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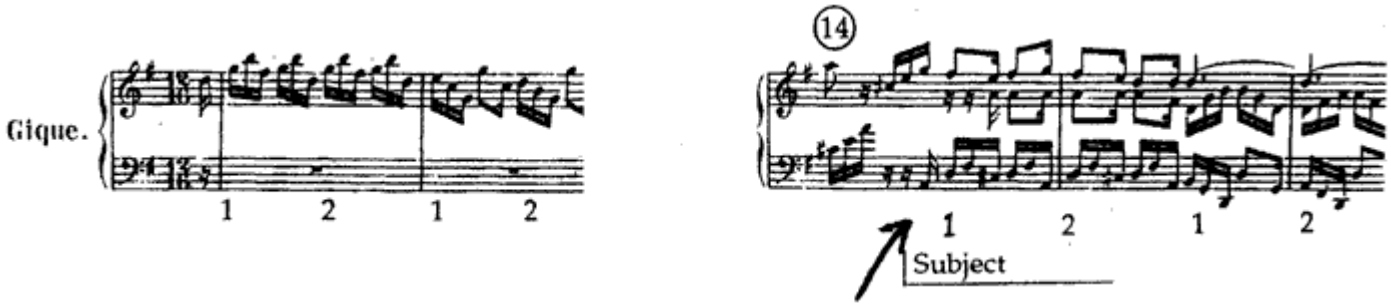
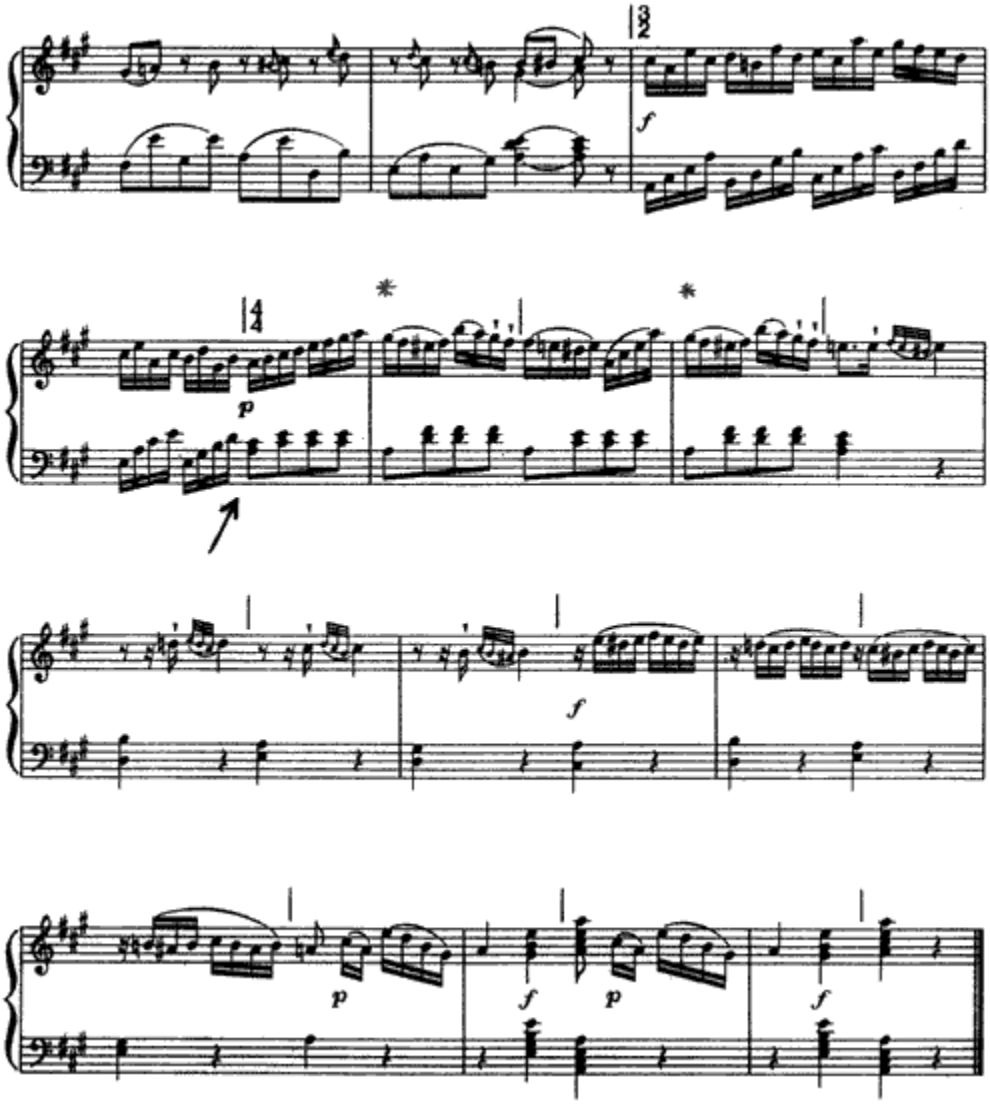
MTO 11.3 Examples: Leong and Korevaar, The Performer's Voice

(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)

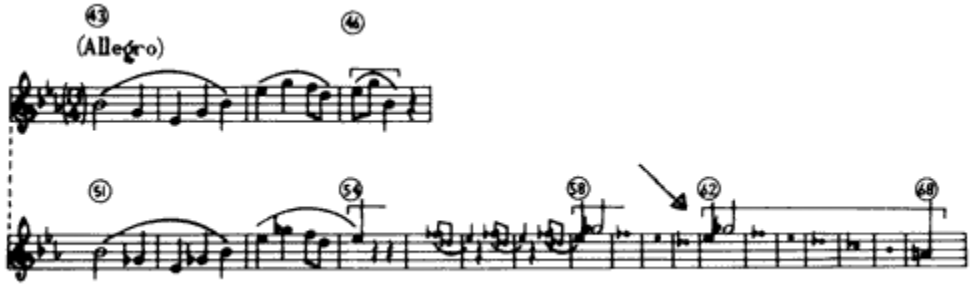


Example 2. Mid-bar downbeat in Mozart Sonata K. 331, I
(Cone 1968, 44)

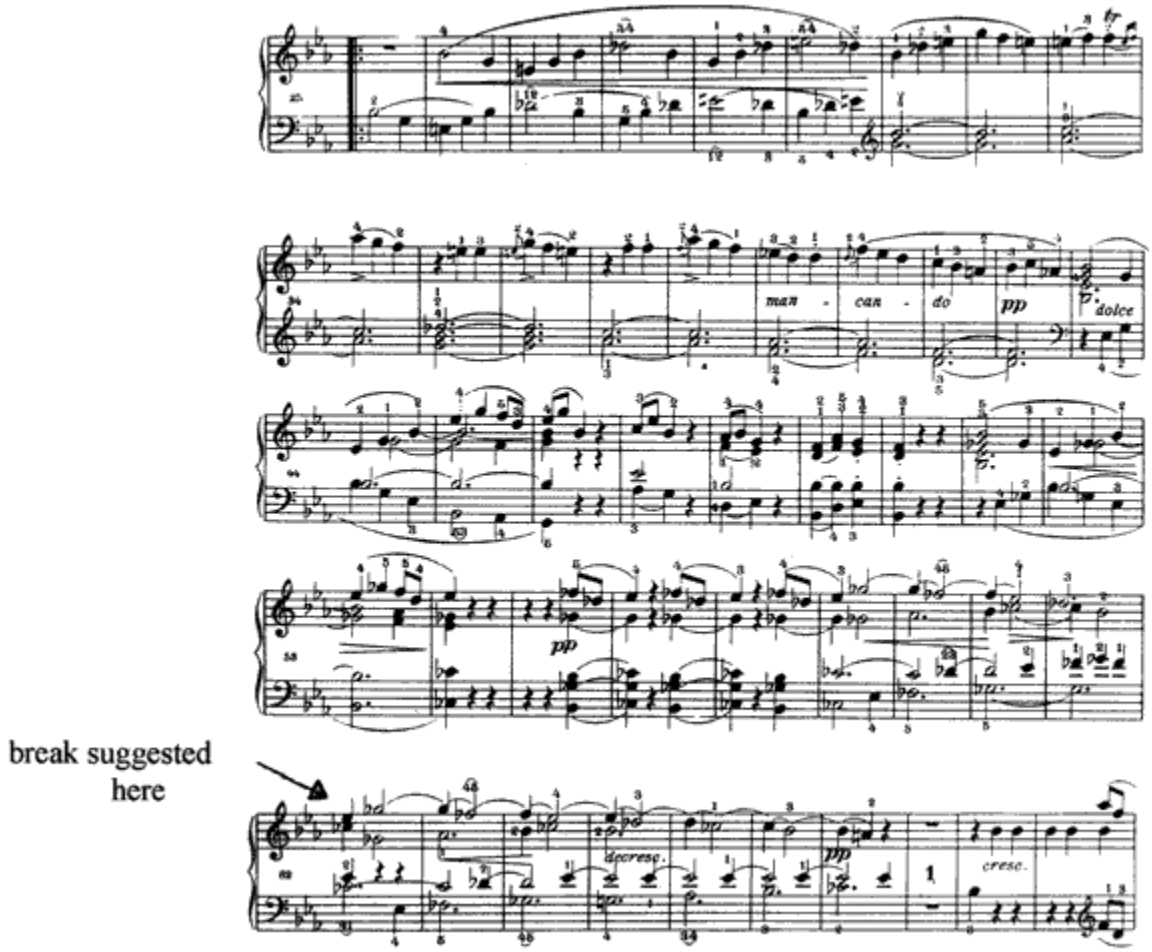


Example 3. Motivic parallelism in Beethoven Sonata Op. 7, III
(Burkhart 1983, 100-01)

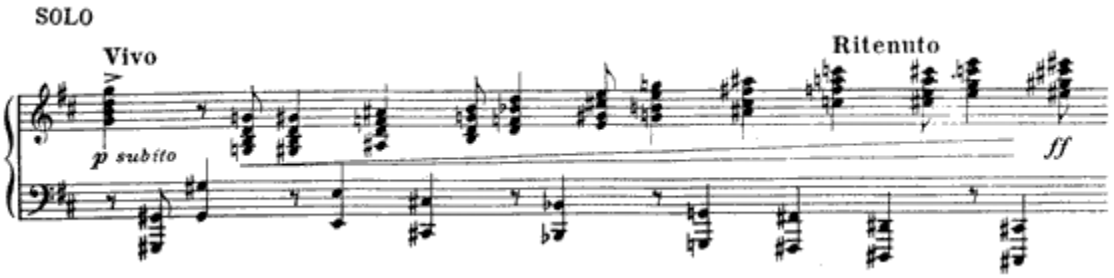
a. Motivic parallelism



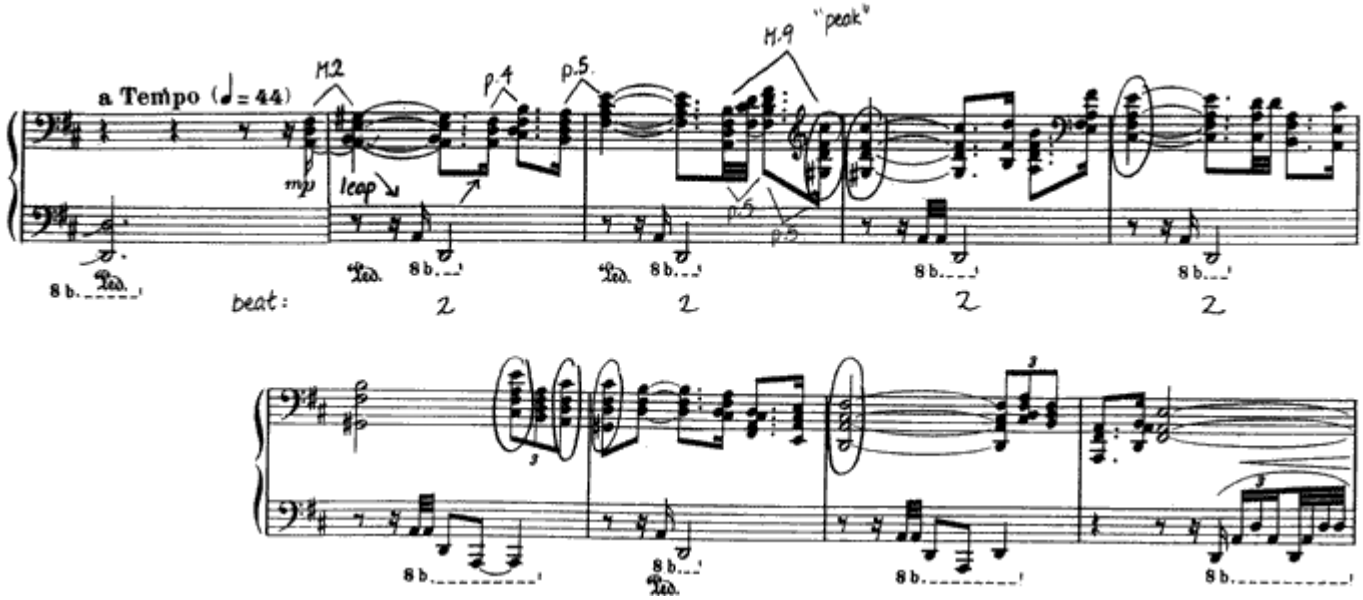
b. Suggested articulative break



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

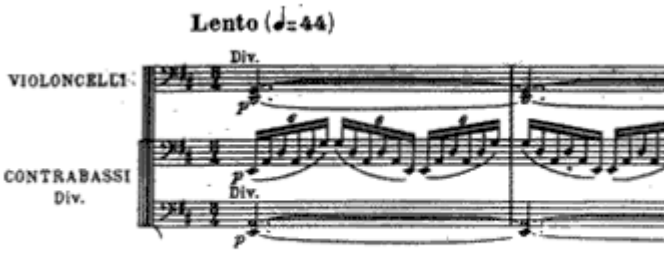


Example 5. Ravel, *Concerto pour la main gauche*, opening cadenza: Theme I (mm. 36–44)

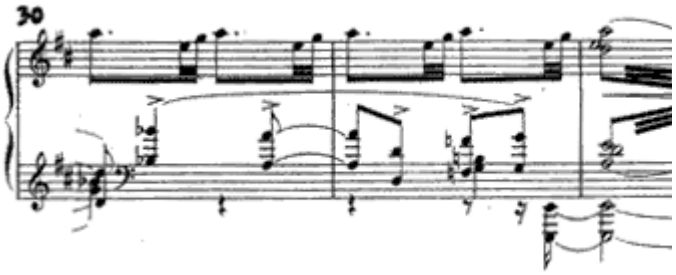


Example 6. Ravel, *Concerto pour la main gauche*, orchestral introduction

a) beginning

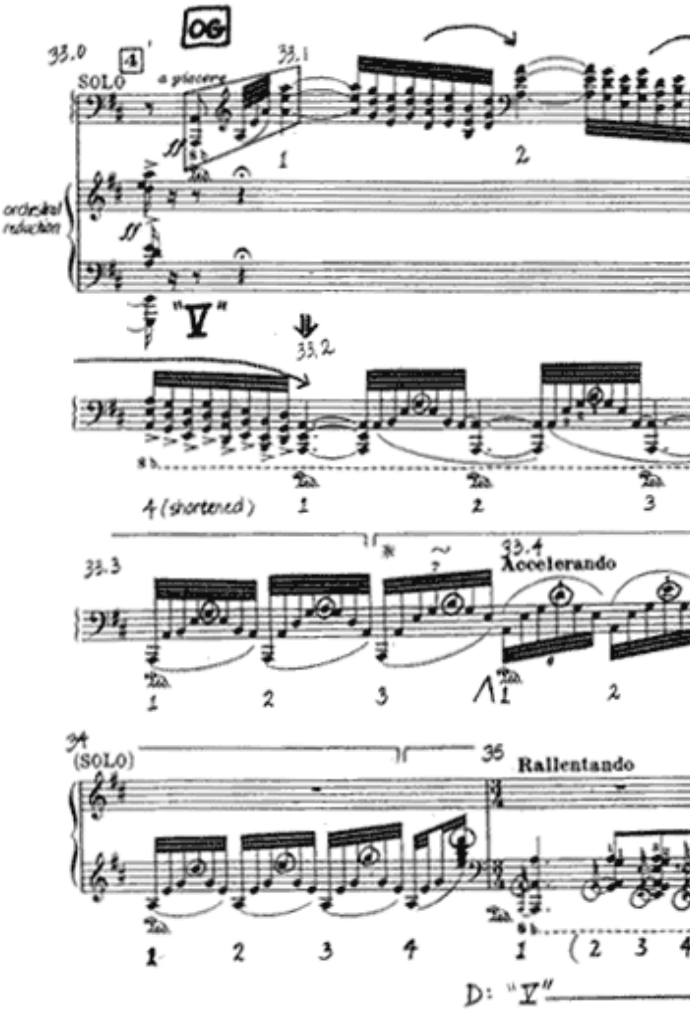


b) end (orchestral reduction by Ravel)

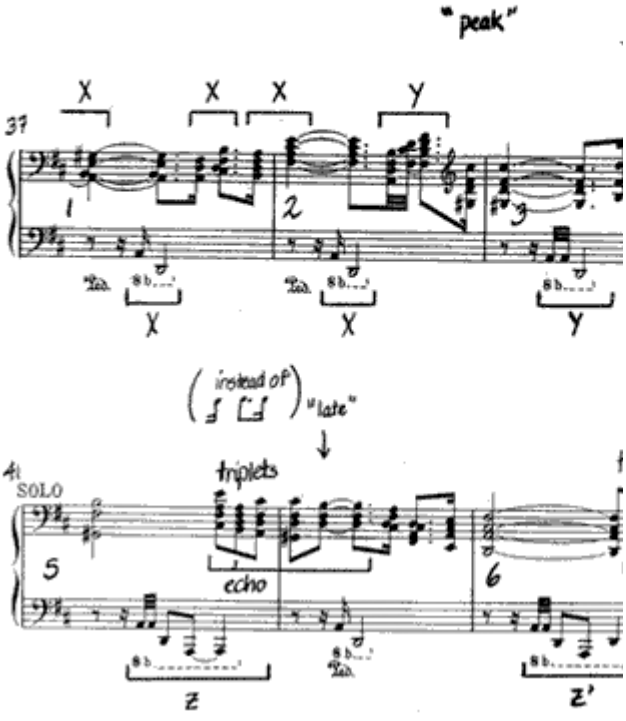


Example 7 (a-b). Ravel, *Concerto pour la main gauche*, opening cadenza
(Subdivisions of Ravel's measures are numbered with decimal points for convenient reference.
Decimal places indicate ordering only, not proportional divisions of the measure.)

a) Opening Gesture (OG)

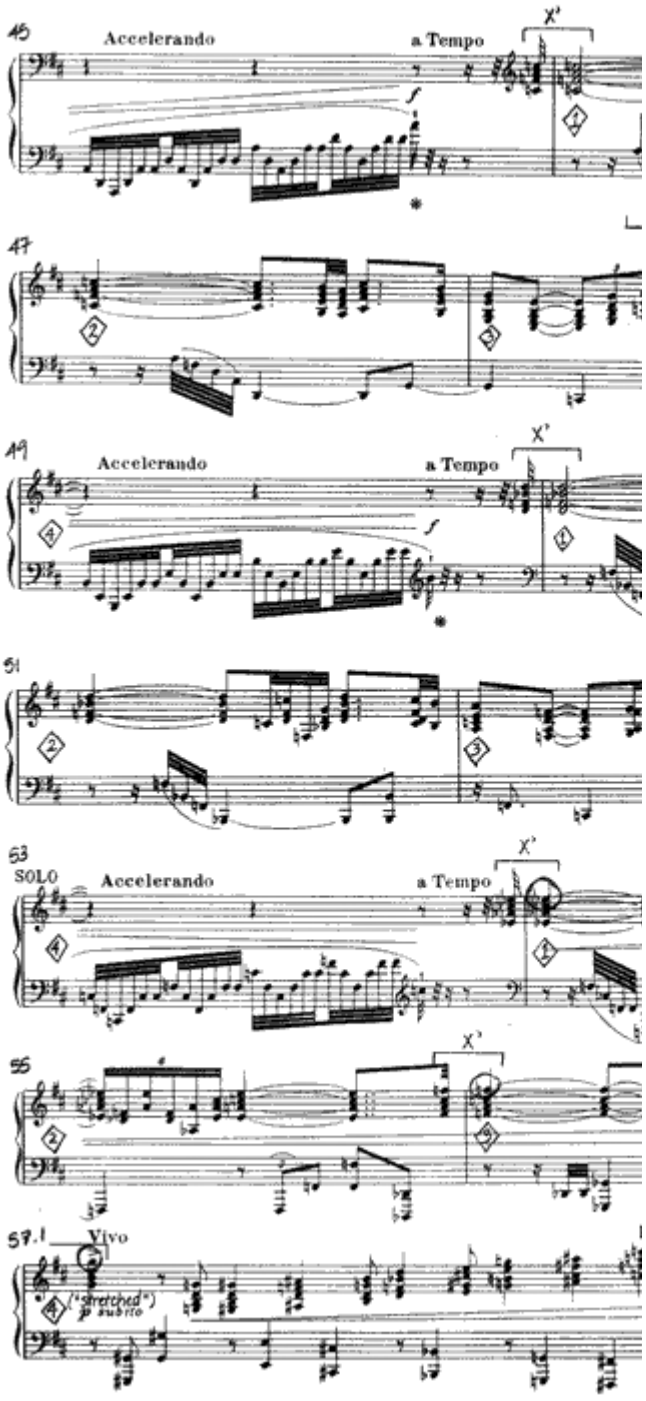


b) Theme 1 (T1)

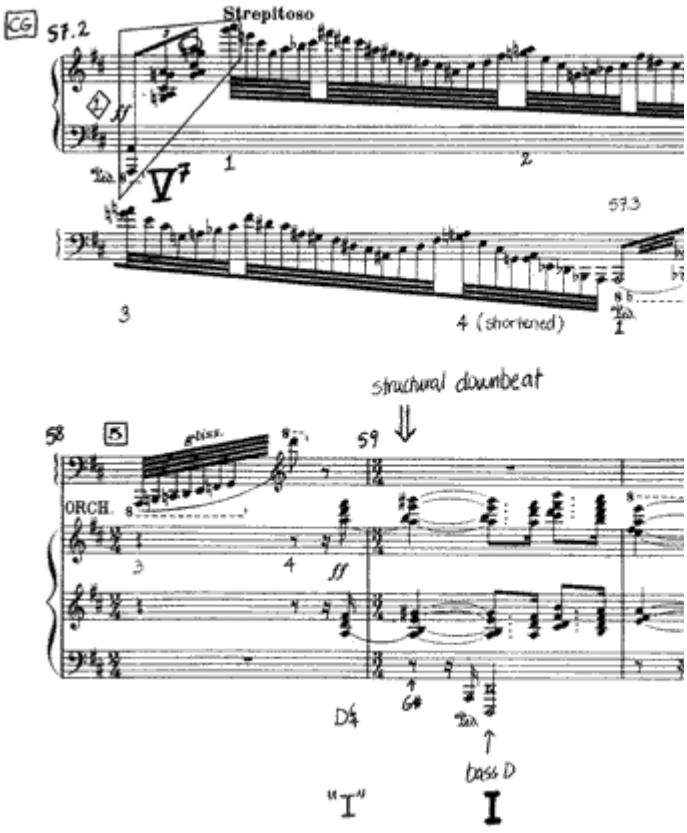


Example 7(c-d). Ravel, *Concerto pour la main gauche*, opening cadenza (continued)

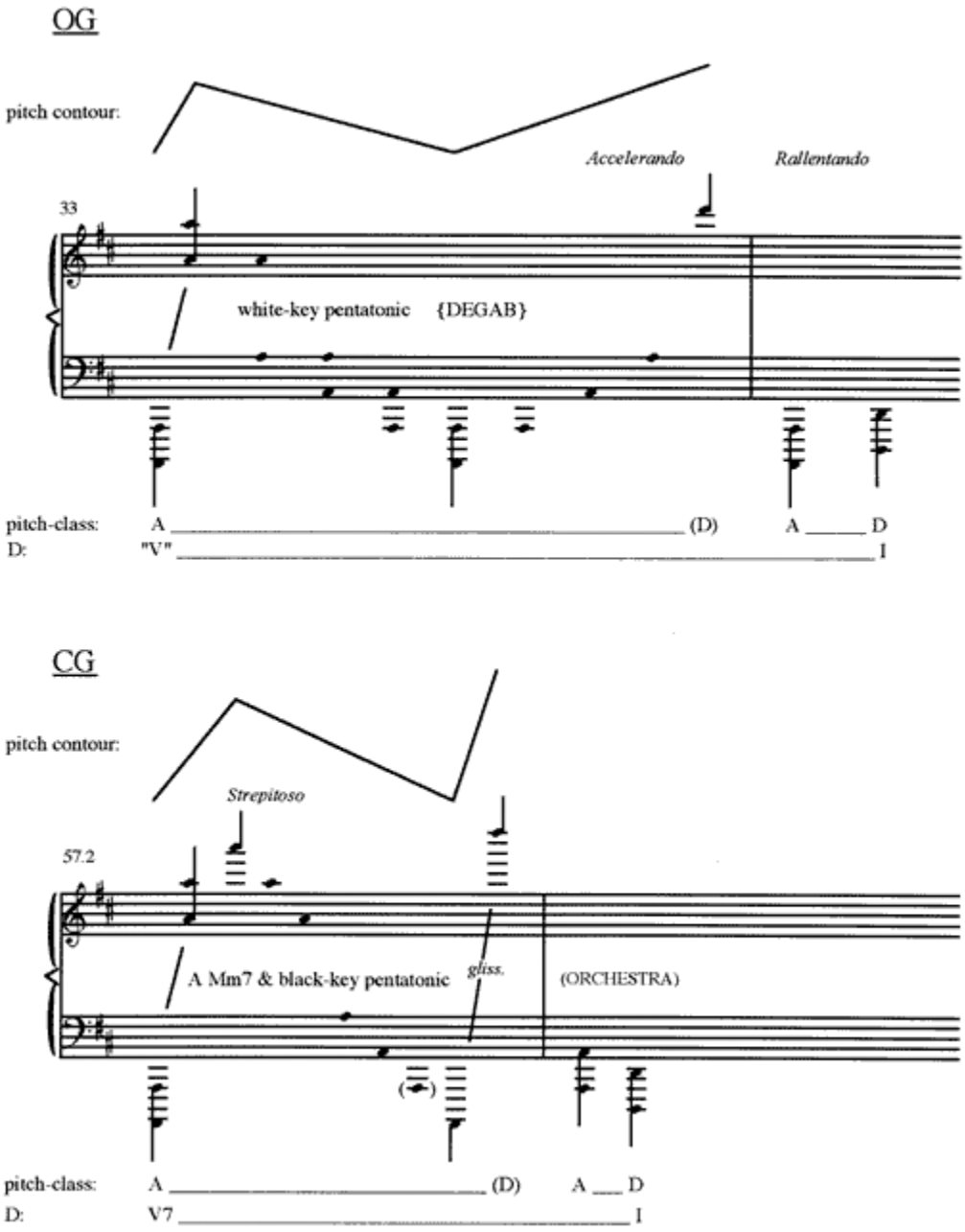
c) Theme 2 (T2)



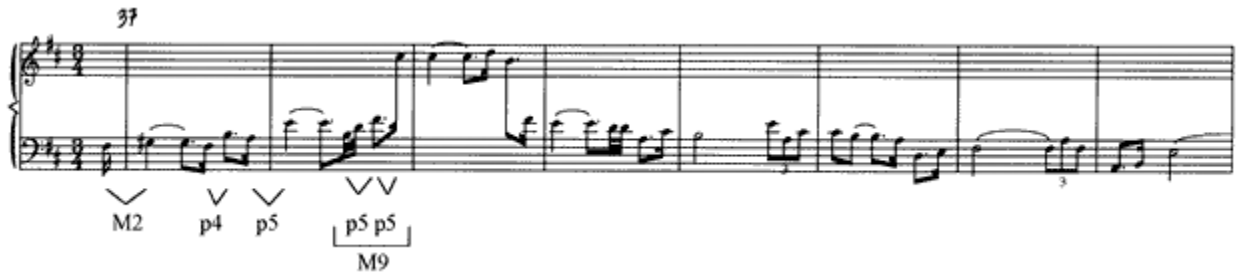
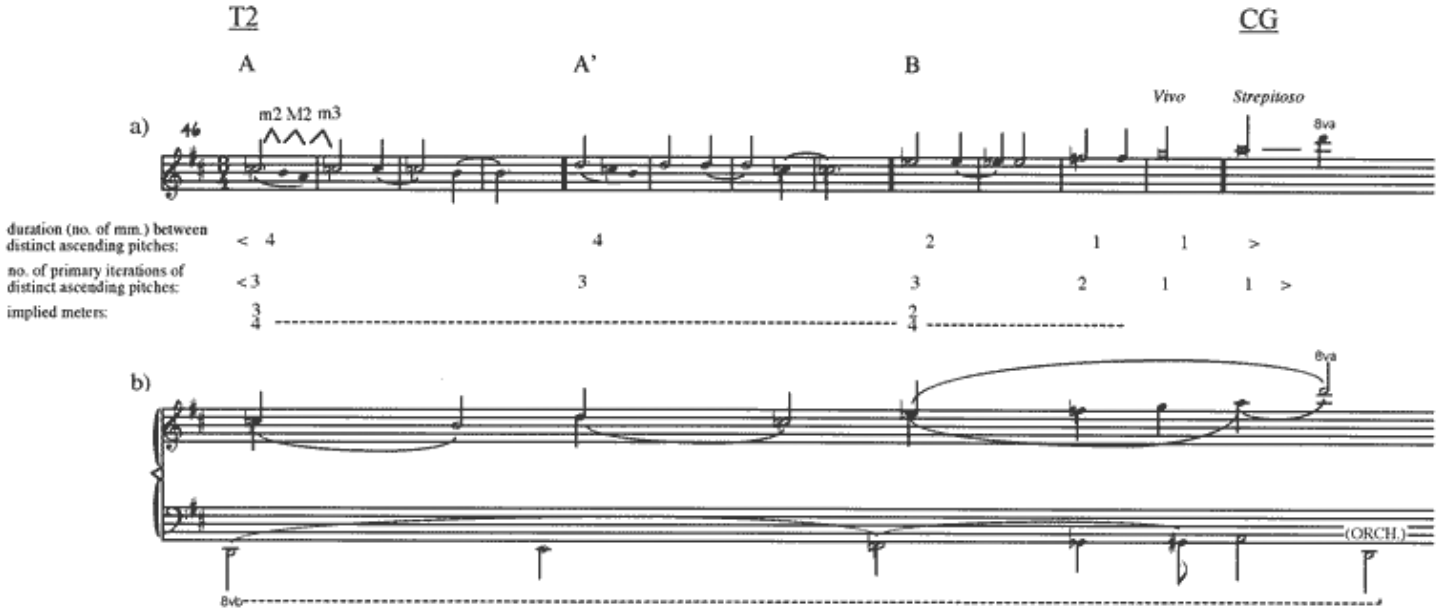
d) Closing Gesture (CG)



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



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



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