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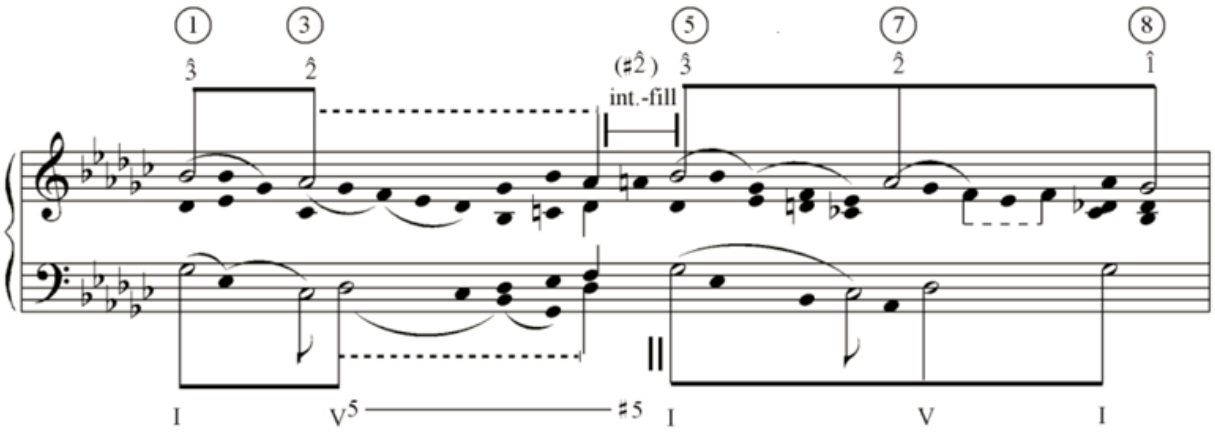
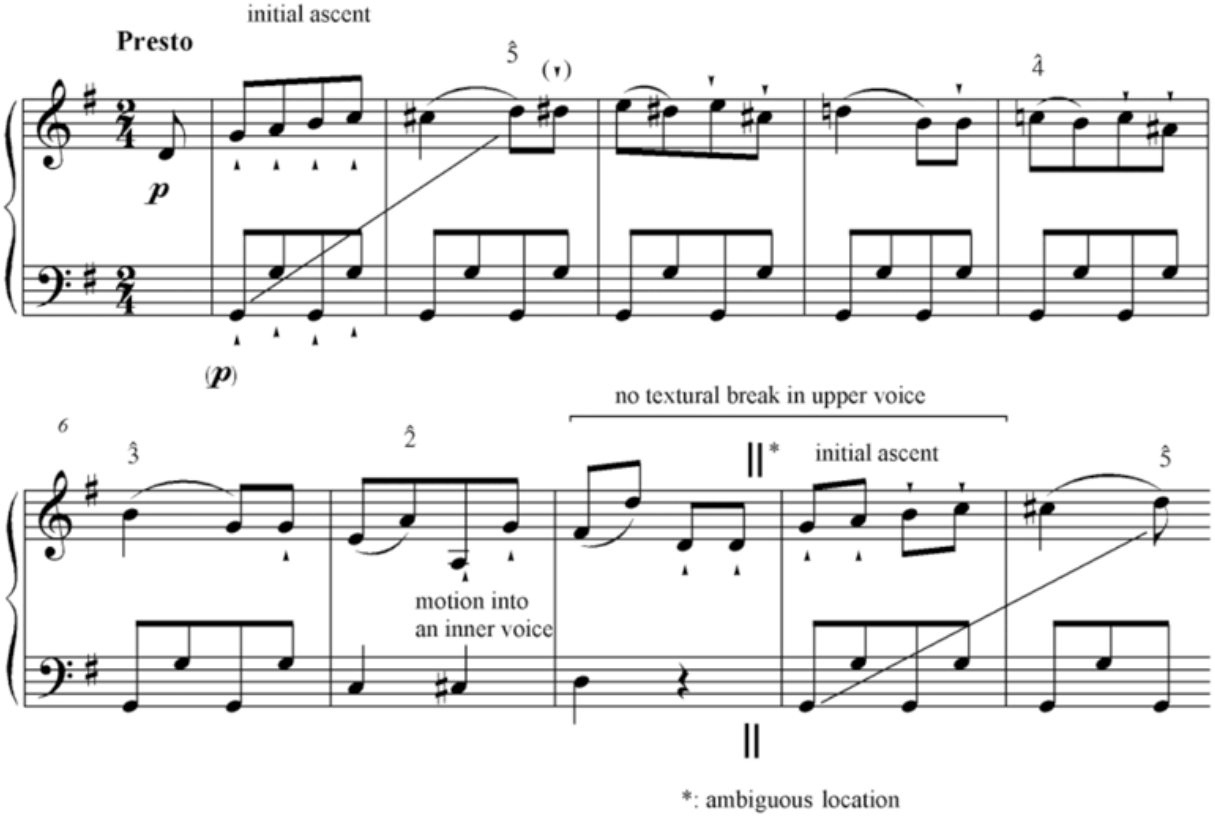
MTO 18.4 Examples: Goldenberg, The Interruption-Fill and Corollary Procedures

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.12.18.4/mto.12.18.4.goldenberg.php

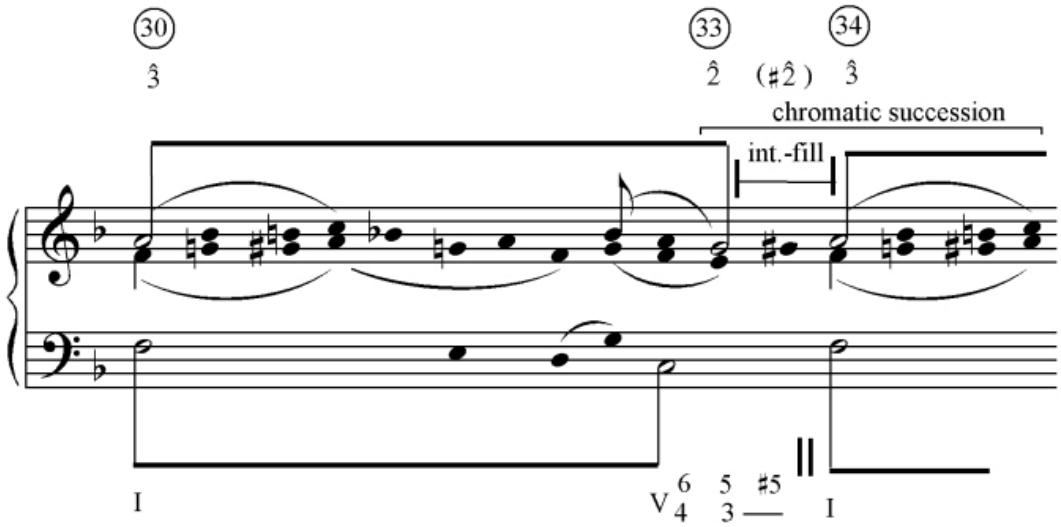
Example 1. Basic upper-voice interruption-fill before $\hat{3}$: Schubert, Impromptu op. 90 no. 3 (D. 899), measures 1–8. Voice-leading graph



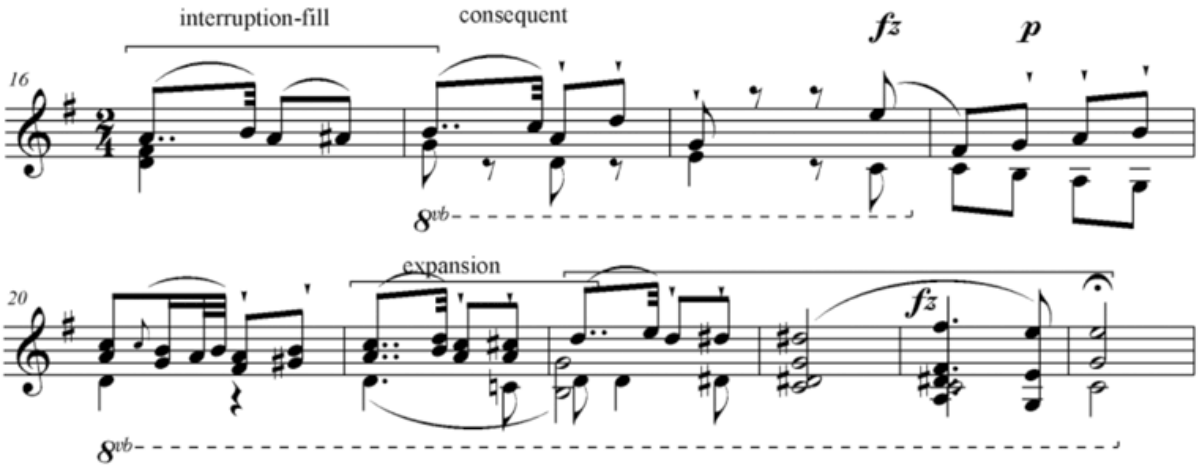
Example 2. Continuous motion across interruption without interruption-fill:
Haydn, Symphony no. 92 *[Oxford],* fourth movement, measures 1–9. Annotated reduction



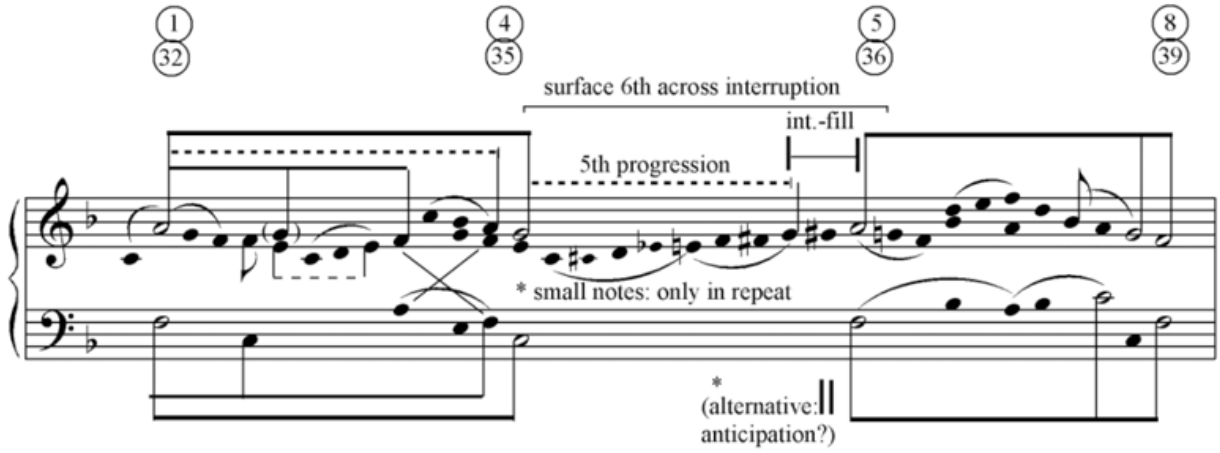
Example 3. Larger chromatic motion starting from the chromatic lead-in:
Haydn, Piano Variations in F minor, Hob. XVII:6, measures 30–34. Voice-leading graph



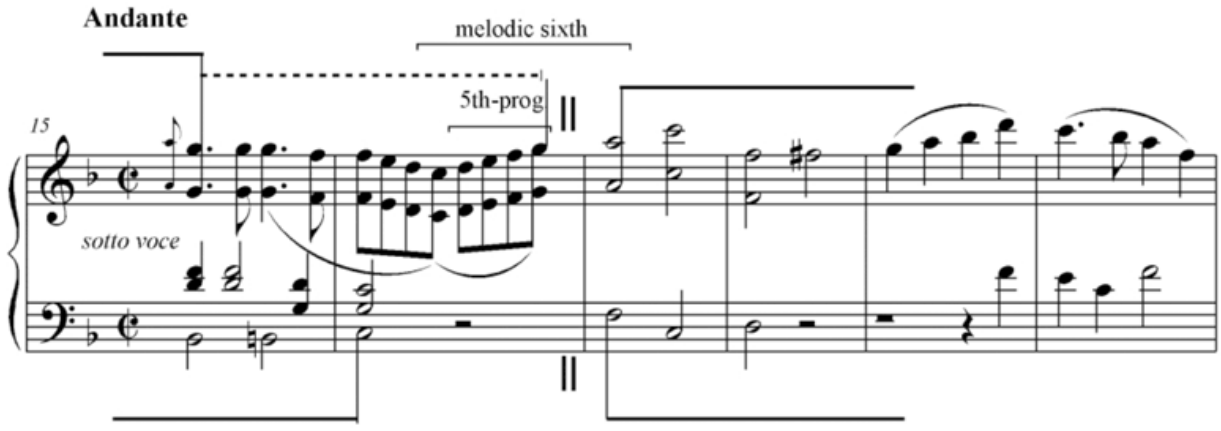
Example 4. Expansion of the consequent based on the interruption-fill:
Haydn, Symphony no. 104, second movement, measures 16–25. Annotated reduction



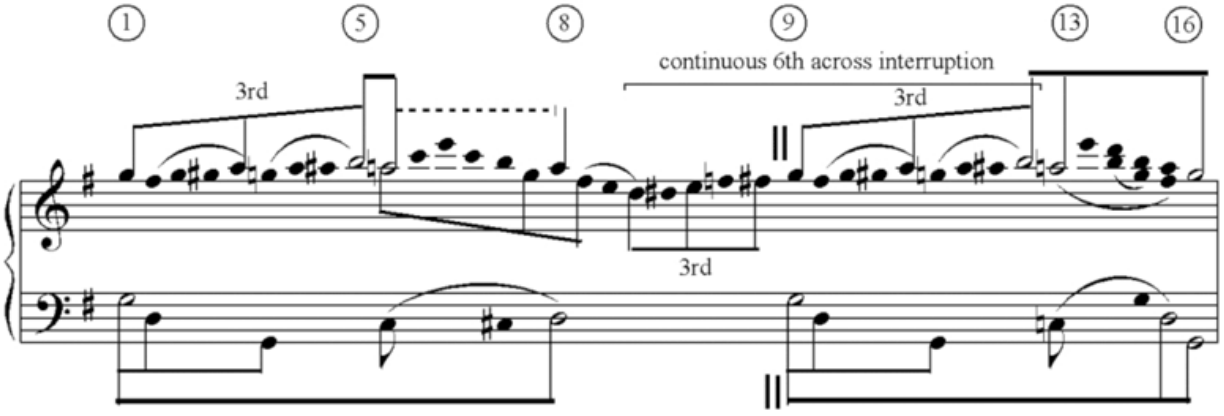
Example 5. Interruption-fill continues motion from an inner voice:
Beethoven, Piano Sonata op. 2 no. 1, second movement, measures 1–8 and 32–39. Voice-leading graph



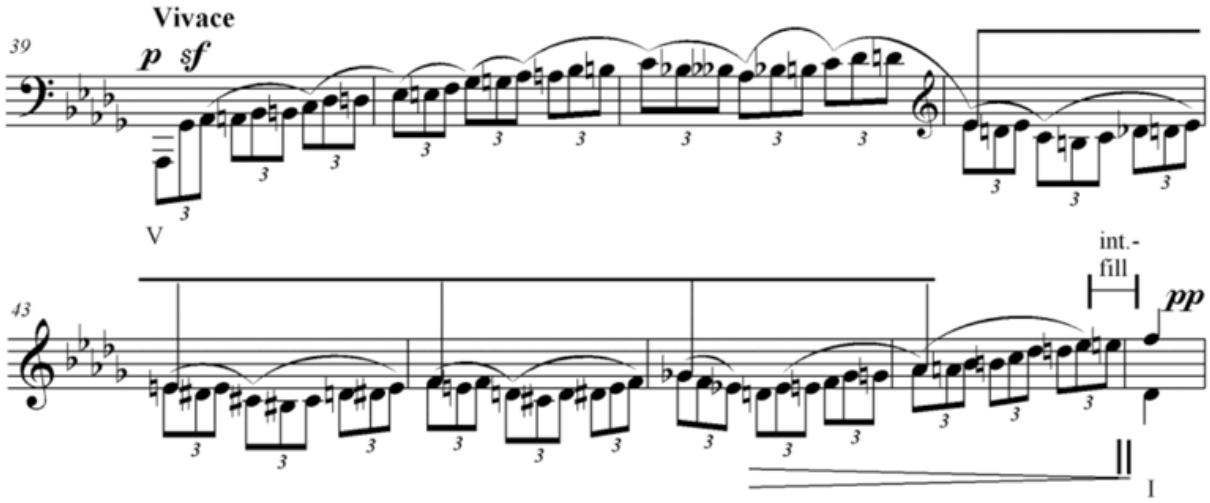
Example 6. A diatonic melodic sixth based on a fifth-progression plus a step:
Priestermarsch. From Mozart, *Die Zauberflöte,* K. 620, Act 2. Measures 15–20. Annotated reduction



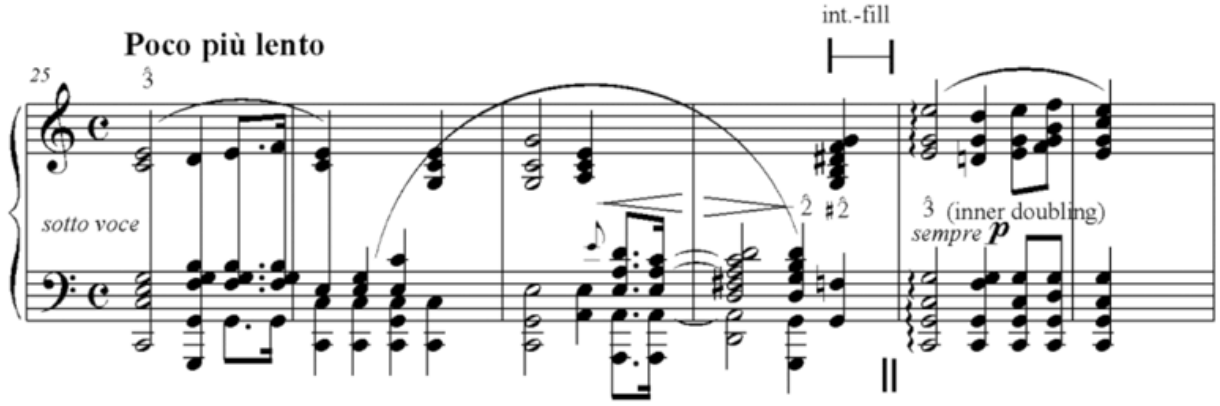
Example 7. Ascent across interruption without filling-in, combining motion from an inner voice with initial ascent: Mozart, Serenade K. 320, fourth movement, measures 1–16. Voice-leading graph



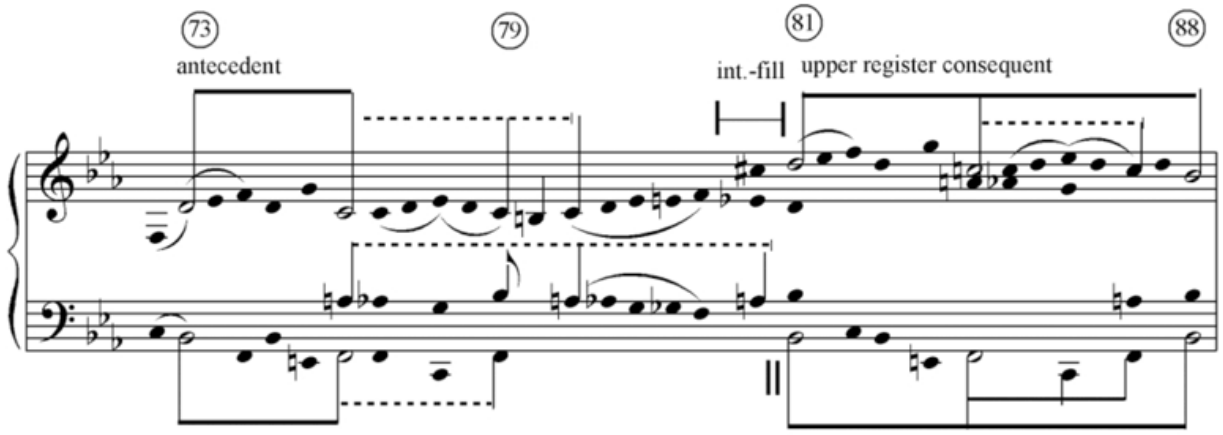
Example 8. Magnified ascent to the lead-in:
Widor, Valse-Impromptu op. 15 no. 6, measures 39–47. Annotated score



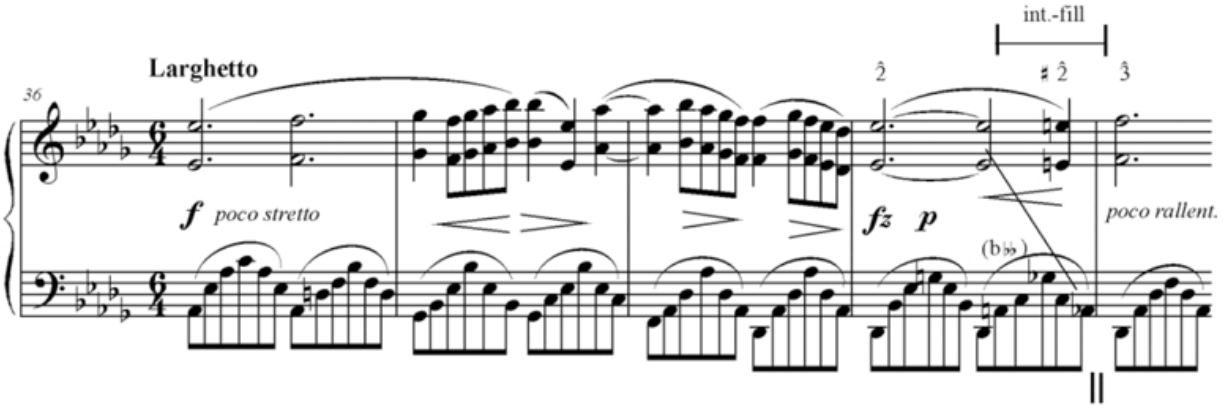
Example 9. Lead-in in the original register before an octave shift:
Chopin, Nocturne op. 48 no. 1, measures 25–30. Annotated score



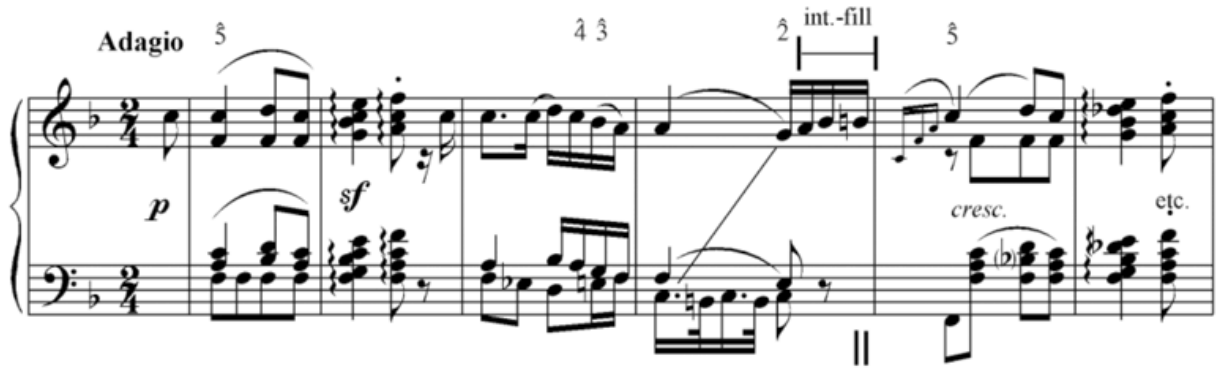
Example 10. Lead-in grouped with the consequent:
Chopin, Mazurka op. 56 no. 3, measures 73–88. Voice-leading graph



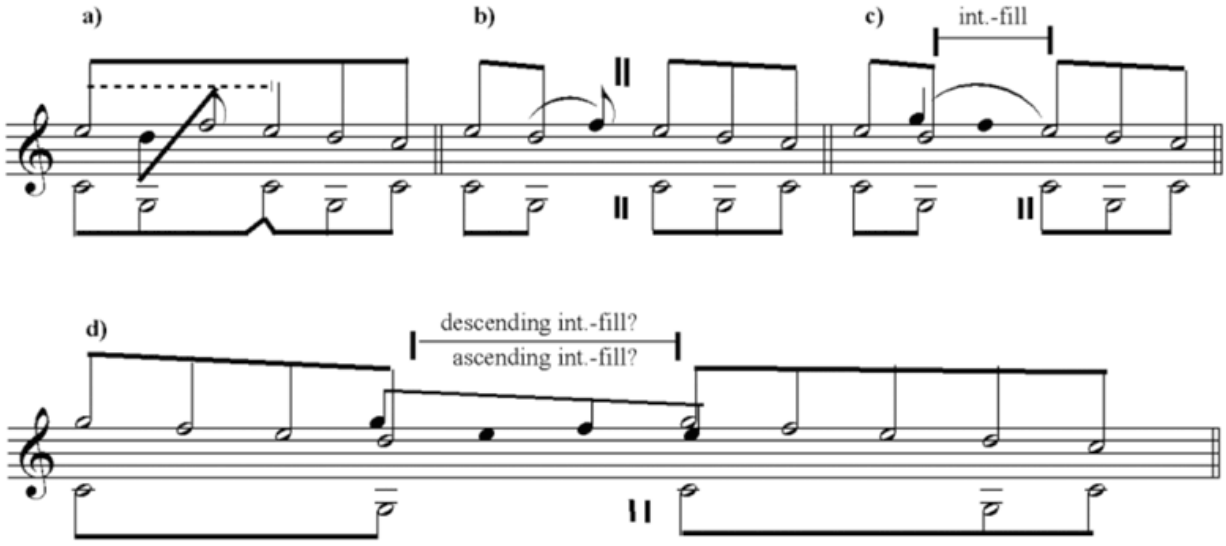
Example 11. Lack of simultaneous V before interruption-fill:
Chopin, Nocturne op. 9 no. 1, measures 36–40



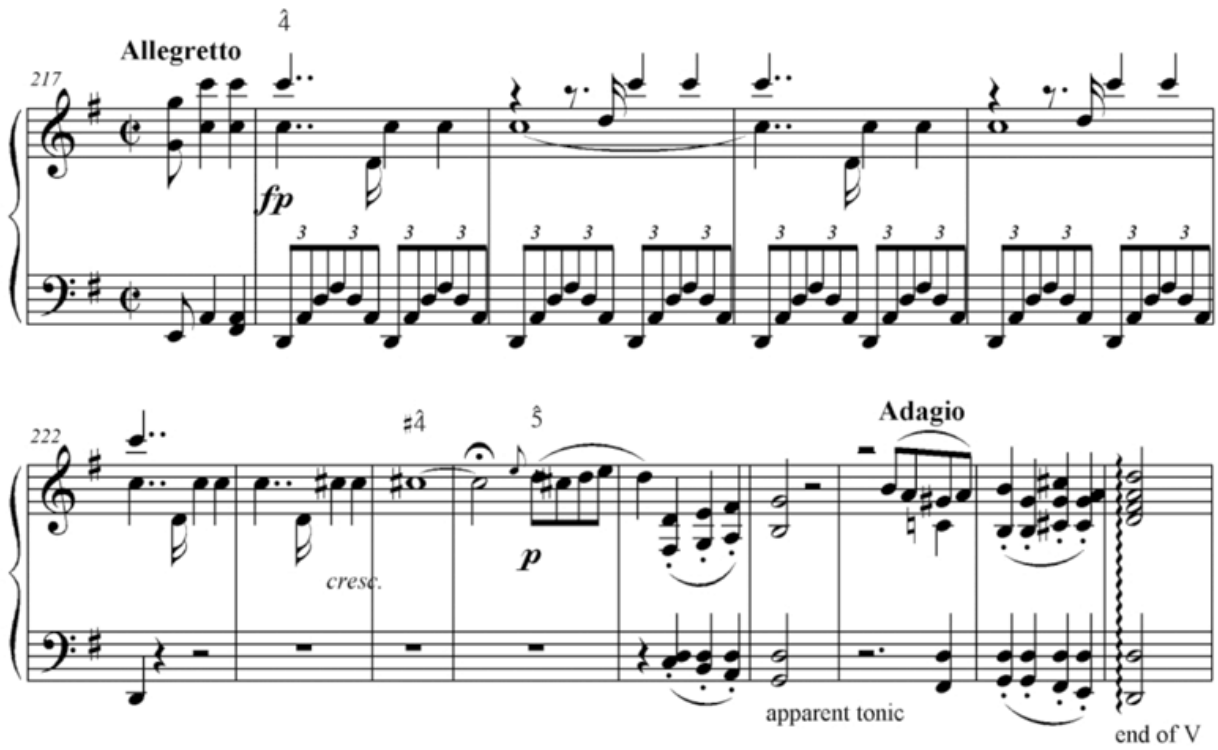
Example 12. Basic upper-voice interruption-fill before $\hat{5}$:
Beethoven, Theme for Piano Variations op. 34, measures 1–6. Annotated score



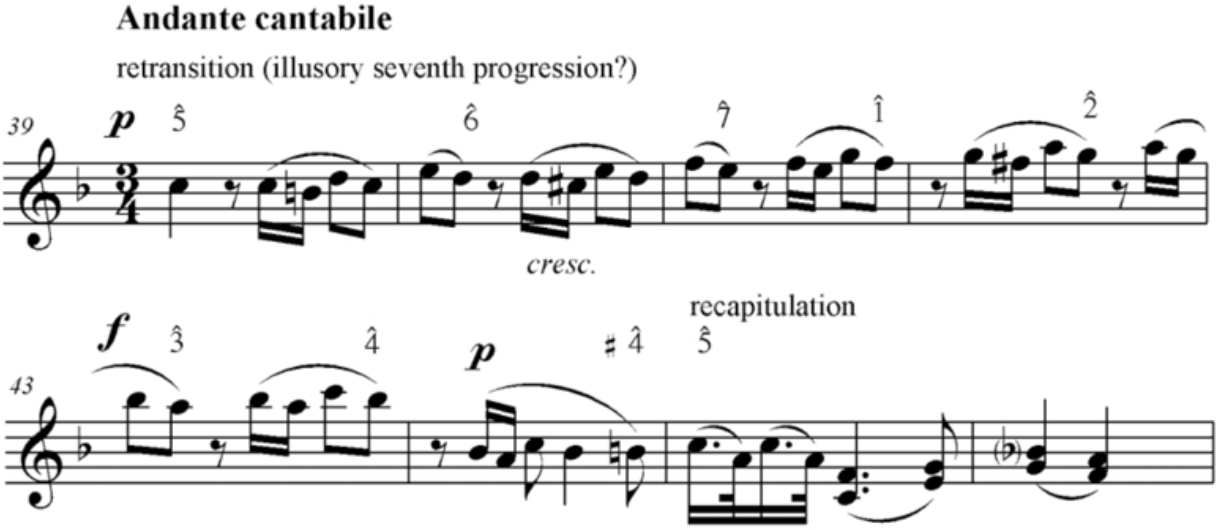
Example 13. The seventh at the middle of an interruption-structure from $\hat{3}$:
a) the seventh as a true upper neighbor to $\hat{3}$ cancels the interruption;
b) the seventh as an offshoot from V$\hat{2}$ left unexplained;
c) the seventh as a descending interruption-fill from a cover tone before $\hat{3}$;
d) the seventh as a descending interruption-fill from a cover tone before $\hat{5}$, paradoxically combined with the ascending interruption-fill



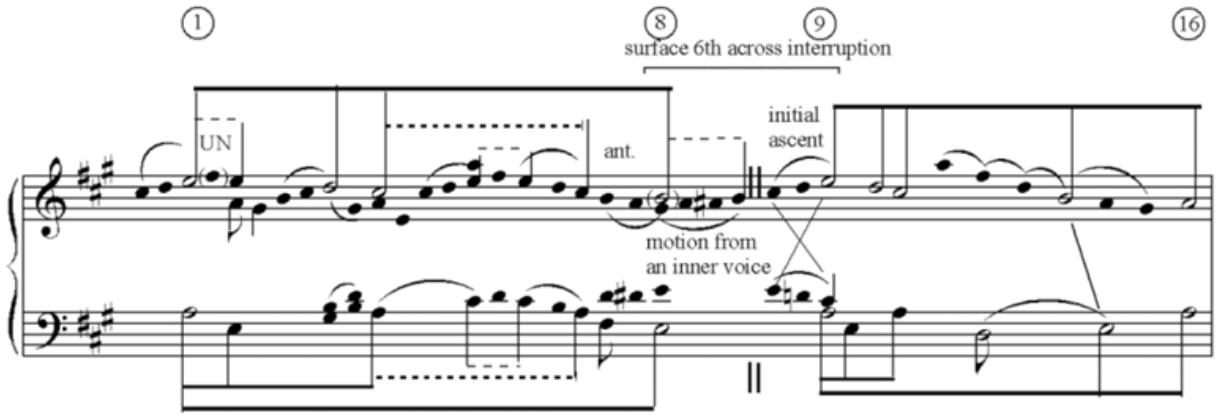
Example 14. Emphasized ♯4̂ within a fourth-progression toward V5̂:
Beethoven, Piano Sonata op. 31 no. 1, third movement, measures 217–30. Annotated score



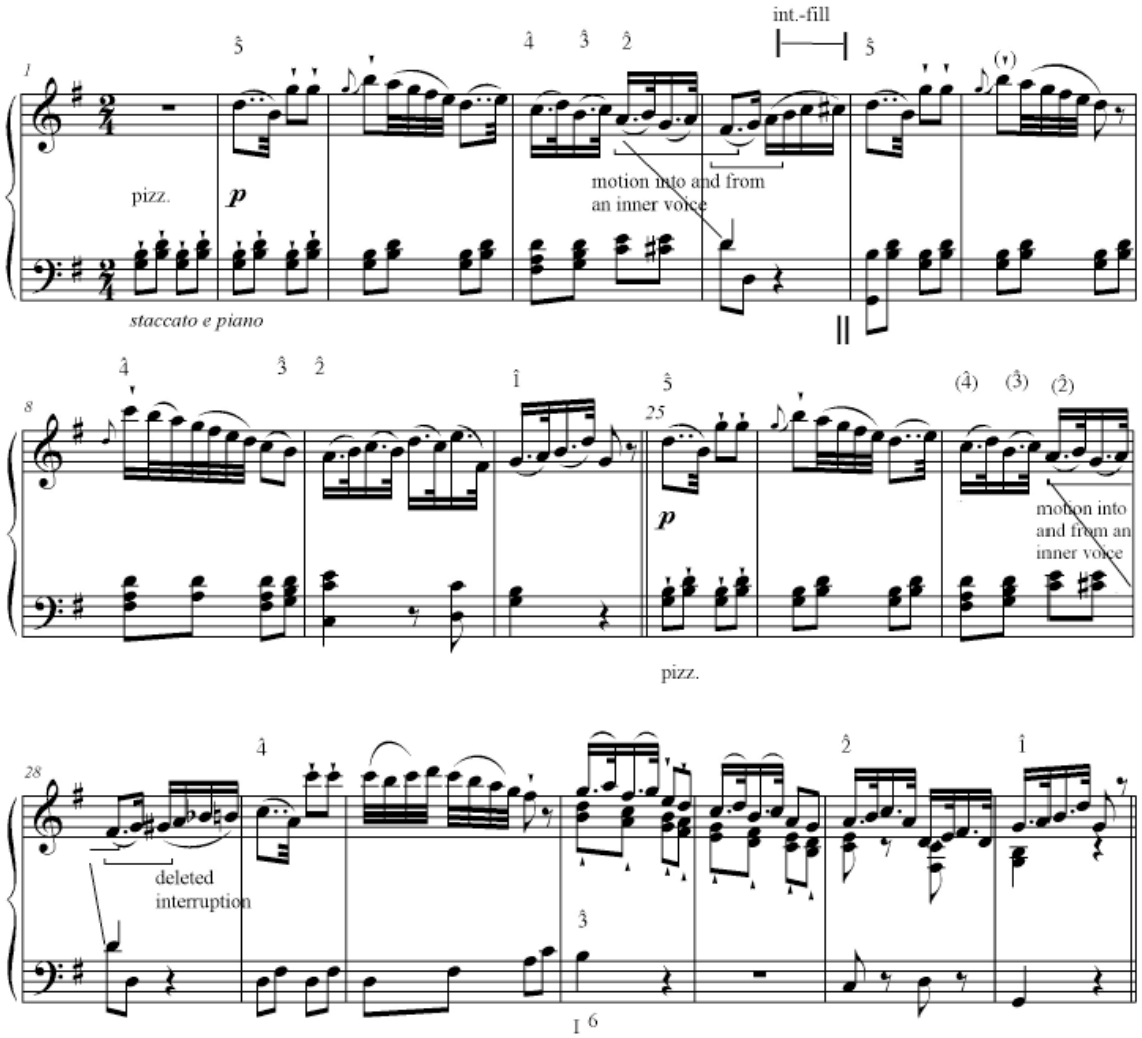
Example 15. ♯4̂ lead-in after an illusory seventh-progression:
Mozart, String Quartet K. 465, second movement, measures 39–46. Annotated score



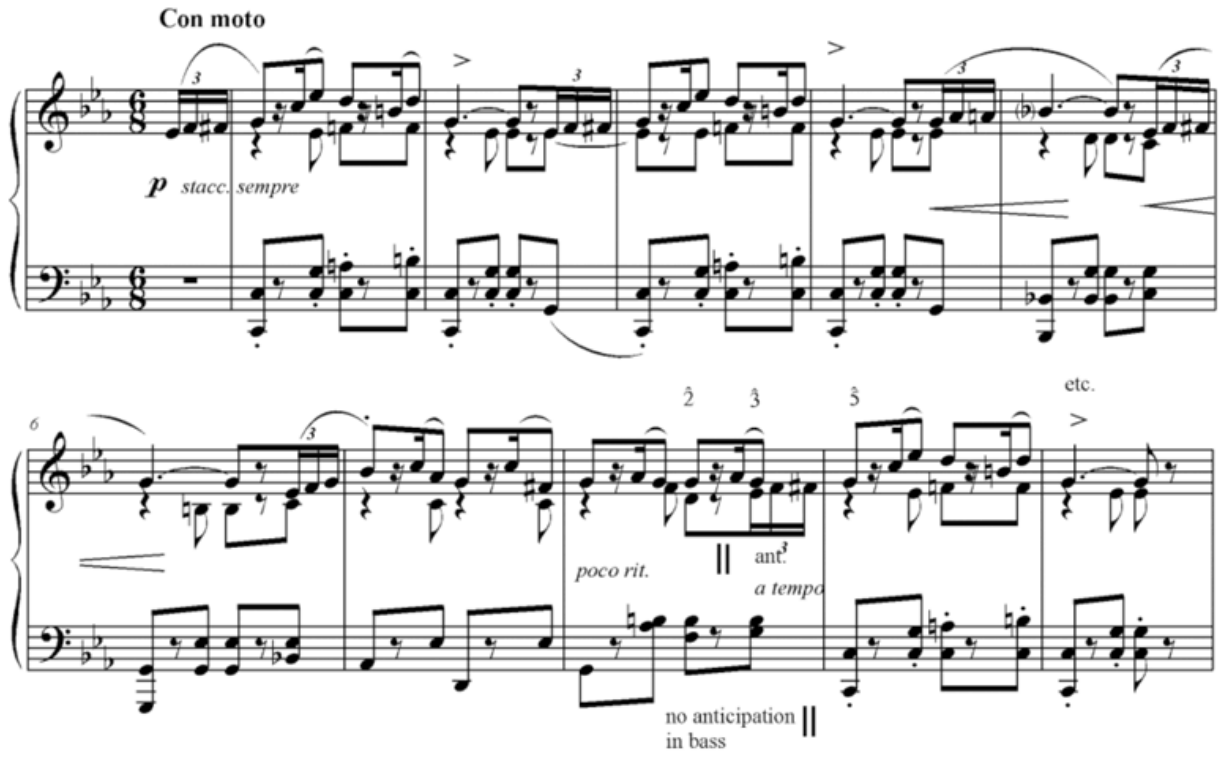
Example 16. Ascent to the regained $\hat{5}$ based on anticipation without interruption-fill:
Mozart, Violin Concerto no. 5, K. 219, third movement, measures 1–16. Voice-leading graph



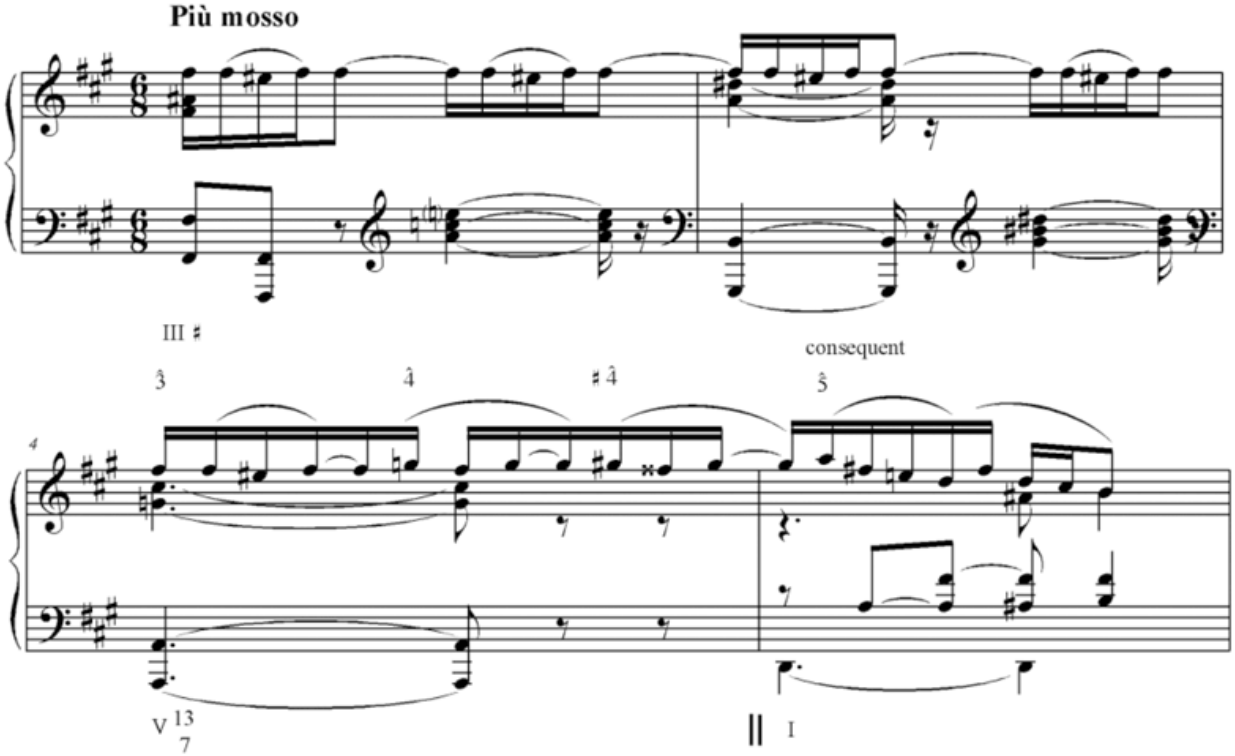
Example 17. Deformation of interruption-fill:
Haydn, Symphony no. 101, second movement, (1) measures 1–10 (normative); (2) measures 25–34. Annotated score



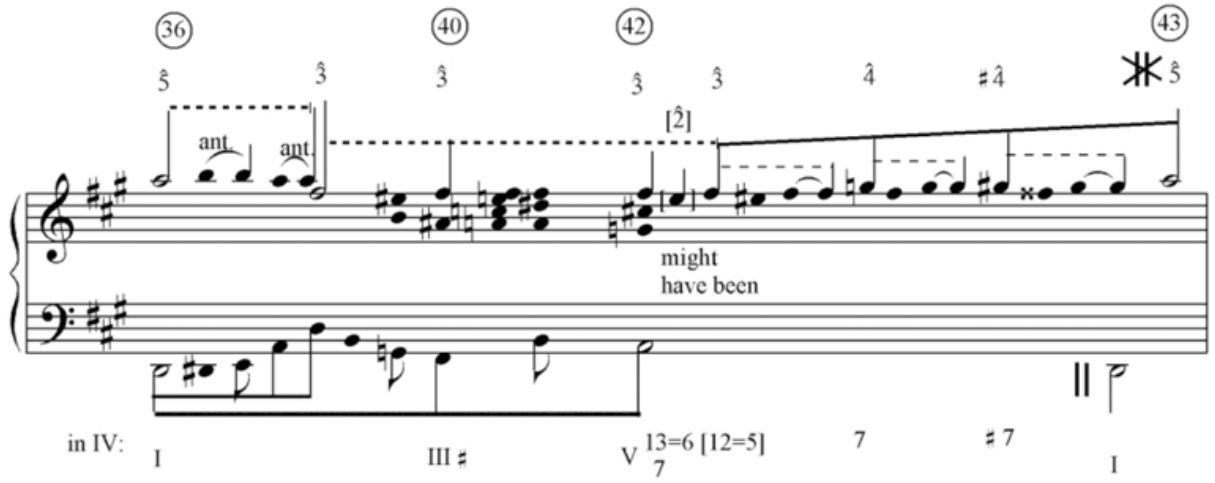
Example 18. Combination of anticipation from an augmented triad and interruption in the bass: Grieg, *Poetische Bilder* op. 3, no. 3: *Con moto,* measures 1–15. Annotated score



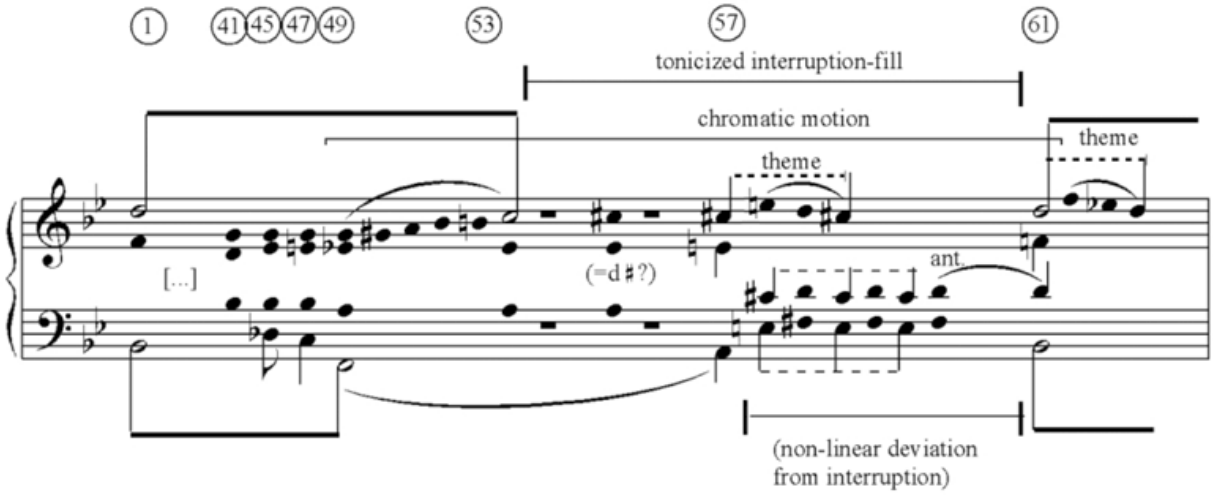
Example 19a. Kalinnikov, Nocturne in F-sharp minor, measures 40–43. Annotated score



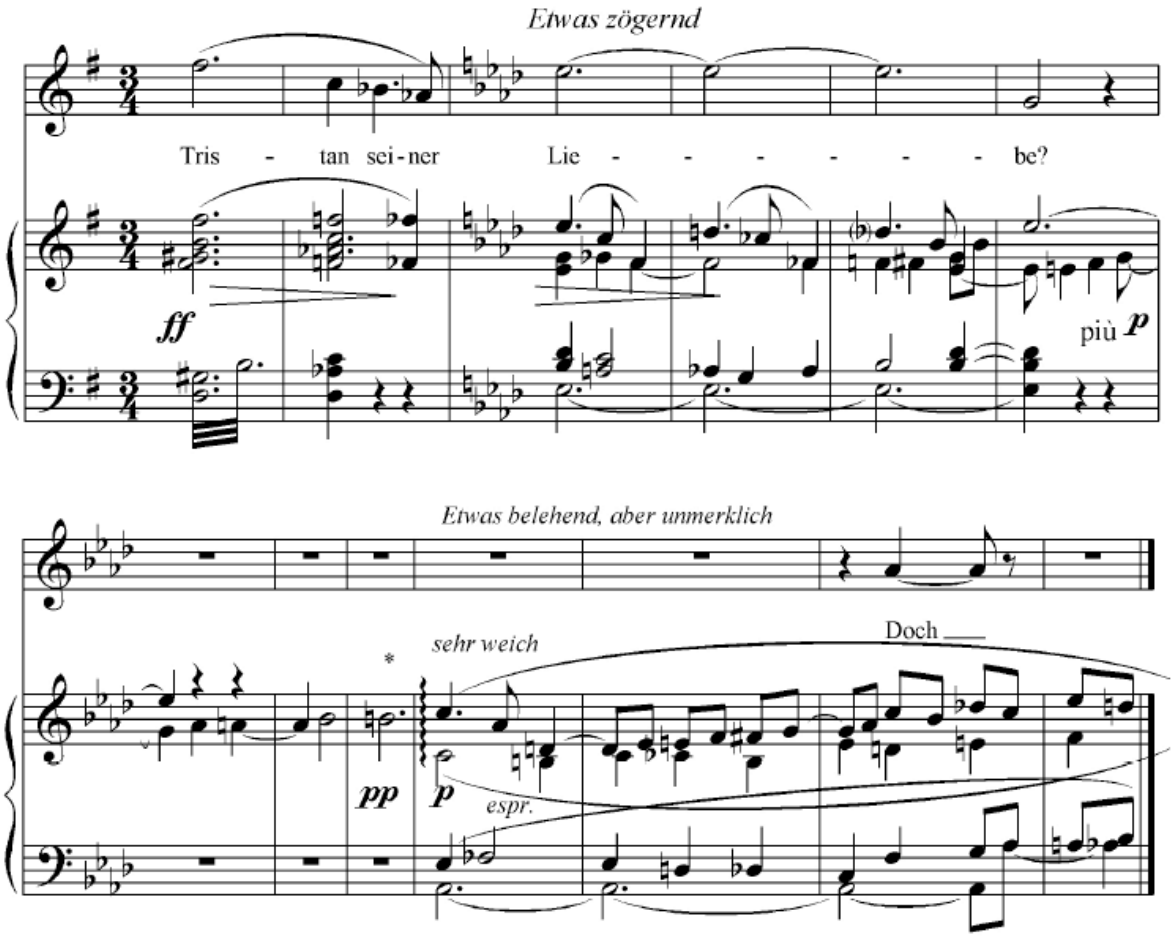
Example 19b. Kalinnikov, Nocturne in F-sharp minor, measures 36–43. Voice-leading graph



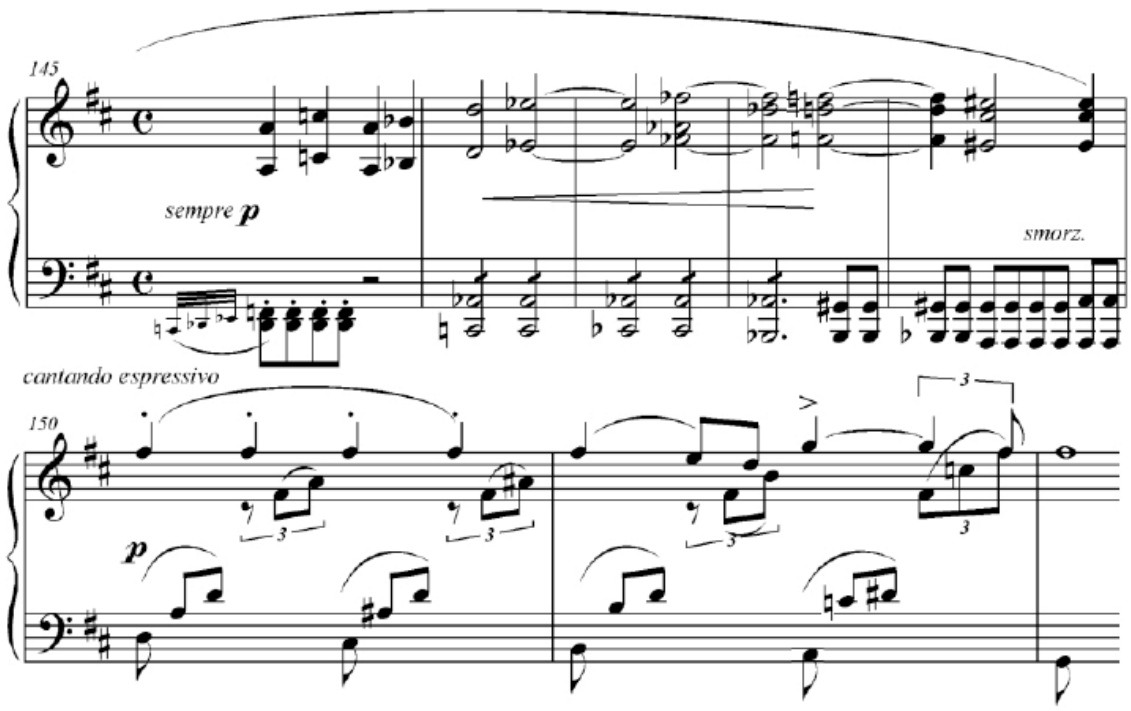
Example 20. "Tonicization of the lead-in ♯2̂:
Grieg, *Stimmungen* op. 73, no. 2: *Scherzo-Impromptu,* measures 41–61. Voice-leading graph



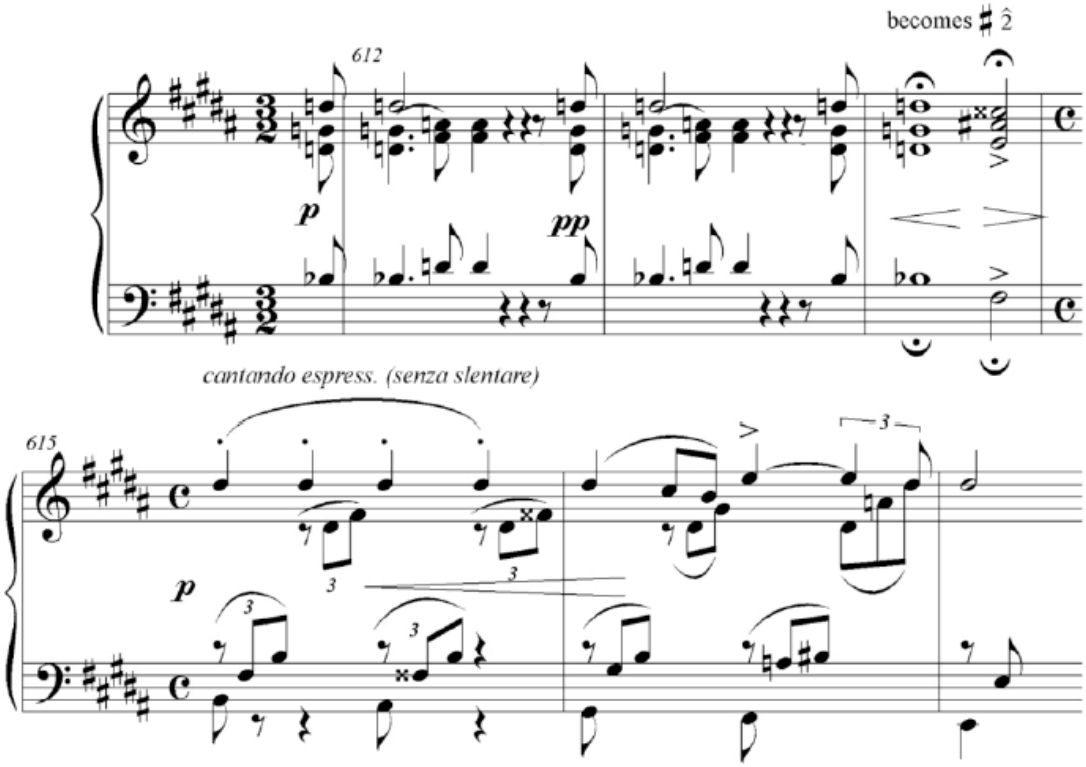
Example 21. Chromatic Lead-in in an Open Chromatic Context Wagner, *Tristan und Isolde,* Act 2, scene 2 (excerpt)
Reduction by Hans von Bülow



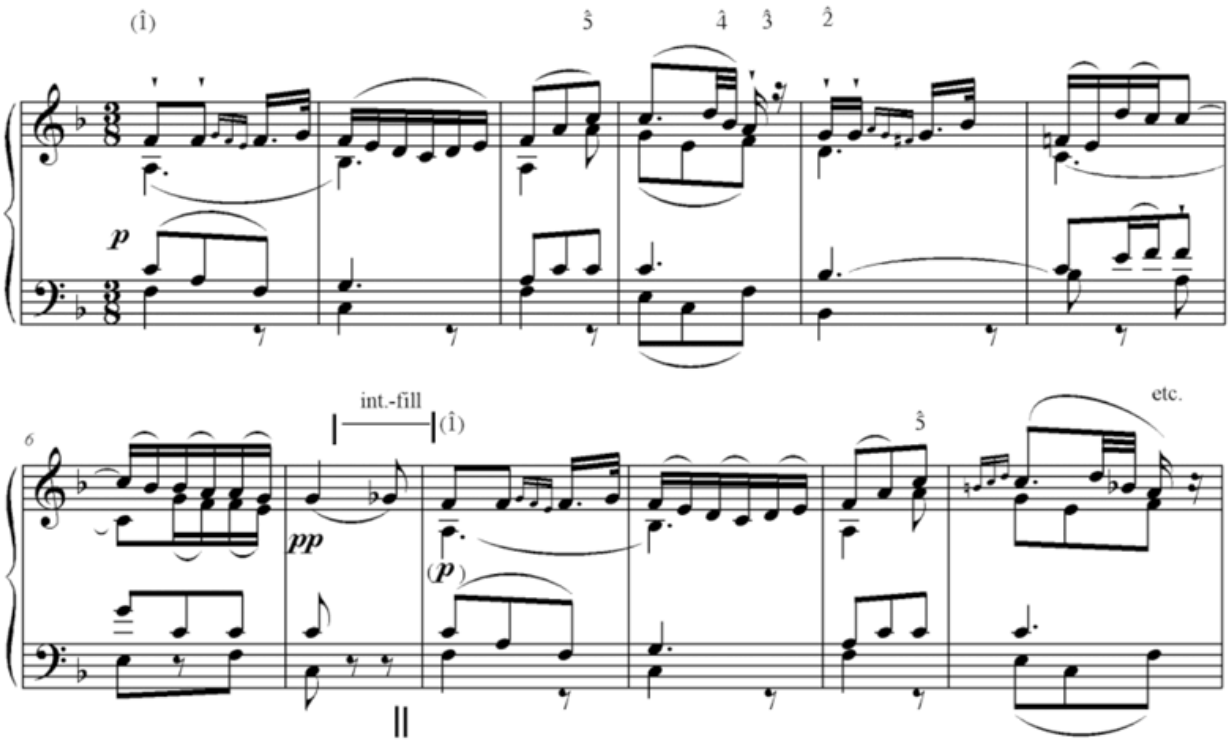
Example 22a. Liszt, Piano Sonata in B minor, measures 145–152



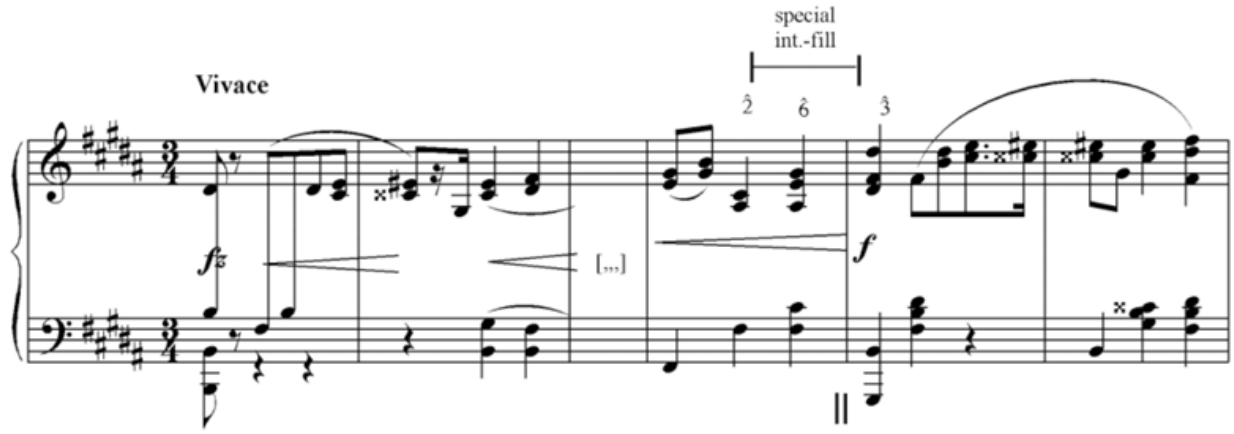
Example 22b. Liszt, Piano Sonata in B minor, measures 612–617. Annotated score



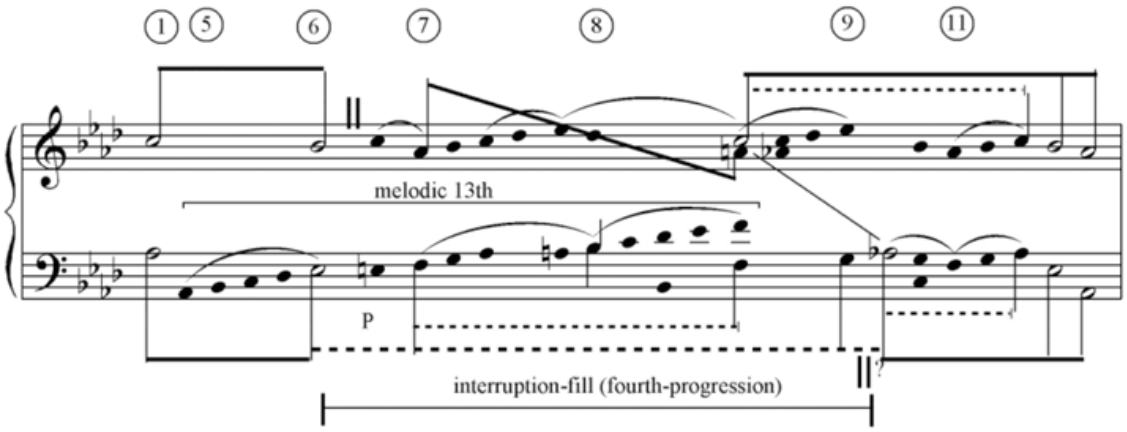
Example 23. Descending upper-voice interruption-fill to 1̂:
Haydn, Symphony no. 77, second movement, measures 1–16. Annotated score



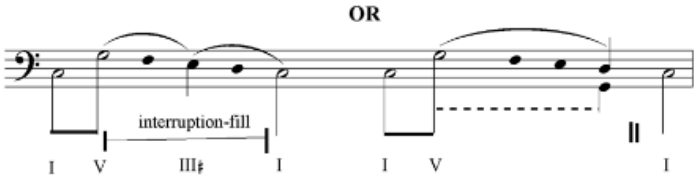
Example 24. Division of a ninth into two fifths replaces ordinary lead-in:
Chopin, Mazurka op. 63 no. 1, measures 1–8. Annotated score



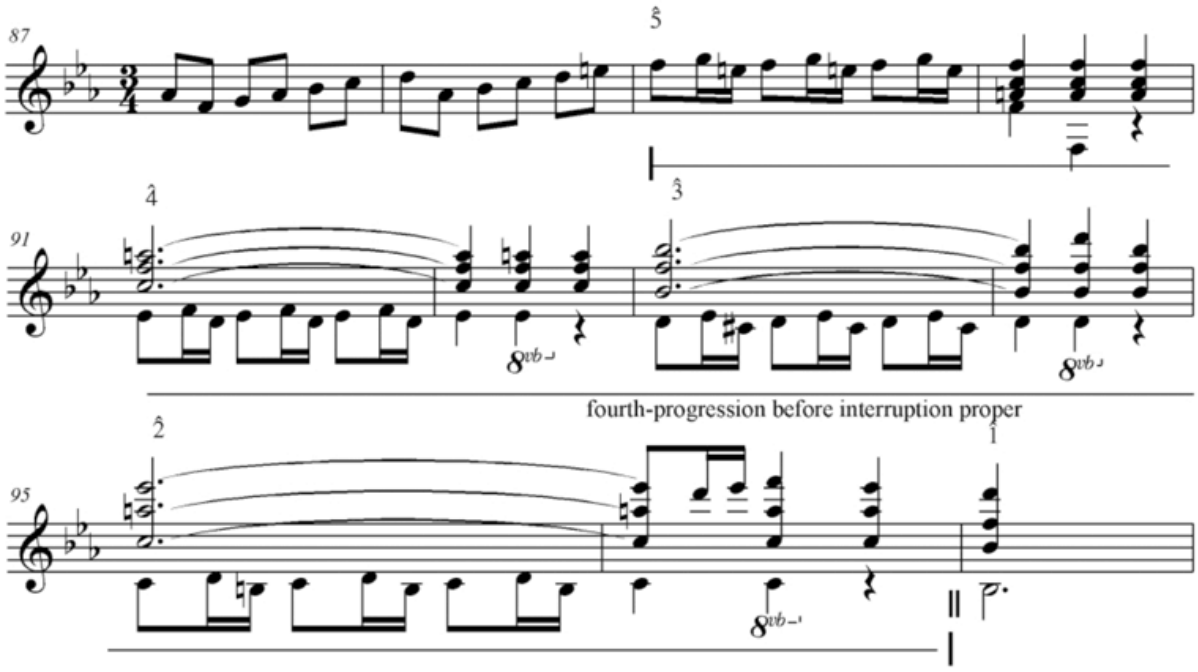
Example 25. Ascending interruption-fill in the bass: "Ich bin's, Ich sollte büssen."
From Bach, *St. Matthew Passion,* no. 16. Voice-leading graph (after Schenker)



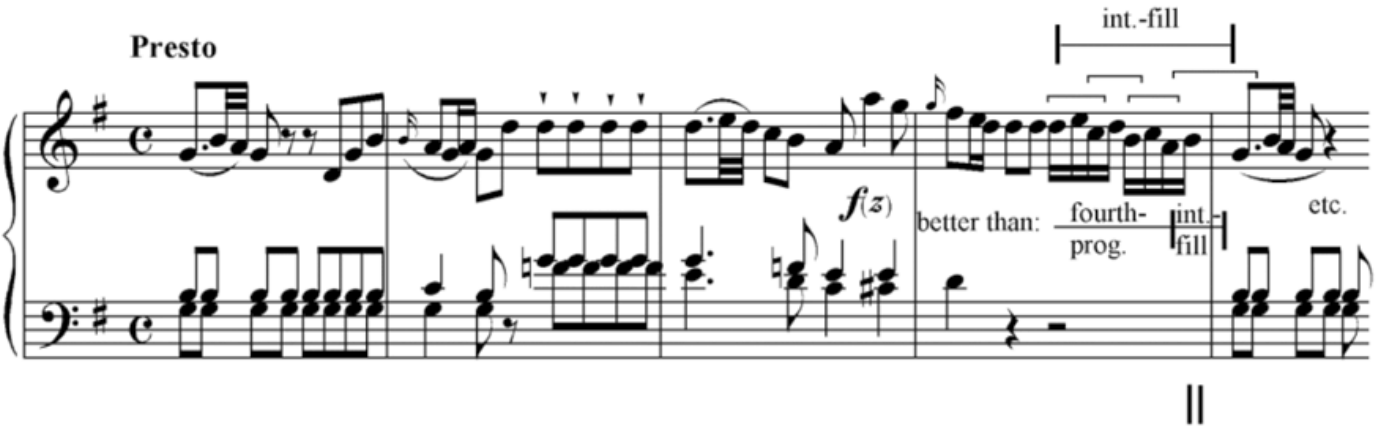
Example 26. Alternative interpretations of the descending bass from V to I



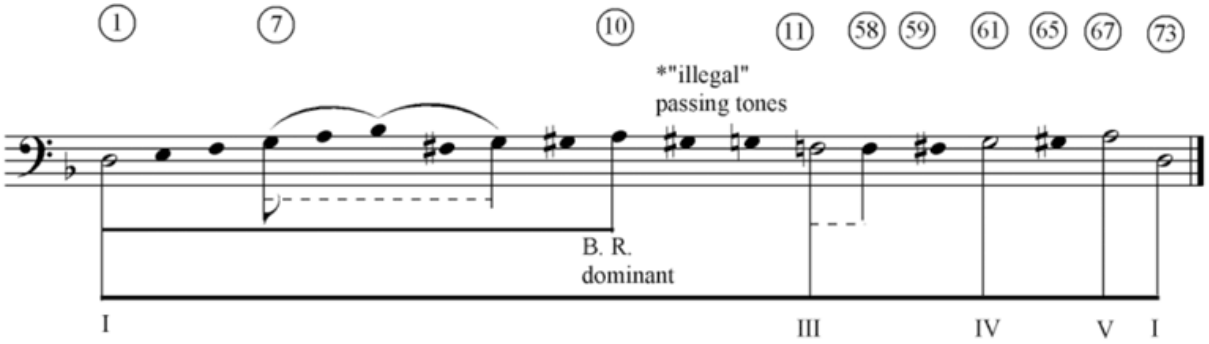
Example 27. The $\hat{5}$–$\hat{1}$ caesura-fill as a fourth-progression plus a step:
Mozart, Symphony no. 39, K. 543, first movement, measures 87–97. Annotated melodic line



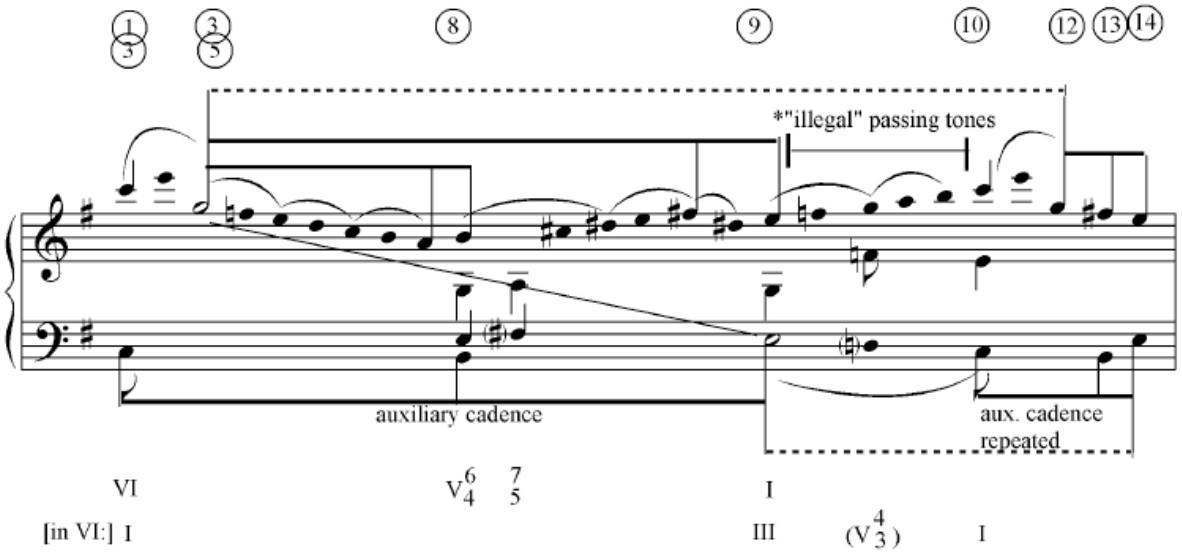
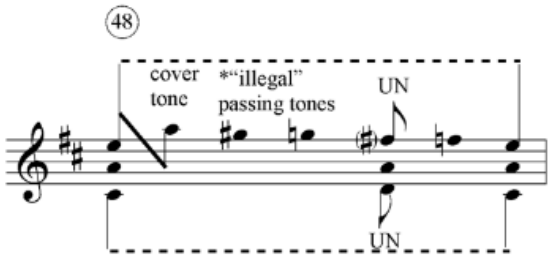
Example 28. A descending 5̂—1̂ caesura-fill that defies clear division:
Haydn, Piano Sonata XVI:40, second movement, measures 1–5. Annotated score



Example 29. "Illegal" passing tones after a back-relating dominant: "Der hölle Rache kocht in meinem Herzen."
From Mozart, *Die Zauberflöte,* K. 620, Act 2. Voice-leading graph (bass only)



Example 30. "Illegal" passing tones between two occurrences of an auxiliary cadence:
Beethoven, String Quartet op. 59 no. 2, fourth movement, measures 1–18. Voice-leading graph



Example 31. "Illegal" passing tones from a cover tone:
Mozart, Piano Sonata K. 576, first movement, measure 48. Voice-leading graph