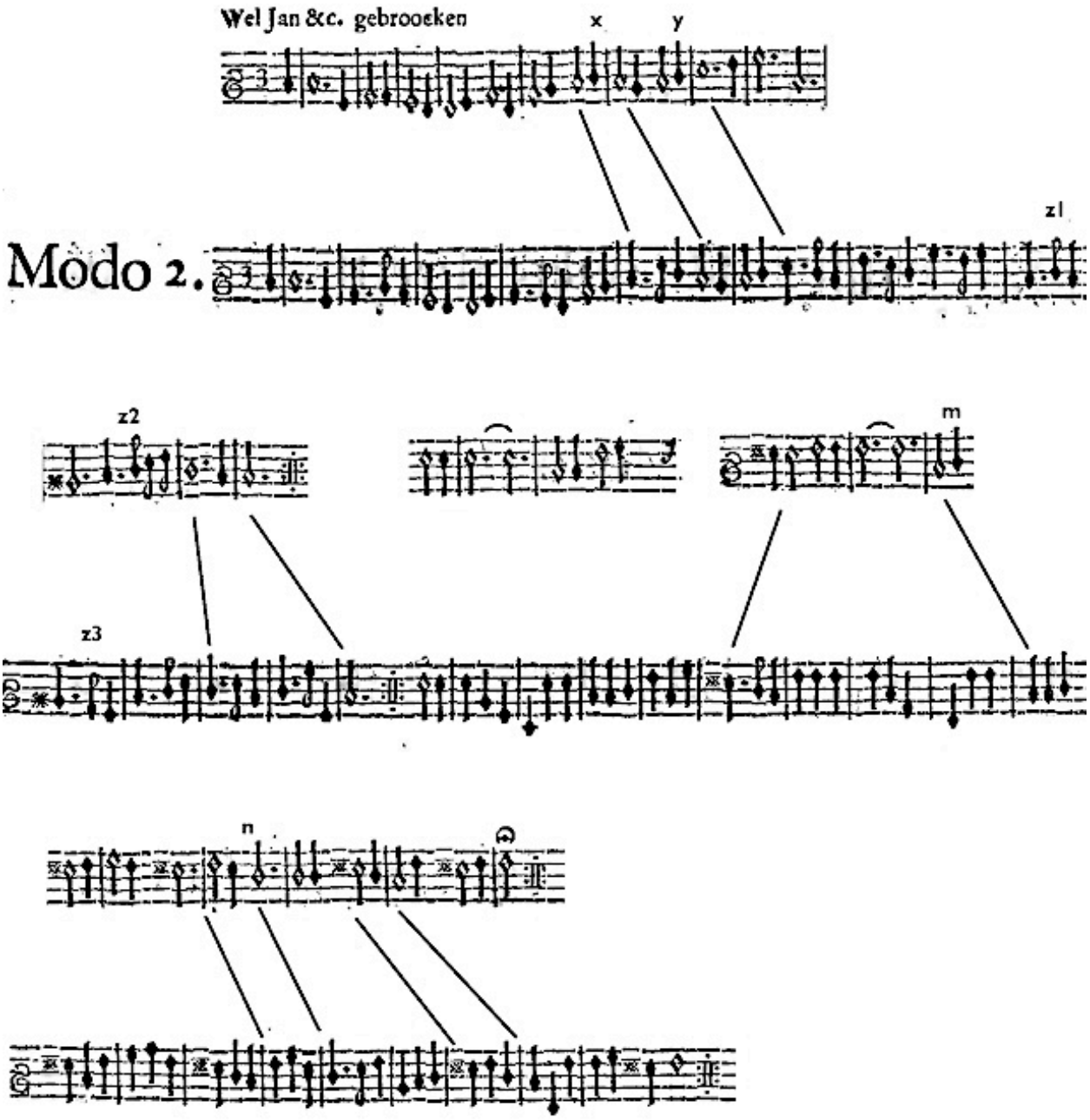
Among the earliest posts on my *Ascending Cadence Gestures* blog (from 2014) is a series on rising lines in music by Jacob van Eyck, from the *Fluyten Lusthof*. Here is one paragraph from the introductory post (link).

> As is well-known, in the 1640s the Dutch flutist Jacob van Eyck published a pair of remarkable volumes called *Der Fluyten Lust-hof: vol Psalmen, Paduanen, Allemanden, Couranten, Balletten, Airs, &c. Konstigh en lieslyk gefigureert, met veel veranderingen*. As the subtitle announces, the pieces—all for solo flute (or solo treble instrument)—range from Calvinist psalm tunes and well known chorales (such as *Vater unser in Himmelreich*) to dances and popular tunes. All of them are dressed with "divisions" (diminutions, or the technique that "breaks" a long note into smaller notes), most with multiple versions (*met veel veranderingen*).

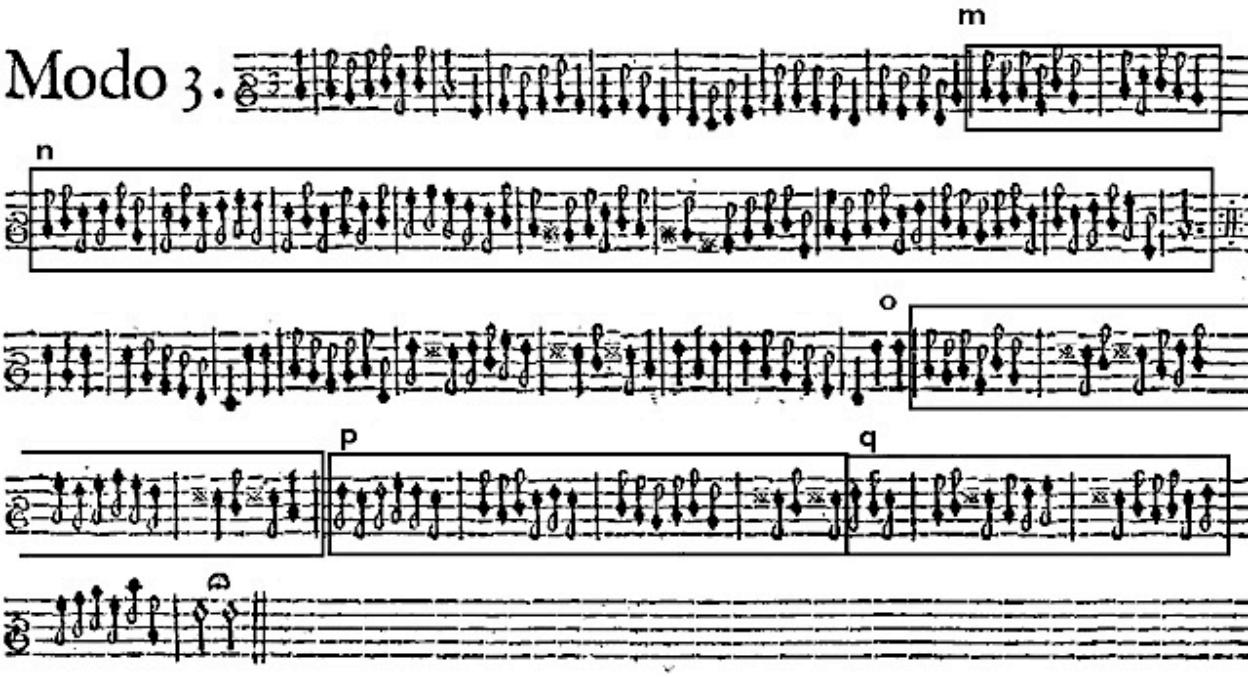
In van Eyck's setting of an old tune, "Wel jan wat drommel" (which is discussed in the introductory post linked to above), we can see a firm maintenance of the Dorian scale, except for leading-tone inflections for the cadence to A in the first section and for the cadence to D in the second section. At "x" we might expect a player to lower the B to Bb, but at "y" the B makes sense as is. In fact, the expressive contrast between Bb at "x" and B nearby at "y" would by no means be out of place in this era (as we'll see in some subsequent examples). At "z1" and "z2", B is a given because the leading tone G# has already been heard. In the second section, "m" and "n" are appropriately B, as the entire passage sits in the upper tetrachord and the leading tone is heard no less than four times.



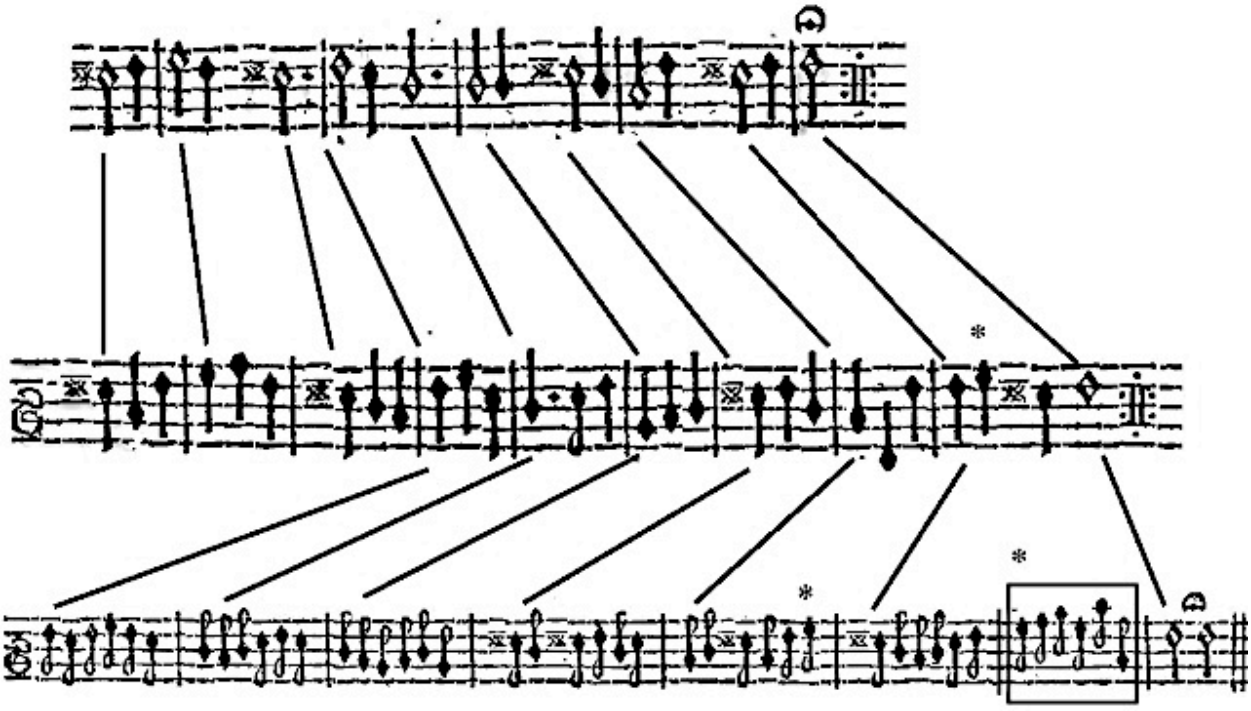
"Modo 2" indicates the first of two variations. The "gebroken" version of "x" still suggests a possible Bb and the contrast between a flat for the downward line from C5 to G4 and a natural for the upward line from G4 back to C5. At "z1", it seems unlikely that Bb would sound given the proximity to the leading tone and cadence on A (see "z2"). At "m" and "n" the same constraints that dictated B rather than Bb throughout in the theme continue to apply to the diminutions.



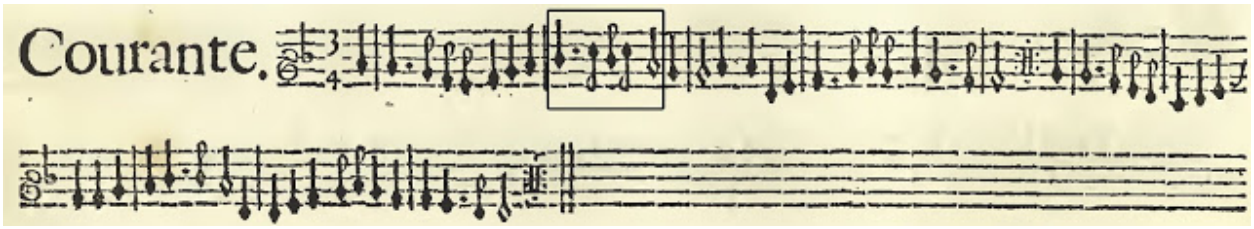
In "Modo 3," the second variation, the diminutions come down to mostly eighth notes. At "m" Bb seems much more likely now, to avoid a tritone leap from F4 to B4—and of course suggests that van Eyck may have assumed a player would use Bb at this point in the theme and first variation as well. At "n" again, B is clearly meant throughout, first because of the focus on C5, then in figures that follow from the leading tone G#. At "o" it's hard to know what to make of the two notated tritones (at "p" the tritone G-C# is heard again). Unless we want to invoke possible misprints, the first B could be done as Bb, but all others at "o", "p", and "q" are B-naturals.

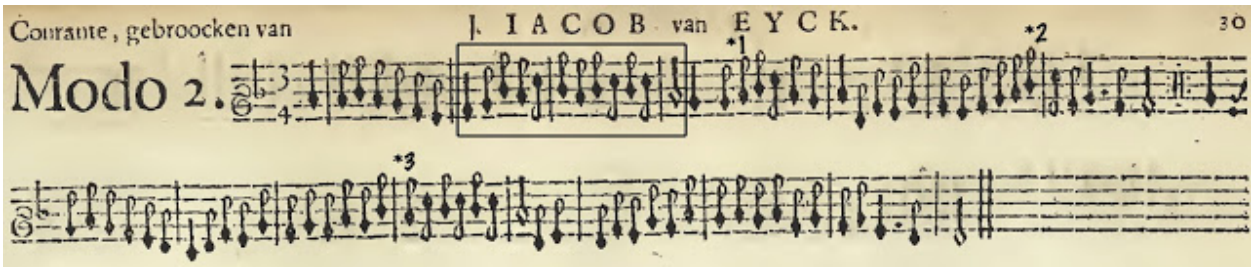


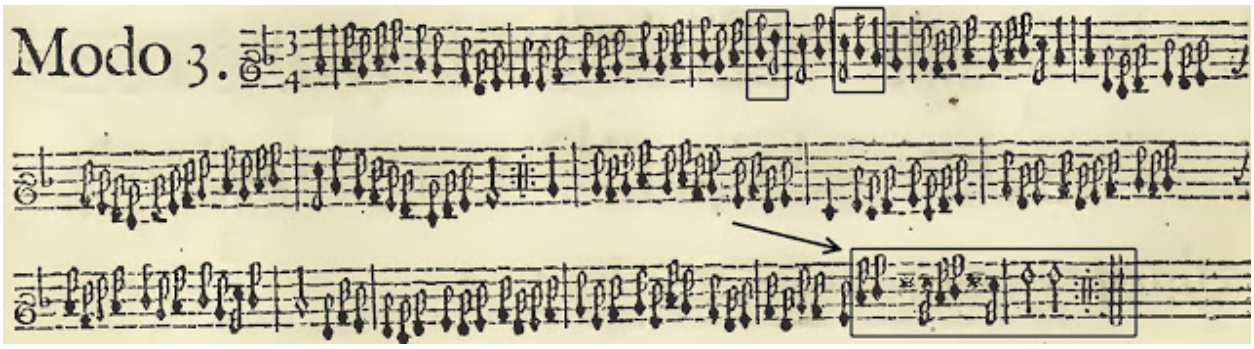
The figure below traces the diminutions in the closing cadences of Modo 2 & 3 back to the theme. The asterisks show the clichéd escape tone figure, where D-C# is embellished by an upper E. In the box, the escape tone even receives its own elaboration. These are excellent early examples of what be called the mirror to the leading-tone third: the not uncommon case where ^2 embellishes a more basic ^#7.



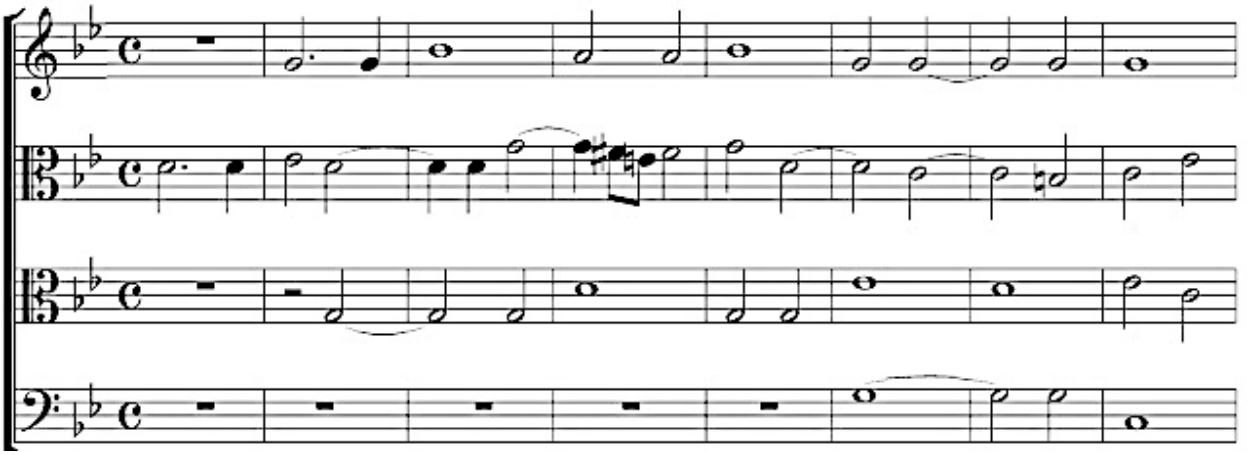
Van Eyck, Courante. I have written about this piece here: link. What might seem a subtle difference in the present day was assuredly not in much of the 17th century. This courante is in "D minor" (key signature of one flat), but properly in once-transposed Aeolian mode (the mode on A transposed up a fourth or down a fifth). The presence of Bb gives the scale a different color than the Dorian—in any case, historically, the Aeolian mode was associated with the Phrygian, not the Dorian. The Bb is carefully maintained in the courante and its two variations, with the exception of the end of variation 2 ("Modo 3"), where the turn of the cadence up toward ^8 would surely change the notated Bb to B-natural in performance.





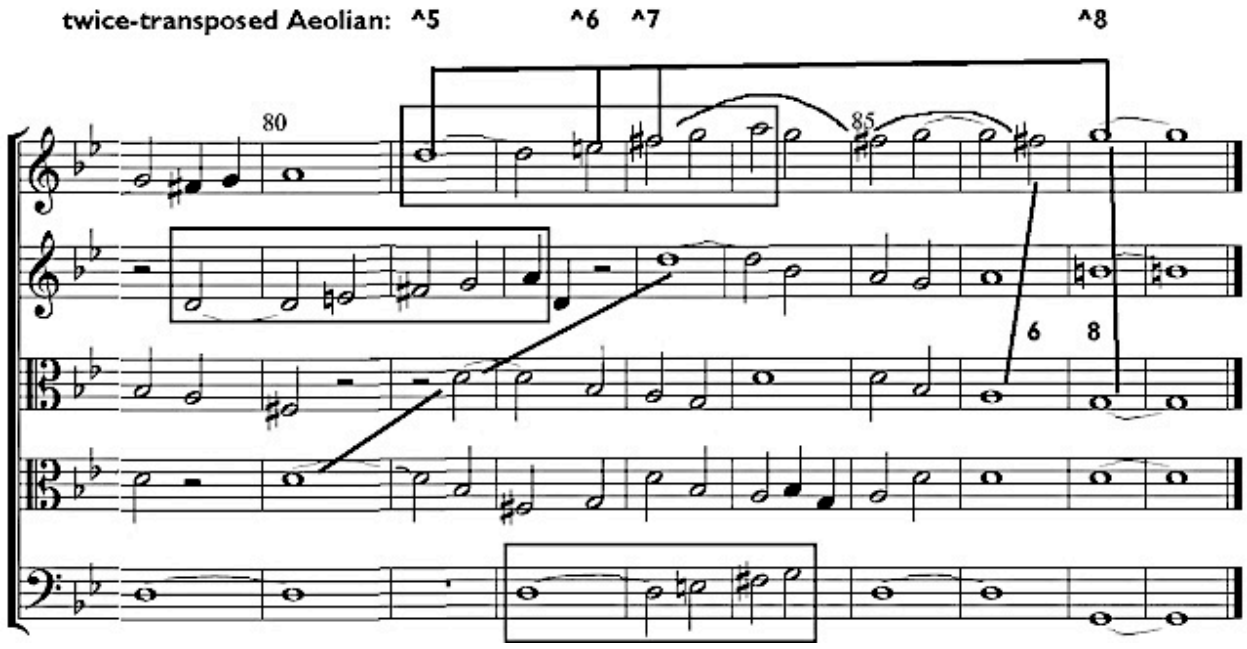


Next, the beginning and end (untexted) of Thomas Morley's madrigal "Leave, alas! This tormenting" (1595) are given below. Notation for viols is by Albert Folop and is available on IMSLP. I show the opening to demonstrate that it is clearly twice-transposed Aeolian (up two fourths produces a key signature of two flats). Several expressive Eb's emphasize the mode's characteristic sound, and the voice entries are in the expected positions (on D and G; not G and C, as would be the case if this were twice-transposed Dorian).

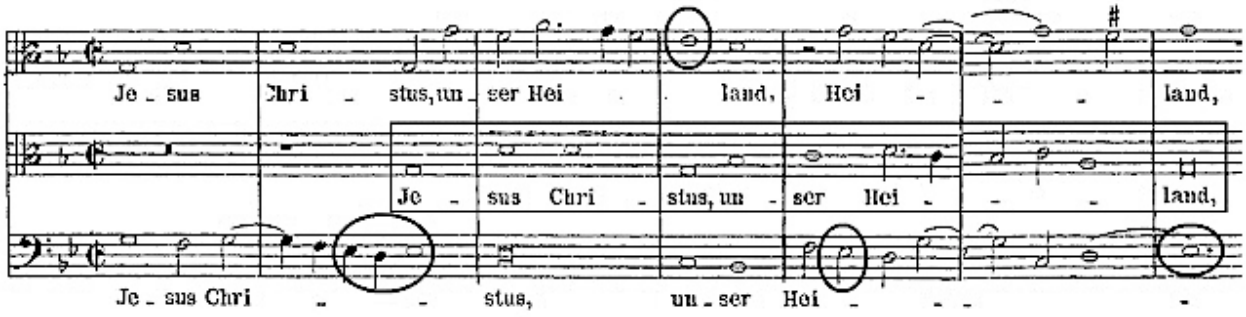


The madrigal is 88 bars long. The Aeolian octave is strictly maintained throughout, with just these two exceptions (before the end): two measures for a cadence on D (mm. 30-32 b1) and the first statement of the closing cadence below (at mm. 53-61).

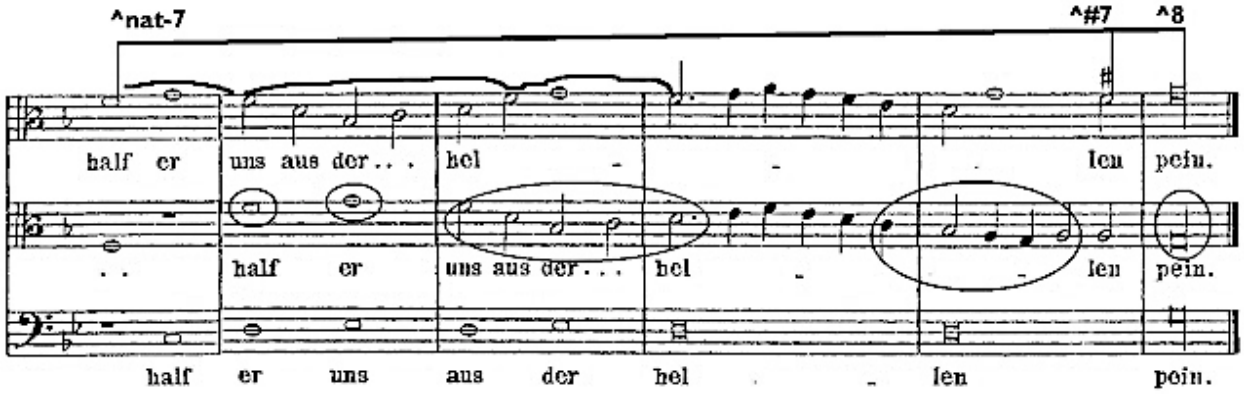
The latter and its twin (mm. 79-88) at the end of the piece are indistinguishable from the Dorian because of the repetition of a rising figure (in boxes) that requires E-natural. The structural upper voice in the cadence, also using this line, makes the adjustments we would expect for an Aeolian cadence.



Johann Walther's ATB setting of the Easter chorale *Jesus Christus, unser Heiland* (from 1524) shows the relatively rare case of conflicting signatures: once-transposed Dorian in alto and tenor, twice-transposed Aeolian in the bass. The chorale, in the tenor (boxed below) avoids the Dorian ^6, using all other scale degrees within the octave G3-G4. Against this, alto and bass engage in a play of chromatic cross-relations, which, as I noted above, is far more common in music of the 16th and 17th centuries than our usual counterpoint rules would have us believe.



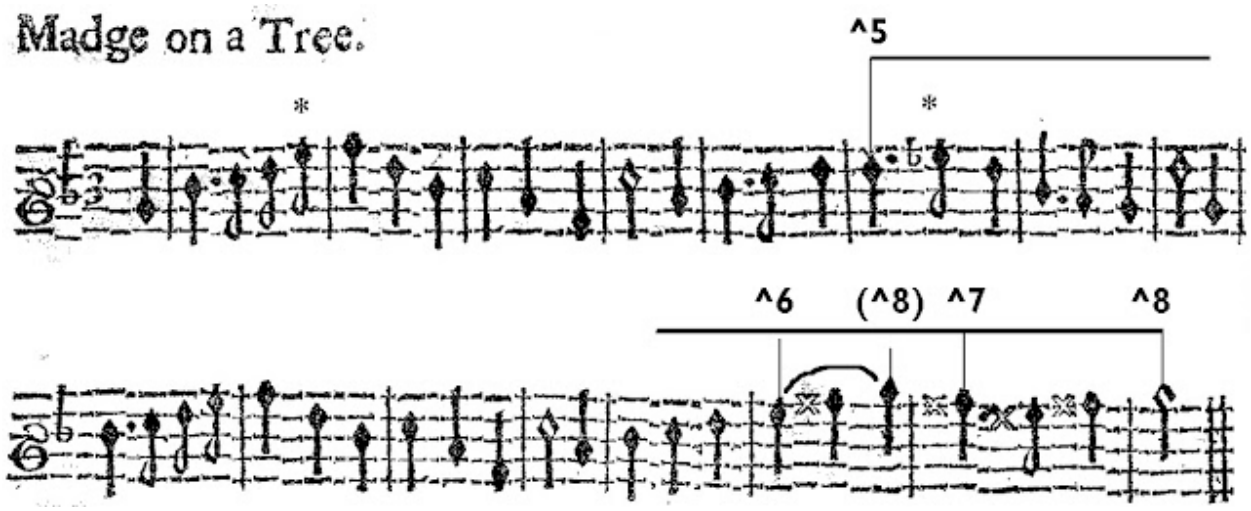
The final phrase of the chorale (circles below) is embellished via the ubiquitous pre-cadence flourish of small notes, and there the Dorian ^6 finally does appear in the tenor—not surprisingly, as the alto and tenor move in parallel thirds through the figure. The alto starts with notes of the final chorale phrase and makes an easily heard chromatic connection from F5 to F#5 across the phrase. I would regard the alto here as a descant voice; to analyze in Schenkerian (Salzerian/Novackian) terms, the Urlinie would reside in the tenor.



Nevertheless, there is a point of historical interest in the alto's descant. I quote from my essay *Rising Lines*, p. 17 (link to the essay):

> [One] source of rising lines comes from five-part vocal (but more often) instrumental music, where the cantus (or topmost) line takes on the character of a descant. . . . When the cantus "loses" its descant character and acts as a principal upper voice, rising structural lines are easily achieved. This change is parallel to the one that occurs in the first half of the nineteenth century, when—even though the force of a century-old cliché that demands descending cadential formulas is still strong—composers sometimes "forget" to relegate ascending lines to [their usual position in] the coda.

A dance from John Playford's *English Dancing Master* (first edition 1651); music only, without dance instructions. For more information on "Madge on a Tree" go to this post on my *Ascending Cadence Gestures* blog: link. The Dorian signature and the ascending Urlinie are obvious features. At the asterisks, note E-natural expressing the Dorian ^6 in a striking way in the context of G minor and Bb major triads, then Eb as a simple neighbor note ornament to D5.

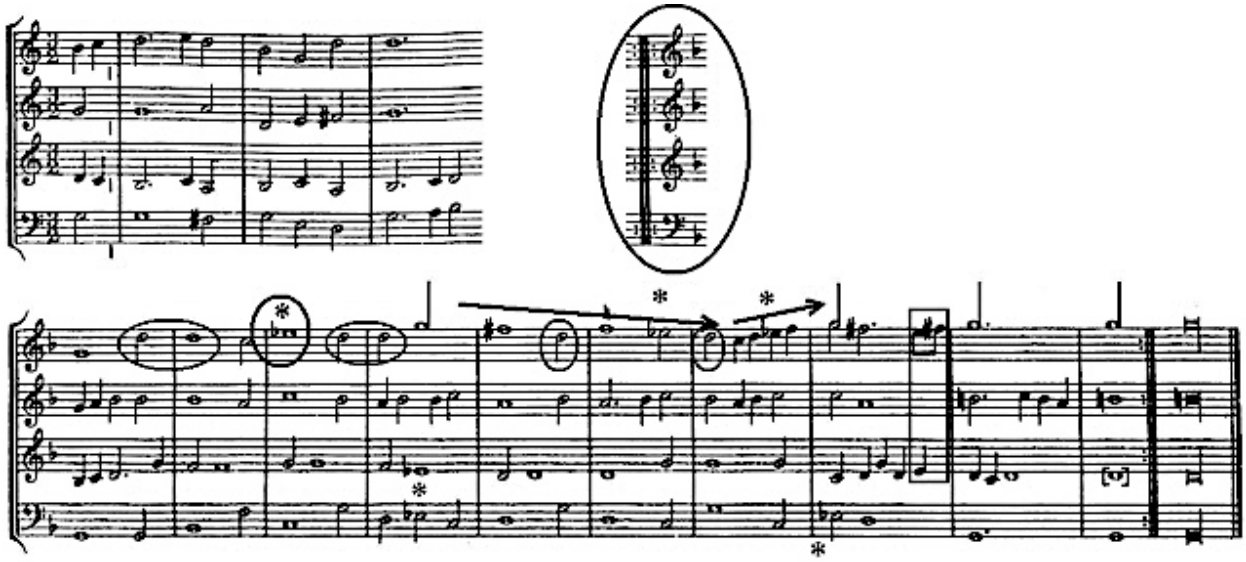


Here are the first two of four dances from Michael Praetorius's collection *Terpsichore.* The four are ns104, 147, 148, and 295, and all have been discussed on the *Ascending Cadence Gestures* blog.

(1) Here is my comment on n104 from a post on the *Ascending Cadence Gestures* blog:

> A shift to minor quality in the second strain, with a fairly leisurely descent/ascent pair that use both F# and F-natural in each half of the figure. (link)

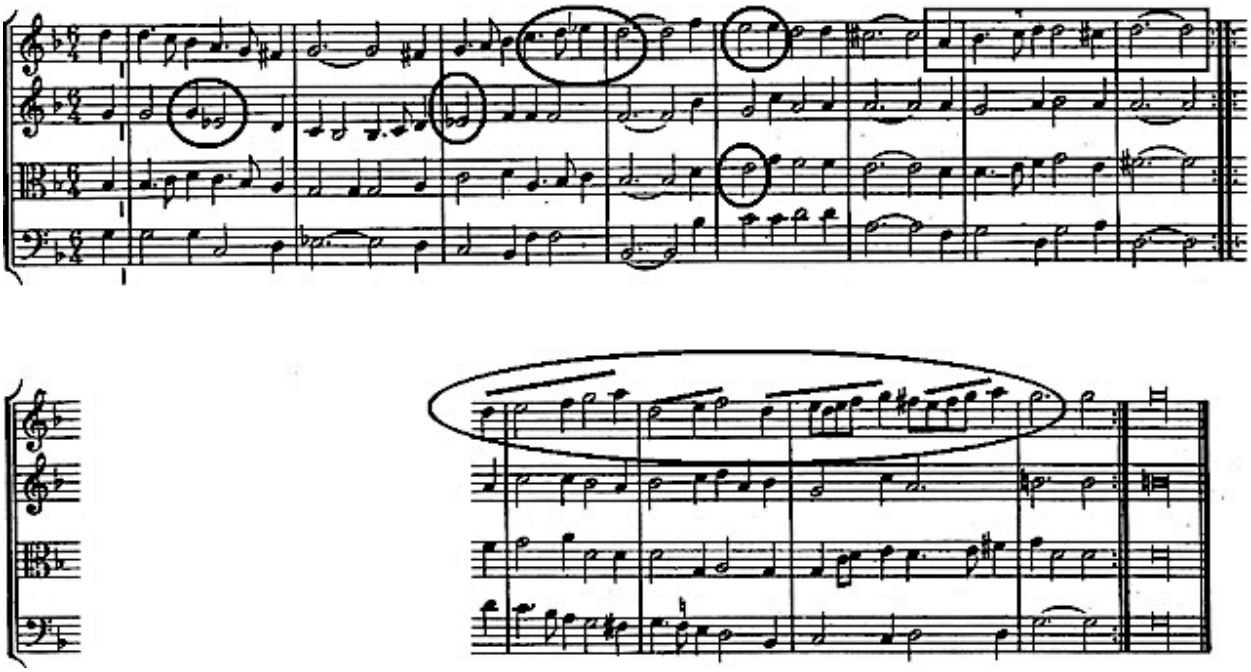
A modern-sounding major/minor contrast is achieved between the strains: Mixolydian in the first, once-transposed Dorian in the second—except that the consistent use of Eb (asterisks) renders the scale Aeolian in sound. Exceptions in the cadence (boxed) are routine embellishments.



(2) Here is my comment on n147:

> . . . author of the melody unknown; this is one in a series of courantes in once-transposed Dorian mode (final G; one flat in the signature). The box shows a simple linear ascent to the cadence on D5. In the second strain, the figure in part or whole occurs four times in a row. (link)

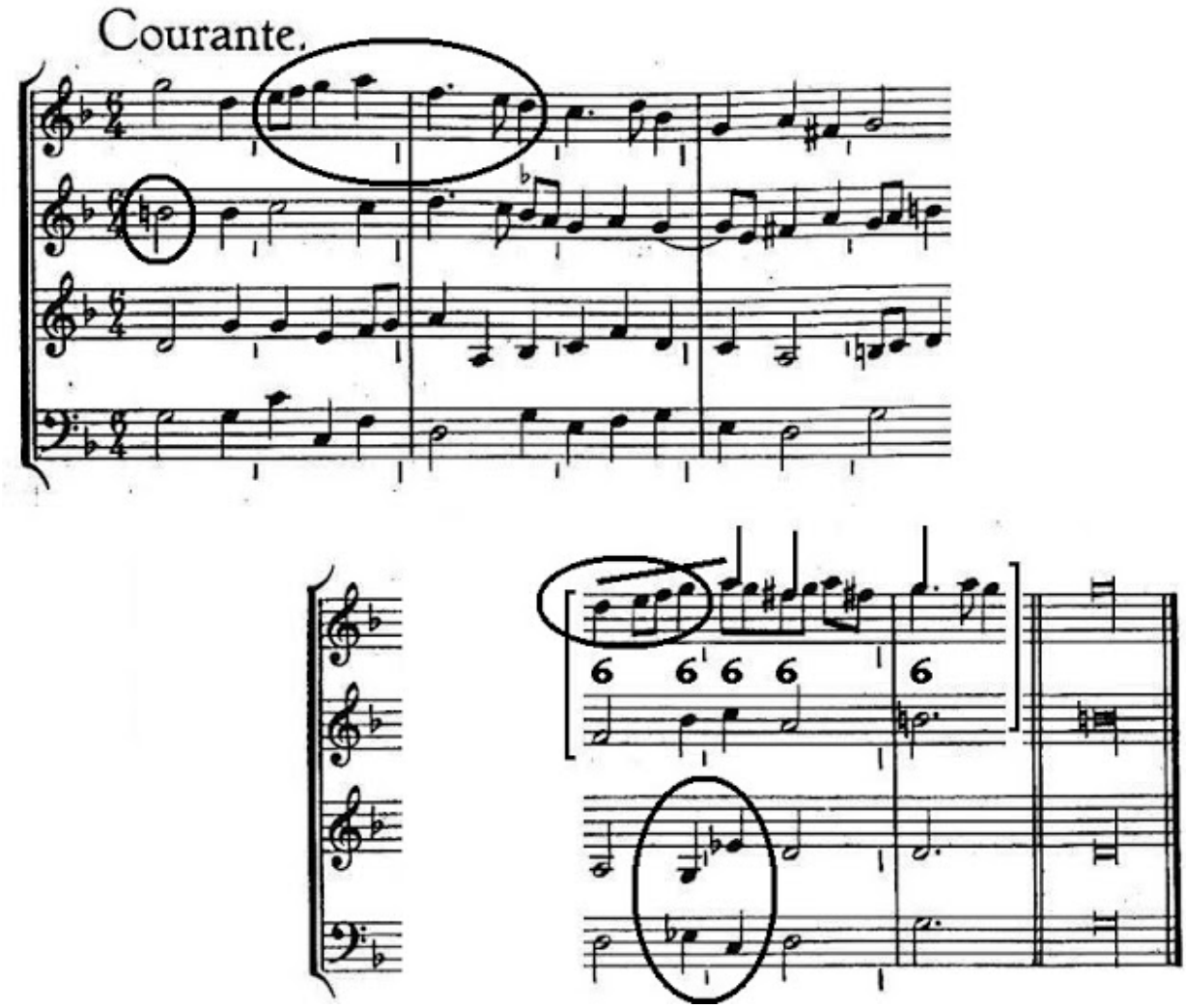
Here, as we have seen in some earlier cases, inflections of E as Eb produce an Aeolian sound in the first half of the first strain, but move toward a cadence on D brings back the Dorian ^6 as E-natural in bars 5-8. The final measures of the second strain are exclusively Dorian in sound.



(3) Here is my comment on n148:

> n148 is in once-transposed Dorian; it has three strains but none is marked with a repeat sign. The final cadence is unusual in the uppermost voices in its string of parallel sixths. These help us to separate the ground notes from the diminutions in the cantus. (link)

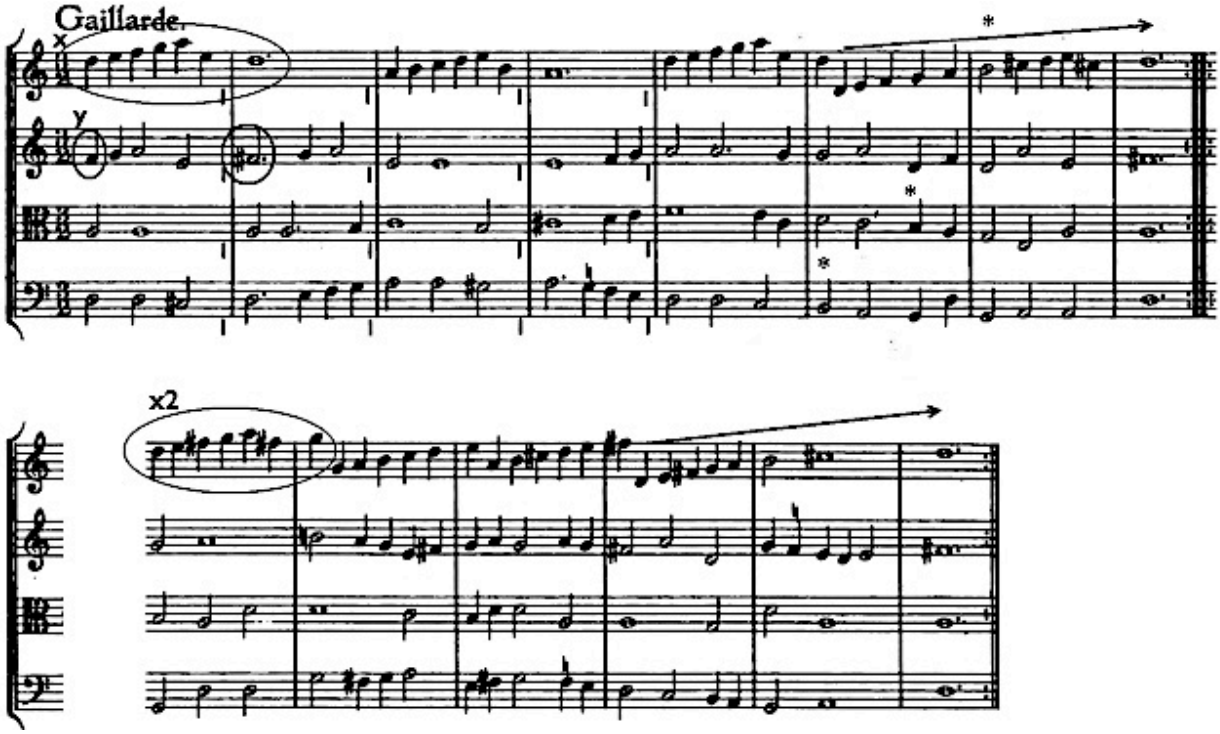
The play of "major/minor" (B/Bb) in the first strain is striking (though, I observe once more, not uncommon in the era), and the small clash of E natural/Eb in the cadence is of interest.



(4) Here is my comment on n295:

> . . . one of the pieces where the melody is of uncertain authorship. Here is a highly profiled motive with a scalar ascent and an unusual stepwise drop after a falling fourth (circled), something that would be frowned on in a 16th century counterpoint class. It's repeated, transposed, in bar 3, then at the original level in bar 5, and finally the scale is realized as a complete ascending octave. The second strain (not shown) is unusually short: four bars of a repeated chord plus cadence. The final strain "fixes" the motive

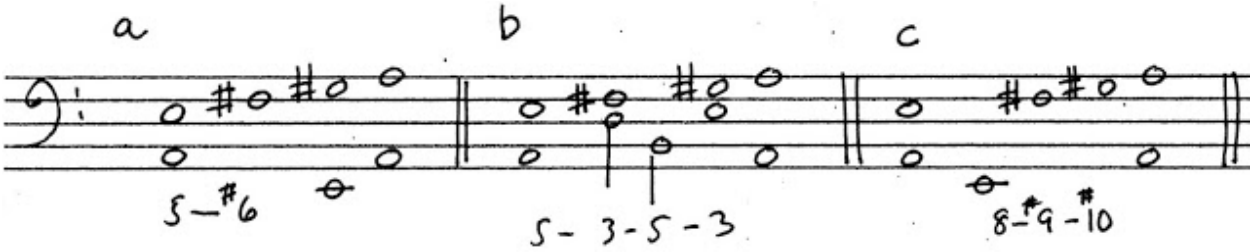
(circled) with a third rather than a fourth and moving by step within the interval. Even stronger scalar figures follow to end with an unusual, direct [Dorian] ^6-^#7-^8.



Part 3: Three French composers: Dandrieu, La Guerre, Le Roux

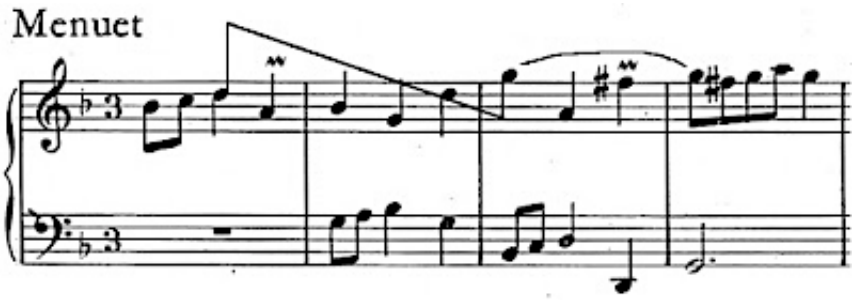
As is well known, the Dorian was the only mode to retain some kind of identity in secular music throughout the 17th century, even if that identity was sometimes nothing more than the lack of a key signature for pieces we would readily accept as being in D minor (or in G minor with one flat rather than two—or even in C minor with two flats rather than three).

Nevertheless, vestiges of the Dorian octave facilitate rising lines that move fluidly from the lower part of the octave through ^8. I will explore the treatment of the Dorian octave in music from the early part of the 17th century in the appendix to this essay. Here I am interested in how ^6 and ^7 interact with the three Urlinie figures I showed in the introduction—they're reproduced below.

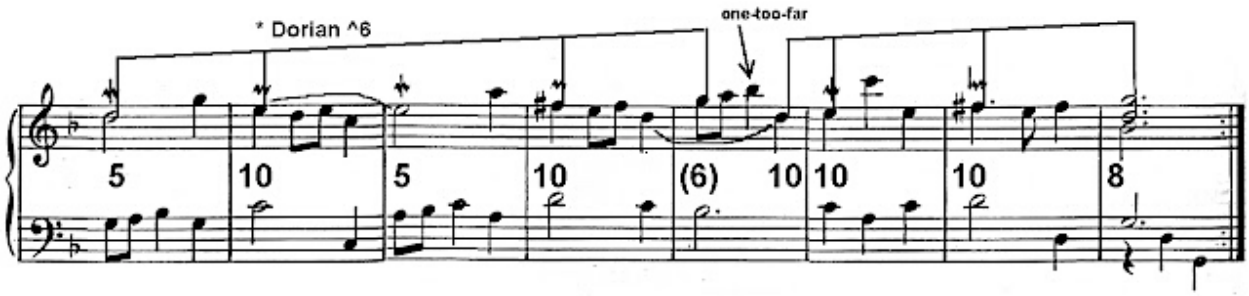


We will start with a menuet by Jean-François Dandrieu (1682-1738) from the collection *Trois livres de claveçin de jeunesse*, edited by Brigitte Francois-Sappey (Paris, 1975). The pieces in this volume come not from the more familiar three volumes of *Pièces de Claveçin* but from smaller and earlier collections published between 1704 and 1720: two titled *Livre de claveçin* and the *Pièces de claveçin courtes et faciles*. Also unlike the larger volumes, which use the fanciful character titles common in the generation of François Couperin, the three smaller collections use dance and other generic titles.

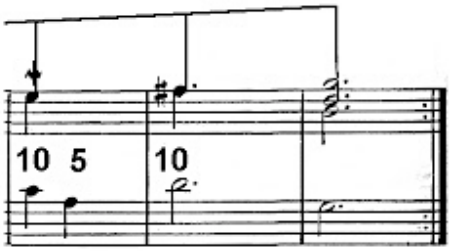
The menuet in G minor uses the transposed Dorian signature—see the opening below, where I isolate an unfolded fourth as the central figure. (One can also easily hear the interior third-line Bb4-Bb4-A4-implied G4—not marked in the score.)



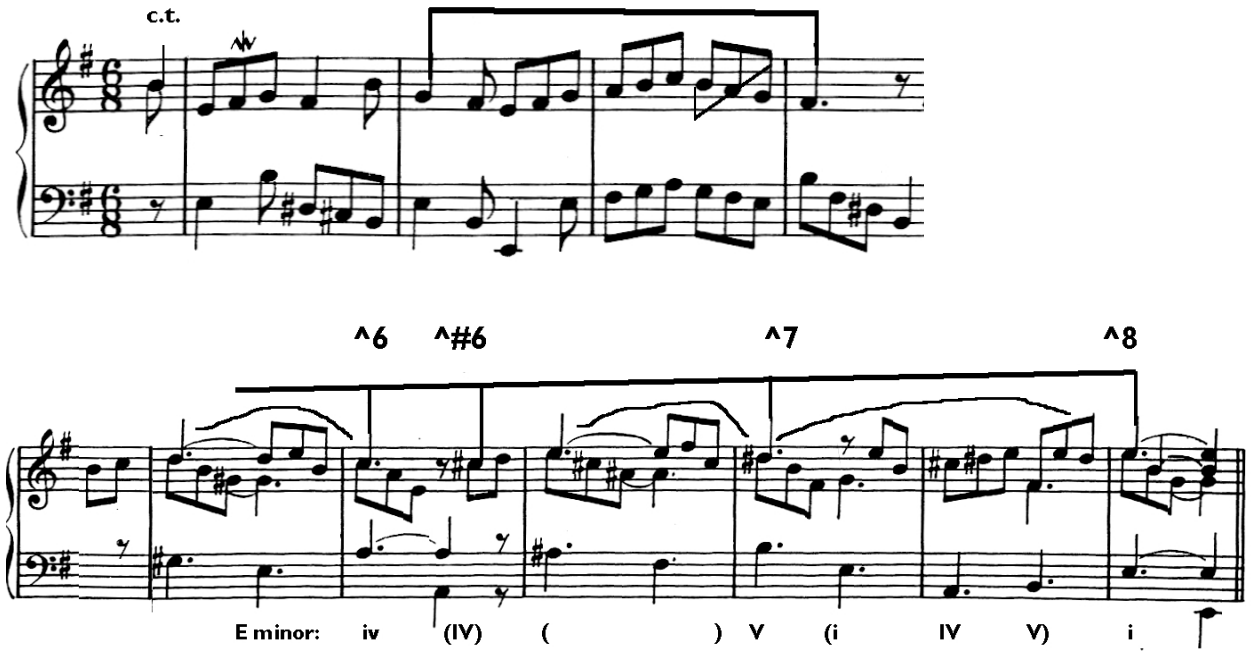
The ending works its way through this fourth twice, in both cases using what I've marked as the "Dorian ^6."



The more abstract version below shows the background, which fits the model of figure b above.

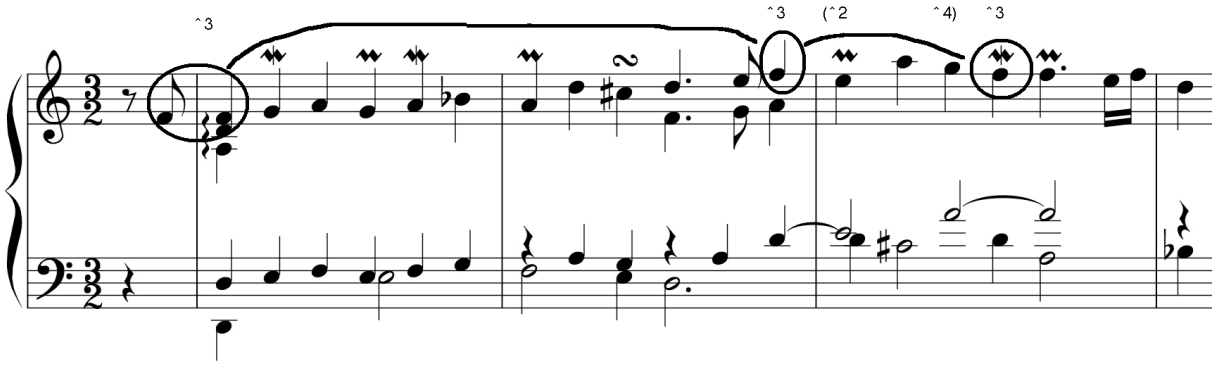


A second example from Dandrieu, *Trois Livres de Clavecin*, Book 1, Suite 3, "La Bouillonante." Notation from the edition by Pauline Aubert & Brigitte François-Sappey (1973). We shall shortly see the same figure with both inflections of ^6 in a courante by Elisabeth Jacquet de La Guerre.

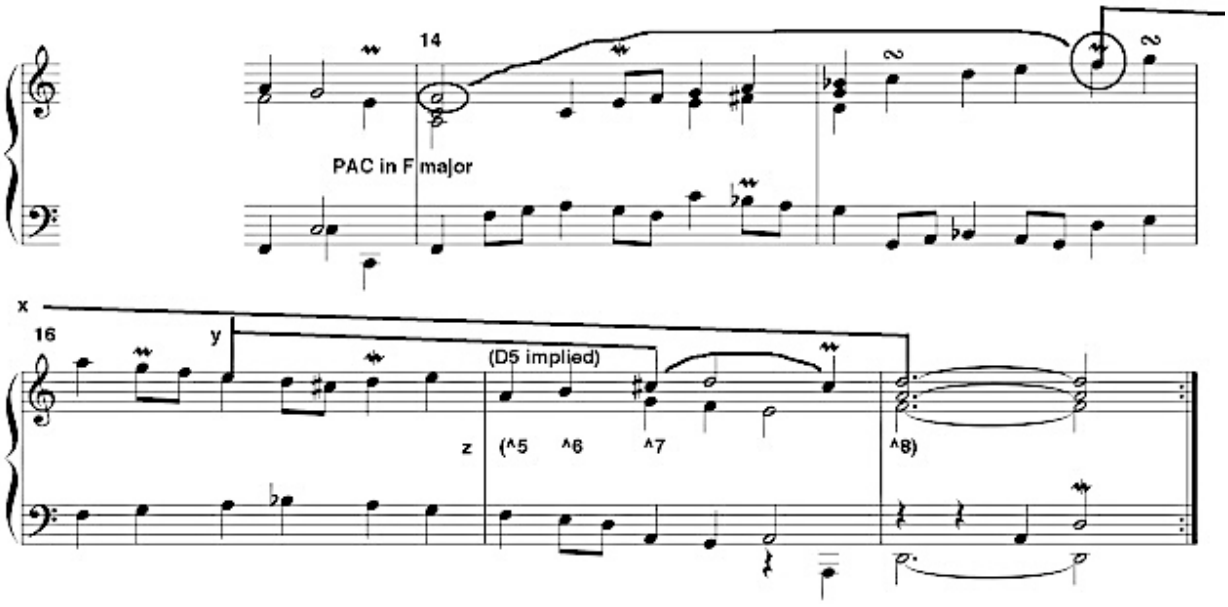


Elisabeth Jacquet de La Guerre (1665-1729) was one of the most prominent French musicians of her generation. A child prodigy, she was a skilled harpsichordist and composer who spent her teenage years in the court at Versailles and later lived and worked in Paris. The first suite in

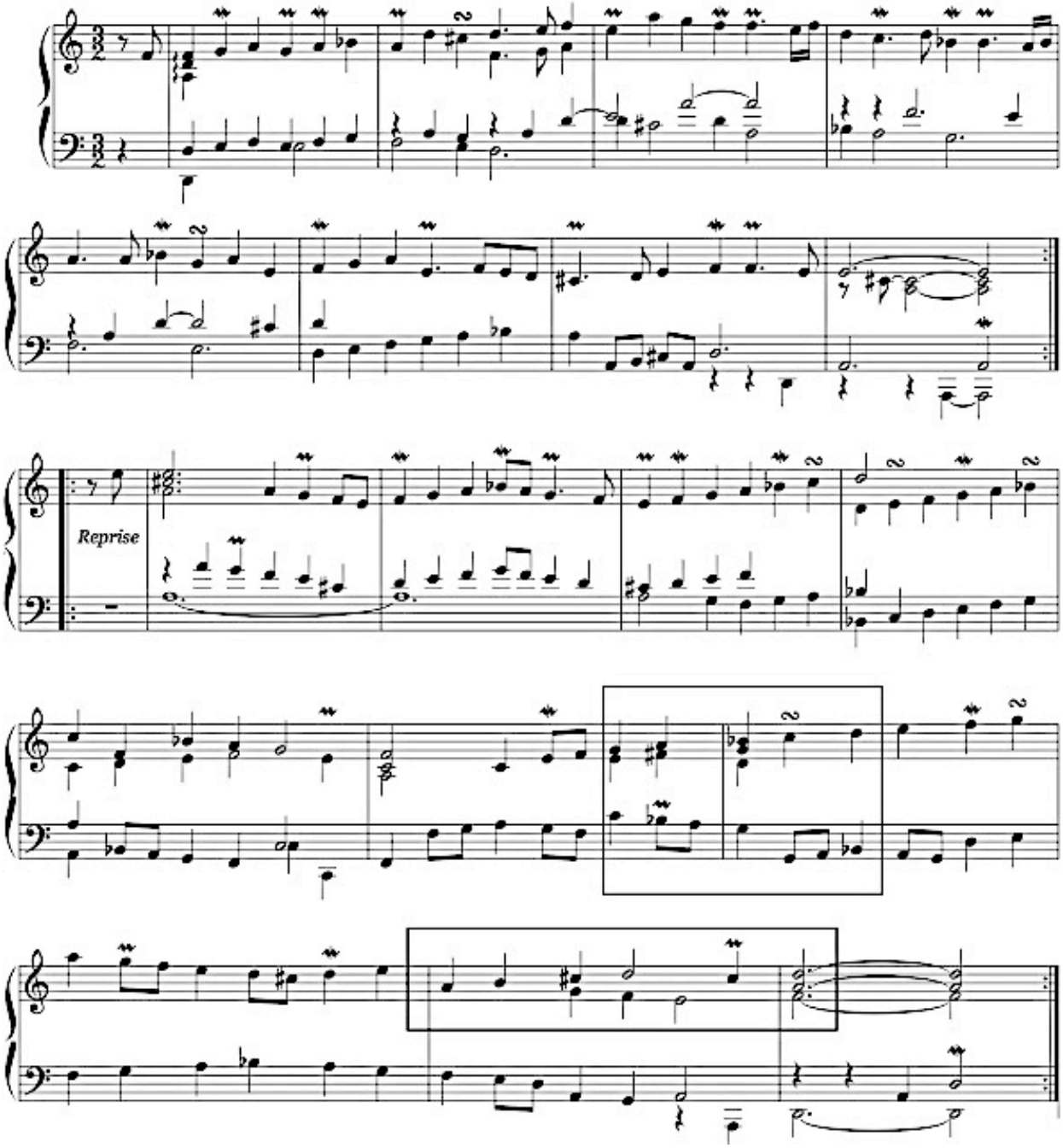
the *Pièces de Claveçin* of 1687 is in D minor using a Dorian signature and contains two courantes. (I have previously discussed both on the *Ascending Cadence Gestures* blog: link 1; link 2.) The second of these opens with a strongly defined ascending gesture that charts a coupling of F4 and F5. (The notation is from an edition by Steve Wiberg published on IMSLP: link.)



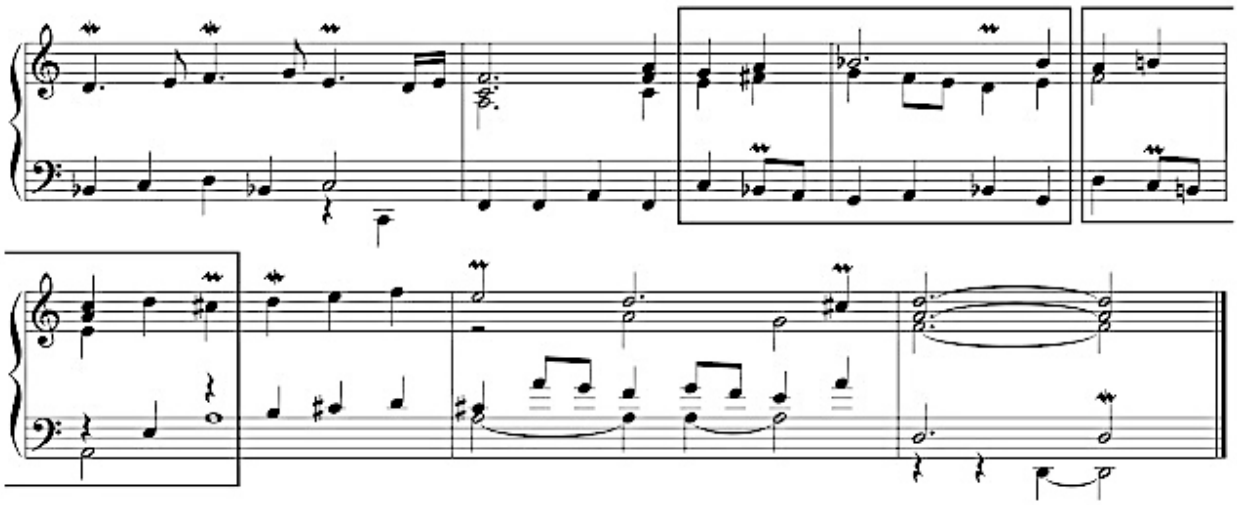
In the close, the coupling is repeated, with a completely filled linear ascent, after which a straightforward background descent ("x") is elaborated with a fairly simple leading-tone third-line ("y"). An interior ascending figure ("z") cuts across these: it is shown as a fourth ^5-^8 but is properly a third A4-C#5 that reaches and connects to the final note of "y."



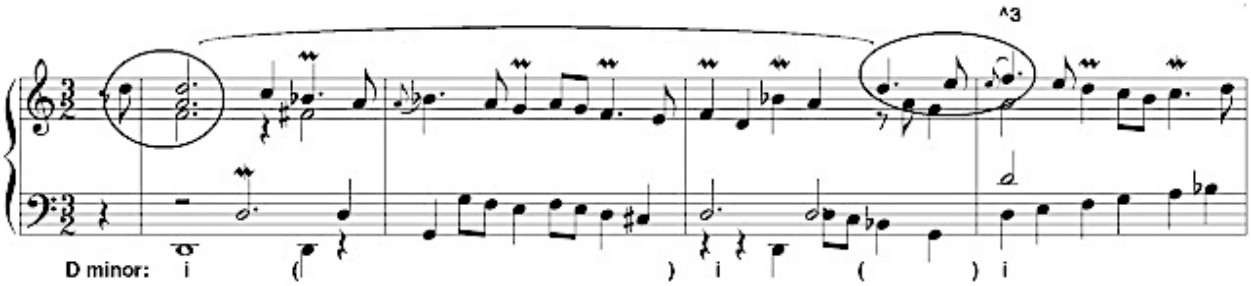
In both courantes from the D minor suite, we can see the full flowering of minor-key focus (despite the Dorian signature) but at the same time—in courante n1—vestiges of modal chromatic practice in the approach to the final cadence. In the first section of n2 (below), Bb is used strictly throughout, with the only exception a passing B-natural in the left hand in the penultimate bar. In the second strain, the same applies, the exception this time being the "raised" ^6 in the right hand in the final cadence.



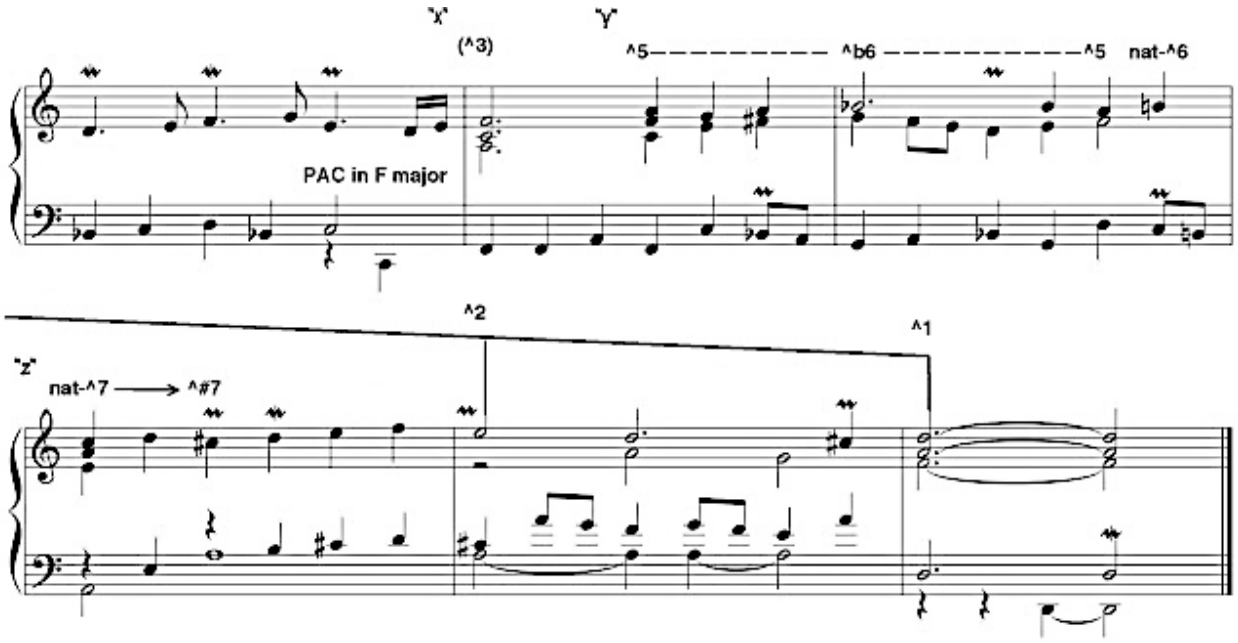
In courante n1, the play of Bb/B-natural and C-natural/C# in the final bars reminds one of music from 60 or 70 years earlier. (The two courantes were published in La Guerre's first collection of keyboard pieces, 1687. She was 19 at the time; a prodigy, she was already a decade into her professional career.)



The opening of the first courante is in some ways a mirror of the opening in the second courante, where a slowly ascending, mostly linear figure coupled F4 to F5. Here a fully linear descent from D5 to F4 occupies the first three measures, but the larger figure is an initial ascent from the opening D5 to the first Urlinie tone, F5, in measure 4—marked in the score.



In the final measures, ^3, as F4, is clearly heard again in the typical internal cadence to the opposite mode (at "x"), then an insistently rising pattern starting at "y" leads upward through the octave, but—as in the opening—the larger figure goes the opposite direction as the Urlinie descends in an unequivocal way from ^2 to ^1 in the final two bars. The point of interest is "what might have been"—at "z" natural ^7 gives way directly to ^#7 over the just established V harmony.

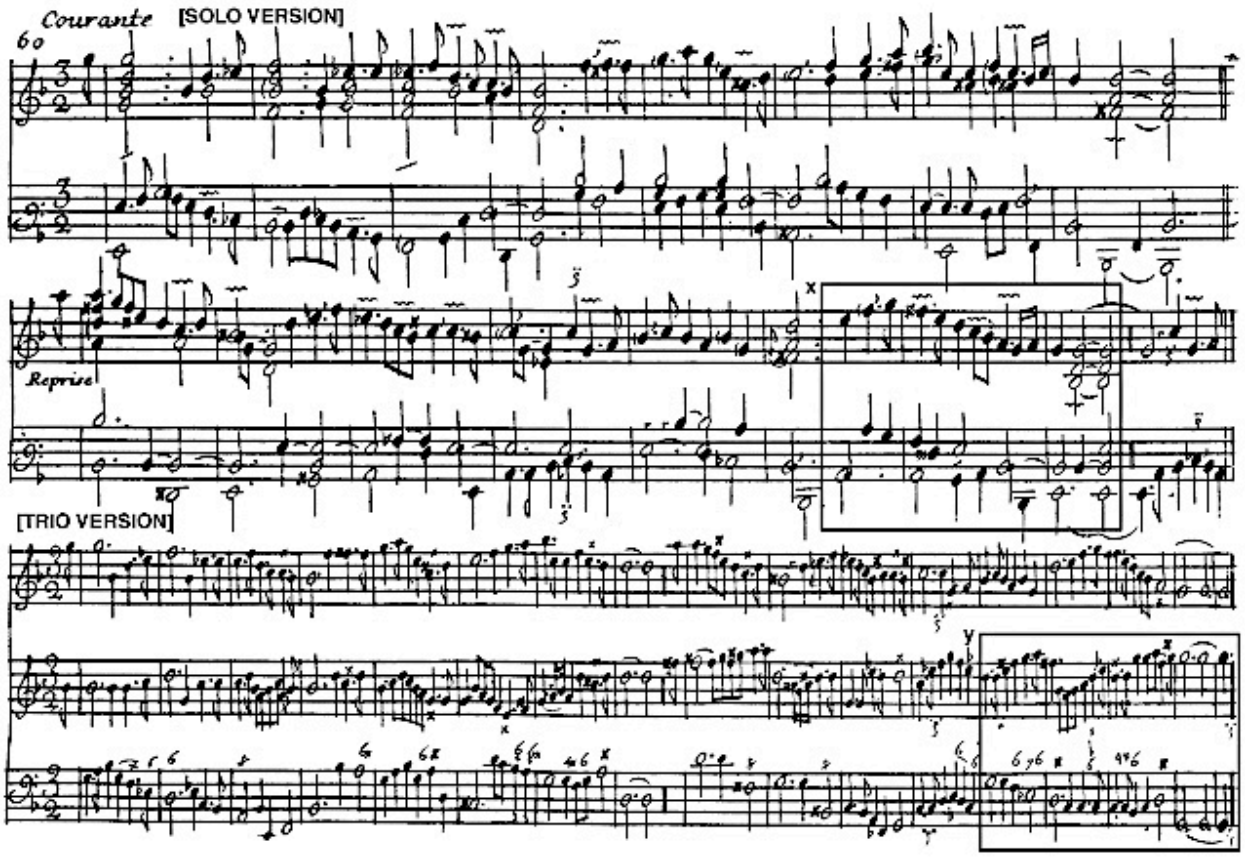


The notation here is from Steve Wiberg's edition, available on IMSLP: link.

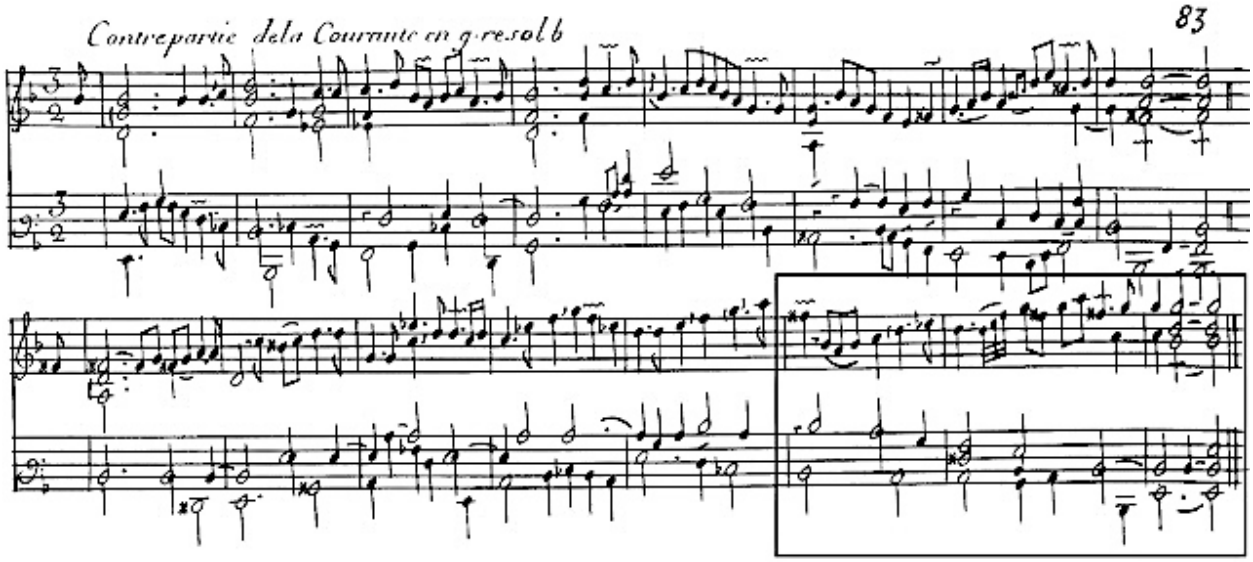
Gaspard Le Roux (1660-1707) was a professional keyboardist working in Paris. His *Pieces de Clavessin*, published in 1705, is a remarkable volume—not only is the music in each of the seven suites skilled and aesthetically satisfying but each piece (excepting the preludes) is given in an alternate trio version for treble melodic instrument and continuo (where the treble of the keyboard part is realized). By way of an appendix, he adds a gigue in G major for two harpsichords and a *contre partie* (second part) that renders four pieces from the earlier suites into duos.

The gigue and the duo version of the courante in the seventh suite in G minor are of interest here. We'll start with the latter; here it is in the sequence of the suite. The solo version is at the top, the trio version at the bottom of the page. Note that a firmly descending melodic line in the cadence in the solo version (at "x") is counterpointed by a more complex and partly ascending line in the trio version (at "y").

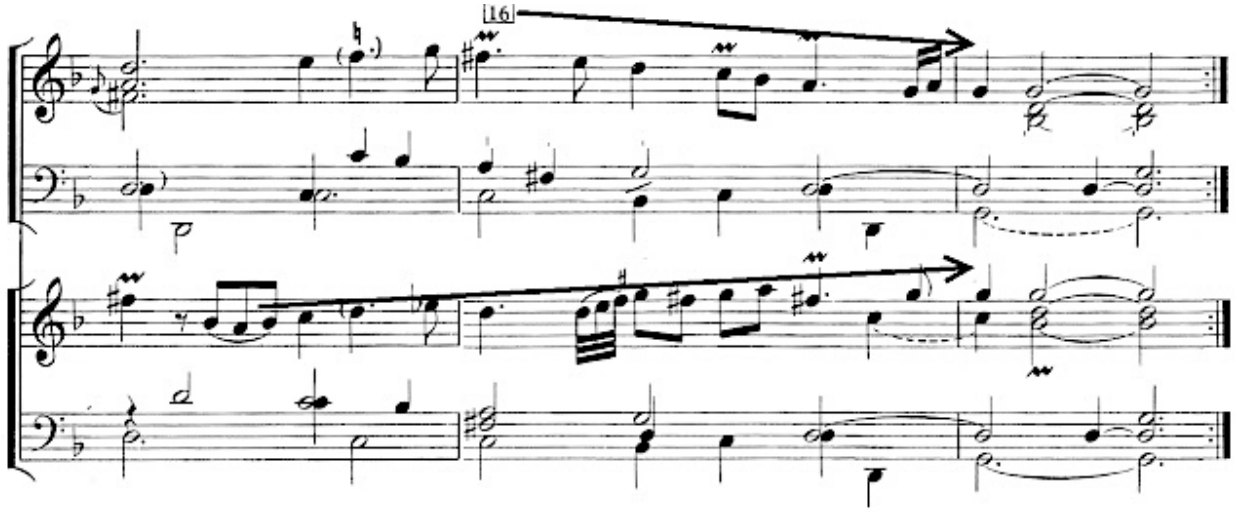
(NB: Larger versions of these graphics are available in the corresponding entries on the *Ascending Cadence Gesture* blog: here (link) and in subsequent posts.)



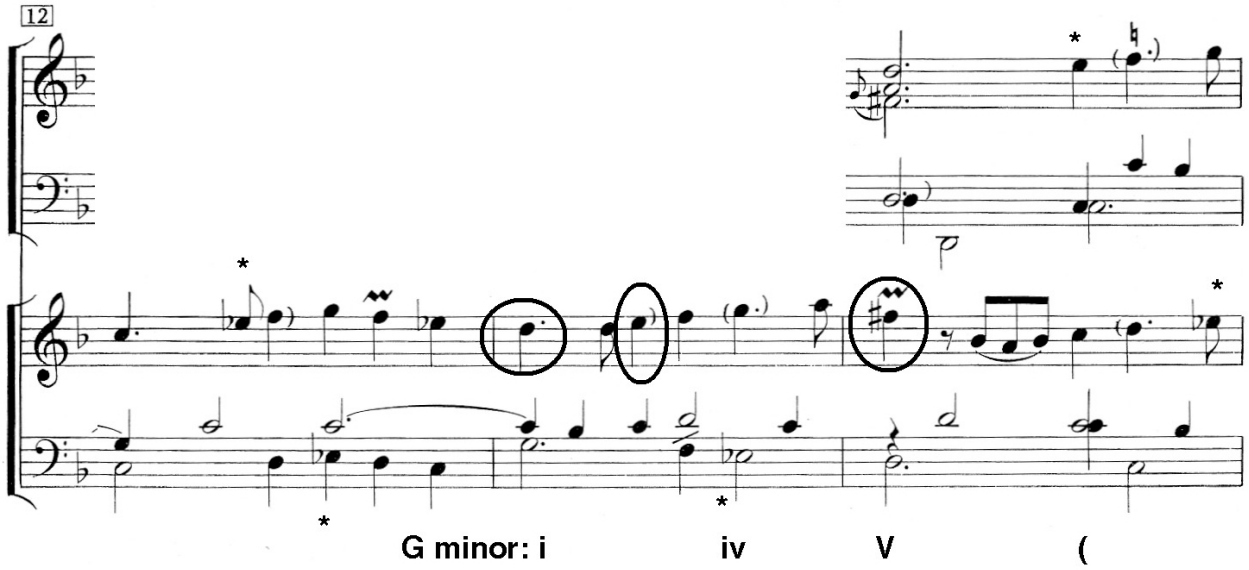
Here is the page with the *contre partie*, which adopts the counterpointing line for its own closing cadence.

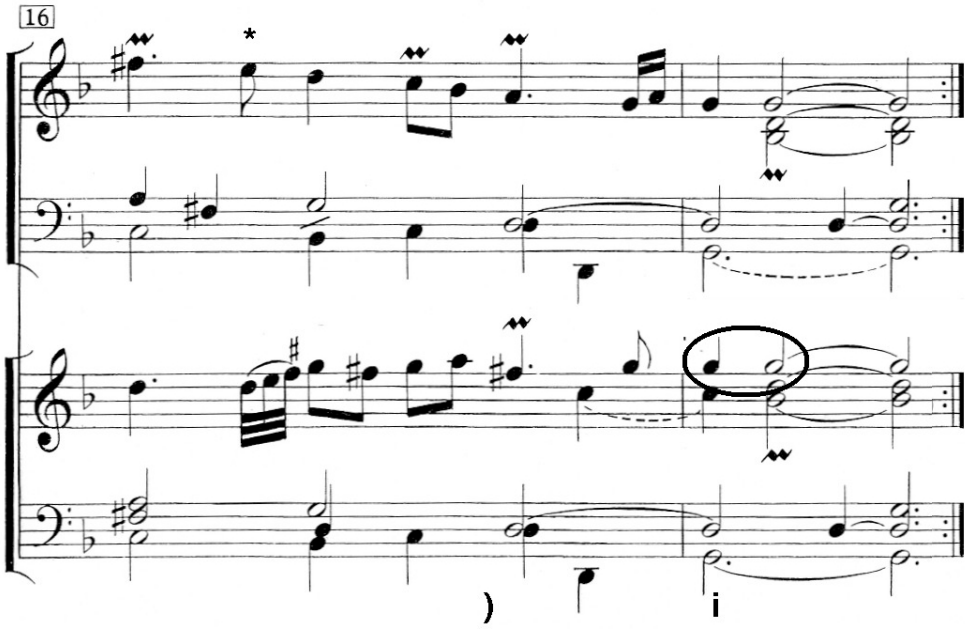


And here are two analyses of the ending (the notation is from an edition by Alfred Fuller). The original line (above) and its counterpoint (below) create a striking wedge figure (we will see this again in the gigue, below).

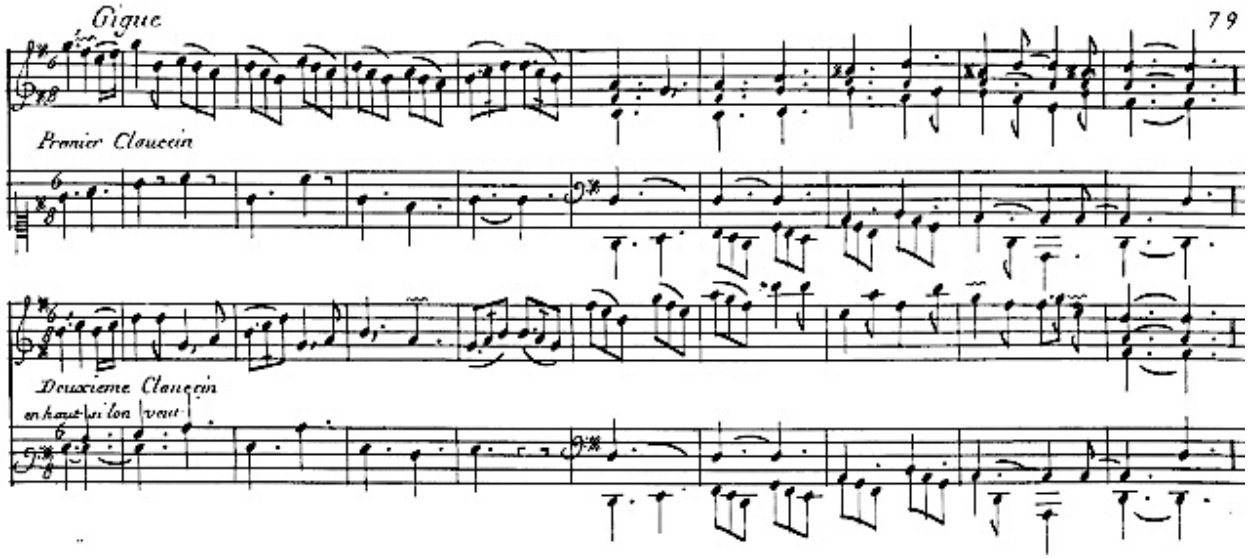


Asterisks show the complexity of treatments of scale degree ^6 (a reminder that the key signature is G minor/once-transposed Dorian). From this, the most plausible Urlinie for the *contre partie* rises from ^5 using the raised ^6 (E5), but this by no means erases the problem of Eb/E natural. A detailed analysis of the several structural levels would be quite an exercise.

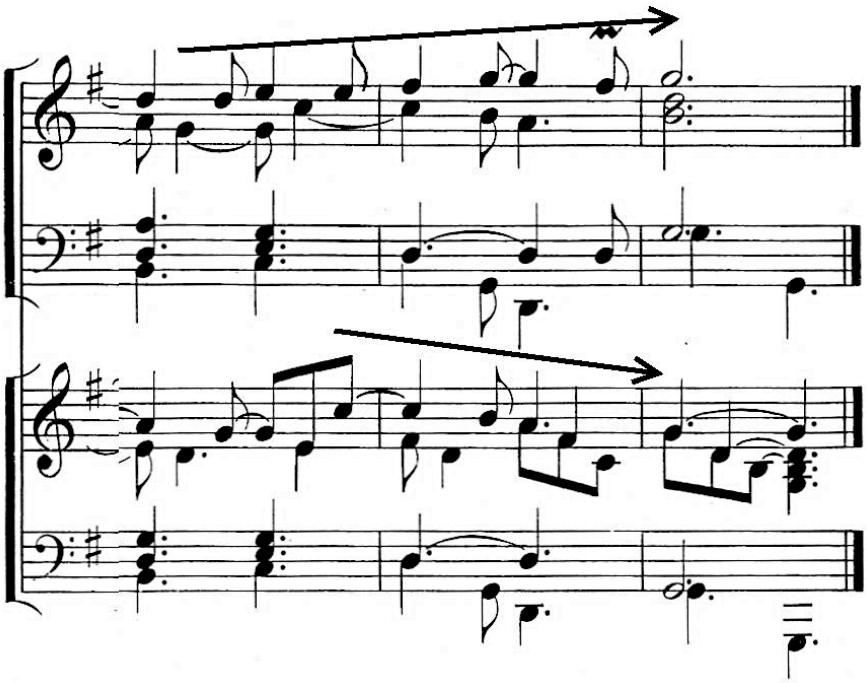




The Gigue for two harpsichords is much simpler by comparison. Here is the opening. Note the wedge shape approaching the cadence in the second phrase.



Le Roux uses the same figure in the interior cadence to the opposite mode and also in the ending, shown here again as an analysis using the notation of Fuller's edition. Although the rising line is shown as the upper voice, performance options—which are so rich in Le Roux's volume—might place the descending line *above* if the second harpsichordist takes advantage of the direction "en haut si lon veut" (an octave higher ad lib) [see Pierre's Gouin's edition on IMSLP: link]

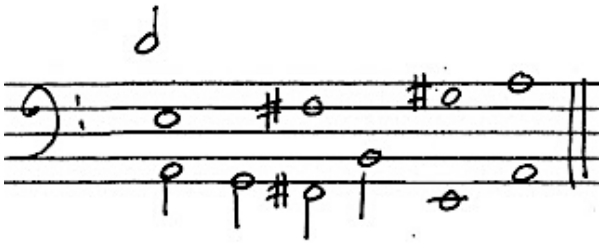


For a detailed table of contents to Le Roux's *Pieces de Clavessin*, go to the bottom of the IMSLP page: link.

Part 4: Progressions d-j

Figures d-j offer some other possibilities for ascending lines with ^#6, including variants of figures b and c and two that introduce natural-^7. In the examples that will follow in later sections, figures e, f, and i are represented but the larger number (5 items) use figure g.

The progression in figure d elaborates a bit on the TSDT pattern, but the result seems to exaggerate a tendency for the minor to "collapse into the major." I have found no examples in the repertoire so far.



The progression in figure e introduces the natural-^7 into the ascending line, providing room for a substantial amount of attention to the Dorian octave.

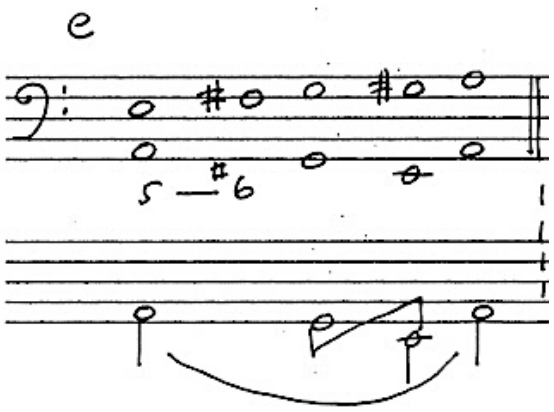


Figure f underpins the Dorian-octave elements with a very tonal third divider and the ubiquitous move i to III, minor tonic to relative major. The example in Part 5: Couperin 1 below is a very striking, counter-intuitive one, where the surface appearance of the structural cadence is down, not up. I am grateful to Charles Burkhart for sharing his reading with me and for permission to reproduce it.

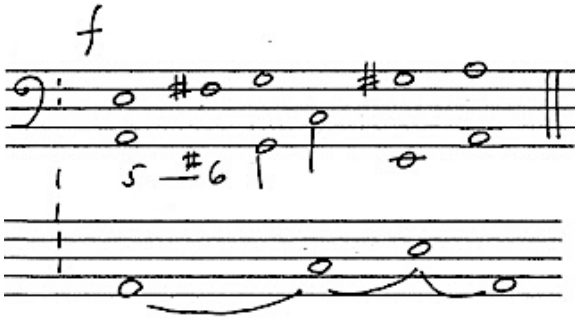


Figure g is a variant of figure b (link), where ^3 in the bass could support i6 or III. Partimenti by Francesco Durante, the Couperin passacaille that I analyze in my 1987 *JMT* article, music by three other composers from the later 17th and early to mid-18th century, and a song by Hugo Wolf all make interesting use of this relatively simple design.

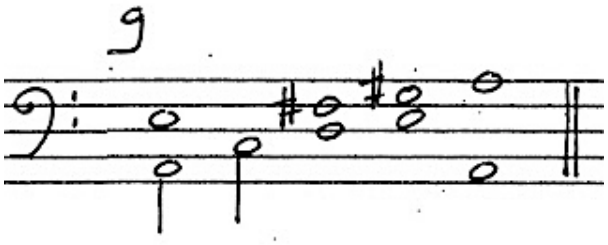


Figure h is a variant of figure c, where, again, ^3 in the bass might support i6 or III. No examples.

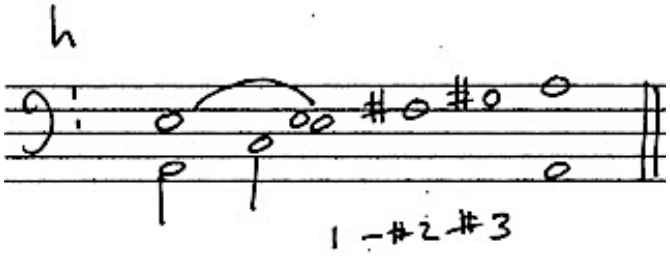


Figure i varies figure g slightly: B substitutes for D in the bass. I will have something to say about the Tristan Prelude in connection with this.

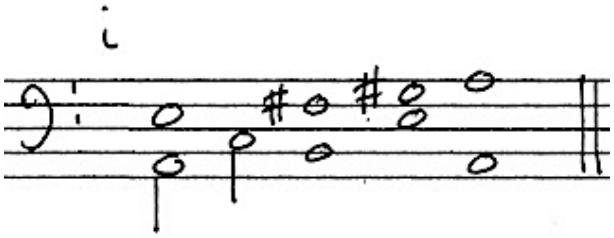
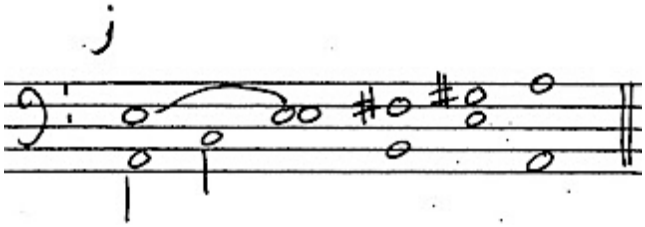
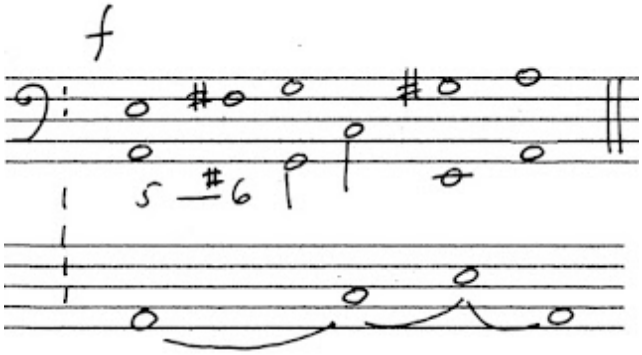


Figure j is figure h where ^#6 now is given harmonic support. No examples—I suspect that ii rather than the more likely iiø in the minor key is an impediment.



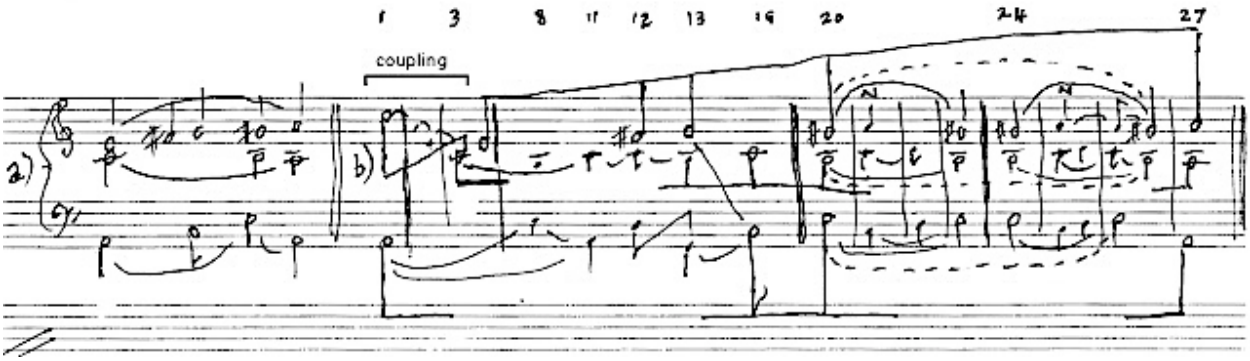
Part 5: Couperin 1

Repeated from the previous section:



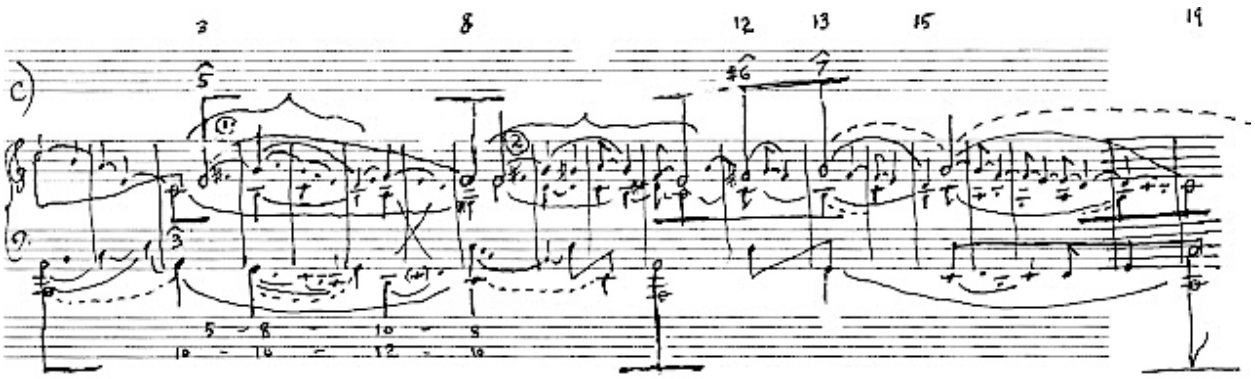
The composition by François Couperin that serves as the example is "La Flore" from Ordre 5, and Charles Burkhart told me that he worked on a reading of the piece because a former student had asked about it.

Levels (a) and (b), background and middleground, are shown below. Level (a) is nearly identical to figure f; the G3 in the bass of the figure appears at bar 12 in level (b). As level (b) clearly shows, the move from i to III is elaborated as a circle of fifths move A-D-G-C. Once ^#7 over V is reached, it is significantly elaborated.

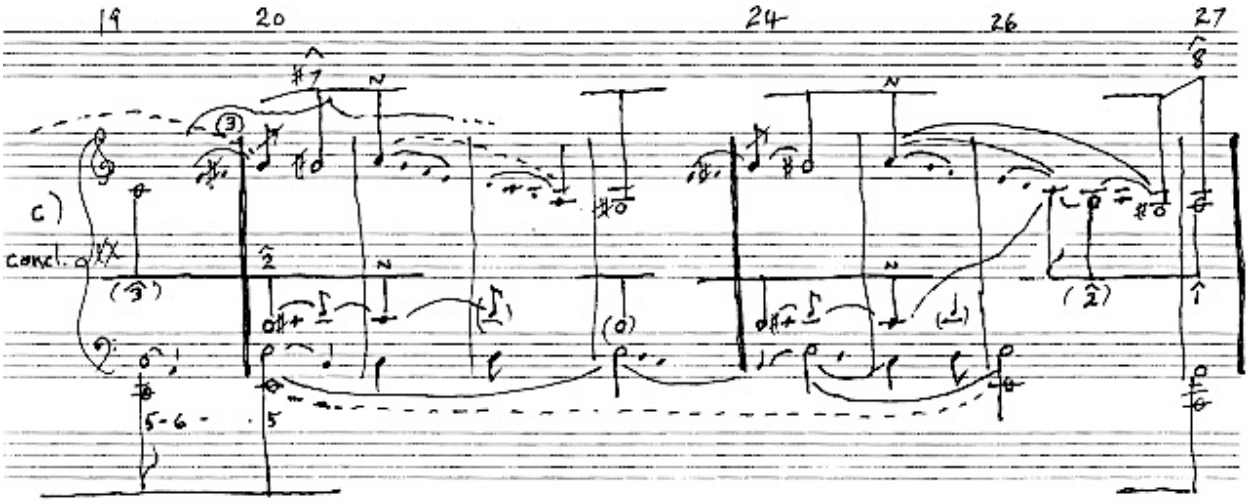


NB: Larger versions of the graphics in this section are available in the corresponding entry on the *Ascending Cadence Gesture* blog: (link).

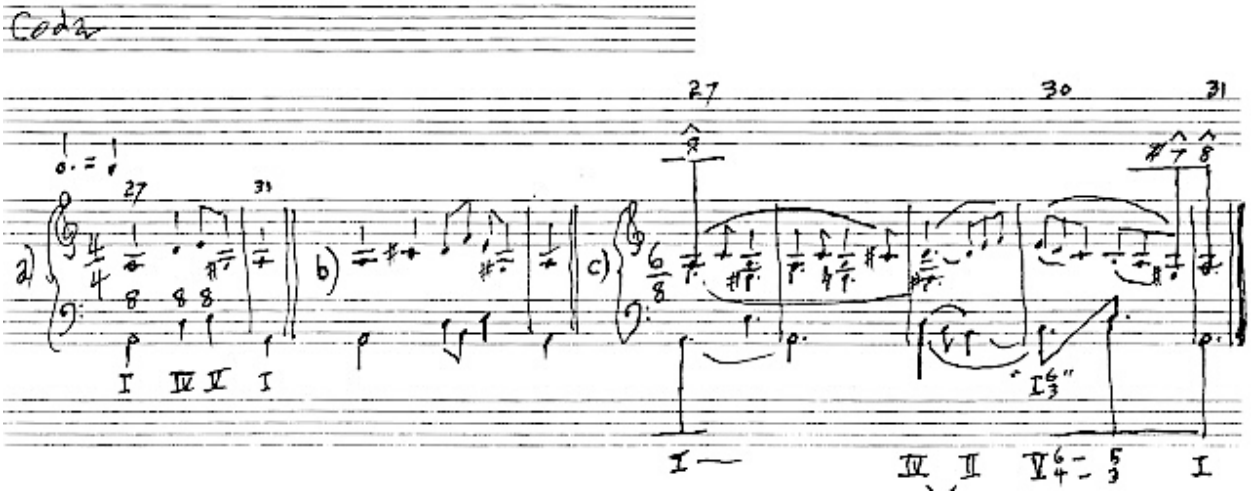
Level (c) is the foreground, shown here in three systems. The first is bars 1-19 and covers the initial ^5 over i to ^7 over III, reached in the typical internal cadence to the opposite mode at bar 19.



The second system here is the expansion of ^#7 over V and the completion with the arrival of ^8. Bars 19 to 27.



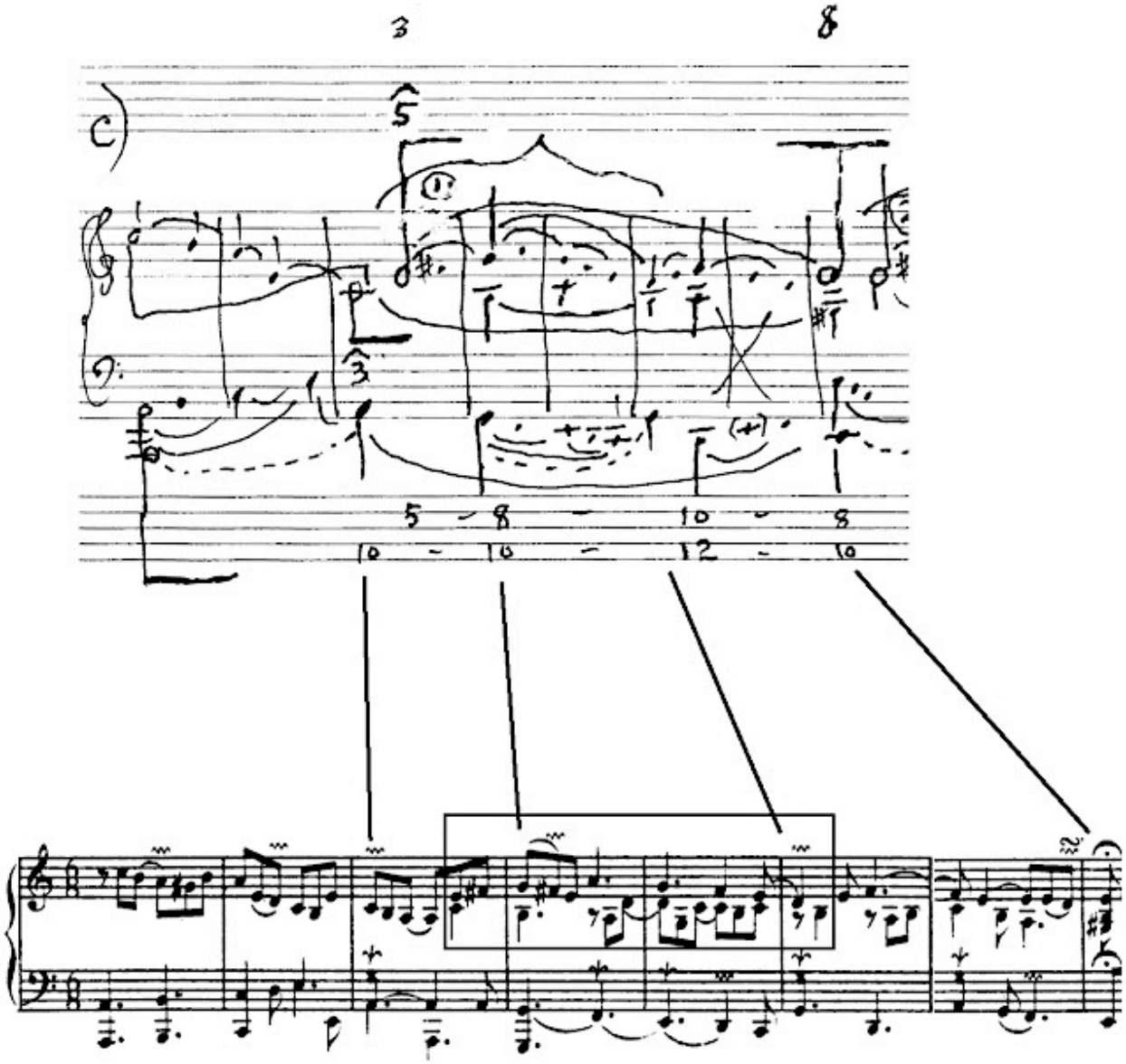
This third system shows the coda, bars 27 to 31, whose elaboration out of a set of parallel octaves is traced through its levels (a), (b), and (c).



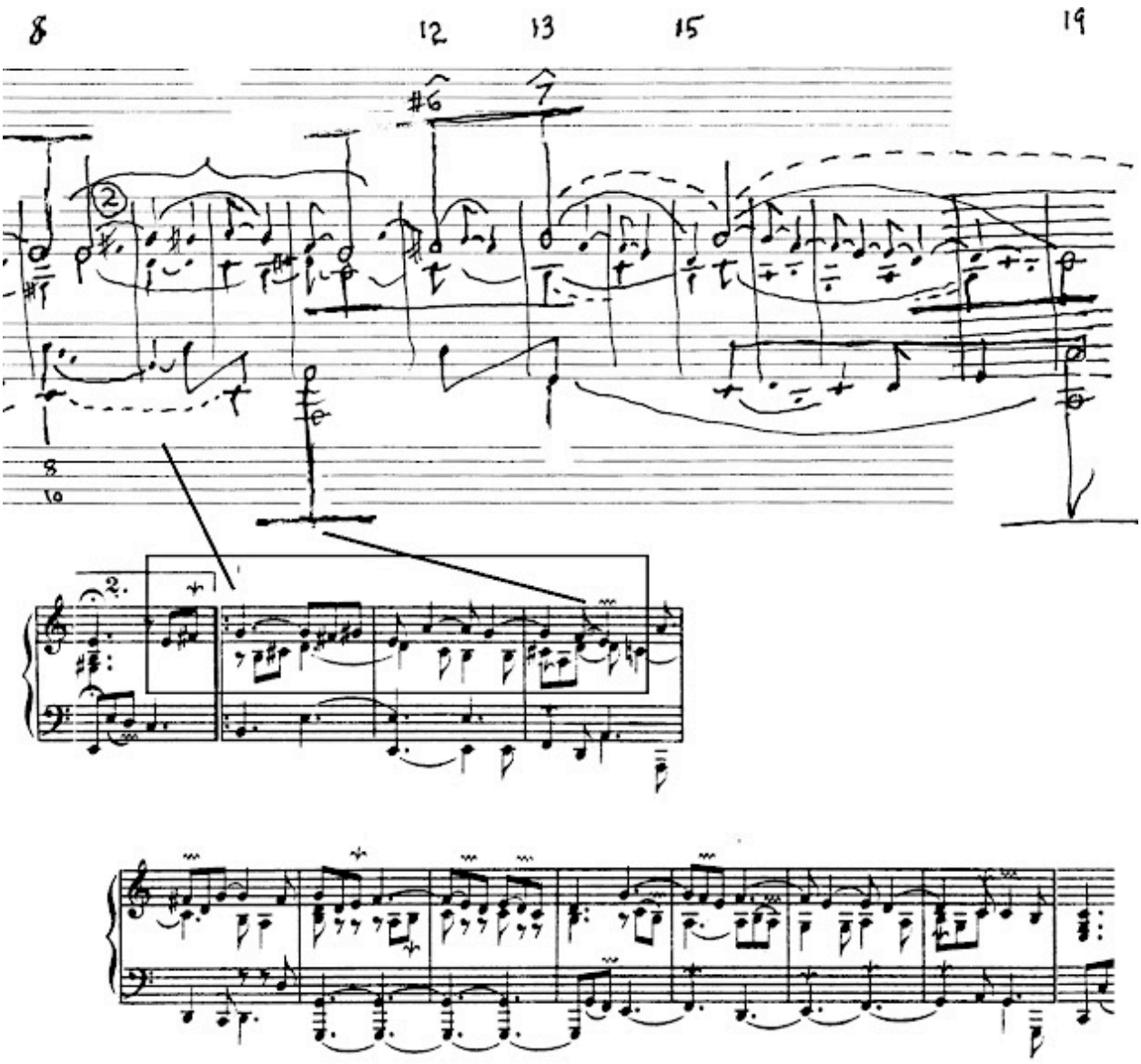
We pick up Burkhart's commentary now (in italics). *An important compositional feature is a hill-shaped motive whose basic shape— E-F#-G-A-G-F-E—occurs several times. In my graph, at Level c, the motive is marked by brackets numbered 1, 2, and 3. The changes this motive undergoes are an important narrative strand.* —— See the sketch fragments below, where the three versions are also collated with the score. ——

Prominent in each version of the motive is the note G4, which is always metrically strong. Also important is A5, the peak of the hill. What happens to this note?

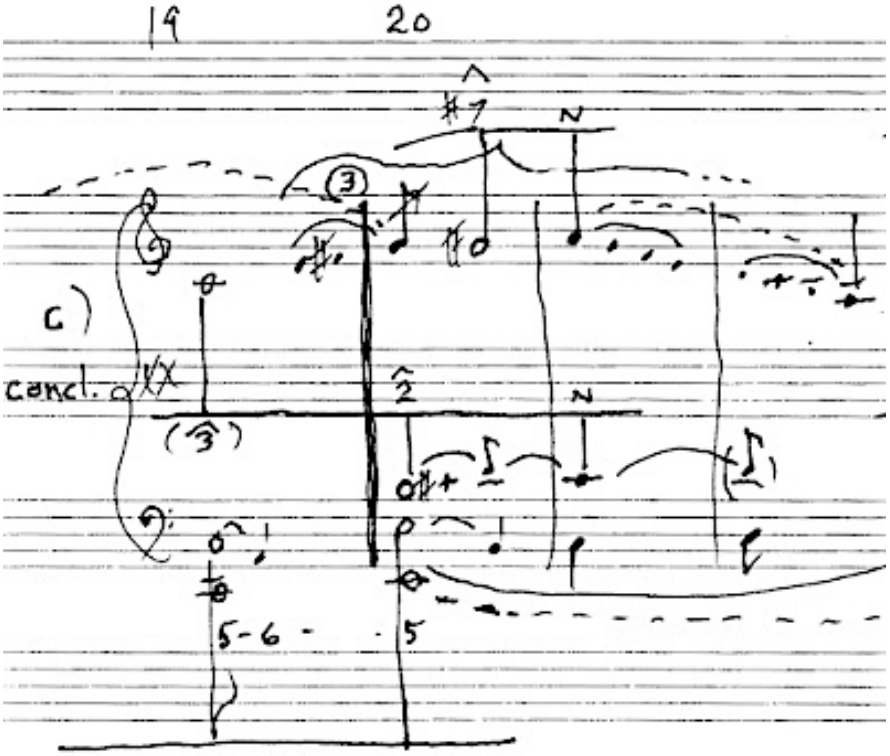
Bracket 1: A5 is a weak neighbor tone.



Bracket 2: A5 is stronger—an accented neighbor, but part of an (unstable) 6/4 chord.

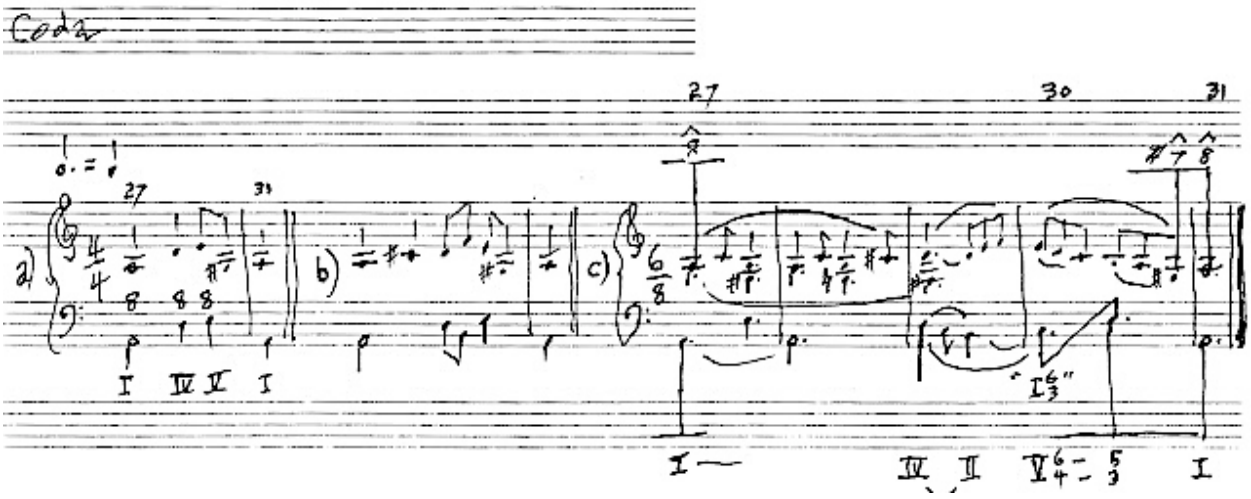


Bracket 3: A new harmonization of the motive emphatically brings A5 as an essential member of a I6 chord. Yet this A5 is still not entirely stable, occurring as it does within a larger V#.

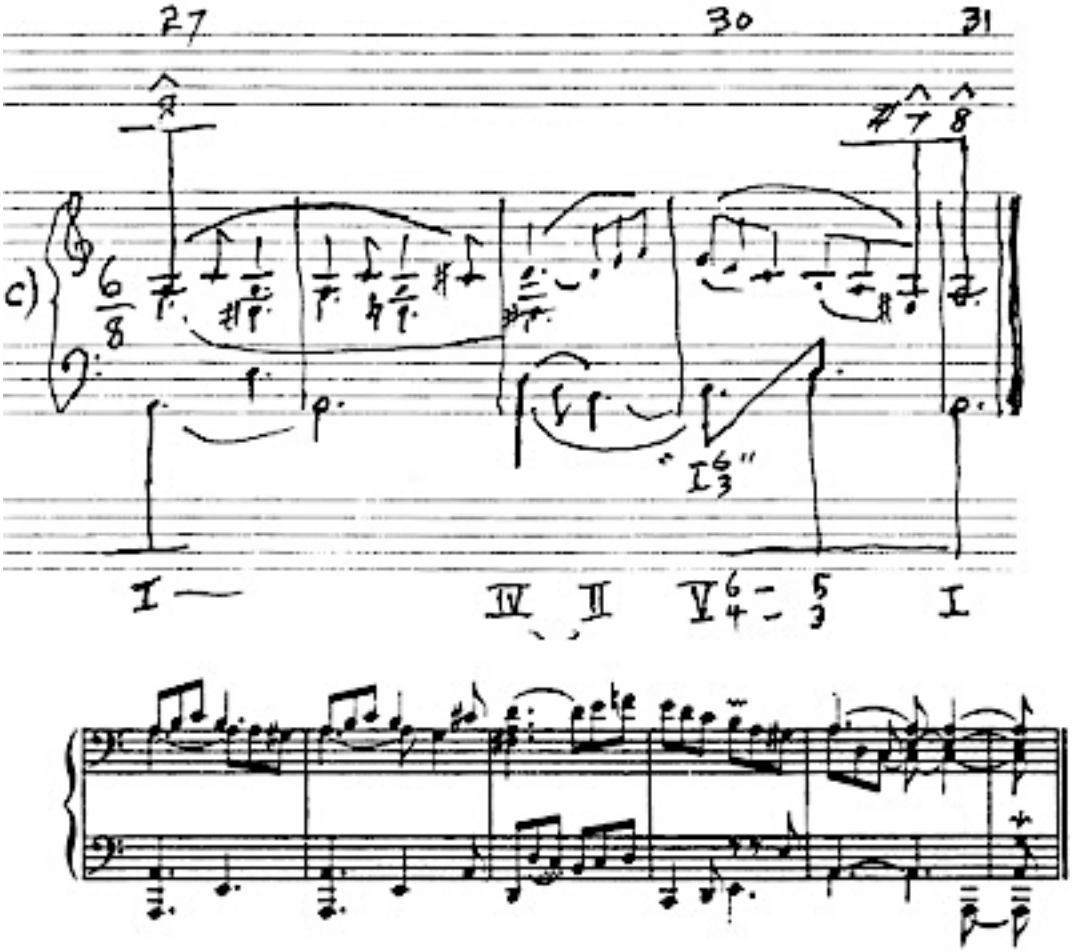


The complete Urlinie, E-F#-G-G#-A, stretching from bars 3 to 27, is an enlargement of the rising notes of the hill-motive—the motion up to its peak. However, La Flore's final two phrases—bars 20 (with pickup)-27—complete this enlargement—and the Urlinie—by plunging downward to end in the lower octave, that is, on G#3 and A4. How should we understand these plunges? They extend the down-side of the hill-motive, recall earlier downward motions, and provide a dramatic conclusion. Of course they strike the ear like the fall of a traditional Urlinie, but this is illusory. Their source is the upward progression G#4-A5, as Levels a and b of the graph reveal. Thus, it is the A of the enlargement that brings the motivic narrative to a close.

The coda (mm 27ff.) now celebrates, mimicking the hill-motive's up-down at a different pitch-level, and echoing 26-27. [Coda level graph reproduced below. It's the same as the one shown earlier.]



And here is the coda, level c again, aligned with the score:

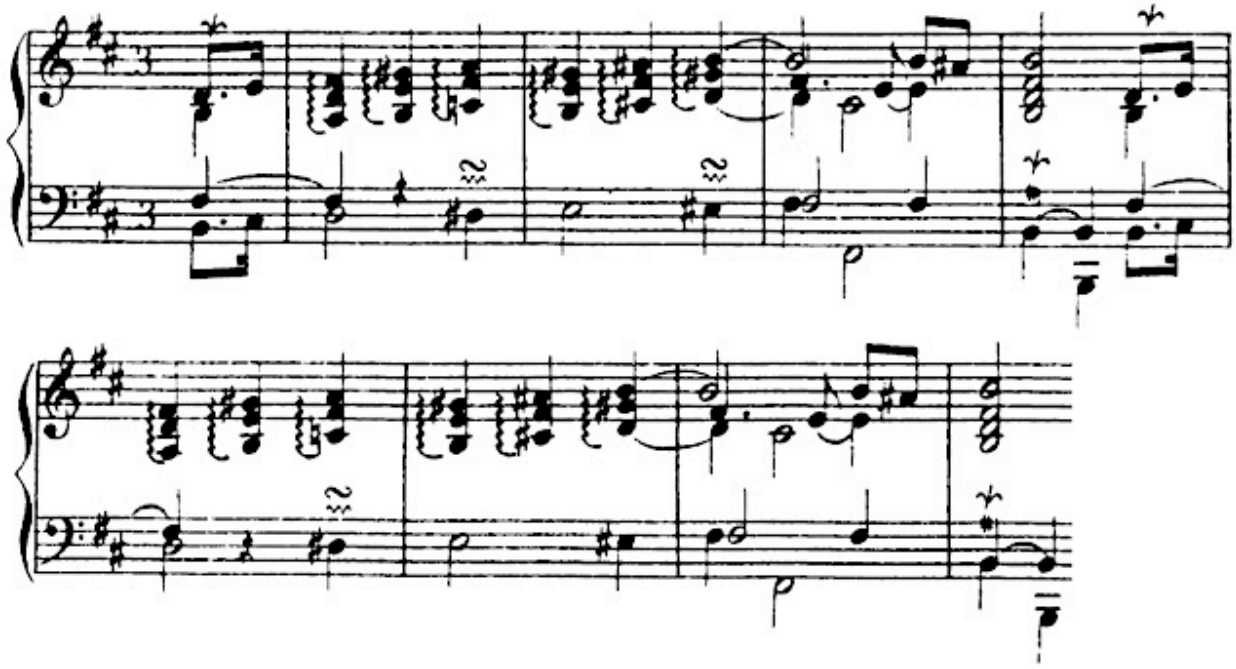


Part 6: Couperin 2

Quote from my article "The Ascending Urlinie" (*Journal of Music Theory* 1987):

> Compositions using the ascending line in the minor key are very few indeed, but they include one of the most powerful examples of the rising line and three-part Ursatz in the entire repertoire of traditional tonality: Francois Couperin's masterful Passacaille (en rondeau), from the *Pièces de claveçin,* 8e ordre. The rondeau, whose reprises alternate with a total of eight couplets, consists of two statements of a phrase that seems to offer no counterbalance to its ascending Urlinie: all parts including the bass are swept upward to the cadence. Even the ornamentation contributes, with the arpeggios of measures 2-3. There is a subtle opposing force, however, in a structural alto that descends from ^5. On the scale of the whole Passacaille, the reiterations of the rondeau result in a combination of grandeur and bleak inexorability that certainly justifies the high praise many commentators have given this composition.

Here is the rondeau theme:



And here is an annotated version of the lower part of my Example 12 from the *JMT* article. "Overlap" was the term Allen Forte used for one instance of what is more commonly called "reaching-over" (Schenker's Übergreifen). A line can be generated by means of a series of overlaps, as here.

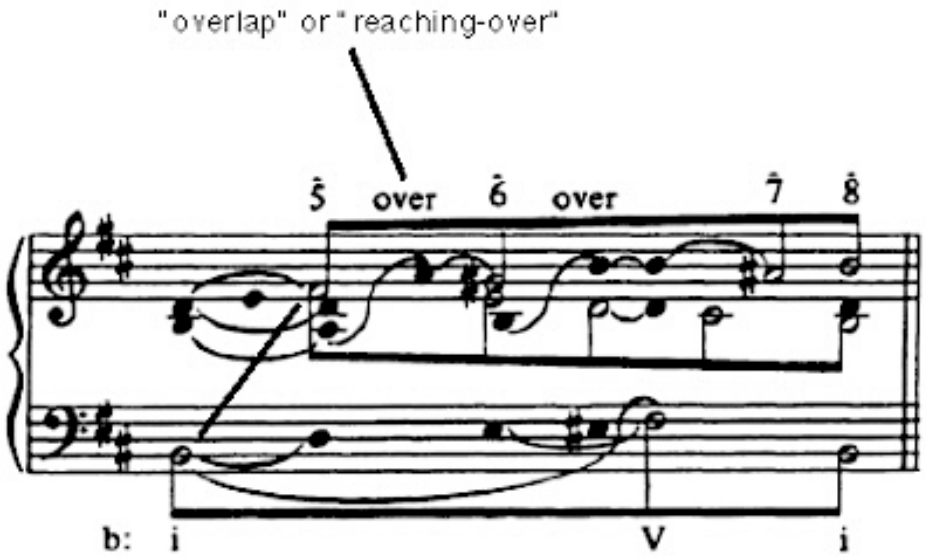
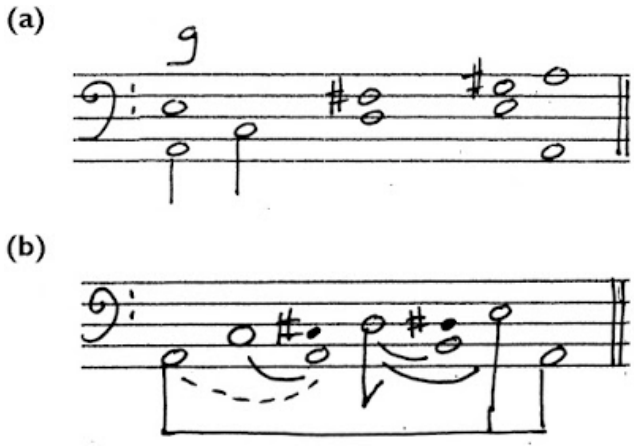
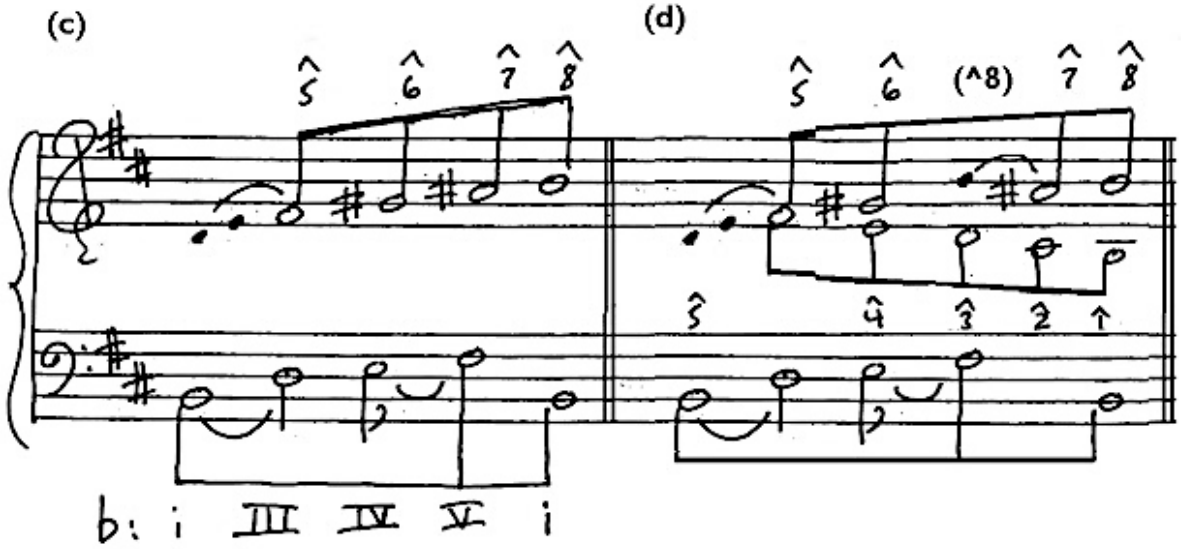
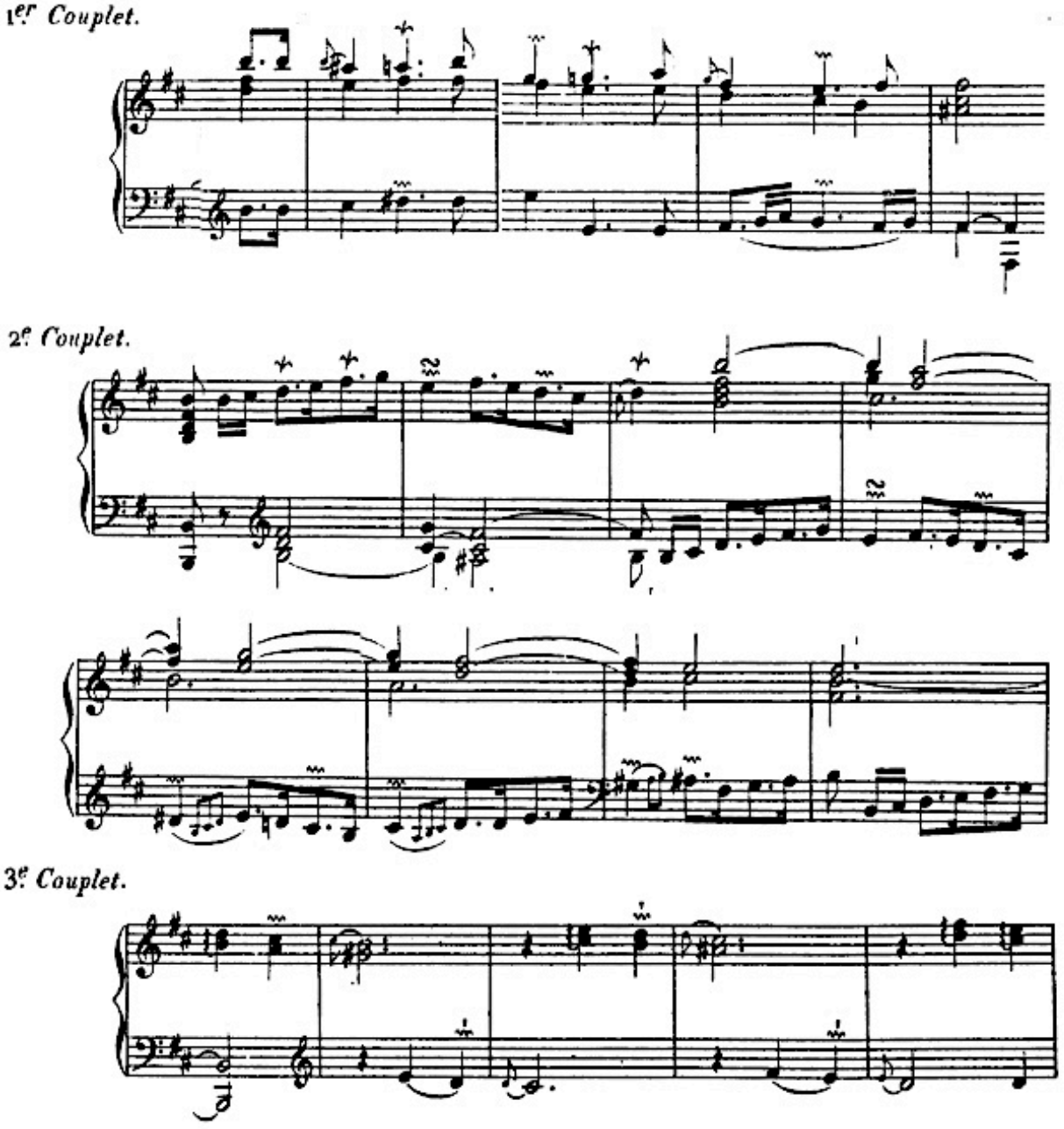


Figure g is reproduced in (a) below. The root movements underlying Couperin's actual bass are aligned with (a) in (b). At (c), figure g is transposed to B minor and shown as the basic progression of the rondeau theme; at (d) the cadential 6/4 and the inner voice from ^5 (see my Example 12 again) are added.

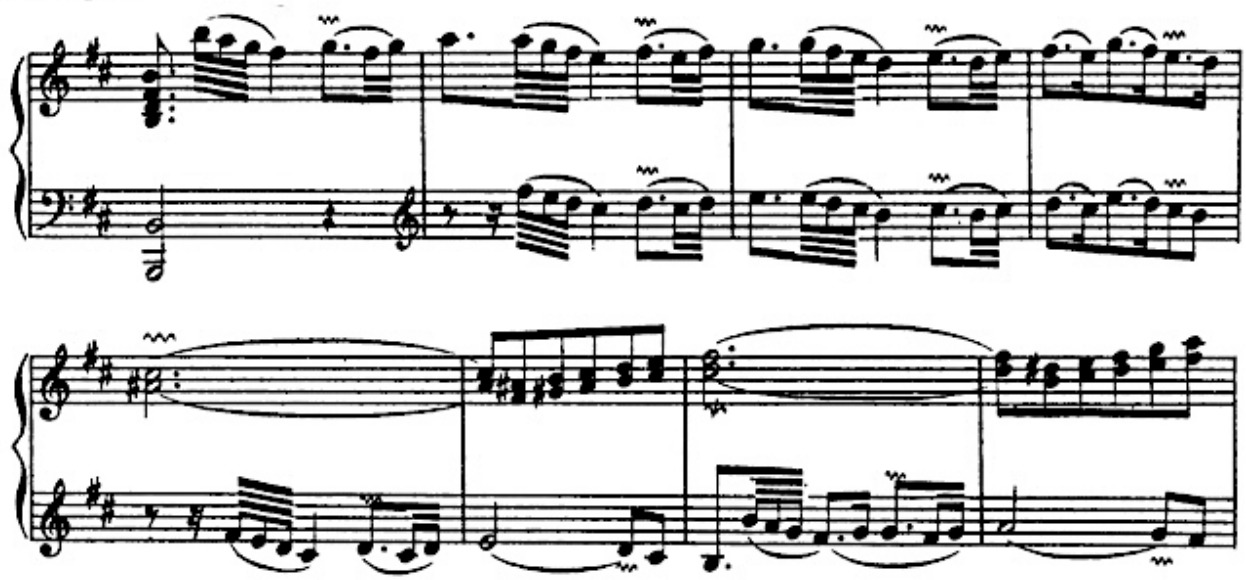




The couplets in a French baroque rondeau cover the range of possible relations to the rondeau theme, with respect to motivic design and other textural and expressive features. In some rondeaux, the couplets are so closely integrated with the theme that the pieces sound like Italian binary-form movements. In many others, variety seems to be the priority: the first couplet might sound like the opening of a B-section and the return of the rondeau theme, therefore, like the reprise in a small ternary form, but then the second couplet might be quite different, etc. In the B-minor passacaille, variety of texture and figure definitely seems to be a high priority, along with descending movements that counter-balance the powerful figures of the theme. All this is obvious in the incipits of the couplets:

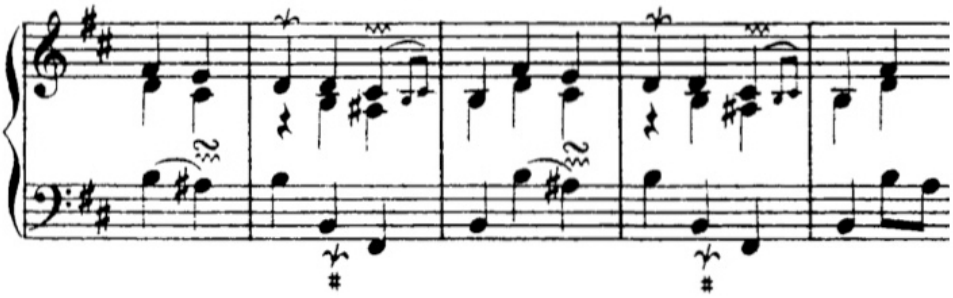


4e *Couplet.*

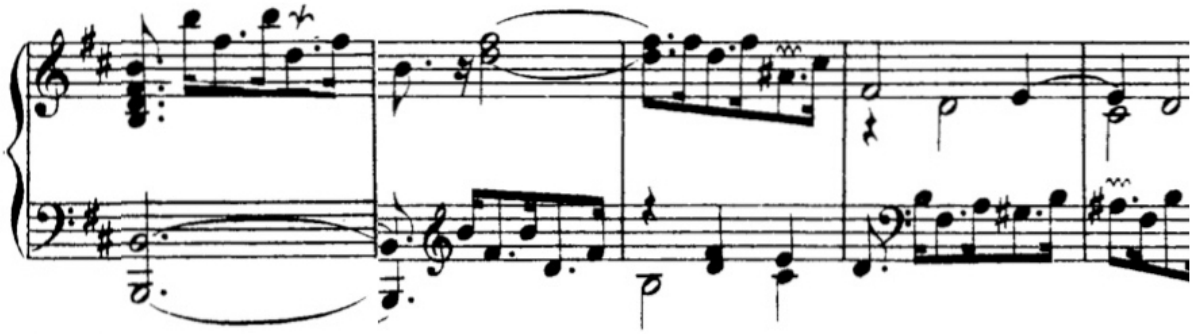


5e. *Couplet.*

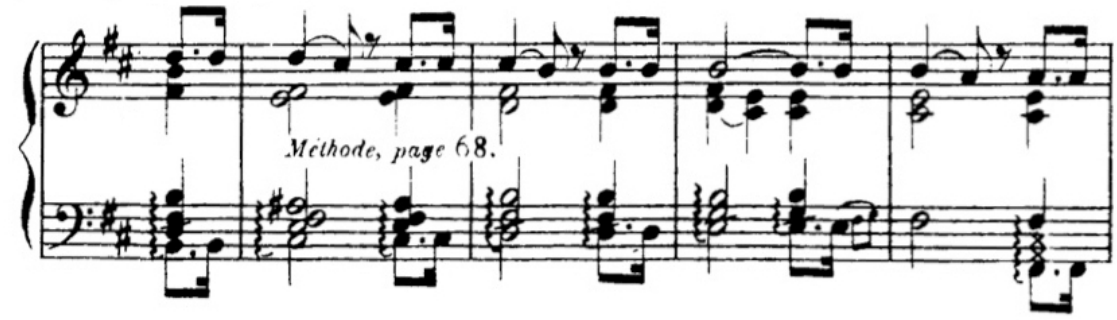
Mouvement marqué.



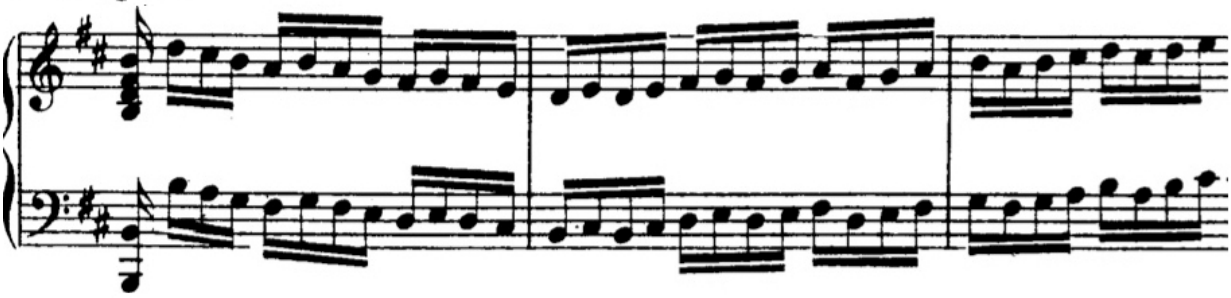
6e. *Couplet.*



7e Couplet.



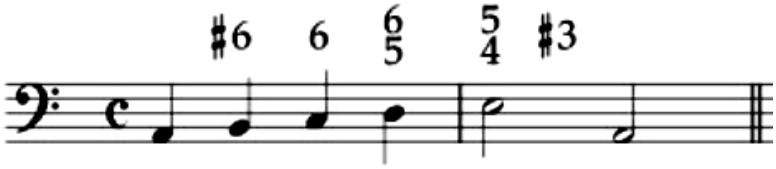
8e Couplet.



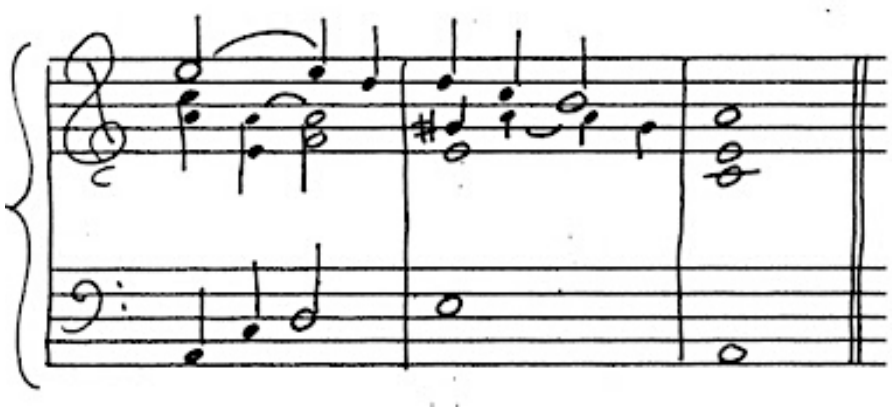
Part 7: progression g and partimento (Durante)

Francesco Durante, "an eighteenth-century composer from the J. S. Bach generation, was perhaps the central figure in the partimento tradition" (Robert Gjerdingen in *Monuments of Partimenti*, entry: Francesco Durante). Link to the *Monuments* home page: link. For definition, description, and illustration of partimento pedagogy, see this page on the site: link.

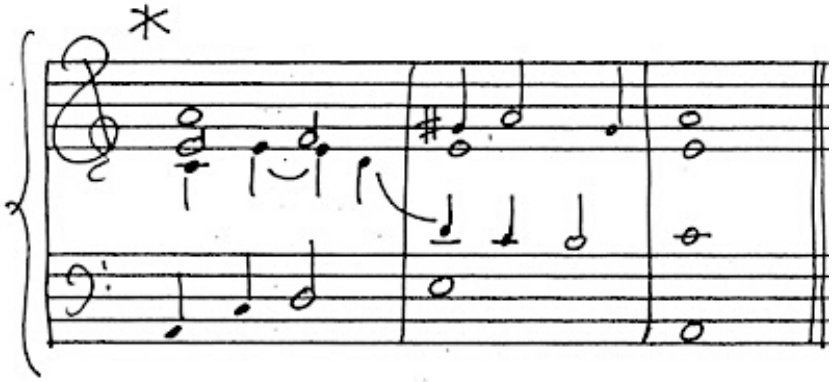
Simple cadences include a 4-3 suspension over the dominant. Double cadences add a prior 6/4: see the example below (link to it on the Durante pages).



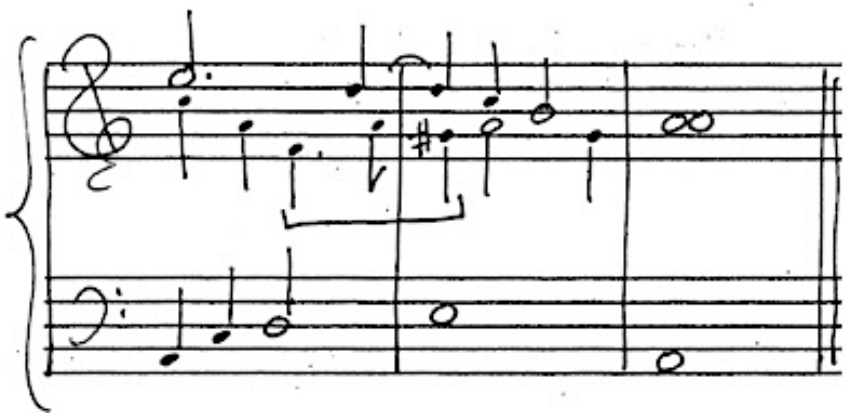
The force of the three downward resolving suspensions (9-8, 7-6, and 4-#) makes a rising motion in the cadence very difficult indeed, especially in the minor key, as here. A simple realization in four parts might look like this:



Rearranging the parts (alto becomes soprano, soprano becomes tenor) is no better from the standpoint of a rising line:

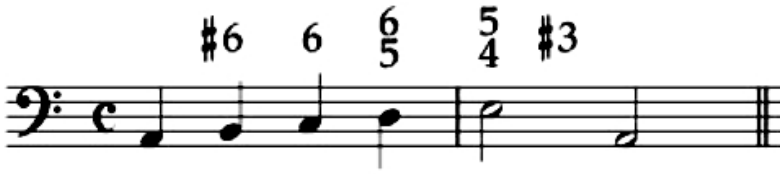


Still another version, this time in three voices, highlights the problem of the natural-^6: see the bracketed notes.

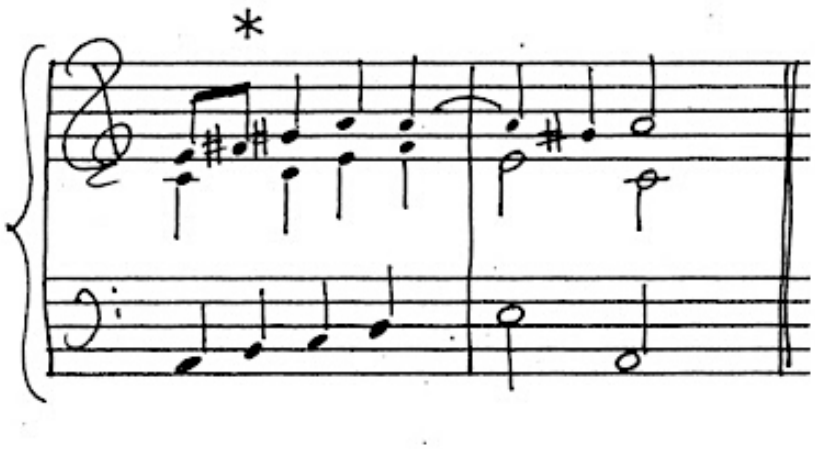


It must be said that the double cadence seems quite old-fashioned for the 18th century: it was a staple of sacred music in the 16th century (the progression above sounds far more like Palestrina than it does Corelli) and probably survived mostly because of the needs of that genre in the 18th century (which, oddly, was more conservative than it had been through much of the 17th century).

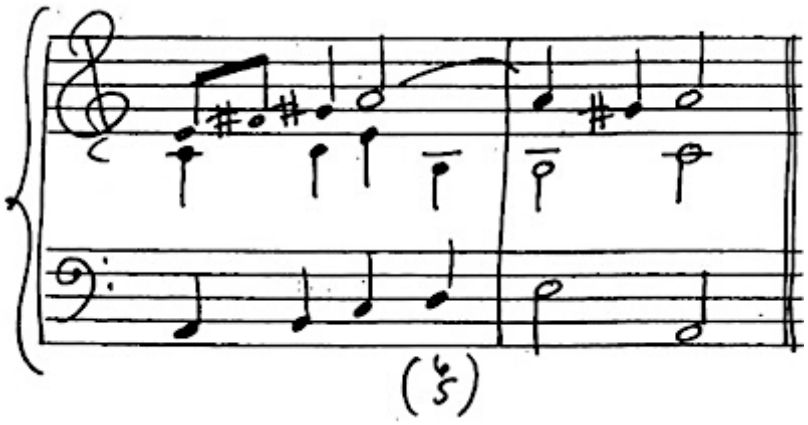
Among Durante's simple cadences is one that looks much more typical of 18th century practice: (link)



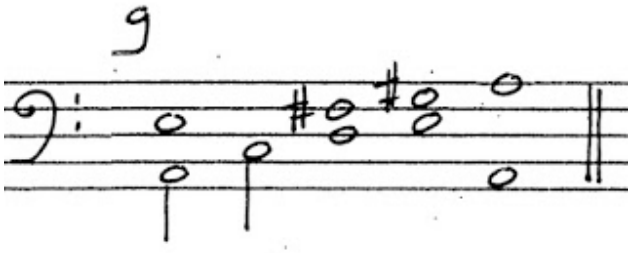
A realization of this progression makes a rising line more manageable. In three voices, it's difficult to realize the iiø6/5—I've left it as a simple subdominant triad in this version.



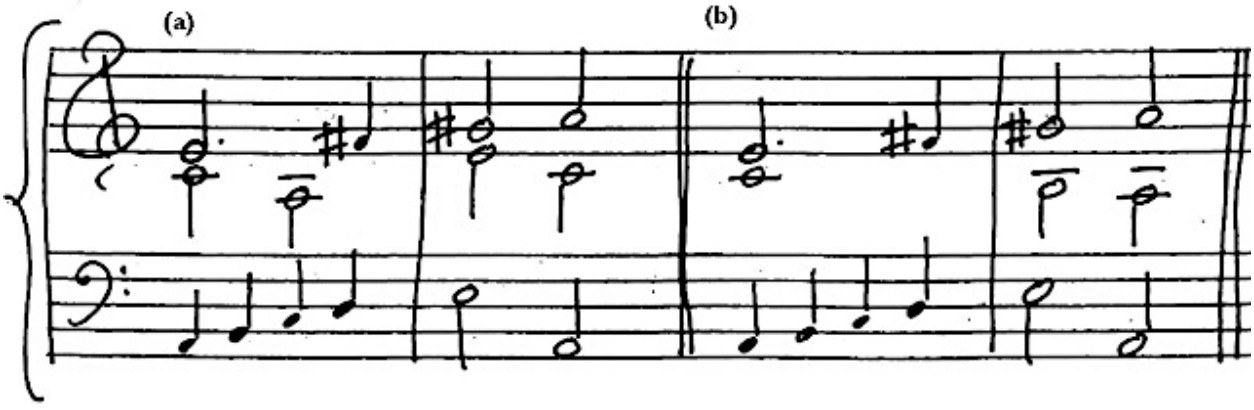
Here is another attempt, in which the correct subdominant type does appear. Putting a 6/4 on the first beat of the second bar might make for a bit smoother inner voice.



This last progression above does fit Durante's bass correctly, but neither of my two realizations quite matches figure g (reproduced below).

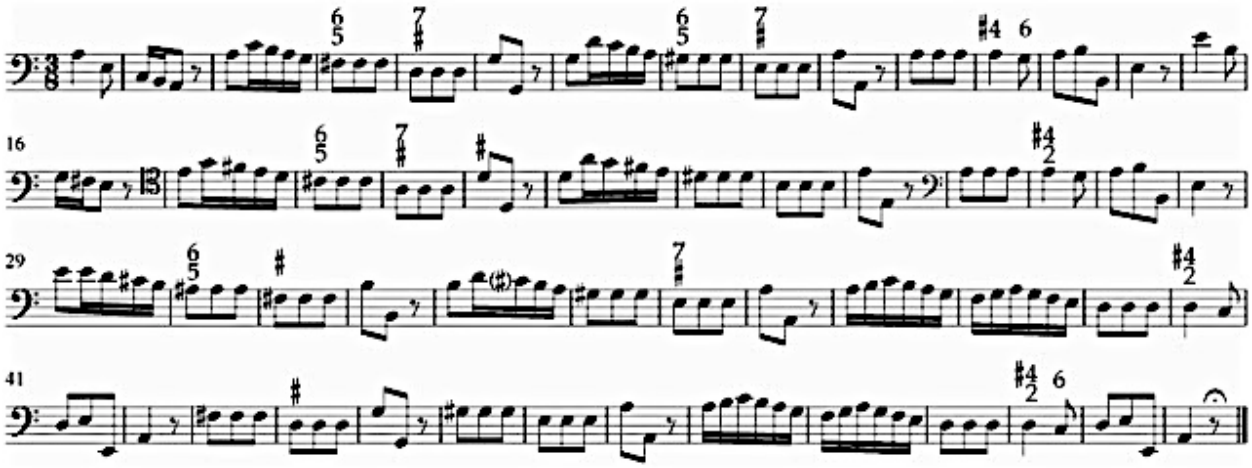


Here are two further versions trying to reconcile Durante's bass and figure g, again in three voices. At (a), the awkward tritone (C3 in the bass, then F#4 in the treble) is prominent, but in fact it's not an anomaly in minor-key pieces. I am more concerned about the similar motion in all parts from the D major to E major triad. At (b), that problem is solved, and the "structural alto" for many rising lines "magically" appears: ^3-^-2^1, as C4-B3-A3.

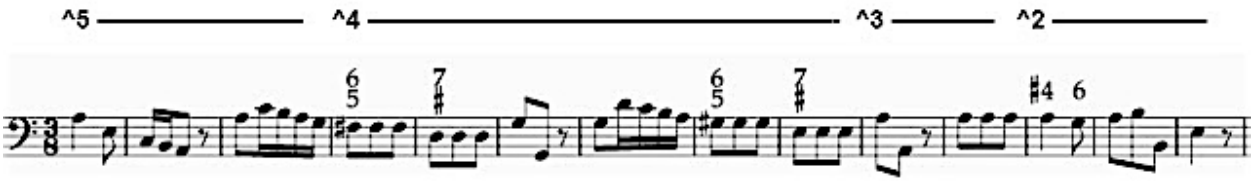


The progressions I used above were short formulas; the next is an entire binary-form

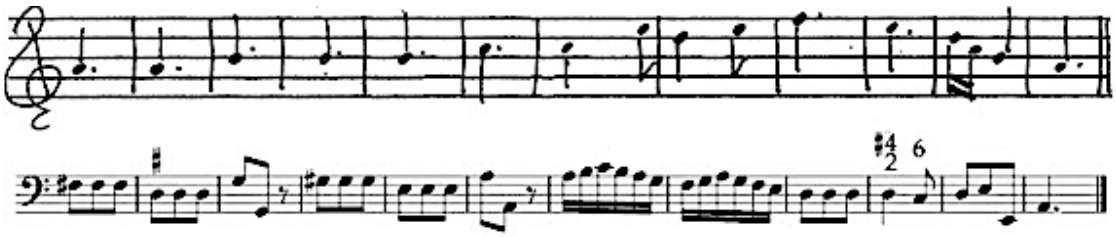
composition of more than 50 bars. There are four elements: A1, bars 1-15, PAC in E minor; A2, bars 16-28, PAC in E minor; B1, bars 29-42, PAC in A minor; B2, bars 43-54, PAC in A minor. Here it is on the *Monuments of Partimenti* website, among a rather large number of examples with first inversion seventh chords (6/5s): link.



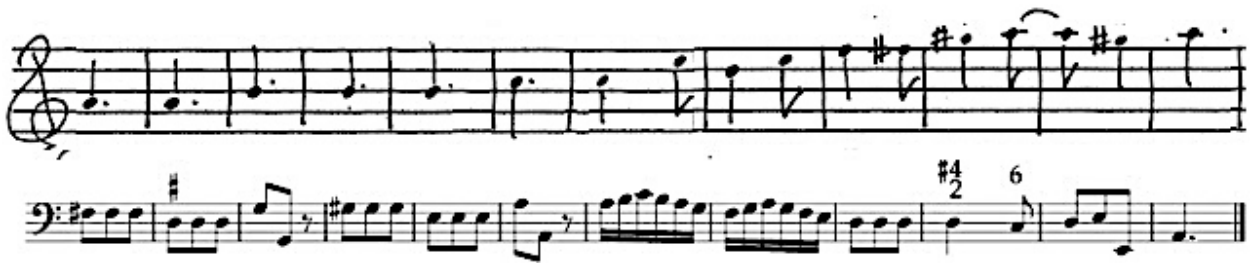
In the first section, it is easy to hear a middleground upper voice descending from ^5, interrupted in the cadence:



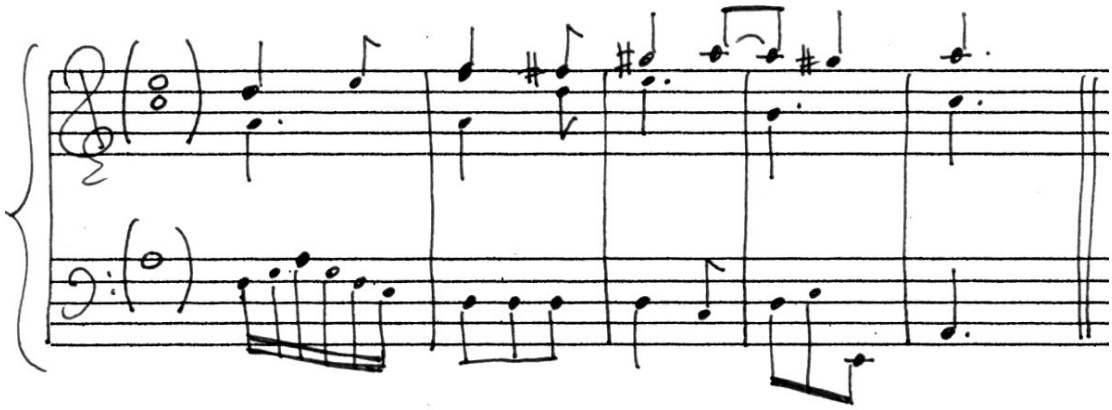
For my detailed example, I will use the final section (B2, bars 43-54). An almost entirely stepwise melodic line comfortably fits Durante's bass, although I took one liberty in assuming iv6 rather than VI in bar 50:



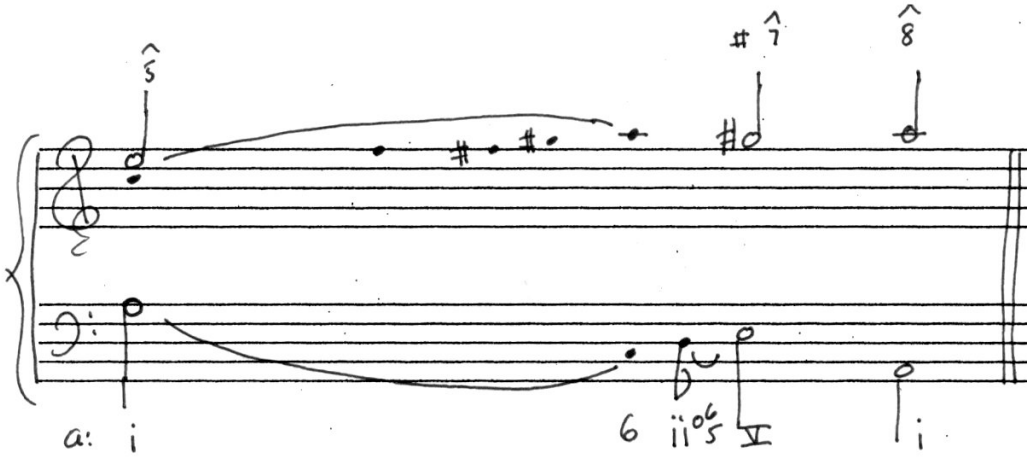
And that same line can as easily be "re-routed" at the end to achieve a rising line. The only additional digression from Durante's figures is critical, however: F5 becomes F# at the end of bar 51. I don't regard this as an obstacle, as (assuming the transcription is correct) the figures in the partimento are obviously incomplete: the student experienced enough to realize this piece effectively would surely also have the ability to make (presumably small) adjustments in improvisation/performance.



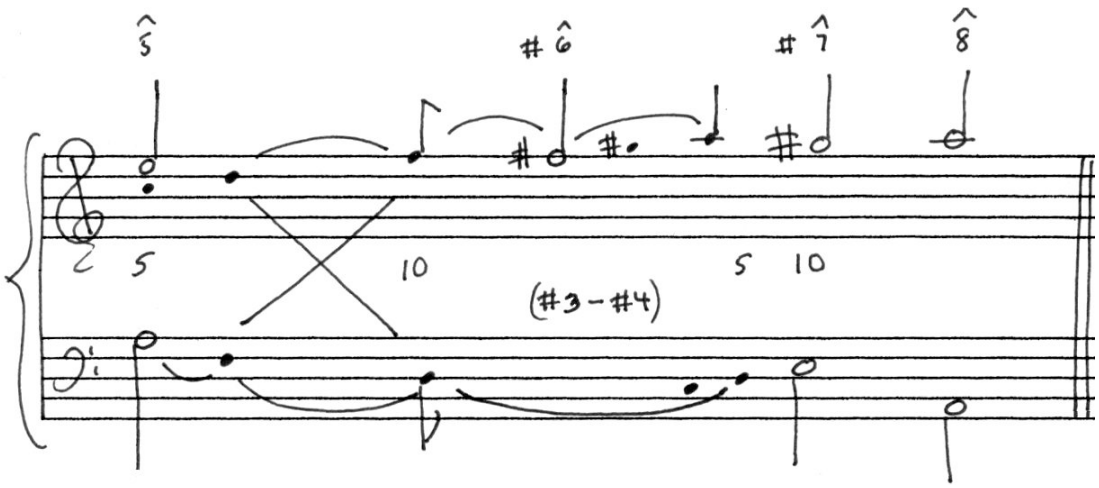
Here are the final five measures realized in three voices.



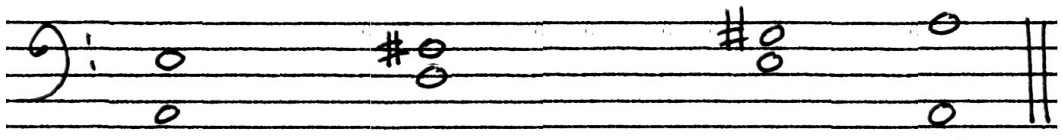
At first glance, an incomplete line (or what I have elsewhere called a "primitive line") fits with the bass of figure g (that is, i-i6-iiø6/5-V-i), but neither i6 nor iiø6/5 support a tone at the same level as the others.



A better, musically more satisfying solution gives due prominence to the subdominant in both its minor and major forms. Underlying this is a simpler variant of figure b (with IV, not IV followed by ii).



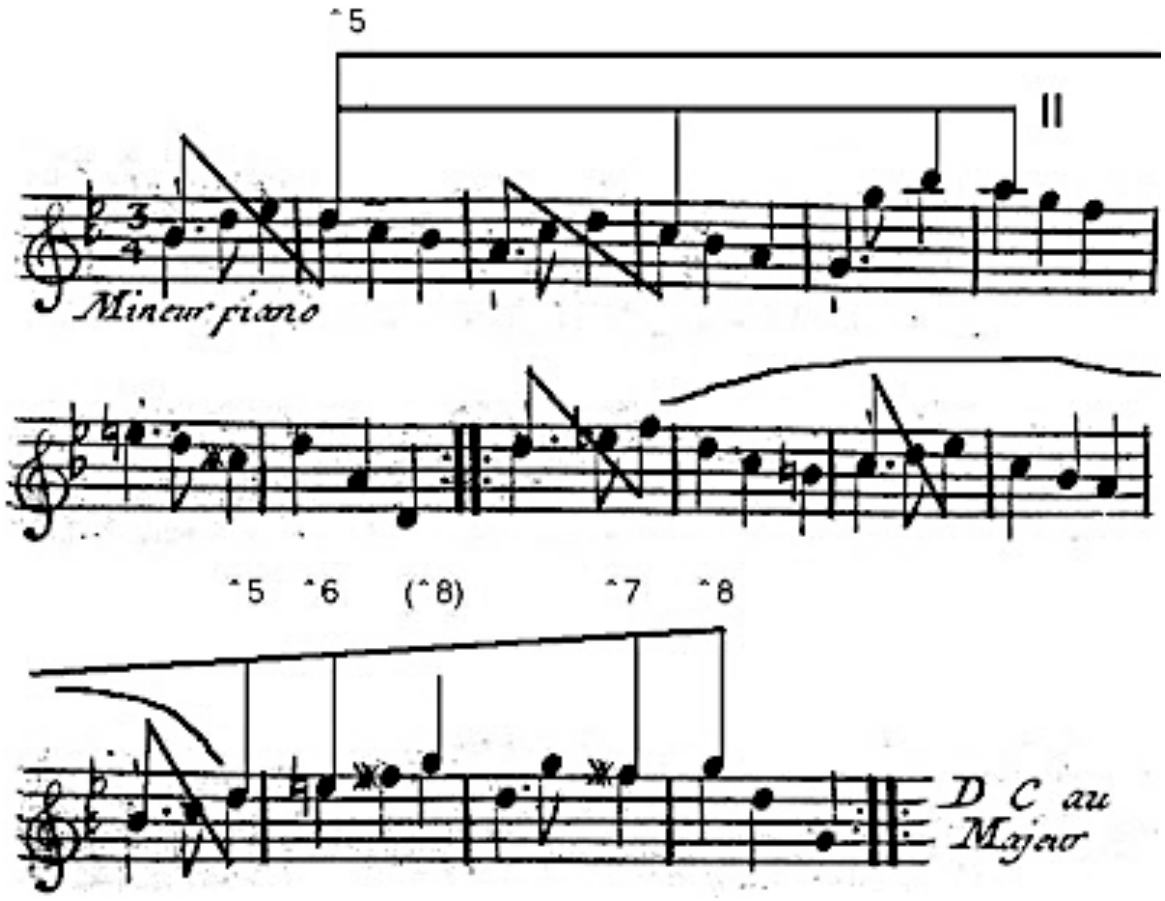
♭ **variant**



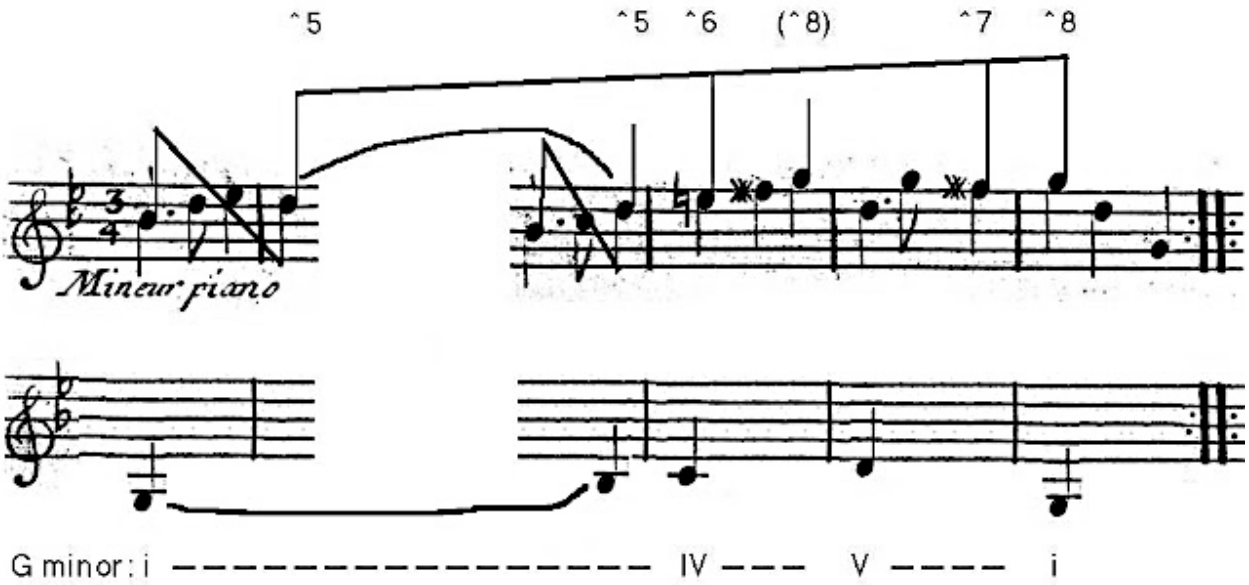
Part 8: Bacquoy-Guedon, LeRoux, Böhm

Alexis Bacquoy-Guedon published a dance treatise in the 1780s. I have written about his musical examples before, on my dance music blog: link; and also twice on the *Ascending Cadence Gestures* blog: link, link,

The last of the posts linked to above shows his 4th Menuet in G major, with its trio, which is the item of interest here.



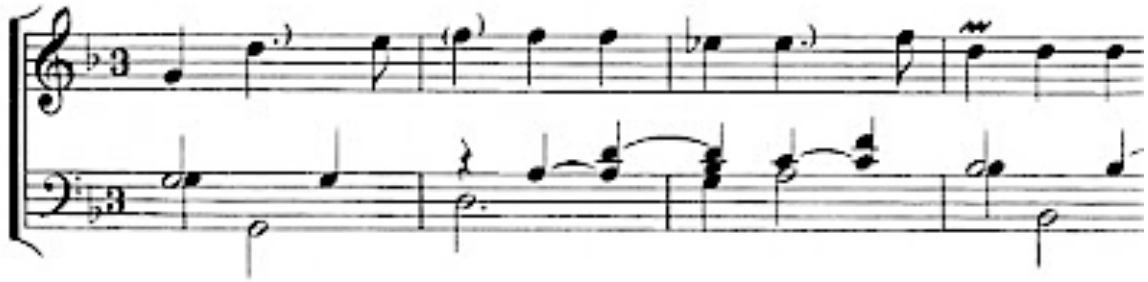
The underlying figure g (simple ascent with ^#6 and i-IV-V-i) is revealed by adding a likely bass below the Urlinie:



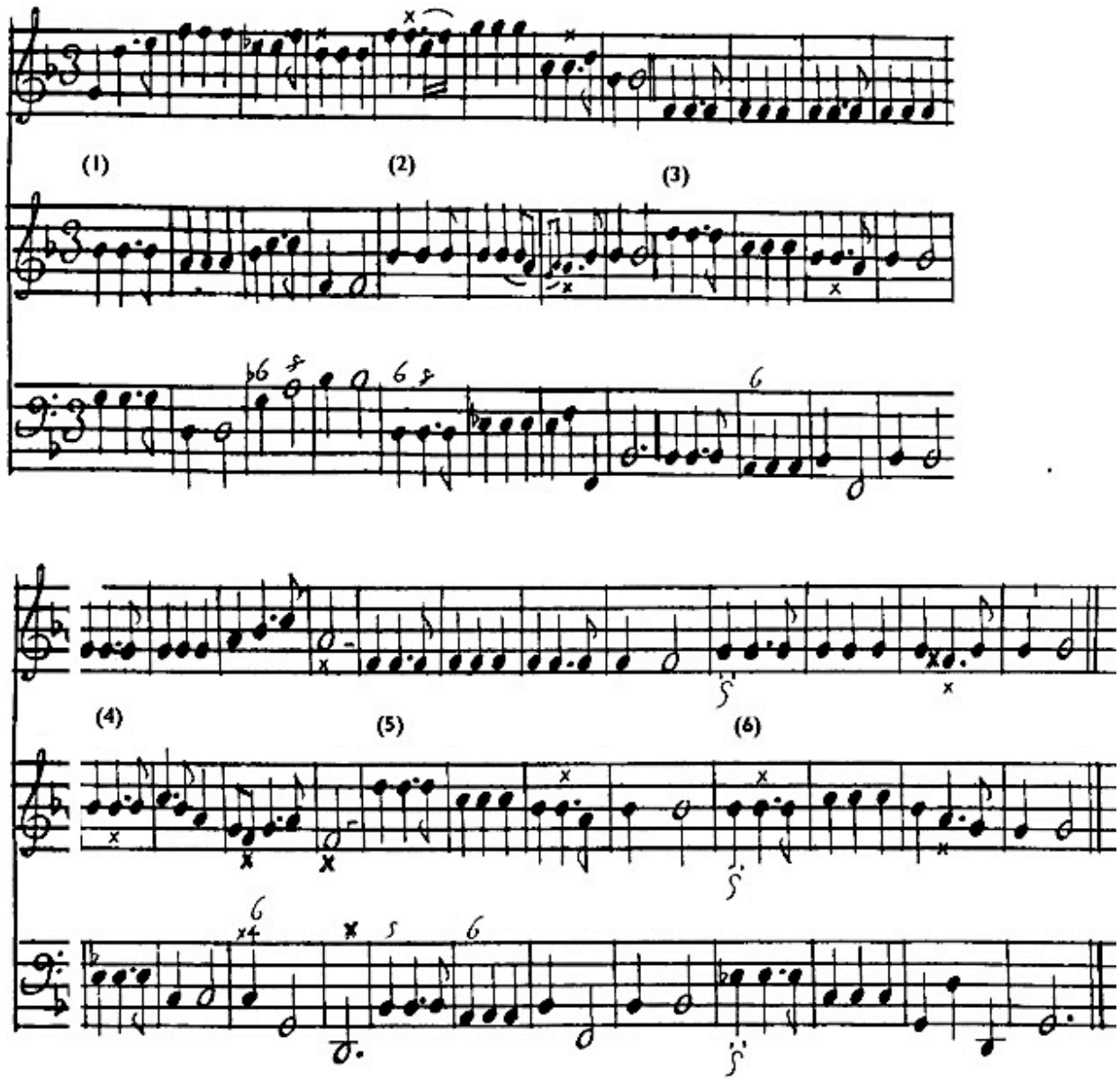
I discussed a two-harpsichord gigue and a courante with an added *contra partie* by Gaspard LeRoux in an earlier section. Here is another piece from the same collection (1705), this time a sarabande with 11 variations. To avoid confusion in case you look at the score yourself, I will follow the numbering Fuller uses, where the sarabande (theme) is called couplet 1, the first variation couplet 2, etc. (The 1705 edition has no labels.)

In one common French design for a published suite, a larger scale piece, usually a chaconne, ends the suite of dances and character pieces. Here the design is *almost* that: (unmeasured) Prelude, Allemande, Courante, "La Bel-abat," Piece sans titre, Gigue, Sarabande [with variations], Menuet. As elsewhere in the collection, the sarabande itself is provided with an alternative trio arrangement, but the variations are given just a continuo bass. I am uncertain what that signifies for an actual performance option.

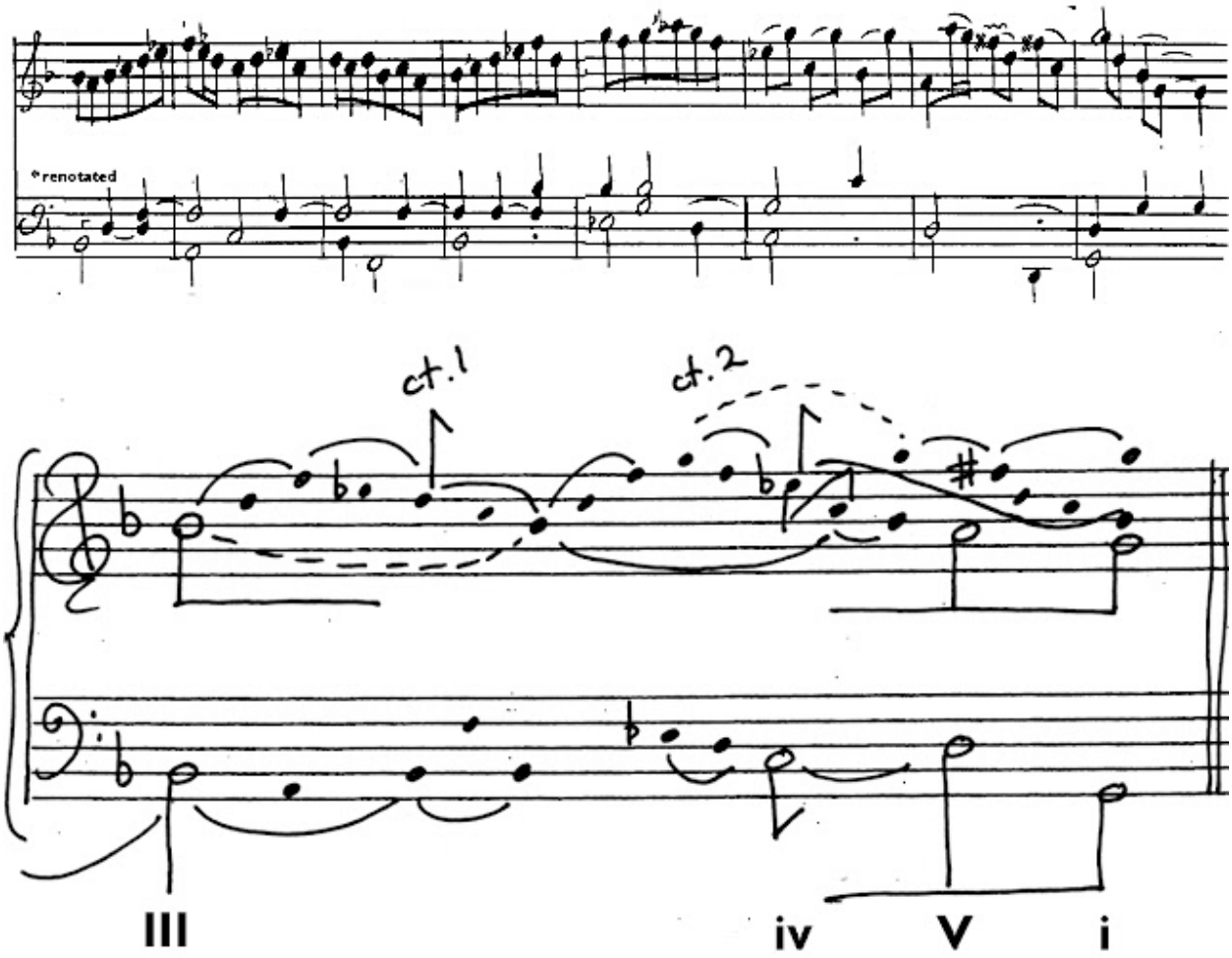
The first phrase of the sarabande is reproduced below in Alfred Fuller's edition. I will not cite any more of it in order to respect copyright. In the 1705 edition, however, the left hand part is written in baritone clef (like the bass clef but a third higher), and so I will present the alternate trio version of the theme instead.



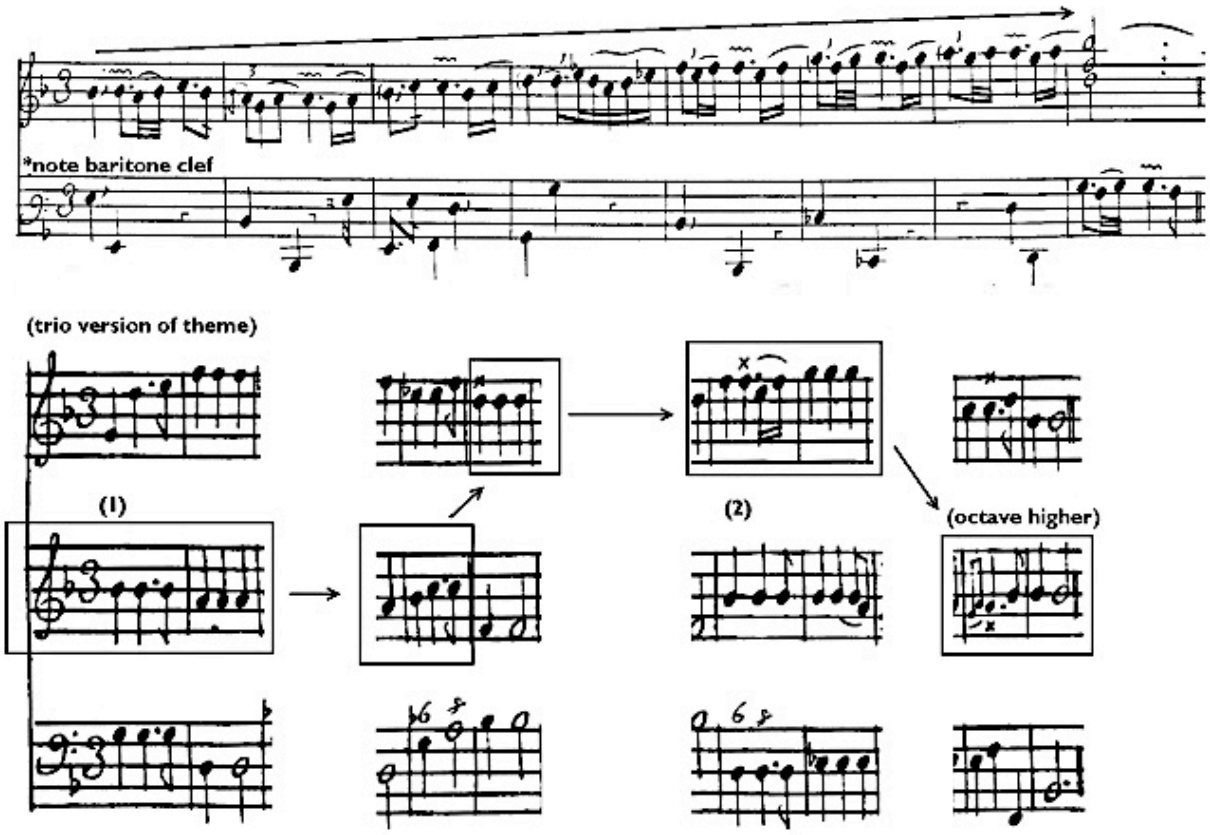
The six phrases of the theme are distributed in the common asymmetrical design where A has two and B has the other 4. Section A ends in III, and midway through section B we reach V in a half cadence. What is remarkable is that in the solo version, Le Roux uses the dully repetitive figure of the first treble part in the entire B-section, not the considerably more interesting melody of the second treble part. **NB: Larger versions of these graphics are available in the corresponding entry on the *Ascending Cadence Gesture* blog: (link).**



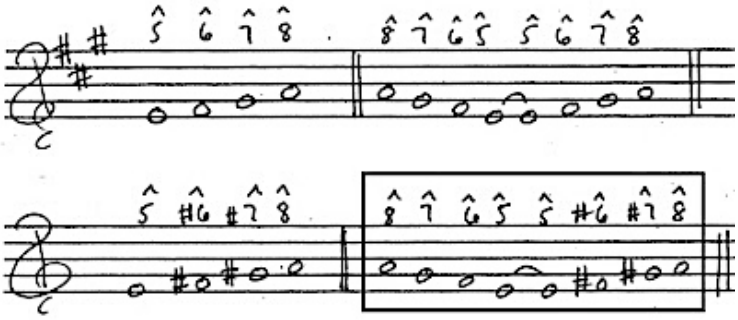
Phrases 5 & 6 in couplet 2 (that is, the first variation) are shown below. I have "transposed" the left hand part to the common bass clef. The cadence in the upper register is striking, but from a traditional Schenkerian viewpoint, we have to call the uppermost voice boundary play growing out of two cover tones—see the graph below the score.



Four other couplets use rising lines, three of them at the end, as in couplet 2 above. In couplet 6, almost continuous 16th-note arpeggios in the right hand are all set in the upper octave. In couplets 4 & 10, a clear descending cadence is placed in phrase 5, to which the upper octave in phrase 6 sounds like a coda flourish. The most interesting use of the rising line is the opening, not the end, of couplet 2—see below, where phrases 1 & 2 chart the octave from Bb4 to Bb5, step by step. (Note that I have not moved the left hand to bass clef this time.) Below the score I have marked the sources of all these steps in the trio version of the sarabande theme, demonstrating again Le Roux's quite free attitude toward his theme (these are *not* simple figural variations).

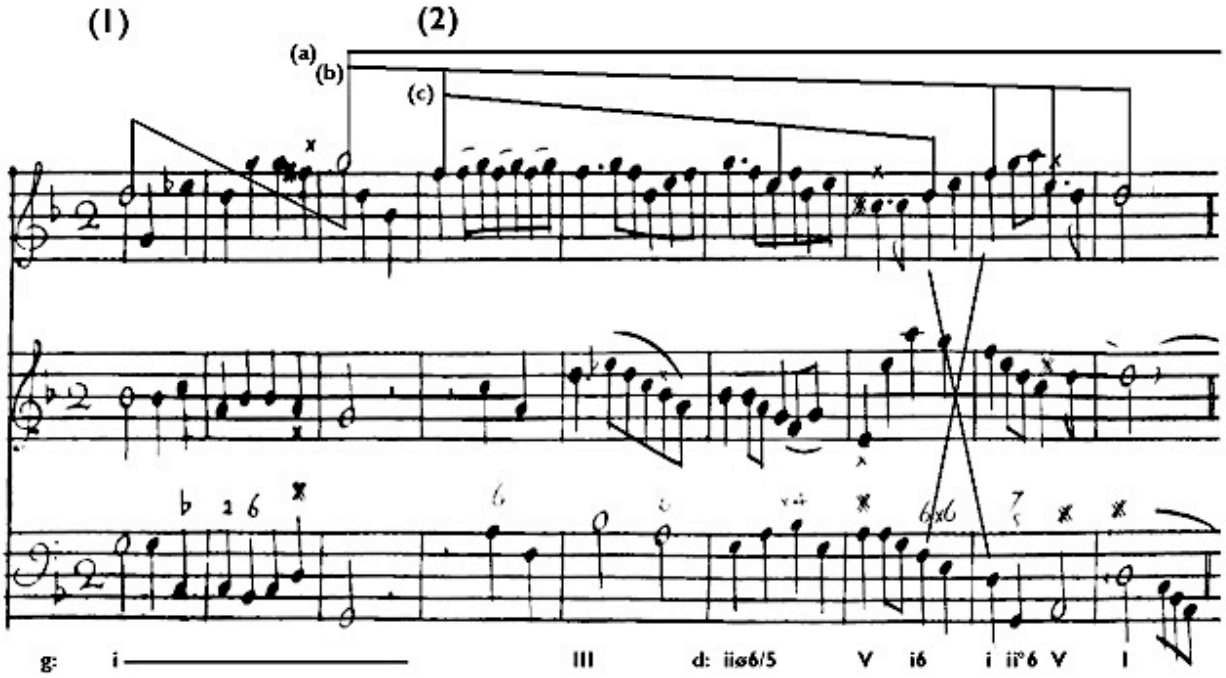


The G minor suite also contains a movement labeled "Piece sans titre." It is marked "gayement" and to my ear, at least, bears traits of the bourrée and, in some moments, the gavotte, but without maintaining the characteristic figures or even a four-bar phrase unit. Eight phrases are distributed across a small binary form, 1-2 in the A-section, 3-8 in the B-section.

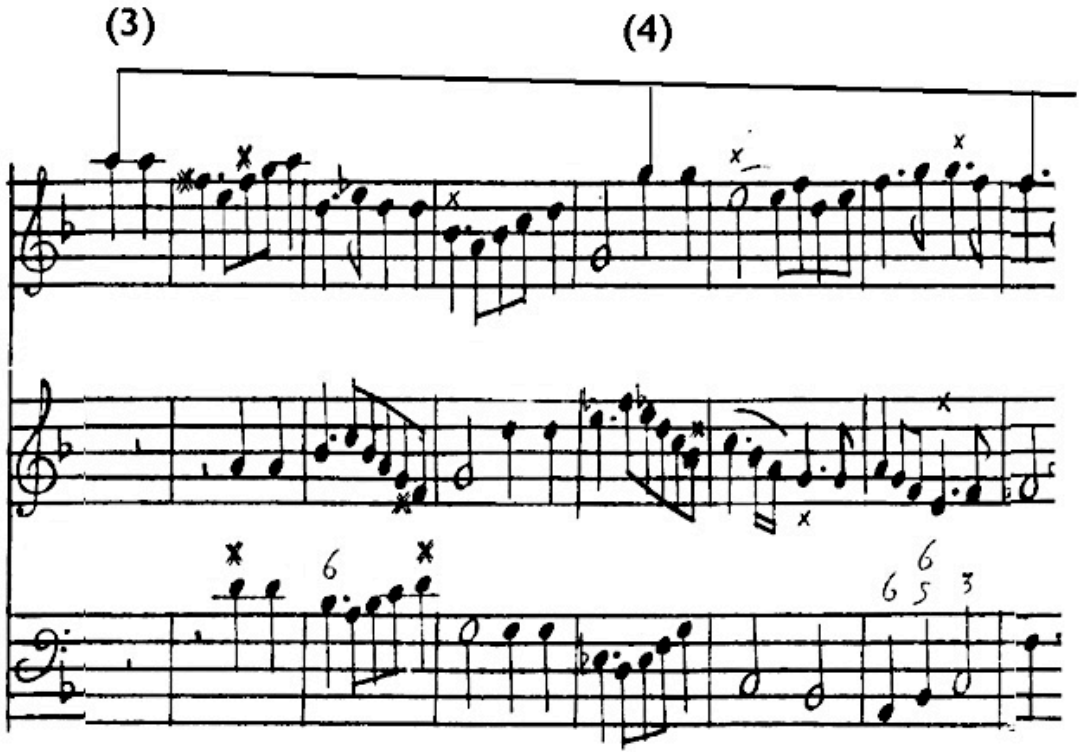


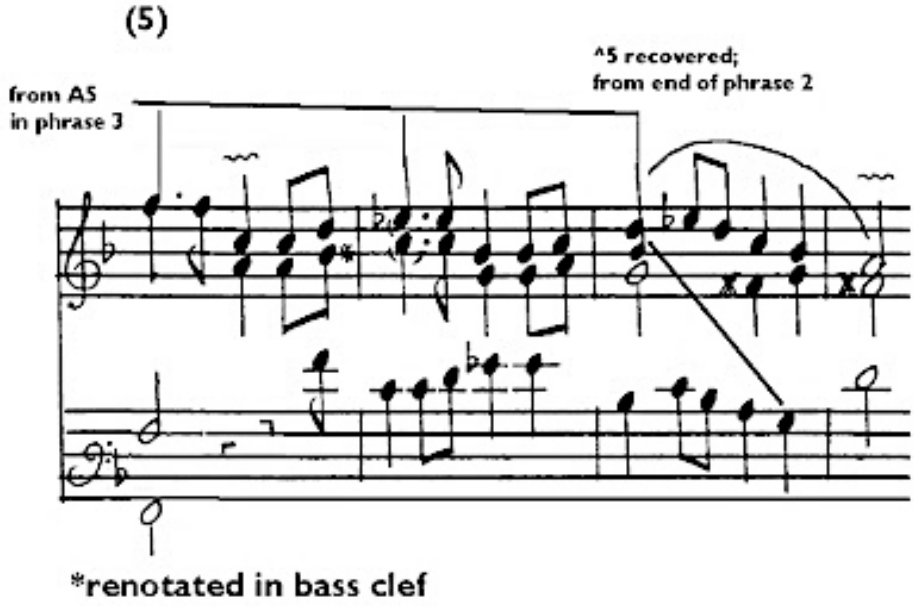
The three-bar first phrase focuses on the upper fourth of the tonic octave, or D5-G5. The latter is the first note of a traditional Urlinie of the mirror form, ^8 down to ^5, then rising again to ^8. I have reproduced above a figure from the introduction to this essay; the form LeRoux uses for his "Piece sans titre" is boxed. To date, this is the only piece I have found using this Urlinie in the minor key. (It is actually fairly common in the major key.)

At (a) is ^8 of the Urlinie; a line will descend from it in section B. At (b) is the middleground line that covers section A, up to the PAC in the dominant. At (c) is an internal third-line that reaches D5 "early" and helps to expand the phrase to 6 bars.

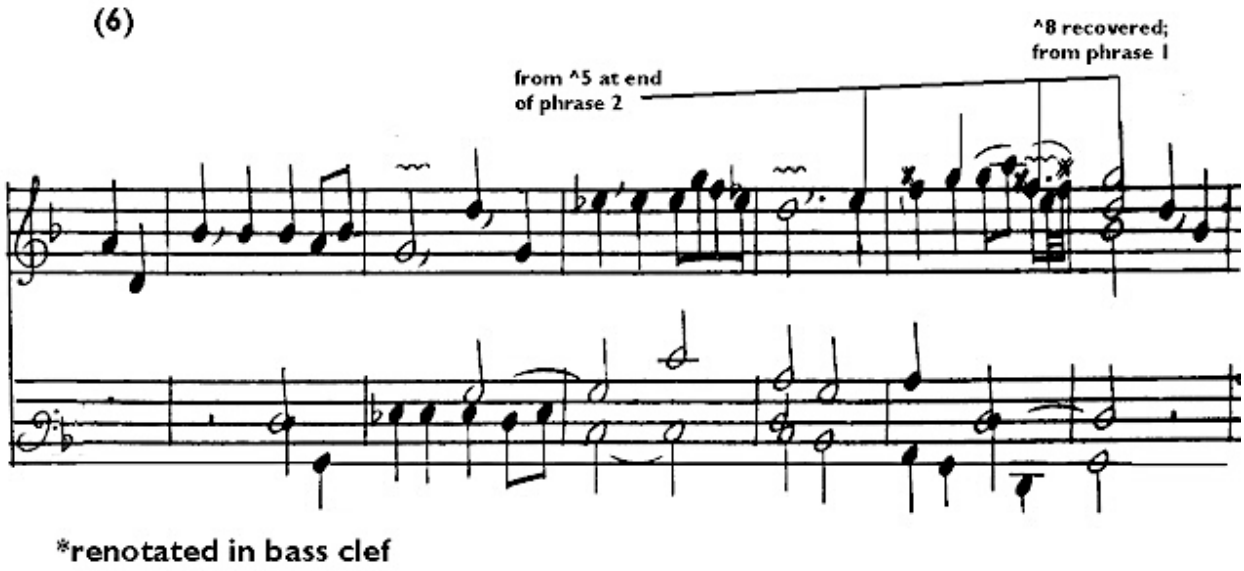


The upper voice in phrases 3, 4, and 5—the first half of the B section—traverses a fifth-line from a superimposed inner voice at the beginning (A4 becomes A5 in phrase 3) eventually back to ^5 (by the middle of phrase 5).



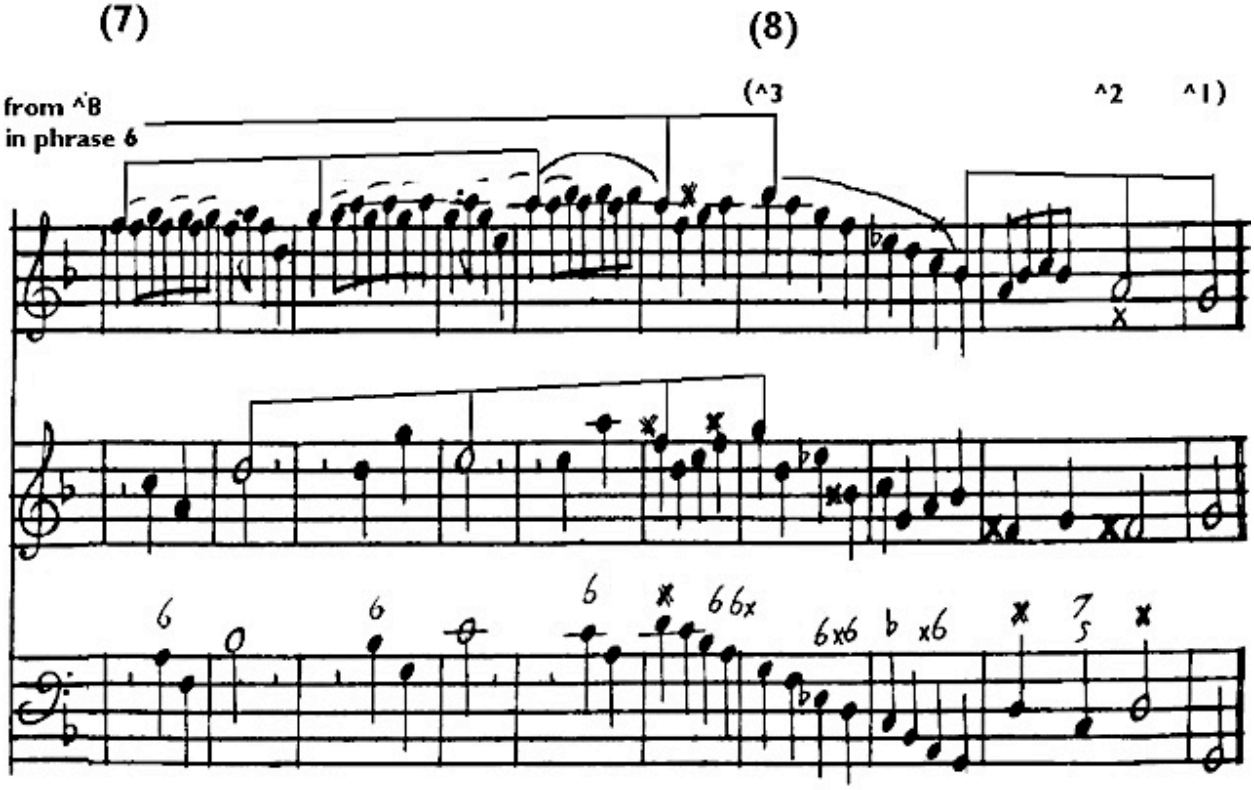


Phrase 6 takes the line back up from D5 to G5 with a PAC as close. (The harmonies might suggest the F# on beat 1 as ^#7 better than beat 4, as I have it now.)

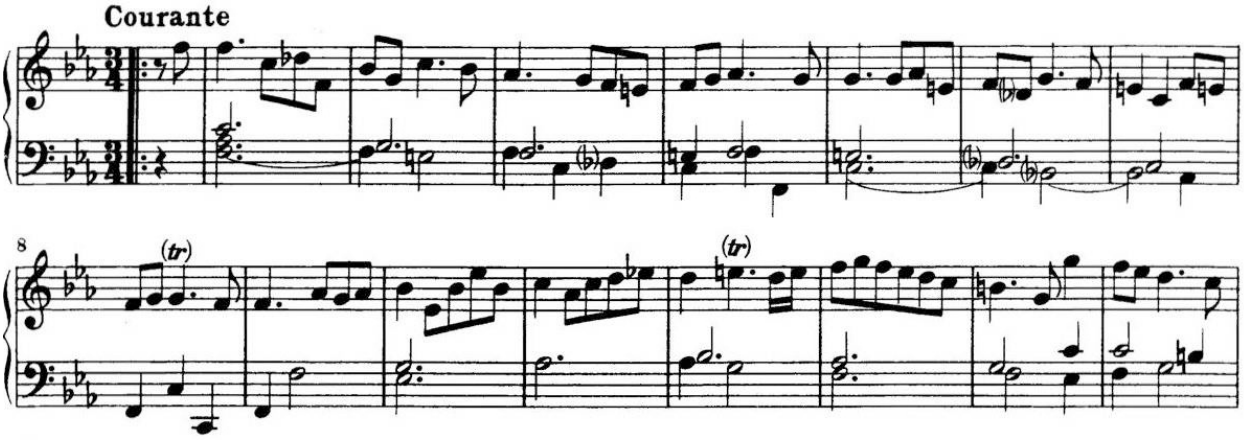


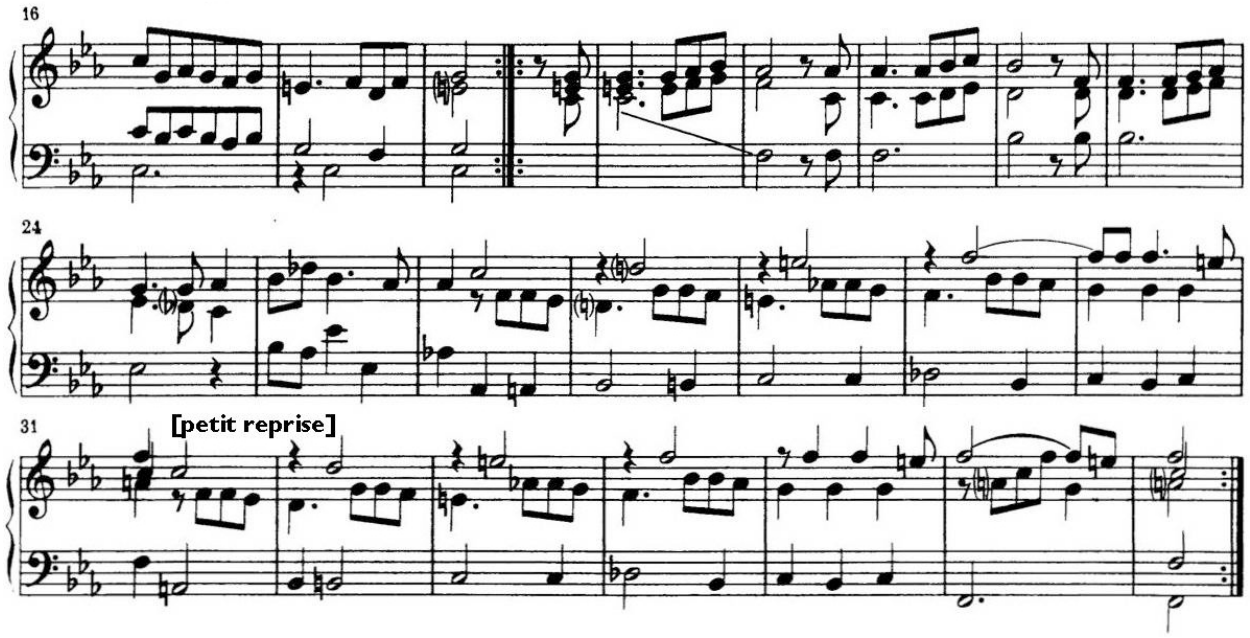
But the piece is not finished. A firm, apparently conclusive PAC on the tonic *before the end* is common in French harpsichord music because of the performance tradition of the *petit reprise*, in which the final phrase of a piece was repeated, presumably with additional embellishments or textural changes. In several pieces for the 1705 collection, LeRoux takes advantage of this tradition to add new music after the tonic close. In this case, he adds two phrases, the first of which picks up the figure of phrase 2—see phrase 7, where the figure is put into sequence. Phrase 8, then, starts from Bb5 as ^3 and brings the piece to a close with another firm cadence. I am not particularly fond of those Schenkerian readings that only reach their supposedly

principal melodic tone near the end, and in this case it would make little sense anyway, as phrases 7 & 8 are in the *petit reprise* or coda-like region of the piece.

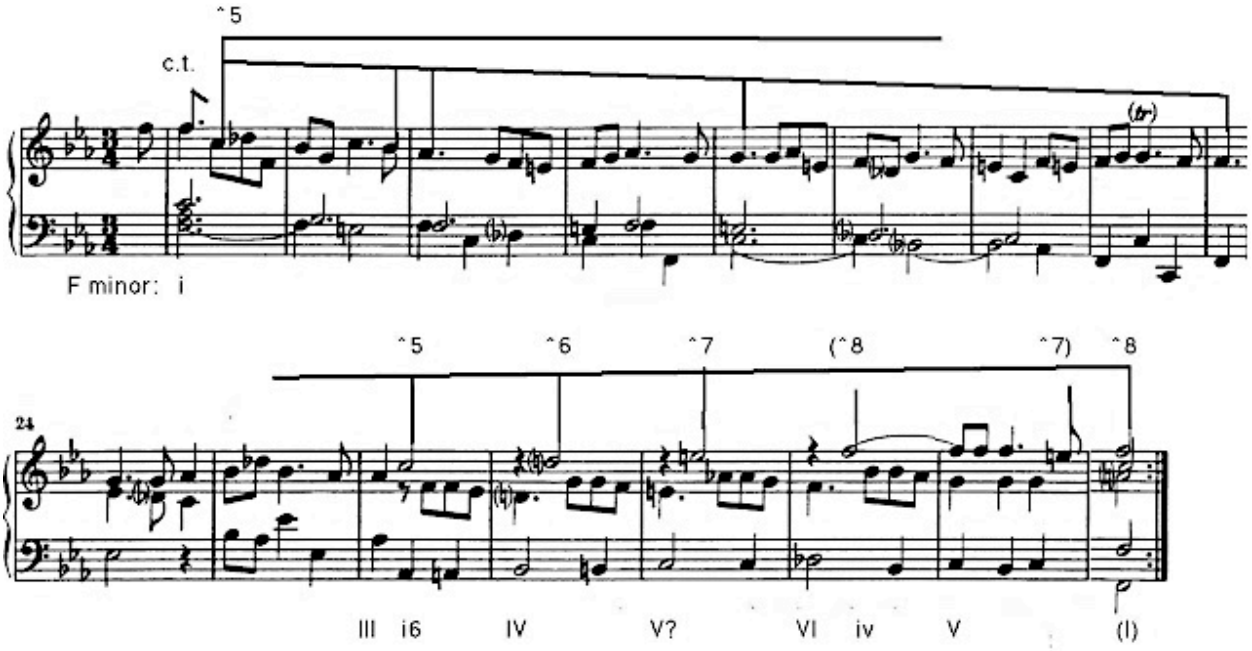


The last example comes from one of the many German composers who imitated French keyboard styles and genres in the 17th and early 18th centuries: Georg Böhm, whose Suite in F minor contains a courante with an ascending Urlinie. Volume 1 of the *Sämtliche Werke* edition (published in 1952) includes eleven suites, two of them in F minor. This courante is from the second of those suites. Note that it uses the Dorian signature (three flats rather than the four we would expect for F minor).

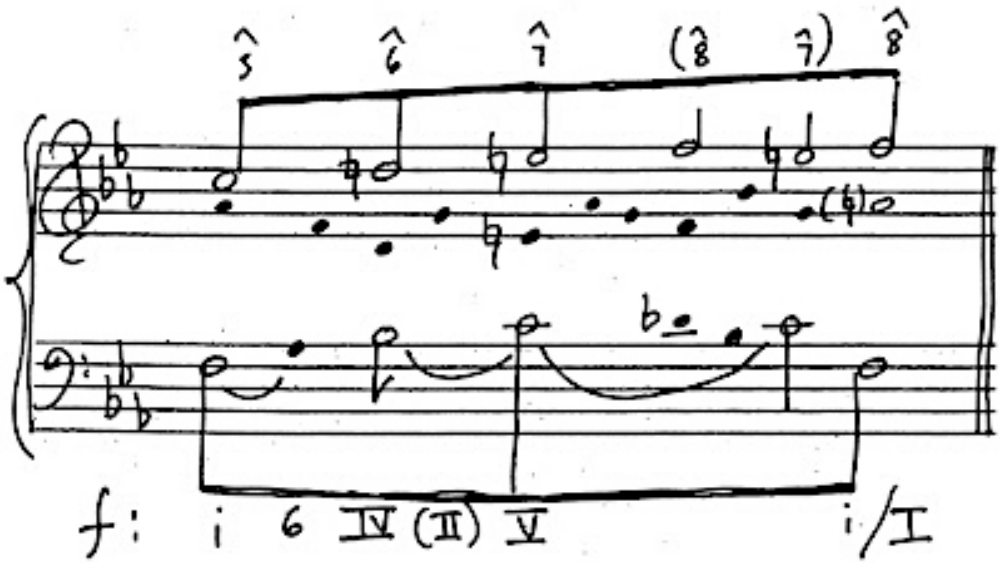




Here is an analysis showing the background..

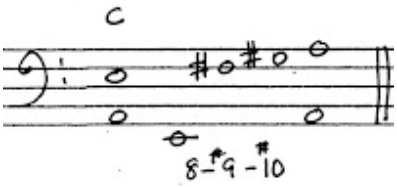


Finally, a background/first middleground graph, with the inner voice. I chose to show the bass for i6 with a closed note rather than an open note, but the outline of figure g is still clear.


5̂ 6̂ 7̂ (8̂ 7̂) 8̂
f: i 6 IV (II) V i/I

Part 9: Beethoven; Kiefert

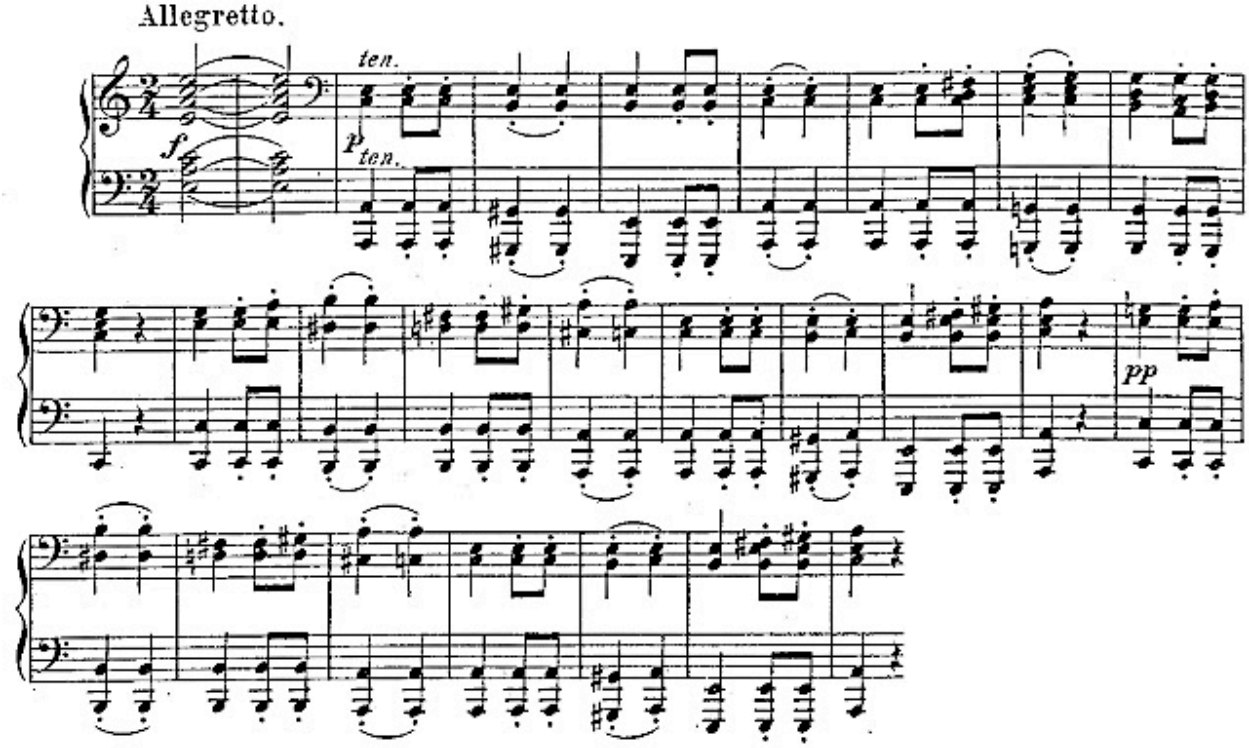
Now an odd couple from opposite ends of the long nineteenth century. Both use figure c in their cadences.



The second movement is unquestionably the best known of the four in Beethoven's Symphony VII. It was popular from the start, being the one subject to audience requests for encore during the symphony's premiere, a practice that continued in concerts throughout the 1830s and 1840s. In England, it was even given a title: "Chorus of Monks."

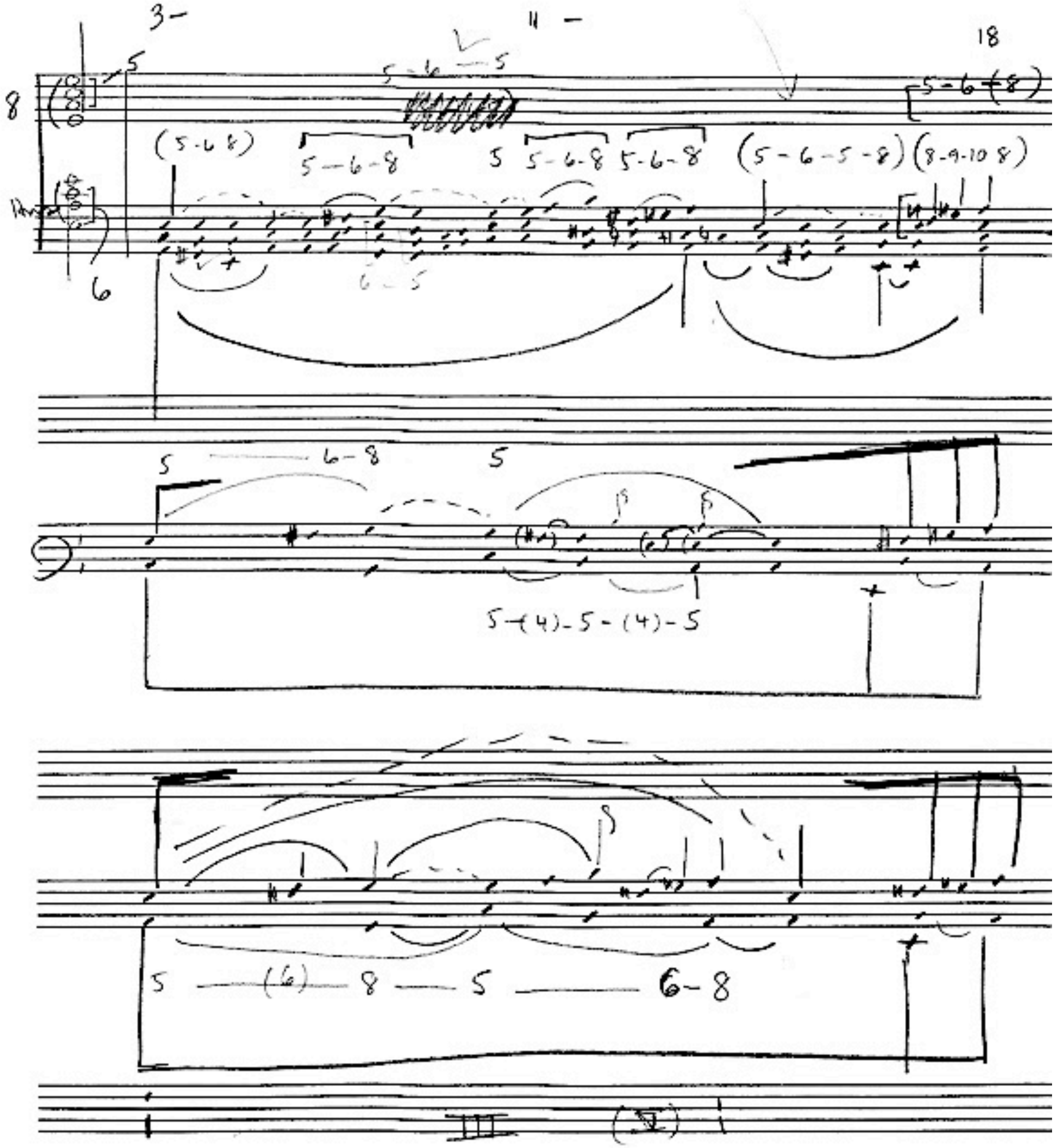
Though fanciful, that label has a thread of plausibility: musicologist Wolfgang Osthoff observes that stylistic traits (including the sustained chord in the winds with which the movement opens and ends) link the movement to a Viennese tradition of litany singing, including the Wallfahrt or Trauermarsch (that is, outdoor funeral procession), so that a religious connotation does seem strong. (*AfMZ* 34/3 (1977))

An elaborate dance-trio/double variation design begins with this theme, to which my comments are restricted.



As is already clear from the final two bars, ^#6 ascends over the dominant harmony. I have appended a facsimile of my draft sketch. I have developed the idea of the pervasive 5-6-8 pattern/motive elsewhere, in an article under preparation. **NB: A larger version of this**

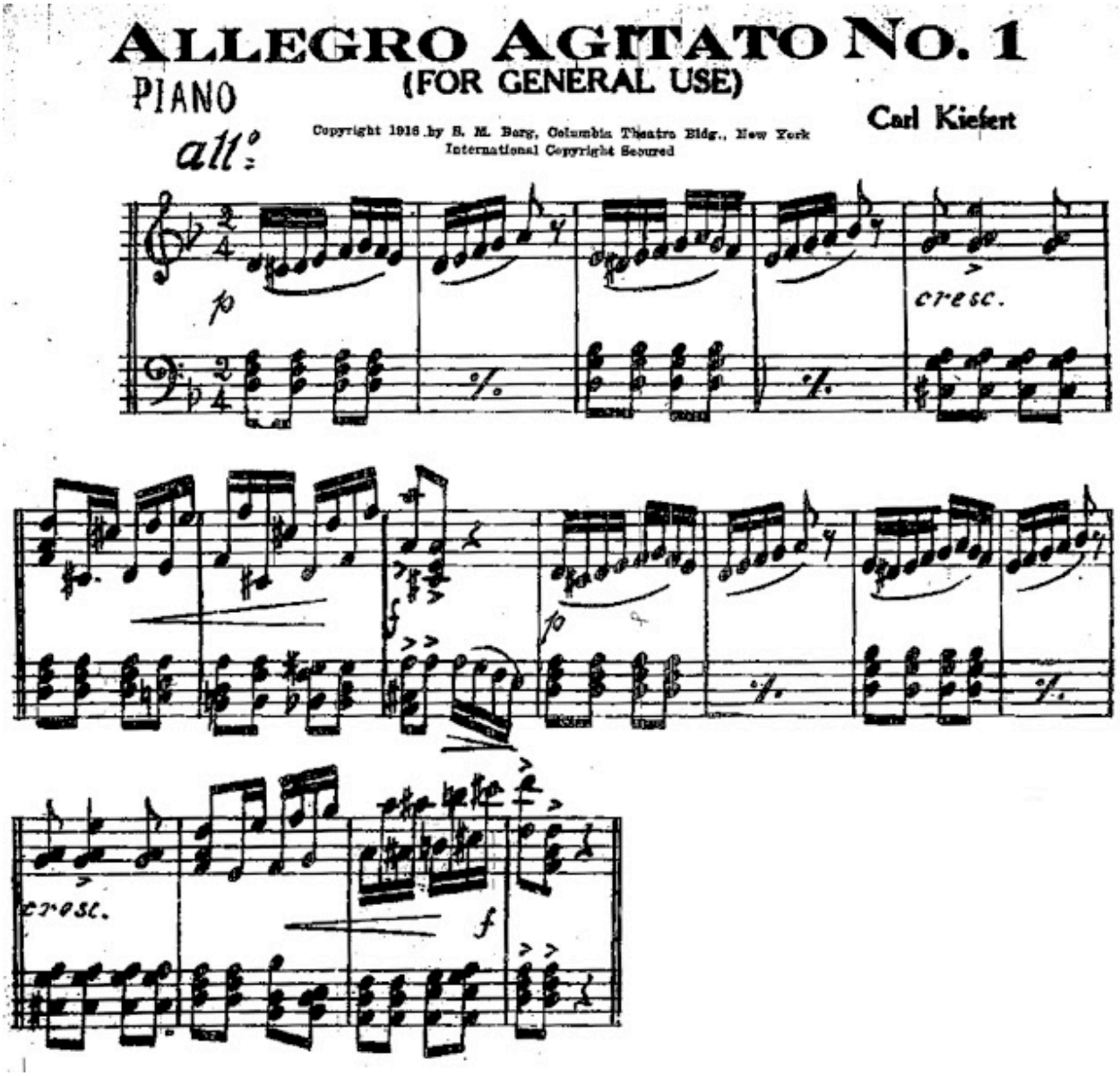
graphic here: (link).



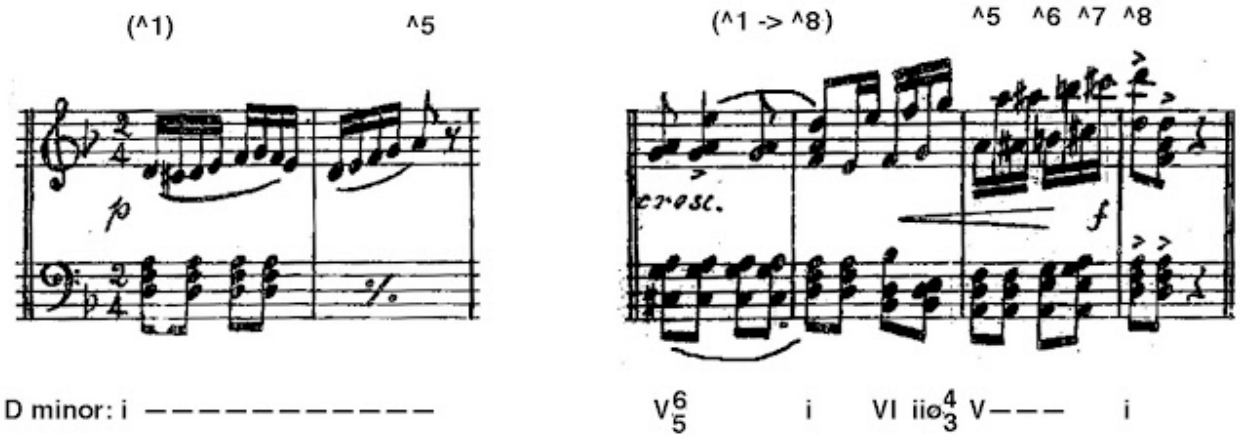
I had intended to write that nothing is known about Carl Kiefert, whose *Allegro Agitato No. 1 [for General Use]* was published in 1916. *Wikipedia*, however, came to the rescue. Here is a condensed version of their entry:

> [Johann] Carl Kiefert (1855–1937) was a composer and conductor who spent much of his career conducting at the Hippodrome and other London theatres. He wrote songs, arranged dance music from shows and wrote or co-wrote the scores to several London musicals. He orchestrated several West End musicals early in the 20th century and later several Broadway musicals. "His acknowledged expertise and speed at instrumentation made Kiefert the most sought-after arranger of theatre scores and he regularly orchestrated for Lionel Monckton and Osmond Carr."

Kiefert's *Allegro Agitato* (score on IMSLP: link) is typical of a large repertoire of practical dramatic music and would have served equally well in the theatre or in the cinema. Here is the first section:



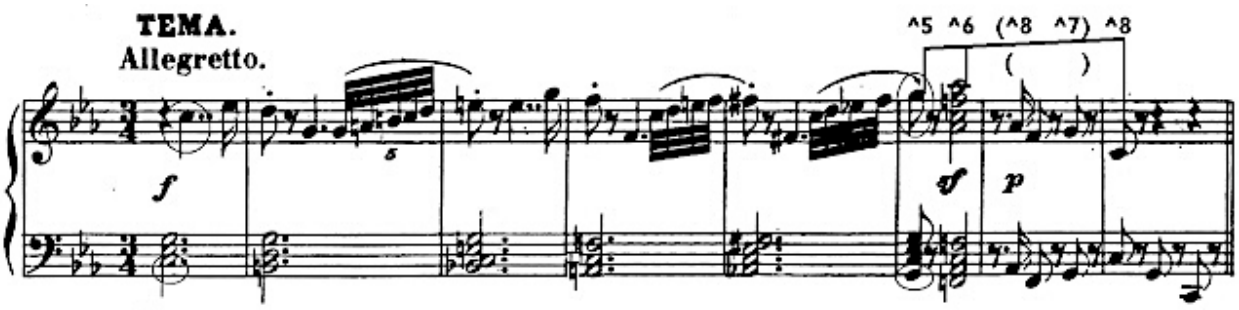
And an analysis, which shows the positioning of the upper voice on ^5 at the beginning and the clearly marked ascent above the dominant in the cadence.



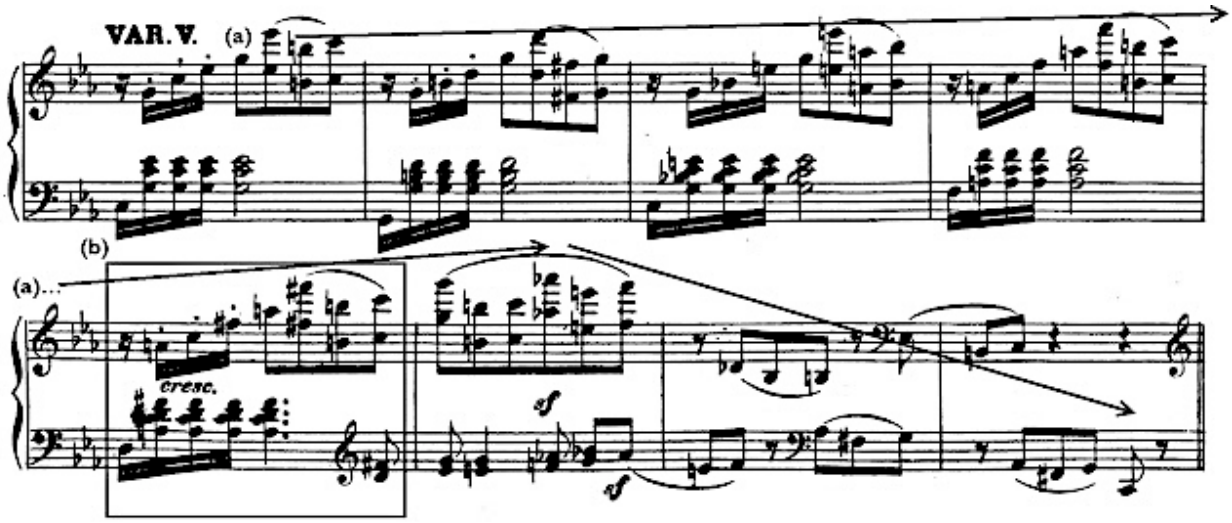
Beethoven's 32 Variations in C minor, WoO80, were composed in 1806 and published in 1807. The lack of an opus number might be related to the composer's rejection of the work later in his life. Certainly, its evocation of the Baroque chromatic chaconne bass and continuous variation design seems out of place among the large-scale, heroic music of Beethoven's middle period (he also wrote the Third Symphony and the Violin Concerto in 1806, for example). And not only is WoO80 rather old-fashioned for the first decade of the 19th century, but it also is not up to the standard of the "Eroica" variations written earlier (1802) or the Diabelli Variations written much later (1819/1823).

To the point here, the theme offers an obvious opportunity for a rising line in the minor, an opportunity that Beethoven does not exploit, however, as we shall see below. There *is* one rising line among the 32 variations, but it is in the *maggiore* variation 14.

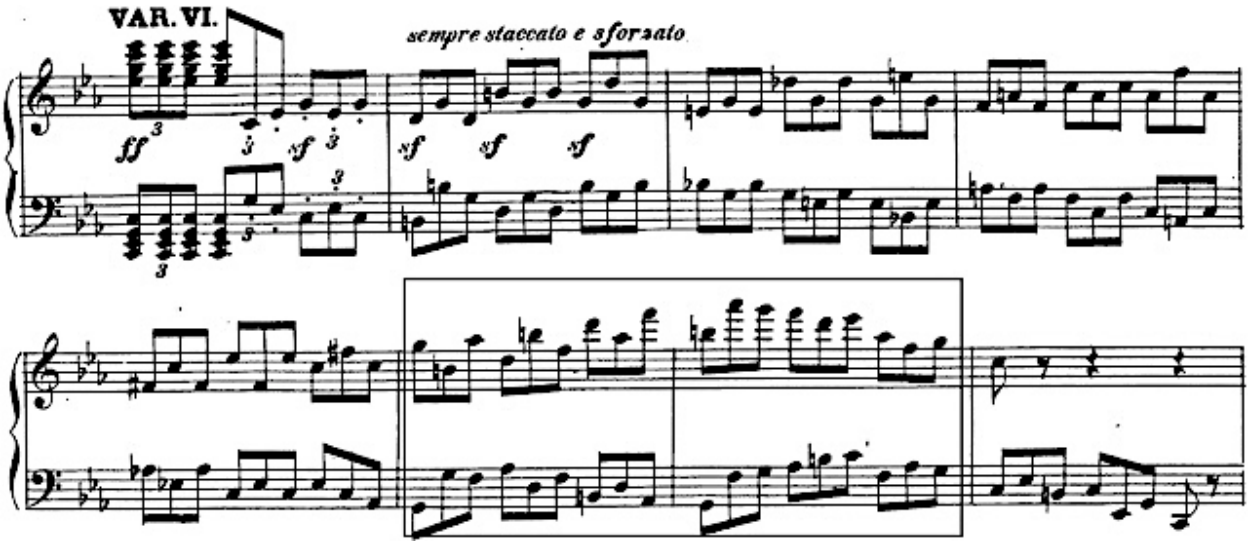
The chromatic chaconne bass in bars 1-6 moves against a rising line in the right hand, the overall result being to move both bass and melody from ^1 to ^5, but of course in opposite directions. The wedge goes one step further in the *sforzando* subdominant chord but then the simple octaves fall sharply (and quietly). The potential for a variant of an ascending Urlinie, however, is introduced by that subdominant chord—I have marked how it might be realized in scale degrees. As it stands, the clearest implicit figure is a displaced neighbor G5-Ab5-G4 (bars 6 and 7).



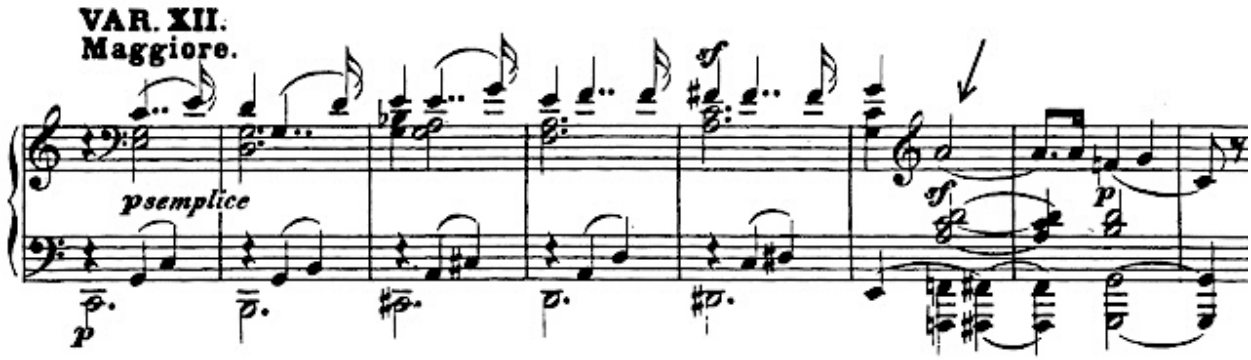
In the variations, Beethoven makes much of the dramatic contrast between the first six bars and the cadence. Since he includes the rise-and-fall gesture in many cases, the clear expression of a rising line is not possible. Variation 5 is typical. The arrows at (a) chart the wedge in the melody, which does reach ^6, but then the convoluted drop-off leaves one assuming an implied completion of the neighbor figure, so, G6-Ab6-(G6).



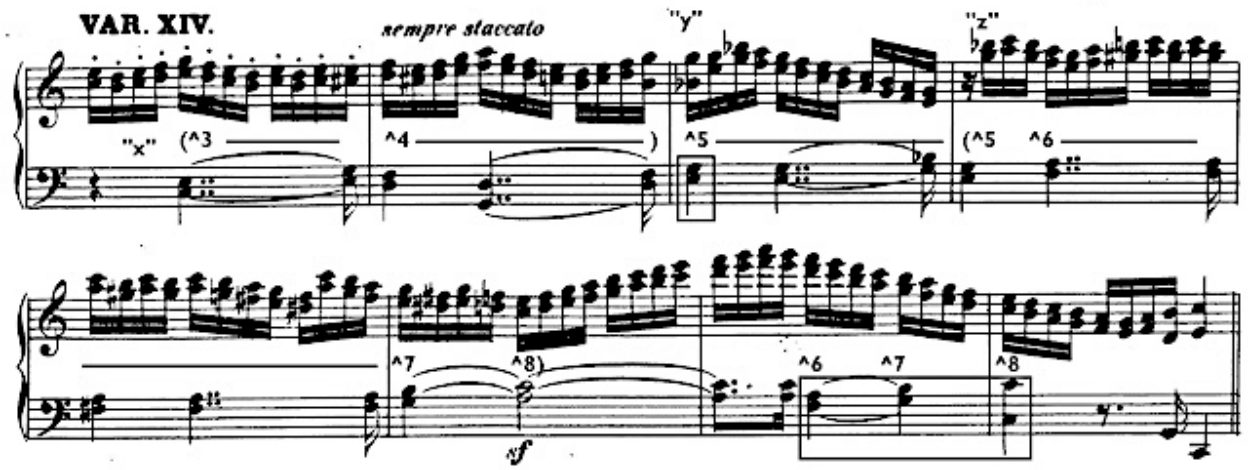
The primary impediment to an ascending Urlinie in the variations is Beethoven's abandonment of the subdominant supporting ^6 for an expanded dominant, as in Variation 6, where bars 6-7 are a dominant seventh or ninth.



Variation 12 is the first of five maggiore variations. The arrow points to the sixth scale degree that ought to make a continued ascent in the cadence easy to manage.



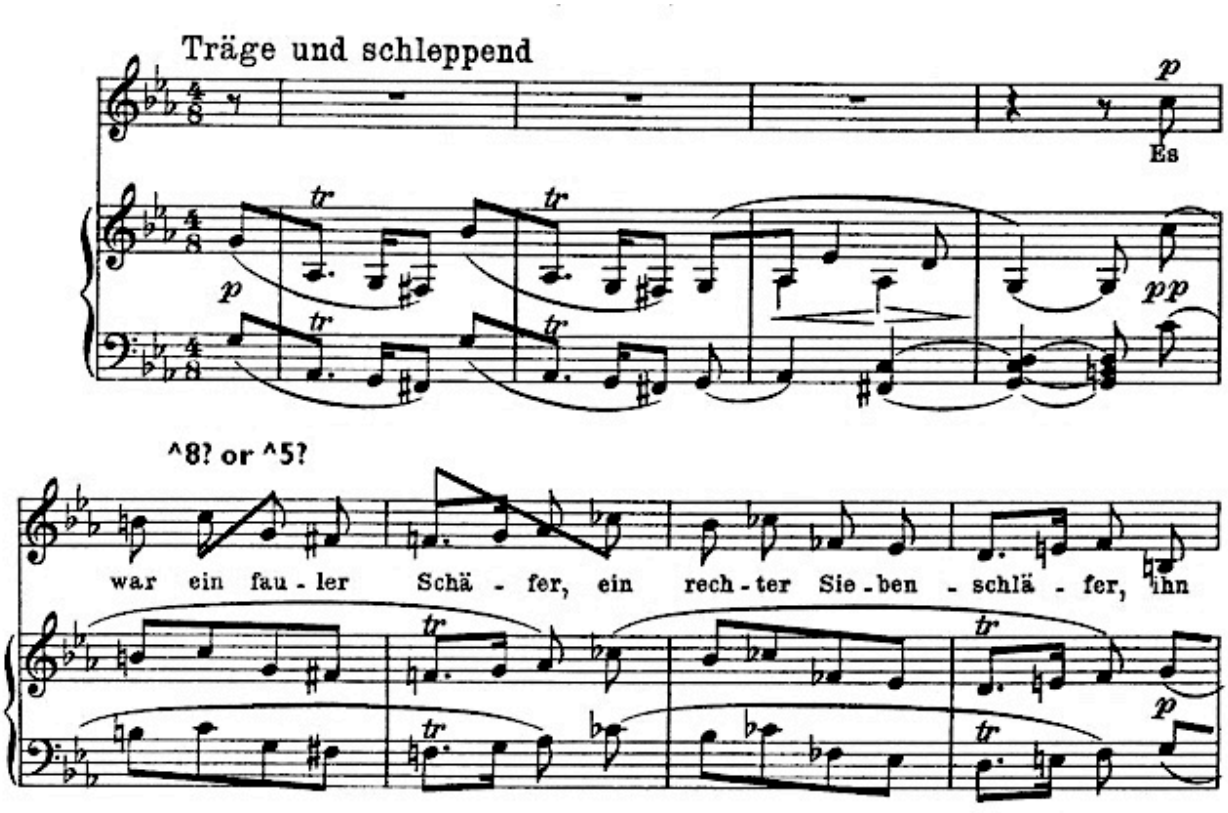
Variation 14, finally, does realize a rising line. An initial ascent brings ^3 (at "x") up to ^5 (at "y"). A first attempt at the line from ^5 to ^8 follows (see "z"), and bars 7-8 do the work with clarity and resolve (thus, ^5 in bar 3 moves to ^6 in bar 7 and the line then finishes the ascent).



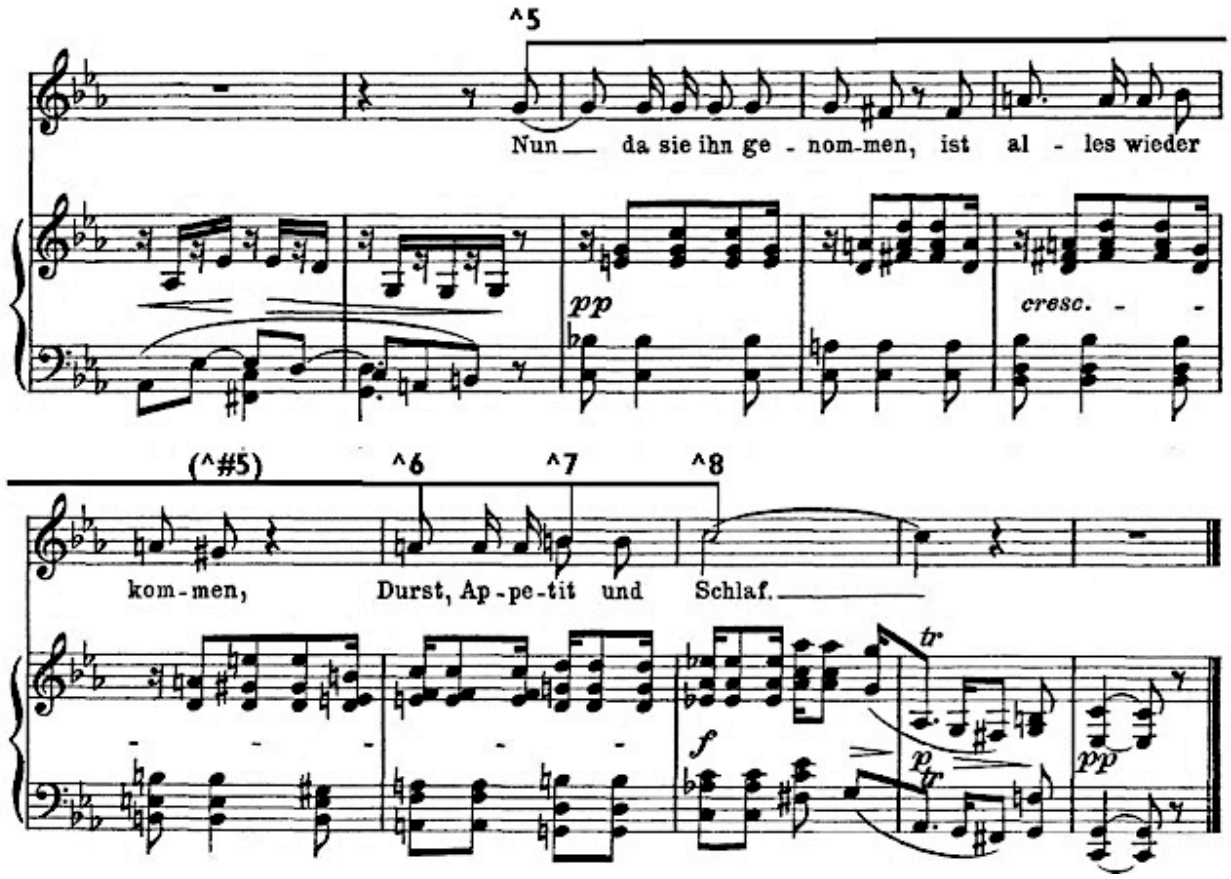
Part 10: Wolf, Brahms, Duparc, Wagner

I had intended this section to show a later 19th century treatment of figure g in Hugo Wolf's setting of Goethe's satirical "peasant" poem "Der Schäfer." Two things happened, however. First, I realized on examining the piece more closely that figure g is not the model; instead, it is a convoluted or distorted version of figure c. More on that below. Second, I remembered that I had just written about a minor-key Brahms song in the essay *Rising Gestures, Text Expression, and the Background as Theme* (published on Texas Scholar Works: link). Then, looking at the work materials for that essay, I found another Brahms song and also one by Henri Duparc (both are mentioned in Walter Everett's article that was the starting point for my *Rising Gestures* essay). Neither Brahms song (they are, btw, Op59n1 and Op69n7) nor the Duparc "Lamento" uses figure g, either. At the end of the section, I look at the opening of the Tristan Prelude in connection with figure i.

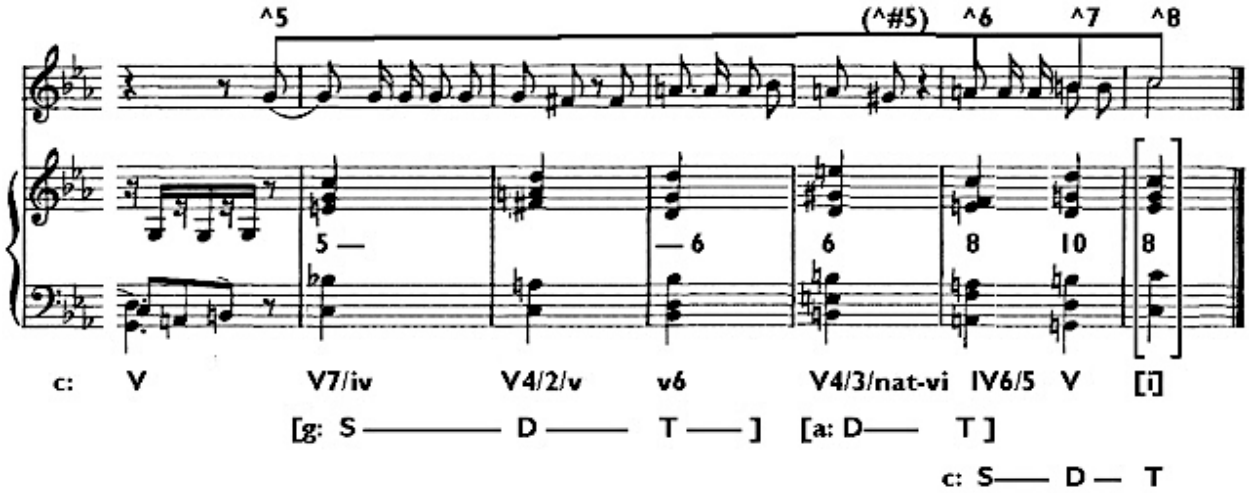
In brief, Goethe's poem "Der Schäfer" is about a shepherd who is lazy and neglects his work but who suddenly perks up and becomes energetic and responsible when a woman accepts him. This turn happens in the final lines, and is set by Wolf with a rising line. The first structural tone of the melody is unclear, largely because of the contortions in line and harmony—see the score below—but also because neither ^8 nor ^5 is confirmed in the subsequent passage.



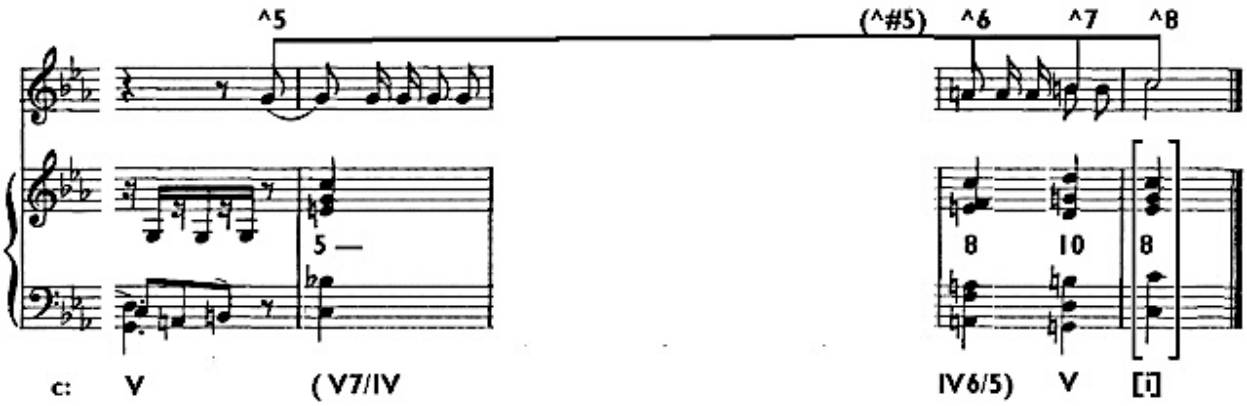
At the end, on the other hand, the motion from ^5 is very clear, if also very chromatic in the voice and oddly chromatic in the harmony:



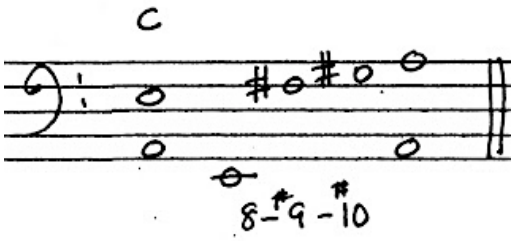
I have removed the text and isolated the harmonies in this reduction. Also note the labeling of local harmonies and functions.



A further reduction shows more plainly that the entire passage, excepting the final tonic, involves prolongation of the dominant.

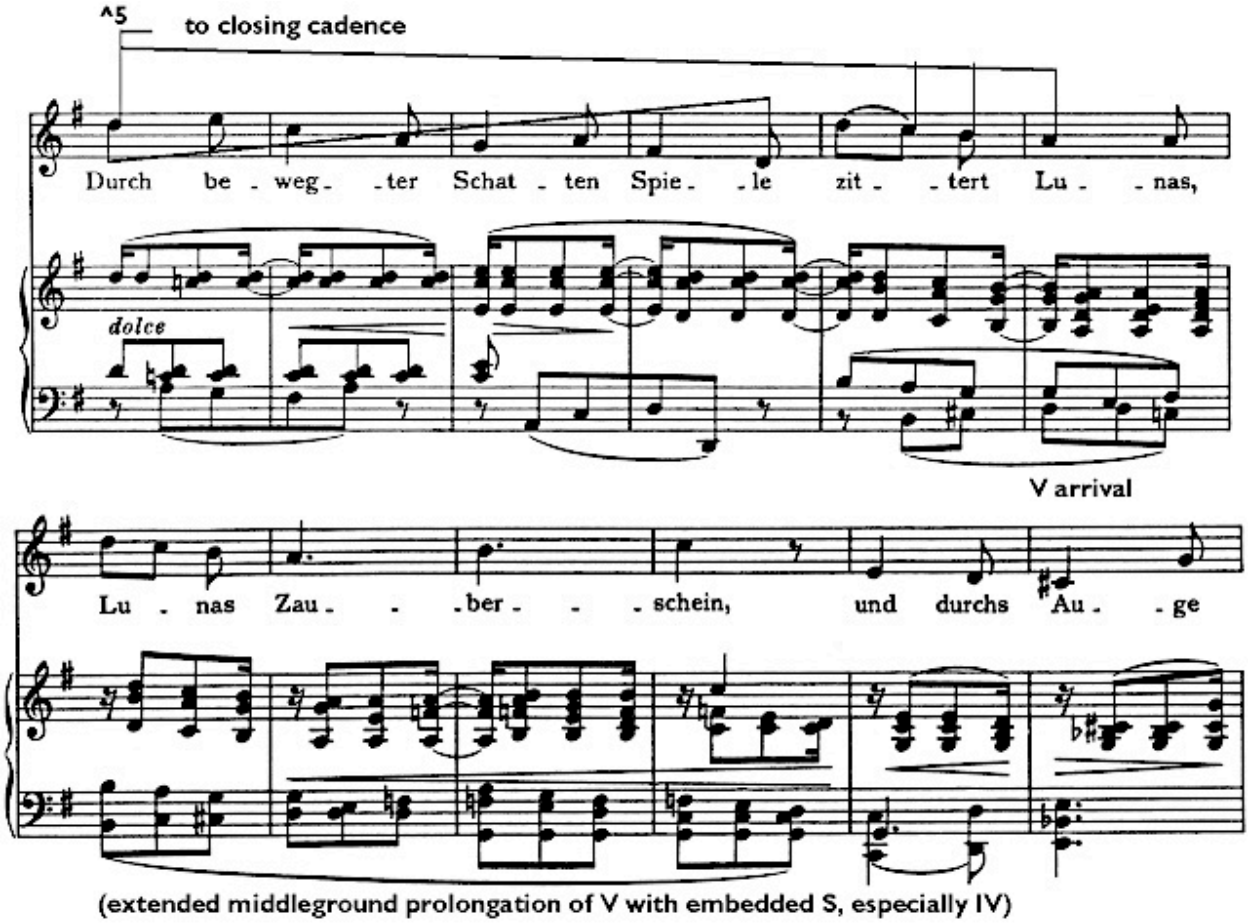


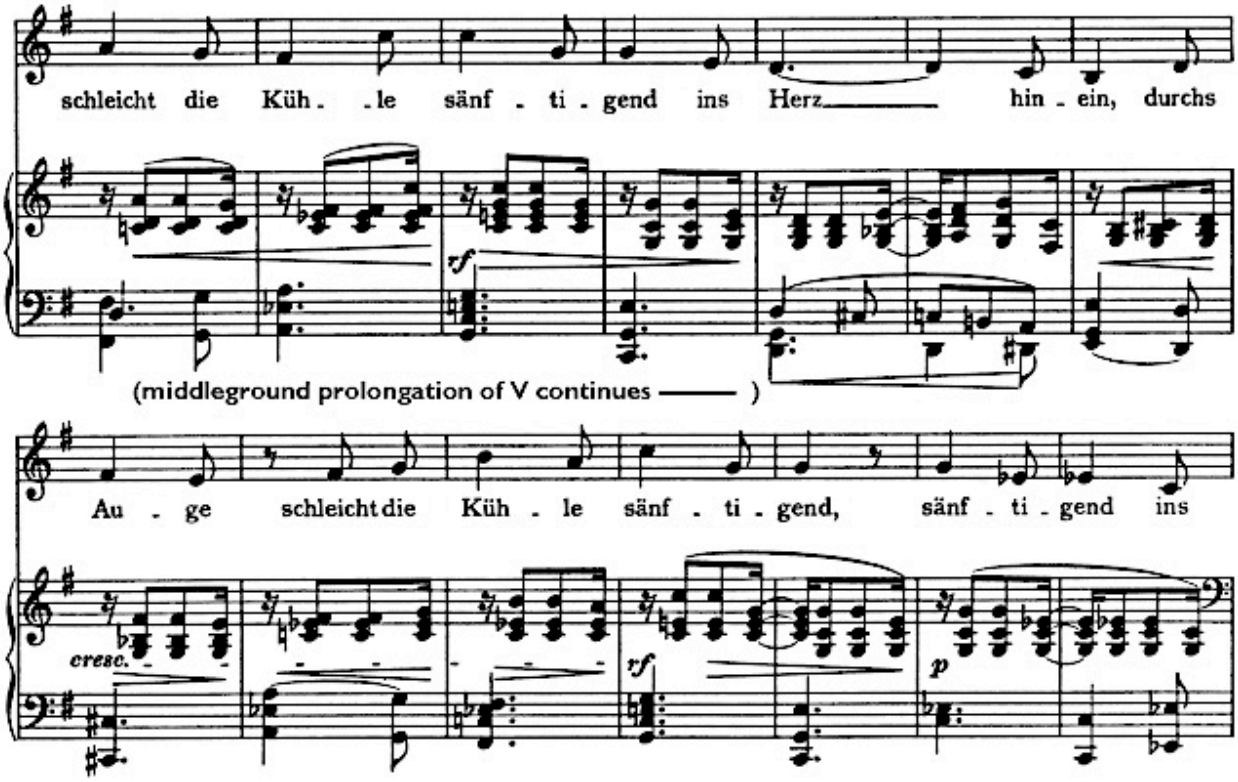
The end result, then, is that "Der Schäfer" uses figure c (below), not figure g.



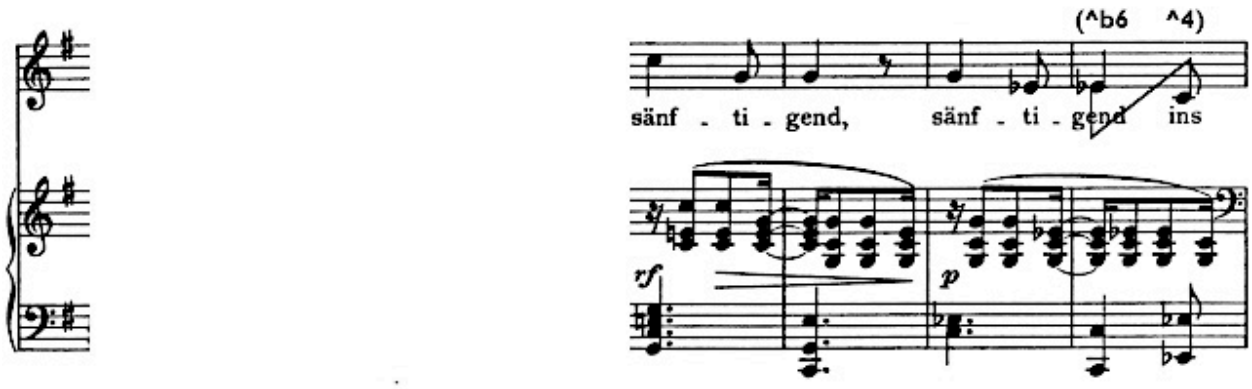
Brahms, op. 59n1, is another Goethe setting, "Dämmrung senkt sich von oben," a nature poem that Brahms sets in four verses, the first two in G minor, where the second is a slight variant of the first, the third is a "B-section" contrast that begins in Eb major, and the fourth in G major builds on material of the second half of verse 1. It is the last verse that concerns us here.

The ^5 I have marked at the beginning is without reference to anything earlier in the song. Whether the whole piece should be read from an abstract ^3 (Bb) or ^5 is an open question: I would favor the former in the early verses but the latter in the final two. Regardless, the motion from ^5 and the elongated dominant are unmistakable in verse 4.

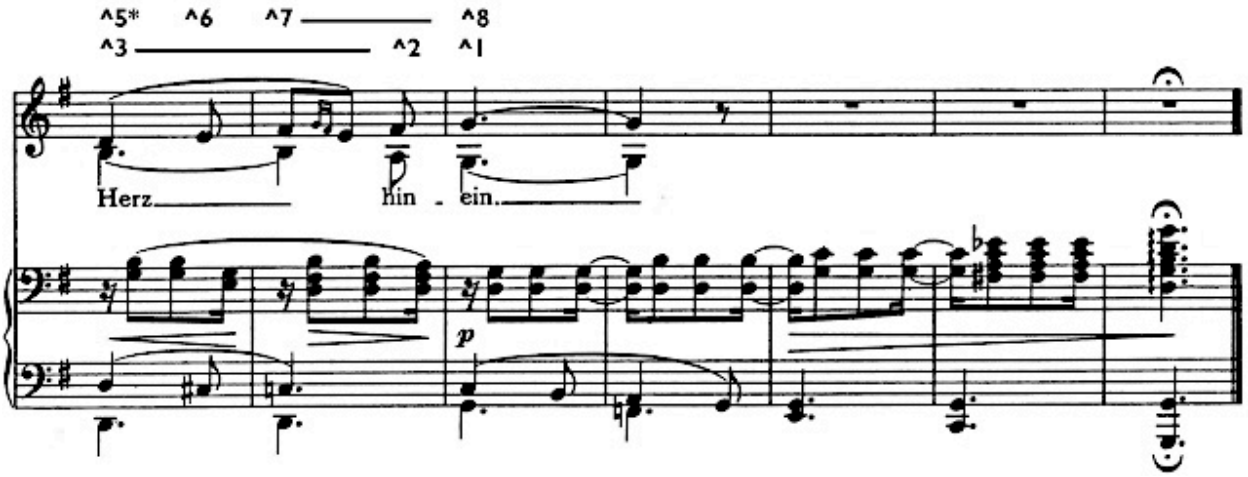

^5
to closing cadence
Durch be - weg - ter Schat - ten Spie - le zit - tert Lu - nas,
dolce
V arrival
Lu - nas Zau - ber - schein, und durchs Au - ge
(extended middleground prolongation of V with embedded S, especially IV)



Considerable attention is given the subdominant throughout the verse, including the approach to the cadence (see both IV and iv below). The close, then, uses figure c, where ^5, ^6, and ^7 are all over V—but note that the alternatives for the voice lay bare the simple and ancient opening wedge of counterpoint where the ascent ^5-^6-^7-^8 is balanced by a descent from ^3 to ^1.



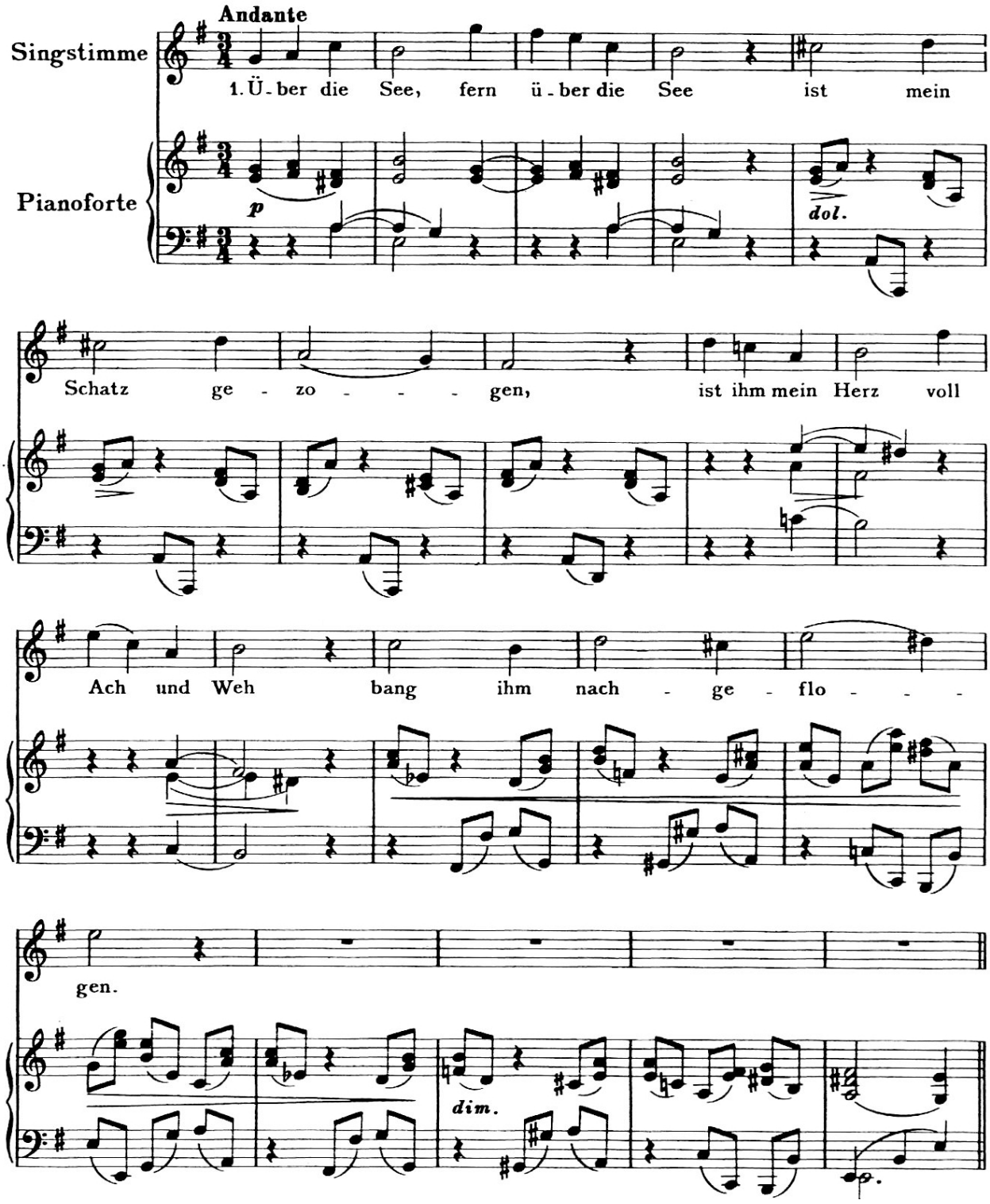
* from beginning of the verse (see 1st score excerpt above)



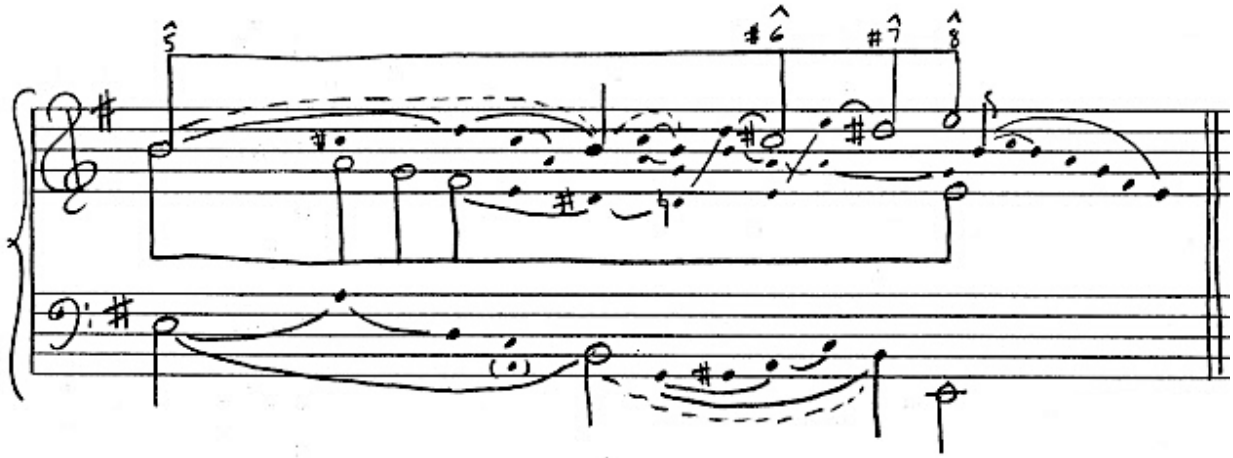
Nevertheless, Brahms does here what Schubert did in pieces we examined early in this essay (link): he actually avoids the problem of the minor key by switching at the end to the major.

7. Über die See

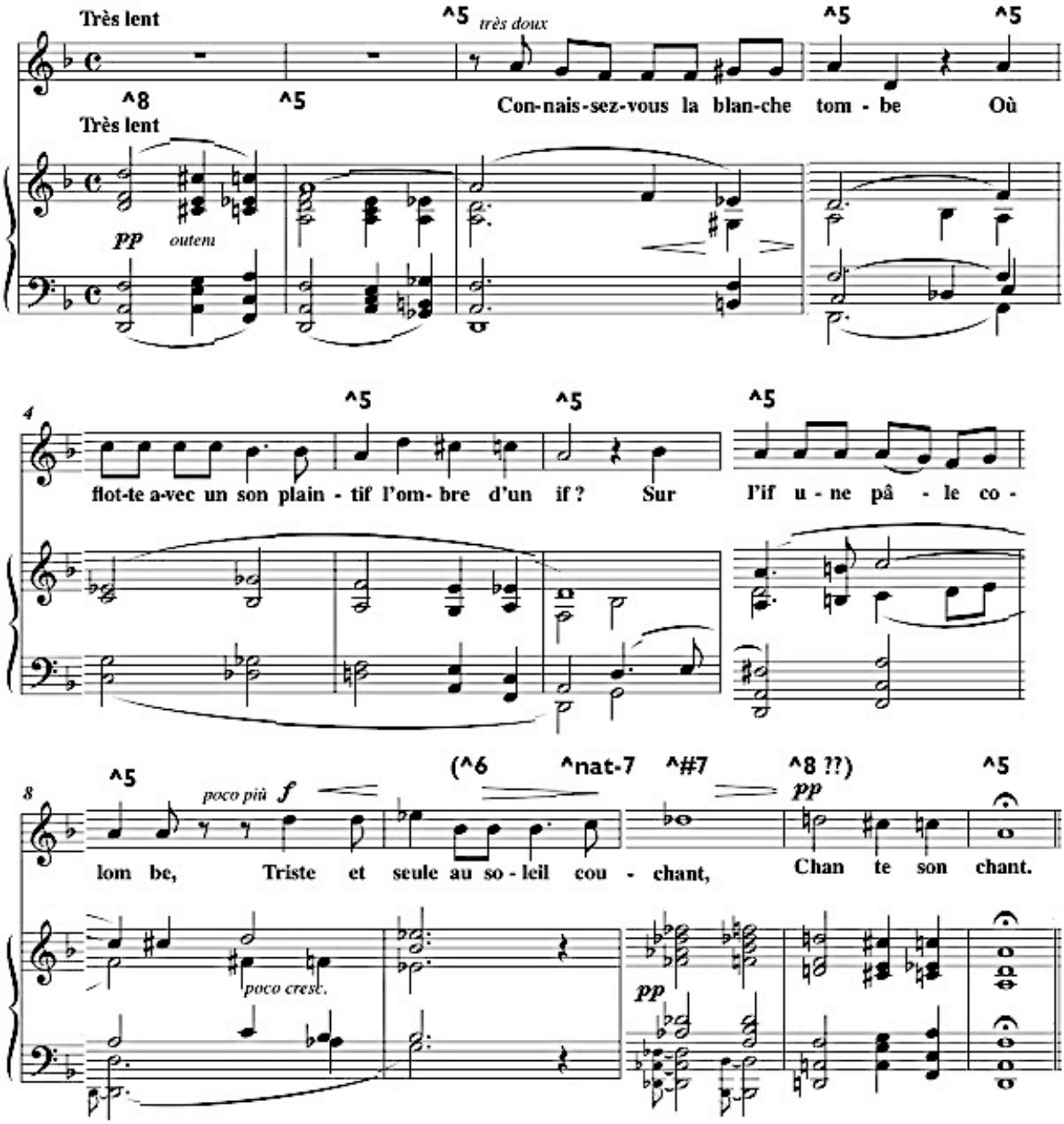
Karl Lemcke

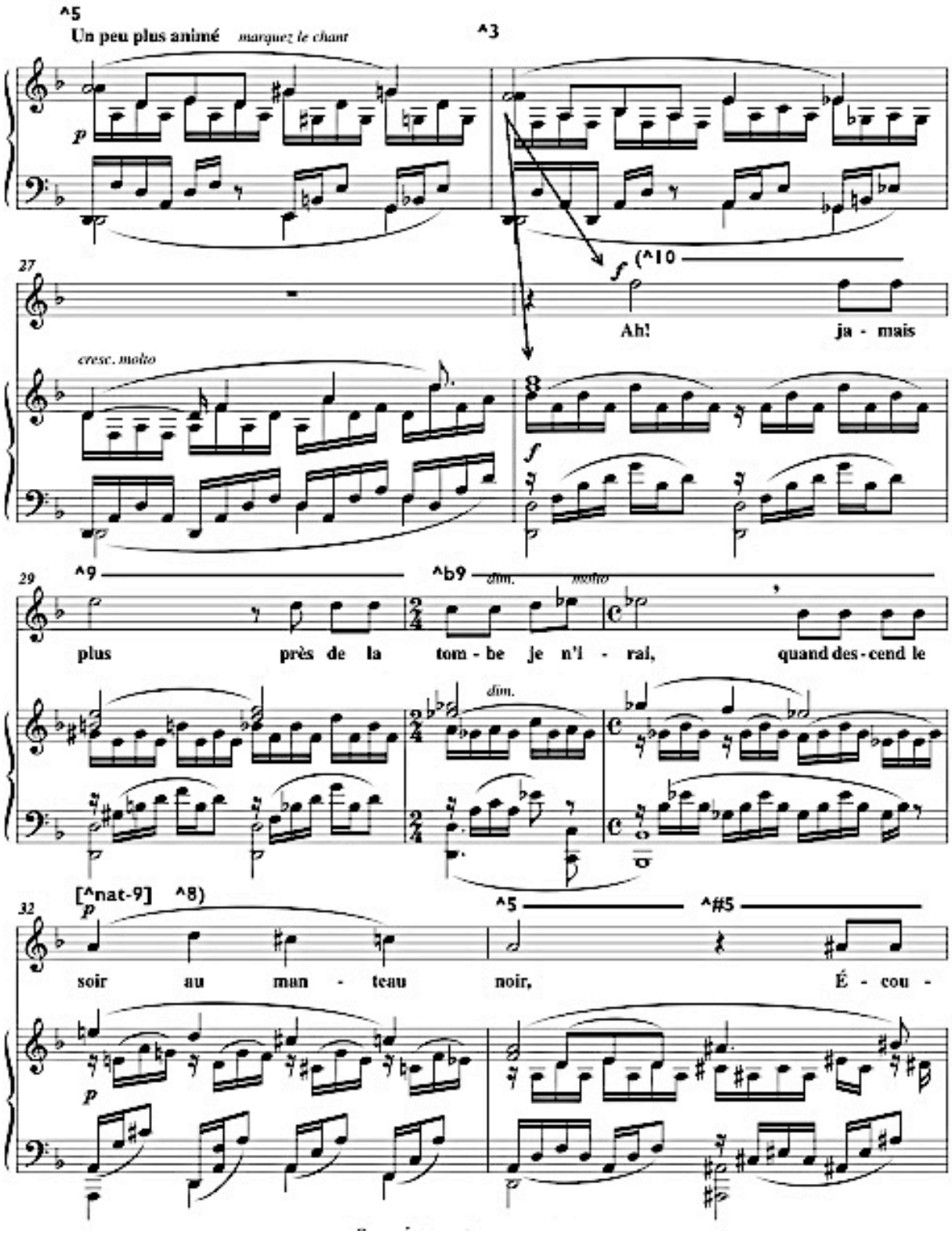


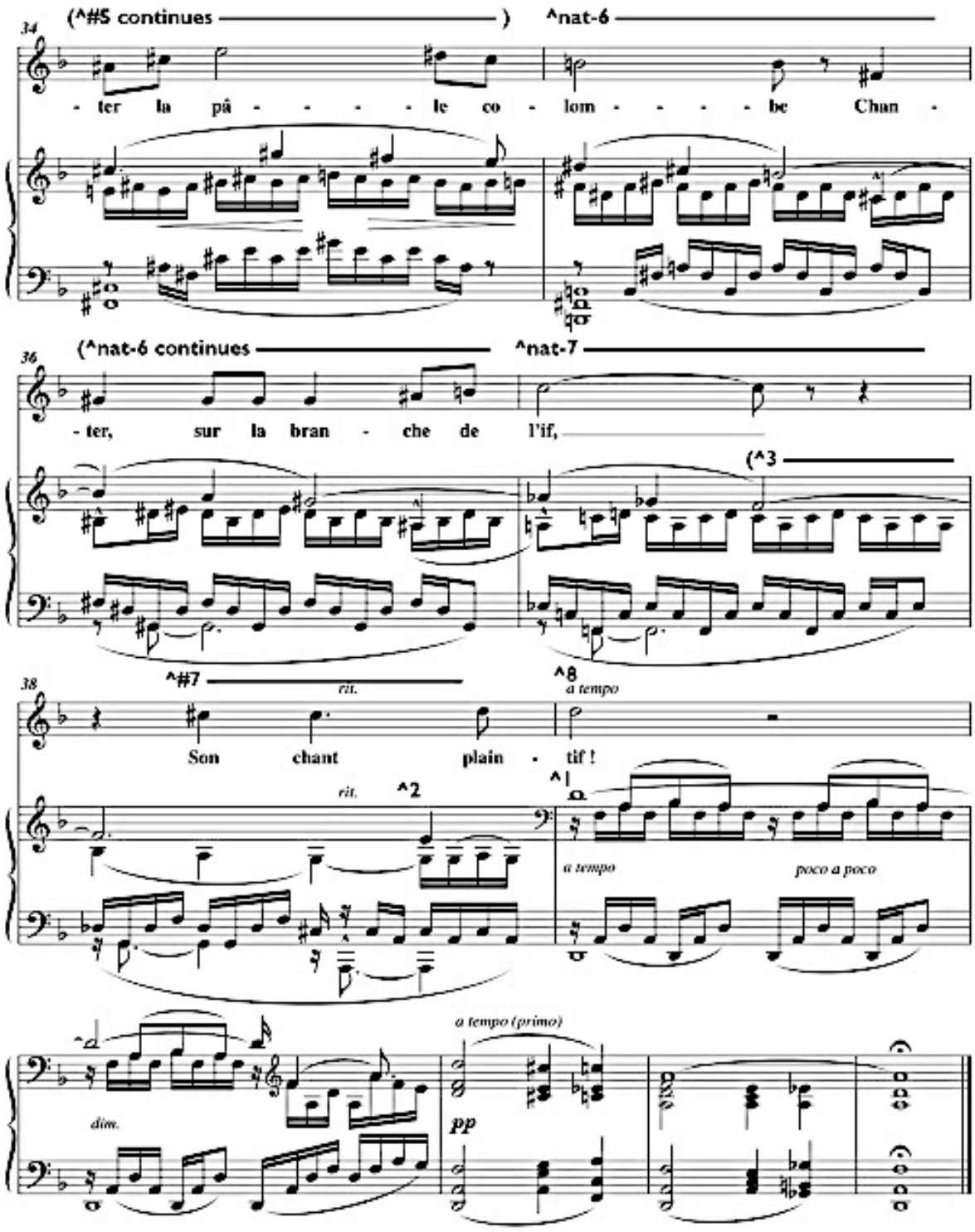
Brahms, Op. 69n7, consists of two musically identical verses. The first is reproduced here. The pairing of a simple rising line with a descending alto from ^5 is reminiscent of the Couperin passacaille, but here the alto descends more quickly. For much more on this song, possible analyses, and the text, see my essay *Rising Gestures, Text Expression, and the Background as Theme*: link. The section for which Op69n7 serves as the principal example begins on page 17.



Henri Duparc's "Lamento" was written in 1868, while the twenty-year old was a student of Cesar Franck, whose influence shows. Walter Everett (2004, 52) reads the pitch design in very nearly the way I do below, with ^5 prolonged for quite some time. then the line rising through A#4 to ^6 (B-nat4) and through C-nat5 to ^7 (C#5) and finally to ^8 (D5). The bass support is the tonic for ^5, nat-VI for ^6 (!), V7 for ^7, and the tonic again for ^8. (Score notation is by Pierre Gouin and is available on IMSLP. My apologies for artifacts I've introduced in the first section below through compressing the width and moving measure 7 up a system.)

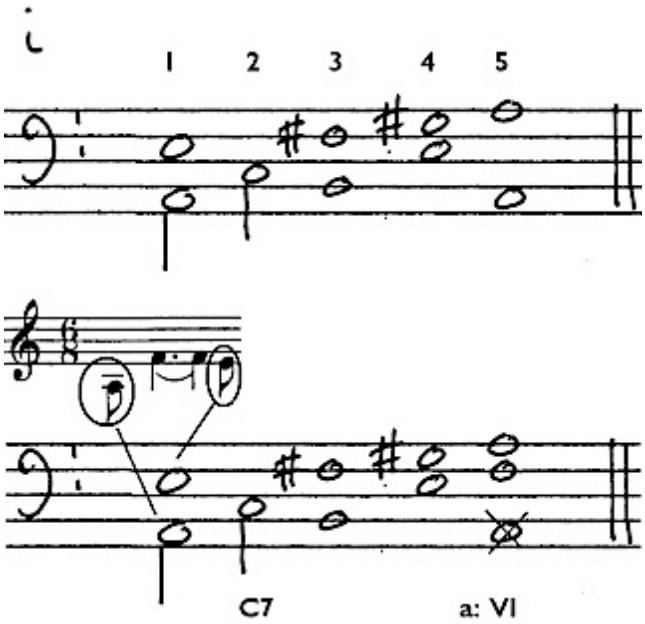

Très lent
^5
très doux
^5
^5
^8
^5
Con-nais-sez-vous la blan-che tom - be Où
Très lent
pp
outeu
4
^5
^5
^5
flot-te a-vec un son plain - tif l'om- bre d'un if ? Sur l'if u - ne pâ - le co -
8
^5
poco più f
(^6 ^nat-7 ^#7 ^8 ??)
pp
^5
lom be, Triste et seule au so - leil cou - chant, Chan te son chant.
poco cresc.
pp


^5
Un peu plus animé
marquez le chant
^3
p
27
(^10
f
Ah!
ja - mais
cresc. molto
f
29
^9
^b9
dim.
molto
plus
près de la
tom - be
je n'l - rai,
quand des - cend le
dim.
[^nat-9]
^8)
32
p
^5
^#5
soir
au
man - teau
noir,
É - cou -
p

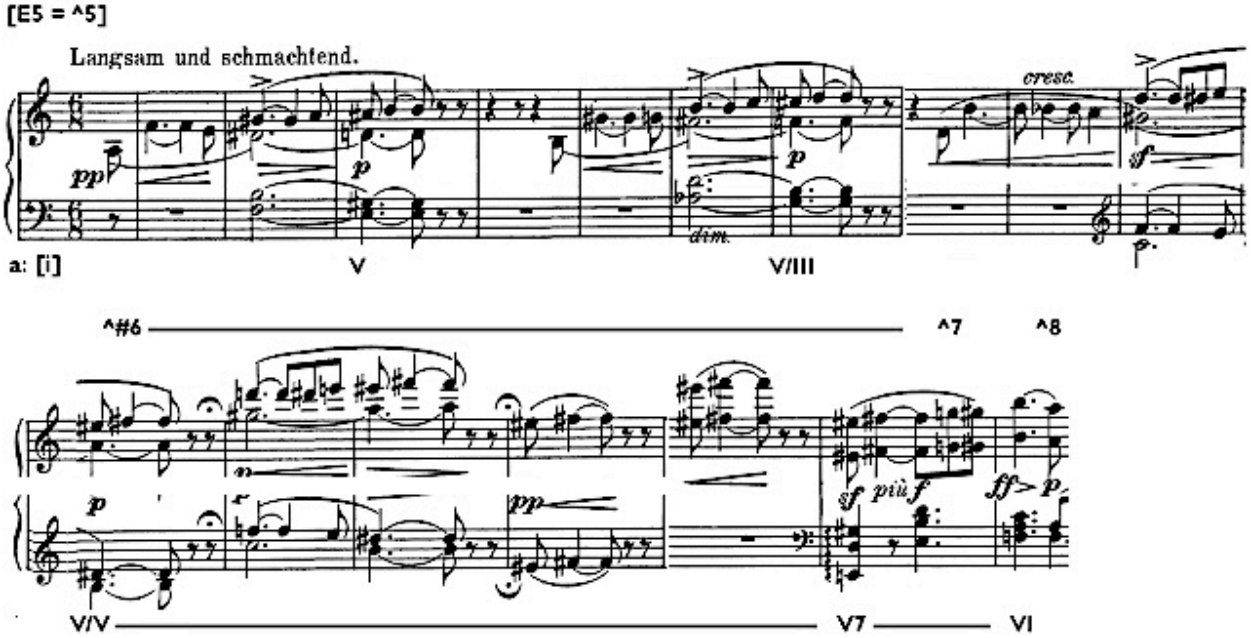


The opening of the Prelude to *Tristan und Isolde* comes close to following figure i, in which ^#6 is supported by either a minor ii or major II. I say "close" with some caution, as three of the five

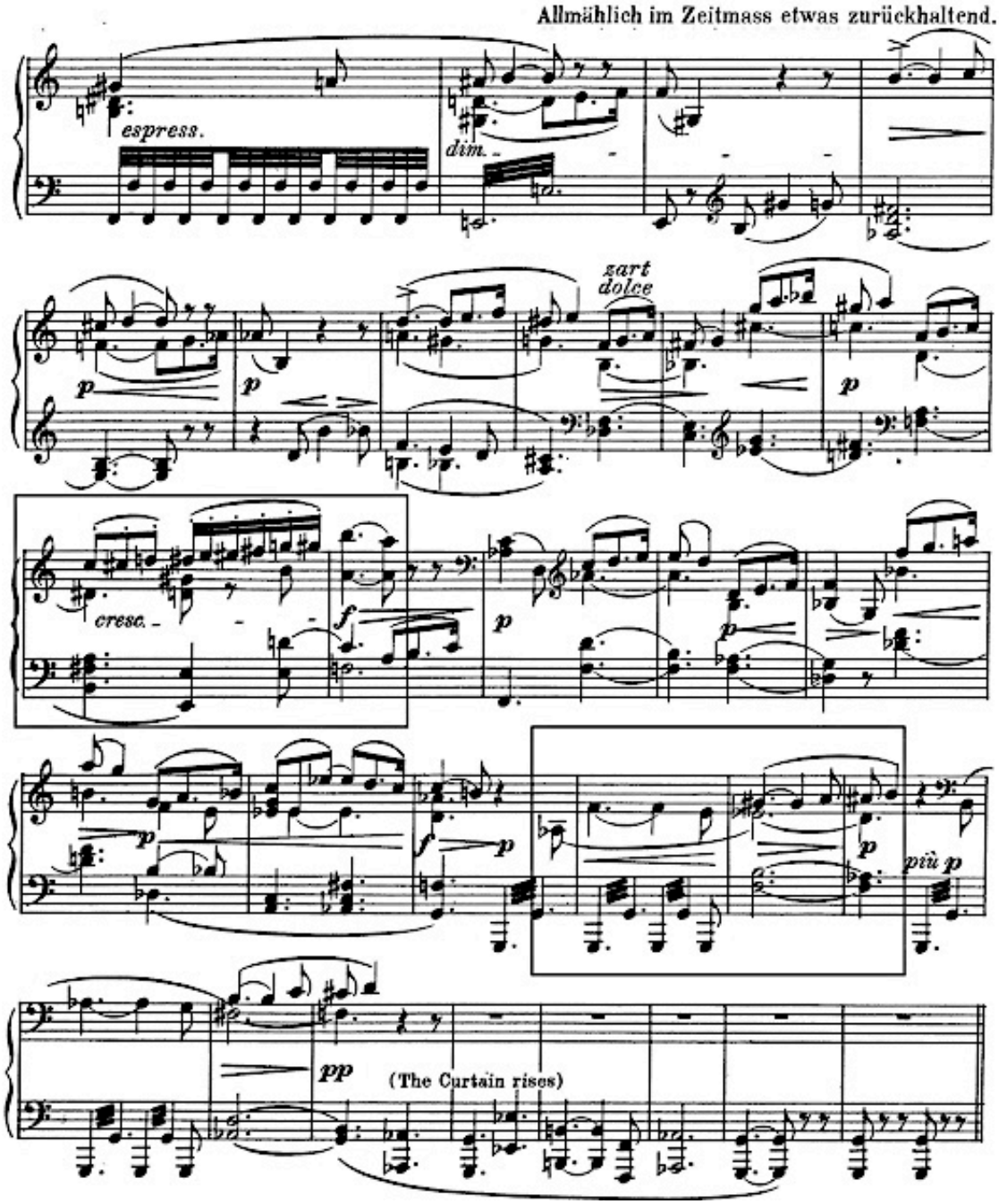
elements are not represented as clearly as one would like. Tones of the tonic chord (for element 1) are minimally represented (some music scholars don't accept these tones as confirming the tonic at all). Element 2 is an unresolved dominant seventh chord in the middle of a sequence. Worst of all, element 5 is not the tonic to support ^8, but VI.



The reduced score below shows the opening's version of this progression, which returns in varied form as the ending.



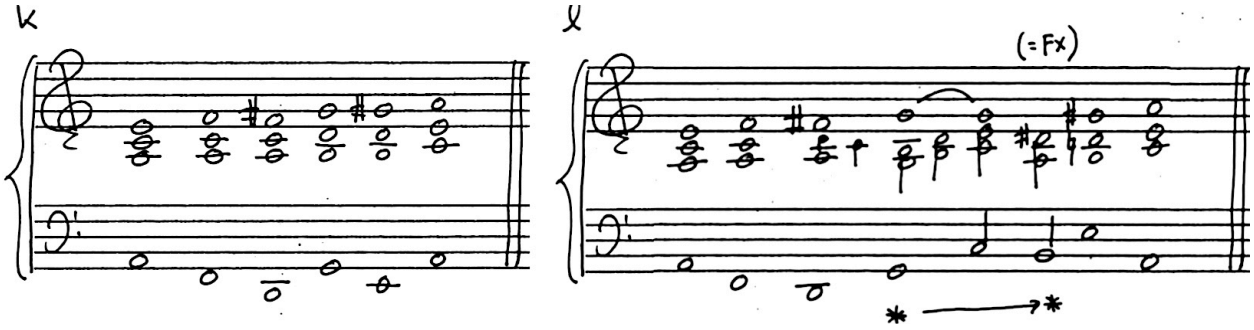
Here is that "structural close." The passage from the beginning is reworked in the first 12 bars. I have boxed the ending to show the cadence. The end result is an abandonment of figure i for figure c (where ^5, ^6, and ^7 are all over V), but still with the deceptive ending. By the time the opening figure is repeated (second box below), the bass is G and the prevailing key has changed to C minor.



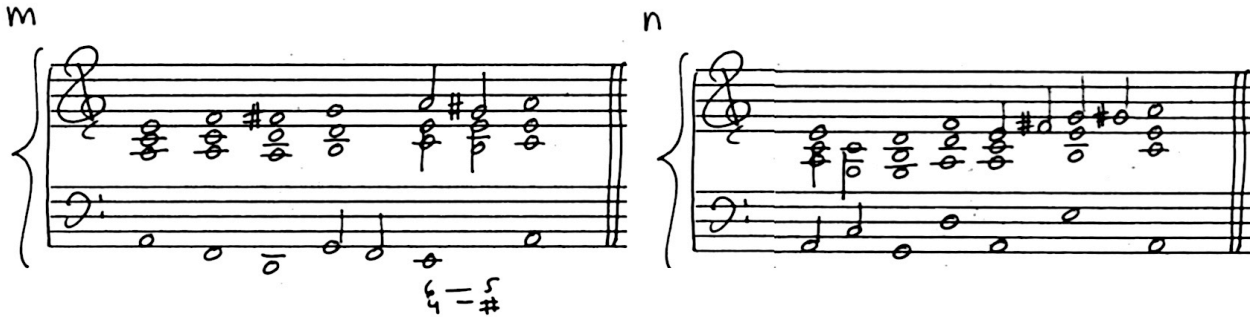
Part 11: Progressions k-n

Here are examples of more complex ascending figures, this time shown in four part textures. All of these are hypothetical in the sense that, although they are possible "mechanically," I have not yet found examples in the repertoire.

In figures k and l, the melodic line is completely chromatic. The underlying harmony in figure k is relatively simple, in figure l rather less so.



Figures m and n are variants of the fully chromatic line. In figure m, the chromatic ascent is interrupted for the sake of introducing a cadential 6/4 chord. Figure n varies figure k but at the cost of undermining the fully chromatic line (the first five chords prolong i and support a neighbor-note figure, ^5-^6-^5).



Concluding comment

Rising lines in cadences of minor-key compositions are a microcosm of rising cadence gestures overall: they represent a small but musically significant fraction of the total repertoire: in the first instance of all pieces with rising cadences, in the second of all traditionally tonal European musical compositions. Similarly, satisfying readings with an ascending Urlinie in the minor key will be a small number within the total of those with ascending Urlinien, depending on definition of an initial structural tone. Of course, this last requirement—locating an initial orienting tone to prolong at the background—has only been a temporary rule I have adopted for this essay. In the several essays I have published (based on blog post series) on the Texas Scholar Works platform—see a list of relevant entries, with abstracts, under Works Cited below—I have focused on the character, mechanics, and expression of ascending gestures in primary (or structural) cadences. The cadence is a concrete, specific entity that can be examined with at least some objective criteria. The "head tone"—an expression I dislike—is *always* a reading, something that must be interpreted and argued according to the degree it is "convincing" because of the fixed character of the three triad degrees: ^5 as cover tone, ^8 as cover-to-the-cover (and head of an impossibly complex, layered Urlinie), and ^3, therefore, as the only "proper" head tone, to which lines from the others (as cover tones) can *always* be reduced. A line from ^3, however, stable as my characterization sounds, must *also always* be argued since it must be shown to be artistically appropriate and not merely a default.

When I started this project, I expected to find very few examples of plausible Ursätze with rising Urlinien in the minor key, and I am gratified that it turned out there were more—in fact, more than twice the number I expected. Even from that, one can hardly make firm generalizations, but I do find at least that some historical trends I have asserted in earlier work are borne out with the minor key also: one is more likely to find rising cadence gestures in French and French-influenced music of the later 17th and 18th centuries than in music where the formula cadences of the Neapolitan school prevailed; and one finds more rising cadence figures in 19th century German music than earlier (my claim elsewhere has been that this is due to the strong impact of the waltz and other dance musics, especially the polka). How one reconciles the French-German-Italian contrasts with the international appearance of rising cadences in dance and dance-influenced vocal music from at least the 16th century on is an intriguing question, to which I do not as yet have a firm answer.

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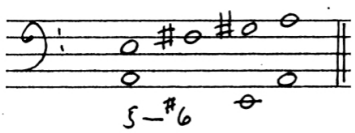
[1] For anyone who might be wondering, I assert that "Urlinie," "Ursatz," etc. have become standard terms on the level of "Allegro," no longer specifically German any more than "Allegro" is specifically Italian. I consider italicizing them to be an affectation.

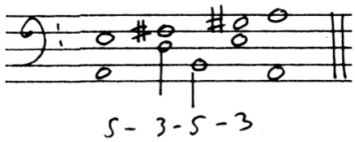
Appendix: The 14 figures gathered

These fourteen figures are a (nonexhaustive) collection of lines rising from ^5 to ^8 in the minor key. **A larger version of this list in a single graphic may be found here: link**.

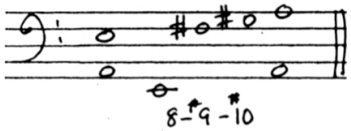
a —^#6 passing over tonic



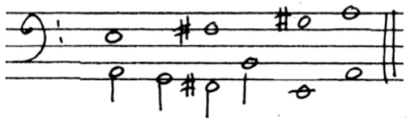
b —^#6 with subdominant function



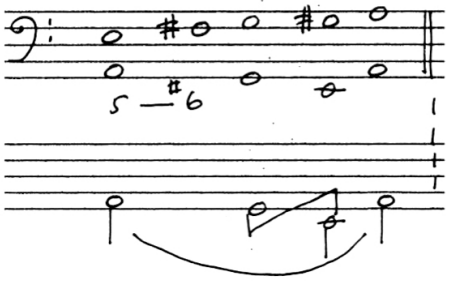
c —^#6 passing over V



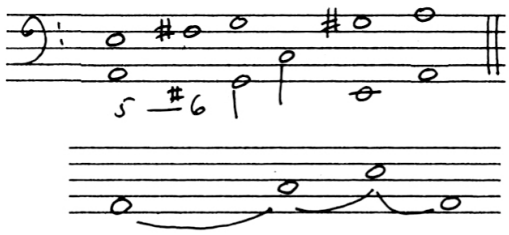
d —variant of b



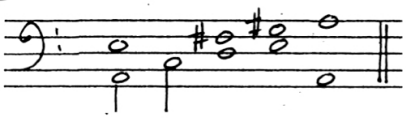
e —variant of a adds nat-^7



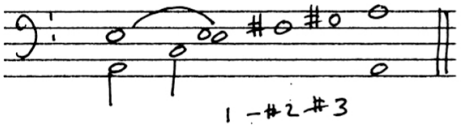
f —variant of a, related to e, with i-III-V progression



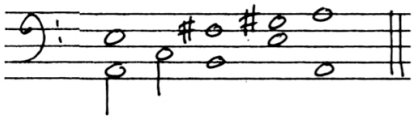
g —variant of b with i6 or III



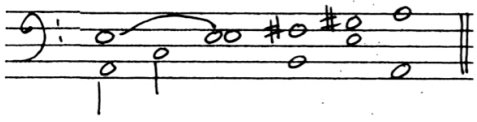
h —variant of c with i6 or III



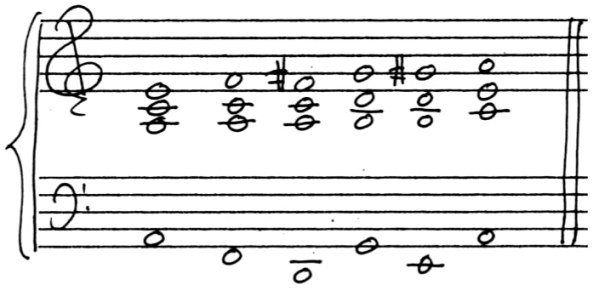
i —variant of b with i6 or III



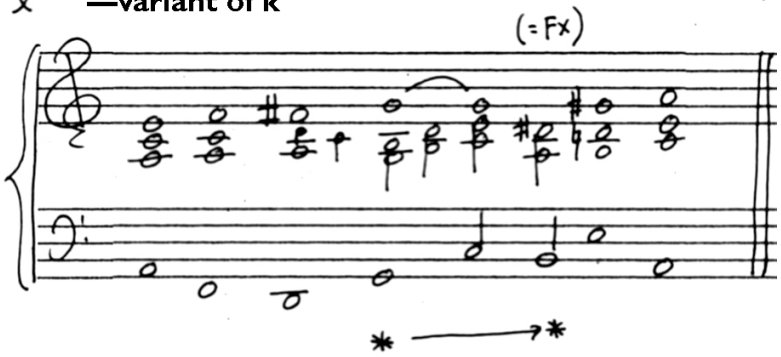
j —variant of h



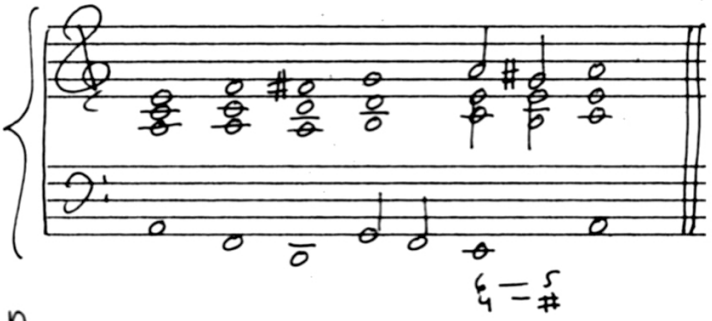
k —complete chromatic ascent in melody



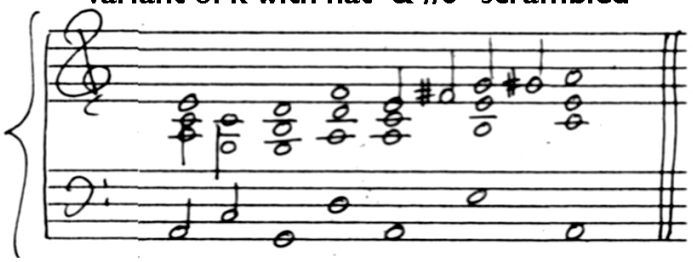
l —variant of k



m —variant of k



n —variant of k with nat- & #6 "scrambled"



Works cited, and relevant titles and abstracts in my series of essays published on the Texas Scholar Works platform

Burkhart, Charles. [2016.] Unpublished analysis of Couperin, *Pièces de clavecin, 5e ordre*, "La Flore." Graphs and text commentary.

Day-O'Connell, Jeremy. 2002. "The Rise of ^6 in the Nineteenth Century." *Music Theory Spectrum* 24/1: 35-67.

Everett, Walter. 2004. "Deep-Level Portrayals of Directed and Misdirected Motions in Nineteenth-Century Lyric Song." *Journal of Music Theory* 48/1 (2004): 25-58.

Gjerdingen, Robert. [2014] *Monuments of Partimenti*, entry: Francesco Durante. Link to the *Monuments* home page: link.

Neumeyer, David. 1987. "The Ascending Urlinie." *Journal of Music Theory* 31/2: 275-303.

Neumeyer, David. Analyses of Schubert, Waltz, D.779n13

This article gathers a large number of analyses of a single waltz by Franz Schubert: the anomalous A-major waltz, no. 13 in the Valses sentimentales, D 779. The goal is to make more vivid through examples a critical position that came to the fore in music theory during the course of the 1980s: a contrast between a widely accepted "diversity" standard and the closed, ideologically bound habits of descriptive and interpretative practice associated with classical pc-set analysis and Schenkerian analysis.

Neumeyer, David. Buelow Contredanses: Rising Lines

Bülow, court musician in Copenhagen in the late 18th century. This file surveys all seven collections (more than the article "Rising Lines in Tonal Frameworks of Traditional Tonal Music").

Neumeyer, David. Carl Schachter's Critique of the Rising Urlinie

A detailed critique of two articles by Carl Schachter (1994; 1996), this study is concerned with some specific issues in traditional Schenkerian theory, those connected with the rising Urlinie—these can be roughly summarized as the status of ^6 and the status of ^7. Sixteen of twenty three chapters in this file discuss Schachter's two articles directly, and the other seven chapters (2, 4, 5, 17-20) speak to underlying theoretical problems.

Neumeyer, David. Complex upper-voice cadential figures in traditional tonal music

Harmony and voice-leading are integrated in the hierarchical networks of Schenkerian analyses: the top (most abstract) level of the hierarchy is a fundamental structure that combines a single upper voice and a bass voice in counterpoint. A pattern that occurs with increasing frequency beginning in the later eighteenth century tends to confer equal status on two upper voices, one from ^5, the other from ^3. Analysis using such three-part voice leading in the background often provides richer, more complete, and more musically convincing analyses.

Neumeyer, David. John Playford Dancing Master: Rising Lines

Musical examples with rising cadence gestures from John Playford's *Dancing Master* (1651), extracted from the article "Rising Lines in Tonal Frameworks of Traditional Tonal Music."

Neumeyer, David. Kingsbury Hymns of Praise: Rising Lines

Pieces with rising cadence gestures in *Hymns of Praise: For the Church and Sunday School.* Compiled by F. G. Kingsbury. Chicago: Hope Publishing Co.,c1922. A hymn book from my father's collection. Because of their largely 19th c origins, it seemed reasonable to think

that hymns in the evangelistic tradition would be more likely than older tunes to have rising cadence gestures.

Neumeyer, David. Nineteenth-century polkas with rising melodic and cadence gestures: a new PDF essay

This essay provides background on dance in the nineteenth century and then focuses on characteristic figures in the polka, especially those linked to rising cadence gestures. The polka became a popular social dance very quickly in the early 1840s. Its music was the first to introduce rising melodic frames and cadence gestures as common features. This essay provides a series of examples with commentary. Most pieces come from the 1840s and early 1850s. Variants of the polka—polka-mazurka, polka française, and polka schnell—are also discussed and illustrated.

Neumeyer, David. On Ascending Cadence Gestures in Adolphe Adam's Le Châlet (1834).

Adolphe Adam's one-act opéra comique *Le Châlet* (1834) is a milestone in the history of rising cadence gestures and, as such (combined with its popularity), may have been a primary influence on other composers as rising cadence gestures proliferated in opera bouffe and both French and Viennese operetta later in the century, and eventually in the American musical during the twentieth century.

Neumeyer, David. Rising Lines in the Tonal Frameworks of Traditional Tonal Music

This article supplements, and provides a large amount of additional data for, an article I publisher nearly thirty years ago: "The Ascending Urlinie," *Journal of Music Theory* 31/2 (1987): 275-303. By Schenker's assertion, an abstract, top-level melody always descends by step to ^1. I demonstrated that at least one rising figure, ^5-^6-^7-^8, was not only possible but could be readily found in the repertory of traditional European tonal music.

Neumeyer, David. Scale Degree ^6 in the 19th Century: Ländler and Waltzes from Schubert to Herbert

Jeremy Day-O'Connell identifies three treatments of scale degree 6 in the major key through the 19th century: (1) classical ^6; (2) pastoral ^6; and (3) non-classical ^6. This essay makes further distinctions within these categories and documents them in the Ländler repertoire (roughly 1800-1850; especially Schubert) and in waltzes after 1850 (primarily the Strauss family). The final case study uses this information to explain some unusual dissonances in an operetta overture by Victor Herbert. Other composers include Michael Pamer, Josef Lanner, Theodor Lachner, Czerny, Brahms, Fauré, and Debussy.

Neumeyer, David. Table of Compositions with Rising Lines

A table that gathers more than 900 examples of musical compositions with cadences that use ascending melodic gestures.