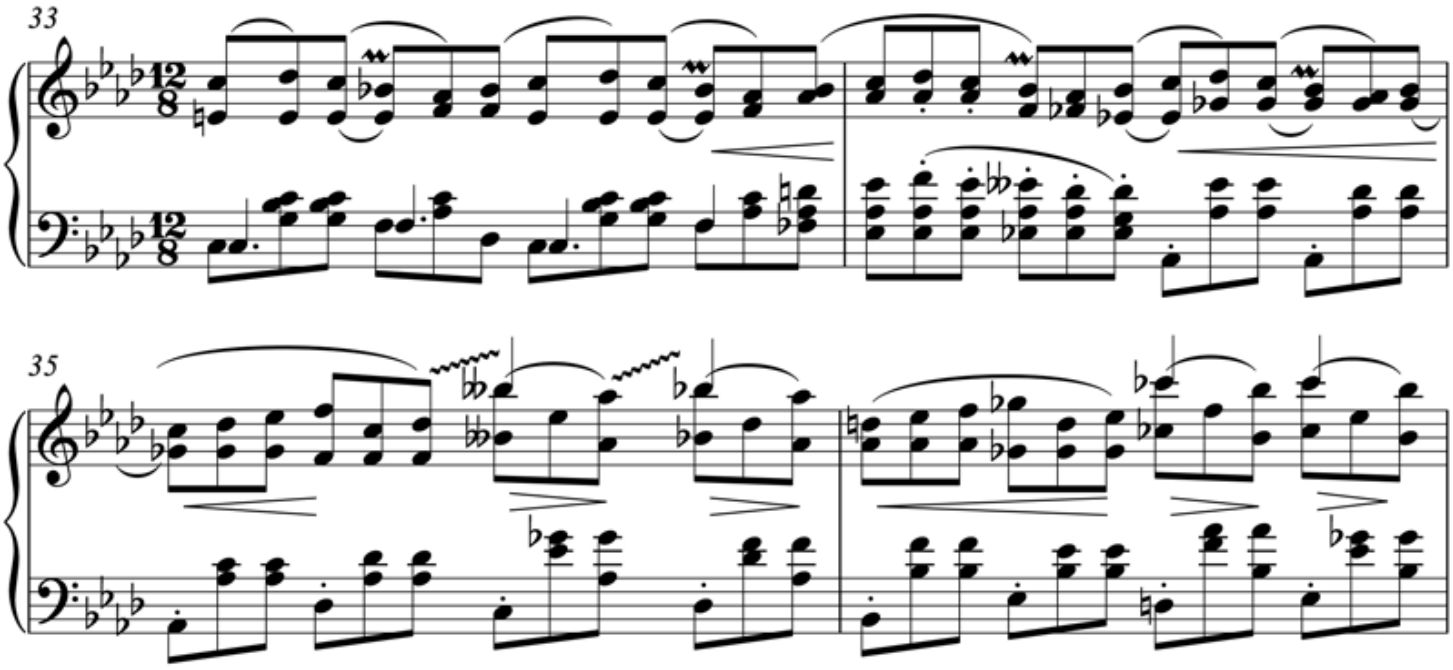
a journal of the Society for Music Theory

MTO 21.3 Examples: Robb, Imagined, Supplemental Sound in Nineteenth-Century Piano Music

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.15.21.3/mto.15.21.3.robb.php

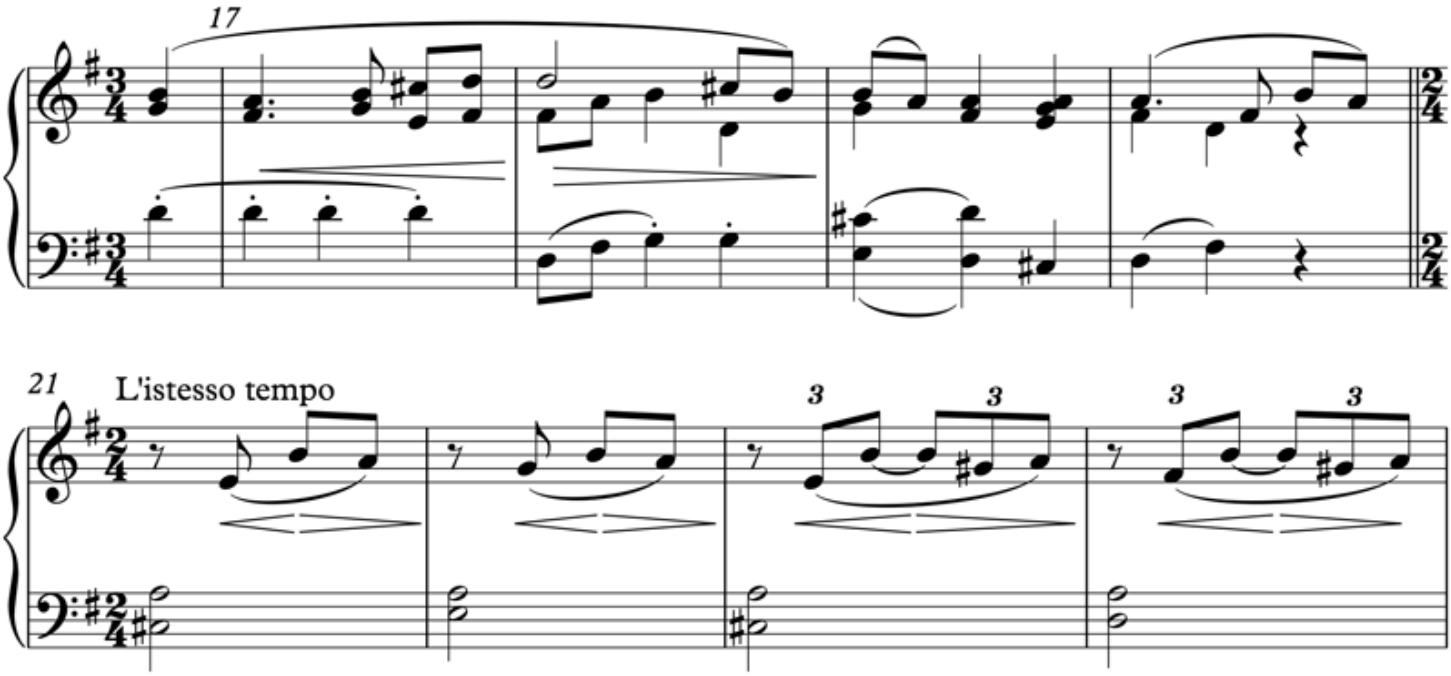
Example 1. Chopin, Nocturne op. 32, no. 2, mm. 33–36: an example of "reaching"

Ashkenazy



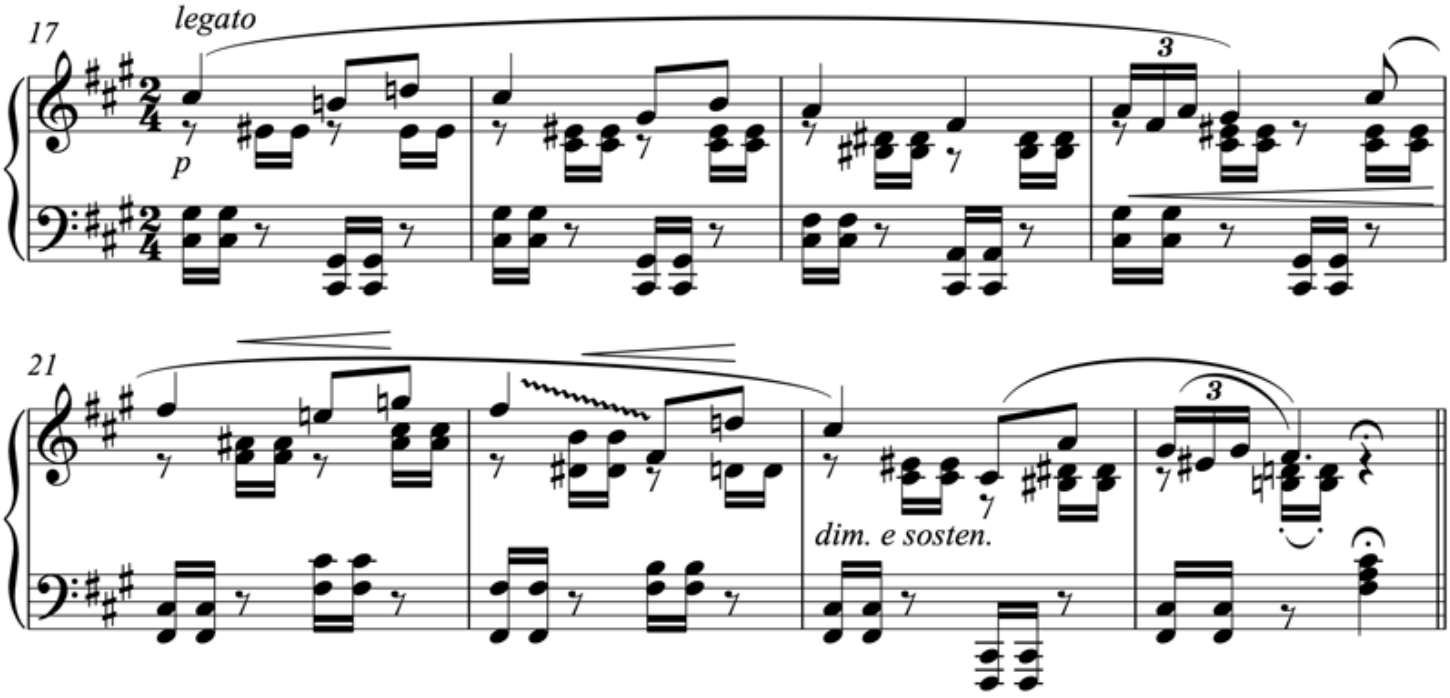
Example 2. Beethoven, Bagatelle op. 126, no. 1, mm. 17–24: another example of "reaching"

Brendel

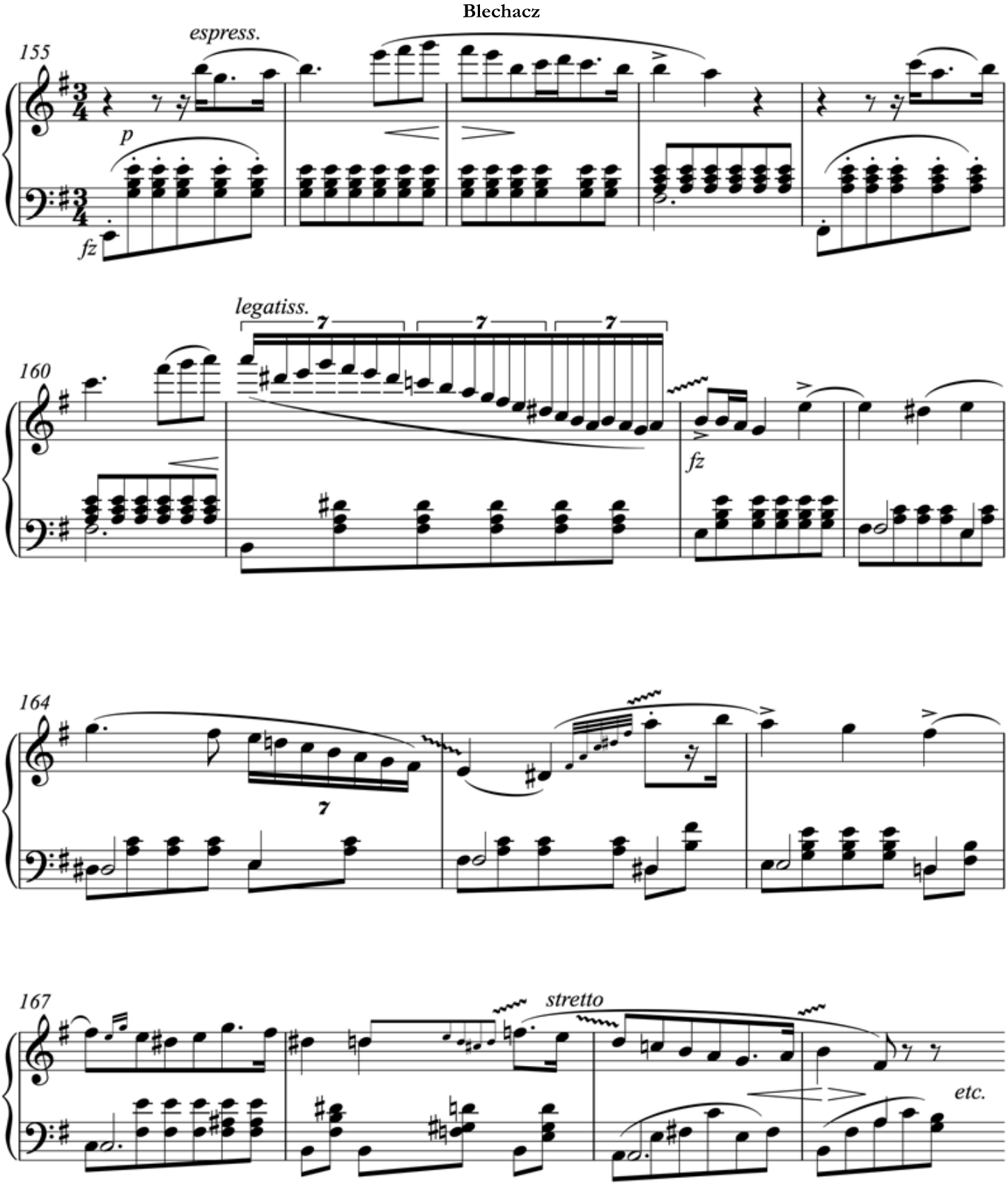


Example 3. Brahms, op. 9, variation 4, mm. 17–24: an example of "reaching" in downward leaps

Katchen

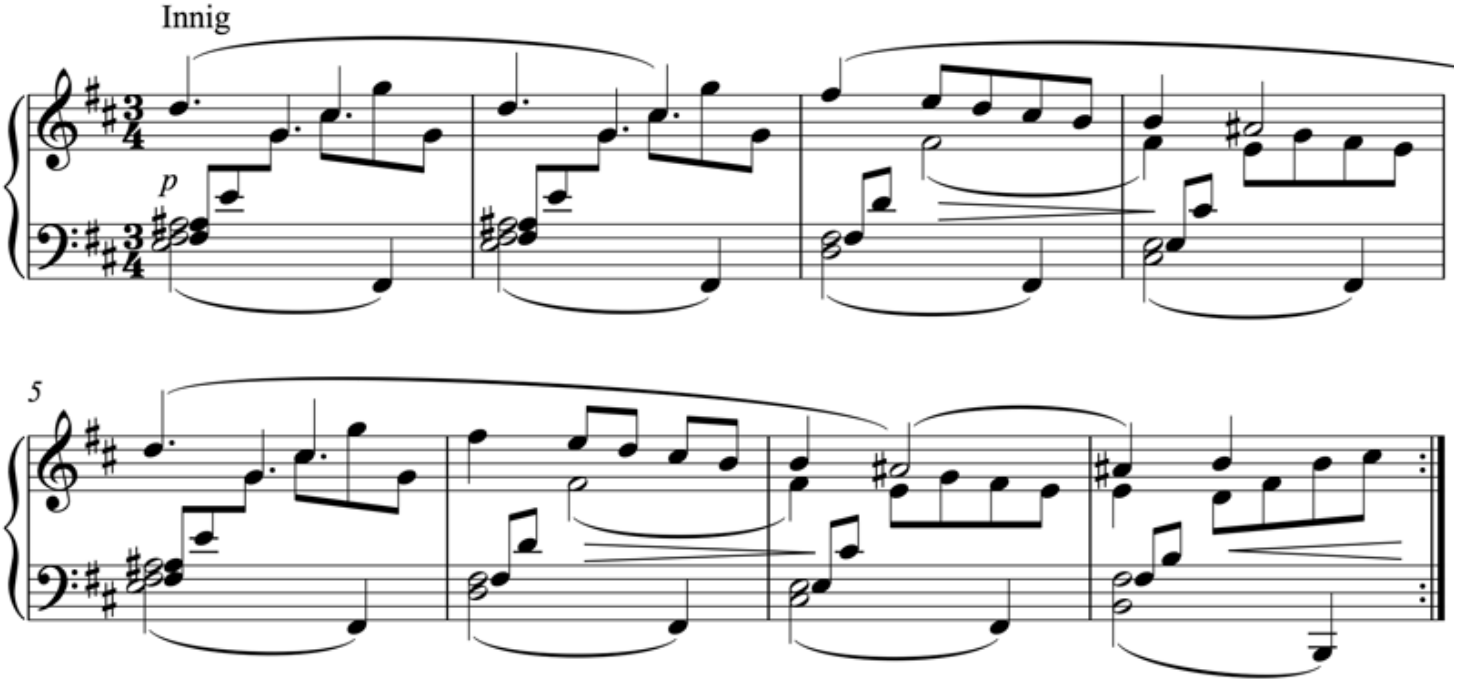


Example 4. Chopin, Piano Concerto No. 1, mvt. 1, mm. 155–170: an example of "elasticization" through "splitting"



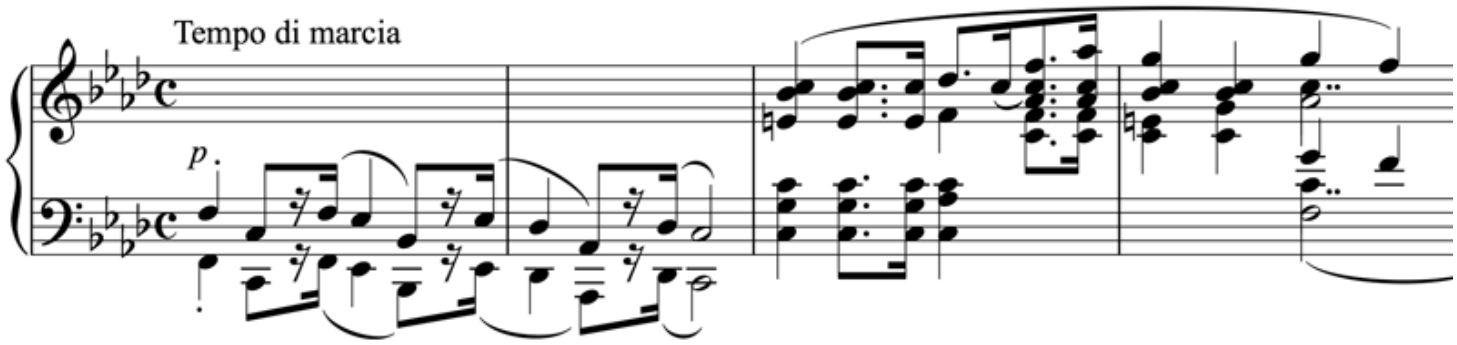
Example 5. Schumann, *Davidsbündlertänze* op. 6 no. 2, mm. 1–8: a comparison of two performances with and without "splitting"

CortotHewitt



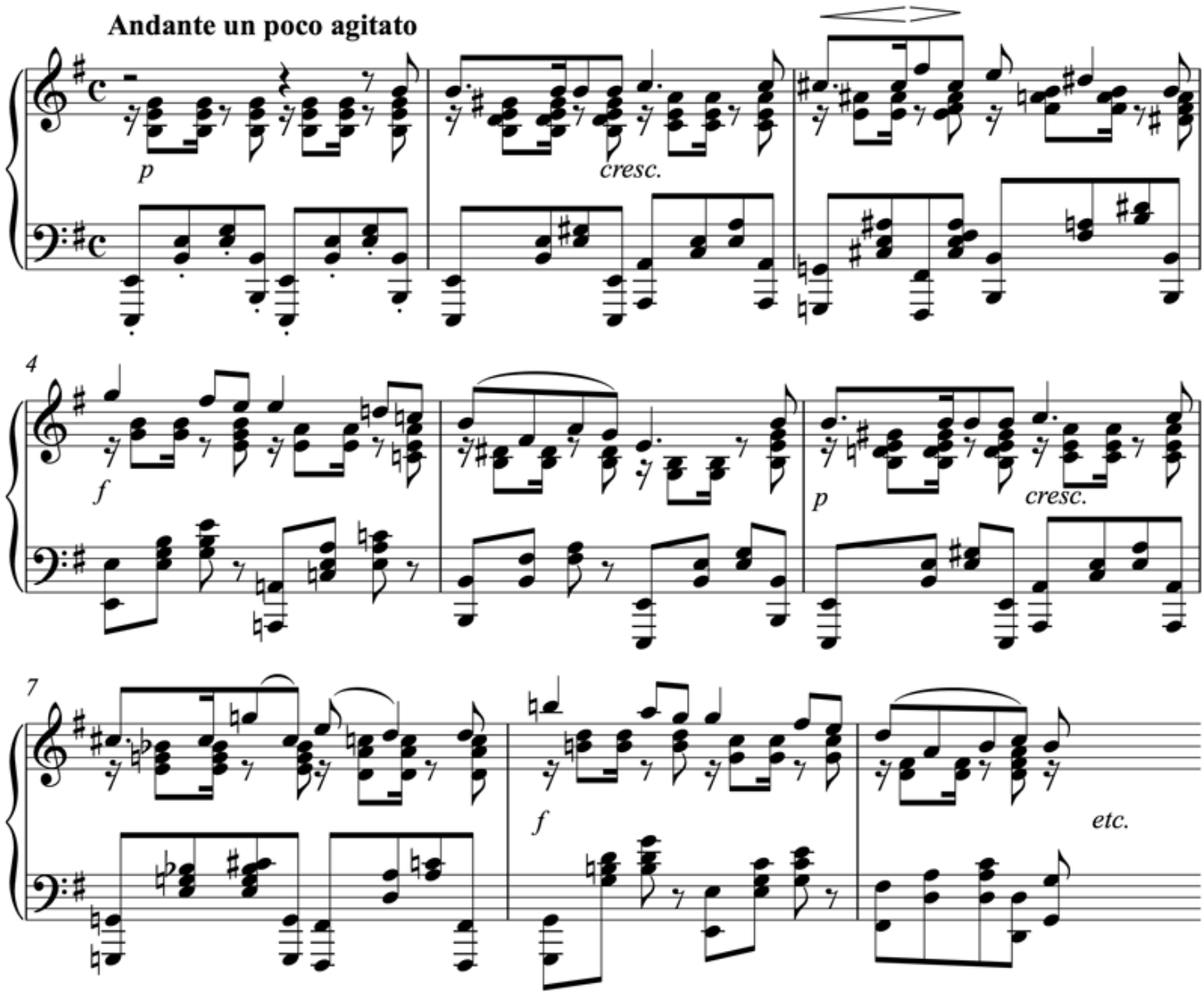
Example 6. Chopin, *Fantasy* op. 49, mm. 1–4: a comparison of two performances with and without "fluid" changes in levels of voicing

ZimermanPollini



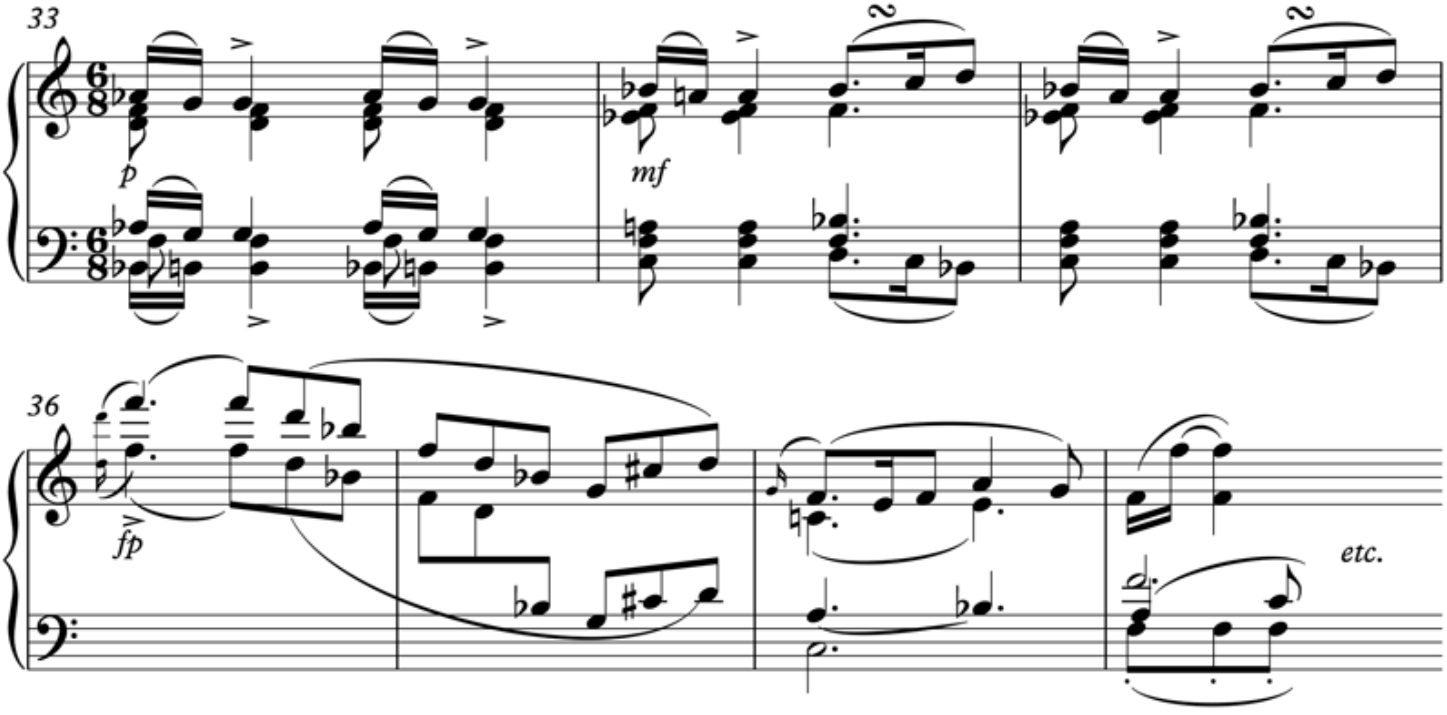
Example 7. Mendelssohn, op. 102, no. 1, mm. 1–9: another example of changing the level of voicing to imply changes in movement, color, and perspective

Barenboim



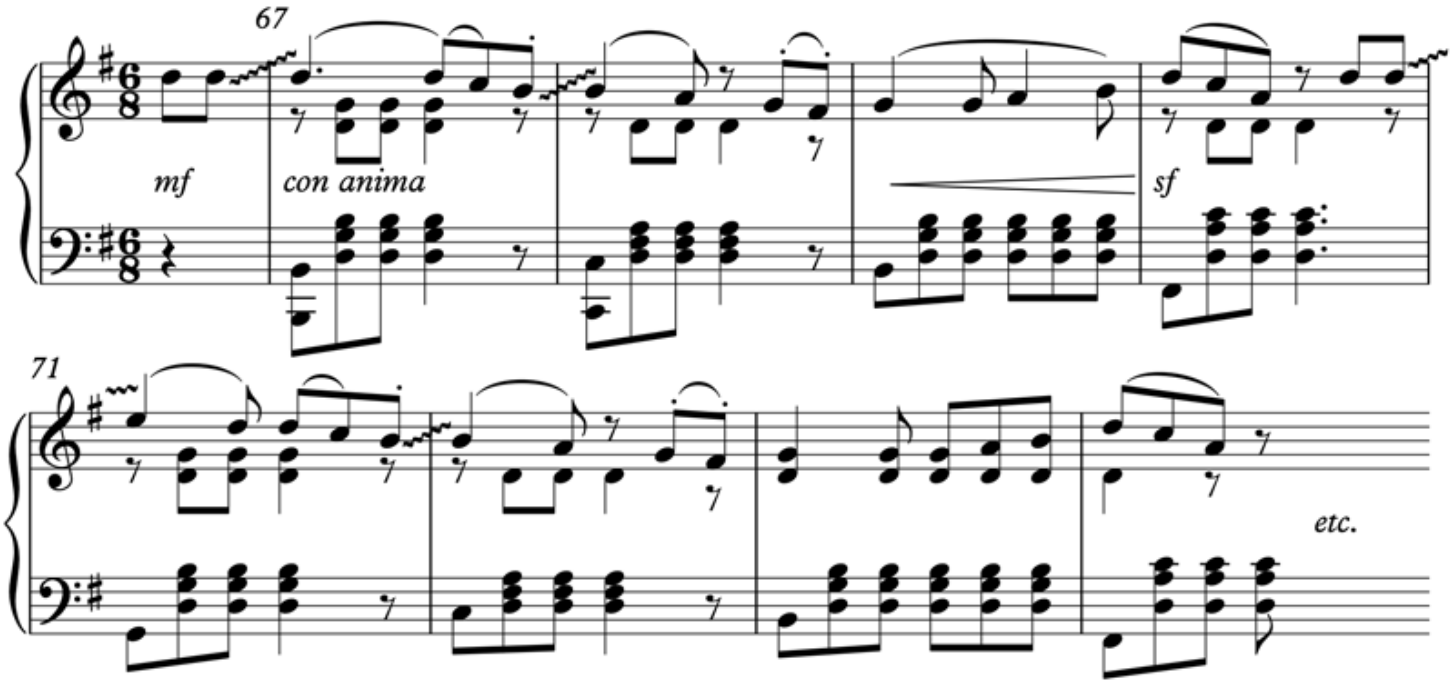
Example 8. Schubert, Piano Sonata D. 537, 1st mvt., mm. 33–39: a comparison of two performances, and their treatment of a long note

BrendelUchida



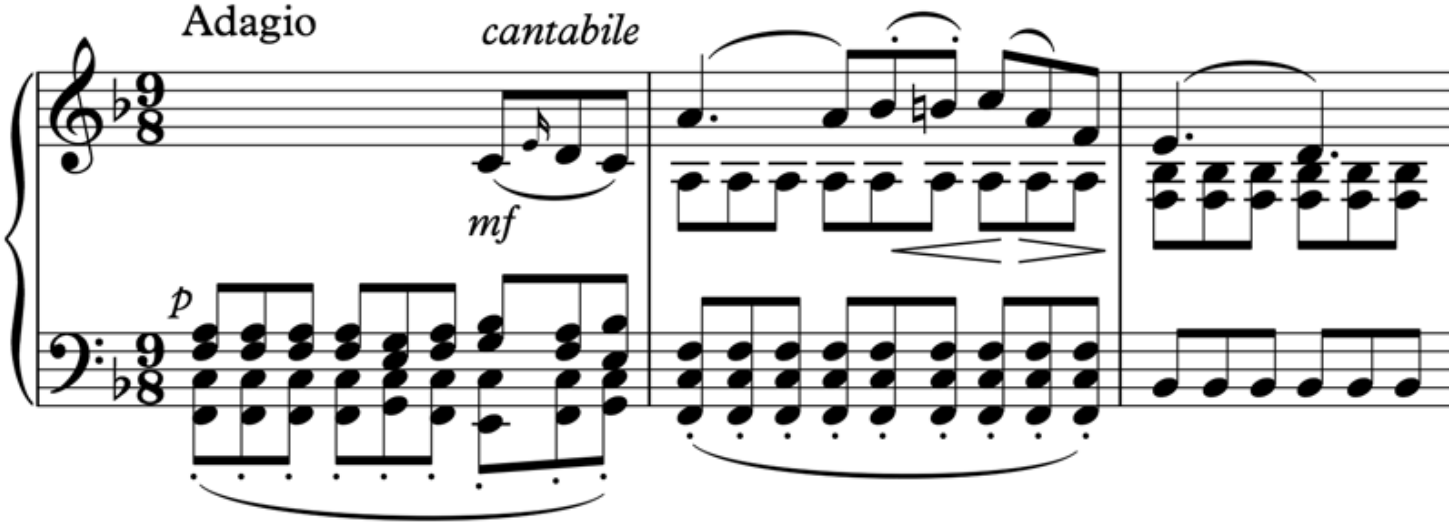
Example 9. Mendelssohn, *Rondo Capriccioso* op. 14, mm. 67–74: an example of performing against "metrical gravity"

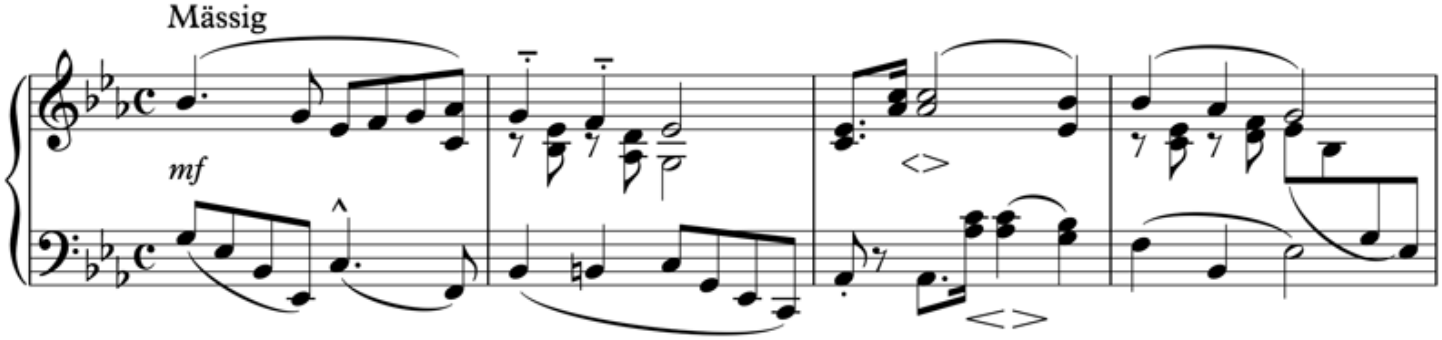
Katchen



Example 10. Mendelssohn, *Song Without Words* op. 53, no. 4, mm. 1–3: another example of performing against "metrical gravity"

Friedman



Example 11. Schumann, "Herberge" from *Waldszenen* op. 82, mm. 1–4: a comparison of two performances: performing against and with "metrical gravity"

SchiffAshkenazy