

A SCHENKERIAN ANALYSIS OF RAVEL'S INTRODUCTION AND ALLEGRO FROM THE BONNY METHOD OF GUIDED IMAGERY AND MUSIC

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ABSTRACT

This study gathers image and emotional responses reported by Bruscia et al. (2005) to Ravel's *Introduction and Allegro*, which is a work included for use in the Bonny Method of Guided Imagery and Music (BMGIM). A Schenkerian background of the Ravel is created using the emotional and image responses reported by Bruscia's team. This background is then developed further into a full middleground Schenkerian analysis of the Ravel, which is then annotated. Each annotation observes some mechanical phenomenon which is then correlated to one or more of the responses given by Bruscia's team. The argument is made that Schenkerian analysis can inform clinicians about the potency of the pieces they use in BMGIM, and can explain seemingly contradictory or incongruous responses given by clients who experience BMGIM. The study includes a primer on the basics of Schenkerian analysis and a discussion of implications for clinical practice.

INTRODUCTION

For years I had been fascinated by musical analysis. My interest began in a graduate-level class at Rice University in 1998 taught by Dr. Richard Lavenda, who, regarding our final project, had the imagination to say that we could use an analytical method of our devising. I invented a very naïve method of performing Schenkerian analysis on post-tonal music; the concept of post-tonal prolongation and the application of Schenkerian principles to post-tonal music became a preoccupation that has persisted for me to this day. Many years later, these concerns still underpin the music-theoretical work I undertake, and are foundational to articles I have had published in *Perspectives of New Music* and *The Journal of Schenkerian Studies*.

However, much of my other music theory research had been trending more and more toward the world of music therapy. I formally entered the world of music therapy by beginning studies at Texas Woman's University, my current institution. Naturally, I wanted to read the research of my new mentor, Michael Zanders, and I wanted to read the research of *his* mentors as well. This is how I came across the Bruscia et al. (2005) study, and that is when a light bulb went on: what of value could Schenkerian analysis have for music therapy? I assumed this must have been an area of investigation already explored and that I would occupy myself by diving into the literature on the topic.

After an exhaustive search, however, the only article I could find anywhere that had to do with applying Schenkerian principles to music therapy work was Schmidt (1984). Beyond that, there was nothing. So I decided to expand upon Schmidt's work and to use

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the Bruscia et al. (2005) article as a launching pad for my new ideas. That led to the present article. Before proceeding, however, some background on Schenkerian analysis is in order.

Heinrich Schenker (1868-1935)

Heinrich Schenker was a Viennese music theorist. His work in music theory is often analogized to that of Sigmund Freud in psychology or Albert Einstein in physics (Drabkin, 2002, p. 812). He came from “a poor but intellectually supportive Jewish family in Galicia (Poland)” (p. 812), and early on in his music career embarked on composition, journalism and accompanying as his primary endeavors (p. 813). In his early thirties, he gave up composing as he would not be able to produce, he felt, works on a par with the great masters, and so earned a living as a piano teacher in Vienna (p. 813). His texts include a monograph on Beethoven’s Ninth Symphony (1912), writings for the periodical *Der Tonwille* (1921-24) and the periodical *Das Meisterwerk in der Musik* (1925-1930) (p. 813). *Der freie Satz* (1935), described as Schenker’s “magnum opus” (p. 816), was a volume originally intended to be a volume on counterpoint, but instead focused more on the subject of Schenker’s analytical method (p. 813).

Schenker was mostly interested in German-speaking composers, and believed in the supreme primacy of German tonal music (p. 815). “[The] notion of hierarchy, of a strict ordering of the tones of a composition, is so thoroughly consistent with his deeply conservative outlook on life and culture that it is difficult to uncouple his theory entirely from two of his most consistently expressed ideological stances: (1) the centrality of the German people in European culture, underscored by their preeminence in music, and (2) the steady decline of culture and political order in Europe since the late eighteenth century, ultimately resulting in the complete demise of musical art by the beginning of the twentieth century” (p. 815). Schenker’s chauvinism is now widely considered unfortunate, though his analytical methods remain vastly influential.

Schenker “enjoyed a considerable following” during his lifetime (p. 835). Schenker died in 1935 during the rise of the Nazis. Two of Schenker’s most deeply influenced pupils, Oswald Jonas and Felix Salzer, both Jewish, fled to America and joined another student of Schenker, Hans Weisse, who had established the Mannes School in New York as an “outpost of Schenkerian teaching” (p. 835). From there the Americanization of Schenkerian analysis spread rapidly. Salzer would publish *Structural Hearing* in 1952, which was the first English-language volume that introduced readers to hundreds of voice-leading graphs (p. 835). *Der freie Satz* was published in English as *Free Composition* in 1979. Since then, more freewheeling adaptations of Schenkerian theory have come to pass, applying Schenker’s ideas to radically divergent repertoires for which it was never originally intended (including pre-tonal modal music, post-tonal music, popular music and jazz).

Basics of the Theory

Prolongation. Perhaps the most important concept in Schenkerian theory is that of prolongation. Forte and Gilbert (1982) offer this definition of prolongation: “Prolongation refers to the ways in which a musical component—a note (melodic prolongation) or a chord

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(harmonic prolongation)—remains in effect without being literally represented at every moment.”

Consider this example.

Figure 1



We don't really hear a passage like this as an undifferentiated stream of notes where every note has equal weight (GAGFGFEFEDDC). Rather, our minds are able to apprehend that there are main notes, and there are notes that are just ornaments. Our minds can hear quite readily that these are the main notes (Figure 2).

Figure 2



We can hear these as main notes due to their metric placement, duration, and tonal context of Major-scale descent. We can say that the main notes in Figure 1 are *being prolonged* while the ornamental notes are *prolonging* the main notes.

Schicht. This German word means “layer” or “level.” Schenker believed that prolongations could have an indefinite number of levels to them. He would call the surface level the “foreground,” the deepest level the “background,” and all levels in between the “middleground.”

Consider this foreground (Figure 3).

Figure 3

I ii I₆ ii₆ V₄⁶ - 5/3 I

We can get from this foreground to a middleground by observing the fact that, hierarchically speaking, the ii and ii₆ chords are embellishing in the I chord and I₆ chords respectively. We know this because ii and ii₆ are hierarchically inferior to I and I₆ in the hierarchy of tonal harmony in general. In other words, ii is *prolonging* I, and ii₆ is *prolonging* I₆. A middleground, therefore, looks like this (Figure 4).

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Figure 4

I I6 $\begin{matrix} V^6 & - & 5 \\ 4 & - & 3 \end{matrix}$ I

Notice that in this middleground we have also removed the passing tones, as they are completely ornamental. To get to a background, we observe that we still have hierarchically superior and inferior harmonies implicit. For example, I6 is inferior to I because it is less harmonically stable. V6/4 is inferior to V5/3 for the same reason. We can say that I6 is *prolonging* I and V6/4 is *prolonging* V5/3. Notice something very important: the V6/4 is prolonging V5/3 even though V6/4 comes first: this is entirely possible. The V6/4 is a chord that *anticipates the arrival of a hierarchically superior chord*. A background looks like this (Figure 5).

Figure 5

I V I

The reader might notice that we still have in this background one harmony that is hierarchically inferior to the other: V is hierarchically inferior to I. In the ultimate background, we have nothing but a I harmony. This is what Schenker called the *Klang in der Natur*, or the “chord of nature,” due to the major triad’s presence in the bottom fundamentals of the overtone series. Sometimes this is simply referred to as the *Klang* for short. The *Klang* is the tonic triad of any given piece.

Ursatz (plural: *Ursätze*). Schenker believed that only three backgrounds were possible in any given piece, all of which represent the chord of nature in linear fashion. Such a background he called an *Ursatz*, which means “fundamental structure.” These three possible *Ursätze* are given in Figure 6.

Figure 6

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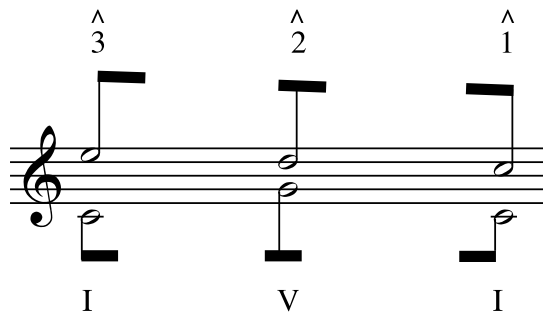
The image displays three staves of Schenkerian analysis for Ravel's *Ursatz*. Each staff consists of a treble clef staff (top) and a bass clef staff (bottom), connected by a thick black beam representing the *Ursatz* and *Bassbrechung*. The notes are connected by stems and have clear noteheads, indicating their hierarchical superiority. Roman numerals (I, V, I) are placed below the notes to indicate harmonic structure. The first staff shows a descending line from $\hat{3}$ to $\hat{1}$. The second staff shows a descending line from $\hat{5}$ to $\hat{1}$. The third staff shows a descending line from $\hat{8}$ to $\hat{1}$.

The *Ursatz* has two components: the *Ursatz* (fundamental line), which is the top line, and the *Bassbrechung* (arpeggiated bass), which is the bottom line. So when starting a Schenkerian analysis of a piece, one of the fundamental questions that needs to be asked is where one places the head-tone, which is to say, the initial tone of the *Ursatz*. Does the piece descend from $\hat{3}$? Does it descend from $\hat{5}$? Does it descend from $\hat{8}$?

Notice that the members of the *Ursatz* and *Bassbrechung* are notated with clear noteheads, and are attached by way of a thick beam. In Schenkerian notation, clear noteheads indicate notes of hierarchical superiority. Filled-in noteheads with stems indicate secondary notes; filled-in noteheads with no stems at all indicate tertiary notes. Beams can be truncated in Schenkerian notation (Figure 7).

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Figure 7



Notation. It may seem counterintuitive at first to think that most great classical pieces of the common practice period can be summarized by these three descending models. However, thousands and thousands of Schenkerian analyses of this corpus of works have borne this out. Armed with just this information, we can look at a little bit of Schenkerian notation from a Schenker graph (Figure 8). This graph is my own work; we shall see much more of it later in this article.

Figure 8

First, we have rehearsal numbers on top, indicating where in the score the corresponding material occurs. We also have an indication that this is the introduction section of the piece. (The latter is helpful but not absolutely necessary. Measure numbers or rehearsal numbers, however, are always helpful and appreciated.) Here we see that $\hat{3}$ has been selected as the head-tone of the piece, supported by I in the *Bassbrechung*. Because of the clear noteheads and thick beams, we know that the B \flat is the head-tone of the *Urlinie* and the G \flat is a member of the *Bassbrechung*. We can say that this piece “descends from $\hat{3}$.” Notice that there are notes that have clear noteheads with stems (primary), notes with filled-in noteheads and stems (secondary), and notes with filled-in noteheads but no stems (tertiary). (There are also notes with eighth-note flags. More on these in a bit.)

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Notice also that an unbroken slur with an arrowhead connects G \flat to F. Such an indication is used when voice-leading shows stepwise motion in which one of the notes is displaced by register.

Caesuras can also indicate interruptions in the *Urlinie* itself. For example, sometimes when $\hat{3}-\hat{2}-\hat{1}$ is the background of a piece, one level closer to the surface we might see that the piece has a $\hat{3}-\hat{2} \parallel \hat{3}-\hat{2}-\hat{1}$ form. Figure 10 shows this situation. Notice the thickly notated caesura compared to the smaller caesura indication of Figure 9.

Figure 10

In Figure 11, we see an unfolding symbol. This is the diagonal eighth-note beam on the right hand side of the system, connecting F and D \flat . The unfolding symbol denotes two notes that belong to the same structural harmony on some deeper background level, even though at the present level they appear to be parts of two different harmonies. This unfolding denotes that the F on a deeper structural level belongs to the V harmony.

Figure 11

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In Figure 12, we see two lines crossing, with an indication of “V.X.” This stands for “voice exchange,” and shows the mutual transference of two pitches into each other’s former register. In this case, the voice exchange is chromatic: one of the pitches is displaced by a chromatic neighbor in the new register.

Figure 12

The figure shows a musical score for Ravel's *Introduction and Allegro*, specifically a passage from the Development section. The score is in G major and 3/4 time. The top staff is the treble clef and the bottom staff is the bass clef. The passage is labeled "DEVELOPMENT" and consists of measures +2 to +11. The analysis includes Roman numerals (R10, R11), figured bass (quasi IV7, vi⁶/₅, V/V, vi, quasi Gr. +6), and Schenkerian symbols (CLN to [^]3, V.X., cont. from R7). Dashed lines and arrows indicate voice exchange and other structural relationships between notes in the two staves.

With this much in place, the reader has what he or she needs to be able to make sense out of the graph of the Ravel *Introduction and Allegro* to follow. Of course, this is a very cursory overview of Schenkerian analysis. The reader interested in learning about Schenkerian analysis in much greater depth is very much encouraged to consult the readings listed in Appendix A.

REVIEW OF RELATED LITERATURE

From the outset, two questions arise which must be answered in order to make the argument that this article is worth your time to read. First, why analyze the music in music therapy? Clearly, music therapy is a healthy discipline, growing, showing myriad uses in clinical interventions and yielding new avenues of research every day. So what would the dimension of music-theoretic analysis add? Second, if we accept the premise of the adoption of musical analysis in music therapy for the sake of argument, why should we import forms of analysis known to the discipline of music theory specifically?

Why Analyze? The Case for Music Analysis in Music Therapy

Many writers have already made this case elsewhere. Thaut (2000, cited in Aigen 2009) writes that “[by linking] the long-term acceptability of [music therapy’s] therapeutic methods with the viability of subfields of medicine and psychology, [music therapy is] neglecting the pursuit of its own independent foundations” (p. 239). This philosophy is at the heart of music-centered music therapy, of which this article is an outgrowth. Music-centered music therapy asserts that *music itself* is at the core of the therapeutic value of

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music, and that the better we understand the mechanics of musical workings, the better chance we have of understanding why music has the clinical potency it does.

Aigen (2005, cited in Aigen 2009), who spearheaded the music-centered music therapy movement, says “the mechanisms of music therapy process are located in the forces, experiences, processes and structures of music” (p. 239). He goes on (2005, cited in Aigen 2009): “...[B]ecause [music-centered music therapy] seeks to explain the efficacy of music therapy within specific musical structures and processes, it allows greater specificity in musical interventions” (p. 239).

Aigen (2009) adds:

[I]t is remarkable to consider that of the thousands of journal articles, book chapters, books, doctoral dissertations, and master’s theses published in music therapy over the last 60 years, no more than a handful have attempted to examine the musical elements of a particular music therapy intervention and draw some connection to its clinical value. It could be argued that until music therapists are able to make explanatory connections between their clinical intent and specific aspects of their musical interventions (including melodic, harmonic, rhythmic, dynamic, timbral and structural dimensions) that music therapy itself is operating at the level of a folk-healing practice (p. 240).

Aigen likens music therapy, in the absence of understanding the music itself, to a folk-healing practice because folk healers tend to know *what* folk remedies to use, but do not understand *why* they work.

Regarding the need to analyze GIM pieces, Kasayka (1991) writes:

While the GIM process itself has been much discussed in music therapy literature, there are no studies which deal directly and thoroughly with the use of music in the process. Therefore, two key reasons why [this needs to be done] can be identified. First, there is no specific literature which describes and discusses how the musical sequences of the prepared GIM taped music programs function in a session. Second, Helen Bonny, initiator of the GIM process and one of the current authorities in the discipline, has called for such musical study since her earliest writings (pp. 5-6).

Bonny (1989, cited in Kasayka 1991) says,

But we, as music therapy practitioners, had best understand the dynamics music offers to uncover the imaginal world each person carries within and which strongly colors and modulates outer perceptual worlds.... GIM... utilizes a mode of ‘being with the music,’ of participating more fully in the medium than does the usual listening stance, or even, that of making music. It is literally allowing oneself to step into, or become one with the music (pp. 6-7).

She also notes (1989, cited in Kasayka 1991), “We might find that form and analysis has much to do with therapeutic benefit and that indeed the human being does, as

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Pythagorean thought suggests, respond in predictable ways to inner forms and designs” (p. 7).

Elsewhere, Bonny (1984, cited in Kasayka 1991) maintains: “I think that we must lay music down and dissect her every dot, trill and rest according to the most discrete and scientific specificism and that we should look at the effects of music on the person from a holistic perspective” (p. 8).

Kasayka (1991) observes:

The A-B-A structure of [Beethoven’s Piano Concerto No. 5, Mvt. 2, Adagio] has the same potential to provide the sense of security needed for exploration. This underlying structure supports both the client and the therapist. In the case of the client, the form is felt rather than is consciously known. Each of the clients in this study responded to the form of this piece by either beginning a deeper interaction with the imagery presented or by introducing a new dimension to the interaction already taking place. *The therapist, in knowing the form of the composition, can anticipate that the activity just described will take place and guide into it more effectively* [emphasis added] (p. 118).

Bonde (2004) observes:

Surprisingly few research studies in music therapy include in-depth-investigations of the music itself (whether composed, recorded/performed live or improvised), or of the musical processes between therapist(s) and client(s). Transcriptions of music (whether exact transcriptions/scores or other types of notation, e.g., graphic) do not appear very often in the literature. To a large extent this is due to the research paradigm and interest of the researcher (Edwards 1999; Ruud 1980). If the research focuses on effects of a specific music/sound stimulus or on aspects of the therapeutic relationship it may not be relevant to give more than factual or broad descriptions of the music involved. The stance of the present author [i.e., Bonde], however, is that the validity of a music therapy research will always be enhanced by precise information on *which* music was used *how*, *when* and by *whom* in *what* context [emphases original] (pp. 229-230).

Summer (1995) asks:

How, then, can the GIM therapist choose a music program which is responsive to the client’s evolving travels during a session? In order to provide a musical space which is ‘good-enough’ for a GIM session the therapist *must be aware of how the music develops* [emphasis added] or travels, away from its home base in relation to its qualities of holding and stimulation. It is the manner in which the musical material develops subsequent to the exposition which continues to define the musical terrain available for the client’s travels; and since each piece of classical music develops differently, the next step is to ascertain the manner in which various choices of music develop (p. 32).

That next step, in my view, requires analysis.

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Aigen (2009) offers an important caveat to analytical music research in a music therapy context:

None of the analysis that follows is either predicated upon, or has as an implication, the taking of a prescriptive approach to music therapy interventions. In this regard, the present author [i.e., Aigen] is in agreement with all of the authors who have engaged in detailed musical analyses and whose collective attitude is exemplified by Summer's (1995) statement that 'prescriptive matching is not an effective tool' for determining one's musical intervention. The opinion voiced by Summer is one with which the present author agrees: music and human beings are each far too complex for music therapy to work this way (p. 243).

Then why bother to analyze, if there is no prescriptive value in musical analysis? Aigen (2009) continues:

Musical analysis works best to explain retrospectively how a particular piece of music functioned and it would be a misuse of the findings of musical analyses in music therapy to generate specific guidelines meant to transcend application with specific individuals. Of course, this retrospective type of explanation *still has significant value* [emphasis added]. It can be used to explain after-the-fact why a particular musical intervention was effective and it can be used to generate broad-based principles (p. 243).

This is precisely the point. Aigen (2009) is quite careful to continue to warn against prescriptive use of analysis: "In the same way that the rules of traditional musical analysis cannot be used in a deductive manner to produce artful musical compositions, the connections highlighted by... analysis cannot be used in a deductive manner to formulate music therapy interventions" (p. 260). Aigen otherwise asserts "it is in *the musicality* [emphasis added] of the music therapy intervention that one will find the key to its clinical effectiveness" (p. 260). In the case of Aigen (2009), he deploys schema theory to explain analytically why two interventions as case studies were effective. Regarding schema theory specifically, Aigen adds,

Analyzing the music that constitutes the clinical interventions of music therapists through schema theory provides a number of important, integrative functions: it connects qualities of music with clinical goals; it links musical experience to extra-musical experience; it helps to establish continuities between clinical and nonclinical uses of music; and last, it helps to eliminate the marginalizing distinction between disabled and nondisabled individuals (pp. 264-265).

It could be argued, then, that not only does schema theory accomplish these, but also many methods that analyze music *qua* music achieve these same goals.

Colin Lee (1992) proposes some rather advanced analytical techniques to be deployed in the study of client improvisations. To support his reasoning in doing so, he cites several scholars whose comments are germane here. He quotes Ruud (1990): "The

question is how we might go on in the process of proceeding from the structure of music to possible phantasies, images or associations by the client and the therapist” (p. 16); and also Bunt (1988): “There is a fundamental need to focus more on the musical material... We need to look more closely at the musical strategies which lead to the various therapeutic outcomes” (p. 16). He hypothesizes particularly in his work with HIV-positive clients “that the *musical components* [emphasis added] of therapeutic improvisation are as important as the therapeutic evaluations in highlighting and evaluating the efficacy of music therapy for people living with the virus HIV and AIDS” (p. 19). He adds the further hypothesis “that specific musical themes and/or motifs are employed (consciously or subconsciously) as a generative basis for the therapeutic improvisation as a whole” (p. 19). He then goes on to deploy extensive analyses of his clients’ various improvisations, transcriptions included, to show that this is the case.

More recently, Lee and Clements-Cortés (2014) maintain,

Research in medical music therapy has identified the need “to define specific characteristics of the music as well as types of music therapy approaches required for specific therapeutic purposes” (Edwards, 2005). This requires attention to identifying specific musical elements, instruments and performance methods. It is how music is used rather than the phenomena itself that is most misunderstood between disciplines. In music-centered practice, the essential building blocks of tones, rhythmic cells, harmonic progressions, textures and form are all considered with precision (Lee 2003). The skills and understanding of clinical musicianship, music analysis and musicology in this context are paramount (p. 1).

Lee and Clements-Cortés offer a robust analysis of a piece by Debussy and show why it is an effective launching point for improvisatory therapeutic intervention.

Elsewhere, Lee (2006) observes “Music-centered music therapy is theoretically and philosophically taken from the proviso that clinical practice can be informed equally by musical structures and theories as by psychological, psychotherapeutic, or medical ones. By studying and attempting to understand the role of music in the therapeutic relationship it is possible to begin building a theory of musical science (Lee, 2003)” (p. 238).

The common thread running through these comments is this: music therapists can make better-informed decisions when they know the music. Knowing the mechanics of the music empowers the music therapist to make educated choices about how to proceed in practice. Knowing the music helps therapists develop broad principles that allow them to have a greater chance of engineering the crucial moments of transformation in their clients that they seek. Knowing the music also aids in performance practice for therapists who are performing music.

If Not Prescriptive Purposes, Then What?

As stated previously, the idea behind analysis is not prescription of a wanted outcome. Instead, proposed here is a self-reinforcing model of continual information synthesis. To illustrate the point, let us consider the work of Alan Turry (2006), who uses analysis continually to reinforce his information base about his clients’ responses and his own in

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improvisations, and then draws broad principles from these analyses that will better prepare him for the next improvisations.

Turley is particularly interested in the word choices clients make in improvisations. He discusses at length the case of a client named Gloria who has cancer. He is particularly interested in the words to an improvised song that includes this passage:

“No I don’t want to go to the next phase. I don’t want to suffer. I don’t want to be sick. So that’s it, I think treatment is making me sick. Because I don’t really believe that I am sick now” (p. 122).

Turley shows that the words “want” and “suffer” are emphasized as melodic apices. Regarding the phrase “No, I don’t want to go through the next phase,” he discusses:

The melody is step wise, with one exception—the ascending major third formed by Ab going to C—when Gloria sings the word ‘*want*’. Upon analysis, a relationship can be seen between the word ‘*want*’, describing a striving, and the ascending interval used to arrive at the word and sing it. As Cooke (1959) describes, the larger intervallic motion of the third reveals more effort in moving away from the tone. The striving quality in considering the word ‘*want*’ and the larger ascending interval have qualities that work together and... fuse coherently (p. 123).

From this insight, a broader principle can be drawn that serves for the next improvisation with this client: singular leaps associated with text are emphatic in nature. This is something that Turley can now listen for in his next improvisation.

He then discusses a remarkable passage on the words “I don’t want to suffer,” in which Gloria leaps to a high G on the word “suffer.” He says,

She holds the word ‘*suffer*’ on the last tone. I respond by picking up on her tonal direction, improvising an ascending C minor scale that moves rapidly to the highest register of the piano. Both my hands play notes of the scale at the same time creating an intervallic tension of a ninth—minor and major ninths—as it moves through the scale. The music slows slightly at the end, and these scale passages do not reach the C tonic, which creates a suspended quality in the music (p. 124).

He continues:

My musical response is an intuitive one based on many factors including: my developing understanding of Gloria and what her needs may be; my immediate reaction to her lyric content; the quality of her singing and the fact that her tonal direction has shifted from a descending direction to an ascending one; and my own relationship to the musical qualities we are both creating, tapping into past associations to music of a similar style and quality. My response is also a reflection of my underlying belief that entering into the flow of the emerging musical form will be of benefit to Gloria, so I want to both create forward momentum in the music and leave space for Gloria to participate in building the musical path we are taking (p. 125).

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So again, broad principles can be gleaned from the analysis of the relationship between words and music. Dramatic leaps to apices are emphatic. That may seem obvious upon reflection, but it takes astute listening to realize when one is improvising at the same time, in the moment, while listening to the client as well. So another broad principle might be that one should listen to the content of emphasized words in improvisation and make adjustments accordingly that resonate with the overall context. Gloria sings of unresolved feelings about possible impending suffering; this is not the time for a brilliant D major fanfare.

Turry also analyzes his own piano response to Gloria's sung comment about not wanting to suffer.

Upon further analysis, because the ascending piano tones have an intervallic relationship that creates tension, it brings awareness to the fact that there are two ascending melodic lines moving in parallel. These two melodic lines rising together can be heard as a metaphor, each line representing one of us. They suggest that Gloria and I will take a journey that may be painful. The journey may induce suffering, but we will do it together; she will not go on this journey alone. The fact that neither of the melodic lines reaches the tonic creates a quality in the music that the journey has not been completed (pp. 126–127).

Another broad principle is at work here: texture has metaphoric value. Awareness of this is something that Turry can import into his next improvisation with fluency and immediacy.

Turry continues:

There is yet another perspective to this rising series of tones. The scale is minor, which brings a quality of sadness. As the tones of the minor scale rise they become thinner (each note played in the upper register of the piano strikes two strings rather than three in the lower registers). The piano music becomes softer as the tones rise. There is a quality in the music of moving, of fading away. This is a reminder of the grave nature of Gloria's illness, and that she is in danger of fading away (p. 127).

Yet another broad principle can be brought to bear: timbre has metaphoric value. Notice the degree to which non-pitch parameters couple with pitch content (in this case, a minor scale) to create metaphors of great potency. (Schenkerian analysis is not typically thought to address non-pitch parameters; however, for a thorough exploration of the way in which non-pitch parameters, especially orchestration, inform Schenkerian analysis, see Cutler 2000). Armed with this knowledge, Turry can go into his next improvisation prepared to exploit the different timbres possible on the piano and even possibly other instruments he may bring into the session.

Turry moves on to another vocal statement by Gloria, "*I don't want to be sick*":

In response to her vocal statement, '*I don't want to be sick*', which she sings using the tones of a C minor triad, I play a melody that uses many of the same notes that she sang, changing only the last note G, which actually is present in the bass tone I

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play at the end of the phrase... In contrast to the previous ascending run, when this piano music comes to rest, it is in a much lower register, another factor that adds to the grounded quality of the music. While ascending music was a metaphor which included running away, this lower register music is about being present (pp. 128–129).

So here is another broad principle: register has metaphoric value. So far we have seen several principles in action thanks to Turry's analysis of the client's improvisation and his own: (1) singular leaps associated with text are emphatic in nature; (2) dramatic leaps to apices are emphatic; (3) texture has metaphoric value; (4) timbre has metaphoric value; (5) register has metaphoric value; (6) non-pitch parameters work in concert with pitch content to create metaphors of particular potency.

No particular outcome is prescribed by awareness of these principles. Rather, Turry is able to go from session to session armed with this information, and as such process clients' improvisations with some analytical fluency. It is not so much that "leaps mean anxiety about suffering"—that would be prescriptive. It is more about the awareness that a leap *could* mean anxiety about suffering, or any number of things. What is important is the awareness that divergent musical phenomena of any kind could be potentially meaningful, and effective responses could be deployed if one is analytically sensitive.

The Case for Currency in Music Theory

I approach a form of musical analysis that is firmly grounded in established music-theoretic contemporary practice: in this case, Schenkerian analysis. Music therapists have been particularly inventive in the creation of new forms of analysis that are geared toward their needs. For example, Bruscia (1987) created the Improvisation Assessment Profiles (IAPs) in order to better assess client improvisations. Lee (1992) built upon these, in which he creates idiosyncratic, but well-explained and justified, methods for analyzing client improvisations. Lee (2009) also coined something he called the Architectural Tonic, which is "a fundamental note which act[s] as an anchor in keeping a tonal sense of structure over [a] complete improvisation" (p. 157). De Backer and Wigram (2007) took improvisatory analysis even further, outlining a 12-step approach to analysis in which they combine more traditional techniques of formal analyses with some innovations. Erkkilä (2007) offered something he called the "Music Therapy Toolbox (MTTB)," which mines MIDI data to report aspects of client improvisations such as mean pitch, standard deviation of pitch, mean velocity, tonal velocity, etc. Grocke (2007) named her approach "The Structural Model of Music Analysis (SMMA)." She deployed the model in analysis of the sizable Bonny Method of Guided Imagery and Music collection of pieces. The method itself descriptively analyzes fifteen distinct musical parameters (style/form, texture, time, rhythmic features, tempo, tonal features, melody, embellishments, harmony, timbre, volume, intensity, mood, symbolic/associational, and performance). Trondalen (2007) promoted a phenomenologically inspired (but otherwise idiosyncratic) approach which analyzes data from "music as perceived."

All these efforts are clearly valuable and worthwhile. It must be stressed, then, that the proposal of annexing models better-known to the music theory discipline is intended to

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be additive and supplementary, or even perhaps complementary, to these efforts, and not a replacement for any of them.

There are a number of reasons to do this. First, the model proposed here is particularly useful. Schenkerian analysis has been shown in countless examples of literature and research to plumb the musical depths of pieces in ways that are meaningful and useful to musical practitioners. It is therefore perhaps a leap of faith—but perhaps not a particularly *big* leap—to assume that the same utility found by musical practitioners in general might be found by music therapists in particular.

Second, music theorists and music therapists can communicate in a common lingua franca. If they can share and communicate ideas using common terminologies, then these exchanges can take place with a certain amount of efficiency.

Third, many people believe Schenkerian analysis is, in and of itself, intrinsically interesting.

Fourth, Schenkerian analysis is evidence-based practice. It makes arguments based on the musical evidence intrinsic to the piece itself. For those concerned with whether or not music therapy as a discipline is sufficiently evidence-based, the body of literature surrounding music theory and analysis, especially including Schenkerian analysis, can be imported into the discipline, buttressing the already impressive mountain of evidence supporting music therapy. Under the guidelines adapted by Aigen (2015), this study would constitute Level VI evidence (“evidence from a single descriptive or qualitative study”).

Fifth, Schenkerian analysis constitutes good qualitative research as well. Schenkerian analysis, for instance, sometimes constitutes hard evidence (some analytical findings that occur in Schenkerian analysis can be beyond dispute), but there are aspects of Schenkerian analysis that make it more an art than a science. For those who believe that music therapy research is wrought too much with the scientism of quantitative methodologies, Schenkerian analysis, for one, may be an ideal alternative in its humanistic power to explain the potency of musical moments. The choice between quantitative-based and qualitative-based practice is a false dichotomy and Schenkerian analysis offers something to those grounded in both.

Bruscia (1998) outlines three essential elements to achieve methodological integrity in a qualitative study. These are responsiveness, completeness, and fidelity. Responsiveness

is evidenced when the researcher is continually sensitive to the phenomenon, participants, and environment under study, delimiting and gathering data in ways that allow the phenomenon and participants to unfold spontaneously and easily, in a natural and supportive environment. Such responsiveness requires that the researcher use methodology that is both appropriate and flexible (online).

Schenkerian analysis is responsive in that it is a rigorous methodology of analysis that by design allows for a certain amount of flexibility on the part of the analyst. Often, completely valid Schenkerian Analyses of the same piece will differ on fundamental issues (such as, say, the proper background structure), but both will nevertheless yield valid insights on different aspects of the piece.

According to Bruscia (1998), completeness

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is evident when the researcher gathers sufficient data to provide a holistic perspective on the phenomenon, participants, and setting, given the focus and purpose of the study. Specifically, the researcher continues to select data sources and engage the phenomenon and participants until: (a) the data reveals both variation and consistency, breadth and depth: and as a result, (b) the constructs or potentials of the researcher and/or participants have been enlarged (online).

Schenkerian analysis is an approach that entails both variation (as analytical interpretations can vary widely) and consistency (as only three essential musical backgrounds are possibly ascertained). The constructs of the researcher are always enlarged, because the Schenker graph itself that results is an instructive artifact.

Fidelity, per Bruscia (1998), “is the extent to which a researcher, mindful of the focus and limits of the study, makes sure that the methodology remains ‘faithful’ to the phenomenon: (a) as it unfolds in the lived world, (b) as reported or manifested by participants, and (c) as experienced by the researcher in relation to that world” (online). Schenkerian analysis claims to be so faithful to the experience of a classical piece, that some believe it is a proto-model of musical cognition; hence the term *Structural Listening*, which is the name of Felix Salzer’s influential tome (1952/1962) on Schenkerian analysis.

It can be concluded that Schenkerian-Analytical approach to music therapy research constitutes qualitative research with integrity, as it fulfills these criteria.

Problem Statement

There are very few collaborative studies undertaken by music theory and music therapy professionals. This leads to a tendency of the music therapy profession to “reinvent the wheel” when it comes to seeking out new analytical methods. Despite calls by numerous scholars over the years for the music therapy profession to embrace analysis, there remains no committed set of writings which allow music therapists an entrée into existing, well-known and established forms of analysis recognized by the world of music theory.

The purpose of this study, therefore, is

1. To provide a primer on Schenkerian analysis;
2. To undertake an example of Schenkerian analysis of a piece that is part of the BMGIM corpus of works, as well as other pieces deployed by music therapists;
3. To show ways in which Schenkerian analysis reveals insights into the reported image and emotional responses to this music by a team of researchers;
4. To argue for the relevance of existing forms of musical analysis in general and Schenkerian analysis in particular to music therapy clinicians.

The primer has already been given in the introductory section. The Schenkerian analysis of Ravel’s *Introduction and Allegro* is given in the results section, along with annotations that show the link between the analysis itself and the image and emotional responses to this music by Bruscia et al. (2005). Finally, the relevance of existing forms of musical analysis in general and Schenkerian analysis in particular is argued in the

discussion section. In the discussion section, additional shorter examples of Schenkerian analysis are included.

METHOD

For this study, I employ *music therapy-informed music analysis* (MTIMA), which is my own coinage. I define MTIMA as the nexus between existing and established forms of musical analysis as understood by the music theory community at large and the music therapy community, such that these analytical systems can be deployed for therapeutic and clinical use by music therapists. Analysis in MTIMA serves a particular purpose: to better inform the therapist about the relationship between musical structures and the needs and expressions of the client(s). The analysis is never undertaken in a vacuum for its own sake, but rather to help the therapist understand the mechanics behind specific pieces of music and why those pieces of music elicit the reactions in clients that they do. MTIMA may involve any number of known music-theoretic approaches, including Neo-Riemannian Analysis, Sonata Theory, Popular Music Theory, Disability Theory, etc. Specifically, in the case of this study, I deploy Schenkerian analysis. My purpose in deploying Schenkerian analysis is to demonstrate that there may be hidden, or less obvious, prompts for the images and emotions the music evokes than may be apparent on the music's surface. It is my view that Schenkerian analysis can both be *guided* by initial emotional/image responses, and can also *guide* a music therapist toward a deeper understanding of the relationship between the music and the responses, in a mutually reinforcing fashion.

I look at image and emotional responses to a piece of music empirically documented by a team of researchers, *Introduction and Allegro* by Ravel, which is part of the *Imagery-M* collection of pieces used in BMGIM. I then find possible correlations in a Schenker graph of the same piece. In this case, that team of researchers is Bruscia et al. (2005), who conducted a collaborative heuristic study of *Imagery-M*. In their study, a team of six researchers coordinated by Bruscia report both emotional and image responses, section by section, to the various *Imagery-M* pieces, both in an alert state and in an altered state (i.e., "focused music listening while in a deeply relaxed state," 2005, p. 27). The analysis proceeds on a section-by-section basis (the five sections of the Ravel being the Introduction, Exposition, Development, Cadenza and Recapitulation). I collect and compare data, and draw various conclusions .

Epistemological Context

To frame the epistemology of the present study, one must situate the epistemology of Schenkerian analysis itself. This is something that has changed quite a bit over time, as the practice of Schenkerian analysis has drifted away from the original vision of its progenitor Heinrich Schenker to some degree, and has adjusted its own knowledge claims as to be far afield from Schenker's certitude. As Ian Bent notes in his Preface to Blausius (1996),

The epistemological underpinnings of Schenker's theory are far from obvious. That such underpinnings must exist is evidenced by the claims and demands he makes particularly in his later works: music is to be heard according to the

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principles he sets out; one must learn and internalize these principles if one is truly to experience the masterwork; some music cannot be experienced in this way (and is therefore, in one sense, not music); other investigations of music must presuppose this experience in order to arrive at a true knowledge (p. xv).

Schenker was almost certainly a positivist: he believed that his analysis of a given piece provided the definitive insight into the work. Few scholars today, though, maintain the stance that Schenkerian analysis in general, or a particular Schenker graph specifically, represents *the* way to hear and understand a piece. Most scholars today view Schenkerian analysis as *a* way to hear and understand a piece; tellingly, most scholars will admit competing Schenkerian views of one particular piece as equally valid, if differing, insights into that piece. Some interpretations may be better or worse for various reasons, but practically no one believes that the purpose of a Schenker graph is to illustrate the one and only definitive interpretation of any particular piece of music.

Zanders (2016) points out the possibility of mixed data types when undertaking qualitative research in music therapy. It should be noted that there is a difference between the process of collecting data in this study and the analysis of that data (indeed, this is the case for all Schenkerian analyses). The data collection of a Schenkerian analysis can approach positivism in that there are guidelines and norms to follow in the creation of a well-formed Schenker graph. On the other hand, the difference between the graph and the score rests wholly on the choices of which musical artifacts (e.g., notes, harmonies) are included from graph to score, and which musical artifacts are excluded. This process entails a great deal of subjective choice on the part of the analyst. So a Schenker graph is in a sense a partially objective document: all the notes one finds in the graph should be findable (or at the very least strongly implied by) the score. A few decisions made by the analyst will be beyond dispute, but the vast majority of decisions made by the analyst in terms of collating and presenting the data of a Schenker graph remain the province of the subjective.

Therefore, this study is nonpositivist in its orientation. The Schenker graph of the Ravel included herein represents nothing more than *a* way to hear and understand the Ravel. Nothing here is to suggest that another interpretation of the Ravel would be precluded. A different Schenker graph would lead to different insights about the Ravel itself, which in turn would lead to different points of interaction with the responses reported by Bruscia's team.

Furthermore, nothing here is to suggest that the points of interaction with the responses reported by Bruscia's team and the Schenker graph of the Ravel are definitive. I acknowledge that the interpretation of deep structures in music vis-à-vis given emotional responses in people is very much a subjective enterprise. I would have no quarrel with anyone who would offer quite a different analysis of the Ravel and quite different observations about the correlation between the mechanics of the Ravel and the emotional responses to it by people. What is more important to me is that a process is being modeled here.

RESULTS

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This section is organized by the sections of Ravel's *Introduction and Allegro*. Bruscia's team observes that the piece is in a modified Sonata form: it has an Introduction, an Exposition, a Development, a Cadenza, and a Recapitulation. The Cadenza owes to the piece being a "miniature harp concerto" (2005, p. 7), as they put it. In each case, Bruscia et al. (2005) report emotional responses or image responses per section—Introduction, Exposition, Development, Cadenza, and Recapitulation—which in turn prompts in my case a working hypothesis as to what to look for from a Schenkerian perspective. Before proceeding, however, a caveat is in order. The purpose here is to model a *process* that might be helpful and instructive to music therapists. It is not to claim definitive correlations between Schenkerian analysis of Ravel and the image and emotional responses reported by Bruscia's team. The correlations that I suggest here are exactly that—suggestions only. Other correlations or correspondences that others may find are in my view just as valid as my own.

Regarding the Introduction, Bruscia's team reported descriptions such as "rippling, swirling, shimmering, pulling, stretching, nudging, weaving, undulating, reaching, and dancing" (2005, p. 7). Images reported included "being in a stream, being a baby, riding a surfboard in space, memory of an empty house, walking in a tunnel of sunlight, and seeing bands of light turn into flowers" (2005, p. 8).

This leads to the hypothesis that we are looking for structures of *initiation*, since initiation of action is a common theme among many of these images. We are looking for structures that get motion going, and structures that set motion off. Music theorist Jack Boss (2016) astutely points out that the term "introduction" may also be leading me to a hypothesis that we should be seeking structures of initiation. I think he is right; also because the title of the piece is *Introduction and Allegro*, it is also quite possible that Bruscia's team may have been led to embryonic images suggesting initiation as a theme.

Regarding the Exposition, Bruscia's team offers descriptions of "beckoning, conversing, floating, weaving, leading, worrying" (2005, p. 8) as well as the music itself being "swaying, lyrical, marching, shimmering, smooth, and energetic" (2005, p. 8). Images reported include "watching birds, relating to the music, zooming through space, drawing a picture with the instruments, being at a typewriter in a tunnel, and being with [one's] own family as butterflies" (2005, p. 8).

The working hypothesis here is that we are looking for structures that create a *state or sense of being*: that of being in the moment: being rather than "doing," rather than searching for a goal. This is because an underlying theme among these images is one of non-goal-oriented motion. We therefore might expect an Exposition that does not trend toward Dominant in the background, as we might expect in a traditional Sonata.

Bruscia's team reports for the Development a "struggle for leadership among the instruments" as well as "swirling—instruments swirling, water swirling, swirling sensations in the body, and all the music swirling" (2005, p. 9). Images reported include "in a valley with animals, in a magical forest with dwarfs, swimming into [the] center of the earth, going from cave to tunnel to whirlpool, watching deer near [a] brook, in a room with bookshelves, and being with [one's] family as butterflies floating on a stream" (2005, p. 9).

The hypothesis here is that the "struggle for leadership" is most salient. We are searching for the first goal-oriented structures of the piece; we are looking for displacements, cancellations, and tones of competing status. Boss 2016 writes: "[O]ther

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hypotheses could have been drawn: for example[,] one that would cause [one] to look for circling motions, maybe ([due to] all the comments about whirlpools.)” Perhaps, but I think the whirlpools are more readily understood as metaphoric conveyances of struggle, and reinforce “struggle for leadership” as the overall governing sensibility. It is possible I am attracted to “struggle for leadership” as a governing sensibility because of my knowledge that this is what we should expect from any Development section. Also, there are indeed images such as “butterflies floating on a stream” that do not indicate “struggle for leadership,” but there are always elements in any section of any piece of music that can suggest stasis, even while great tumult occurs. The Development section of the Ravel does not break out into sudden post-tonal cacophony, for instance. The fact that “struggle for leadership” is *added to* elements indicating stasis is that which makes the “struggle for leadership” more salient; the struggle was not present before among more static images; now the struggle is present even among more static images.

The team describes the Cadenza as “aimless, on hold, leading, sorry, making space, and reaching” (2005, p. 9). Images include “being a minnow, being in the center of the earth, swimming with mermaids, being with deer, being with a partner in nature, and being with [one’s] own family as butterflies” (2005, p. 9).

Here the hypothesis is that we are looking for structures that lead us to the goal of the Development section, but in a “calm” and orderly manner: we are thus looking for more orthodox and predictable structures. I draw this hypothesis because a common theme among these images is calmness, and lack of motion.

Finally, the Recapitulation suggests for Bruscia’s team these responses: “interplay between the instruments, the pitch relationships among the instruments, and the general energy or affect [were all salient]” (2005, p. 10). They furthermore “[detect] a pervasive change in feeling of some kind, even though they [recognize] the return of the main themes” (2005, p. 10). Four listeners describe “spatial changes,” and the team reports that the instruments seem “happy or joyous to be back together again,” and that they are “moving toward the same goal” (2005, p. 10). Several listeners feel “this section ha[s] more energy, and [is] working toward something unknown” (2005, p. 10). The sense of “swirling” also comes up again.

Images include “watching creatures in a stream, shedding [one’s] own skin and parts of self, being with mermaids, dialoguing about loneliness, dancing and following the music, carrying a butterfly, and kids being injured by a cat” (2005, p. 10).

The suspicion here is that we are looking for an orthodox, goal-oriented structure (as reflected by the phrase “working toward a common goal”). This is because a common theme among many of the images is one of “interplay” and goal-orientation. However, due to the lack of resolution in the imagery reports made by the co-participants (noted by Bruscia), we are also looking for structures that subtly undermine the orthodox background, possibly at structural levels closer to the surface.

These working hypotheses led to the resulting background graph (Figure 13).

The first hypothesis is that we are looking for structures that initiate motion. A weak structural $\hat{3}$ supported by an incomplete Tonic (I) harmony does this nicely: while it suffices as an initiator of the head-tone supported by Tonic, the sparse voicing and lacking $\hat{5}$ leaves a great deal of room for a much stronger head-tone and Tonic harmony statement, which we can infer will probably take place in the Exposition.

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For the Exposition, the hypothesis is that we are looking for stable structures, and an avoidance of the usual teleology of Exposition sections. Therefore, I have structural \wedge^3 remaining in governance without any motion to structural \wedge^2 . Structural \wedge^3 is supported at the end of the section by vi, rather than structural \wedge^2 supported by V (the latter of which would be more usual for a major-key sonata form movement). This keeps the head-tone viable to remain in governance throughout the remaining sections.

The hypothesis for the Development is that we are looking for structures in which a “struggle for leadership” is apparent. Therefore, the Development background sees motion to a remote Major Submediant (VI), which is itself preceded by a German Augmented 6th. (Note that this VI harmony is *not* V/ii, as ii never materializes.) The German 6th (which proceeds directly to its localized “Tonic” of VI without the traditional Cadential 6/4 motion) supports in the melody line a structural chromatic lower neighbor to the head-tone, cancelling the head-tone temporarily until it is asserted once again, and supported by VI. This deep background cancellation and reassertion of the head-tone certainly indicates the “struggle for leadership” we expect of Development sections.

In the Cadenza, we are looking for “structures that lead us to the goal of the Development section, but in a ‘calm’ and orderly manner,” so here we see Tonic reasserted (albeit weakly), followed by an applied Dominant leading to structural \wedge^2 (at last) supported by V. This is indeed an orderly procession to the structural \wedge^2 . We also see an interruption, which is a more orthodox expression of Sonata form (since Schenker observes an interruption in the *Ursatz* between the conclusion of the Development or Cadenza and the Recapitulation in many, if not most, sonata form pieces).

Finally, for the Recapitulation, we are looking for orthodoxy, and we find it, with a typically reasserted head-tone \wedge^3 supported by I leading to a final descent supported by V and I.

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Figure 13

The figure presents a Schenkerian analysis of Ravel's music, divided into five sections: Intro, Exposition, Development, Cadenza, and Recapitulation. Each section is represented by musical notation and associated psychological or narrative interpretations.

- INTRO:** I (weak). Interpretations include: rippling; swirling; shimmering; pulling; stretching; nudging; weaving; undulating; reaching; dancing; questioning; conversing; being in a stream; riding a surfboard in space; memory of empty house; walking; tunnel; sunlight; light becomes flowers.
- EXPOSITION:** I (strong) vi. Interpretations include: beckoning; conversing; floating; weaving; leading; worrying; swaying; lyrical; swirling; marching; shimmering; smooth; energetic; relating to the music; zooming through space; drawing a picture with instruments; typewriter in tunnel; family of butterflies.
- DEVELOPMENT:** Gr. +6 VI. Interpretations include: struggle for leadership; swirling; water; sensations; valley with animals; magic forest with dwarves; cave to tunnel to whirlpool; deer near brook; room full of bookshelves; family as butterflies; floating on stream.
- CADENZA:** I (weak) V⁹/₇ V. Interpretations include: aimless; making space; on hold; leading; reaching; sorry; being a minnow; center of the earth; swimming with mermaids; being with deer; partner in nature; being with own family as butterflies; calms down the tensions of the Development.
- RECAPITULATION:** I I V I I. Interpretations include: positive; optimistic; interplay; energy; change in feeling even though the themes are the same; spatial changes; happy; moving toward the same goal; more energy; working toward something unknown; dancing; swirling together; watching creatures in stream; shedding skin and parts of self; mermaids; dialoguing about loneliness; dancing; carrying a butterfly; kids being injured by a cat.

However, Bruscia and colleagues seem puzzled by something:

The most significant finding here [in the Recapitulation] is that the imagery is somewhat different from what was heard listening to music in an altered state. In the altered music listening, the co-researchers found resolutions and conclusions to

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what had taken place throughout the piece, whereas in the imagery, they seemed to be moving into unresolved places, and into a deeper state of consciousness. As in the development section, there seemed to be “disconnects” between what they heard in the music, and the images they created to it later. If the images cannot be clearly attributed to the music, then one could surmise that they are a function of the co-researchers’ own psyches, and/or where they were in the imagery sequence. Another possibility is that the co-researchers may have moved toward and away from the music at different sections of the piece. It is interesting to note that in this piece, this happened twice: in the development, the co-researchers heard tension in the altered music listening, but did not have very much tension in their imagery; then in the recapitulation, the co-researchers heard resolution in the listening, but did not find it in the imagery. Curiously, this seemed to happen across most if not all of the co-researchers, which then suggests that the music, rather than individual differences, may have been the chief factor (2005, p. 10).

A Schenkerian perspective might explain these seeming incongruities. First, regarding the Development section, and the perception of tension in the music but a lack of tension in the reported imagery, we might hypothesize that this is due to the strong, unwavering persistence of the head-tone $\hat{3}$. Even while the music on the surface goes through the perfunctory motions of what Development sections do (explore remote key areas; undertake rapid exchanges among the instruments), the lack of a strong Dominant departure at the end of the Exposition and the maintenance of the head-tone is emotionally reassuring—it is only toward the end of the Development (the Cadenza, really) that we get a proper Dominant preparation for the return to Tonic. In this case, it is relatively weak, undermined by the presence of a 9th (indicating aurally upon immediate apprehension that it is possibly a non-functional sonority) and given solely to the harp.

As for the Recapitulation, *knowing* the head-tone is now eventually going to fall properly with a strong $\hat{2}$ supported by V creates a tension: the tone that has been our consistent guide through the piece is going to fail and be cancelled for good and all. Even though everyone reports the instruments are “moving toward the same goal,” this knowledge is fraught with anxiety as we anticipate the impending demise of our musical rock. Furthermore, this Recapitulation is also riddled with many tensions closer to the surface, even though the background is quite orthodox. This resonates very much with the findings of Heinzelmann (2012), who observes that Ravel’s pre-war pieces are typically multivalent in being tonally orthodox in the deep background, but less so as one gets closer to the surface.

This brings us to a resulting shallow middleground analysis of the work (Figure 14). There are many annotations in the graph, with each number enclosed in parentheses. Each annotation will relate the graph to one or more responses of Bruscia’s team, with the idea that relationships that are less obvious on the surface of the piece may be at work in prompting the various responses given.

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Figure 14

The figure displays a Schenkerian analysis of a musical passage, organized into two systems. The notation includes treble and bass staves with various annotations such as intervals, reductions, and structural markers.

System 1:

- INTRO:** R0, R1, +1, +6. Annotations include $\hat{3}$ and $\hat{2}$.
- EXPOSITION:** R2, +1, +6, +7, +10, +15. Annotations include $\hat{3}$ and $\hat{2}$.
- Structural Elements:** Roman numerals I, V, I, V are placed below the bass staff.
- Annotations:** (1) LN to $\hat{3}$, (2) LN to $\hat{3}$, (3) *cont. R3+2, (4).
- Intervals:** R3 +1 +2 +3, +8 +9 +10 +11, R4 +4 +5 +7 +8.

System 2:

- Structural Elements:** =V, I.
- Annotations:** *cont. from R2, LN to $\hat{3}$, CLN to $\hat{3}$, UN to $\hat{3}$, LN to $\hat{3}$, (5), (6), (7).
- Intervals:** R5 +1 +4 +7, R6 +1 +4 +5 +6 +8 +10.
- Annotations:** LN to $\hat{3}$, LN to $\hat{3}$.

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R7 +3 +5 R8 +1 +10 +11 +14 R9 +1 +2 +3 +4

(8) *cont. R10+2 (9)

V/vi vi

+8 +9 R10 cont. from R7 DEVELOPMENT +2 +4 +8 R11 +1 +2

CLN to $\hat{3}$ (10)

V.X.

quasi IV7 $vi \frac{6}{5}$ V/V vi quasi Gr. +6 (weak predominants)

+3 +4 +10 R12 +1 +2 +3

CLN +6-+9 to repeat +2-+5

UN to $\hat{3}$

(11) (12)

quasi Gr. +6 V^9/V

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+4 +5 +8 +9 R13 +1 +2 +4 +5 +6 +7

UN to $\overset{\wedge}{3}$ +6-+7 repeat +2-+3 (13) (14) +8-+11 repeat +4-+7

VI added 6th V7/III III9

+12 +13 +14 +15 R14 +1 +2 +3 R15 +1 +2 +3

$\overset{\wedge}{3}$ $\overset{\wedge}{3}$ (15) *cont. R16 +4-+7 repeat R14-+3 (16) CUN to $\overset{\wedge}{3}$

V.X. vii 7/iv

+8 +9 R16 +1 +2 +6 +7

cont. from R14 $\overset{\wedge}{3}$ $\overset{\wedge}{3}$ $\overset{\wedge}{3}$ $\overset{\wedge}{3}$ (17) (18) +3-+5 repeat R16-+2

V7/ii V/iv added 6th

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+8 R17 +1 +2 +3 +4 +5 +6 +7 CADENZA

The image displays a Schenkerian analysis of a musical cadenza, consisting of three systems of staves. The notation includes treble and bass clefs, a key signature of three flats, and various musical symbols such as triads, accidentals, and dynamic markings. Annotations include:

- System 1:** Measures +8 to +7. Measure (18) is annotated with "UN to $\hat{3}$ ". Measure (19) is annotated with "UN to $\hat{3}$ ". The label "CTo7" is placed below the bass staff.
- System 2:** Features a "B \flat m triad" in the treble staff. Measure (20) is annotated with "UN to $\hat{3}$ ". Measures (20) and (21) are annotated with "UN to $\hat{3}$ ".
- System 3:** Measure (21) is annotated with "UN to $\hat{3}$ ".

Vertical lines with horizontal bars at the top and bottom of the staves indicate the structural levels of the analysis. The Roman numeral "I" is positioned at the bottom center of the page.

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Measures 26 and 27. Treble clef staff shows melodic lines with trills and slurs. Bass clef staff shows harmonic accompaniment with chords V_7^9/V and V_7 . Annotations include $\hat{=3}$, UN to $\hat{=3}$, and a double bar line with a repeat sign.

Measures 28 and 29. Treble clef staff shows a recapitulation of material from measures 18-19. Bass clef staff shows harmonic accompaniment with chords I and iii7. Annotations include RECAP R18, +1, +2, +6, +7, +8, +9, R19, +3-+5 repeat R18-+2, LN to $\hat{=3}$, and a double bar line with a repeat sign.

Bass clef staff for measures 28 and 29. Annotations include I, I, and iii7.

Measures 30 and 31. Treble clef staff shows melodic lines with slurs and trills. Bass clef staff shows harmonic accompaniment with chords vi7, iii7, V_7/V , and V. Annotations include +1, +2, +3, +4, +5, +6, +7, arp., sim., sim., D_b triad add 9, and (30).

Bass clef staff for measures 30 and 31. Annotations include vi7, iii7, V_7/V , and V.

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+8 R20 +1 +2-3 +4 +5 +6

+7 +8 +9 +10 +11 +12 R21 =³ +1

+4 +5 +6 +7 +8 +9 +10 =³ =³ =³ =³ =³

+2-+3 repeat R21-+1 (32) LN to ³ (33) (34)

quasi I (weak)

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+11 +12 R22 +1 +2 +3 +4 +5

= $\hat{3}$ = $\hat{3}$ +8va = $\hat{3}$ = $\hat{3}$

UN to $\hat{3}$ (35) CLN to $\hat{3}$ LN to $\hat{3}$

+6 +7 +8 +9 R23 +1 +2 +3

= $\hat{3}$ = $\hat{3}$ = $\hat{3}$ = $\hat{3}$ = $\hat{3}$ = $\hat{3}$ = $\hat{3}$

CLN to $\hat{3}$

+4 +5 +6 +7 +8 +9 +10 +11

$\frac{2}{2}$ $\frac{2}{2}$

(36)

V_7^{b9}

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The image displays a Schenkerian analysis of a musical passage, organized into two systems. Each system consists of a treble staff and a bass staff, with various annotations and labels.

System 1 (Measures 37-38):

- Measures 37-38:** Treble staff shows rhythmic motifs R24 (+1, +2, +3) and R25 (+1, +2, +3). Bass staff shows chords V_7^{b9} , $vii\phi 7/IV$, and V . A large bracket spans measures 37-38, labeled "CLN to $\hat{2}$ ".
- Measure 39:** Treble staff shows rhythmic motif R24 (+1, +2, +3). Bass staff shows chord $CTo7$.

System 2 (Measures 39-40):

- Measures 39-40:** Treble staff shows rhythmic motifs R26 (+1, +2, +3) and R27 (+1, +2, +3, +4, +5). Bass staff shows chords ii and V_7^{b9} . A large bracket spans measures 39-40, labeled "CLN (39) to $\hat{2}$ ".
- Measures 41-42:** Treble staff shows rhythmic motifs R26 (+1, +2, +3) and R27 (+1, +2, +3, +4, +5). Bass staff shows chords $ii7$, $V7/IV$, and V_7^{b9} . A large bracket spans measures 41-42, labeled "CLN (40) to $\hat{2}$ ".

Additional annotations include "CLN to $\hat{2}$ " and "CLN (39) to $\hat{2}$ " in the treble staff, and "CLN (40) to $\hat{2}$ " in the bass staff. Repeating rhythmic motifs are labeled as "+4-+7 repeat R24-+3" and "+6-+7 repeat R26-+3".

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+8 +9 R28 +1 +2 +3

UN to $\hat{2}$ UN to $\hat{1}$ +4-+5 repeat +2-+3

I

+7 repeat +6 +8 repeat +6 UN to $\hat{1}$ (41)

Schenker Graph Annotations

(1) The weak statement of Tonic here reflects “questioning”—is this indeed the Tonic?—and possibly “being a baby,” since this Tonic is voiced merely as a Major Third simultaneously with no fifth.

(2) Notice the alternation of the head-tone $\hat{3}$ and the flagged lower neighbor, $\hat{2}$. Perhaps this contributes to the response “undulating,” and possibly “stretching” and “pulling” as the lower neighbor stretches the head-tone by prolonging it, and pulls us away from the head-tone. The motion of Tonic to Dominant may also reflect “light becomes flowers” in the sense that something ephemeral (reflected by the weak and momentary Tonic) morphs into something solid (the stronger Dominant).

(3) The mini-interruption may suggest “walking through a tunnel” in that we see a destination in the distance—a very distant structural $\hat{1}$, which we are sensitive to being denied $\hat{1}$ here by the mini-interruption—that is a long way away, yet perceptible, like the proverbial “light at the end of the tunnel.”

(4) This unfolding possibly suggests “beckoning”—the F promises a future harmonic re-interpretation, stringing our listening along.

(5) This $A\flat$ may very well be the culprit behind “worrying.” $A\flat$ has the power to cancel not one but two structural notes— $\hat{3}$ and $\hat{2}$ —and so when it appears, it has the power to cause a certain amount of subtle anxiety. We will see $A\flat$ acting in this capacity at key points throughout the work.

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(6) Here the head-tone reasserts itself. The alternation between a structurally placed out-of-key note like A \flat and the head-tone, B \flat , may lead to responses like “swaying” and “marching,” which suggest the theme of alternation.

(7) In general, look at the registers traversed in this system. In the treble clef, the D \flat 6 travels down to F4; in the bass clef, the C#4 travels down to D \flat 2. This wide range may suggest “watching the birds,” as birdsong is wide-ranging and angular. “Zooming through space” may also be applicable here, as stratospheres are established relative to groundwork.

(8) Given the idea that this head-tone is leading to the cancellation tone of A \flat at R10+2, this could possibly account for the “leading” quality of the Exposition. We don’t know at Rehearsal 7 where the B \flat is leading, but we do expect that head-tones will lead somewhere.

(9) That said, the persistence of \wedge^3 by this late point in the Exposition, as mentioned, may explain language suggesting relative stability like “floating” and “drawing a picture with instruments.”

(10) “Struggle for leadership” is strongly indicated by the temporary cancellation of the head-tone by its chromatic lower neighbor. (It is also more subtly cancelled by an octave-displaced B \flat in the bass.) The voice-exchange that facilitates the transition to the Development also very well may contribute to a sense of things being upended, which also could lead to a report of “struggle for leadership.” The voice-exchange also creates a tritone between E \flat and A; the tritone is a longstanding musical trope for magic and mysticism (leading to an image of “magic forest with dwarves”). The tritone is obviated by the E \flat being in the bass voice and the A being in the soprano voice. This outer-voice tritone is quite unmistakable, charging it possibly with extra-musical potency.

(11) The head tone is now flanked by a structural upper neighbor. This may suggest a further “struggle for leadership,” as well as a sense of disorientation that can lead to a report of “swirling.”

(12) Certainly the downward and upward motion of this augmented triad contributes to the report of “swirling.”

(13) Both A \flat and C \flat appear simultaneously in this harmony, continuing a “struggle for leadership.”

(14) The head-tone re-emerges, though not supported by Tonic harmony. Motion to a Major Mediant in a major key (sometimes called a *Terzschrift*) is also sometimes a musical trope for the supernatural (Cohn 2012).

(15) Here, the head-tone is simultaneously superimposed upon its structural upper neighbor, continuing the “struggle for leadership,” and promoting those responses that express disorientation (e.g., “swirling,” “whirlpool”).

(16) This voice-exchange transfers the enharmonic equivalent of the head-tone—A#—from the bass voice to the soprano voice, while the tritone—E—is newly placed in the bass. The voice-exchange encourages responses relating disorientation while the tritone prompts responses having to do with the supernatural.

(17) The head-tone is now supported by a fully consonant harmony—the E has fallen to E \flat in the bass—but the presence of G \flat temporarily cancels the global tonic of G \flat . This further encourages the “struggle for leadership” response and all the responses in which remoteness is a theme.

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(18) The remote $G \flat$ as a common-tone pivot facilitates the return of $E \flat$ in the bass and the structural upper neighbor of $C \flat$ in the soprano. We continue to “struggle for leadership” and to experience remoteness.

(19) Notice here and in the next few systems how prevalent the head-tone is. This strongly suggests the response “calms down the tensions of the development.” In this particular instance, the sequential transference of soprano to bass also indicates “leading” and “reaching.”

(20) $B \flat$ and $C \flat$ are superimposed upon each other once again as was the case at (15), leading to the sense that this section is “aimless” or “on hold.” Where before, tones a step apart indicated struggling and displacement, their simultaneous superimposition creates a sense of ambiguity that could lead to the “aimless” and “on hold” responses.

(21) The weak return of Tonic, suggestive of the opening sonority of the piece, also suggests the responses of “aimless” and “on hold.”

(22) The motion from head-tone to structural upper neighbor and then back again suggests the response “calms down the tensions of the development.”

(23) Likewise, as with (22), we see similar motion, except with the structural *lower* neighbor intervening.

(24) The two swimming images—“being a minnow” and “swimming with mermaids”—is possibly suggested by the alternating lower and upper registers of the head-tone, as it is alternately “submerged” and then “above water.”

(25) The motion from head-tone to *chromatic* upper neighbor and back again is an intensification of the kind of motion we see at (22) and (23).

(26) This is a more localized and less-elaborated motion that is like (22), (23) and (25).

(27) The $V \ 9/7$ declaration of support for the structural $\hat{2}$ makes the declaration somewhat weaker than usual as we can possibly hear a $9/7$ chord in Ravel as non-functional. This keeps the head-tone strong in memory. The head-tone thus far has been remarkably stable, which has implications to come for the Recapitulation.

(28) The head-tone is strongly re-established now, and the recapitulation is unmistakable. Perhaps the most interesting comment is “change in feeling even though the themes are the same.” This perceptive comment intuits what recapitulations inherently do: the themes are indeed going to reappear, but now they are bent to the will of an orthodox $\hat{3}-\hat{2}-\hat{1}$ descent, unlike before. The sense that the music is now “moving toward the same goal” and is “working toward something unknown” is also perceptive. Teleology has entered the music. Where before, the head-tone has been a strongly asserted omnipresence, the head-tone now is a temporary fixture that is leading us to $\hat{2}$ and then $\hat{1}$.

(29) The mini-interruption may support the “change in feeling even though the themes are the same” response, since these mini-interruptions (from which I is departed, and then in which I is restored) did not occur at parallel moments in the Exposition. Furthermore, the motion to a structural lower neighbor predicts the eventual arrival of the structural $\hat{2}$. The head-tone no longer has the power of persistence it has had until this point in the piece. The shedding of its power may suggest images like “shedding skin and parts of the self” and might even suggest negative images like “kids being injured by a cat.” The head-tone, previously the all-powerful governing tone of the piece, has now been *injured* so to speak.

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(30) Likewise, here we have a $\hat{2}$ supported strongly by Dominant, en route to another mini-interruption at R20+1.

(31) The head-tone is restored, but it is not supported by Tonic (I), further suggesting the weakening, or “injury,” of the head-tone.

(32) Once the head-tone is supported by I, the Tonic harmony is undermined both by a 7th and an added 6th. At best we can label this a “quasi I.” As is seen in (29)-(31), we see a further weakening of the head-tone.

(33) Here, the head-tone is cancelled by its chromatic lower neighbor $A\flat$, supported by the remote harmony (remote, that is, relative to the global key) of F Major. Will the $A\flat$ rise back up to the head-tone, or will it push down to the structural $\hat{2}$? This ambiguity may lead to responses such as “working toward something unknown.”

(34) The $A\flat$ actually rises back up to the head-tone.

(35) The restoration of the head-tone is short-lived, and $A\flat$, supported by remote F Major (remote relative to the global key of $G\flat$ Major) is restored, and will prevail for the next two systems. Perhaps this time $A\flat$ will push down to the structural $\hat{2}$ rather than rise back up to the head-tone?

(36) Indeed it does—Ravel marks this moment *forte* and *fortissimo* in the score, and the head-tone is vanquished for the rest of the piece. Even though the recapitulation is behaving quite properly, leading to mostly positive and resolved images, it is perhaps this vanquishing of what had been such a strong and persistent head-tone—the “rock” of the piece—that leads to the more negative or unresolved images.

(37) Until the final motion from $V\flat 9/7$ to structural I, Ravel is going to prolong $V\flat 9/7$ (but really, V, in the deeper background) through the Predominant ii, and a common-tone Diminished 7th chord.

(38) Notice here that the enharmonic equivalent of our previous head-tone, $A\sharp$, is in the bass, supporting the enharmonic equivalent of structural $\hat{2}$, $G\sharp$, showing how thoroughly stripped of power the pitch class $A\sharp/B\flat$ really is now.

(39) The consonant support of $G\flat$, the chromatic upper neighbor of the global tonic, at this late juncture in the Recapitulation, is truly remote, which may also explain some of the unresolved imagery.

(40) However, unlike the appearance of $G\flat$ in the Development (see [17] and [18]), here the harmony supporting $G\flat$ behaves quite properly: it is V/ii , which moves to $ii7$, which is modified to become $V7/V$, which then moves to V supporting the structural $\hat{2}$. This rather orderly progression may contribute to that imagery that is positive or resolved. As it turns out, this is the final announcement of V supporting structural $\hat{2}$ we will see before the arrival of the structural Tonic.

(41) Even though we have a very proper structural Tonic now in place, Ravel places this very late reminiscence of the head-tone in the final gesture of the piece, which affirms that the power we have probably attributed to the head-tone throughout this piece is correct.

DISCUSSION

It is the hypothesis of this writer that the way a piece of music is structured, the way the natural vibrations of the harmonic series (the raw materials, the Klang) are unfolded in space and time through various devices of Prolongation, may somehow

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be related to the demonstrable potency or effectiveness of that music in clinical situations (Schmidt 1984, p. 20).

The Ravel is perhaps an effective therapeutic piece precisely because of what Schenkerian analysis reveals about it: per Heinzlmann (2012), orthodox background structures collide with unorthodox surface tonalities, creating surprising ambiguities and tensions in a music that is thought to be placid or tranquil. Knowing that such tensions and even seeming contradictions are possible may guide music therapists in clinical situations and help music therapists with choices in their own GIM selections.

If there is one most important principle illustrated here, it is that things are not always as they seem on the surface in classical music. A piece may purport to be placid or tranquil on the surface, and yet entail hidden or subtle tensions that may inform the outcome for the therapist or client. It is important to be aware of the theoretical mechanics of classical pieces, which, on the whole, nearly always contain larger-scale backgrounded mechanics that are at variance with the mechanics presented at the surface level.

For example, consider the number of times A \flat alone as a tone exhibits the power to create tension. We see this one pitch-class creating tension in annotations (5), (6), (8), (10), (13), (33), (34) and (35). One might think that the overall affect of a piece like *Introduction and Allegro* is one of placidity, but this single pitch-class has the power to defy this stereotype of French Impressionist music. However, without analysis, we may be left wondering why clients report images and emotions laden with tension in spite of the expectation that a French Impressionist piece would lead to tranquility for the clients.

Bruscia (2016) suggests that the next step for Schenkerian analysis as an informative agent of BMGIM would be to ascertain whether Schenkerian analysis has predictive value for image and/or emotional responses to music: could one find the kinds of mechanics like those found in the Ravel and actually *predict* client responses? Such an intriguing possibility certainly warrants further consideration in the opinion of this author.

Clinical Implications

How can Schenkerian Analysis *in general* be useful to music therapists who use GIM? Specifically, the Ravel shows in some detail how the theoretical mechanics of complex musical compositions may have some bearing on the psychological responses of BMGIM clients. However, a few more examples demonstrate that even smaller-scale analyses informed by Schenkerian principles can be helpful to the therapist. Summer (2009) illustrates the related concept of *music-centered* Guided Imagery and Music (MCGIM) by discussing a particular client with whom she had had a breakthrough.

L, an experienced GIM client, arrived at the session with a metaphor for the state of her spiritual life: she was just a door away from some kind of deeply spiritual experience. Her image was of a “spiritual waiting room;” in a line, getting closer and closer to the door, but despite this closeness she became stuck as she approached the door. “Maybe it’s too much to open the door – if there is too much light, I will die. I am unsure of my place in line.” Moreover, she felt emotionally unable to risk opening this spiritual door and hence, she was totally paralyzed in her position. Taking a humanistic position, I did not want to solve this

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problem for L, nor did L feel she had the inner resources to discover what to do about this stuck position. Both L and I could only envision two solutions: risk opening the door or not. The first was impossible from her stuck position, the second unacceptable to her (p. 111).

Summer intuited that the second movement of Beethoven's Seventh Symphony would "reflect the gravity and 'stuckness'" of her client's state. She played the movement for L five times, who in turn reported "a deeply spiritual experience of the basic nature of the universe." She explains further:

This session stood out to me because it was the first time I had ever repeated one piece of classical music five times. My decision to repeat the Beethoven movement was probably based on a metaphorical understanding that the repetition of music is analogous to the feeling of being stuck. It brought L an answer to her spiritual dilemma. It amazed me that although L was hearing the same Beethoven movement over and over again, instead of hearing it in the same way, it was clear that she heard something new in the music with each repeated hearing. Instead of acclimating to the listening experience, it was as if she was able to notice more about it with each repeated hearing. It seemed that she was hearing more deeply into, or hearing afresh, the musical material (p. 112).

This movement of Beethoven's symphonic oeuvre turned out to be a remarkably intuitive choice in facilitating L's breakthrough. The question that strikes me, however, is this: is there something *intrinsic about the music of this particular Beethoven movement* that might help facilitate a breakthrough for a client who is feeling in some way stuck?

I would argue that a cursory Schenkerian analysis of the movement has an answer for that. The piece opens with a towering chord, in which it is reasonable to surmise we can find a head-tone. The question is, which head-tone? Even though the note E (\wedge^5 in A minor) figures prominently, we can discard the idea that the piece descends from \wedge^5 because there is no prominent instance of \wedge^4 supported by a clearly structurally important harmony anywhere in the movement. Therefore, the movement cannot descend from \wedge^5 (nor can it descend from \wedge^8). Looking toward the end, we see a descent of \wedge^2 to \wedge^1 , which occurs in a particular register: B3 falls to A3 (the B and A just immediately below "middle C"). We can conclude that the C4 (i.e., "middle C" itself) in the beginning chord (in the bassoons) is the head tone of the piece (Figure 15). Register is going to be an important factor in this argument to bear in mind.

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Figure 15

The image displays a musical score for an orchestral movement, marked "Allegretto. ♩ - 76." The score is divided into two main sections. The left section shows the full orchestral score with parts for Flauti, Oboi, Clarinetti in A., Fagotti, Corni in E., Trombe in D., Timpani in A. E., Violino I., Violino II., Viola, Violoncello I., and Violoncello II. e Basso. The right section is a Schenkerian analysis of the final descent, showing the reduction of the music to its essential harmonic structure. A line labeled "head-tone: ^3" points to the initial head tone in the Fagotti part. The analysis includes staves for various instruments, with dynamics like *f*, *pp*, *ppp*, *ten.*, and *p* indicated. The final descent is labeled "final descent: ^2 - ^1".

We can see from a graph of the ostinato pattern that is continually repeated throughout the movement (Figure 16) that each and every iteration of the pattern features a C (\wedge^3) that is transferred *up an octave* to achieve an inferior \wedge^2 - \wedge^1 descent. The \wedge^2 - \wedge^1 descent is inferior because it does not fall in the same register as \wedge^3 . The piece resolves only at the end when the \wedge^2 and the \wedge^1 resolve *in the same register as the initial head tone*. Psychologically, this implicit structure of the movement creates continual frustration after frustration as we musically search for a properly registered \wedge^2 - \wedge^1 descent that matches the initial head tone's register. So we see a paradigm of continual frustration after frustration, and then, at the end, breakthrough.

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D concluded that there was an analogy between the fugue and the way his life was working: that it was possible that the many aspects of his life including his wife, children and work “could be perfectly balanced,” which for D was a breakthrough.

Elsewhere, Brooks (1998) reports this client experience of the same piece:

Alvin encountered angels in sessions two, six and seven. In session two, while being pulled into the water during the Bach: Little Fugue in G minor (fourth selection), he became aware that he was being watched. One of those watching him was the angel whom he called Michael. Alvin has asked for Michael's presence, and he brought happiness and love to Alvin (p. 131).

Both clients had a pleasant, uplifting experience when exposed to the Bach. One client experienced balance, while the other experienced the image of an angel, a comforting presence. Could there be a Schenkerian explanation for both positive experiences? There could be. Consider the graph of Figure 17. In this graph we see that not only is the head-tone of B \flat a presence that goes uninterrupted, it is particularly persistent across the architectonics of the piece, making numerous appearances throughout. Indeed, it is only temporarily cancelled for brief periods of time, usually by its lower neighbor A, but then is quickly restored and reasserted.

Figure 17

The presence of a consistent, persistent, reliable and *uninterrupted* head-tone throughout the course of the piece nicely represents the idea of “balance;” the piece is not fraught with constant, dramatic shifts. The persistence of the head-tone is also a *comforting presence*, much like the angel of client Alvin’s image. Again, this is not to say that a piece with consistent head-tones will prescriptively result in angels. What it is to say, however, is that this result may very well *not* have occurred if subjected to the relative strife of second movement of Beethoven’s Seventh Symphony. This is an important point, because one might think that the relative surface placidity of the Beethoven might result in a more relaxed and comforting image while the relative surface activity of the Bach would engender more frenetic imagery. But the reports here show precisely the opposite effect:

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the Beethoven engendered a bit of a struggle for the client prior to breakthrough, while the Bach achieved serenity for both clients in two quite disparate reports. (Summer's approach has more to do with MCGIM, while Brooks' investigation has to do with researching images of anima in male GIM clients.)

The point here is that careful analysis of the pieces one selects for GIM may help hone the chances of a desired outcome, possibly by process of elimination. If the client is seeking serenity, then pieces that entail dramatic activity in the middleground may not be suitable. If the client, however, is struggling, and the therapist wants to facilitate the possibility of breakthrough, perhaps a piece that entails dramatic activity in the middleground *would be* suitable.

Let us look at one more case. Summer (2009) reports the following breakthrough after several frustrations with a particular client:

Kyle, a physician, came to our first session in an expensive and stylish suit and tie; and a starched white, monogrammed shirt. This was not a broken-down addict in ripped jeans at a psychiatric hospital. He was, evidently, smarter and more prosperous than me and I wondered what possible help I could offer an upstanding citizen who helped run our island community? Referred to me by his primary therapist as depressed and obsessive-compulsive, he seemed so articulate, healthy, aware of himself and in control, that even when he himself talked about being depressed and obsessive, I wondered whether he was simply confabulating. When he told me that he worked obsessively, at least ten hours a day, six days per week; it seemed to me gallant and caring in regard his professional field. He could not rid himself of the feeling that his work was inadequate. Married, with two children, the fifty year old professional was on medication for obsessive-compulsive disorder and major depression. He had been in verbal therapy for about two years. Verbal therapy and medication had improved many of his depressive symptoms but his primary therapist had reached an impasse in her work with him to lessen his hours at work, to slow down his pace while he was at work, and to deal with his feelings of inadequacy.

Kyle spoke with celerity and perspicacity; changing topics faster than the island's chameleons changed color. In an early session I played for Kyle a Bonny program containing chatoyant impressionistic music with a great deal of musical tension; my goal being to match his demeanor. In a GIM session, when you can match a client's in-the-moment state with music, they feel "understood," "heard" on an emotional level and can go into the music to experience its healthful processes. Having matched his state, the music stimulated an experience, as Kyle told me once the music concluded, exactly analogous to how he viewed his life. As Kyle listened he reported fleeting and disturbing images. "I see swirls, they are coming at me very quickly . . . now there are sketches, like black and white drawings of birds . . . it is very dark. . . Everything is coming and going so fast, I can hardly recognize anything; I am trying to slow things down, but they won't listen to me... I am in a tomb— a grave, it is so dark and empty, I think I am in the tomb; I am trying to get out but I can't . . ."

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I tried several different pieces of music to see if the change in music would elicit a change in the nature or pace of his experience. No change in the music resulted in significant changes in his imagery (p. 91).

Summer grew increasingly skeptical that GIM would be able to help Kyle at all. Then she had a breakthrough.

In the eighth session came a breakthrough. I asked Kyle to tell me if he had had even one positive, quiet moment by himself within the last few years. He had not, but he had had a vacation with his wife, and they had gotten up at dawn to see a sunrise, a thought which Kyle found pleasant. Nervous as I was to introduce drawing to a man dressed in an Armani suit, I suggested (in an induction prior to the first movement of the Dvorak [sic] String Serenade, Opus 22) that Kyle recall the memory of him and his wife watching the sunrise; and that he draw the experience on the page in front of him. As the music started, I could see he was self-conscious about the idea of drawing a picture. After about a minute of hectic illustrating, Kyle relaxed. With the pace of his drawing slowed down, his arms began moving every once in a while with the rhythm of the music. Listening deeply, he allowed the beauty of the music to shape what he was drawing. I played the piece over and over again. Rolling up his starched, monogrammed, white shirt Kyle proceeded to get it filthy with all the colors of the chalk he used – without any concern to his previously immaculate garb. He used pastel colors, putting them on the page and then using his hands to blend them together. When he had covered the entire page and it seemed that he was finished I stopped the music. He was transformed, totally at ease and comfortable; the music and the drawing having created some kind of positive womb-like experience. I did not really know how to verbally process what had just occurred, but, speaking slowly, I asked him to describe his experience. He expressed that he had felt “focused,” “involved,” and “creative” while he was drawing. He had tried, he confessed, to draw the sunrise in a literal way, but let go of that goal in favor of just expressing the feelings of the sunrise. He expressed gratitude that there were “no interruptions,” unlike the interruptions that flooded his daily life (by which he meant his obsessive, depressive, fleeting thoughts). He was able to truly relax and enjoy the music. For the first time, Kyle had made contact with positive feelings in a session. He did so by initially recalling the memory of a sunrise as a visual image. Then, the music helped him to focus him on the memory; and the simplicity and aesthetic beauty of the Dvorak *Serenade* held him in the image and called forth, into the present, the true and positive feelings contained within that image. The repetition of the movement (which I played for him four times) allowed the positive feelings that had emerged to gain strength. Kyle’s state of consciousness had totally transformed from the beginning of the session when he entered feeling “pressured, left over from work” to “content.” This change held throughout our discussion and continued until the end of the session. He titled his drawing: “Contentment.”

Kyle was pleased with the results of this session, and came back to the next session with a positive attitude about the therapy (pp. 93-94).

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Why should the Dvořák have elicited such a different outcome? Certainly, it cannot be just because the piece is in a major, “happy” key; Summer had tried GIM with this client for weeks on end and would certainly have played pieces in major keys. The slower tempo could be a factor, as well, but likewise, some of the pieces Summer had played for Kyle surely would have been slow tempo as well.

The primary insight into why a client might have such a contented response to the Dvořák rests in the unusual way the movement ends (Figure 18).

Figure 18

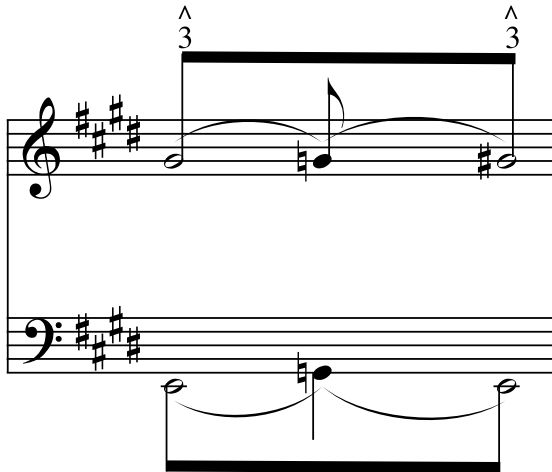
The musical score for Figure 18 shows the ending of a movement. It is for Violins I and II, Violas I and II, Cellos, and Double Basses. The key signature is E major (three sharps). The tempo marking is "poco rit." and the dynamics are "pp". The score shows a chromatic lower neighbor of G# in the Cello part, which temporarily cancels the head-tone of G# (^3). The piece ends with a final cadence in E major.

Notice what is especially missing from the ending. There is no strong Dominant-Tonic final cadence. Therefore, this piece has no proper descent. (Certainly Schenker would not have admitted such a piece in his canon of masterworks as a result; his attitudes against composers for whom German was not a first language would also have precluded Dvořák in all likelihood.) This piece establishes a clear head-tone of \wedge^3 , and then the head-tone *remains in force throughout the entire work*. (The piece is not devoid of V/I cadences, but none of these are placed in such a way as to call attention to themselves as truly structural moments.)

There is a temporary section of the movement that is in G Major, as opposed to the home key of E Major. The chromatic lower neighbor of G \flat temporarily cancels our head-tone of G# (\wedge^3). But it is restored convincingly and then *never leaves again*, not even to descend. (Remember, Kyle remarkably commented on the lack of “interruptions” in his session.) The tonal plan of the movement is shown in Figure 19.

Figure 19

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Again we see the persistence of the head-tone as a comforting presence, but in this case, the head-tone does not even descend. It takes a temporary leave of absence and then returns. It is as though something that has been lost is recovered, and recovered for good. In the case of Kyle, he had completely lost his sense of contentment, but found it again through exposure to this music. As a broad principle, it could be that pieces that show a departure-and-return model could be useful for clients who are searching for something they've psychically had before, but have lost.

Finally, Kasayka (1991) advocates a five-step analytical process for BMGIM that was developed by Ferrara (1984). These five steps are:

1. Open listening - This serve[s] to orient the analyst to the composition. In this listening, the analyst permit[s] any dimensions of meaning, be that syntactical, semantic or ontological to emerge.
2. Listening for syntax - This involve[s] listening first of all to the pure sound and then attending to the formal structures of the piece, including a traditional analysis.
3. Listening for semantic - This involve[s] listening for the referential component which is connected to and generated from the two previous steps.
4. Listening for ontology - This involve[s] setting the sound in the life-world of the composer.
5. Open listening - This second open listening completed the listening dynamic. In it, the analyst [brings] the meaning dimension of the syntactical, semantic and ontological listenings (p. 29).

Schenkerian analysis fits nicely as an adjunct to "listening for syntax." Here is one example of the kind of formal analysis she undertakes when "listening for syntax". This is an analysis by Kasayka of the Adagio of Beethoven's Piano Concerto No. 5 ("Emperor"):

The pure sound of the solo instrument, joined and answered by the full orchestra, draws the listener into the dynamic of the concerto form. The easy tempo predicts the movement. The melody of the composition is lyrical and the harmony supportive.

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This is the second movement of the Concerto. The movement is in the key of B major, the dominant key. The tempo marking is Adagio un poco mosso. The A-B-A form is completed with a nineteen-measure Coda, which is an expanded ternary form. Taken section by section, the piece progresses as follows:

Section A - m.1-15
Orchestra

m. 1-4 melodic phrase ending on V (m.4)

m. 5-10 repetition (m.4) sequence (m.8,9)
cadence V-vi (m.10)

m. 11-15 repetition of m.9 rhythmic
augmentation (m.12)
cadence V-I (m.13)
extension (m.14-15)

Section B - m. 16-44
Piano
Made up of two major parts

Part One – m. 16-27

m. 16-17 melodic presentation
harmonic movement to V

m. 21 sequence

m. 22 sequence
m. 23-24 disguised cadence V-I in dominant

m. 25 extension

m. 26 perfect authentic cadence

m. 27 modulation to key of D

Part Two – m. 28-44

m. 28-33 as m. 16-20 but in key of D

m. 33-35 sequence V
cadence IV - I beat one m. 35
6
4

Schenkerian Analysis of Ravel

- m. 35-44 extension, movement around circle of fifths, beginning with trill section (m. 39); resolves back to key of B at m. 45
- Section A - m. 45-79
Piano and orchestra
- m. 45-48 original melodic material, as in m. 1-4, presented in both piano and orchestra
- m. 49-59 repetition (m. 50)
sequence (m. 51, 52)
sequence (m. 53-54)
cadence V-vi (m. 54)
extension by piano (m. 54-59)
- m. 60-79 coda
melodic material of first theme
presented by orchestra
cadence V-vi (m. 54)
cadence V-I $\flat 7$ (m. 71-72)
perfect authentic cadence evaded
ending in B major (m. 79)

(pp. 35-37)

In fact, the piece ends with a V-I cadence in B major over a B pedal. This analysis actually gives us enough information such that we can infer a background structure. Because the A sections are nearly identical up to the point of the coda, we can infer that both are governed by a head tone of $\hat{3}$. We can rule out a descent from $\hat{5}$ or a descent from $\hat{8}$ because the analysis does not tell us that any significant predominant support (needed to support a structural $\hat{4}$) occurs anywhere in the piece. Because the form entails a repetition of the A section, a $\hat{3}-\hat{2} \parallel \hat{3}-\hat{2}-\hat{1}$ interrupted form is likely, so it is reasonable to conclude that the first A section is devoted to the governance of $\hat{3}$, and the first structural $\hat{2}$ falls in the B section when the piece cadences in the Dominant. When Tonic is restored in the second A section, $\hat{3}$ is restored as well, and because of the repetition of material of the first A section, $\hat{3}$ will not fall to the structural $\hat{2}-\hat{1}$ until the coda. Finally, we get the structural $\hat{2}-\hat{1}$ over the aforementioned B pedal.

Knowing this empowers the GIM therapist. Again, we cannot say definitively that this background structure can prescribe an outcome. However, there may be clients with particular concerns for whom such a form might be appropriate. Such a metaphorically interrupted structure may be appropriate for a client experiencing some sort of significant personal interruption en route to a breakthrough. Knowing that the piece begins, goes in one direction, starts over with the same material, and goes in an entirely different direction and achieves a satisfactory conclusion could be a metaphorical form with some potency for certain clients.

CONCLUSION

I hope that these examples show that there can be value in analysis in general and Schenkerian analysis in particular for the GIM therapist. Schenkerian analysis helps us understand tonal music more deeply than many other forms of analysis. When this depth is achieved, we can more fully understand why a particular piece of music has the power that it does. Then we can avail upon this power in making choices in selections for our GIM clients, and have a better understanding as to why clients may react as they do to certain pieces of music.

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APPENDIX A

Further Reading

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