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MTO 9.1 Examples: Hussey, Triadic Post-Tonality and Linear Chromaticism

(Note: audio, video, and other interactive examples are only available online)

<http://www.mtosmt.org/issues/mto.03.9.1/mto.03.9.1.hussey.php>

Example 1a. Shostakovich, Symphony no. 1, I, mm. 58–65

A musical score for Clarinet (in C) from Shostakovich's Symphony no. 1, I, mm. 58–65. The score is written in a single system with two staves. The top staff is for the Clarinet (in C) and the bottom staff is for the piano accompaniment. The key signature is B-flat major (two flats). The time signature is 3/4. The music is marked with a piano (*p*) dynamic and a triplet (*3*) in the first measure. The measures are numbered 58, 59, 60, 61, 62, 63, 64, and 65. The music features a complex, chromatic melodic line in the clarinet part, with many accidentals and a strong sense of linear chromaticism.

Example 2a. Shostakovich, Symphony no. 1, I, mm. 61–62, voice-leading sketch

A voice-leading sketch for measures 61 and 62 of Shostakovich's Symphony no. 1, I. The sketch is written in a single system with two staves: a treble clef staff and a bass clef staff. The key signature is B-flat major (two flats). The music is marked with a piano (*p*) dynamic. The measures are numbered 61 and 62. The sketch shows the voice leading between the two staves, with a strong sense of linear chromaticism. The bass line is particularly prominent, with a series of descending notes. Below the bass staff, the Roman numerals vii^{o4}/V , V^7 , and i are indicated, with a dashed line connecting V^7 and i .

Example 2b. Shostakovich, Symphony no. 1, I, mm. 64–65, voice-leading sketch

The image displays a musical score for two staves, treble and bass clef, in a key signature of three flats (B-flat major or D-flat minor). The score is labeled with measure numbers 64 and 65. The treble staff contains a melodic line with a slur over measures 64 and 65. The bass staff contains a bass line with a slur over measures 64 and 65. Below the bass staff, there are three labels: 'N7' under the first measure, 'vii°7' under the second measure, and 'i' under the third measure. The notation includes various chord symbols and melodic lines with slurs and ties.

Example 3. Shostakovich, Symphony no. 5, I, 2nd tonal area, mm. 50–70

The musical score is divided into three systems, each with a key signature of one flat (B-flat major) and a 2/4 time signature.

System 1 (mm. 50-58): Features a melodic line in the Violin I part and a rhythmic accompaniment in the lower strings. Chord symbols include: Ebm: i (m. 50), Ebm (m. 51), Ebm (m. 52), Ebm (m. 53), Ebm (m. 54), Ebm (m. 55), Ebm (m. 56), Ebm (m. 57), and Ebm (m. 58).

System 2 (mm. 59-64): Continues the melodic and rhythmic patterns. Chord symbols include: Ebm: i (m. 59), Ebm (m. 60), Ebm (m. 61), Ebm (m. 62), Ebm (m. 63), and Ebm (m. 64).

System 3 (mm. 65-70): Concludes the section with a final melodic flourish. Chord symbols include: Ebm (m. 65), Ebm (m. 66), Ebm (m. 67), Ebm (m. 68), Ebm (m. 69), and Ebm (m. 70).

Additional annotations include: "Vin. II - divisi" (m. 50), "Vln. I" (m. 51), "Vla." (m. 51), "Vcl. I" (m. 51), "Cb." (m. 51), "Fm(3)" (m. 62), "ii2" (m. 62), "D07" (m. 63), "vii07" (m. 63), "D7" (m. 64), "Gm" (m. 64), "G: 'V'" (m. 64), "i" (m. 64), "Am" (m. 65), "(Bb11) G5M(6)" (m. 65), "(FEM6)" (m. 65), "Bm: V6" (m. 65), "EM: V6/v" (m. 65), "Bm" (m. 66), "i" (m. 66), "v" (m. 66), "(G11?)" (m. 68), "EM" (m. 69), and "I" (m. 70).

Example 4a. Shostakovich, Symphony no. 5, I, 2nd tonal area, mm. 50–70

The image displays a musical score for measures 50 through 58 of the first movement of Shostakovich's Symphony No. 5. The score is written for three parts: Violin II (divisi), Violin I, and Cello/Double Bass. The key signature is one flat (B-flat major or E minor). The time signature is 4/4. The score is divided into measures 50, 51, 52, 53, 54, 55, 56, 57, and 58. Chord symbols are provided below the staff: E9m (measures 50-53), Fm(♯) (measures 54-55), Dø7 (measures 56-57), and E9m (measure 58). The notation includes stems, beams, and notes for each instrument, with dynamics markings such as *p* (piano) and *mf* (mezzo-forte). The Violin II part is marked "divisi" and plays a rhythmic pattern of eighth notes. The Violin I and Cello/Double Bass parts play a similar rhythmic pattern, often in unison or octaves.

Example 4b. Shostakovich, Symphony no. 5, I, 2nd tonal area, mm. 57–58, voice-leading sketch of accompaniment

56 57 58

Dø7 D7 Gm

(M7&°7)

Ebm: vii^{°7} G: "V" i

4th leap

Example 4c. Shostakovich, Symphony no. 5, I, 2nd tonal area, mm. 67–69, voice-leading sketch of accompaniment

67 68 69

Bm (G11?) EM

Eb: v "V" I

5th leap

Example 5a. Shostakovich, Symphony no. 5, I, 2nd tonal area, mm. 50–69, voice-leading sketch

Example 5a shows a voice-leading sketch for measures 50–69 of Shostakovich's Symphony no. 5, I. The score includes parts for Vln. II divisi, Vla., Vcl., and Cb. The sketches use dashed lines to show voice-leading paths between notes in different parts. Chord labels are provided below the bass line: [g: "V" i] at measure 58, [b: V i] at measure 64, and [E: "V" I] at measure 69.

Example 5b. Shostakovich, Symphony no. 5, I, 2nd tonal area, mm. 50–69, voice-leading sketch

Example 5b shows a voice-leading sketch in the bass clef for measures 50–69. It features a single line with a long slur over several notes. The sketch is labeled with V+ at the beginning and I at the end.

Example 6. Brahms, Concerto for Violin and 'Cello, I, mm. 268–79, harmonic reduction (Taken from Cohn, 1996)

Note: T_1 = diatonic step

Example 6 shows a harmonic reduction for measures 268–79 of Brahms' Concerto for Violin and 'Cello, I. The score is presented in a grand staff with treble and bass clefs. The reduction consists of a series of chords, each labeled with a Roman numeral and quality: A+, G#-, E+, E-, C+, C-, A+, G#-, E7.

Example 7. Shostakovich, Symphony no. 5, I, 2nd tonal area, hexatonic middleground
Note: T₁ = diatonic step

The image shows a musical score for a piano accompaniment in the 2nd tonal area. It consists of two staves, treble and bass clef. A bracket under the first three measures is labeled "Hexatonic progression". The notes in this progression are: G3, F3, E3, D3, C3, B2. The notes are arranged in a way that suggests a hexatonic scale. The notes are: G3, F3, E3, D3, C3, B2. The notes are: G3, F3, E3, D3, C3, B2.

Example 8. Shostakovich, Symphony no. 5, I, Exposition through Development, bass line sketch

The image shows a bass line sketch for the Exposition through Development. The sketch is divided into three sections: "Exposition", "2nd Tonal Area", and "Development". The "Exposition" section is labeled "1st Tonal Area" and contains a single note, G3. The "2nd Tonal Area" section contains three notes: E3, D3, and C3. A bracket under these three notes is labeled "The second tonal area fluctuates between the keys of E^b and E". The "Development" section contains a single note, G3.

Example 9. Shostakovich, Symphony no. 9, II, mm. 1–30

Clarinet (in C)

Cellos & Basses

p vibrato

pizz.

(Bass limited to 3 notes - B, D & F#)

(Eb=D#)

extended chromatic descent

chromatic descent

whole step

whole step

Example 10. Shostakovich, Piano Trio, Op. 67, III “Passacaglia”, mm. 1–9 (piano only)

Example 10 shows the piano part of measures 57 and 58 from Shostakovich's Piano Trio, Op. 67, III "Passacaglia". The tempo is Largo with a quarter note equal to 88 beats. The key signature is B-flat major (three flats). Measure 57 contains measures 1 through 7, and measure 58 contains measures 8 and 9. The harmonic analysis below the staff identifies the chords and their functions in both B-flat major and E-flat major.

B♭m	FM	CM(♯)	A ^{o7}	GM7(♯)	GmM7	Am	(Bm) B ^o	B♭m
B♭: i	V	V [♯] /V	vii ^{o7}				(Nm) N ^o	i
						E: iv	(v) v ^o	

Example 11a. Shostakovich, Piano Trio, Op. 67, III “Passacaglia”, mm. 1–5 (piano only), hypothetical resolution of m. 4

Example 11a shows the piano part of measures 57 and 58 from Shostakovich's Piano Trio, Op. 67, III "Passacaglia", with a hypothetical resolution of measure 4. The tempo is Largo with a quarter note equal to 88 beats. The key signature is B-flat major (three flats). Measure 57 contains measures 1 through 4, and measure 58 contains measure 5. A dashed vertical line in measure 58 indicates the hypothetical resolution of measure 4.

B♭m	FM	CM(♯)	A ^{o7}	B♭m
B♭: i	V	V [♯] /V	vii ^{o7}	i

Example 11b. Shostakovich, Piano Trio, Op. 67, III “Passacaglia”, mm. 5–9 (piano only), hypothetical resolution of m. 8

5 6 M2 7 8 9

GM7(♯) GmM7 Am (Bm) B° Em

E: iv (v) v° i

58

Example 11c. Shostakovich, Piano Trio, Op. 67, III “Passacaglia”, mm. 8–9 (piano only), comparison to conventional authentic cadence

Conventional voice leading for V-i Shostakovich's alteration

8 9

Bm: V i N° i

"V"