Schenkerian Analysis Workbook

12-Week Self-Study · Public-Domain Excerpts Referenced

This workbook guides you from foreground reductions to middleground and background sketches, with references to public-domain excerpts for hands-on practice.

How to Use

1) For each excerpt, first reduce to soprano + bass; 2) identify the Urlinie (321 or 54321); 3) outline the bass arpeggiation (IVI); 4) mark prolongations and cadential patterns.

12-Week Study Plan (Condensed)

Week(s)	Focus
Weeks 12	Foundations: Urlinie, Bassbrechung, simple reductions (Bach chorales).
Weeks 34	Foreground reductions: Bach inventions (24 bar segments).
Weeks 56	Middleground: prolongations across phrases; neighbor/passing harmonies.
Weeks 78	Cadences & dominant prolongations: Mozart K.545 (Allegro).
Weeks 910	Small complete works: Chopin preludes.
Weeks 1112	Integration: complete background sketch; written commentary.

Tip: play reductions at the keyboard to internalize the hierarchy.

Weeks 12 · Bach Chorale (BWV 269)

Reduce to soprano + bass; propose an Urlinie (likely 321) and outline I—VI bass. Mark passing/neighbor tones; notate a cadential 64 if present.

Bach: Chorale (BWV 269) Aus meines Herzens Grunde
Score PDF available at:
https://www.mutopiaproject.org/ftp/BachJS/BWV269/bwv_269/bwv_269-a4.pdf
Download and insert the first page here for analysis
(Placeholder - actual score not embedded due to missing poppler-utils)

Source: Mutopia BWV 269 (Public Domain).
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Weeks 34 · Bach Invention in C, BWV 772 (mm. 14 focus)

Foreground reduction: remove surface figuration; keep structural tones. Identify basic soprano line and bass support. Circle passing tones; beam an Urlinie if applicable.

Bach: Invention No. 1 in C, BWV 772 (mm. 14 focus)
Score PDF available at:
https://www.mutopiaproject.org/ftp/BachJS/BWV772/bach-invention-01/bach-invention-01-a4.pdf
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Weeks 78 · Mozart K.545 I (cadential patterns)

Locate cadential 64, dominant prolongations, and resolution. Sketch soprano descent over V⁴.

Source: Mutopia Mozart K.545-1 (see score for license).
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Weeks 910 · Chopin, Prelude in C minor, Op.28/20

Identify Urlinie (321) and IVI bass arpeggiation. Mark mIII and N6 as predominant intensifiers toward V.

Chopin: Prelude in C minor, Op. 28 No. 20

Score PDF available at:

https://www.mutopiaproject.org/ftp/ChopinFF/O28/Chop-28-20/Chop-28-20-a4.pdf

Download and insert the first page here for analysis

(Placeholder - actual score not embedded due to missing poppler-utils)

Source: Mutopia Chopin Op.28/20 (Public Domain).
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Reference: Urlinie & Bass Archetypes

Urlinie Types	Bass Archetypes
321 · 54321	IVI · IIVVI
Tips	Tips
Beam only structural steps across phrases.	Treat IV/ii/N6 as predominant prolongations.

Cadential Patterns

Cadential 64 V I · vii°/V V · N6 V.

Legends & Quick Glossary

N6 = Neapolitan sixth (♭II in 1st inversion).
vii°/V = Leading-tone diminished triad to dominant.
Cadential 64 = I64 over V resolving to V.
T/S/D = Tonic / Subdominant (Predominant) / Dominant (German functional labels).
Prolongation = Extending a harmony across time via voice-leading (passing/neighbor chords).

Progress Tracker

Date	Piece	Urlinie	Bass (IVI?)	Observations