

Von einem Künstler: Shapes in the Clouds

Stephen Slottow

In the invitation to the Sixth International Conference on Music Theory (Tallinn, Estonia, October 14–16, 2010), the conference theme “Hierarchic Analysis: A Quest of Priorities,” was subdivided into four main issues, of which the third was: “in view of a certain element of subjectivity and irrationality inherent in traditional Schenkerian analysis, is it possible to develop its deep insights in the context of a logically non-contradictory, scientifically, and historically well-founded music theory?” This is, of course, not a neutral question, but one which incorporates several assumptions, namely, that Schenkerian analysis embodies deep insights but is illogical, contradictory, unscientific, historically ill-founded, subjective, and irrational – rather like an “idiot savant” who, although otherwise of low intelligence, unaccountably displays unexpected flashes of brilliance.

This is not a new complaint, even among Schenker’s inner circle. According to Timothy Jackson, Schenker’s student Hans Weisse held similar opinions. In his diary entry for September 11, 1925, Weisse noted his objections to Schenker’s concept of the *Urlinie*:

The more powerful the general, objective bases for an idea are, the less likely is the danger of its [the idea’s] being negated by changes in their manifestation. From this also clearly stems the [problematic] fate of Schenker’s teaching in the way Schenker currently is pursuing it, for it is too subjectively colored. Schenker now places his own [subjectivity] too much in the foreground. If he is pleased with ever-greater refinement in reading the types of *Urlinie*, he insufficiently establishes the objective bases for the *Urlinie* and shifts the standpoint on which it actually depends. (Jackson 2010: 103–4)

Weisse later appears to have come around to the idea of the *Urlinie*, though, since he used *Five Graphic Analyses* in his classes at the Mannes

College of Music. Many other critiques have appeared since.¹

In this article I would like to say something in favor of subjectivity. To lay my cards on the table at the outset, at least to a certain extent I consider subjectivity to be not only an unavoidable but also an indispensable aspect of music analysis, as it is in performing or listening to music. Without subjectivity there is no flexibility, and an analysis can become stiff and mechanical. I view analysis primarily as *interpretation*. As such, it must be grounded in a sound, well-developed, and articulate theory in order to avoid (excessive) arbitrariness. “Because I hear it that way” is not a sufficient justification *in and of itself* for an analytical decision, although it is certainly a factor. But there is usually a range of possible readings that are supportable by the theory and that “save the appearances,” to use the old medieval phrase. Choosing between them is a matter of weighing factors, and here especially audibility, intuition, and subjectivity play a role, although they are in fact operative from the very beginning of an analysis. Later in this article I will illustrate this process in some detail with alternative analyses of the development section of Clementi’s Sonatina in G, Opus 36 No. 2, first movement.

The above is the case not only with Schenkerian theory, but with other types of theory as well, such as pitch-class set or form theory. I consider this unavoidable, because however logical, consistent, scientific, historically well-founded, objective, and rational a theory may be, its analytical application is likely to be less so. If nothing else, there are usually issues of segmentation, of where to draw boundaries between prolongations or form sections or sets. For instance, Fortean set theory *as a theory* certainly aspires to be logical, consistent, scientific, objective, and rational (although, according to Michiel Schuijjer 2008, it is open to criticism on those grounds), but as a *method of analysis* it is highly subjective. What group of notes constitutes a significant set? What other sets

¹ See, for instance, Adorno 1982, Cohn 1992, Dahlhaus 1983, Daniskas 1948, Dreyfus 1996: 169–88, Kerman 1980 and 1985, Lang 1946, Narmour 1977, Rosen 1972: 33–36, and Sessions 1935 and 1938.

do you relate it to under what operations? Hasty 1981 contains a list of salience factors, many of them summarized in Straus 2005: 59–60, but they are only guidelines. The analytical application of set theory is a matter of *interpretation*.

As regards analogies, I prefer to compare music analysis to the practice of law rather than of science. The presentation of an analysis is at least as much a matter of persuasion as of proof, much like a lawyer arguing a case before a jury. And, as in law, the discovery and citation of precedents and parallel cases can be an important component of both the analytical process and the presentation of its results. Another comparison that I sometimes use to illustrate the persuasive aspect of presenting a reading is to seeing shapes in the clouds. I may clearly see a hippopotamus and someone else may see a cathedral. If I can make such a clear case for my hippopotamus that the other person starts seeing it instead of – or at least as a viable alternative to – their cathedral, then I will have convincingly presented my analysis. Of course, this analogy is incomplete, since (1) it doesn't take into account a theory for seeing shapes in the clouds, and (2) one of the tests of an analysis is how well it holds up over time, which requires some stability in the matter being analyzed, whereas clouds are notoriously changeable and not stable at all.

It is worth noting that Schenker didn't think that his analyses were interpretations; he thought they were the truth. He writes in *Free Composition* that "[t]he musical examples which accompany this volume are not merely practical aids; they have the same power and conviction as the visual aspect of the printed composition itself (the foreground). That is, *the graphic representation is part of the actual composition, not merely an educational means*" (emphasis mine). (Schenker 1979: xxiii) However, this conviction didn't prevent him from changing some of his readings later on. For instance, he analyzed the first movement of Beethoven's Sonata, Op. 10/2 from $\hat{8}$ in *The Masterwork in Music* (Schenker 1996: 25–27) but from $\hat{3}$ in *Free Composition* (Schenker 1979, Example 101.4).

Be that as it may, Schenker himself certainly did not consider his work to be science. In the introduction to *Free Composition*, he wrote: "Music is always an art – in its composition, in its performance, even in its history. Under no

circumstances is it a science." (Schenker 1979: xxiii) In general the German *Wissenschaft* has a broader application than its English equivalent "science." When we say "science" we think most of all of the natural sciences: physics, chemistry, etc. For the Germans *Wissenschaft* applies to any systematically organized body of knowledge arrived at through some kind of research. Thus the Germans have the term *Geisteswissenschaft* (science of mind) which would include history, philosophy, and so forth – very much like the American "humanities." Schenker's theories could in a way form part of this larger category, but he would have rejected such a designation. First of all, he would have hated to hear what he did describe as *Musikwissenschaft* – the German equivalent of musicology. And then there is his use of the word "fantasies" as well as "theories" in the title of his three main theoretical treatises and the *Von einem Künstler* on the title page of *Harmony*. Clearly he thought that a kind of creative imagination in some ways similar to artistic creativity has to form part of music in any of its aspects – and that would clearly include theory and analysis.

A somewhat similar view is expressed by Michiel Schuijjer, who, drawing on an article by Nicholas Cook (1999) (who in turn draws on ideas from David Lewin and Jonathan Dunsby), talks about analysis as performance in his book (Schuijjer 2008), which, despite its title, contains some discussion of Schenkerian analysis. He writes: "A Schenkerian analysis is the written, graphed-out, or spoken counterpart of the concert performance, from which one should not expect historical information, but an artistic interpretation" (Schuijjer 2008: 221). Later he expands on this statement:

How does an analysis convince us *as a performance*, quite apart from the empirical or historical evidence that it may provide? For one thing, it should demonstrate *knowledge* and *skill*, the latter comprising both the power of observation and the ability to arrange the various observations into a structured statement. For another, it should convey an *experience*, that is, the impact the musical work has made on the analyst. (Schuijjer 2008: 223) [...] However, an analysis should also be convincing as an *act*. That is, one should be made to believe that the musical work reveals itself *through the analysis*. (Schuijjer 2008: 224)

I myself, perhaps reflecting a more pedestrian standpoint, also view Schenkerian analysis as a craft – a good honest craft like carpentry or book binding, and one taught largely by the apprenticeship system. As Charles Burkhart has pointed out, “[Schenker’s] legacy is not just a theory, but a practice” (Burkhart 1995).

One aspect of the scientific method that does not seem particularly relevant to Schenkerian analysis is the independent duplication of experimental results. As mentioned, there is usually a continuum of theoretically plausible readings. On the other hand, it is not true that “anything goes.” Certainly a Schenkerian analysis has to be consistent with Schenkerian theory – and the theory is not a static thing; it can be, and has been, extended, modified, or altered by its various practitioners. Beyond that, from among the possible and plausible readings, Schenkerians usually try to find the “best” reading, or at least, as Charles Burkhart once told me, a “personal best” reading – which may change over time and upon further reflection.

Teaching Schenkerian analysis – at least the way I teach it – always includes consideration of different readings: different student readings, alternate readings of my own, and (usually as a last step) different readings from the literature. Frank Samarotto also incorporates alternate readings as an essential part of his teaching approach. In his review of Cadwallader and Gagné 1998, he writes:

Students comprehend that more than one analysis is logically possible, but learn to seek the one that is interpretively most satisfying. This stage addresses an aspect of Schenkerian analysis that I find inescapable: for most passages and pieces, more than one “correct” analysis is possible, and the logical aspects of the system do not absolutely determine which of these is best. [...] This is especially valuable to Schenkerian pedagogy because choosing among alternative voice-leading analyses forces students to consider all that the sketch might seem to conceal: rhythm, phrasing, dynamic shape, and all the other expressive details that are the vivid reality of musical experience. By choosing among readings, students learn to hear voice-leading structures as more than abstract schemata, because they come to understand how the right choice can bring a piece to life. Again, students do not

have to agree with the teacher’s interpretation, as long as they experience the effect different readings have. (Samarotto 2001: 270–71)

One example of a short passage of music that seems especially susceptible to a number of different viable readings is the development section of Clementi’s G-major Sonatina, Op. 36, No. 2. The music is given in Example 1.

Examples 2 and 2a show my graph of the exposition, which I read using the Ernst Oster $\hat{5}$ -over- $\hat{3}$ paradigm. That is, on the highest level, the *Kopfton* $\hat{5}$ is largely held, inactive and “*in potentia*,” floating serenely above the fray, until the recapitulation, where it is activated and eventually descends to $\hat{1}$. But under $\hat{5}$, $\hat{3}$ is the local operative “deputy *Kopfton*,” so to speak, for both the exposition and development. I read it in this way because although, if one looks only at the exposition, an initial arpeggiation to *Kopfton* $\hat{3}$ (b^2) in m. 6 seems completely obvious, in the recapitulation, which begins in m. 37, one looks in vain for any corresponding arpeggiation to b^2 .

Returning to my graph of the exposition (Example 2): after the initial arpeggiation, top-line $\hat{3}$ (B) descends to $\hat{2}$ (A) – by implication over the V/V in m. 7 and in actuality with the arrival of V in m. 8. The exposition ends with a subsidiary fifth-descent from the prolonged $\hat{2}$: (A)–G–F \sharp –E–D over a cadence in the dominant in mm. 19–20.

The development section is extremely short – only fourteen measures – and the chord pattern is simple. In a quasi-sequential passage incorporating some phrase extensions, an applied diminished seventh chord resolves to A minor in m. 25, then an applied half-diminished seventh chord resolves to G major in m. 30, then a diminished triad – VII $^{\circ}$ /V – resolves to V, which moves to V 7 . I will say more about the phrase extensions later. As shown in Example 3, on the largest level, the development prolongs the dominant via V $^{8-7}$ – that is, the top-line D reached via the subsidiary fifth-descent at the end of the exposition descends to C at the end of the development. C functions as a passing tone, and resolves to B at the beginning of the recapitulation.

In analyzing the development, I found that an initial strategic decision was whether, in the applied dominants of A minor and of G, to take the seventh or the diminished fifth above the bass as the primary top note, the former resolving to

Example 1. Muzio Clementi, Sonatina in G major, Op. 36, No. 2, I.

Allegretto.

7

13

20

26

32

p *fz* *p* *fz* *p*

cresc. *f*

p *cresc.* *f*

p *fz* *p* *f*

cresc. *fz* *p* *f*

dimin. *p* *cresc.* *fz*

Example 2. Clementi, Op. 36, No. 2, I, exposition: foreground and middleground.

System a) shows the foreground with melodic lines in both hands. Fingerings are indicated as 5, 4, 3, 2, 1, 5. Circled measure numbers 4, 8, and 12 are present. System b) shows the middleground with harmonic analysis: I, 6, 5, III, V, II⁶, V, and = (D:I).

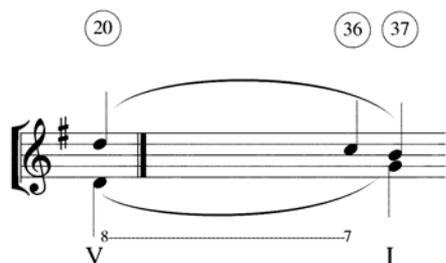
Example 2a. Clementi, Op. 36, No. 2, I, exposition: background.

System a) shows the background with melodic lines in both hands. Fingerings are indicated as 4, 3, 2, 1. Circled measure numbers 13, 16, and 19 are present. System b) shows the background with harmonic analysis: V, = (D:V), I, II⁶, V, I, and = (D:V).

a fifth and the latter to a third – see Example 4. Both are present both in the imaginary continuo and in the actual music. I chose the latter, for two reasons. The first reason is that the notes of resolution, C and B, are emphasized by either metric accent or repetition, or both. C, especially, is highlighted repeatedly in mm. 25–28 – rather a long time for such a short development. The B in m. 30, which is of much shorter duration, receives a stronger metric stress than D. The second reason, and perhaps the more fundamental, is that the dominant tritone, here resolving inward to a third, is so basic a construction. Its pull towards resolution is at least as strong as that of the diminished seventh, and certainly stronger than that of the half-diminished seventh.

A larger question has to do with the relative weights of the A minor chord in m. 25, the G major chord in m. 30, and the diminished chord (VII⁶/V) in m. 31. I see three possible readings of the development. A middleground sketch of my first reading is given in Example 5. Underneath

Example 3. Clementi, Op. 36, No. 2, I, development: deep middleground.



the retained treble D, the first three notes of the top line are D–C–B. C–B are supported by bass A–G, in parallel tenths (the G chord concludes the sequence). At the deepest level, treble B proceeds, in its simplest continuation, to A (V) in m. 32, creating a fourth progression from D down to A. Thus treble B is a passing tone and is supported by bass G, which acts as a leaping passing tone. The G major chord could also be shown as a $\frac{6}{4}$ above a retained bass D. On a more immediate level, treble B rises through C \sharp to regain D, although B still proceeds to A, and, for that matter to F \sharp , underneath. C \sharp is supported by bass E, creating a local applied dominant of V – VII⁶/V. This reading privileges the G chord in m. 30 over the diminished chord (VII⁶/V) in m. 31. One aspect of this reading which I like is that it highlights the G chord, which is after all the end point of the sequential progression. However, a strike against this reading is that the G major chord is very much downplayed in the music, since it is preceded by an A minor chord that lasts much longer and receives more emphasis, and appears en route to the aforementioned diminished chord that is also emphasized, both by length and by the *forte* dynamic.

A possible minor variant of this reading (see Example 5a) is to regard the bass A as the upper third of F \sharp , which would tie the initial bass D to the F \sharp , downplaying the A minor chord a bit. I am, however, a little hesitant about this reading, because of the much greater emphasis received by the A minor chord than by the F \sharp half-diminished seventh chord.

My second reading is shown in Example 6. Here the relative weights of the G major and the diminished chord (VII⁶/V) are reversed: the VII⁶/V plays a larger role to which the G chord is

Example 4. Clementi, Op. 36, No. 2, I, development: 7–5 or 5–3?



subordinate – that is, as a large-scale neighbor chord embellishing the prolonged V: V–VII⁶/V–V. Top-line D is still retained over the course of the development, but is embellished by a high-level C \sharp lower neighbor in m. 31, matched in the bass by a D upper neighbor – treble D–C \sharp –D supported by bass D–E–D. In this reading, the subsidiary top-line D–C–B still exists, but doesn’t proceed to A in m. 32 and thus creates not a descending fourth progression to A, but instead a subsidiary third-progression to B, which then proceeds into the inner voice to F \sharp at the arrival of V in m. 32. This reading takes into account both the dynamic and

durational accent on the VII⁶/V chord in m. 31, and the fleeting nature of the G major chord in m. 30.

Reading number 3 is shown in Example 7. This reading retains the neighbor note function of bass E / treble C \sharp (VII⁶/V), but also links it with the A minor chord in mm. 25–28, viewing the diminished chord (VII⁶/V) as a chromaticized transformation of A minor (“II”) – that is, as shown in Example 8, the C of the A minor chord is raised to C \sharp , the seventh (G) added, and the A dropped, converting the chord into VII⁶ of V. This reading very much de-emphasizes the G major chord in m. 30, but for the first time highlights the A minor chord, giving it a comparable emphasis in the

Example 5. Clementi, Op. 36, No. 2, I, development: Reading 1.

Example 6. Clementi, Op. 36, No. 2, I, development: Reading 2.

Example 7. Clementi, Op. 36, No. 2, I, development: Reading 3.

analysis to the emphasis it receives in the music, and tying it to the aforementioned diminished chord, which is also emphasized in the music. So what is the role of the G major chord in this third reading? It still ends the sequential progression, but its main function is to break up the top-line direct chromatic succession C–C♯ by interposing the lower neighbor B in between – and B is harmonically supported by bass G.

Looking from one to the other of these three readings, one can see the kaleidoscopic patterns shifting into new alignments, affinities, and allegiances. All three are theoretically possible. In a way, perhaps Reading 3 is best aligned with the chordal design emphases in the music – highlighted chords in the music are highlighted in the analysis. But they don't have to be: structural chords in the Schenkerian sense are not always stressed in the compositional design of the piece. In any case, I confess that Reading 1 comes closest

to how I hear the development, because I really do hear the G major chord as the termination point of the sequential progression, and therefore important, whereas the VII⁶/V, although it receives a *forte* and lasts a full measure, I hear as lesser rank. This is my *subjective* preference – although it is not completely arbitrary, because I have my reasons, and because all three are viable readings.

While working on these readings of the development, and as a kind of fallout or side effect, I began to notice the rhythmic expansions I mentioned earlier. They are interesting, and contribute in no small measure to making the development, as short as it is, “work.” I will briefly discuss these now.

Since four-measure units are clearly established in the first eight bars of the piece, they are naturally expected in the development, especially since its beginning is clearly modeled on the beginning of the exposition. Underlying four-bar

Example 8. Clementi, Op. 36, No. 2, I, development: II to VII⁶/V.

II II⁷ VII VII⁶/V

Example 9. Clementi, Op. 36, No. 2, I, development: prototype.

units are present in the development – in spirit, so to speak – but with expansions that convert them into five-bar units. And each type of expansion is different. Example 9 depicts my conception of the underlying prototype of the passage in four-bar units. Example 10 retains the four-bar units but restores Clementi's elaboration in the right hand. It's not bad, but rather square and predictable. However, Clementi blurs and alters this cut-and-dried basic phrase structure into something much more interesting, something that stretches the hypermetric norm.

In Example 11, the four-bar units and their expansions are shown by the numbers between the staves. The resulting five-bar units are shown by the numbers written above the staves.

The first four-bar unit (mm. 23–26) is expanded by one measure at the end, extending the A minor chord by repeating the figure from m. 26 in m. 27.

The second four-bar unit (mm. 28–32) is expanded in the middle, doubling the length of the treble line B–A–G and bass notes G–E (I–VII⁶/V) from one to two measures.

Fundamentally, the end of the development (mm. 32–36) – the ascent of a seventh from d¹ to c² over a D pedal point (V⁸⁻⁷) – is an expansion from my prototype (Examples 9 and 10), where the motion *down* a step from d² to c¹ took only a single measure. Within that expansion, however, the ascent appears to constitute another four-bar unit

starting in m. 33, and, in a way, it does. But I think that, fundamentally, measure 32, the fifth bar of the last expanded unit and the arrival point on V, is actually reinterpreted as the first bar, beginning a final five-bar unit.

Thus a fundamental pattern of four-bar units has been transformed to one of five-bar units, the first by an end-expansion and the second by a middle expansion. The third five-bar unit, which reinterprets the fifth as the first bar via an overlap, is the only *true* five-bar unit (although it contains a hint of an internal four-bar unit). The earlier ones are all expanded four-bar units. This one is the real thing.

In conclusion: in this article I have tried to make the case that subjectivity is unavoidably built into Schenkerian analytic practice, and that this is not a detriment but an asset. Although we strive to find the best analysis, there is a continuum of possible readings consistent with the theory, each parsing the piece in different ways and revealing different possible configurations, different shapes in the clouds. Unlike Schenker, I feel that there is not one absolutely right reading any more than there is one absolutely right performance of a piece, and that analysis is essentially interpretation and, indeed, can be viewed as a performative act. This (limited) flexibility makes Schenkerian more, not less, akin to the music whose purpose it is to investigate.

Example 10. Clementi, Op. 36, No. 2, I, development: slightly elaborated prototype.

Example 11. Clementi, Op. 36, No. 2, I, development: phrase expansions from four to five measures.

The image displays three systems of musical notation for a piano piece. Each system consists of a treble and bass staff. The first system starts at measure 20 and ends at measure 25. The second system starts at measure 26 and ends at measure 31. The third system starts at measure 32 and ends at measure 37. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Annotations above the staves indicate phrase expansions from four to five measures, with numbers 1 through 5 marking the measures. Specific annotations include 'p', 'f', 'ff', 'dim.', 'cresc.', and '4? cresc.'. The key signature is one sharp (F#).

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Von einem Künstler: kujutused ja pilved

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Kuuenda Tallinna rahvusvahelise muusikateooria konverentsi (14.–16. oktoobrini 2010) tutvustuses on konverentsi teema „Hierarhiline analüüs: eelistuste küsimus” jagatud neljaks põhiprobleemiks, millest kolmas kõlab järgmiselt: „Kas on võimalik traditsioonilises Schenkeri analüüsis leiduvaid tabavaid tähelepanekuid loogiliselt vastuoludeta, teaduslikult ja ajalooliselt põhjendatud muusikateooria kontekstis edasi arendada, arvestades sellele teatud määral omast kallakut subjektiivsusele ja irratsionaalsusele?”

Minu vastus „traditsioonilise” Schenkeri analüüsi kriitikale sisaldab järgmisi väiteid: (1) subjektiivsus, kaugel sellest et olla paratamatu pahe, mida tuleks võimalikult vältida, on pigem analüüsi hädavajalik komponent, niivõrd kui see põhineb tervel, hästi väljaarendatud ja sõnastatud teorial ja praktikal; (2) analüüs, nagu ka esituskunst, on interpreteeriv; (3) teised, hilisemad analüüsimeetodid, mis suuremal määral kui Schenkeri analüüs pretendeerivad teaduslikule objektiivsusele, on tegelikult niisama subjektiivsed, kui mitte veelgi subjektiivsemad; (4) Schenker lükkas ühemõtteliselt tagasi väite, nagu oleks tema analüüs teadus, eelistades käsitleda seda kunstina; (5) analüüs ise on tõlgendatav interpreteeriva kunstina; ja lõpuks, (6) Schenkeri analüüs ei ole mitte ainult teooria ja süsteem, vaid ka praktika ja käsitöö.

Nii näiteks on tänu paljude erinevate tõlgenduste võimalikkusele Schenkeri analüüsi puhul katsetulemuste korratavuse teaduslik põhimõte rakendatav vaid vähesel määral. Illustreerimaks tõlgenduste paljususe tähtsust Schenkeri analüüsis, on käesolevas töös võrreldud Muzio Clementi sonatiini *G*-duur *op.* 36/2 esimese osa (näide 1) töötuse kolme erinevat käsitlust. On näidatud, kuidas eri tõlgenduste kaleidoskoopilised mustrid moodustavad erinevaid kooslusi, sugulus- ja alluvussuhteid, ning kirjeldatud nende tugevaid ja nõrku külgi. Kõik kolm tõlgendust näitavad, et töötus prolongeerib dominantit (V^{8-7} ; näide 3), kuid igaühes toimub see erineval viisil, andes erineva kaalukuse *a*-moll-kolmkõlale taktis 25, *G*-duur-kolmkõlale taktis 30 ja vähendatud sekstakordile *e-g-cis* taktis 31.

Esimeses tõlgenduses (näide 5) laskub ülähääles väljapeetud helist d^2 sisehäälede kvardikäik $c^2-h^1-a^1-g^1$, mida toetab bassifiguur $d-a-g-d$. Bassi *g* kuulub tegelikult sisehäälede kui osa mõttelisest abikvartsekstakordist järgnevuses V_{3-4-3}^{5-6-5} . Vähendatud sekstakord *e-g-cis*, mis laheneb dominantit, on selles tõlgenduses vaid kohaliku tähtsusega. Teises tõlgenduses (näide 6) on *G*-duur-kolmkõla tähtsust vähendatud ja akordi *e-g-cis* oma suurendatud; viimast on käsitatud dominantit prolongeeriva abiakordina (ülähääles on abihelikäik $d^2-cis^2-d^2$ ja bassis $d-e-d$). Kolmas tõlgendus (näide 7), kus *a*-moll-kolmkõla on seotud akordi *e-g-cis* kui oma kromaatilise teisendiga (vrd. näide 8), kajastab kõige täpsemalt akordide tähtsussuhteid muusikas, kuid minu subjektiivsele arusaamisele töötusest vastab kõige rohkem esimene tõlgendus. Kõik kolm on võimalikud, kuid esindavad erinevaid rõhuasetusi.

Kolm viimast näidet (näited 9, 10 ja 11) osutavad, kuidas muusika aluseks olevaid neljataktilisi üksusi on laiendatud viietaktilisteks, mistõttu vaadeldav väga lühike töötus kõlab tavalisest ettearvamatumalt ja huvitavamalt.