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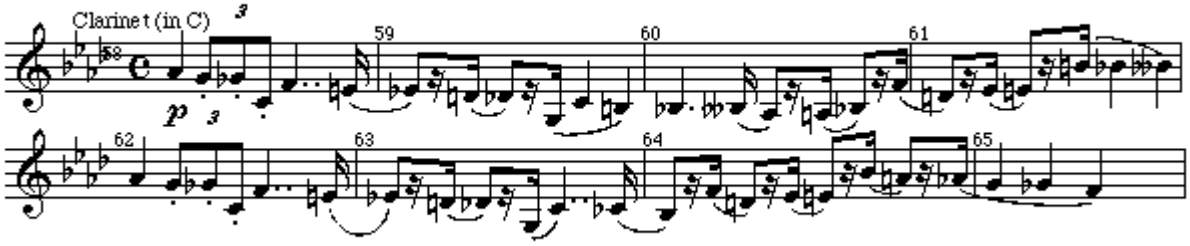
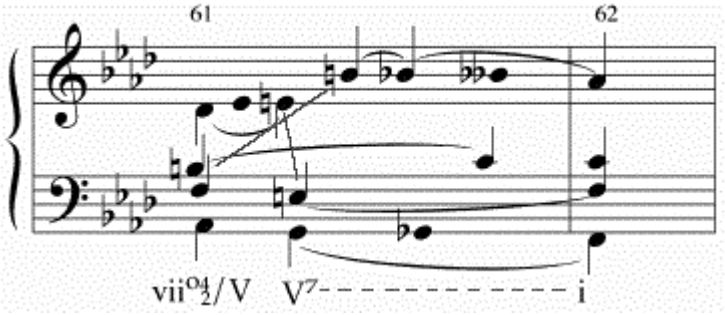
MTO 9.1 Examples: Hussey, Triadic Post-Tonality and Linear Chromaticism

(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

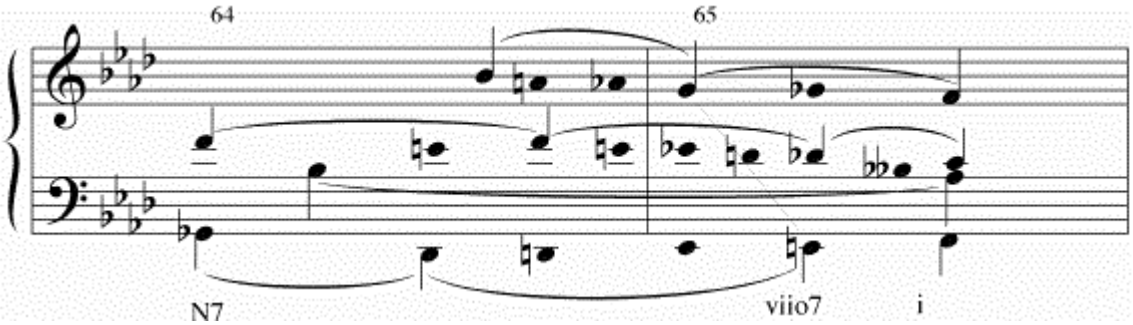
Example 1a. Shostakovich, Symphony no. 1, I, mm. 58–65



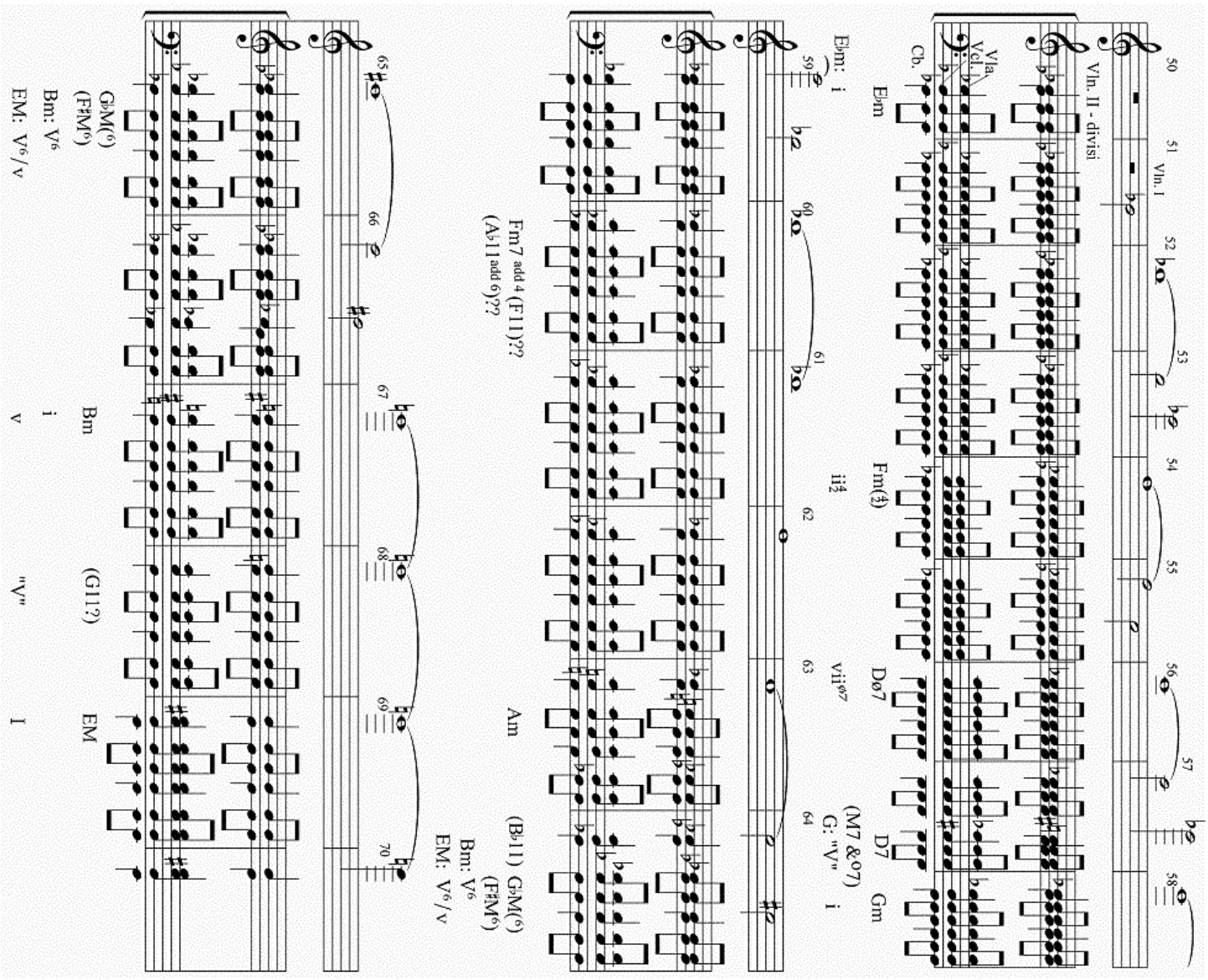
Example 2a. Shostakovich, Symphony no. 1, I, mm. 61–62, voice-leading sketch



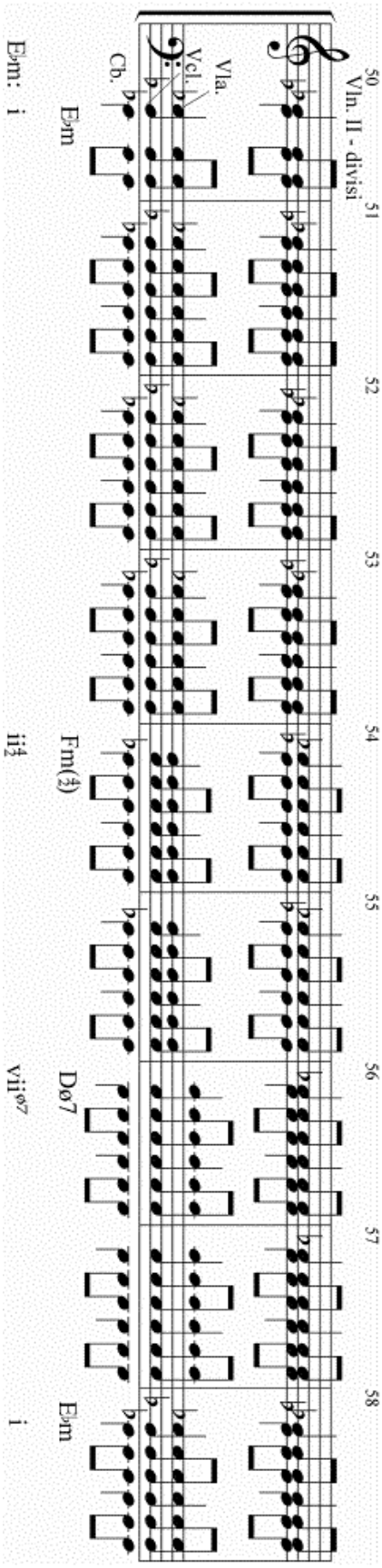
Example 2b. Shostakovich, Symphony no. 1, I, mm. 64–65, voice-leading sketch



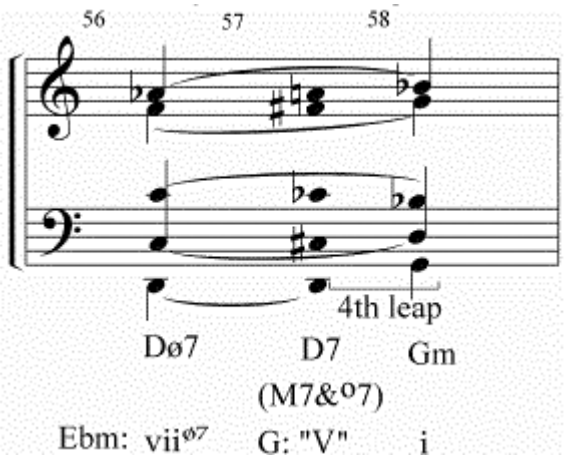
Example 3. Shostakovich, Symphony no. 5, I, 2nd tonal area, mm. 50–70



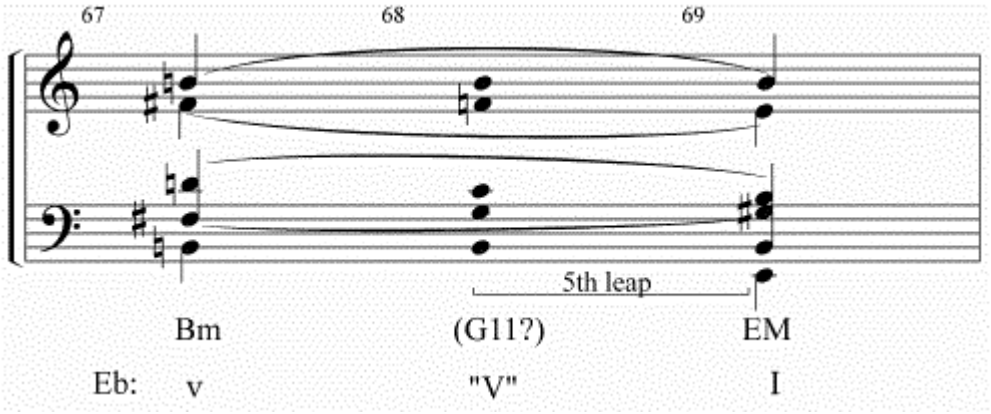
Example 4a. Shostakovich, Symphony no. 5, I, 2nd tonal area, mm. 50–70



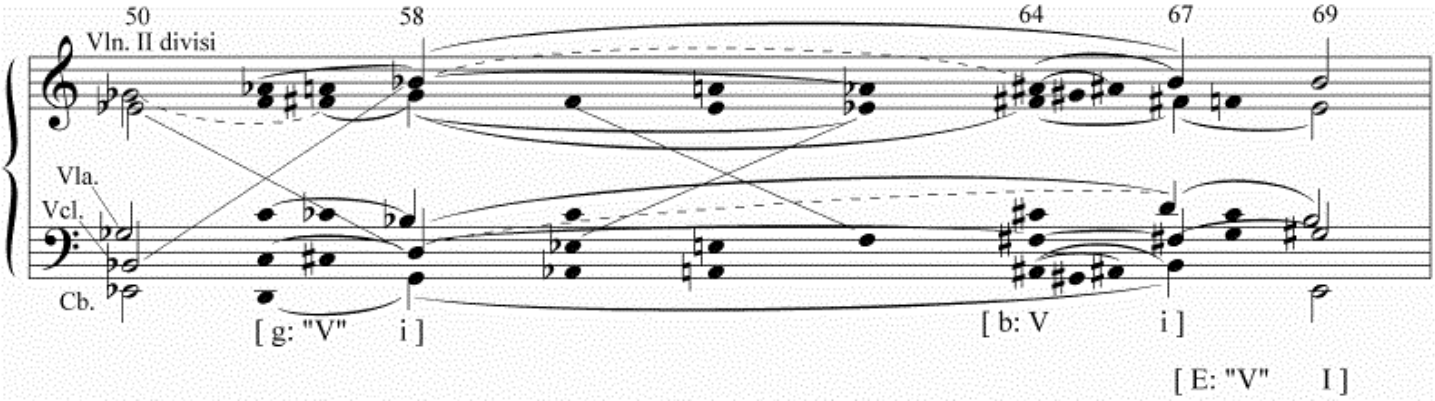
Example 4b. Shostakovich, Symphony no. 5, I, 2nd tonal area, mm. 57–58, voice-leading sketch of accompaniment



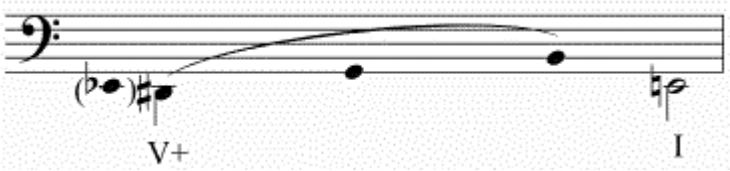
Example 4c. Shostakovich, Symphony no. 5, I, 2nd tonal area, mm. 67–69, voice-leading sketch of accompaniment



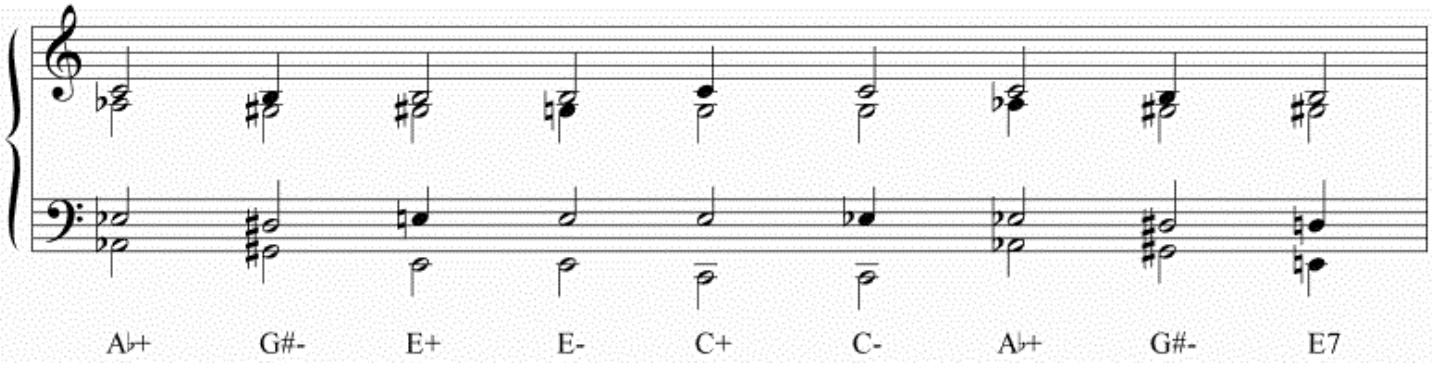
Example 5a. Shostakovich, Symphony no. 5, I, 2nd tonal area, mm. 50–69, voice-leading sketch



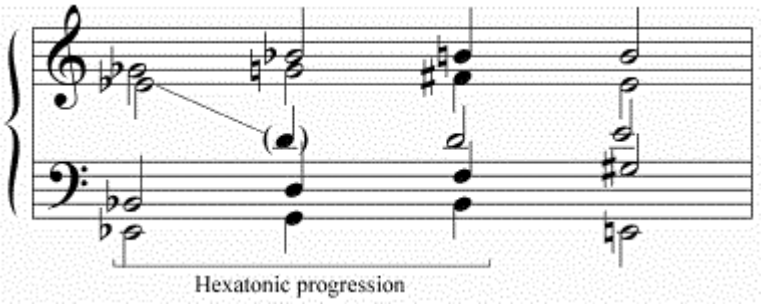
Example 5b. Shostakovich, Symphony no. 5, I, 2nd tonal area, mm. 50–69, voice-leading sketch



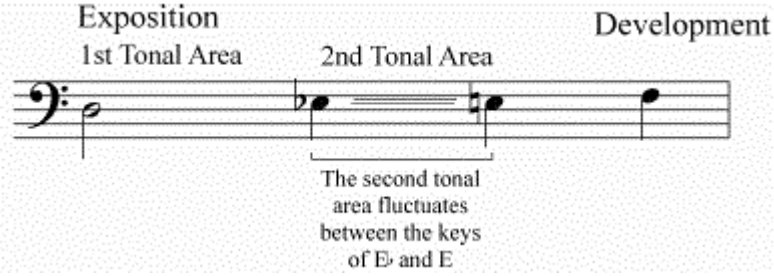
Example 6. Brahms, Concerto for Violin and 'Cello, I, mm. 268–79, harmonic reduction (Taken from Cohn, 1996)
Note: T_1 = diatonic step



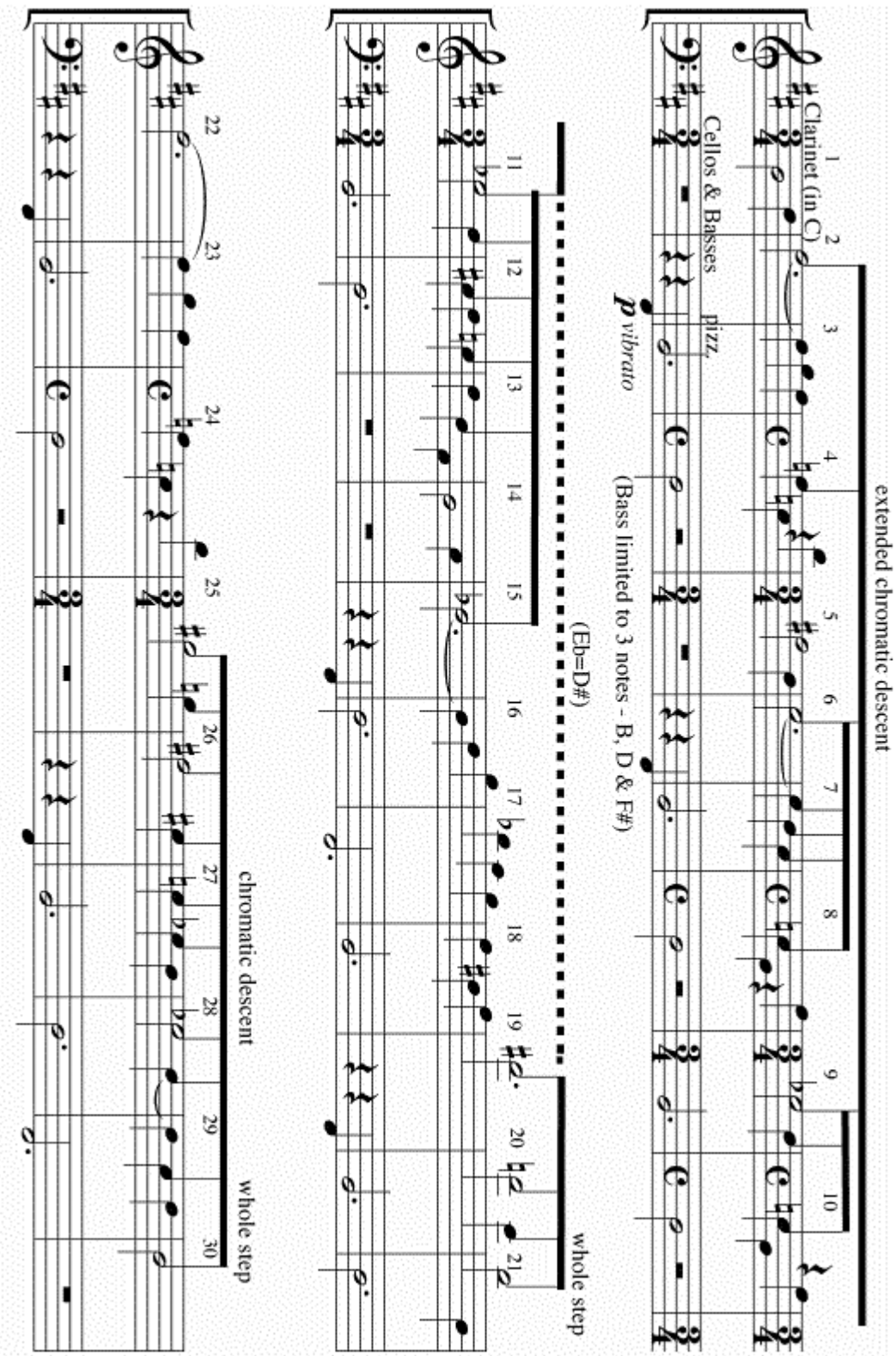
Example 7. Shostakovich, Symphony no. 5, I, 2nd tonal area, hexatonic middleground
Note: T_1 = diatonic step



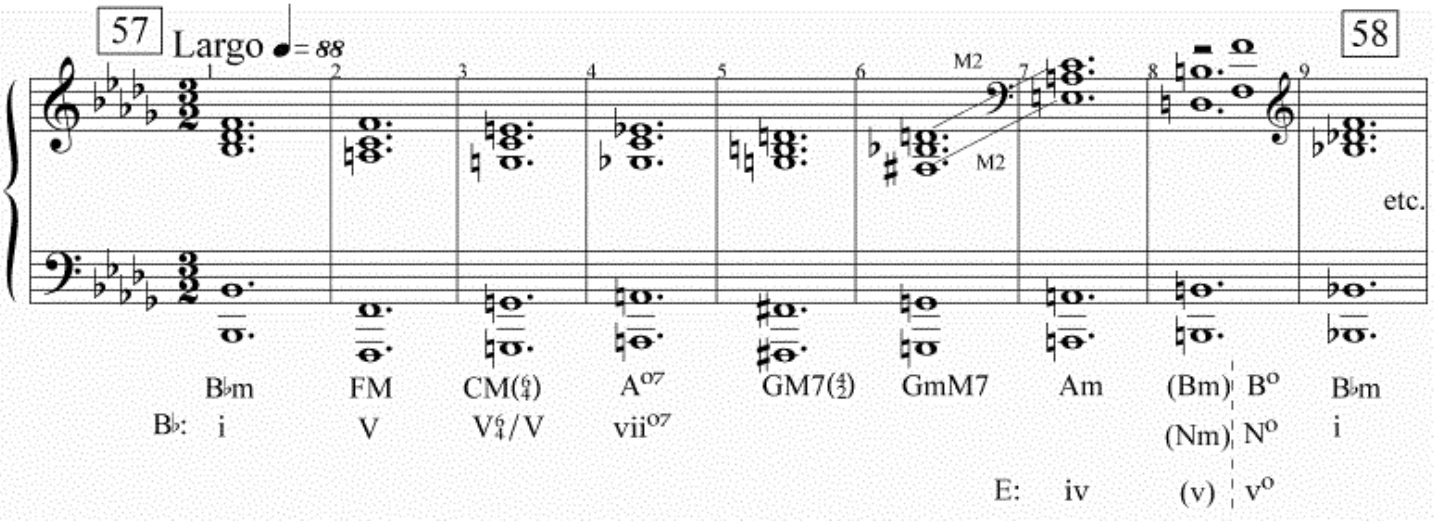
Example 8. Shostakovich, Symphony no. 5, I, Exposition through Development, bass line sketch



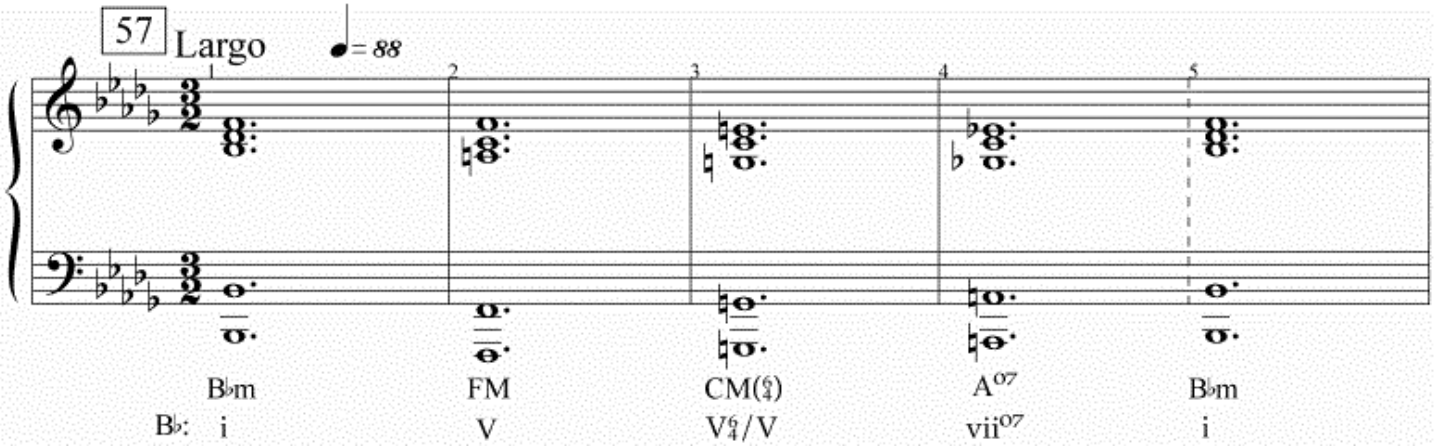
Example 9. Shostakovich, Symphony no. 9, II, mm. 1–30



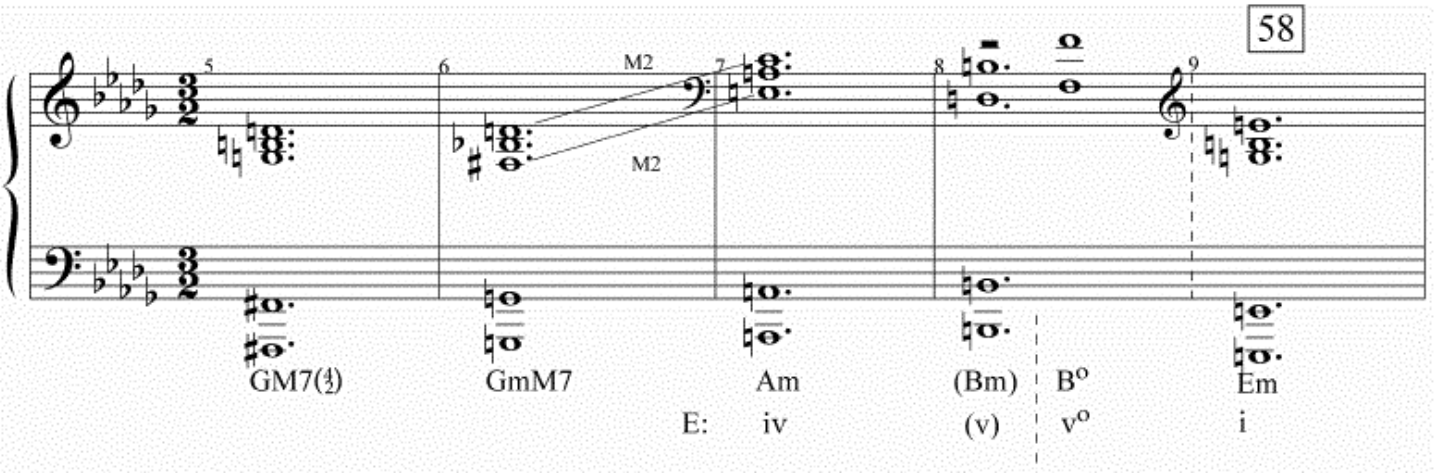
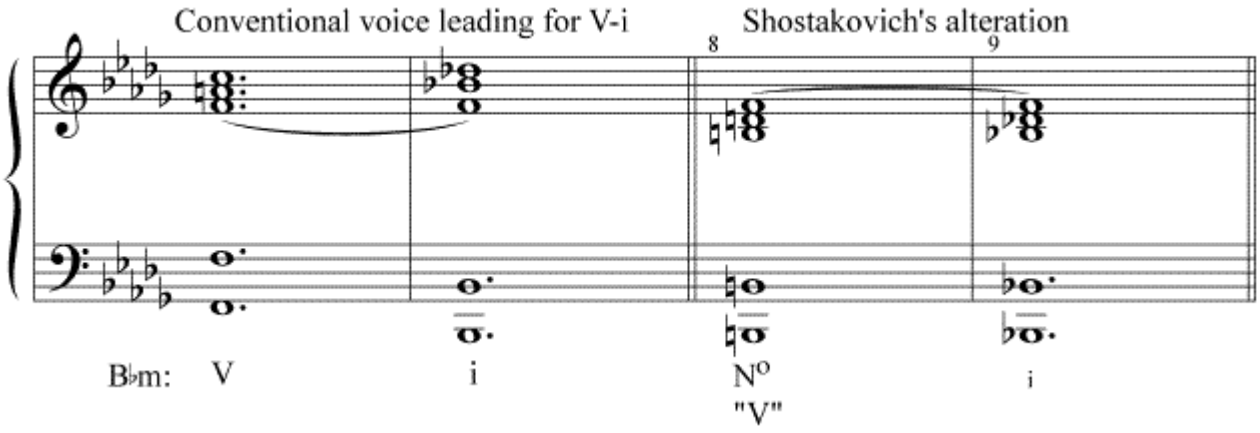
Example 10. Shostakovich, Piano Trio, Op. 67, III “Passacaglia”, mm. 1–9 (piano only)



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



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



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