Advanced Schenkerian Analysis: Perspectives on Phrase Rhythm, Motive, and Form by David Beach. New York and London: Routledge, 2012.[1]

Review by David Carson Berry

After Allen Forte's and Steven Gilbert's *Introduction to Schenkerian Analysis* was published in 1982, it effectively had the textbook market to itself for a decade (a much older book by Felix Salzer and a new translation of one by Oswald Jonas not withstanding).[2] A relatively compact *Guide to Schenkerian Analysis*, by David Neumeyer and Susan Tepping, was issued in 1992;[3] and in 1998 came Allen Cadwallader and David Gagné's *Analysis of Tonal Music: A Schenkerian Approach*, which is today (in its third edition) the dominant text.[4] Despite its ascendance, and the firm legacy of the Forte/Gilbert book, authors continue to crowd what is a comparatively small market within music studies. Steven Porter offered the interesting but dubiously named *Schenker Made Simple* in

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[1] *Advanced Schenkerian Analysis: Perspectives on Phrase Rhythm, Motive, and Form*, by David Beach. New York and London: Routledge, 2012; hardback, $150 (978-0-415-89214-8), paperback, $68.95 (978-0-415-89215-5); xx, 310 pp.

[2] Allen Forte and Steven E. Gilbert, *Introduction to Schenkerian Analysis* (New York: Norton, 1982). Felix Salzer's book (*Structural Hearing: Tonal Coherence in Music* [New York: Charles Boni, 1952]), though popular in its time, was viewed askance by orthodox Schenkerians due to its alterations of core tenets, and it was growing increasingly out of favor with mainstream theorists by the 1980s (as evidenced by the well-known rebuttal of its techniques in Joseph N. Straus, "The Problem of Prolongation in Post-Tonal Music," *Journal of Music Theory* 31/1 [1987]: 1–21). Oswald Jonas's book (*Das Wesen des musikalischen Kunstwerks: Eine Einführung in die Lehre Heinrich Schenkers* [Vienna: Saturn-Verlag, 1934; 2nd ed. Vienna: Universal, 1972]) was published in English the same year as the Forte/Gilbert book, as *Introduction to the Theory of Heinrich Schenker: The Nature of the Musical Work of Art*, trans. and ed. John Rothgeb (New York: Longman, 1982; 2nd English ed., Ann Arbor, MI: Musicalia Press, 2005); but perhaps because it lacked student exercises, it seems not to have been greatly adopted as a conventional textbook.

[3] David Neumeyer and Susan Tepping, *A Guide to Schenkerian Analysis* (Englewood Cliffs, NJ: Prentice-Hall, 1992).

[4] Allen Cadwallader and David Gagné, *Analysis of Tonal Music: A Schenkerian Approach* (New York: Oxford Univ. Press, 1998; 3rd ed., 2011). All subsequent references are to the 3rd edition.

2002;[5] and Tom Pankhurst parlayed the success of a website tutorial into *SchenkerGUIDE* in 2008.[6] Prior to his untimely death, Steve Larson was also writing a textbook on the subject, the first chapter of which was included in a 2012 *Gedenkschrift*, along with a promise to publish more.[7]

Into this surprisingly fecund territory David Beach has now arrived with *Advanced Schenkerian Analysis: Perspectives on Phrase Rhythm, Motive, and Form*. Beach is well-prepared for this endeavor, having taught Schenkerian topics during his twenty-two years at the Eastman School of Music (1974–96).[8] In addition to his instructional activities, he is also known for his roughly three dozen scholarly articles (most engaging Schenkerian theory and analysis), and now six books as author, co-author, or editor—the most recent two being textbooks published by Routledge in 2012. The first of these, co-authored with Ryan McClelland, is *Analysis of 18th- and 19th-Century Musical Works in the Classical Tradition*, which is directed toward upper-level undergraduate and graduate courses in analysis, with a focus on formal, harmonic, rhythmic, and—yes—Schenker-influenced voice-leading attributes. The second of these is the book currently under review.

The title word that sets *Advanced Schenkerian Analysis* apart from the other textbooks cited above is "advanced," but what Beach means by the word may differ from what one anticipates. To some degree, it may relate to the way his approach interweaves the three

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[5] Steven Porter, *Schenker Made Simple* (Studio City, CA: Phantom Publ. in assoc. with Players Press, 2002).

[6] Tom Pankhurst, *SchenkerGUIDE: A Brief Handbook and Website for Schenkerian Analysis* (New York: Routledge, 2008).

[7] Steve Larson, "Expressive Meaning and Musical Structure, Chapter 1 of *Schenkerian Analysis: Pattern, Form, and Expressive Meaning*," in *Music Theory Online* 18/3 (2012), http://mtosmt.org/issues/mto.12.18.3/mto.12.18.3.larson.php. In the preface by the editors, it is noted that this is one of "roughly eleven chapters" Larson had finished, and that their "ultimate plan is to publish all of [them]."

[8] From 1996 until his retirement in 2004, Beach served as Dean of the Faculty of Music at the University of Toronto, where only on rare occasion did he have the opportunity to teach the subject. The noted Schenkerian scholar Edward Laufer was usually the teacher of Schenkerian analysis there, but, in a personal communication, Beach told me that he filled in twice when Laufer was not teaching.

topics of the subtitle: phrase rhythm, motive, and form—topics he believes to have been "generally … ignored" in other textbooks (xvi), an assertion with which I will contend later.[9] Mainly, however, the book seems to be called "advanced" simply because—as Beach explains—it is "not an introductory text" but instead "is aimed at those with some background in [the Schenkerian] approach to understanding tonal structure" (xv). But how *much* background? Based on the fact that the first chapter provides an overview of Schenker's theories, and that the subsequent series of graduated examples begins relatively simply (at the phrase level), one must conclude that a student's prior experience need not be extensive. Indeed, despite its many unique contributions, a large portion of the text is devoted to issues that are also examined (in varying degrees) in the Forte/Gilbert and Cadwallader/Gagné books; it's just that Beach dispenses with their initial drilling on fundamentals, his survey chapter not withstanding.[10] Thus understood, the question of the intended audience might become a concern for one thinking about adopting this text for classroom use. I will return to this issue at the end of the review.

My approach to exploring the book will be threefold. First, I will consider attributes of its format in terms of how easily the reader/student can make use of it. Second, I will canvass its principal content, mostly seriatim but with more comprehensive items addressed at the beginning and conclusion. Third and finally, I will discuss some broader instructional concerns that will likely be important to those using the book.

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[9] The description of the book found on p. i, and also reproduced on the back of the paperback edition, proclaims that "[u]nlike other texts on this subject, *Advanced Schenkerian Analysis* combines the study of multi-level pitch organization with that of phrase rhythm (the interaction of phrase and hypermeter), motivic repetition at different structural levels, and form." Beach later asserts that these three topics "are most often treated as ancillary to [Schenker's] concept of multi-level pitch organization in tonal music, if they are discussed at all," and although they "have been addressed in the secondary literature, they have generally been ignored in texts on Schenkerian analysis" (xvi).

[10] Those familiar with the other textbooks will know that the Forte/Gilbert book, in particular, includes an extensive initial drilling on fundamentals; the first third of the book is devoted to what is labeled a "Survey of Basic Concepts."

Format

Unlike some other books, textbooks are meant to be exhaustively used—indeed, consumed. Their layout and design must accommodate ease of reading, from cover to cover, as well as all of the searching and cross-referencing that accompany careful study. Thus, a textbook's formatting is of particular importance. For the most part, *Advanced Schenkerian Analysis* is sufficient in this regard. It has an attractive but plain design. In an age when even the utilitarian undergraduate-theory textbook is often treated to two-color printing with music-themed decorative ornaments and visually arresting text frames, the present book offers just text and examples in black and white. The page dimensions, 8.5 by 11 inches, allow the scores and graphs to be of sufficient size for easy reading and playing, although the choice to print so many of the graphs in a landscape orientation (i.e., requiring the book to be rotated sideways) makes positioning it on a keyboard instrument difficult if not impossible; it also unnecessarily encumbers the reading process. (The Cadwallader/Gagné book, in contrast, never uses landscape and instead either breaks a graph across facing pages or divides it into separate staff systems stacked vertically.)[11] Unfortunately, in a few instances the periphery of an example is cut off. This usually affects only a portion of the labels or measure numbers at the fringes,[12] but in two instances the music itself is affected: in the score of Ex. 4.5 (89), the lowest notes of the bottom staff are cut off; and in the score of Ex. 7.16, the bottom part of the bass-clef staff is cut off either partially (194) or wholly (195).

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[11] If this is deemed inelegant because of the breaks, then an alternative would be to print the book in an oblong format, as per the English editions of Schenker's main texts with analytic graphs (*Der Tonwille*, *Das Meisterwerk in der Musik*, and *Der freie Satz*). Such a format was used for the Schenkerian textbook by Neumeyer and Tepping, as well as for Beach's own prior Schenker-influenced book, *Aspects of Unity in J. S. Bach's Suites and Partitas: An Analytical Study* (Rochester: Univ. of Rochester Press, 2005).

[12] See, e.g., Ex. 3.4 (62), where the "a)" on the left side is partly cut off; Ex. 4.9, last page (96), where the top part of a circled *a'* label is cut off; and Ex. 6.8 (156), where a bit is cut off of the measure numbers above the top system.

Three other aspects of the layout are problematic for navigating the book. First, the aforementioned landscape pages are never numbered (presumably by design), and moreover, several portrait-oriented score pages lack numbers by accident. [13] Altogether, numbering is absent on at least eighty out of the 310 pages—i.e., one-quarter of the book.[14] Given that the table of musical examples (x–xiii) and the index of musical works (309–310) refer the reader to specific page numbers, this can hinder locating items.

Second, there are instances where the interleaving of text pages and full-page scores and graphs could have been better planned. There are two facets to this issue. On the one hand, there is the positioning of scores and graphs so that they can most easily be cross-referenced. In the early chapters of the book, when the score excerpts are less lengthy, graphs are typically placed on facing pages. This is obviously the best option, although the use of landscape for many graphs adds extra effort. Sometimes, however, this placement is not followed. For example, there is a page of text added between the score excerpt on p. 83 and the corresponding graph on p. 85; and the scores and graphs on pp. 79–80 and 89–90 are on successive pages, but require a page turn. On the other hand, there is the issue of where examples are placed relative to their discussion in the text. This, of course, is always an issue with music-analytic books; examples can take a few pages each, and within a page or two of text, more than one may be referenced. How can they all be situated so that there is not a large text-to-example page gap? While I acknowledge that it is easier to criticize than to manage the intricacies of layout, occasionally a large span stands out. For example, Beach refers to Schubert's Quartettsatz (D. 703) on p. 70, but the referenced example does not appear until p. 76 (six pages later).[15]

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[13] See portrait-oriented pages [89], [95]–[96], [99]–[100], [103], [141]–[142], [159], and [191]–[196].

[14] This does not even include the first page of each chapter, which also lacks a number presumably by design.

[15] In Part I of the book (i.e., the first five of the ten chapters) there are usually no more than three-and-a-half successive pages with only scores and/or graphs, making any text-to-example page gap fairly negligible. It is towards the end of Part

Third and finally, there is the issue of notes (of the textual, not musical, variety). All notes are placed at the end of the book (300–304). If these were all simply citational, then this would not be an issue. But often a note offers an important amplification or clarification of discussion in the main text.[16] Because of this—and especially as Beach has relatively few notes per chapter anyway (the median is five)—I think footnotes would have been a more accommodating option.[17] (The Forte/Gilbert book likewise uses them.) Another option would have been to do what the Cadwallader/Gagné book eventually did: after two editions in which all notes were placed at the end of the book, the third edition placed them at the ends of each chapter. This compromise would also be preferable for the Beach book, given the pressing utility of some of his notes.[18]

Content

Advanced Schenkerian Analysis is divided into ten chapters, in a pedagogical trajectory that may be summarized as follows. After an overview of basic premises, concepts, terminology, and certain graphing conventions, Beach commences with smaller-scale units (i.e., phrases) and progresses to complete movements (and songs). By the end of what he calls Part I (the first five chapters, labeled "Concepts and Terminology"), he has made his way through rounded binary form and the nature of structure versus design.

II that things become more unwieldy due to the increased length of the music being studied. For example, in Ch. 7 (ternary form) there is an eight-page span (191–198) with just scores and graphs; and in fact (as frequently happens in Schenkerian writings), the pages of scores and graphs far outpace those of text: Schubert's Impromptu Op. 90/3 is the focus of 190–202, of which only 190 and 199 have text.

[16] As an example, consider his counsel that "[q]uestions raised in examining the opening of a movement can often be resolved by examining the *a′* section" (303, n5 [for Ch. 7]). This useful tip perhaps should have been placed in the main text; but in any event, placing it 135 pages after its relevant context is not too helpful.

[17] The median is based on the eleven units from the preface through Ch. 10.

[18] However, the Cadwallader/Gagné book has far more notes per chapter than Beach's: for its twelve numbered chapters, the median lies between 19 and 20. This may be why footnotes were eschewed.

Along the way, he has devoted attention to rhythmic and metric issues (i.e., hypermeter, phrase rhythm, and phrase expansion) and motivic parallelisms, and he has completed another review of relevant topics. Part II (which encompasses the last five chapters) is labeled "Applications," by which he means administering all one has learned in the study of larger forms: one- and two-part forms of the baroque, ternary form, and sonata form. A chapter on music with text—i.e., songs and arias—completes the endeavor. [19] Although a broad distinction between a focus on concepts and a focus on applications justifies the division of the book into two parts, in some sense this is unnecessary, as it belies the continuous gradation of topics and exercises that spans Chapters 2 through 9 (the tenth and final chapter, on songs, being one that arguably could have been placed elsewhere).

To illustrate these various topics, Beach draws from the works of eight composers, stratified between four frequently used (J. S. Bach, Beethoven, Mozart, and Schubert) and four seldom used (Brahms, Chopin, Haydn, and Schumann). His selections are certainly suitable for their tasks, although those who like to cast the net a bit wider might observe that composers in Schenker's pantheon who are *not* represented include C. P. E. Bach, Handel, Mendelssohn, and Domenico Scarlatti (the last of whom is almost always neglected in Schenkerian textbooks).[20] Beginning in Chapter 2, the study of each broad topic is followed by a set of "suggested assignments," drawing from the same composers, *sans* Chopin and Haydn. (The assignments usually appear once per chapter, although two of the chapters have more than one set.) The assignments tend to be more plentiful early on, when passages are shorter, and less numerous as the music becomes longer and the analyses more entailed. Also, in contrast to the "pieces for analysis" listed at the ends of chapters in the Cadwallader/Gagné book (which consist of references only), Beach harkens back to a practice found in the

[19] Ch. 5 may initially seem to be misplaced, in that it commences the study of larger forms through its focus on rounded binary. But much of it is also dedicated to explaining structure versus design, and the Schenkerian approach to form in general, and thus it fits within the "concepts" category.

[20] Of the books mentioned at the outset of this review, only those (older ones) by Jonas and Salzer include Scarlatti.

Forte/Gilbert book, and supplements his assignments with helpful commentary and advice. Moreover, there is a seventy-page "Instruction Manual" (available from the publisher in PDF form) in which Beach explains "potential areas of difficulty with specific examples and assignments," and provides sketches for the assignments (Manual, 3).

Another useful tactic Beach employs is to revisit the same work at various points in the book. In a larger sense, this means that he sometimes considers multiple movements of a sonata or suite. This occurs most notably with the three movements of Mozart's Piano Sonata in F Major, K. 280, each of which is considered in its entirety (Chs. 7 and 8). For the outer movements, which are both in sonata form, Beach explicitly draws attention to the "strong motivic and structural connections between them" (218). He does not comment on any motivic connections with the middle movement; nor does he issue inter-movement commentary in his analyses of portions of the second and third movements of Beethoven's Piano Sonata in E♭ Major, Op. 7 (Chs. 1, 3, and 7), the former of which is studied in its entirety (Ch. 7). Instructors may wish to explore these issues on their own.[21] Beach also revisits the same movement at various points. Sometimes a smaller passage is analyzed first, and later the whole movement is considered; a substantive case involves the first movement of Mozart's aforementioned K. 280 (Chs. 4 and 8). Otherwise, different passages are analyzed each time, as with the first movements of Beethoven's Piano Trio in C Minor, Op. 1/3 (Chs. 3 and 4); Mozart's Piano Sonata in F Major, K. 332 (Chs. 1 and 3); and Mozart's Piano Sonata in B♭ Major, K. 333 (Chs. 1 and 2). Such pieces, already partially studied, could be analyzed further in class,

[21] Smaller segments of the following are also analyzed: the first and second movements of Beethoven's Piano Sonatas in C Minor, Op. 10/1 (Chs. 1 and 8), and in F Minor, Op. 2/1 (Chs. 2 and 4); the first and third movements of Mozart's Piano Sonata in B♭ Major, K. 333 (Chs. 1 and 2); and the Prelude, Courante, and Sarabande of Bach's Cello Suite No. 1 in G Major, BWV 1007 (Chs. 1, 2, and 6).

or assigned for homework. (The latter is already done by Beach for K. 332, but not for the others.)[22]

Having considered some broader points of orientation, let us now turn to the particulars of each chapter. The first is a veritable work-horse, attempting to instruct in multiple areas as a prelude to the graduated series of exercises that commences in the next chapter.[23] It contains three principal sections. The initial one explores "three basic premises on which Schenker's mature theories are built": "his observation that melodic motion at deeper levels progresses by step"; "his understanding that some tones and intervals, such as the dissonant seventh, require resolution"; and "the distinction … between chord and harmonic step (*Stufe*), which may incorporate a succession of many chords" (3). These premises are illustrated by three or four excerpts each. The second section examines more explicitly "Schenker's concept of structural levels" and "the specific techniques of prolongation involved" (3), while also providing "a review of concepts and terminology associated with [his] theory" (xv). Bach's oft-employed Prelude in C Major, from *WTC* I, provides the illustration here;[24] it is examined in terms of harmony, metric organization, and voice-leading structure. The third and final section serves to introduce the concept of motivic parallelism, or what Schenker called concealed or hidden repetitions (*verborgene Wiederholungen*)—that is, motivic repetitions at

[22] In fact, he provides three different assignments for K. 332, I: to analyze mm. 41–56 (Ch. 2, 57), mm. 71–86 (Ch. 3, 81), and finally the entirety of the movement (Ch. 8, 235).

[23] Beach recognizes that Ch. 1 has the potential for student overload, as it may present "too much information too quickly for those without a solid background in Schenker's ideas" (xvi). If that is thought to be the case, then the instructor is advised on how to reorder the early chapters (see xvi). Incidentally, it is interesting to note that the title for Ch. 1, "Schenker's Conception of Musical Structure: An Overview," incorporates the title of the well-known article by Allen Forte (Beach's teacher and dissertation advisor), "Schenker's Conception of Musical Structure," *Journal of Music Theory* 3/1 (1959): 1–30.

[24] In addition to its coverage by Schenker and in various Schenkerian articles, see the following textbook analyses: Cadwallader and Gagné: 60–65 and 212–218; Forte and Gilbert: 188–190 and 202–203; Jonas (2nd English ed.): 86–87 and 95; Neumeyer and Tepping: 68–71; and Salzer: text 106–107 and exx. 152–153.

different structural levels. Excerpts from Mozart's Piano Sonata K. 333 facilitate this goal.

Chapter 1 introduces many terms in passing, before offering a formal review of terminology and definitions at its end (30–31). Some of the first usages are sufficient for the context at hand, although at times the instructor will need to supplement them. For example, "prolongation" and its variants are encountered about a dozen times before a workable definition is provided on p. 14. A reference to a "third progression" is found on pp. 7–8; and while it is clear that Beach is referring to three specific notes that descend a third (across four measures), and while he adds that these three notes are separately harmonized, it will take until p. 18 for the concept of linear progression to be defined. Meanwhile, "unfolding" is referenced in passing on p. 18, but is not defined until the end of the chapter (30). Also, those who prefer to retain the German words *Kopfton*, *Urlinie*, and *Ursatz*, should be aware that Beach uses the common English surrogates: primary tone, fundamental line, and fundamental structure.[25] These issues aside, I found several of his terminological explanations to be nicely succinct without being overly formalized and technical, such as when he describes a linear progression as "the harmonized progression by step" (18), or when he states that a *Stufe* is essentially a "controlling harmony" (11).

Although the chapter does not have a separate section on the fundamentals of Schenkerian notation, to aid the reader with little experience, it does offer an incremental if quick introduction through its examples. After two that show voice-leading simplifications in conventional notation (Exx. 1.1a–b), Beach successively provides: conventional rhythmic notation but with upward- and downward-pointing stems to show the two voice-leading strands of a melody (Ex. 1.1c); hierarchic notation with stems and slurs (Exx. 1.1d and 1.2b); and vertically stacked staves in conventional rhythmic notation, but with a highly reduced level

[25] Beach notes in passing that "primary tone" is a rendering of Schenker's *Kopfton* (14), but he never refers to *Urlinie* and *Ursatz* as the sources of "fundamental line" and "structure." The Forte/Gilbert book also uses the English terms, whereas the Cadwallader/Gagné book is of a divided mind: it uses *Urlinie* and *Ursatz*, but also primary tone.

on top, an intermediate level below, the score below that, and an interpretation of the foreground, in Schenkerian notation, at the very bottom (Ex. 1.3). From this point forward, his graphs begin to include all manner of symbols: flagged notes, beamed linear progressions, unfoldings, etc. He supplements these with some specific commentary on graphing conventions on p. 24.

With Chapter 2, Beach begins his main pedagogical trek, from smaller to larger units of structure, by focusing on the individual phrase and pairs of phrases in antecedent–consequent relationships. For the single phrase he chooses four examples, spanning the baroque through the romantic periods, to illustrate a variety of structures: phrases both tonally closed and open, and both with and without a sentential surface design. His six examples of antecedent–consequent phrases are likewise diverse. The first four include interruption, range in size from eight to sixteen measures (or sixteen plus a subsequent downbeat), and feature either $\hat{3}$ or $\hat{5}$ as *Kopfton*. The final two examples do not contain an interruption and proceed in very different ways: one has a consequent phrase that modulates to the relative major, and at the same time is expanded internally (Exx. 2.11–12); and the other embodies a continuous tonal motion, but with a midpoint dominant that functions as a divider, or what some call a "back-relating dominant" (Exx. 2.13–14).

The flow of the examples from simple to complex is commendably executed, although one issue seems unsatisfactorily explained. Now that identifying linear progressions is routine, students will likely have questions about the degree of support required of their constituent notes, and Beach gives contradictory commentary about this. In his analysis of the Courante from Bach's Cello Suite No. 1 (Ex. 2.1), he shows a descending 5th-progression in which the $\hat{4}$–$\hat{3}$–$\hat{2}$ portion is heard in relation to the bass's V, as "motion from the seventh to the fifth of the dominant" (33). That is, the $\hat{3}$ does not receive consonant support. Likewise, with regard to Brahms's Intermezzo in B♭ Minor, Op. 117/2 (Ex. 2.4), Beach notes that the $\hat{3}$ in mm. 8–9 "is not stable" and "never receives consonant support within the descending fifth" (i.e., the lower-level 5th-progression indicated in his graph) (40). But when he considers the opening theme from the second movement of Beethoven's

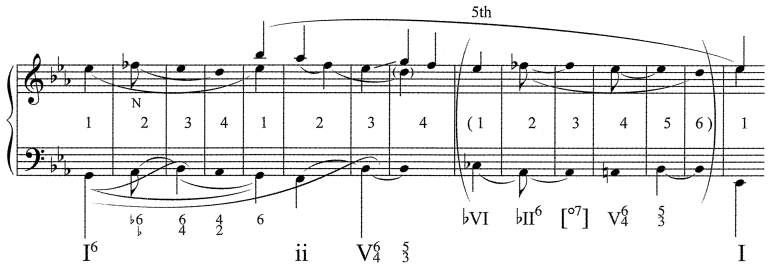
Piano Sonata in D Minor, Op. 31/2 (Exx. 2.9–10), he dismisses the idea of taking $\hat{5}$ as *Kopfton* because, in the antecedent phrase, "[t]he only support for [$\hat{3}$] is a passing six-four," and in the consequent phrase "the only potential support for [$\hat{3}$] in a structural descent from $\hat{5}$ is the submediant harmony" (45). However much instructors may agree with the specifics of these analyses, they will have to be prepared for questions that may ensue from the seemingly incompatible explanations.

In Chapter 3, Beach advances the reader's understanding of phrase structure by considering aspects of phrase rhythm (i.e., the interaction of phrase and hypermeter) and phrase expansion. He begins with a discussion of phrase rhythm and what it entails: hypermetric units (hypermeasures) and their typical organization in multiples of four or two, the concept of successive downbeat measures, and the phenomenon of phrase overlap/elision and metric reinterpretation (already encountered briefly in the previous chapters). His discussion of phrase expansion includes both the internal and external varieties, and he provides helpful commentary on how the former, more interpretively difficult category can be aided by either a literal or hypothetical model (i.e., a "norm"). As usual, his examples are well chosen (and ordered) to illuminate a range of possibilities: successive hypermetric downbeats (Ex. 3.1), phrase elision with and without hypermetric reinterpretation (Exx. 3.2–3), internally expanded phrases (Exx. 3.4–8), and antecedent–consequent phrases with the latter expanded (Exx. 3.9–15).

If there is a component of this chapter that might cause difficulties for the student, it relates to Beach's enclosing of certain internal expansions within parentheses in his graphs. He does this for both "parenthetical insertions" *per se* (that is, new material that is differentiated from its surroundings) and for expansions stemming from cadential evasion (which require repetition of the cadential pattern). A problem with which the student might grapple is how these parenthetical passages fit within the broader prolongations. To illustrate what I mean, consider Beach's graph of a passage from Beethoven's Piano Trio, Op. 1/3, shown here as **Figure 1**. Beach writes that "[o]ur expectation is that closure will come in the ninth measure, a hypermetric downbeat. But this is delayed by a six-measure insertion beginning with the submediant harmony from the parallel minor mode; this insertion is an

expanded version of the initial four-measure unit" (63). His graph shows a descending 5th-progression, leading from the B♭ of the fifth measure to the E♭ of the last measure. Between the F (2̂) of the eighth measure and this final E♭ (1̂) there is the "[i]nitial arrival"

Figure 1. Graph of Beethoven, Piano Trio in C Minor, Op. 1/3: I, mm. 110-124 (Beach Ex. 3.4b, p. 63)



on E♭, "harmonized by the ♭VI chord." This is what "generates the parenthetical passage delaying closure" for six measures (63). So far so good. But, a student may wonder, what is the prolongational role of the E♭ (1̂) over ♭VI? Is the bass's ♭6̂ part of a double-neighbor configuration that prolongs the dominant? If so, then is the melodic E♭ a passing tone between F (2̂) and D (7̂)? As it stands, the parenthetical passage is not tethered by slurs to anything surrounding it, and thus it is hard to tell how it functions prolongationally. This "parenthesis-interpretation" problem occasionally crops up elsewhere in the book, and remains something likely to invite debate.[26]

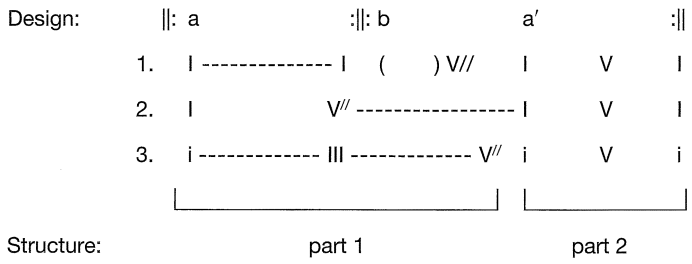
[26] To cite a much later example, consider Ch. 7's analysis of Beethoven's Piano Sonata Op. 7, II. As Beach writes: "The *a′* phrase [mm. 15–24] … contains a four-measure parenthetical insertion delaying closure. This insertion could be omitted without significant effect, except to eliminate the tension created by delay of the completion of the phrase" (181). Once again, however, the graph (Ex. 7.12 [185]) does not include slurs that interact in any way with the parenthetical passage, making it unclear how (if at all) it is prolonging the dominant. Lest one think that such ambiguity bothers only me, consider Beach's own words about a parenthetical passage: "While [it] could be omitted in theory, we must show in our interpretation how it fits into the overall voice leading of the phrase" (66).

Chapter 4 brings the study of phrases to its conclusion by considering how contrasting or dissimilar phrases may be combined to form larger, musically complete units. Three different formal types are addressed: *a b, a a′ b a″*, and *a b a′*. The last two types in some ways prefigure the subsequent discussion of rounded binary and ternary forms; but the first type, with its focus on thematic departure without return, is different. And in fact, it may be profitable to consider alternative views of the two passages used to exemplify *a b*. For example, the second subject of Mozart's Piano Sonata K. 280, first movement (Exx. 4.1–4), is described as "consisting of two contrasting though complementary phrases, the first divided into two subphrases each of four measures" (82). But Beach acknowledges that it could also be called "an extended musical sentence, where measures 1–4 constitute the initial presentation (I–V), the next four its answer (V–I), and the remainder … the continuation" (82). A potential advantage of focusing on the sentential—as opposed to "contrasting"—aspect of this passage is that one could then explore some of the common prolongational features of sentences. Chapter 1 helped the student understand some of the general features of antecedent–consequent phrases, in terms of voice-leading, but sentences were not generalized to the same degree. (For example, the presentation phase of a sentence typically prolongs tonic harmony, as Beach's graph shows to be the case here.) For the other piece placed under the *a b* heading, the opening of Beethoven's Piano Trio, Op. 1/3, first movement (Exx. 4.5–6), Beach also concedes an alternative: it could be heard as an introductory phrase (mm. 1–10) leading to the theme proper, which is a sentential phrase with an extended continuation (mm. 11–30) (88). In his graph, the *Kopfton* ($\hat{3}$) is shown to appear at the outset of the second phrase (or "theme"), after the first phrase (or "introduction") largely explores a lower register. Thus, rhetorically and functionally, "introduction" and "theme" seem more resonant and complementary than the discrepant labels "*a b*."

With Chapter 5, Beach turns his focus explicitly toward form, beginning by distinguishing design from structure, that is, surface-level or conventional form from deeper-level voice-leading, or

(following Rothstein) "outer" from "inner" form.[27] He fleshes out these ideas by concentrating on what is conventionally called rounded binary form, although he labels it "ternary (rounded binary)," both to acknowledge the conflicting perspectives that have led to it being called binary or ternary by different camps, as well as to distinguish it from what he calls "regular" or "extended" ternary form (i.e., *a b a'*).[28] He provides some useful schematics to help students navigate the form, one of which is reproduced as **Figure 2**.[29] It should be easy enough for the present reader to interpret, except perhaps for two attributes of scenario #1, in which the first section is closed. The parentheses at the start of the *b* section indicate a digression before the interruption; also, the V shown at the end of the *b* section might function at a lower level (as a divider), causing there to be no interruption.

Figure 2. "Design vs. Structure in Ternary (Rounded Binary) Form" (Beach Fig. 5.4, p. 108)



[27] William Rothstein, *Phrase Rhythm in Tonal Music* (New York: Schirmer Books, 1989), 104. The book has been reprinted (Ann Arbor, MI: Musicalia Press, 2007).

[28] Beach refers to "regular ternary form (*a b a'*)" on p. 106, and to "(extended) ternary form (*a b a'*)" (both with and without the parentheses around "extended") on p. 162. He also refers to "ternary form without any further qualification" (106).

[29] Beach will refer to specific paradigms as a way of orienting the reader to the basic plan of the piece under discussion, as when he points out that "[w]hat occurs in this piece is similar to" one paradigm (124), or "[t]his work is an example of" another paradigm (126).

Beach explains the possibilities of rounded binary through five case studies, ranging from 29 to 48 measures in length. (Haydn's music makes its only appearance in the book in this chapter, counting for three of the five scores.) The pieces demonstrate a variety of deep-middleground structures, some of which do not conform to the possibilities suggested by the given paradigms; for example, in both Chopin's Mazurka in A Minor, Op. 7/2, and Schubert's Impromptu in A♭ Major, D. 935/2 (Op. 142/2), the subdominant plays a deeper-level role in the *b* section than does the dominant (see Exx. 5.3–6).[30] Naturally the student needs to become acquainted with a variety of possibilities, but for the first chapter on form, perhaps the paradigms and the music could have been in closer accord; otherwise, perhaps the Chopin and Schubert pieces could have been examined later, after the student had explored a few *b* sections that were easier to interpret. Also, an instructor should be aware that although Beach's paradigms of "Ternary Formal Design" demonstrate three-part form by neighbor (Fig. 5.1)[31] and by interruption (Fig. 5.2), he does not show three-part form by mixture (as, for example, when the *Kopfton* for the *a* sections is $\hat{3}$, and for the *b* section it is inflected to $\flat\hat{3}$).[32] This knowledge is essential not only for thoroughness, but because one of the suggested assignments features it (i.e., Schubert's Impromptu in E♭ Major, D. 899/2 (Op. 90/2), mm. 1–59).[33]

The chapter (and thus Part I) ends with a "summary and review" (132–136) that rehearses attributes of structural levels, various voice-leading techniques, and "elements of formal design" including motivic parallelisms and phrasal aspects such as expansions and hypermeter.

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[30] In addition to the graphs, see also the following remarks about the *b* sections: in Chopin, it "does not lead to the dominant, but rather to the subdominant to overlap with the final phrase" (113); and in Schubert, "it is the subdominant that is prolonged, with the dominant assuming a more local function" (118).

[31] However, this figure shows the neighbor only in the structural soprano ($\hat{3}$–N–$\hat{3}$); it does not illustrate the possibility that the neighbor may be in a structural inner voice (as when ♭3 is *Kopfton*, but the *b* section develops out of an "alto" $\hat{5}$–♭6–$\hat{5}$).

[32] See Schenker, *Free Composition*, §310 (132–133), as well as §§102–103 (40–41).

[33] This assignment is made on p. 202, and Beach notes that "[t]he *b* section involves modal mixture."

As Part II commences, Chapter 6 focuses on "Baroque One-Part and Two-Part Forms," using exclusively the works of Bach (whose suites and partitas were the subject of a 2005 monograph by Beach).[34] This chapter might well be subtitled "Bach and Compound Melody," as in part it explains the process of analyzing such structures, in which lines are "temporarily suspended," making "aware[ness] of their implied continuation" essential (139). But the central reason these works are collected in their own chapter is because

> there is an important difference between the designs of the typical late baroque and classical binary forms. The classical form is "rounded," which, as we know, means that there is a dual return to the tonic and to the opening material in the second part, frequently resulting in an interruption of the structure. With rare exceptions, baroque binary movements are not "rounded," and thus their voice-leading structures are continuous, not interrupted. We have encountered situations in rounded binary movements where the dominant at the end of the first part is a divider, but more typically it is structural. In baroque binary movements, this phenomenon (the dividing dominant) is more common. (139)

Another attribute that sets this corpus apart is that only here do we find "work[s] in which the fundamental line is an octave," as Beach avows that such a phenomenon "does not occur in classical music" (139).[35]

To explain one-part forms (in which "the motion is continuous from beginning to end and … there is no division [interruption] of the fundamental line" [140]) Beach employs two of the preludes from *WTC* I; he also reviews some of the features of the Prelude in C Major, discussed in Chapter 1. For the continuous binary forms, he selects solo violin and cello movements, plus a keyboard sarabande. For the two solo works, he demonstrates how one may first make a metered simplification of the voice-leading,

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[34] Beach, *Aspects of Unity in J. S. Bach's Suites and Partitas*.

[35] Earlier he had stated that background octave lines "occur only in music of the *mature baroque*, never in classical music" (14, italics added). It is his analysis of Bach's Prelude in A Minor, BWV 865 (*WTC* I) that shows the octave line; see Ex. 6.4.

"eliminating notes of embellishment and rhythmic displacements, but being very careful to supply notes clearly implied by the context." This is a departure from his usual method, and as he acknowledges that "[s]uch reductions [can] differ slightly from one person to the next" while still remaining valid, he thoughtfully "talk[s] through" his reductions "to explain the choices [he has] made" (150). His approach throughout the chapter is sound, although the instructor should probably be prepared to field questions about why the later pieces are said to be in "binary" or "two-part" form [36] when they, like the one-part forms, have middlegrounds that are continuous in their voice-leading, without interruption. Beach's commentary also complicates the issue when he refers to both the "binary" cello suite and the "one-part" C Major Prelude as being "divided into two parts" (150 and 140, respectively). Such inconsistencies in Beach's parlance and terminology might pass unnoticed by those of us familiar with formal analysis from a Schenkerian perspective, as we will understand fully what he means. But the same comments can bewilder students, and so the instructor will have to be as clear and as consistent as possible in explaining things.

Despite the intervention of Chapter 6, Chapter 7 is designed to pick up where Chapter 5 left off (as Beach notes at its start). The earlier chapter explained the difference between "ternary (rounded binary)" and "(extended) ternary form" while focusing on the former; Chapter 7 will now focus on the latter. Or, more precisely, it will do so after first examining two pieces in what Beach calls "extended rounded binary"—that is, "examples of ternary (rounded binary) form that are longer and more complex than those examined in Chapter 5" (162). My worry here is that extra labels like these will prompt questions from students who desire more clear-cut answers about form types. ("Are the pieces in this chapter ternary, or not?" they may ask.)

With Chapters 8 and 9 we reach sonata form, the former chapter introducing the topic and offering three analyses, and the latter chapter directing attention toward motivic parallelisms in two analyses, the second of which demonstrates that a motive may be

[36] Within the chapter, Beach uses "binary," but the title proclaims these to be "two-part forms."

"developed over the course of [a] movement" and "in its various guises [be] present almost continuously throughout" (250, 252). Beach begins things in Chapter 8 by reiterating points about "ternary (rounded binary)," so that he may explain sonata form as "an enlargement of this same design, where *a* is the exposition, *b* the development, and *a′* the recapitulation" (203). He then leads the student through a set of "structural prototypes" (i.e., middleground paradigms): four in major and four in minor, also equally divided in terms of $\hat{3}$ or $\hat{5}$ as *Kopfton* (see Ex. 8.1). These indicate common voice-leading structures for each principal section of the form, albeit with the developments represented only by their ending prolongations of V.

I find his initial explication of prototypes to be quite helpful, although others have demonstrated a contrary approach. For example, the Forte/Gilbert book introduces sonata form with only a chart outlining common section names and key areas; and the Cadwallader/Gagné book lacks even that, although it provides a *concluding* chapter of "Common Tonal Patterns and Procedures" with sonata paradigms. But by establishing basic conventions at the outset, Beach is able to explore certain expectations and exceptions during the course of his analyses (all of which are of movements by Mozart or Beethoven).[37] So, for example, after he has made his way up to the second theme of Mozart's Piano Sonata K. 280, first movement, he is able to observe that "[f]rom this point we can expect a descending fifth leading to closure in the local key, which is precisely what follows" (215);[38] or conversely, in the third movement of the same work, where the *Kopfton* is $\hat{5}$, he can observe that while "it is reasonable to expect a descent of the fundamental line to $\hat{2}$ over the course of the" transition to the second theme,

[37] The suggestion that knowledge of a deeper-layer paradigm can guide us in our analyses was made as early as Ch. 3, where in reference to the consequent phrase of Beethoven's Op 7, III, mm. 1–24, Beach observes that "[i]n the initial section of a major key work in this form, one scenario we can anticipate is a descent of a fifth from $\hat{2}$ to closure in the key of the dominant" (75, 79).

[38] See also his discussion of Beethoven's Piano Sonata Op. 10/1, I; he examines only the exposition of this minor movement, but explains our expectation of $\hat{3}$ leading to $\hat{2}$ with an "interruption at the end of the development section over V, which does indeed follow" (234).

"[t]his does not happen" (224). (In this case, the expectation might have been different had Beach included among his prototypes the common variant where $\hat{5}$ continues without interruption into the recapitulation, *below* which there is $\hat{3}$-$\hat{2}$ descent in the exposition—the variant this movement realizes.)[39]

Instructors should be aware of one aspect of the piece discussed first, as "a clear example of 'standard' sonata form" (206): the first movement of Mozart's Piano Sonata K. 280. Beach's quoted characterization is true enough, except that the development moves to the "wrong" dominant at its end: V of vi, followed by the expected I in the recapitulation.[40] Of course, such a move is not rare, and anyone studying sonata form should be aware of it. But the point here is that Beach perhaps should have chosen a movement with a more conventional prolongation of V at the end of the development, as the initial incursion into the form.[41]

Chapter 10 concludes the book by examining four vocal works: an aria by Mozart and *Lieder* by Schubert, Schumann, and Brahms, all of fairly reasonable size (ranging from 53 to 72 measures in length). Beach's purpose in devoting an individual chapter to songs is to explore the role of the text—indeed, to show how "the tonal structure … enhances and musically interprets the text," or more simply, how "the music is … an interpretation of the text." This can transcend details such as word painting and involves "the representation of more abstract concepts, such as … hesitation or a question" (259). Importantly, he also pays due "attention to the accompaniment and its relationship to the vocal line." He states up front that "[t]he piano introduction not only sets the mood, … it also frequently anticipates elements of the structure, such as the

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[39] Beach comments on this variant in the main text (224), and rightly credits its initial description to an extended footnote by Ernst Oster in his translation of Schenker's *Free Composition* (Beach 303, n3 [for Ch. 8], referring to *Free Composition*, 139). But I would have preferred a separate prototype, much like that shown in Cadwallader/Gagné, Ex. 12.7c (367).

[40] From a Schenkerian perspective, of course, V of vi is interpreted as III♯, which facilitates a descending-third connection between the prior dominant and the forthcoming tonic in the form of a V–III♯–I bass arpeggiation. See Schenker, *Free Composition*, §189 (69–70).

[41] Indeed, Beach's next example, the third movement of the same sonata, has the same V-of-vi feature.

primary tone [or even the fundamental structure]…. And the accompaniment occasionally plays a crucial role in the structure by completing a motion left incomplete in the vocal line" (259).[42] Although a chapter on vocal music does not fit perfectly into a succession of chapters on form types, Beach is to be commended for crafting one. In other Schenkerian textbooks, the only similar unit is Jonas's fourteen-page appendix on "The Relation of Word and Tone," and it does not include analyses of complete songs.[43] My only quibble is that Beach does not provide deep-level synopses of the songs, which would have nicely complemented his detailed foreground graphs (some of which span three pages).

I will conclude this section on content by addressing the bane of all books, but especially textbooks: errors. The prose has been very well edited. I noticed only one significant (and repeated) error: in Chapter 2, the text and caption cite the first movement of Mozart's Piano Sonata K. 331, when in fact K. 311 is being discussed and shown. This mislabeling is actually fascinating, as the first movement of K. 331 contains the well-known A-major variation theme, and the excerpt from K. 311 is of the second theme of a D-major sonata, which is also in A major. The two pieces have some striking middleground similarities, causing me to wonder if this was a case of parapraxis on Beach's part. Only one other text error struck me as notable: on p. 206, where Beach has just started to discuss the first movement of Mozart's Sonata K. 280, he refers to the note G6 when the context suggests that the *Kopfton*, C6 ($\hat{5}$), is being discussed instead.

The analytic graphs contain few objective mistakes (setting aside presumably intentional choices with which one might disagree), and most of these are not too consequential, in that they are easily remedied mentally. For example, a slur is not extended far enough in the consequent phrase of Ex. 3.13 (78), relative to its use in the antecedent phrase (see the tenth through twelfth measures of each, where the slur from D♭5 should extend all the way to B♭4). Also, sometimes there is an omission of one of the components of

[42] The bracketed reference to the piano introduction anticipating the fundamental structure is imported from p. 271.

[43] See Jonas, *Introduction to the Theory of Heinrich Schenker* (2nd English ed.), 161–174.

a "cut-away beam" (i.e., a beam that literally ends but conceptually continues through intervening "white space"); for example, see Ex. 4.2 (85), where the structural alto's D5 of m. 30 should continue to the D5 of m. 34;[44] and also Ex. 5.6 (119), where the $\hat{3}$ of m. 13 should continue the $\hat{3}$ of m. 4, at the same level. A bit more significant is a mistake in Ex. 2.4b (39), which shows a foreground graph of Brahms's Intermezzo in B♭ Minor, Op. 117/2, mm. 1–10. Here barlines are retained, but mm. 8–9 have been compressed into one notated measure (which may explain why the caption indicates the passage is a measure shorter: mm. 1–9).[45] This seemingly absent measure might make Beach's reference to the expansion of the phrase on p. 40 harder to follow.

The score excerpts also contain a few errors. As with the graphs, some of these are not too consequential; for example, there's a rest superimposed on noteheads in m. 13 of Ex. 4.11 (99), and dotted half notes (instead of half notes) are found in $\frac{2}{4}$ time, in the lowest staff of Ex. 1.1c (5). More significant, however, are missing accidentals: m. 127 of the first movement of Mozart's Sonata K. 280 (Ex. 8.2 [211]) has C instead of C♯ as the bass note; B-naturals (to cancel the key signature's B♭) are missing in mm. 50 and 55 of the first movement of Mozart's Sonata K. 332 (Ex. 3.2 [60]); and the ending of the second movement of Beethoven's Piano Sonata Op. 7 (Ex. 7.11 [184]) is impaired through the omission of two accidentals within the bass's chromatic descent: the A♭ and F♮ of mm. 87 and 89 are not indicated.[46] (The scores will be discussed more below, when the subject of editions appropriate for analysis is taken up.)

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[44] This oversight is corrected in the graph of the transposed recapitulation (Ex. 4.4 [87]).

[45] Although it should be noted that the first phrase *is* nine measures in length; the tenth measure begins a second phrase (with a return to the opening material).

[46] Additionally, I noticed an incorrectly placed note in m. 63 of the third movement of Mozart's K. 280 (Ex. 8.7 [220]): the fourth sixteenth note should be F4, not G4. However, as it was neither my charge nor my desire to proofread every measure, I make no further claims as to the accuracy (or inaccuracy) of the scores.

Broader Instructional Suggestions

No Schenkerian textbooks are fully self-standing. To get the most out of them, students need knowledgeable instructors to lead them through. And in doing so, instructors will inevitably find various ways to supplement or redirect a book's discussions. In the present case, for example, an attribute of linear progressions *not* mentioned by Beach is Schenker's idea of leading versus following voices (the former plays a role in the prolongation of a harmony and enacts a linear progression, and the latter is simply a line counterpointed in upper or lower tenths or sixths).[47] I would want to incorporate this concept, and a good place to do so would be during Beach's discussion of Bach's C Major Prelude, in which he refers to the melody's middleground octave descent in parallel tenths with the bass (140). Also, I would probably introduce earlier the concept of the auxiliary cadence (Schenker's *Hilfskadenz,* i.e., a progression that begins with something other than a root-position tonic, and ends V–I).[48] Beach does not refer to the concept until p. 224, and by that time there have already been examples that have begun "off-tonic."[49] But rather than focusing on a series of individual and dispersed topics, I would prefer to conclude this review by addressing two broader concerns: the subjects of the

[47] See Schenker's discussion in *Free Composition*, §§221–29 (78–82).

[48] For a thorough explication of the concept, see L. Poundie Burstein, "Unraveling Schenker's Concept of the Auxiliary Cadence," *Music Theory Spectrum* 27/2 (2005): 159–185.

[49] See, for example, two string quartets by Schubert that begin with dominant prolongation: Quartet in G Major, D. 887 (Op. 161), II (Ex. 4.14 [104]); and Quartet in A Minor, D. 804 (Op. 29), Menuetto (Ex. 7.9 [178]). It should also be noted that when Beach does define the auxiliary cadence, he calls it a phenomenon in which "the musical unit in question does not begin from a tonic harmony" (224)—but beginning on a *non-root-position* tonic chord would also constitute an auxiliary cadence. And indeed, Roger Kamien has argued that "in the context of a modulation, [even] cadences beginning with a root-position local tonic chord (such as I in the dominant) can function similarly to auxiliary cadences," in that the initial chord "does not convey the effect of a strong tonal arrival in the dominant" but instead the progression "contribute[s] to the *gradual* establishment of the new key" (see Kamien, "Quasi-Auxiliary Cadences Beginning on a Root-Position Tonic Chord: Some Preliminary Observations," *Journal of Schenkerian Studies* 1 [2005]: 32–43; quotation from 32).

book's subtitle, and the nature of the scores (i.e., editions) used for analysis.

(1) Regarding "Phrase Rhythm, Motive, and Form." I observed earlier that the three topics of the subtitle are claimed by Beach to have been "generally … ignored" in other Schenkerian textbooks. Indeed, he states that these subjects "are most often treated as ancillary to [Schenker's] concept of multi-level pitch organization in tonal music, if they are discussed at all" (xvi). To whatever extent the latter may be true, the former assertion—that textbooks have ignored the topics—is objectively inaccurate for the most part. Certainly form is accorded a great deal of explicit attention in the second half of the Cadwallader/Gagné book; it is an important subject in the Forte/Gilbert book too, even if its presentation lacks the clarity of the former book. Motivic parallelisms (which are what is meant by the subtitle's abbreviated reference to "motive") are also considered in these books. The Forte/Gilbert book grants it less attention,[50] but the Cadwallader/Gagné book focuses on it from the very first chapter, where it is used as a way of *introducing* the Schenkerian approach.[51] However, when it comes to phrase rhythm and its component attributes, Beach has a valid point. It is not addressed elsewhere (an occasional reference in Cadwallader/Gagné not withstanding),[52] and I commend him on

[50] But see Forte and Gilbert, *Introduction to Schenkerian Analysis*, especially the section within Ch. 20 headed "Motivic Structures" (267–270), and its corresponding exercises (275). Sundry other passages refer to enlargements or expansions of motives; see comments within the analysis of Mendelssohn's Nocturne from *A Midsummer Night's Dream* (368–376, particularly 370, 372, and 374), as well as in other analyses (e.g., on 161, 284, 316, and 378). Also, their "exemplar of sonata form," Beethoven's Sonata in C Minor, Op. 10/1, III (analyzed on 280–293), is described as being "rich in motivic associations, some of which exist at the surface level, while others are somewhat more concealed" (292).

[51] They write: "As an introduction to the Schenkerian approach, we explore some motivic aspects of" Beethoven's Piano Sonata Op. 2/1, I (Cadwallader and Gagné, *Analysis of Tonal Music*, 4). In his book, Beach explores motivic parallelisms of the same movement (34–35), having previously referred to an analysis of it by Charles Burkhart (xvii).

[52] In Cadwallader and Gagne, *Analysis of Tonal Music*, hypermeter receives some attention in their analysis of Mozart's Symphony No. 35, K. 385, II (see 322–332), and there are occasional references to phrase expansions (see, e.g., 255, 274, and 327).

its inclusion. Regarding these three subjects, I will now address attributes of his approach that might benefit from supplementary considerations on the part of the instructor.

Turning first to phrase-rhythmic matters, my suggestions are minimal. Beach is usually clear about the relevance of his interpretations, as when he explains the "oddly unsettling" effect of a passage in Schubert's Piano Sonata in B♭ Major, D. 960, due to the "placement of goal harmonies in both phrases" (98). And he is often clear about how these interpretations complement the broader analytic enterprise, as when he observes, regarding the beginning of the St. Anthony Chorale (attributed to Haydn), that we must first determine how the phrases are internally divided, as this decision "will have a direct impact" on how we graph them (109). On some occasions, however, references to metric grouping are made in passing and thus seem incidental, and instructors may need to augment Beach's commentary to satisfy probing students.[53] Also, instructors may want to say a bit more about the concept of "extended upbeats" within hypermetric organization—something Beach mentions but does not really explore, despite a few analyses that include them.[54]

As for motivic issues, Beach examines parallelisms throughout the book, revealing many interesting examples in addition to those in Chapters 1 (in which a section introduces the topic) and 9

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[53] For example, in beginning the discussion of Chopin's Mazurka Op. 7/2 (mm. 1–32), Beach provides an overview, including reference to how "[t]he hypermeter is duple/quadruple throughout" (113); but students are not told more about what this observation means in interpretive/analytic terms.

[54] This is the concept that Rothstein calls an "elongated upbeat," that is, "an upbeat that precedes the first bar of a hypermeasure, and that itself lasts at least one full bar"; see Rothstein, *Phrase Rhythm in Tonal Music*, 56–57. As for Beach, he first mentions the concept when he writes that external phrase expansions might include, "for example, a two-measure extended upbeat" (61). Then, in his analysis of Chopin's Prelude in G Major, Op. 28/3, he observes that it "opens with a two-measure extended upbeat introducing the antecedent phrase" (70); and in his corresponding Ex. 3.10 (73) it is shown that these upbeat measures do *not* receive hyperbeat numbers. But nothing more is stated in terms of the concept's recognition, interpretation, effect, etc., even though its presence is noted in subsequent analyses. For example, see Schubert's Piano Sonata D. 960, I (comment on 98 and Ex. 4.12 [101]), and Schubert's String Quartet in G Major, D. 887, II (comment on 102 and Ex. 4.14 [104]).

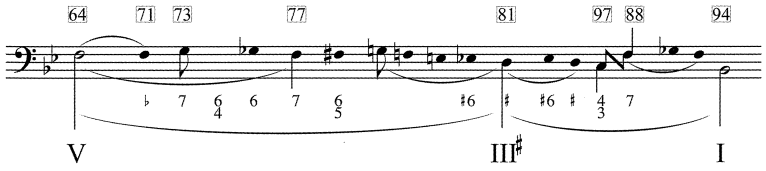
(which is devoted to it). For example, the first movement of Schubert's Piano Sonata D. 960 is found to consist of "a series of ever increasing expansions of the neighbor-note relationship F–G♭/F♯–F" (102); and for the Sarabande of Bach's French Suite No. 6 in E Major, BWV 817, he shows how a descending-third idea permeates the movement, including at the level of the *Urlinie* (158–161). My principal suggestion to instructors is to supplement Beach's commentary by exploring how motives (even enlarged ones) are elements of *design*, while *structure* (in the sense of hierarchic voice-leading) is something else entirely, and the two are not always in agreement (this final point being the essential one).[55] In fact, for this reason, I think that Beach perhaps introduces parallelisms too early—that is, before students have developed a good sense of voice-leading analysis. I worry that they will start picking out enlarged motives that are more chimerical than justifiable.

Even in Beach's own excellent analyses there are occasions where a focus on parallelisms arguably overrides potential structural elements. Consider his study of the development of Mozart's Piano Sonata K. 333, first movement. As shown in the graph reproduced in **Figure 3**, he posits a middleground return to tonic through the descending bass arpeggiation V–III♯–I. This is an enlargement of a motive that he has highlighted elsewhere: "the development section as it connects to the recapitulation appears to be organized around the large-scale representation of the descending fifth motive that permeates more immediate levels of structure" throughout the movement, namely F–D–B♭ (26, 29). Beach acknowledges in his prose that, between the III♯ and the I,

[55] Naturally Beach is quite aware of this; he even issued the same warning in an earlier article, where he clarified that "motive is an aspect of design, not structure, and though the two can and often do reinforce one another, there are instances where design and structure are not in agreement" (David Beach, "Repetition in Beethoven's Piano Sonata Opus 110, Part 1: The First Movement," *Intégral* 1 [1987]: 27). But the dangers of conflating the two in analysis are not made explicit in his textbook. (In contrast, he is very clear about the differences between design and structure when discussing form. And, for that matter, even when considering hypermeter he suggests that if there are two competing interpretations, the one consistent with the prolongational reading is preferred [see 17–18, with respect to Bach's C Major Prelude].)

"Mozart introduces the dominant seventh harmony in root position, which is now decorated by its chromatic upper neighbor [♭6̂]" (29). Indeed, the V7 chord spans mm. 87–93, terminating just before the recapitulation begins in m. 94.[56] Some might consider a V7 at the end of a development section to be structural; but in this case, Beach interprets it as a subordinate event between III♯ and I.

Figure 3. "Bass-line Representation" of Mozart, Piano Sonata in B♭ Major, K. 333: I, mm. 64-94 (i.e., Development) (Beach Ex. 1.11, p. 29)



Still, the status of the V7 passage seems to be debatable, and indeed prior published analyses are contradictory: a graph by Edward Laufer agrees with Beach's larger view, whereas one by David Gagné shows the V7 to be structural.[57] Whichever judgment one ultimately makes, it seems to me that students should be made aware of the fact that privileging parallelisms might lead to one view, whereas concentrating on tonal syntax and its interaction with formal expectations might lead to the other.[58]

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[56] In m. 87 the V7 chord has its fifth (2̂) in the bass; in the following measures it is in root position.

[57] See Edward Laufer, "Motivic Continuity and Transformations in the Piano Sonatas," *Bericht über den internationalen Mozart-Kongreß, Salzburg 1991*, vol. 2 (Kassel: Bärenreiter, 1992), 1031–1032 and Exx. 10–11 (1037–1038); and David Gagné, "The Compositional Use of Register in Three Piano Sonatas by Mozart," *Trends in Schenkerian Research*, ed. Allen Cadwallader (New York: Schirmer, 1990), 33–35.

[58] The function of this passage is not easy to determine from a non-Schenkerian perspective, either. See the discussion by James Hepokoski and Warren Darcy, where they interpret the III♯ passage as a "'wrong-dominant'-lock onto V/vi," the moment after the III♯ but before the V as a "caesura-effect," and the V passage as a "prolonged, elaborately composed-out passage of modulatory fill." This final passage is "extended and given a motivic interest … to the point where it seems to take on a renewed role of retransition on its own" (Hepokoski and Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata* [Oxford: Oxford Univ. Press, 2006], 201). By calling the section on III♯ (or V/vi) a

Turning now to form, it will be apparent to the book's reader that, at various points, Beach expends a lot of energy (and text) trying to counter the confusion he fears will greet students due to the "dichotomy between Schenker's conception of form and that expressed in traditional texts on the subject" (xvii). He wants students to realize that, depending on one's criteria, "the same formal scheme" can have "two different designations" (106), and moreover, he wants them to understand which criteria will lead to which label. That is, he wants them to realize that a focus on "the design of the shell or outer mold" will lead to conventional form, and a focus on "the voice-leading structure" will lead to the Schenkerian view (202). If he had left it at that, and then concentrated on the latter perspective, I think things would have been clear. But ironically, because Beach is so even-handed in explaining contrary perspectives, and so voluble in trying to dispel potential perplexity, I worry that his commentary becomes counterproductive. This is the case, at least, in his discussion of rounded binary versus ternary, which appears in three sections in particular: in the Preface (see xvii–xviii), most extensively in Chapter 5 (see 106–109), and in Chapter 8 (see 203). In the Preface, he explains why "rounded binary" is the traditional label for the form: "[i]t is binary because it is in two parts, each of which is repeated, and it is 'rounded' because of the return to '*a*' and tonic harmony in the second part." However, if "you remove the repeats, you are left with a ternary design, *a b a'*. This is the view taken by Schenker, since voice-leading, which is his primary concern, does not account for repeats" (xvii). This explanation is concise and easy to follow, as is most of the paragraph from which it comes. However, brows will likely furrow when he notes (perhaps prematurely) that the issue of formal design versus voice-leading design becomes "confused when Schenker's ternary design is

"wrong-dominant"-lock, and that on V a "modulatory fill," they suggest a hierarchy consistent with Beach's. However, by stating that the final section seems to assume the role of a retransition, the hierarchy becomes complicated. William Caplin, on the other hand, labels the III♯ section a "standing on the dominant" of G minor, and the V section a "standing on the dominant" of I and explicitly a "retransition" (see Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* [New York: Oxford Univ. Press, 1998], Exx. 10.16 and 10.19 [154, 159] and related commentary on 155 and 159).

described as having a two-part structure ([i]nterruption form)" (xvii).

When he returns to rounded binary for its full exposition in Chapter 5, he begins by offering a more detailed version of the prior description. Then, picking up on the interruption comment, he adds: "From a Schenkerian perspective, the [form's] design is *ternary*, but the voice-leading structure falls into *two* parts…. That is, the voice leading of the first part of the structure leading to the interruption incorporates both the *a* and *b* sections of the formal design, while the second part corresponds to the *a′* section (the restatement or recapitulation)" (107, italics added). Students may well be confused now, for they have been told that the Schenkerian perspective is concerned with voice-leading structure, and so the form is ternary; and yet the voice-leading structure divides into two parts. So, then, should not the form be binary from the Schenkerian perspective? Realizing that this may be baffling still, Beach sums up the main points of his commentary (and note in advance that the bracketed exclamation point is his own):

> On the one hand, [the form] is binary because it falls into two parts that are repeated, but on the other hand, it is inherently ternary because of the simultaneous return to the opening material and tonic harmony. Once the repeats are removed from consideration, as one does in considering long-range voice-leading connections, then we are left with a ternary design. This is the perspective of Schenkerian analysis, which is concerned with voice-leading structure at multiple levels. So, from this perspective the design is ternary, but, as demonstrated above, the voice-leading structure itself falls into two parts when the *b* section leads to interruption of the fundamental line. That is, the design is ternary, but the underlying structure is binary [!], though in a very different sense than the description of the form as "rounded binary." (108–109)

Regarding this debate over the labels binary, rounded binary, and ternary, he reminds us that we must furthermore "make a clear distinction between this … form and regular ternary form (*a b a′*)" (106).

For the instructor shepherding students through these portions of the book, I think it would be helpful to supplement Beach's

commentary with a consideration of how both interruption *and* a piece's middleground voice-leading events interact to beget form in the Schenkerian sense. It will probably be axiomatic to students that interruption is significant for form, given that it constitutes a deep-level structural division. Thus, whether or not a composition has an interruption—whether it is divided or undivided—will be of evident importance. What may be less obvious to them is how (to quote Schenker) "the basic voice-leading events, such as passing tones or neighboring tones … become form-generative, and … give rise to entire sections and large forms."[59] Schenker described forms as consisting of a certain number of "parts" (*Teile*); and while interruption can lead to such segmentations, they can also result from prolongations of other "voice-leading events," such as deep-level neighboring tones and mode mixture. Beach intimates this when he explains that, in ternary forms, "the *b* section normally progresses to the dominant, which may … provide support for the upper neighbor of the primary tone" or may support "an interruption of the fundamental line" (106). But he is not as explicit as I feel he should be, nor does he explain the full range of middleground paradigms from which "parts" may be derived. (As noted earlier in the review, the idea of three-part form via mixture is not clearly defined, nor is that involving an *inner*-voice neighbor.)

When the topic of sonata form is reached, I would also encourage the instructor to supplement Beach's well-wrought commentary with select ideas from the work of William Caplin, and James Hepokoski and Warren Darcy.[60] Not all of their ideas

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[59] Schenker, *Free Composition*, §301 (128).

[60] See Caplin, *Classical Form*; and Hepokoski and Darcy, *Elements of Sonata Theory*. Beach does not refer to Hepokoski and Darcy's work in his book, although aspects of it have increasingly appeared in Schenkerian writings in recent years. (For one example of many, see the intertwined but separate articles by Allen Cadwallader and Warren Darcy titled "Intersections Between Two Analytical Perspectives on Sonata Form." Cadwallader's is subtitled "The Schenkerian Approach," and Darcy's is subtitled "The Sonata Theory Approach," in *Essays from the Fourth International Schenker Symposium*, ed. Allen Cadwallader [Hildesheim: Olms, 2008], 85–102, and 103–109.) Beach does make passing mention of Caplin's book, when he names it as an example of a "traditional tex[t] on the subject" of form (xvi). Perhaps by this Beach simply means that Caplin is primarily interested in foreground aspects of form. Nonetheless, in many ways Caplin's

will be relevant to a Schenkerian study, of course. But of particular intersection with goal-directed linear analysis is the sequence of cadences one expects in the exposition, and here both can contribute greatly. Caplin, for example, considers the "tonal curve" projected by the exposition's "succession of cadential goals," and how these goals relate to sections' "constituent interthematic functions."[61] His table of eight sets of cadential successions provides a useful perspective on expositional structure that could complement a Schenkerian one.[62] Hepokoski and Darcy's work is more centrally concerned with the attainment of tonal goals, or as they phrase it, "the recognition and interpretation of expressive/dramatic trajectories toward generically obligatory cadences."[63] Of these cadences, they note that the "essential expositional closure"—i.e., the first satisfactory perfect authentic cadence (PAC) in the secondary-theme area—may be equivalent to the ending of the first 5th-progression that prolongs $\hat{2}$ over V.[64] Whether true or not, the issue of which among several PACs in the secondary-theme area is "satisfactory" is a conspicuous component of Beach's analyses too. For example, regarding Mozart's Piano Sonata K. 280, first movement, Beach notes that there are two 5th-progressions leading to local closure at the end of the exposition, but in the first, the $\hat{3}$–$\hat{2}$ is only implied above a cadential six-four chord; it is the second (which is repeated) that "leads even more convincingly" to closure (213). Also, in the recapitulation of the first movement of Beethoven's Piano Sonata in A♭ Major, Op. 110, Beach considers two 5th-progressions; the first reaches "local closure" but with "continuing sixteenth-note motion and [a]

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book "offers nothing less than a new theory of form for the music of the Classical period" (as proclaimed by Michael Spitzer in his review for *Music & Letters* 81/1 [2000]: 110–115; quotation from 110).

[61] See especially Caplin's section on "Cadential Goals in the Exposition" (*Classical Form*, 196–197).

[62] See Caplin, *Classical Form*, Table 13.1 (196).

[63] Hepokoski and Darcy, *Elements of Sonata Theory*, 13 (original italics omitted).

[64] See "Some Schenkerian Implications" in Hepokoski and Darcy, *Elements of Sonata Theory*, 147–149. They call the PAC that produces full closure by concluding the 5th-progression a ZPAC, for *Zug*-terminating PAC ("*Zug*" being the German term for what in English is called a linear progression).

displacement of notes of the tonic triad [that] carry us beyond," to a *stronger* sense of closure after the second 5th-progression (258). The complementary aspects of Hepokoski's and Darcy's ideas might aid the student in negotiating some of these cadences.

(2) Regarding editions. In introducing this final topic, I am compelled to acknowledge a rather significant problem with the scores provided in the book (the classical-era pieces, at any rate): they are sometimes based on editions that have taken liberties with slurring. This is an ironic problem for a Schenkerian textbook to have, as Schenker issued a well-known diatribe against editors who replaced the composer's own "legato slurs" with so-called "phrasing slurs."[65] The underlying issue was this: Slurs used from the mid-eighteenth into the nineteenth centuries were meant to indicate successive notes that were "bound together" (hence "legato," from the Italian *legare*, meaning to bind or connect); thus, the legato slur often served to articulate motives and diminutions. But in the second half of the nineteenth century, slurs assumed a different meaning: their beginnings and endings came to mark the beginnings and endings of *phrases.*[66] In editions of classical-era music issued during this later period, the original and shorter legato slurs were often replaced by longer phrasing slurs. Schenker was insistent that these changes were not a trivial matter: "the phrasing slur injures the form, changes and distorts the structure of the voice-leading and damages motives individually and in their interrelationships."[67]

I first became concerned about the book's choice of editions when I read a suggestion in the preface, regarding the homework assignments (whose scores are not reproduced): "scores for the assignments are available online through the International Music Score Library Project (Petrucci Music Library) at http://imslp.org"

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[65] See Schenker's 1925 essay, "Abolish the Phrasing Slur" ["Weg mit dem Phrasierungsbogen"], trans. William Drabkin in *The Masterwork in Music: A Yearbook, Vol. 1 (1925)*, ed. Drabkin (New York: Cambridge Univ. Press, 1994): 20–30.

[66] For this later perspective, see Hugo Riemann and Carl Fuchs, *Katechismus der Phrasierung (Praktische Anleitung zum Phrasieren).* Leipzig: Hesse, 1890; trans. as *A Practical Guide to the Art of Phrasing.* New York: Schirmer, 1890.

[67] Schenker, "Abolish the Phrasing Slur," 29.

(xviii). Now, the IMSLP is a tremendous resource that I use myself. But because it contains only public-domain works, which in many cases means those older scores with copious phrasing slurs, students should heed the caveat "downloader beware." True, Schenker's editions of Beethoven's piano sonatas may be found there; but so may the "instructive editions" of Mozart's sonatas by Sigmund Lebert, whose heavy-handed alterations should be avoided.[68] It would be best to refer the student to critical or *Urtext* editions—not that they are incontestable or immune from reproach themselves,[69] but they are generally the best sources available for a composer's original markings. (And in fact, a free, digitized version of the *Neue Mozart-Ausgabe* is available online: http://dme.mozarteum.at/DME/nma/.)

One should not assume that most—or even a large percentage—of the textbook's scores are suspect; but upon encountering some longer-than-remembered slurs in Mozart and Beethoven, I did check their examples against *Urtext*-type editions, and thereby confirmed several discrepancies.[70] For Mozart, the examples with the greatest use of longer phrasing slurs instead of his own, shorter legato slurs (or else with slurs missing altogether) are those drawn from the Sonata K. 333. This is true especially of Exx. 1.8 (22) and 1.9 (25, which also serves as the cover illustration on the paperback edition of the textbook), but see also Exx. 1.4c (13), 1.10 (27–28), and 2.7 (46). For Beethoven, the example with the greatest deviations is the first movement of the Piano Sonata in C Minor, Op. 10/1; see Ex. 8.12 (231–232). Oversight, rather than inaccurate editions *per se*, may have led to other mistakes. Most

[68] A critique of Lebert's edition may be found in George Barth, "Mozart Performance in the 19th Century," *Early Music* 19/4 (1991): 538–555; see esp. 546–550.

[69] Indeed, just as I was in the final stages of writing this review, a critique of the *Urtext* concept appeared (with a focus on Mendelssohn): Christopher Hogwood, "Urtext, que me veux-tu?," *Early Music* 41/1 (2013): 123–127.

[70] The decisions made by one critical or *Urtext* edition will sometimes differ from another, so when two editions of the same score were available to me, I considered only the slurring adopted by *both* to be "definitive." As Mozart and Beethoven were my main concerns, I checked only their scores, and thus my comments here (which do not cite every finding) should not be interpreted as exhaustive.

obviously, in some instances the same passage is given in two different examples, but one time the slurring (and/or articulations) is present and correct, and the other time it is omitted (or incorrect).[71] Alternatively, in the case of two examples from Mozart's Sonata K. 280, a lack of slurs may have resulted from accidentally omitting the composer's "simile" indication.[72]

To turn a potential negative into a "teachable moment," I would suggest having students compare some of the scores given in the book with those based more solidly on the composers' notations, and debate to what extent the original slurring might lead to different views of the motives (and thus to slightly different analyses—at least in terms of the parallelisms identified). For example, in his analysis of Mozart's Sonata K. 333, first movement, Beach draws much attention to the fifth as the primary motive that appears at various levels. But Mozart's own slurring often highlights the third, and Beach's graphs show many parallelisms that might develop from it. For example, various thirds are identified in the opening passage of Ex. 1.9, including one articulated across the first four measures by $\hat{5}$-$\hat{4}$-$\hat{3}$, and one in the outer voices within a I–I^6 voice-exchange, both of which receive explicit mention in the text (26). Related is the descending third across the first four measures of the second theme (local $\hat{5}$-$\hat{4}$-$\hat{3}$) in Ex. 2.8. The third is also conspicuous in Beach's bass graphs, as in Ex. 1.4c, where it is found in the bass motion from local $\hat{1}$ to $\hat{3}$ within a prolongation of I, and from $\hat{4}$ to $\hat{6}$ within a prolongation of ii^6. And it represents the chief divisions of the V–III♯–I bass arpeggiation that leads from development to recapitulation (Ex. 1.11), discussed above. In fact, many of Beach's fifths are prominently divided into two thirds, which seems to suggest that the third is the more basic motive.

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[71] For Beethoven, Sonata Op. 7, II, compare m. 2 of Ex. 1.2a (7) and Ex. 7.11 (182). For Beethoven, Sonata Op. 7, III, compare mm. 12 and 14 of Ex. 1.1d (6) and Ex. 3.14 (79). For Beethoven, Sonata Op. 110, I, compare m. 3 of Ex. 1.4a (11) and Ex. 9.4 (243).

[72] See Ex. 7.1 (163–165; Sonata K. 280, II): lower staff, m.10*ff.* and 44*ff.*; and Ex. 8.7 (219–223; Sonata K. 280, III): upper staff, m. 26*ff.* and 133*ff.*

Conclusion

Earlier, I noted that the book's lack of introductory drilling on fundamentals might call into question its intended audience. Now that its content has been examined, it should be clear that despite the title word "advanced," the first few chapters are very much oriented toward a "Schenker-1" type course. If students have previously had some Schenkerian instruction, then a class may commence with Chapter 1.[73] But for a typical Schenker-1 course, in which most students are *tabulae rasae*, some additional materials should be canvassed first. I would suggest spending a few weeks on the following concepts: strict counterpoint and some of the ways it is developed in "free" composition; idiomatic aspects of tonal melodies versus tonal bass lines (the former including a study of diminutions and the later thoroughbass); and the interaction of melodies and bass lines in short musical passages, to demonstrate how simple patterns may be elaborated in various ways.[74] Afterward, Chapter 1 could be taken up. For a typical (American-style) semester of around fifteen weeks, an instructor could perhaps cover at least this introductory material plus Part I of the book (i.e., Chapters 1–5). If a curriculum includes "Schenker-2," it could then be accorded the remainder of the book (plus supplemental material and exercises as the instructor sees fit).[75] Different teachers will make different decisions, of course; but the point is, with some

[73] Along similar lines, the book would be ideal for a self-study refresher course in Schenkerian analysis.

[74] Schenker, of course, claimed that the only feasible instructional plan leading to a study of his theories, as presented in *Free Composition*, was to study first "strict counterpoint (according to Fux-Schenker)" and then "thoroughbass (according to J. S. and C. P. E. Bach)" (*Free Composition*, xxi). The outline suggested here includes both topics.

[75] If a curriculum has only "Schenker-1," then the instructor will have to decide if Ch. 5 is an appropriate stopping point, or if not, what else to include (with little time in which to do it). Perhaps at least the "one-part forms" of Ch. 6 could be worked in, and/or the ternary (*a b a'*) forms of Ch. 7. I realize that there may be a desire among some instructors to include even sonata form in a one-semester class; but while omitting the study of such an important form would be unfortunate, I don't see how one could grant it any more than superficial coverage in a single, introductory semester.

additional preliminary materials, this book could be used wherever the Cadwallader/Gagné book could.

In closing, I'm reminded of a common (but somewhat imprecise) rendering of a remark by Albert Camus: "Those who write clearly have readers; those who write obscurely have commentators." [76] It would be highly unfortunate if my "commentary" causes anyone to think that Beach's book is abstruse in any way. Instead of clarification, for the most part I have simply offered supplemental counsel to instructors (or student readers) who elect to use this laudable book. It offers a thoughtful and well-planned program for understanding the Schenkerian approach to analysis, and even those who prefer to teach from their own materials will find it to be an invaluable reference book, both for themselves and their students. I noted earlier that the market for Schenkerian textbooks was small and getting crowded, but there is always room for a contribution like this one.

[76] This English rendering is found in several sources, including Jim Fisher (ed.), *The Writer's Quotebook: 500 Authors on Creativity, Craft, and the Writing Life* (New Brunswick, NJ: Rutgers Univ. Press, 2006), 86. However, unless Camus wrote something very similar elsewhere, I assume the source to have been the following entry in his notebook from 4 March 1950: "Ceux qui écrivent obscurément ont bien de la chance: ils auront des commentateurs. Les autres n'auront que des lecteurs, ce qui, pa-rait-il, est méprisable" (Camus, *Carnets II: Janvier 1942–Mars 1951* [Paris: Gallimard, 1964], 320). That is: "Those who write obscurely are very lucky: they will have commentators. The others will have only readers, which, it seems, is contemptible." Thus, in a perverse way, Camus is saying that it is unfortunate to write clearly, as an industry of explanation will develop about those who write obscurely, which will serve to increase their fame.

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