



**MTO 16.2 Examples: Damschroder, Review of Beethoven’s “Tempest” Sonata:
Perspectives of Analysis and Performance**

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

<http://www.mtosmt.org/issues/mto.10.16.2/mto.10.16.2.damschroder.php>

Figure 1.

m.	1	3	4	5	6	
bass:	C# → <u>D</u> ^{-E-F}		F# →	<u>G</u> ^{-A-Bb} Bb →	<u>A</u>	
root:	A → <u>D</u>		→	<u>G</u> E →	<u>A</u>	
D Minor:	I		→	IV ⁵⁻⁻⁻⁶ (= II →)	V#	
m.	1	3 7 9		10	12	13
bass:	C# → <u>D</u> ^{-E→F}		F# →	<u>G</u>	G# →	<u>A</u>
root:	A → <u>D</u>		→	<u>G</u>	E →	<u>A</u>
D Minor:	I		→	IV ⁵⁻⁻⁻⁶ (= II →)		V#

Figure 2.

m. 13 21 29 31 35 37 38 41

bass: A → D^{-E-F} G#^{-A-B} → C D# → E

root:	A → <u>D</u>	E →	<u>A</u>	B →	<u>E</u>
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D Minor: |⁵⁻⁽)⁻⁶ ||#
 (= VI →)

Figure 3.

m. 87 91a 92a 1

8 - 7 - 6 - 5

5----- 4 - 3#

root: A-----