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MTO 11.3 Examples: Leong and Korevaar, *The Performer's Voice*

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

http://www.mtosmt.org/issues/mto.05.11.3/mto.05.11.3.leong_korevaar.php

Example 1. Mid-bar downbeat in J.S. Bach French Suite No. 5 in G major, Gigue, mm. 1–2, 14–16 (Burkhart 1994, 18)

The image displays two musical excerpts from J.S. Bach's French Suite No. 5 in G major, Gigue. The left excerpt shows measures 1 and 2, with the word "Gigue." written to the left. The right excerpt shows measures 14, 15, and 16, with a circled "14" above the first measure. Both excerpts are in 3/4 time and feature a treble and bass clef. The right excerpt includes a bracket labeled "Subject" under measures 14-16, with an arrow pointing to the first measure of the subject.

Example 2. Mid-bar downbeat in Mozart Sonata K. 331, I
(Cone 1968, 44)

The image displays four systems of musical notation for the first movement of Mozart's Sonata K. 331. Each system consists of a grand staff with a treble and bass clef. The first system shows a melodic line in the treble clef and a supporting bass line. A measure rest is present in the second measure of the treble staff. The second system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. An arrow points to the first measure of the bass staff. The third system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The fourth system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Various musical notations are used throughout, including dynamics like *p* and *f*, and articulation marks like asterisks and vertical lines.

Example 3. Motivic parallelism in Beethoven Sonata Op. 7, III
(Burkhart 1983, 100-01)

a. Motivic parallelism

Musical notation showing two staves. The first staff contains measures 43 and 44, with the tempo marking "(Allegro)" below measure 43. The second staff contains measures 51, 54, 59, 62, and 68. A dashed vertical line connects measure 43 to measure 51. An arrow points from measure 46 to measure 62, indicating a parallelism between the two measures.

b. Suggested articulative break

Musical score for piano and voice. The score consists of five systems of piano accompaniment and one system of voice. The piano part includes various articulations such as slurs, accents, and dynamic markings like *pp* and *cresc.*. The voice part includes the lyrics "can - do" and "can - do". A suggested articulative break is indicated by an arrow pointing to the beginning of the fifth system of piano accompaniment, with the text "break suggested here" written to the left.

Example 4. Ravel, *Concerto pour la main gauche*, opening cadenza: m. 57.1

SOLO

Vivo

p subito

Ritenuito

ff

Example 5. Ravel, *Concerto pour la main gauche*, opening cadenza: Theme I (mm. 36–44)

a Tempo ($\text{♩} = 44$)

mp

leap

M.2

p.4

p.5

M.9 "peak"

beat: 2 2 2 2

Example 6. Ravel, *Concerto pour la main gauche*, orchestral introduction

a) beginning

b) end (orchestral reduction by Ravel)

Lento (♩=44)

VOLONCELLI: Div.

CONTRABASSI Div.

30

Example 7 (a-b). Ravel, *Concerto pour la main gauche*, opening cadenza

(Subdivisions of Ravel's measures are numbered with decimal points for convenient reference. Decimal places indicate ordering only, not proportional divisions of the measure.)

a) Opening Gesture (OG)

b) Theme 1 (T1)

33.0 **OG**

SOLO a piacere

orchestral reduction

33.1

33.2

4 (shortened) 1 2 3

33.3

33.4 Accelerando

34 (SOLO)

35 Rallentando

1 2 3 4 1 (2 3 4)

D: "V"

37

X X X Y

1 2 3

X X Y

(instead of) "late"

triplets

SOLO

5

6

Z Z'

"peak"

Example 7(c-d). Ravel, *Concerto pour la main gauche*, opening cadenza (continued)

c) Theme 2 (T2)

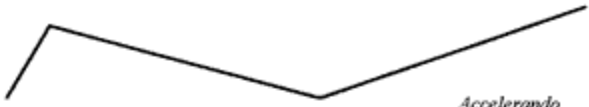
T1: X = < , long > Z' = < , long >

T2: X' = < , long > Z'' = < , long >

d) Closing Gesture (CG)

Example 8. Comparison of Opening and Closing Gestures (OG, CG) in Ravel, *Concerto pour la main gauche*, opening cadenza

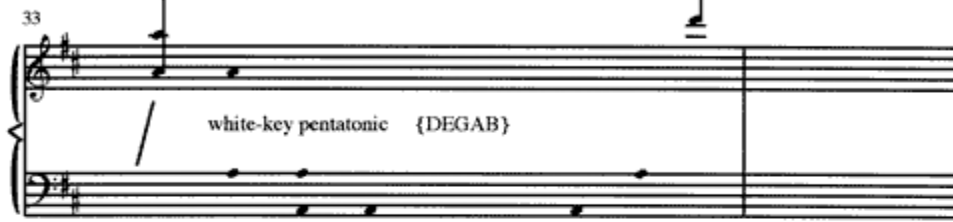
OG

pitch contour: 

33

white-key pentatonic {DEGAB}


Accelerando *Rallentando*



pitch-class: A _____ (D) A ____ D

D: "V" _____ I

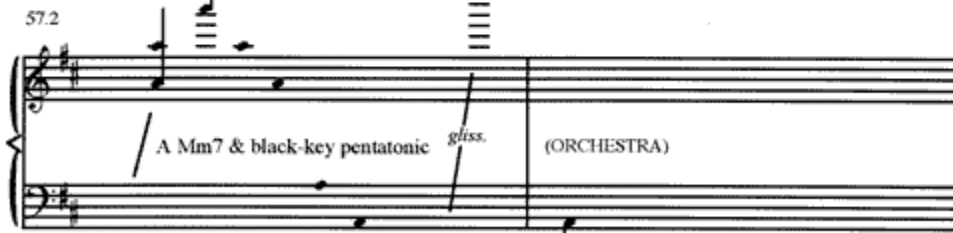
CG

pitch contour: 

57.2

Strepitoso

A Mm7 & black-key pentatonic *gliss.* (ORCHESTRA)



pitch-class: A _____ (D) A ____ D

D: V7 _____ I

Example 9. Ravel, *Concerto pour la main gauche*, opening cadenza: Theme 1

37

M2 p4 p5 p5 p5 M9

Example 10. Ravel, *Concerto pour la main gauche*, opening cadenza: Theme 2, reduction
 (Bold bar lines indicate hypermeasures; rectangular noteheads indicate unmeasured durations.)

T2 CG

A A' B Vivo Strepitoso

a) 46 m2 M2 m3

duration (no. of mm.) between distinct ascending pitches:	< 4	4	2	1	1	>
no. of primary iterations of distinct ascending pitches:	< 3	3	3	2	1	1 >
implied meters:	3/4	-----	2/4	-----	-----	-----

b)

(ORCH.)