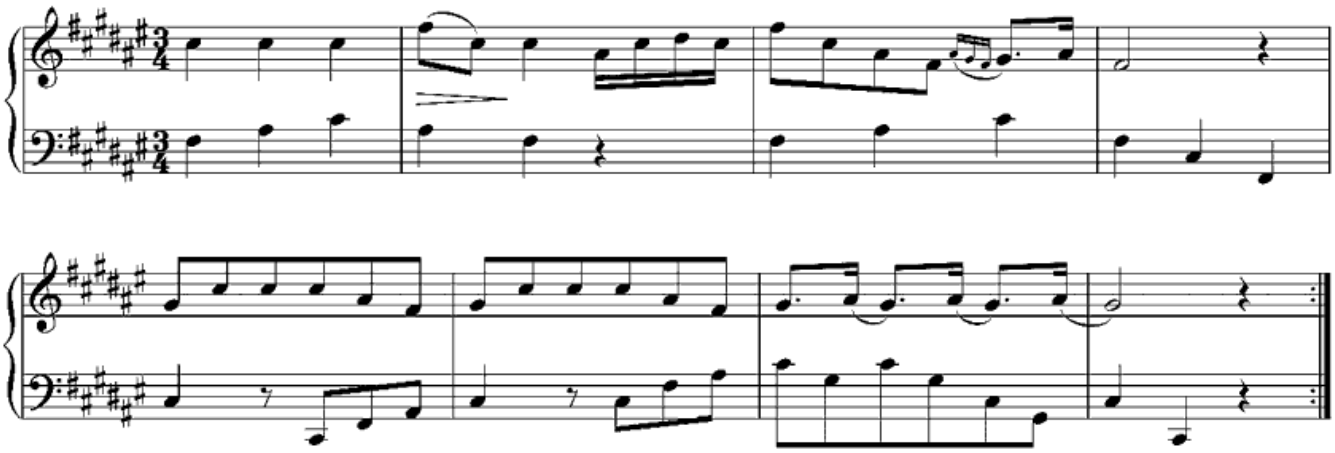
a journal of the Society for Music Theory

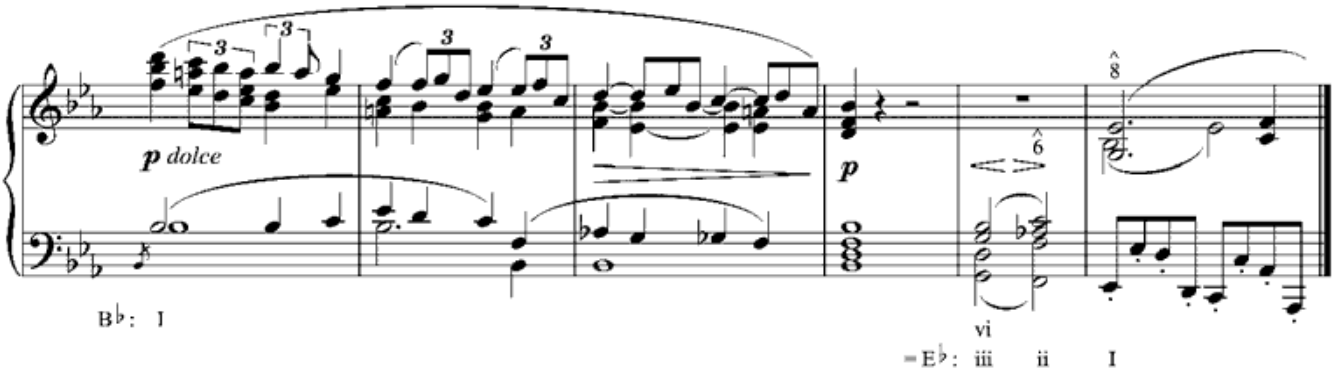
MTO 15.2 Examples: McFarland, Review of Day-O'Connell

(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

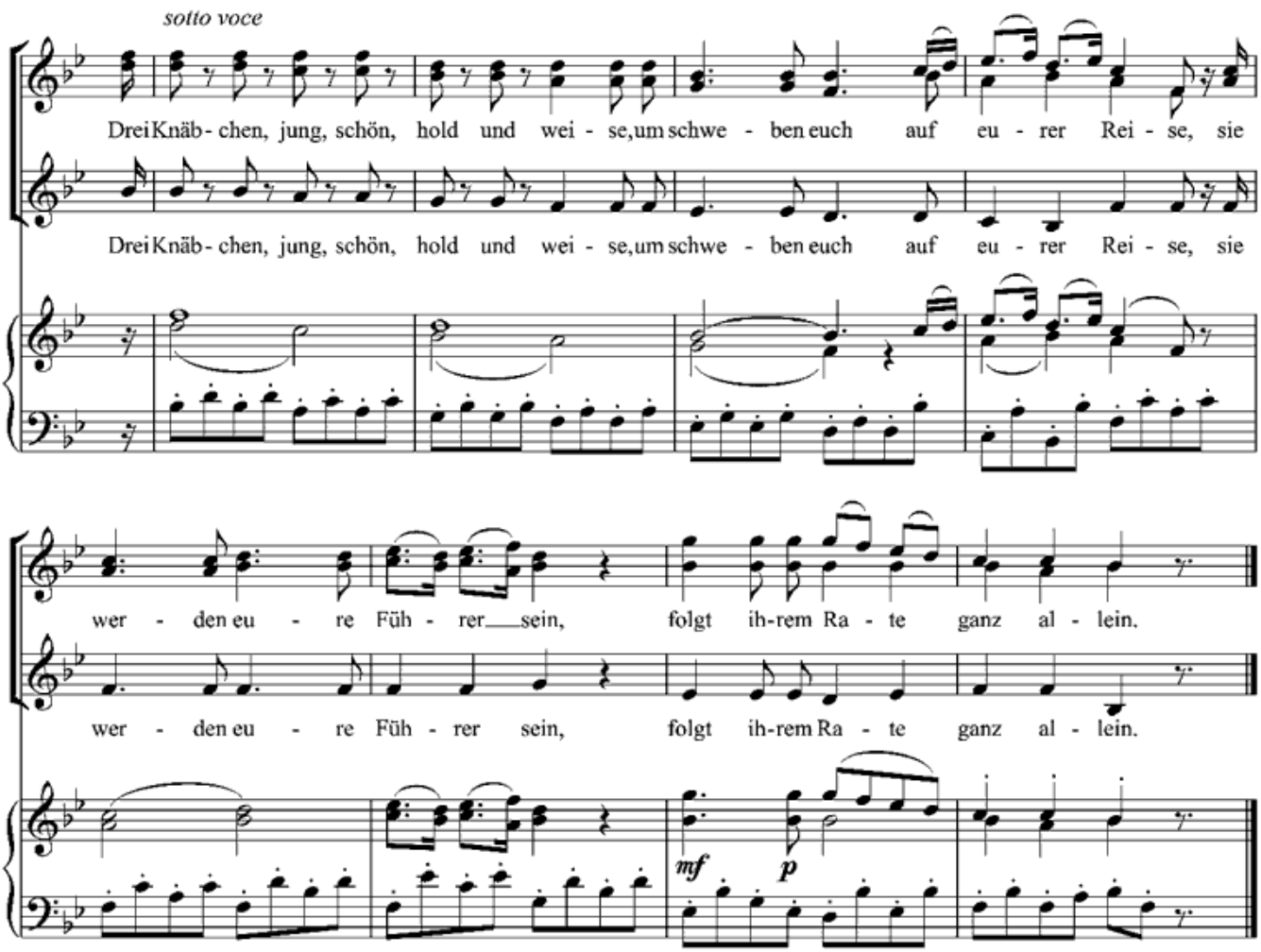
Example 1. Vogler, *Pente chordium* (1798), beginning



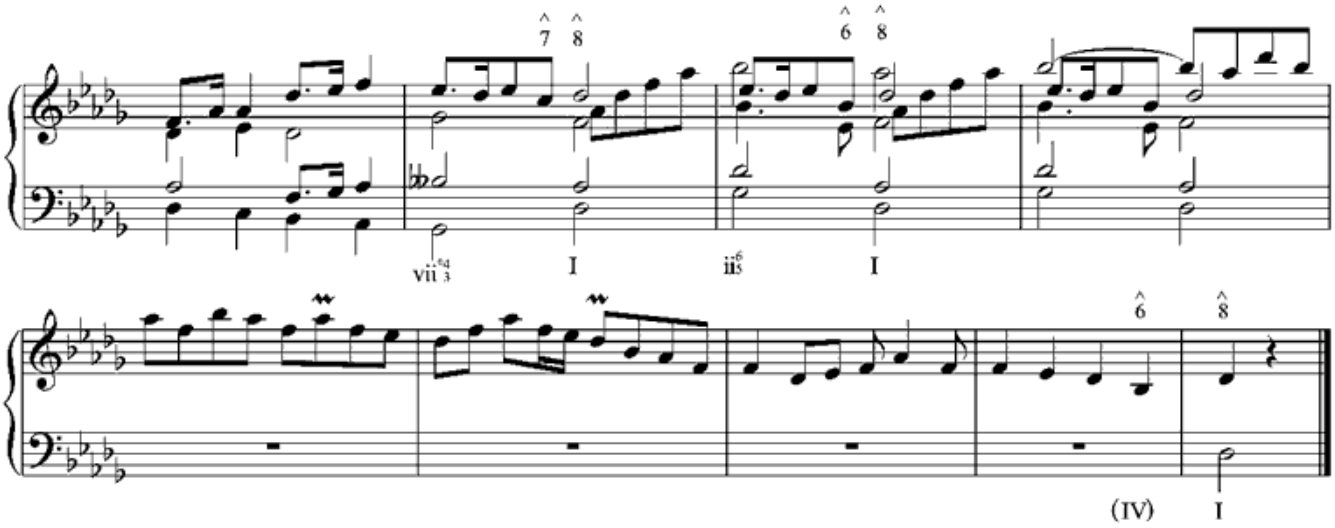
Example 2. Brahms, *Schicksalslied* (1871), measures 64–69



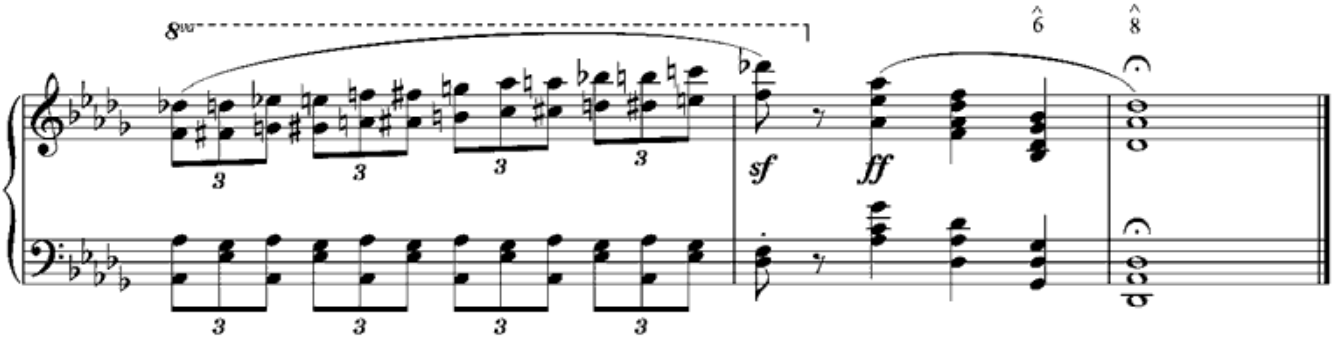
Example 3. Mozart, *Die Zauberflöte* (1791), I, Quintet, measures 3–10



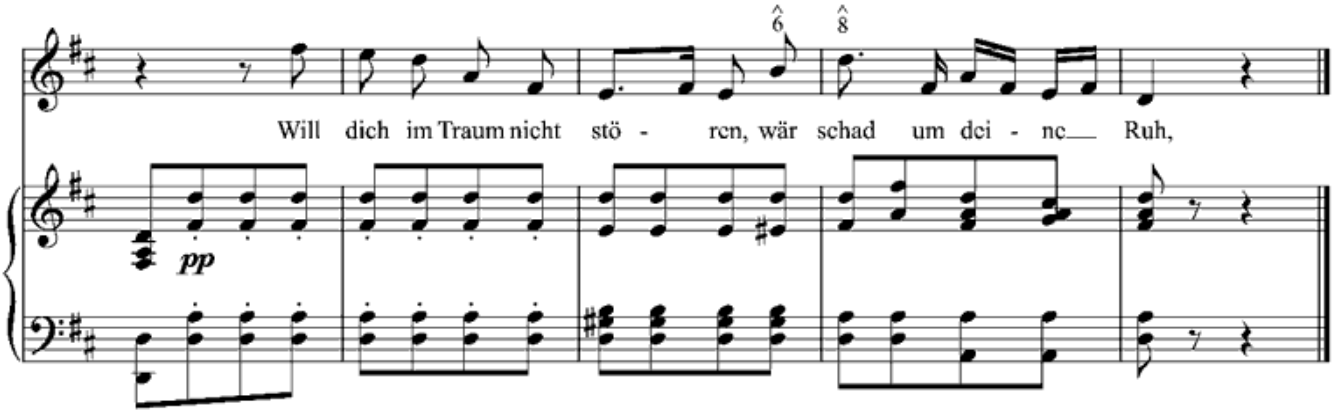
Example 4. Dvorák, Symphony no. 9 (1893), ii, final cadence, measures 112–120



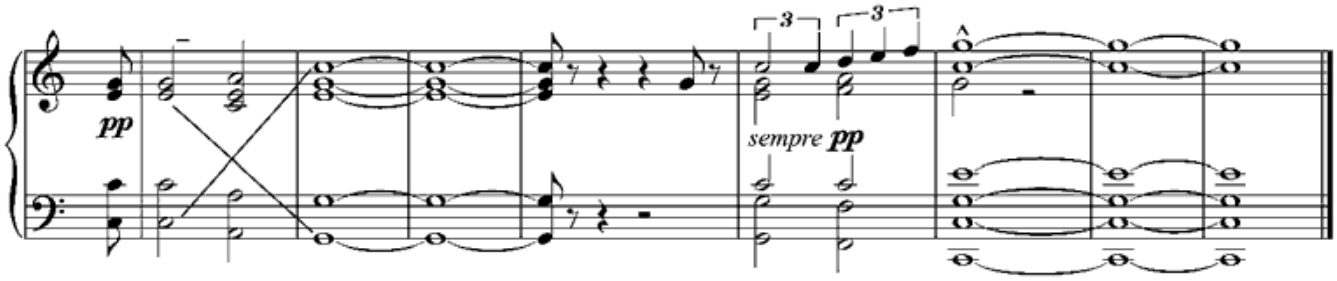
Example 5. Chopin, Etude, op. 25 no. 8 (1837), end



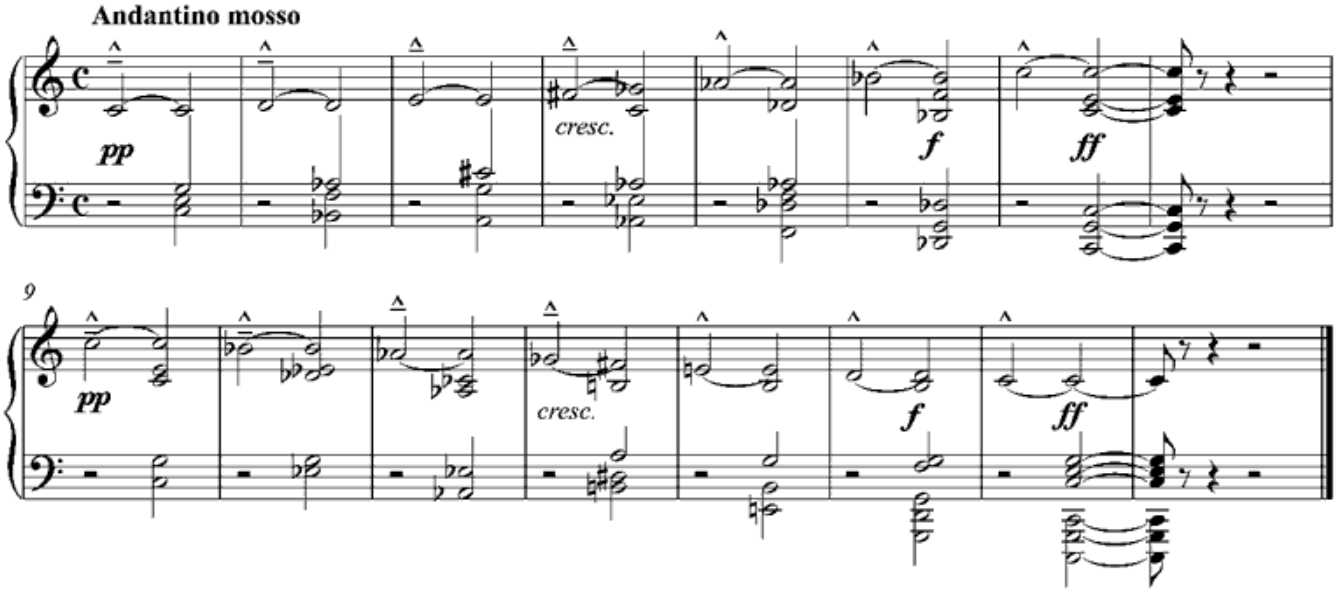
Example 6. Schubert, *Winterreise* (1828), "Gute Nacht," measures 71–75



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

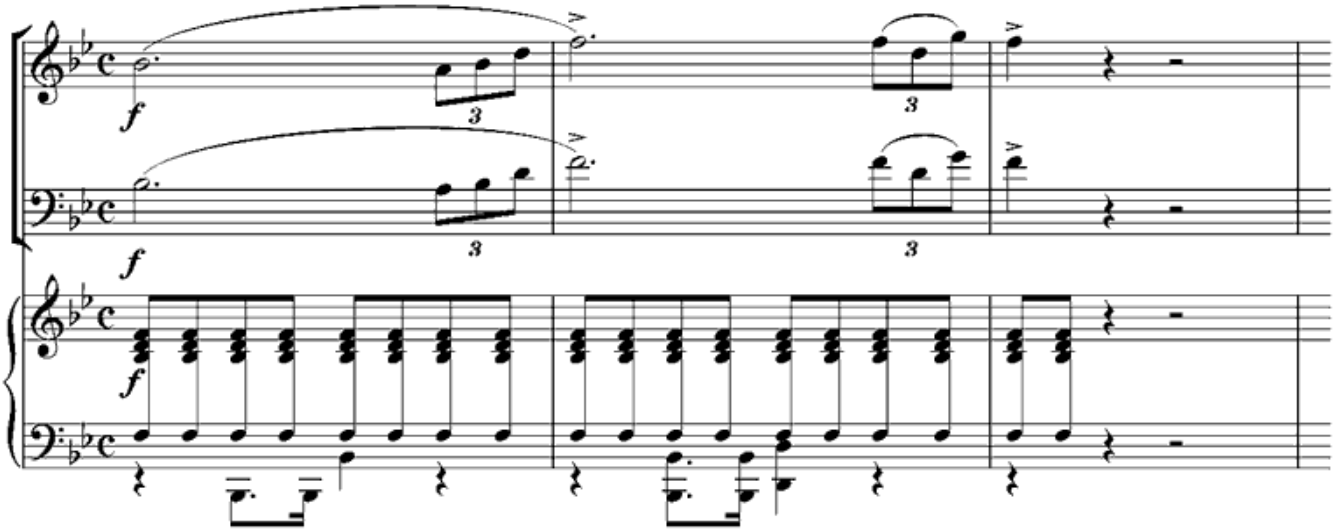


Example 8. Rossini, “L'Amour à Pekin” (1857-68), *Gamme chinoise*

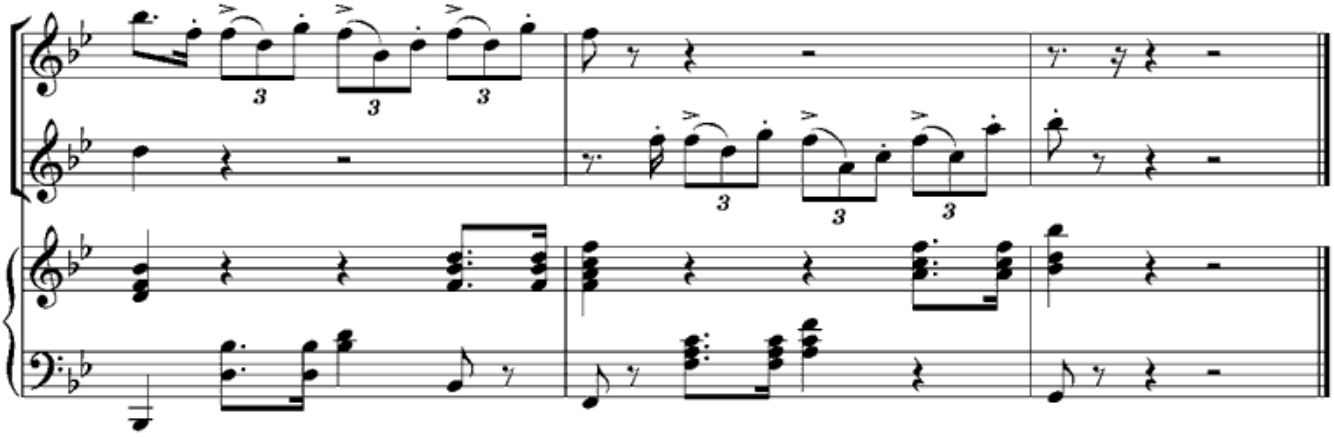


Example 9. Schubert, Piano Trio in B-Flat major, D. 898 (1828), i

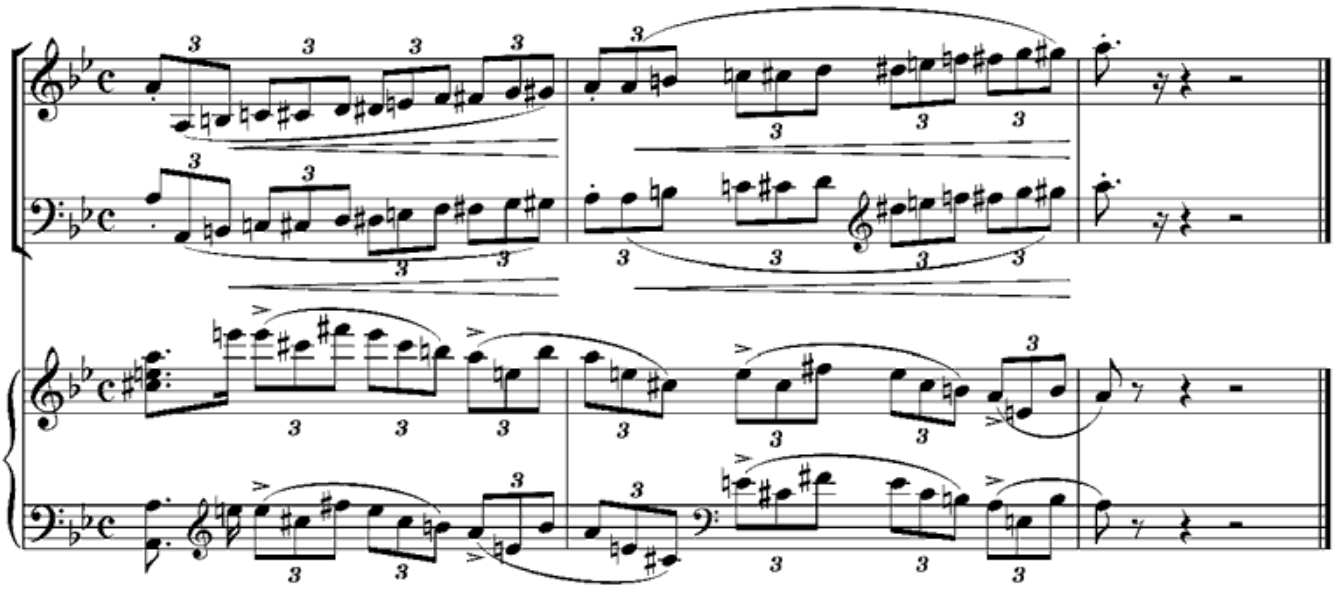
(a) First theme, measures 1–3

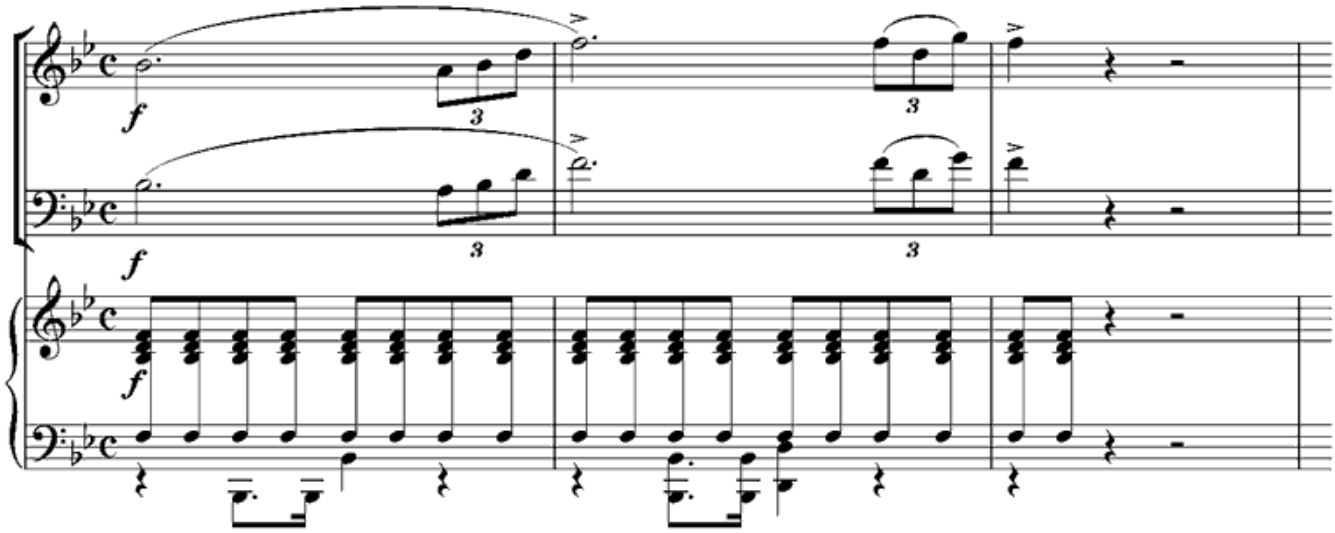


(b) Second theme, measures 12–13

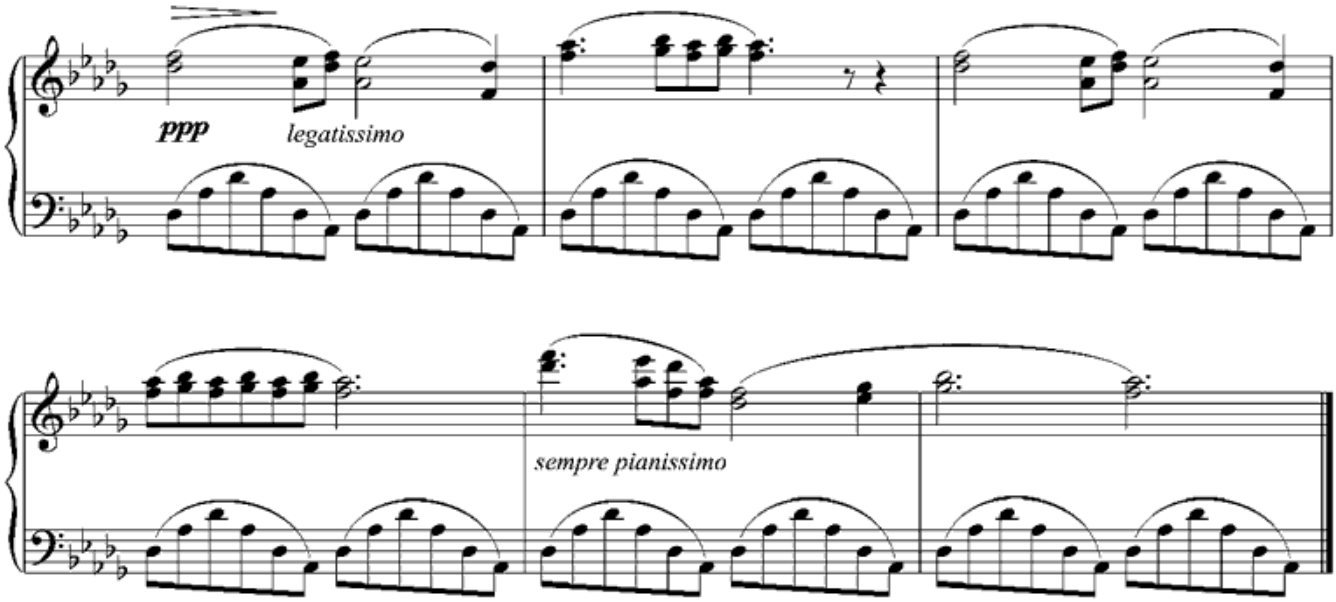


(c) Transition to second group, measures 51–53

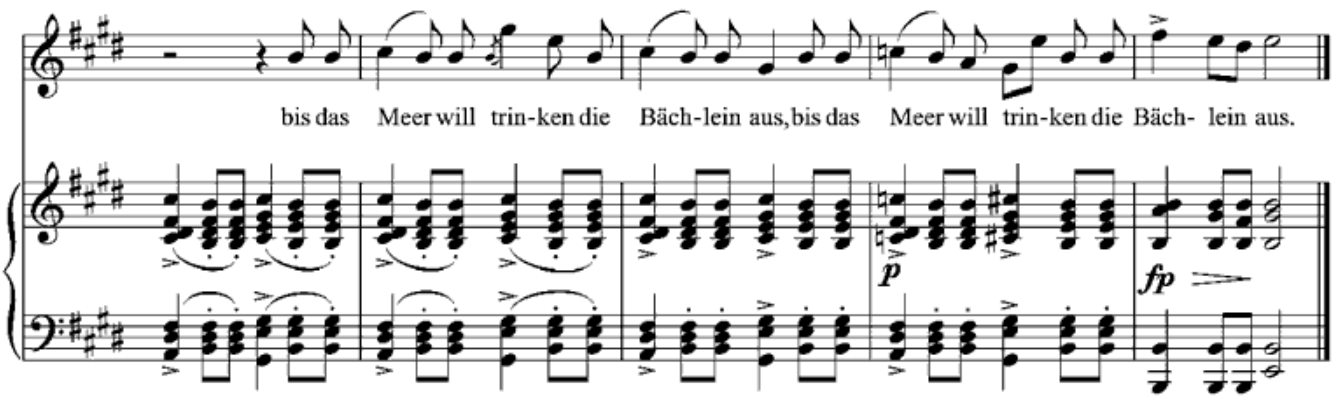




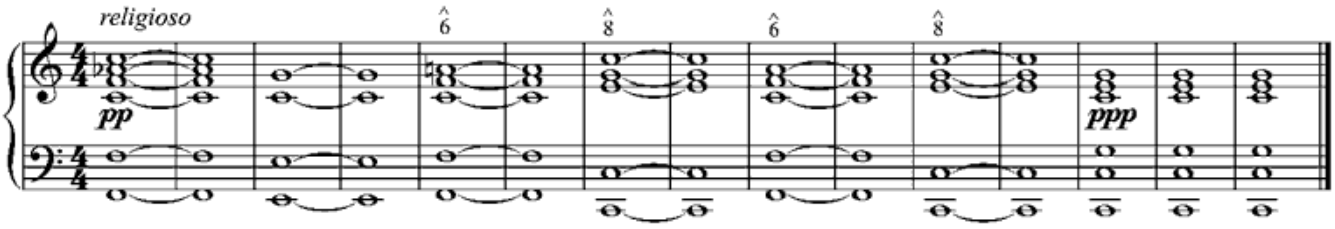
Example 10. Chopin, Nocturne, op. 9 no. 1 (1832), measures 61–66



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

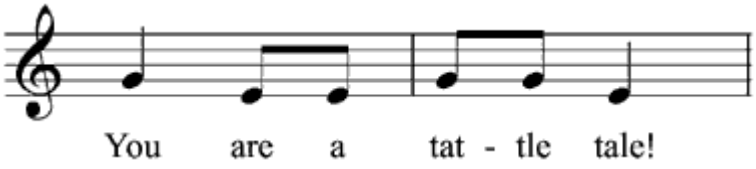


Example 12. Berlioz, *Symphonie fantastique* (1830–32), I, end

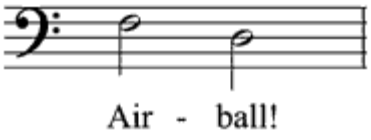


Example 13. Day-O'Connell's example 1.35, “Speech thirds”

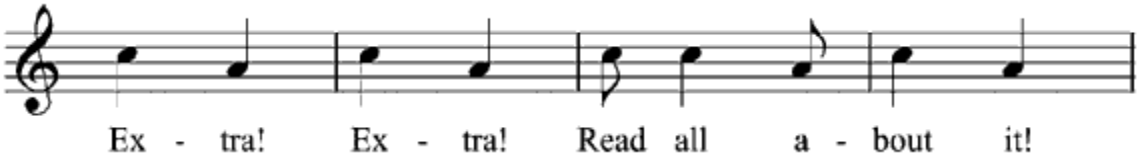
(a) From Campbell, *Songs in Their Heads: Music and Its Meaning in Children’s Lives*, 18



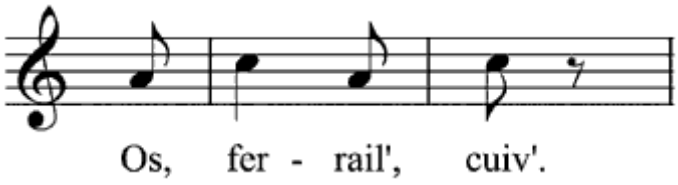
(b) From Heaton, “Air Ball: Spontaneous Large-Group Precision Chanting,” 81



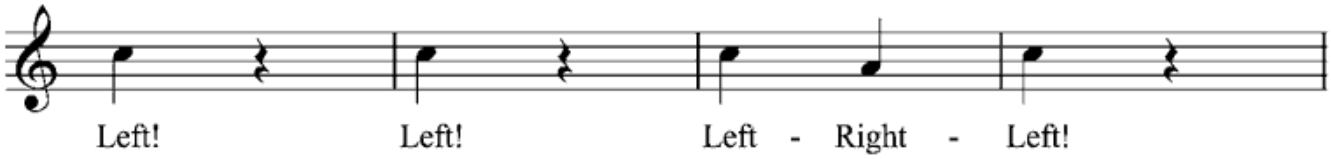
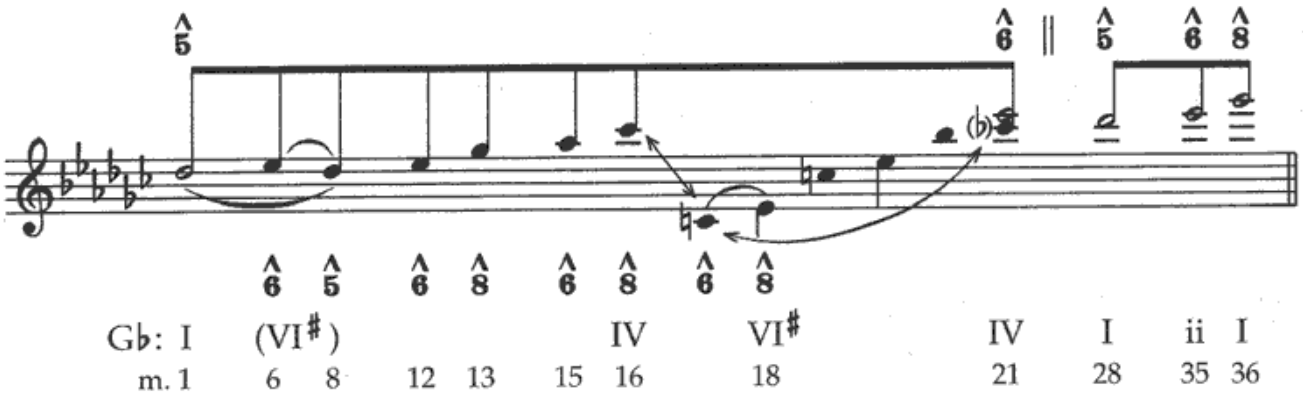
(c) The author’s transcription



(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