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| MTO banner**MTO 15.2 Examples: McFarland, Review of Day-O'Connell**(Note: audio, video, and other interactive examples are only available online)<http://www.mtosmt.org/issues/mto.09.15.2/mto.09.15.2.mcfarland.php> |

**Example 1.** Vogler, *Pente chordium* (1798), beginning



**Example 2.** Brahms, *Schicksalslied* (1871), measures 64–69



**Example 3.** Mozart, *Die Zauberflöte* (1791), I, Quintet, measures 3–10



**Example 4.** Dvorák, Symphony no. 9 (1893), ii, final cadence, measures 112–120



**Example 5.** Chopin, Etude, op. 25 no. 8 (1837), end



**Example 6.** Schubert, *Winterreise* (1828), “Gute Nacht,” measures 71–75



**Example 7.** Mahler, Symphony no. 1 (1888), iv, reh. 26



**Example 8.** Rossini, “L'Amour à Pekin” (1857-68), *Gamme chinoise*



**Example 9.** Schubert, Piano Trio in B-Flat major, D. 898 (1828), i

(a) First theme, measures 1–3


(b) Second theme, measures 12–13


(c) Transition to second group, measures 51–53




**Example 10.** Chopin, Nocturne, op. 9 no. 1 (1832), measures 61–66



**Example 11.** Schubert, *Die schöne Müllerin* (1823), “Des Baches Wiegenlied,” measures 34–38



**Example 12.** Berlioz, *Symphonie fantastique* (1830–32), I, end



**Example 13.** Day-O'Connell's example 1.35, “Speech thirds”

(a) From Campbell, *Songs in Their Heads: Music and Its Meaning in Children’s Lives*, 18


(b) From Heaton, “Air Ball: Spontaneous Large-Group Precision Chanting,” 81



(c) The author’s transcription


(d) From Massin, *Les Cris de la ville*, no. 277


(e) The author’s transcription


**Example 14.** Day-O'Connell's example 5.5, Debussy, “La fille aux cheveux de lin,” reduction

