

MTO 1.4 Examples: Zbikowski, Theories of Categorization and Theories of Music

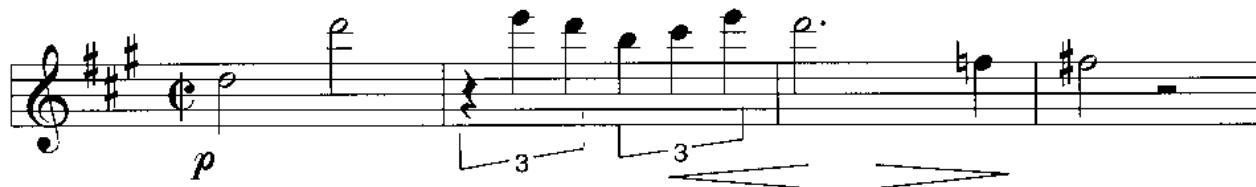
(Note: audio, video, and other interactive examples are only available online)

<http://www.mtosmt.org/issues/mto.95.1.4/mto.95.1.4.zbikowski.php>

Example 1. Bruckner, *Symphony No.6*, mm.2–6



Example 2. Bruckner, *Symphony No.6*, mm.159–62



Example 3. Bruckner, *Symphony No.6*, mm.8–12

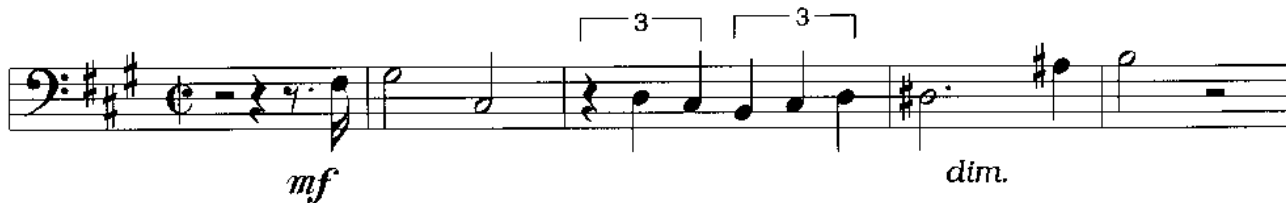


Figure 1. Contour comparison of directed pitch intervals in the first movement of Bruckner’s Sixth Symphony, exposition

measures 2-6:	0	-7	-2	+2	+1	-1	-2	+2	+8	-1
measures 8-12:	+1	-7	+1	-1	-2	+2	+1	+1	+7	+1

Figure 2. Contour comparison of directed pitch intervals in the first movement of Bruckner's Sixth Symphony, exposition and end of development

measures 3-6:	-7	-2	+2	+1	-1	-2	+2	+8	-1
measures 159-62:	+12	+2	-2	-3	+3	+2	-2	-9	+1

Figure 3. Contour comparison of directed pitch intervals in the first movement of Bruckner's Sixth Symphony, end of development

measures 159-62:	()	+12	+2	-2	-3	+3	+2	-2	-9	+1
measures 163-66:	0	+12	+2	-2	-3	+3	+3	-1	-11	-1
measures 167-70:	0	+12	+1	-1	-4	+4	+1	-1	-7	-1
measures 171-74:	0	+12	+1	-1	-4	+4	+1	-1	-7	+5
measures 175-78:	0	+12	+2	-2	-3	+3	+2	-2	-9	+1
measures 179-82:	0	+12	+2	-2	-3	+3	+2	-1	-9	+1