

MTO 2.3 Examples: Agmon, Conventional Harmonic Wisdom

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

<http://www.mtosmt.org/issues/mto.96.2.3/mto.96.2.3.agmon.php>

Example 1. Schumann, "Am Kamin," mm. 29–32

Musical score for Example 1, Schumann's "Am Kamin," measures 29–32. The score is in G major, 3/4 time, and consists of two staves (treble and bass clef). The music features a piano accompaniment with a steady eighth-note pattern in the bass and a melody in the treble. A "ritardando" marking is present in the second measure of the excerpt. A circled "X" is placed below the final measure of the excerpt.

Example 2. "Am Kamin," recomposed

Musical score for Example 2, "Am Kamin," recomposed. The score is in G major, 3/4 time, and consists of two staves (treble and bass clef). The music features a piano accompaniment with a steady eighth-note pattern in the bass and a melody in the treble. A "ritardando" marking is present in the second measure of the excerpt. A circled "*X" is placed below the final measure of the excerpt.

Example 3. a) The “Am Kamin” cadence, transposed to minor; b) recomposition of a

Example 3 consists of two musical examples, a and b, presented in a grand staff format (treble and bass clefs). Both are in a minor key, indicated by three flats in the key signature. Example a shows a cadence with a final chord labeled X' . Example b shows a recomposition of the same cadence with a final chord labeled $*X'$.

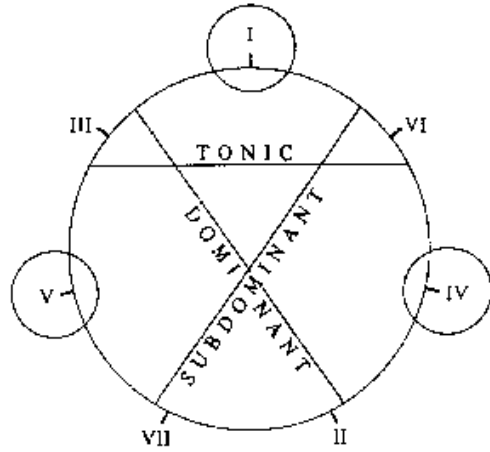
Example 4. The V/III relationship: a) according to functionalism; b) according to weak horizontalism

Example 4 shows two musical examples, a and b, on a single treble clef staff. Example a shows a V chord followed by an III chord. Example b shows a V chord followed by an III (6) chord.

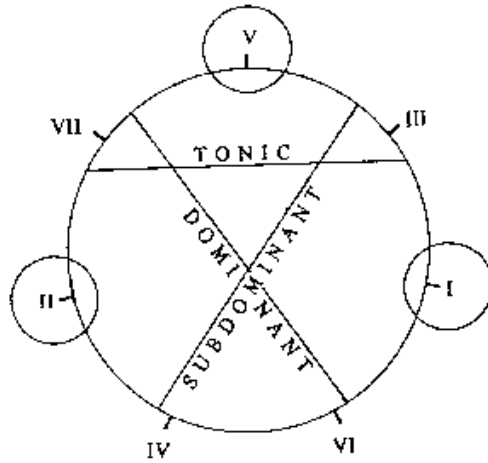
Example 5. Fig. 2 from Eytan Agmon, “Linear Transformations Between Cyclically Generated Chords” (*Musikometrika* 3, 1991)

Example 5 shows a sequence of seven chords on a single treble clef staff, illustrating linear transformations between cyclically generated chords.

Figure 1.



a. The I-*Stufe* functional diagram (FHR. Fig.2c)



b. The V-*Stufe* functional diagram

Example 6. After Carl Schachter, "Analysis by Key: Another Look at Modulation" (*Music Analysis* 6:3, 1987), Example 3

LEVEL 1: T ————— S ————— D ————— T
LEVEL 2: T D T T D T T D T