

Lesson Book

5. XI. [1912] Weisse: 1. Gattung des Kontrap.

12. XI. Weisse: Ueber: Cantus firmus

22. XI. Weisse: Aufgaben. Analyse op 109, 1. Satz. Dazu [?] Nottebohm, Mandyzewsky; Orig – Ausg. u.a.

26. XI. Weisse: Aufgaben 1. Gattung. Einiges aus op 109 sehr glücklich. Aus dem Gm Quartet von Brahms; [?]

28. XI. Weisse: Aufgaben-Pause wegen Semmering. Dafür As d Walzer auf Verbindungen untersucht, sowohl das Formteile, als der Harmonie. Insbesondere von dem unfertigen Walzern No. 3 u. 4; von den Mitteln der [?] des 3. Walzers zu Schlusszwecken; von der Vermeidung jeglichen Schluss in der 2. Hälfte des Walzers (von der Wiederholung des ersten ab). Von allen Effekten u. Stufen. Weisse meinte, das ser nach Hause geht u. sich das Alles widerschreibt (vgl. Meine Walzerskizzen). Ueber die I. Stufe im Prestissimo aus op. 109.

6. XII. Weisse: Ueber Variationen u. Rondoform aus Anlass des Bd. Trio.

9. XII. Weisse: Anordnung der Stimmgattungen.

13. XII. Weisse: Korrektur der Aufgaben; Beethoven Sonate Op. 54 tempo im minuetto. Form. Noch einmal über den Plagal-Schluss II-I im II. Satz op 109 u. einiges aus dem Dworäk Quartett.

14. XII. Weisse: Aufgaben 3. Gatt. Chopin Sonate, Trio u. Scherzo: die Rat u. Hilflosigkeit.

17. XII. Weisse: Aufgaben sehr gut; Fragen aus Op. 101, Form des 1. S. Aus dem Dworäk-Quartett, Coda des 1. S.

[?] XII. Weisse: Aufgaben: II. Gatt., verschiedene Fragen aus op 109. u. sonstiges.

27. XII. Aufgaben mit nota cambiata. Die Gedichte des Herrn Frei. Das nicht-überschreiten-können des Ich u. das [?] in den letzten Problemen. Über Worte wie “Lebensnetz” – ohne dass der Autor noch etwas erlebt hätte!

31. XII. Weisse: Vortrag über Synkopen.

3. I. [1913] Weisse: Die 1. Synk.-Aufg. Nagels Buch.

7. I. Weisse: keine Aufgaben; Fragen aus op. 101, 109, Rätsel der Durchführung.

10. I. Weisse: Synkopen-Aufgaben; Brahms: Klavier-Quartett; Fragen Chopin Hm Prelude. Von [?] vorbereiteten Vorhalten u. [?] Durchgängen; Unterschied des strengen u. freien Satzes.

14. I. Weisse: prachtvolle Studie über op. 2; Vortrag über die V. Gatt.

17. I. Weisse: Synkopen Aufgaben; Beeth. Sonate op 2 No 1 1. Ged.; über die von Nottebohm mitgeteilte Skizze u. die endgiltige Ausführung. Die Skizze zeigt den Fehler der Auftaktwirkung des

ersten Taktes, vgl. V. Sinfonie, Scherzo; um nun diesen zu beseitigen, müsste ein Auftakt vor T. 1 gesetzt werden. Der schwache Einsatz hat dann freilich[?] eigene Folgen. Vom Auftakts[?] stammen in T. 5 u. 6 die Vorschlagsnoten c2. Ueber Terzschr. (eintragen in Band II!) z. B. Händel, Var Gdur, Sekundschritte bei Brahms, Händel-Var. [?] noch ein bekannter Zwischenquint.

[date?] Weisse: Viel Aufgaben u. gut! Nochmals op 2, No. 1, Form des Adagio, speziell b1 u. b2.

24. Weisse: Aufgaben; über die Alteration.

28. Weisse: Aufgaben.

31. Weisse: Aufgaben; Bach: Präludium Fis d; Brahms Walzer, einige Fragen.

4. II. Weisse: Aufgaben, 3-stimm. S. [?] nicht gut; Lösung des Thematischen der Fis d Sonate[,] letzter Satz, gut. Ueber den 2. Ged. Aus op 2, No. 2, Em, Gm, Bdur; Terzschr.; Brahms Walzer, No 1 u. 2. Form des Adagio der Ad-Son.

7. Weisse: keine Aufgaben. Fragen aus dem Quintett; mein aristokratischer Standpunkt. Bachs Fd Präl. zuende; besonders die Richtigstellung der nach der Ges. Ausg. Zweifelhaften Stellen; Hinweis auf Verkennung des Klaviersatzes.

11. II. Weisse: wenig Aufgaben; über die Anordnung des Adagio im Quintett.

Weisse: Aufgaben besser; über Anfrage der Frau Hauser: System als Deutung der Obertonreihe; über den Verlauf der Eisschichte; die Experimente als Grundlage praktischen Systems, wenn auch umgekehrt die Systeme zB. Von Pythagoras die Praxis beeinflusst haben; über den verschiedenen Sinn von zB. D1 als einer im Laufe der Auskomponierung des Dreiklangs auf c g [?], brachten Nebennote von einer [?] zur Auskomponierung gelangenden Harmonie auf d, die dann aber die [?] Oberquinte ist.

18. II. Weisse: keine Aufgaben; neues Lied; aus Beeth.s Sonaten Fragen.

25. II. Weisse: Aufgaben gut; einiges über Rich. Wagner; aus op. 114 v. Brahms, 1. S., speziell VII. u. I. in Am.

28. II. Weisse: Aufgaben, 2. Gatt. Des 3-stimm. S. recht gut; über auf Terzen zusammenges. Gedanken; aus op 2 v. Beeth; über Zusammen[?] des a1 im Adagio [?] aus op 40 v. Brahms; dasselbe b: trugischer[?] Kopf mit Cadenz.

4. III. Weisse: Beeth. Op 2, 1. S., II. Ged.: **Kontra[?] Aufgaben besser**, aus dem Finale des Horn-Trio: über die Form u. den thematischen Wert des Rhythmen: im 2. Ged.

7. III. Weisse: Aufgaben, 2. Gatt., minder gut; Brahms Walzer zum Zwecke einer Niederschrift (N. 6 + &).

11. III [?] Weisse: einige Aufgaben noch durchaus nicht gut; Brahms Walzer bis No. 8; neues Lied.

[?] Weisse: Aufgaben besser; Brahms Walzer Gdur; eine Stelle aus op. 78 v. Beeth.; T[?] aus dem p. ins f.

18. III. Weisse: Aufgaben, viel u. gut; II. Gattung beendet. Fragen: Beeth. Op 2. No 3: I Satz, Modulationspartie, 4-Teilige Form des Adagio; Brahms Walzer wieder einiges; Lieder von Schreker u. über Emil Ludwig "Wagner:" über Erklärungsmöglichkeit von Irrtümern. (s. Tagebuch)

21. III. Weisse: Keine Aufgaben; noch einmal Fragen aus Beeth. op. 2 No. 3: Stufen der Durchführ.; Chopin Mazurka As dur; speziell die Frage der Nebentöne vor der VII. Stufe u. VIII vor VII u. VII vor II in Moll; über das Umgehen von Quinten mittels eingeschalteter fallender [?] (Chopin Mazurka As dur) oder 6/4 5/3 u. 6/4 5/3; Bach, Italienisches Konzert.

28. III. Aufgaben gut; Chopin Mazurken; Studierung eigener Walzer.

31. III. Weisse bringt das Manuscript des kleinen Walzers.

1. IV. Weisse: Aufgaben, 3. Gattung, gut; etwas zum Correctur seines Walzers; Brahms – Jenner: über rhythmische Kadenz, II. Jhrg. D. Musik, No 15, einige Quart-Sext-Accorde; im allgemeinen Missverstanden von Jenner; offenbar wollte ihm Brahms auf die Kunst Gedanken zu prolongieren hinweisen.

4. IV. Weisse: viel Aufgaben u. sehr gut; nochmals zurück auf Beeth. Cellosonate C d; Mod.-Partie u. II. Ged. Des 1. S. Zu beachten, von wo ab die Wiederholung des II. Ged. Beginnt. **Correktur des kleinen As dur Walzerchens.**

8. IV. Weisse: viel Aufgaben der 3. Gatt., Synkope neu, eine Aufgabe; einiges im Chopins Cis-m Etude: Mischung [?] dur moll. Lösung der Zweifel des Urtextes. Unzulänglichkeit gegenüber dem Klassicismus: Romantik; Unzulänglichkeit gegenüber der Romantik [/] Realismus: die heutige Unfähigkeit. Ueber [?] Mangel sozusagen an menschlichen elektrischen Sonnen[?] u. - solche gibt es: menschliche [?]. Freilich, auch in der Negation steckt ein Positives bei Ihnen!

11. IV. Weisse: Keine Aufgaben; Chopin, 1. Prälude; aus dem Merker: Lied v. Balla[?].

15. IV. Weisse: einige Synkopen-Aufg., mittelmässig; 1 Prälude v. Chopin.

18. IV. Weisse: viel Aufgaben, gut, 4. Prälude; Brahms Walzer [?]; Artikulation verschieden [?] Harmonie; die Veränderung im mittleren Teil aus dem Grunde der Durchgangen besser 2. Viertel der 1. Hand; über die Sept-Accordbildung gegen Schluss; über die Wechselnoten in den letzten 4 Takten.

21. IV. Weisse: Aufgaben, viel u. gut; über den Unterschied von Bachs Form u. der späteren Sonatenform; über einiges aus dem F d Quintett v Brahms.

25[?]. IV. Weisse: Aufgaben gut: einige Stellen aus dem Italienischen Konzert, 1. S.

[?] IV. Weisse: keine Aufgaben: seiner Walzer im Es. D.

[?] V. Weisse: 5. Gatt; wenig Aufg. Einiges über Generalbass.

Weisse: Aufg. Der 5. Gatt; recht gut; seine Walzer in D d, ganz gut. Stellen aus dem 1. Satz des ital. Konzertes: Form des 2. S.

9. V. Weisse: Aufgaben 5. Gatt. Sehr gut; einiges aus op 110.

13. V. 4-stimmiger Satz zum ersten mal, bloss 2 Aufgaben; einiges über Rondo A m v Mozart mehr Sonatenform, trotz Titel; einiges über Fantasien, Em Bach, Mozart; Abwechslung von Gängen u. ariosen Elementen.

16. V. Weisse: 4-stimmige Aufg. Viel u. ziemlich gut; zu wenig weite Lage zu viel Terzen. 4-händig. Mendelssohn A d Allegro, Orig. 4-händiger S. weniger gut als bei [?] oder auch bei Schubert; lecture das richtige Kino für[?] 4-händiges Spiel.

20. V. Weisse: Aufg. 1. Gatt., Bach Präludium Cm vergl mit Chopins Prälde Fis m.

23. V. Weisse: keine Aufgaben; vorgelesen ein paar Blätter über die Striktheit des Tonlebens aus Anlass des C m Präludiums v. Bach; G m Walzer neu.

27. V. Weisse: Aufgaben zur 2. Gatt., minder gut; Korrektur des neuen Waltzes.

30. V. Aufgaben besser; vorgelesen über Präludium C m v. Bach.

3. VI. Weisse: Aufgaben 3. Gattung, gut.

5. VI. Weisse: Synkopengatt.; Form der F m – Etude (siehe “Colbert”).

[?] **Weisse: Aufgaben;** Fantasie v Beeth. einige Stellen; über Fantasien überhaupt.

13. VI. Weisse: Aufgaben, 4 u. 5-stimm. Gattung; Brahms: 4 Sinf., Andante: Anhang [?] VI in E; rückwirkender phrygischer Zug; Chopin: Neue Etuden Des dur Form u. sonst mehreres Einzelnes.

17. VI. Weisse: bloss 2 Aufg; 5. Gatt.; neuer Walzer; über Kretschmars Hermeunetik u. Fantasie v Beeth.

20. VI. Weisse: Aufgaben 5. Gatt. Gut, über Marsop contra Brahms; Fantasie v Beeth; Brahms Walzer.

24. VI. Weisse: über Instrumente speziell Hörner. Endlich völlige Klarheit erreicht.

27. VI. Weisse: aus meinen Erläuterungen zu op. 109 einiges vorgelesen; über Durchführungspläne, thematisches u. tonartliches.

Weisse 14. IV. Zeigt sein Sextett. Bei dieser Gelegenheit ihn auf eine gewisse scheinbar irrationale Führung der Oberstimmen aus [?] Oberschichte hin, die das organische Getrübe verhüllen, also über Koppelung u. Zube[?]tung der Lagen u. ihn [?]. Auch über die Linie im Mittel[?] der Sonate opus 81a). -

III.stimmiger Satz

4.-5. Gattung

IV. stimmiger Satz

1. Gattung

[Counterpoint in Three Parts]

p. 1

“Syncope.”

Exercise IIIa

CF in Bass

First species in Alto 2

Fourth Species in Alto 1

The problem in m. 7 indicated by Schenker’s red mark: neither the whole-note F or D will work in Alto 2.

Exercise IIIb

CF in Bass

Fourth species in Alto

First species in Soprano

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Exercise Ia

CF in Soprano

Fourth species in Alto

First species in Bass

Exercise Ib

CF in Soprano

First species in Alto

Fourth species in Bass

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Exercise IIa

CF in Alto

First species in Bass

Fourth species in Soprano

Exercise Ib

CF in Alto

First species in Soprano

Fourth Species in Bass

Mm. 8-9: Schenker points out accented parallel fifths between Bass and Soprano: A-E, G-D. But if the Soprano moves to G instead of E in m. 8, then the bass suspension is ruined by premature sounding of the resolution.

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Exercise IIIa

CF in Bass

First species in Alto

Fourth species in Soprano

Mm. 4-5: Schenker suggests that the 6-5 6-5 progression between the outer voices produces the effect of parallel fifths.

Exercise IIIb

CF in Bass

First species in Soprano

Fourth species in Alto

Mm. 8-12: Schenker indicates that the parallel six-three chords in this passage create the effect of parallel fifths between Soprano and Alto.

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“5. Gattung.” [Fifth Species]

Exercise 1a

CF in Soprano

First species in Bass

Fifth species in Alto

M. 1: Schenker indicates that it is better for the Alto to begin with a syncopated half-note than quarter-note motion. Mm. 3-4: Weisse had parallel octaves between A and C in the Bass and Alto moving across the measure. Schenker considers holding onto the C in the Alto and tying it across the bar, or moving to a G half-note on the downbeat of m. 4. M. 5: Weisse allows for an inverted nota cambiata.

Exercise 1b

CF in Soprano

First species in Alto

Fifth species in Bass

M. 7: I do not know why Schenker wants to strike out the first D in the bass. Nor do I understand the significance of the rhythmic annotation in the right-hand margin.

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Exercise IIa

CF in Alto

First species in Bass

Fifth species in Soprano

M. 3: Schenker suggests stepwise motion in the Soprano instead of the arpeggiation C-F-A.

Exercise IIb

CF in Alto

First species in Soprano

Fifth species in Bass

Mm. 3 and 5: Schenker does not want Weisse to decorate the resolution of the suspension in the bass. M. 6: Schenker revises the Bass to read E-D-C-E to avoid a six-four chord on the second half (with the G in the bass). Mm. 4 and 8: I do not understand the significance of Schenker's red pencil annotations.

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Exercise IIIa

CF in Bass

First species in Alto

Fifth species in Soprano

I do not understand Schenker's red mark in the right margin.

Exercise IIIb

CF in Bass

First species in Soprano

Fifth Species in Alto

Mm. 8-9: I do not understand Schenker's modification. Weisse's 4-3 suspension in the Alto works. Schenker wants to change the Alto in m. 8 to read two half-notes, B-D, leading to E - rather than to G - on the downbeat of m. 9. It also looks like he wishes to revise the Soprano to sustain G in mm. 8-9. I can find no compelling reason for these changes; indeed, the proposed soprano G in m. 8 creates a "beaten" octave with the Bass G and also hidden octaves in the outer voices.

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Exercise Ia

CF in Soprano

First species in Bass

Fifth species in Alto

Mm. 10-11: Schenker revises the Alto to create stepwise motion. M. 14: Schenker changes the Alto from A-E-C to A-G-C.

Exercise Ib

CF in Soprano

First species in Alto

Fifth species in Bass

M. 8: Schenker disapproves of the dissonant E on the downbeat, and the B-F-B vertical triton on the second half of the measure. Mm. 11-12: it may be that Schenker objects to the repetition of the rhythm, namely a half-note followed by two quarters, and so suggests inserting a G in the Bass (m. 12, second quarter).

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Exercise IIa

CF in Alto

First species in Tenor

Fifth species in Soprano

M. 7: Schenker objects to the resolution of the soprano's 7-6 suspension on the weak second quarter; therefore, he revises the Soprano to read D-B-C-E. M. 12: The 8/5 sonority on the strong beat is "empty;" Schenker moves the Tenor up from C to E to create a "full" 6/3 chord.

Exercise IIb

CF in Alto

First species in Soprano

Fifth species in Bass

Mm. 2-3: Schenker points out implied parallel fifths between Bass and Alto (A-E, G-D). Mm. 7-8: To prevent the Soprano from crossing below the Alto, Schenker replaces E with

C and shifts the D up an octave. M. 10: Schenker replaces the Soprano's high D with F tied over from the previous measure; I am unsure of the rationale for this change.

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Exercise IIIa

CF in Bass

First species in Alto

Fifth species in Soprano

Mm. 1-4: Because most of the Soprano melody falls low in the range, Schenker proposes transposing the first four measures down an octave ("8 tiefer"). In m. 3, the Soprano should read F-G-A. M. 14, Schenker suggests transposing the Soprano's G down an octave – however, I find this low register awkward.

Exercise IIIb

CF in Bass

First species in Soprano

Fifth species in Alto

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Exercise Ia

CF in Soprano

First species in Bass

Fifth species in Alto

M. 5: Schenker marks hidden fifths between Bass and Alto

Exercise Ib

CF in Soprano

First species in Alto

Fifth species in Bass

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Exercise IIa

CF in Alto

First species in Bass

Fifth species in Soprano

M. 8-end: After spending most of its time in the lower register, Weisse's Soprano suddenly leaps into the upper octave at the conclusion; the same kind of unprepared register shift occurs in the Bass in mm. 8-9. Schenker sketches in a new Soprano line beginning in m. 8 (G-D-E-D-C etc.) and changes the Bass to read G-C in mm. 8-9 to accommodate the new Soprano.

Exercise IIb

CF in Alto

First species in Soprano

Fifth species in Tenor (written in the Bass clef)

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Exercise IIIa

CF in Bass

First species in Alto

Fifth species in Soprano

Mm. 8-11: Schenker does not like the two-measure sequence in the Soprano (mm. 8-9 and 10-11). Therefore, he makes a small (one-note) change in m. 8 of the D to F# to mitigate the sequential effect.

Exercise IIIb

CF in Bass

First species in Soprano

Fifth species in Alto

p. 14

“4.stimmig 1. Gattung”

[Four-voice First Species]

Exercise 1

CF in Soprano

Mm. 4-5: To avoid the Tenor going above the Alto, Schenker changes the A to G (m. 4) and the C to A (m. 5). M. 7: Changing the Tenor E to F avoids registral overlap between Bass and Tenor. I am unsure why Schenker suggests sustaining the final G in the Tenor.

Exercise 2

CF in Alto

Mm. 9-10: Weisse wrote parallel fifths between Bass and Alto (A-E, G-d). Schenker avoids this problem by moving the Bass down to C (m. 9) and revising the Alto to a pedal point on G for the last four measures. What does Schenker’s annotation in the right margin signify?

Exercise 3

CF in Bass

Mm. 6-7: Schenker marks the parallel fifths in the outer voices (G-D, A-E). To obviate these fifths, Schenker replaces the Soprano E with C (m. 7) and changes the C to B (m. 9) to avoid the effect of a “slow trill.” Does Weisse’s question “Ottava battuta also bereits? zugelassen?” refer to the octave G between Bass and Soprano in m. 8, presumably covered over by the Alto?

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Exercise 1

CF in Soprano

Mm. 7-9: To avoid hidden fifths between Bass and Tenor moving into the fifth E-B in m. 8, Schenker revises the Bass and Tenor in that measure to the C octave, which then moves by contrary motion into the fifth in m. 9.

Exercise 2

CF in Alto

Penultimate measure: Schenker cancels the low A in the Bass, shifting it up an octave. This small change gives the Bass a much better contour so that it gradually rises up to the A and then cadences on D.

Exercise 3

CF in Bass

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Exercise 1

CF in Soprano

M. 5: Schenker changes the Tenor A to G, probably to create a better line (the rising third F-G-A is preferable to holding onto the A). Mm. 7-8: where Weisse's Tenor suddenly leapt down a sixth (D-F), Schenker's revised Tenor ascends more smoothly up a third (B-D) before leaping down a fourth. Mm. 14-15: Schenker again changes the Tenor to avoid similar motion in Bass and Tenor into the fifth G-D in the penultimate measure. In the final chord, Schenker brings the Tenor down to E in the lower octave so that it does not go above the Soprano and Alto.

Exercise 2

CF in Alto

Mm. 5-8: Weisse's Soprano originally read B (m. 5)-A (m. 6)-E (. 7) -E (m. 8). He considered letting the Altos leap up an octave from E in mm. 5-6 (crossing above the Soprano), but then changed his mind cancelling the line from the low to the high E. Instead, he decided that the Alto should move up a fourth from E (m. 5) to A (m. 6) and then down a second to G (m. 7). Schenker marks the beaten octave E in the outer voices in mm. 6-7. Schenker's solution is to shift the Soprano down from E to C in m. 7.

Exercise 3

CF in Bass

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“1. Gattung: Vierstimmig” [First species: four voices]

Exercise No. 1 “C dur”

Cf in Soprano

No. 2 CF in Alto

No. 3 in Tenor

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No. 4: CF in Bass

M. 4: Schenker changes the Soprano from B to E to prevent the line from stultifying. The Alto must be revised from D to E.

“D dur”

No. 1: CF in Soprano

M. 2: Schenker changes the Bass C# to A probably to avoid doubling the leading tone in the dominant chord. M. 6: the A in the Tenor creates a smoother, descending stepwise motion.

No. 2: CF in Alto

M. 8: Schenker ties the A; the exclamation mark indicates his approval.

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No. 3: CF in Alto

M. 1: Schenker indicates the doubling of Bass and Tenor on D. M. 9: The Bass should not leap away from the leading tone in m. 8; therefore, Schenker exchanges D and F# in Bass and Alto.

No. 4: CF in Bass

**M. 5: Does Schenker object to three parallel thirds between Tenor and Bass in mm. 4-6?
Mm. 8-9: Why does Schenker change the Tenor?**

“D moll No. 1”

CF in Soprano

Mm. 9-11: Schenker’s diagonal line and “NB” call attention to the false relation between C in the Alto and C# in the Bass. He revises the Tenor from E to A with the comment: “besser....”?????

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No. 2

CF in Alto

Mm. 4-5: Schenker’s line in the lower staff points out parallel octaves in the outer voices (Bb-Bb, C-C). Mm. 6-9: Schenker does not like Weisse’s spacing of the chords whereby Alto and Tenor are separated by more than an octave; therefore, he rewrites the Tenor in a higher register.

No. 3

CF in Tenor

M. 1: Schenker indicates the doubling of Bass and Tenor.

No. 4

CF in Bass

Mm. 3-4: The Tenor is too far below the Alto; Schenker’s correction of the Tenor improves both the spacing of the chords and the line. M. 6: I do not know why Schenker changed the Tenor from C to D.

Final cadence: I can find no *technical* error in Weisse's original cadence; it appears that Schenker wants a more definitive cadence whereby the Soprano descends to 1 (instead of ascending to 3).

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“G moll No. 1”

CF in Soprano

Mm. 2-3: Again, there is a problem of spacing in the second and third chords: the Tenor and Alto are too far apart; Schenker therefore raises the Tenor. Mm. 6-7: The Tenor must now move down to G in m. 8 to avoid parallel octaves with the Bass (D-D, C-C). M. 8: the F in the Bass creates a smoother line. Additionally, moving the Tenor down to A prevents it from stagnating in tied whole-notes.

No. 2: CF in Alto

Mm. 9-10: Schenker's “NB” calls attention to the false relation between F in the Soprano and F# in the Bass.

No. 3: CF in Tenor

Mm. 2-4: I am unsure why Schenker changes the Bass in m. 2. Additionally, I do not understand how Schenker can justify changing the CF in mm. 2-3!!! M. 9: Schenker changes the CF again; I am unsure of the rationale.

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No. 4: CF in Bass

M. 3: The Eb in the Soprano is moved up an octave to open up the upper register and prepare for the Eb in m. 7ff. M. 5: the shift of the Tenor from F to up Bb creates a better melodic line, with Bb now functioning as the apex of the melody.

“A dur No. 1”

CF in the Soprano

Final cadence: In the Tenor and Bass, Schenker's line indicates hidden parallel unisons. To create a full, final chord, Schenker moves the Alto down to C.

No. 2: CF in Alto

Mm. 4-5: Schenker points out parallel fifths between Bass and Alto. Interestingly, moving the Bass A down an octave simply creates anti-parallel fifths! M. 6: Why does Schenker shift the Tenor down to D? Final cadence: Weisse's sustained high E in the Soprano is registrally too distant from Alto and Tenor; Schenker's tied G# restores the proper balance. The G# in the Tenor in the penultimate measure must be revised to E to avoid doubling the leading tone.

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No. 3: CF in Tenor

M. 4: Schenker moves the Soprano down from E to A to avoid a beaten fifth in the outer voices. Final measure: I am surprised that Schenker does not object to Weisse changing the concluding note of the CF in the Alto!

No. 4: CF in Bass

Schenker's exclamation mark indicates approval.

"G dur No. 1"

Mm. 4-5: Schenker identifies parallel fifths between Bass and Alto (B-F#, C-G). His solution is to change the Alto to G; to avoid tripling the E in m. 5, Schenker revises the Tenor. Mm. 8-9: Schenker's "NB" calls attention to the fact that the leading tone can fall to the dominant in the final cadence when it is in the inner voice.

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No. 2: CF in Alto

M. 6: Shifting the bass up an octave [Schenker writes "8"] creates a smoother, i.e., stepwise, bass line in the last few measures.

No. 3: CF in Tenor

No. 4: CF in Bass

Final cadence: it looks like Weisse's Soprano lept down from C to G; perhaps Schenker's "NB" refers to the fact that the diminished fifth between Tenor and Soprano in the penultimate measure (F#-C) should collapse inwards to the third (G-B).

p. 9/141

“H. Sch[enker] G dur No. 1”

CF in Soprano

Mm. 4-5: Schenker writes “zu breit,” to indicate that the Tenor is too far away from the Alto.

No. 2: CF in Alto

Mm. 5-6: Schenker corrects the anti-parallel fifths (D-A, G-D) in the outer voices by shifting the Soprano down to B and the Tenor up to D. Mm. 8-11: Weisse has written three consecutive fifths between Bass and Alto (C-G, A-E, and G-D), which Schenker’s correction is designed to avoid.

No. 3: CF in Tenor

Mm. 5-6: Weiss wrote parallel fifths between Tenor and Soprano (F-C, G-D). Schenker reworks these measures (beginning in m. 4) to avoid this problem. Since in mm. 6-end Soprano and Alto are too far from Tenor and Bass, Schenker transposes them down an octave.

p. 10/142

No. 4: CF in Bass

M. 2: Schenker objects to the doubling of the leading tone (B); therefore, he shifts the Tenor down from B to F. Mm. 3-4: Perhaps the rationale for the changes here is the parallel motion of Tenor and Alto into the fifth D-A in m. 4 (i.e., hidden fifths). Schenker shifts the Tenor up to E to approach this fifth by contrary motion. The Soprano F is then changed to D to avoid similar motion into the octave (F) in the outer voices.

“2. Gruppe: [second species]”

“C dur” No. 1a: CF in Soprano

First species in Bass and Tenor

Second species in Alto

Mm. 2-4: Weisse writes parallel octaves between Tenor and Alto (E-E, D-D). Schenker corrects these measures by introducing a dissonant passing tone A in the Alto (m. 2,

second half) moving down to G. The parallels between Alto and Tenor are eliminated by sustaining the G in the Tenor.

No. 1b: CF in Soprano

First species in Bass and Alto

Second species in Tenor

Mm. 6-8: Weisse doubles the leading tone (B) in m. 6. Schenker eliminates this doubling by shifting the Alto down to G and tying it into the next measure.

p. 11/143

No. 1c: CF in Soprano

First species in Alto and Tenor

Second species in Bass

Mm. 2 and 4: Schenker's "NB" indicates that the leading tone should not be doubled on the strong half-note; he suggests exchanging B and G in the Bass in m. 2. Perhaps the brackets indicate that the resulting sequence of rising thirds disrupts the line.

No. 2a: CF in Alto

First species in Bass and Tenor

Second species in Soprano

Mm. 1-2: To avoid doubling the leading tone in Bass and Tenor in m. 2, Schenker shifts the Bass in m. 2 down from B to G. The initial leap of a fifth in the Tenor seems awkward; therefore, Schenker replaces the initial low E with G.

No. 2b: CF in Alto

First species in Bass and Soprano

Second species in Tenor

M. 5: What is the significance of Schenker's "NB"? The Bass in mm. 1-4 is an awkward "slow trill."

p. 12/144

No. 2c: CF in Alto

Soprano and Tenor in first species

Second species in Bass

Mm. 1-4: In m. 4, Weisse doubles the leading tone in Bass and Soprano on the strong half-note. To avoid this effect, Schenker shifts the Soprano below the CF (in the Alto), moving it down from B to D. To get to the D smoothly, Schenker changes the Soprano's B (in m. 3) to G; but now the chord lacks a third. To address this problem, Schenker then changes the Tenor from G to B. Final cadence: in the penultimate measure, Weisse again doubles the leading tone in Tenor and Soprano; to obviate this problem, Schenker simply has the Tenor sustain G.

No. 3a: CF in Tenor

First species in Bass and Alto

Second species in Soprano

Penultimate measure: Schenker keeps the second species going until the final chord.

No. 3b: CF in Tenor

First species in Bass and Soprano

Second species in Alto

Mm. 3-5: Weisse writes parallel fifths between Soprano and Bass (C-G, G-D). To eliminate these consecutives, Schenker shifts the Soprano up from D to B. But now Soprano and Alto both state the leading tone on the strong half; to avoid this problem, Schenker rewrites the Alto in mm. 3-5. Penultimate measure: I do not understand why Schenker wants to change the Alto to read D-B instead of B-G (as in Weisse's counterpoint). By replacing the B with D in the Alto, Schenker creates an "empty" dominant chord on the strong beat of the measure!

p. 13/145

No. 3c: CF in Tenor

First species in Soprano and Alto

Second species in bass

Mm. 5-9: Schenker indicates parallel octaves between Bass and Soprano in mm. 5-6 (F-F, G-G). To correct Weisse's mistake, Schenker directs the Bass downwards by step D-C-B (mm. 5-6). However, the B on the downbeat in the Bass (m. 6) combined with Weisse's B in the Alto doubles the leading tone; therefore, Schenker revises the Alto to read A-D (mm. 5-6). Now Schenker is free to continue the Bass downward to G (m. 7) with stepwise motion. In the penultimate measure, Schenker – strangely – has an “empty” dominant chord on the downbeat!

No. 4a: CF in Bass

First species in Alto and Tenor

Second species in Soprano

Final cadence: Weisse doubles the leading tone and has parallel octaves between Tenor and Soprano., which Schenker corrects by revising the Tenor.

No. 4b: CF in Bass

First species in Soprano and Tenor

Second species in Alto

Mm. 7-9: Schenker revises Tenor and Alto to increase stepwise motion.

p. 14/146

No. 4b: CF in Bass

First species in Alto and Soprano

Second species in Tenor

Mm. 6-7: To eliminate the parallel octaves between Tenor and Alto (A-A, G-G), Schenker lets the Tenor leap down an octave. Final cadence: to correct the consecutive octaves between the outer voices (D-D, C-C), Schenker revises the soprano. Interesting that he allows hidden fifths in the motion to C-G; perhaps he considered these fifths acceptable in a final cadence.

“D dur” No. 1a: CF in Soprano

First species in Tenor and Bass

Second species in Alto

Mm. 8-10: Schenker points out two sets of consecutives between Bass and Alto and Tenor and Alto without attempting to correct them.

No. 1b: CF in Soprano

First species in Alto and Bass

Second species in Tenor

Mm. 2-3: Schenker identifies the parallel fifths in the outer voices (A-E, B-F#) without correcting them. Final cadence: Schenker revises the Tenor to keep the half-note motion going until the final cadence.

p. 15/147

No. 1c: CF in Soprano

First species in Alto and Tenor

Second species in Bass

Mm. 5-7: In the Bass, Schenker does not like the leap down of an octave followed by stepwise motion in the same direction; Schenker's "fix" is to invert the octave leap and transpose the stepwise line so that it fills in the leap. In the penultimate measure, Weisse accidentally wrote an F# in the Alto, which Schenker corrects with A.

No. 2a: CF in Alto

First species in Bass and Tenor

Second species in Soprano

Mm. 3-4: Schenker points out the consecutive octaves between Soprano and Tenor without correcting them.

No. 2b: CF in Alto

First species in Soprano and Bass

Second species in Tenor

Mm. 3-4: Schenker seems to suggest that it is possible to employ anti-parallel fifths between the outer voices (see his annotation "Antip"). M. 9: to avoid consecutive fifths between Tenor and Soprano, Schenker moves the Tenor down to D.

p. 16/148

No. 2c: CF in Alto

First species in Soprano and Tenor

Second species in Tenor

No. 3a: CF in Tenor

First species in Alto and Bass

Second species in Soprano

No. 3b: CF in Tenor

First species in Soprano and Bass

Second species in Alto

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p. 1/149

No. 3c: CF in Tenor

First species in Soprano and Alto

Second species in Bass

Mm. 8-11: Soprano and Alto are problematic on account of the parallel motion into the fifth A-E in mm. 8 and 10. It appears as if Schenker tries two solutions. Initially, he has the Soprano leap down from the B in m. 7 to E in m. 8 below a tied A in the Soprano (mm. 8-9). In m. 10, the upper parts re-cross with the Soprano moving up to a sustained A and

the Alto leaping down a fifth from B to E. In the second half of m. 9, the second species Bass is revised from B to F#. However, Schenker appears to have been dissatisfied with the sudden leap down of the sixth in the Bass, so that he restores the B indicated by “h,” and revises the Alto to B as well, shown by the “h” in the upper staff.

No. 4a: CF in Bass

First species in Alto and Tenor

Second species in Soprano

No. 4b: CF in Bass

First species in Soprano and Tenor

Second species in Alto

Mm. 3-5: The problem is the parallel fifths between Bass and Alto in mm. 4-5 (A-E, G-D). Schenker rewrites the Alto; since the chord in m. 4 is changed from A major to F# minor, the Tenor's E must be replaced by E. Interestingly, Schenker does not consider the hidden fifths between Alto and Bass (parallel motion into the fifth G-D) to be a problem. M. 6: Schenker shifts the Alto's high D down an octave, presumably to achieve a better melodic contour. Final chord: Schenker objects to doubling the third of the final tonic, and therefore shifts the Tenor from the third (F#) down to the fifth (A).

p. 2/150 missing from scans: check original at school

p. 3/151 missing from scans: check original at school

p. 4/152

No. 2c: CF in Alto

First species in Soprano and Tenor

Third species in Bass

Mm. 9-10. The doubled leading tone (C#) on the second half-note of m. 10 in the bass requires Schenker to re-write the Bass line.

No. 3a: CF in Tenor

First species in Bass and Alto

Third species in Soprano

Mm. 5-6: Schenker re-writes the Soprano's third species line to avoid consecutive fifths between Soprano and Tenor (G-D, F-C) across the barline .

No. 3b: CF in Tenor

First species in Bass and Soprano

Third species in Alto

p. 5/153

No. 3c: CF in Tenor

First species in Soprano and Alto

Third species in Bass

Mm. 9-10: The problem is the doubled leading tone (C#) in m. 10. Schenker started sketching a different Bass that would ascend but abandoned the attempt.

No. 4a: CF in Bass

First species in Alto and Tenor

Third species in Soprano

Mm. 8-9: The Soprano cannot leap away from the dissonant D on the second half-note; therefore, Schenker revises it to ascend by step to the F on the downbeat of m. 9. To avoid repeating the F, Schenker exchanges F and E on the second and third quarters.

No. 4b: CF in Bass

First species in Soprano and Tenor

Third species in Alto

p. 6/154

No. 4c: CF in Bass

First species in Soprano and Alto

Third species in Tenor

Mm. 9-11: Schenker did not like the sudden shift of register in the Soprano up to the high A; therefore, in mm. 9-10, the Soprano takes over the Alto's line, and the Alto is revised. In the final measure, Schenker considered taking the Soprano down to D, but that would have created parallel octaves with the Bass; therefore, the Soprano cadences on A.

“4. Gattung: Syncope”

“G moll” No. 1a: CF in Soprano

First species in Tenor and Bass

Fourth species in Alto

M. 5: Schenker's dashes and “NB” points out hidden octaves in the outer voices. Mm. 9-10: Weisse has consecutive fifths in the outer voices (E-B, D-A), which Schenker avoids by moving the Bass up to G.

No. 1b: CF in Soprano

First species in Bass and Alto

Fourth species in Tenor

M. 1: I do not know why Schenker wants the Tenor to begin on D. Mm. 3 and 6: in both measures, the Soprano prematurely sounds the resolution of the Tenor's suspension [“Satzfehler”]. Schenker's “NB” and the diagonal lines show the implied parallel fifths (A-E, G-D) between the first species in the Alto and fourth species in the Tenor.

p. 7/155

No. 1c: CF in Soprano

First species in Alto and Tenor

Fourth species in Bass

M. 3: Since the F in the Alto anticipates the resolution of the suspension in the Bass, Schenker moves the Alto down from F to C. Mm. 9-11: Weisse has parallel octaves in the final cadence between Tenor and Soprano (A-A, G-G). Schenker revises the Tenor to a sustained D. M. 7: The G in the Tenor anticipates the resolution of the 4-3 in the Soprano;

Schenker corrects the mistake by shifting the Tenor up from G to C. M. 9: Schenker's "9-8" points out that the problem of "Satzfehler" does not exist with the 9-8!

No. 2a: CF in Alto

First species in Bass and Tenor

Fourth species in Soprano

No. 2b: CF in Alto

First species in Bass and Soprano

Fourth species in Tenor

p. 8/156

Weisse writes in the top left margin: "NB. Um einen Ton tiefer transponiert, weil [?] zuhört [?]"

No. 2c: CF in Alto

First species in Soprano and Tenor

Fourth species in Bass

Mm. 1-3: The F in the Soprano prematurely sounds the resolution of the Bass suspension; Schenker revises the Soprano to avoid this mistake. M. 7: Schenker's brace between Bass and Tenor suggests that they are too far apart.

No. 3a: CF in Tenor

First species in Bass and Alto

Fourth species in Soprano

Schenker's exclamation mark indicates his approval.

No. 3b: CF in Tenor

First species in Soprano and Bass

Fourth species in Alto

M. 9: Schenker made an annotation in m. 9, but I am unsure what it is. The triple exclamation marks indicate Schenker's emphatic approval.

p. 9/157

No. 3c: CF in Tenor

First species in Soprano and Alto

Fourth species in Bass

M. 8: I am mystified by Schenker's bracket.

No. 4a: CF in Bass

First species in Alto and Tenor

Fourth species in Soprano

Mm. 7-9: Since the Tenor is too far away from the Alto, Schenker shifts it up an octave. I do not know why Schenker changes the Alto D to Bb; I think that the D yields a smoother Alto. Final chord: Schenker revises the Tenor to avoid doubling the third of the tonic triad.

No. 4b: CF in Bass

First species in Soprano and Alto

Fourth species in Alto

Mm. 5-6: Schenker indicates hidden octaves in the outer voices. Final chord: Schenker replaces the Tenor's high G with D to avoid doubling the third.

p. 10/158

No. 4c: CF in Bass

First species in Soprano and Alto

Fourth species in Tenor

Mm. 9-10: Schenker's "NB" and "6/4" annotations indicate that the dissonant six-four chords must resolve to six-three chords.

No. 1a: CF in Soprano

First species in Tenor and Bass

Fourth species in Alto

No. 1b: CF in Soprano

First species in Alto and Bass

Fourth species in Tenor

p. 11/159

No. 1c: CF in Soprano

First species in Alto and Tenor

Fourth species in Bass

No. 2a: CF in Alto

First species in Tenor and Bass

Fourth species in Soprano

No. 2b: CF in Alto

First species in Soprano and Bass

Fourth species in Tenor

p. 12/160

No. 2c: CF in Alto

First species in Soprano and Tenor

Fourth species in Bass

No. 3a: CF in Tenor

First species in Alto and Bass

Fourth species in Soprano

No. 3b: CF in Tenor

First species in Soprano and Bass

Fourth species in Alto

p. 15/161

No. 3c: CF in Tenor

First species in Soprano and Alto

Fourth species in Bass

No. 4a: CF in Bass

First species in Tenor and Alto

Fourth species in Soprano

No. 4b: CF in Bass

First species in Tenor and Soprano

Fourth species in Alto

Schenker's exclamation mark indicates approval.

p. 16/162

No. 4b: CF in Bass

First species in Soprano and Alto

Fourth species in Tenor

“C dur H Sch[enker]”

No. 1a: CF in Soprano

First species in Tenor and Bass

Fourth species in Alto

No. 1b: CF in Soprano

First species in Bass and Alto

Fourth species in Tenor

Mm. 8-9: Schenker’s brackets indicate consecutive octaves (G-G, E-E) in the outer voices. These parallels can be avoided by changing the Bass in m. 9 from E to C.

p. 17/163

No. 1c: CF in Soprano

First species in Tenor and Alto

Fourth species in Bass

Mm. 4-5: Since Schenker simply traces over Weisse’s voice-leading arrows in green colored pencil, I am unsure whether he is disturbed by the voice leading whereby the Tenor dips below the Bass. Mm. 7-8: it looks like Weisse momentarily breaks the fourth species in the Bass: as the Bass moves down from D to C, it creates parallel fifths with the Soprano. Schenker’s solution may be to repeat the E in the Bass and – since Tenor and Alto are too far apart - shift the E in the Tenor up to C.

No. 2a: CF in Alto

First species in Bass and Tenor

Fourth species in Soprano

Schenker's exclamation mark indicates approval.

No. 2b: CF in Alto

First species in Bass and Soprano

Fourth species in Tenor

Schenker's exclamation mark indicates approval.

p. 18/164

No. 2c: CF in Alto

First species in Soprano and Tenor

Fourth species in Bass

Mm. 9-11: since the six-four on the downbeat of m. 9 contains an unresolved dissonant fourth above the bass, Schenker breaks the fourth species in the Bass and moves the G up to A. Then he transposes the final cadential suspension up an octave.

No. 3a: CF in Tenor

First species in Bass and Alto

Fourth species in Soprano

Mm. 9-11: Schenker transposes the last three notes of the CF and Bass up an octave because Tenor and Alto are too far apart!

No. 3b: CF in Tenor

First species in Soprano and Bass

Fourth species in Alto

Mm. 1-3: Schenker indicates anti-parallel octaves between the outer voices.

V. Heft

Kontrapunkt

1913/1914

p. 1/ p. 181

freie Abart der Mischungsgruppe A

Exercises in three parts:

“A moll” No. 1 [A minor No. 1, CF in Soprano in first species

Counterpoints in Alto and Tenor in second species

M. 4. Schenker seems to object to the outer voices. I do not know why. The double xx seems to refer to a leap to a dissonance in second species.]

[A minor No. 2, CF in Alto in first species

Counterpoints in Soprano and Bass in second species

Final cadence: Schenker objects to leap away from the leading tone in the Soprano and advises Weisse to employ a suspension.]

p. 2/p. 182

[A minor No. 3, CF in Bass in first species

Counterpoints in Soprano and Alto in second species

Mm. 7-8: Schenker marks the parallel fifth in the outer voices. I am unsure what the crossed-out equals sign refers to.]

“Mischung - Gattung B”

1+1+2+2

Übertragen aus Heft IV [copied from Notebook IV]

[C major] CF in Soprano in first species

Counterpoint in Alto in first species

Counterpoints in Tenor and Bass in second species

p. 3/183

G minor, No. 1 CF in Soprano

First species in Tenor

Second species in Alto and Bass

Mm. 2-3: Schenker points out parallel fifths in the outer voices.]

[G minor], No. 2 CF in Soprano

First species in Alto

Second species in Tenor and Bass

End: Schenker's exclamation indicates "OK."

[G minor], No. 3 CF in Tenor

First species in Bass

Second species in Soprano and Alto

Mm. 1-2: Schenker points out parallel octaves between Tenor and Alto, and suggestions revision of Alto.

p. 4 /184

G major, No. 1 CF in Soprano

First species in Bass

Second species in Alto and Tenor

[G major], No. 2, CF in Soprano

First species in Alto

Second species in Tenor and Bass

In the final cadence, Schenker does not like the Alto, which leaps from the leading tone to the third of the tonic chord and suggests a revision.

[G major], No. 3 CF in Tenor

First species in Bass

Second species in Soprano and Alto

Schenker's exclamation mark indicates his approval.

p. 5/185

A major, No. 1, CF in Soprano

First species in Bass

Second species in Alto and Tenor

[A major] No. 2, CF in Soprano

First species in Tenor

Second species in Alto and Bass

M. 7: Schenker points out parallel fifths between Alto and Bass, and changes the Alto. Final cadence, Schenker corrects doubled leading tone and parallel octaves.

[A major] No. 3, CF in Bass

First species in Tenor

Second species in Soprano and Alto

Mm. 5-6: Schenker corrects parallel fifths between Bass and Alto. Schenker inserts suspension of the leading tone to strengthen final cadence.

p. 6/186

“freiere Abart der Mischungsgruppe B”

A minor No. 1, CF in Soprano

First species in Bass

Second species in Alto and Tenor

M. 2: unsure re. Schenker's annotation. Schenker probably does not like the dissonant passing tone A in the Tenor as a major second against the G. Therefore, he suggests that the Tenor move up through C to D, while the Alto is changed from G to A.

G major No. 2, CF in Tenor

First species in Bass

Second species in Soprano and Alto

Schenker's exclamation mark indicates approval.

A major, CF in Soprano

First species in Alto

Second species in Tenor and Bass

Final measure: Schenker shifted the Bass A down an octave to avoid similar motion into the final cadence. Exclamation mark indicates approval.

p. 7/187

“Mischung Gattung C” 1+2+2+2

No. 1 [G minor], CF in Soprano

Second species in Alto, Tenor, and Bass

M. 4: Schenker moves the D in the Tenor up an octave. I am unsure why. Mm. 7-8: Schenker marks parallel fifths between Bass and Alto (C-G, Eb-Bb). To fix this, he suggests moving the bass up from Eb to G, and letting the tenor sing Bb-C-G.

No. 2 [G minor], CF in Tenor

Second species in Soprano, Alto, and Bass

M. 6: Weisse has parallel fifths in the outer voices: Bb-F, F-C. To fix this, Schenker moves the Bass up from F to A to create a stepwise descent Bb-A-G. Schenker makes the Soprano

leap down an octave below the Alto, which descends in parallel tenths with the Bass D-C-Bb.

No. 3 [G minor], CF in Bass

Second species in Soprano, Alto, and Tenor

There is a mysterious red mark at the end of the exercise.

p. 8/188

G major, No. 1

CF in Soprano

Alto, Tenor, and Bass in Second species

Final cadence: Schenker moves the Bass down an octave.

G major, No. 2

CF in Tenor

Second species in Soprano, Alto, and Bass

M. 7: Schenker revises the Bass so that moves smoothly through ascending step motion.

G major, No. 3

CF in Bass

Soprano, Alto, and Tenor in Second species

Final cadence: Schenker suspends the leading tone.

p. 9/189

1+2+3

A minor, No. 1

CF in Soprano

Second species in Bass, Third species in Alto

M. 7: To create a smoother line, Schenker revises the Alto so that it has an accented (dissonant) passing tone B on the second half-note, which resolves to A on the last quarter-note. Schenker has written something above the suspension (? Vorhalte?).

[A minor] No. 2

CF in Soprano

Second species in Alto, Third species in Bass

M. 8: Schenker's "Nb" calls attention to the tritone F-B outlined in the Bass.

p. 10/190

1+3+3

G minor No. 1

CF in Soprano

Third species in Alto and Bass

Mm. 2-6: Schenker revises Weisse's third species Bass to avoid too much motion in parallel tenths in m. 2. The change in m. 2 necessitates taking the Bass into its higher register. In m. 5, it looks like Schenker wrote 8ave over the four bass notes, but I cannot see how he proposed to move them down an octave. On the downbeat of m. 6, it appears that Schenker changed the Alto to C and the Bass to A.

[G minor] No. 2

CF in Alto

Third species in Soprano and Bass

M. 3: I do not understand Schenker's marks.

p. 11/191

“nicht zustande gebracht”

G major, No. 1

CF in Soprano

Third species in Alto and Bass

In the penultimate measure, Schenker eliminates parallel sixths in favor of contrary motion (voice exchange between D and F#).

p. 12/192

At the top of the page, Schenker writes various combinations of species: 1 3 3 3, 1 1 2 3, and 1 2 2 5.

[G major] No. 2

CF in Alto

Third species in Soprano and Bass

M. 7: to avoid the parallel octaves between the outer voices, Schenker first suggests switching the E-G in the Soprano, and then decides to exchange the E-G in the Bass. To eliminate the parallel tenths in the outer voices in the penultimate measure, Schenker revises the Soprano to create a descent in contrary motion F#-E-D-C-B.

“Vierstimmig 1+1+2+2”

A minor , No. 1

CF in Soprano

First species in Tenor

Second species in Alto

Third species in Bass

M. 1: I do not know what Schenker’s red cross signifies. M. 9: Schenker revises the Bass to take out the E on the second quarter. The problem is the leap to and from a dissonant fourth. Schenker’s solution is to let the Bass leap down an octave A-A and then leap up a third to C, rising by step through D to E. In the penultimate measure, he cancels the D# as a too-colorful leading tone to the E.

p. 13/193

A minor, No. 2 CF in Tenor

First species in Soprano

Second species in Bass

Third species in Alto

Penultimate measure: again, I do not know what Schenker's red cross means.

1+2+2+3 "Gdur No. 1"

CF in Soprano

Second species in Tenor and Bass

Third species in Alto

Schenker's exclamation mark indicates approval.

1+3+3+3

[Exercise not worked]

p. 14/194

Syncopé 1+2+4

A minor, No. 1

CF in Soprano

Second species in Bass

Fourth species in Alto

Mm. 4-5: Schenker does not like the hidden fifths in the outer voices as they move into the fifth on the downbeat of m. 5. It appears as if Schenker considers revising the bass to read C-B instead of E-F. This revision would eliminate the 9-(8) suspension. At first blush, Schenker's mark in m. 9 may be a 9 because of the 9-8 suspension, but it may be something else.

[A minor] No. 2

CF in Bass

Second species in Alto

Fourth species in Soprano

Mm. 1-2: Schenker's revision of the Alto seems to be designed to eliminated three leaps in the same (descending) direction. He suggests that the Alto begin on A, move down to E and then leap up an octave. Mm. 4-5: Schenker wants Weisse to employ a 7/5 chord on the downbeat of m. 5. Schenker has writte (very sloppily) F-A-D-E-C in place of Weisse's A-F-D-E-E.

p. 15/195

A major, No. 1

CF in Soprano

Second species in Bass

Fourth species in Alto

Mm. 2-3: unsure! M. 7: Schenker seems to suggest that Weisse break the fourth species in the Alto by changing the G# to an F# and the Bass E to D. Is it because Schenker did not like the leap in the bass from the B to the dissonant E?

[A major] No. 2

CF in Bass

Second species in Alto

Fourth species in Soprano

M. 2: Schenker objects to the leap away from the seventh (A) in the Soprano. M. 4: I am unsure why Schenker indicated the fourth above the bass, since it is correct. M. 5: Schenker indicates that the octave should not resolve to the dissonant seventh. Penultimate measure: Schenker indicates that the seventh can be combined with the fifth (as here) or the third or the octave.

p. 16/196

G major, No. 1

CF in soprano

Second species in Bass

Fourth species in Alto

Mm. 1-2: Schenker points out that the 9-8 suspension implies octaves between Bass and Alto; to fix this problem, he suggests that the Bass drop down to D to create a 4-3 suspension and then ascend to A. M. 6: Weisse was wondering if he could use a 7/5 with the seventh in the first species rather than the fourth species; Schenker says “no!” I cannot decipher Schenker’s annotation at the end of the exercise.

“H Sch A dur No. 1”

CF in Soprano

Second species in Bass

Fourth species in Alto

p. 17/197

1+1+2+4

“A moll No. 5”

CF in Soprano

First species in Bass

Second species in Tenor

Fourth species in Alto

Mm. 6-7: Schenker points out parallel octaves in the outer voices. His solution is to repeat the C in the Bass (m. 7), and move the Tenor down from B to E. Mm. 9-10: Schenker does not like the shift to fourth species in the Tenor at the end of the counterpoint, which doubles the fourth species in the Alto; he revises the Tenor to read G-A (m. 9)-B (m. 10).

“No. 2 Schwer[?]”

[A minor] CF in Tenor

First species in Alto

Second species in Bass

Fourth species in Soprano

M. 1: it looks like Schenker writes “CF” since the CF is in the Tenor. Mm. 4-5: since the 9-(8) suspension works properly, I do not know why Schenker has a question mark. Schenker points out the stultification of the Soprano line because of the repeated dyads A-G (marked with brackets).

No. 3

[A minor] CF in Bass

First species in Alto

Second species in Tenor

Fourth species in Soprano

This exercise is a mess because Weisse continuously sounds the resolution of the suspension prematurely in another voice [“Satzfehler”]. M. 1: the 6 and 5 sound simultaneously; m. 4, the Tenor C anticipates the resolution of the 4-3 suspension in the Soprano; m. 5, the B in the Tenor anticipates the resolution of the 7-6 suspension in the Soprano; and m. 7, the Tenor G anticipates the resolution of the 4-3 in the Soprano. Schenker rewrites much of the Tenor line in an attempt – not entirely successful – to avoid these problems.

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G major No. 1

CF in Soprano

First species in Bass

Second species in Tenor

Fourth species in Alto

[G major] No. 2

CF in Alto

First species in Bass

Second species in Tenor

Fourth species in Soprano

Mm. 2-3: Again, Weisse sounds the resolution of the Soprano's 4-3 prematurely with the Tenor's D in m. 3. Schenker solves this problem by replacing the Tenor's D with F# and approaching it from A. M. 5: the Tenor's E anticipates the resolution of the Soprano's 7-6. Schenker employs the 7/5, i.e., the D in the Tenor, to avoid the anticipation. At the end of the exercise, he indicates the problem of the 7/6 – 6, and its solution with 7/5 – 6. Mm. 7-8: Schenker identifies anti-parallel octaves between F# and A in Bass and Tenor; to avoid this problem, Schenker shifts the Tenor F# down to D, *below* the bass!

[G major] No. 3

CF in Bass

First species in Soprano

Second species in Alto

Fourth species in Tenor

M. 2: Schenker makes note of the 7/3/3 sonority. In the penultimate measure, Schenker's "NB" probably refers to the correct use of the 7/5 technique.

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"A dur H Sch" No. 1

CF in Soprano

First species in Bass

Second species in Tenor

Fourth species in Alto

M. 5: Schenker took note of the 7/5 technique. Exclamation mark indicates Schenker's approval.

"C dur No. 2"

CF in Alto

First species in Bass

Second species in Soprano

Fourth species in Tenor

Mm. 1-2: Meaning of the question mark unclear. M. 6: Schenker changes the Soprano's B to G to avoid a "beaten" fifth with the Bass. Also, Schenker's correction prevents accented fifths in the outer voices in mm. 5-7: D-A, E-b, F-C.

No. 3 [C major]

CF in Bass

First species in Tenor

Second species in Alto

Fourth species in Soprano

Mm. 4-5: Schenker revises the Alto line so that the distance between Soprano and Alto does not exceed an octave. M. 8: it looks like Schenker suggested that the Tenor drop down an octave to the low G to preserve the movement in whole notes.

p. 20/200

1+2+2+4

A minor, No. 1

CF in Soprano

Second species in Tenor and Bass

Fourth species in Alto

Mm. 3-4: Schenker calls attention to the 9-(8) and 7-(6) suspensions. M. 8: Schenker's NB takes note of the 7/5 technique.

No. 2 [A minor]

CF in Tenor

Second species in Alto and Bass

Fourth species in Soprano

Penultimate measure: in the final cadence, Schenker does not want the Alto to move into fourth species; therefore he changes the Alto's E-D in half-notes to a whole-note D, and calls attention to the modification with "NB."

No. 3 [A minor]

CF in Bass

Second species in Soprano and Alto

Fourth species in Tenor

M. 4: Schenker call attention to the problem of the 4-3 in the Tenor: the Soprano sounds the resolution prematurely. Mm. 8-9: Schenker seems to object to the hidden octaves between Soprano and Alto. Also, in the final cadence, he wants to suspend the leading tone in the Soprano.

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“G dur No. 1”

CF in Soprano

Second species in Tenor and Bass

Fourth species in Tenor

M. 4: Schenker points out that the Soprano prematurely sounds the resolution D of the Alto's 7-6. Apart from that one mistake (the cross), the exclamation mark indicates Schenker's approval.

[G major] No. 2

CF in Tenor

Second species in Bass and Alto

Fourth species in Soprano

Mm. 3-4: Schenker indicates the parallel fifths between Bass and Tenor, E-B (last half-note of m. 3) and G-D (first half-note of m. 4). Schenker rewrites the Bass in mm. 2-4 to avoid these parallels, and takes note of the 6/5 chord created by the new bass-note D on the downbeat of m. 3.

[CF transposed to D major] No. 3

CF in Alto

Second species in Tenor and Bass

Mm. 2-3: Schenker notes parallel fifths between Bass and Tenor, A-E, B-F#; mm. 5-6, parallel octaves between Alto and Tenor, B-B, G-G; and m. 6, parallel octaves between Bass and Soprano, E-E, B-B. In m. 3, Schenker rewrites the Bass, and in mm. 5-6, the Tenor.

p. 22/202

1+3+4

“A moll” No. 1

CF in Soprano

Third species in Tenor

Fourth species in Alto

Penultimate measure: Schenker rewrites the Bass line to continue the quarter-note motion into the final tonic.

“E moll” No. 2

CF in Alto

Third species in Soprano

Fourth species in Bass

“A moll” No. 3

CF in Bass

Third species in Alto

Fourth species in Soprano

p. 23/203

“G dur” No. 1

CF in Soprano

Third species in Bass

Fourth species in Alto

M. 6: Schenker suggests changing the Bass's second quarter-note from G to C in order to smoothen the line.

"C dur" No. 5

CF in Alto

Third species in bass

Fourth species in Soprano

"C dur" No. 3

[unfinished]

p. 24/204

1 1 5 5

1 5 5 5

"G dur"

CF in the Bass

First species in the Alto

Fifth species in Soprano and Tenor

M. 4: I am unsure why Schenker wrote: "NB." M. 7: it looks like Weisse may have had parallel octaves between Bass and Tenor: B-B, A-A. Schenker seems to have tried various rewrites of the Tenor to avoid them.

"A moll"

CF in the Soprano

First species in the Bass

Fifth species in the Alto and Tenor

“A moll”

CF in the Bass

First species in the Alto

Fifth species in the Soprano and Tenor

p. 25/205

1+5+5+5

“G dur”

CF in the Bass

Fifth species in Soprano, Alto, and Tenor

Mm. 7-9. Weisse doubled the leading tone in Alto and Soprano in the final cadence; Schenker tries various ways of rewriting the Tenor and Alto to achieve a strong final cadence.