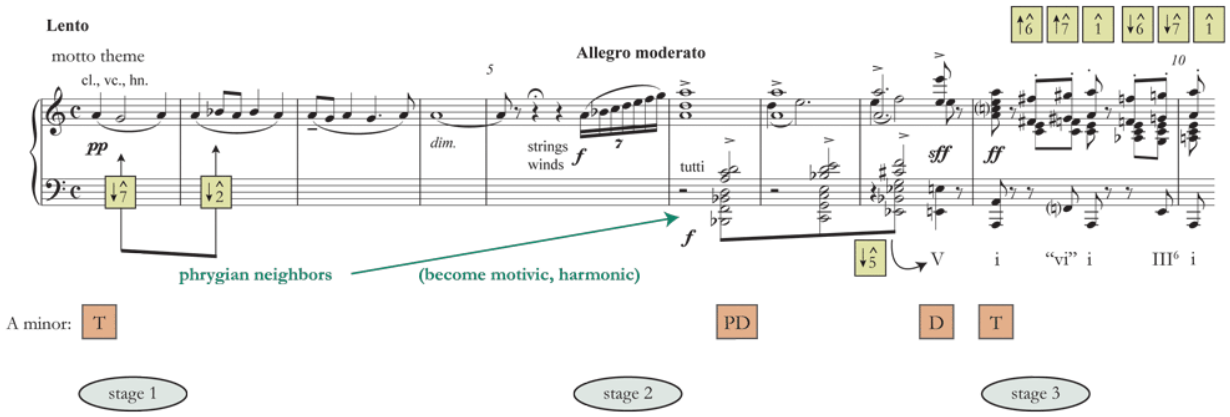
a journal of the Society for Music Theory

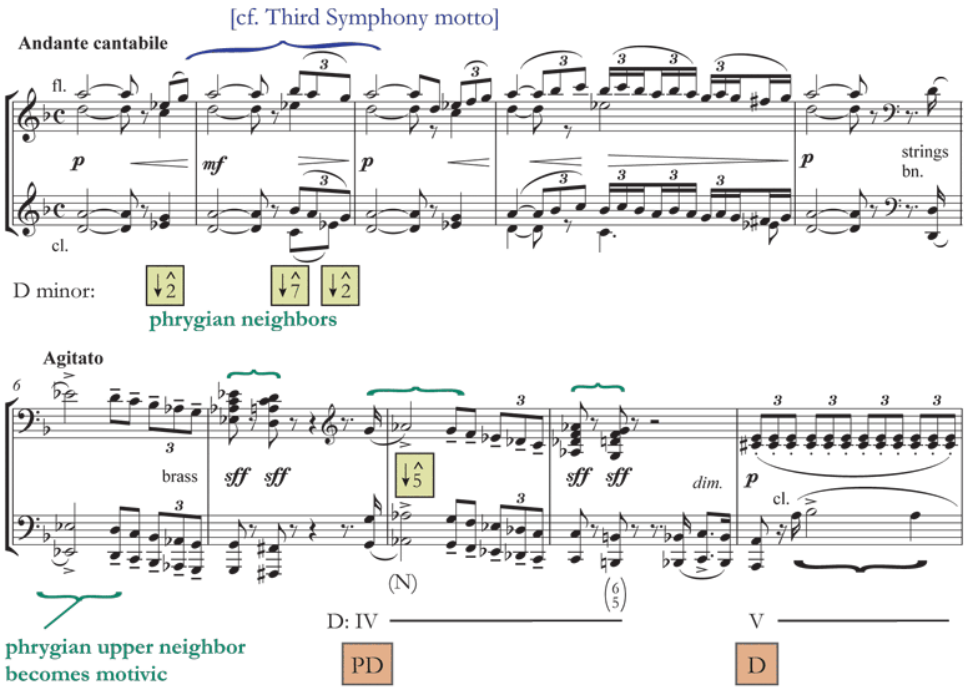
MTO 20.4 Examples: Blair Johnston, Modal Idioms and Their Rhetorical Associations in Rachmaninoff's Works

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.14.20.4/mto.14.20.4.johnston.php

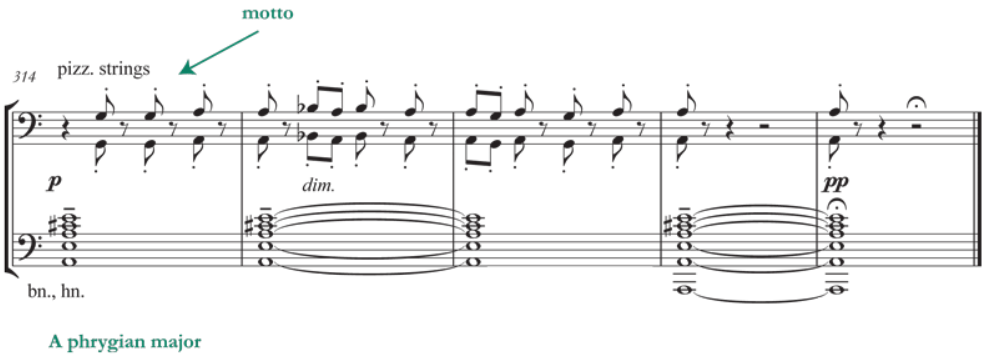
Example 1. Symphony no. 3, op. 44, i, measures 1–10 [PDF]
[Audio includes measures 1–6]



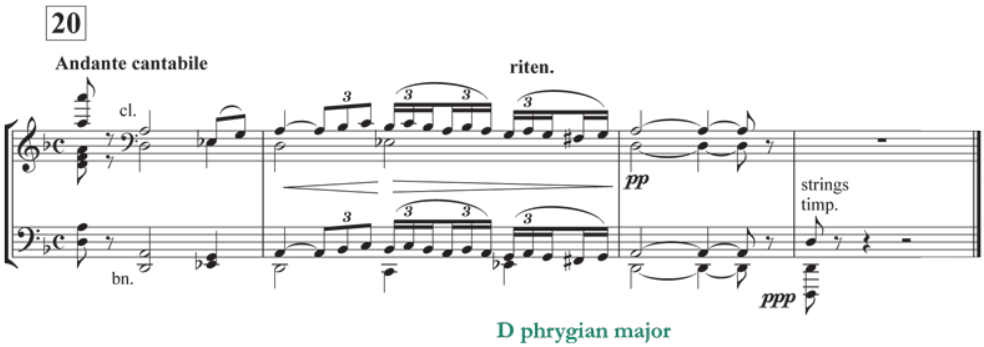
Example 2. *Aleko*, Introduction, measures 1–10 [PDF]
[Audio includes measures 1–7]



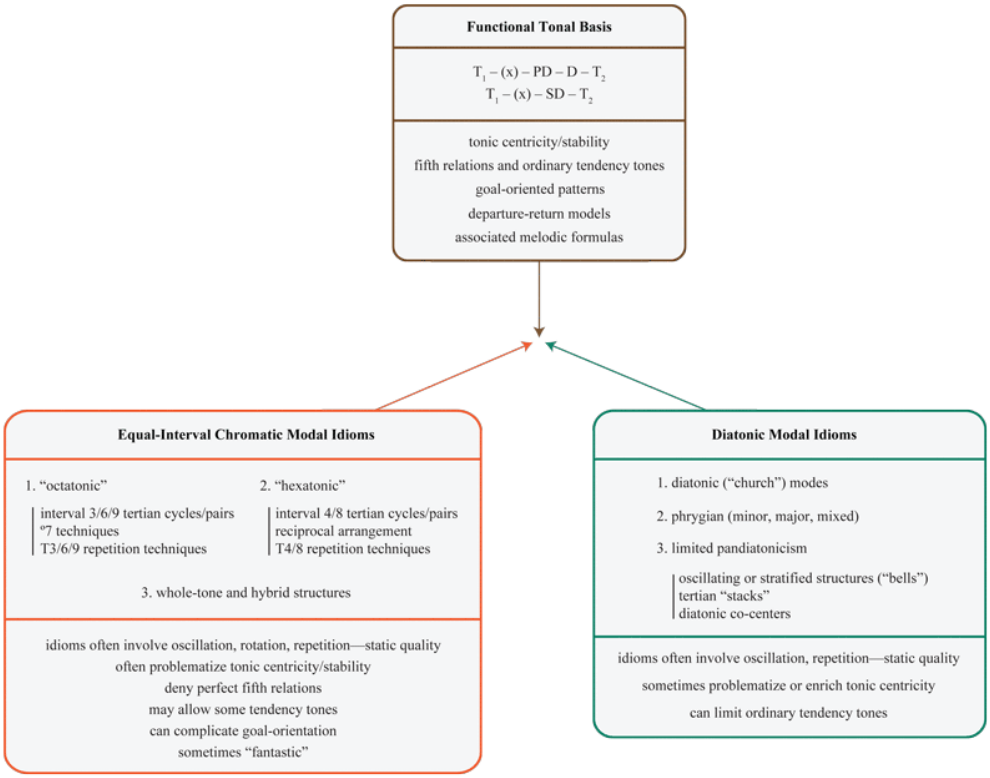
Example 3a. Symphony no. 3, i, measures 314–18 [PDF]
[Full audio]



Example 3b. *Aleko*, Finale, reh. 20 [PDF]
[Full audio]

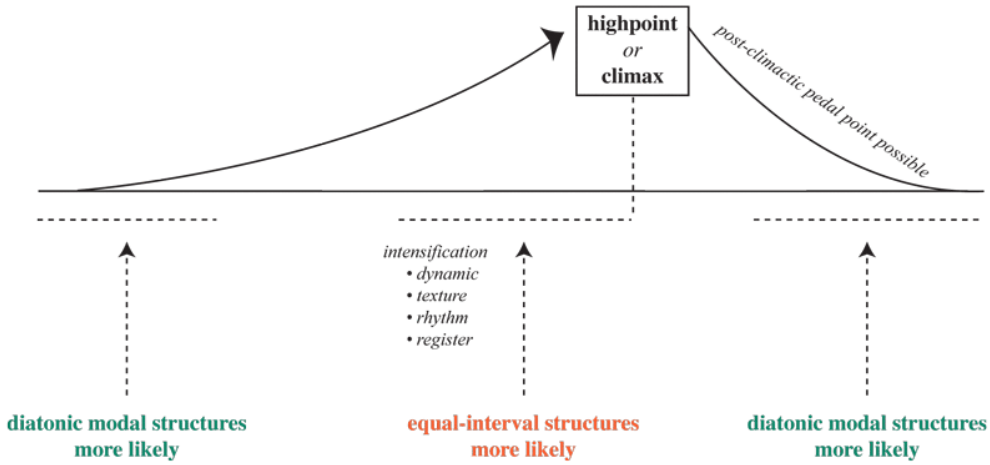


Example 4. Overview of modal idioms in the context of Rachmaninoff's harmonic language [PDF]

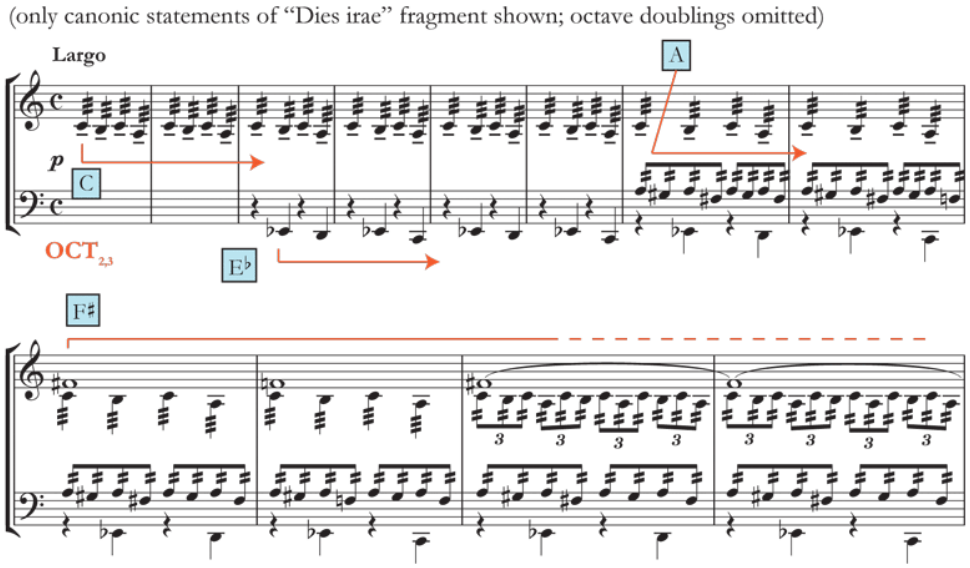


Example 5. Modal idioms and their rhetorical associations [PDF]

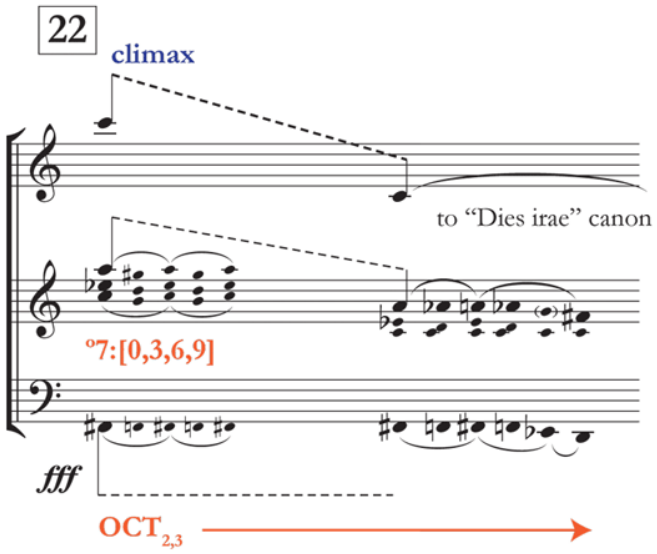
Harmonic-Structural Type	Associations	Most Likely Locations
functional tonal organization generic (linear) chromaticism	structural basis	pervasive; elaborated
diatonic (church) modes phrygian (minor, major, mixed) limited pandiatonicism	introductory initiating digressive post-climactic	beginnings and endings
equal-interval idioms	intensifying destabilizing climactic	highpoints/climaxes



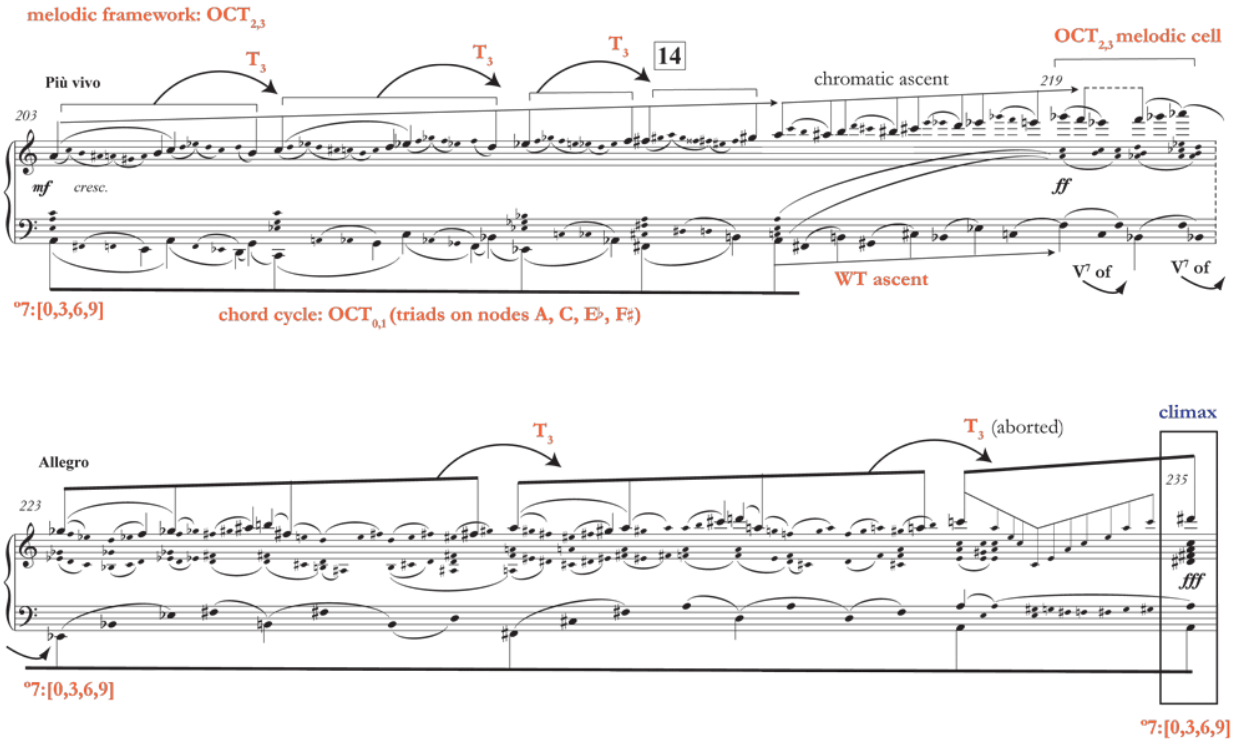
Example 6a. *Isle of the Dead*, op. 29, Canonic statements of "Dies irae" fragment after reh. 22 [PDF]
[Audio includes first seven measures of the canon]



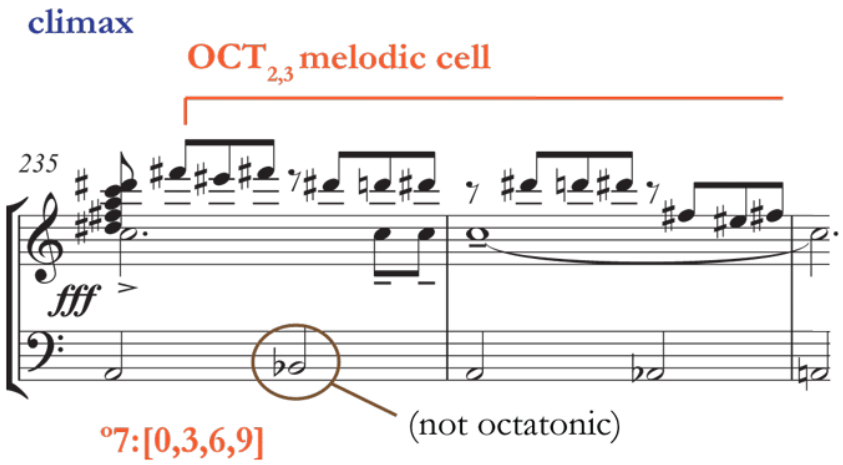
Example 6b. *Isle of the Dead*, climax at reh. 22 [PDF]
[Full audio]



Example 7a. Piano Concerto no. 3, op. 30, i, analysis of measures 203–235 [PDF]
[Audio begins at measure 223 and continues into climax]

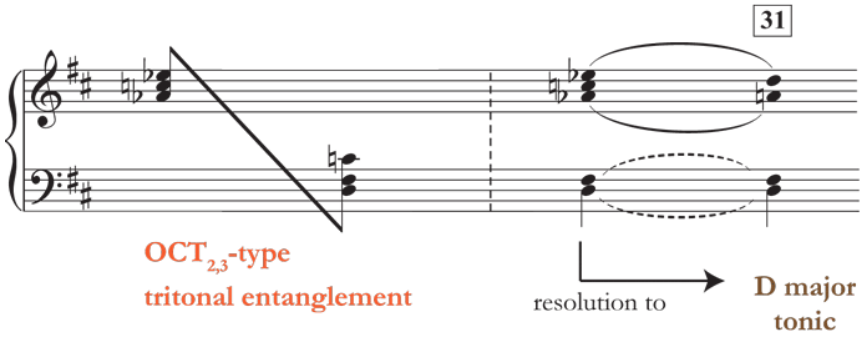


Example 7b. Piano Concerto no. 3, i, climax at measure 235 [PDF]

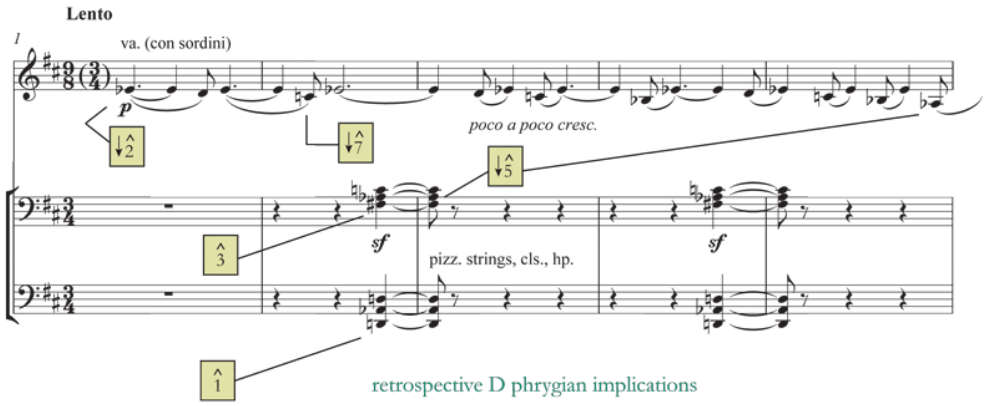


Example 8a. *The Bells* op. 35, ii, annotated reduction of measures 1–14 [PDF]
[Audio includes beginning through reh. 30]

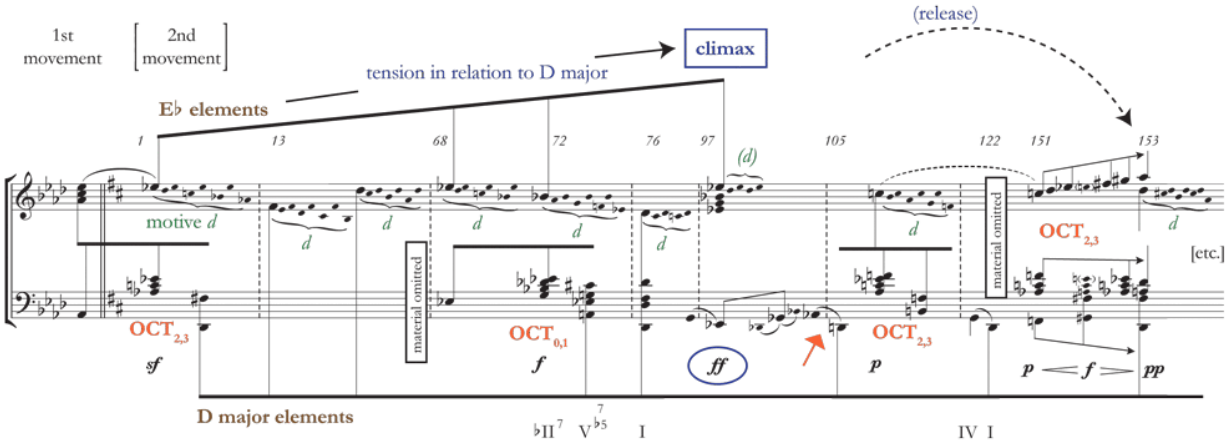
Example 8b. *The Bells*, ii, analysis of measures 1–10 [PDF]



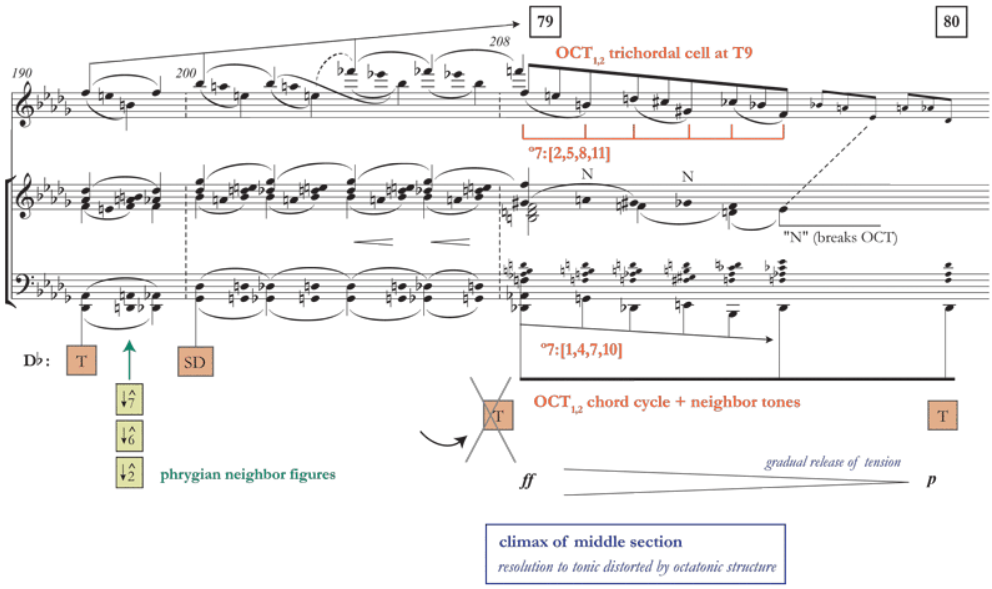
Example 8c. *The Bells*, phrygian implications in measures 1–5 [PDF]



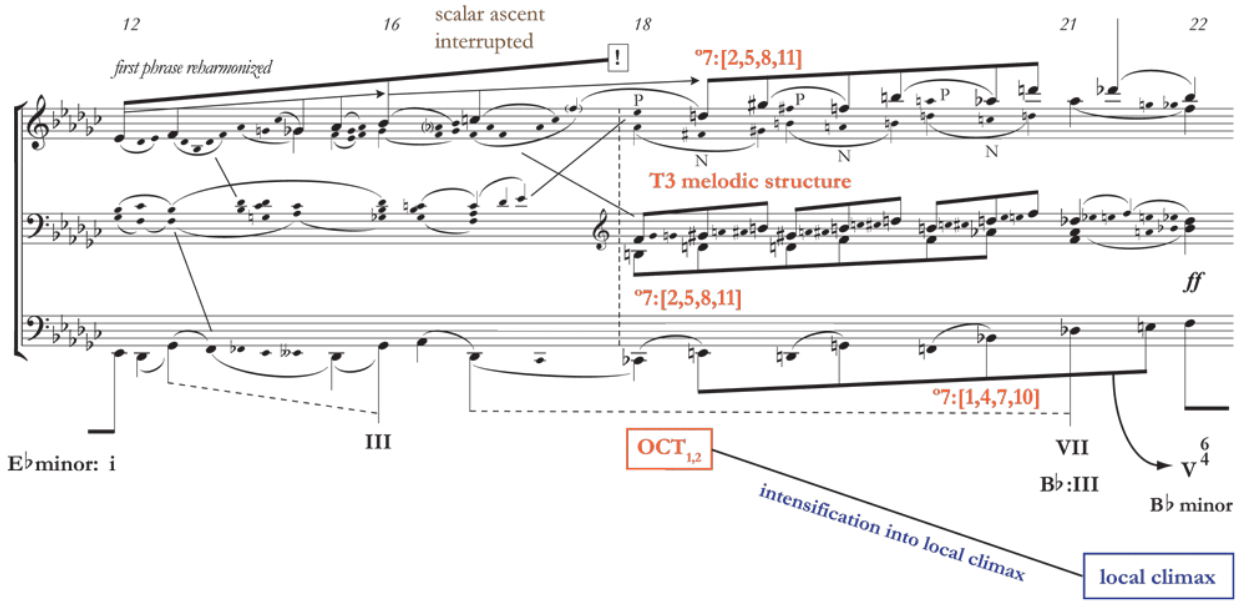
Example 8d. *The Bells*, analytic overview [PDF]



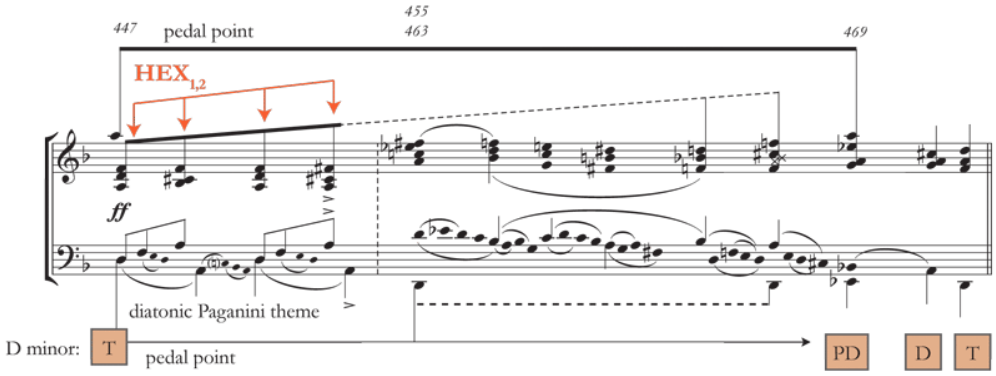
Example 9. Symphonic Dances, op. 45, iii, analysis of local climax at reh. 79 [PDF]
[Audio begins at measure 204]



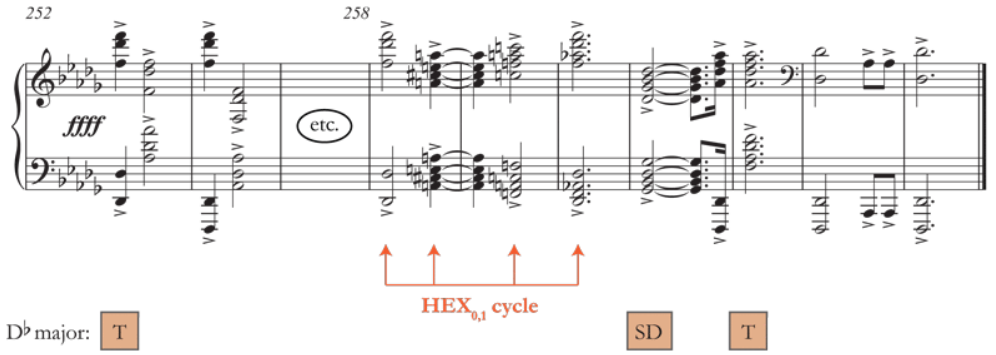
Example 10. Etude-Tableaux in E-flat minor, op. 39, No. 5, analysis of measures 12–22 [PDF]
[Audio begins at m. 16]



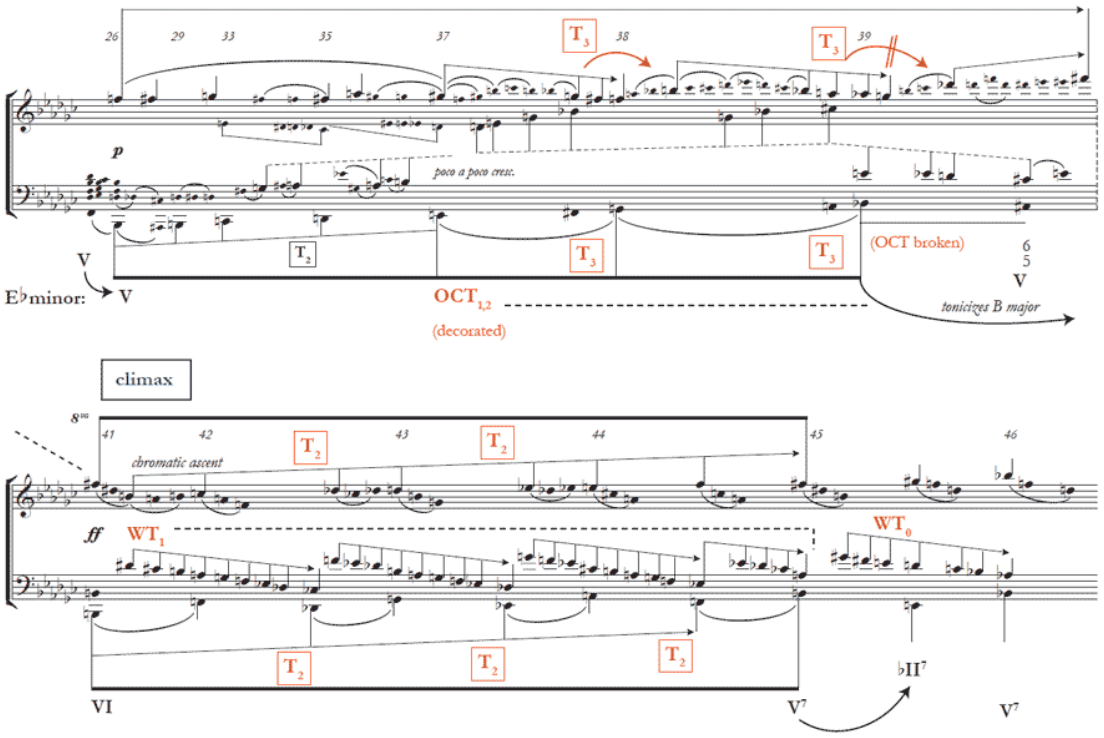
Example 11a. *Rhapsody on a Theme of Paganini*, op. 43, analysis of variation XIII [PDF]
[Full audio]



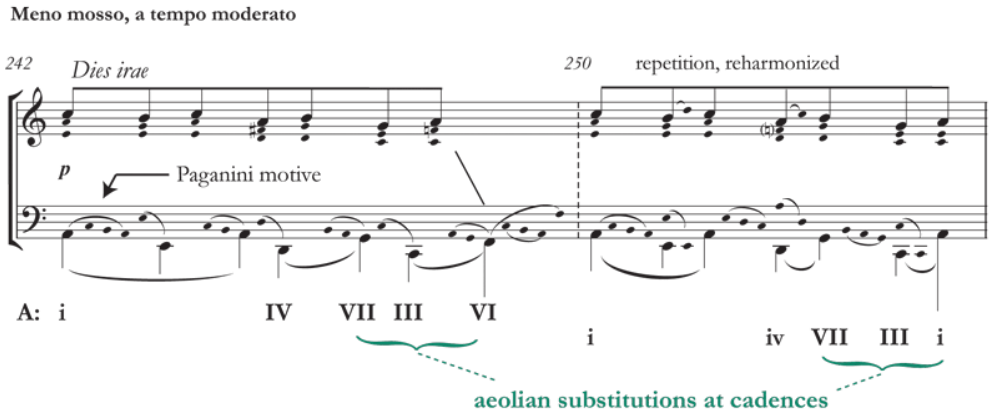
Example 11b. Mazurka in D-flat major, op. 10, no. 7, measures 252–end [PDF]
[Full audio]



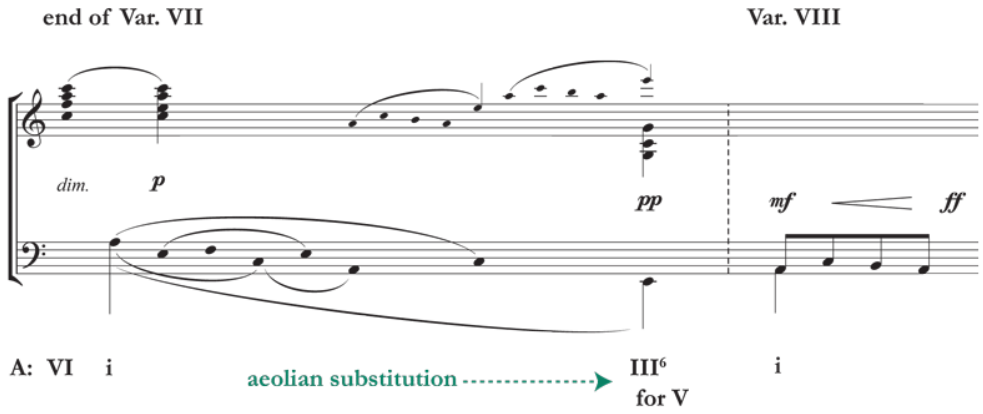
Example 12. Etude-Tableau in E-flat minor, op. 39, no. 5, analysis of climax in middle section [PDF]
[Audio begins at measure 38]



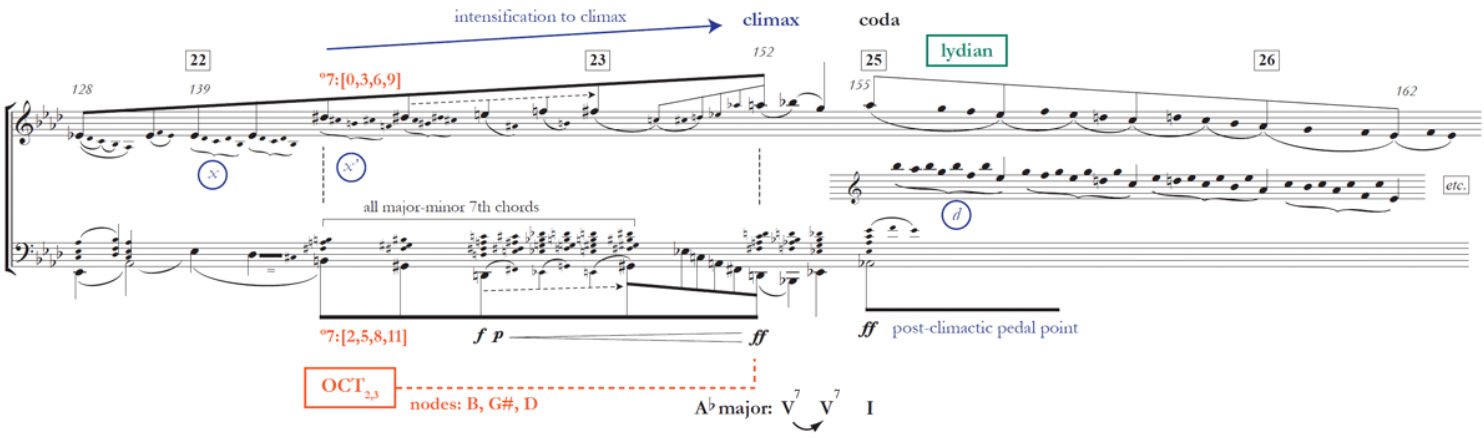
Example 13a. *Rhapsody on a Theme of Paganini*, analysis of variation VII [PDF]
[Full audio]



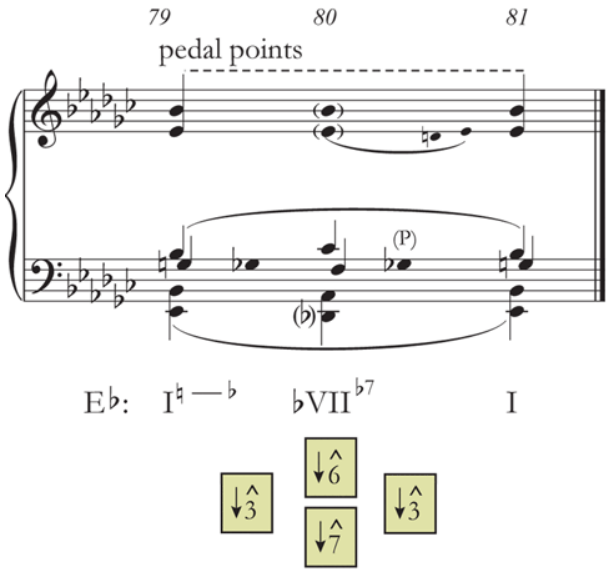
Example 13b. *Rhapsody on a Theme of Paganini*, analysis of end of Variation VII into Variation VIII [PDF]
[Full audio]



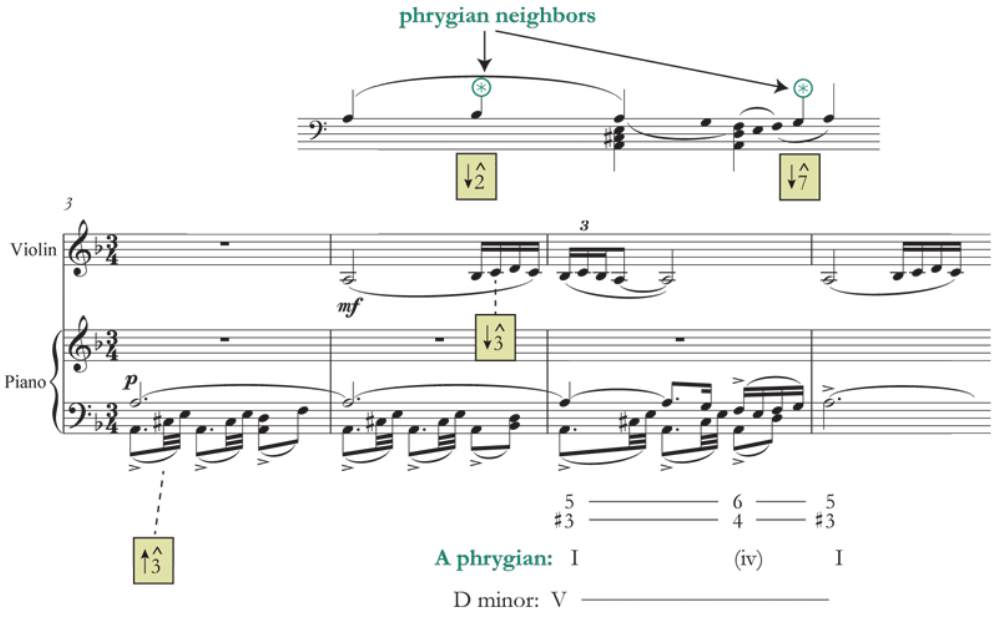
Example 14. *The Bells*, op. 35, i, analysis of climax and coda [PDF]
[Audio begins before reh. 24 and continues to reh. 26]



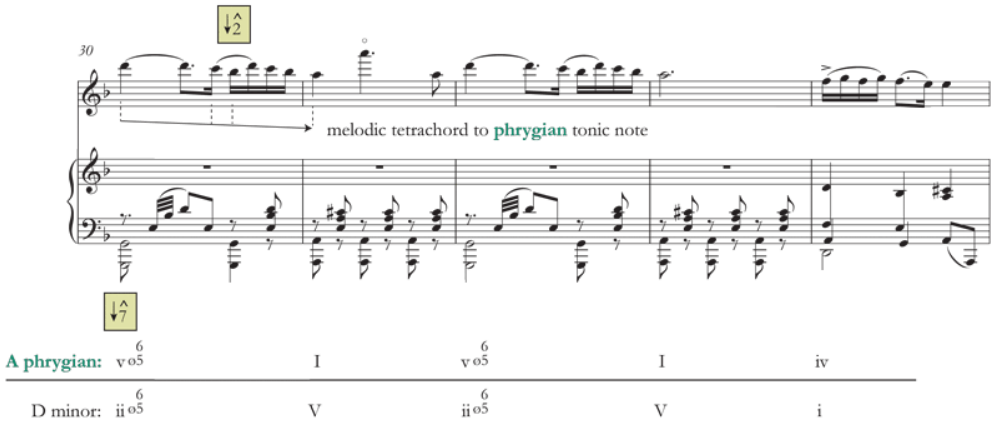
Example 15. Etude-Tableaux in E-flat minor, op. 39, no. 5, analysis of measures 79–82 [PDF]
[Full audio]



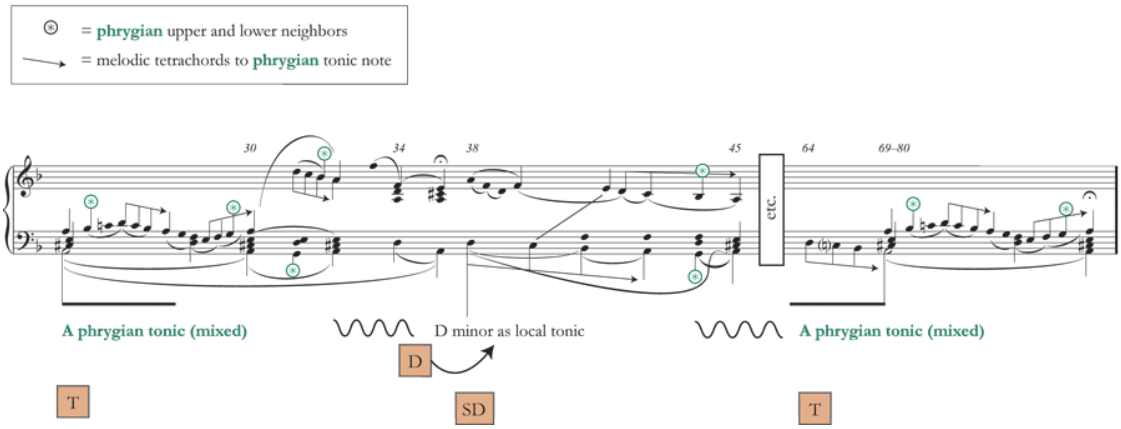
Example 16a. Sarasate, *Spanish Dances*, op. 23, "Playera," measures 3–6 [PDF]
[Full audio]



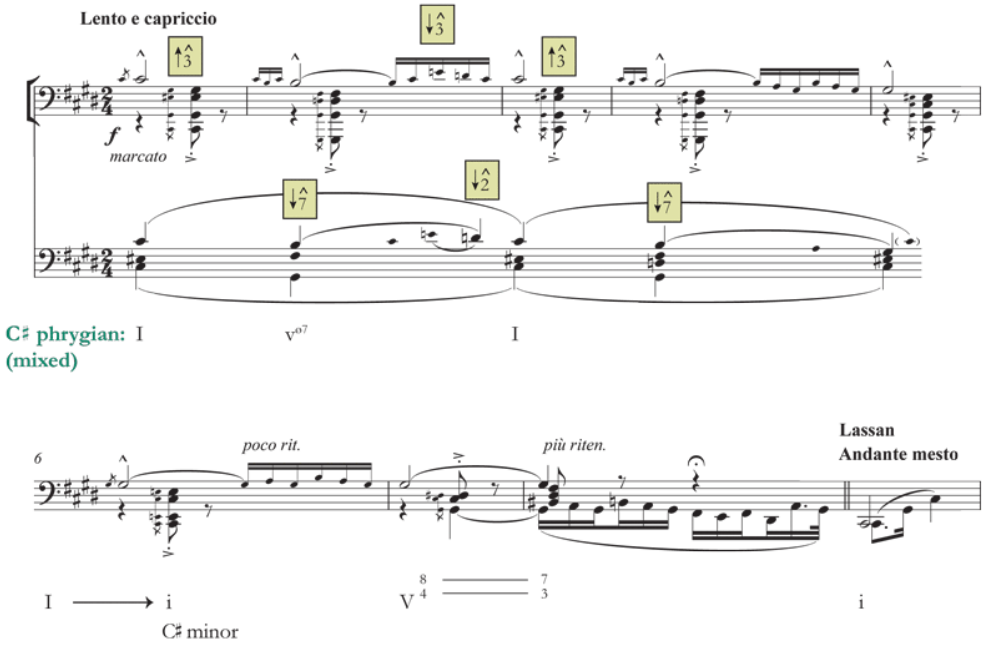
Example 16b. Sarasate, *Spanish Dances*, measures 30–34 [PDF]
[Full audio]



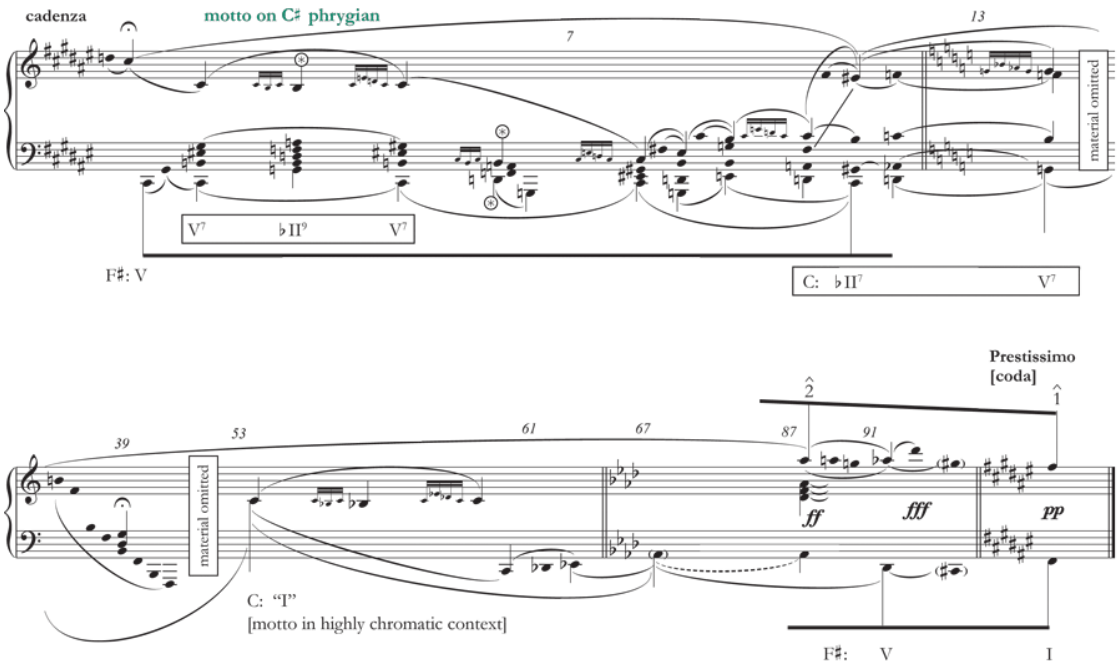
Example 16c. Sarasate, *Spanish Dances*, analytic overview [PDF]



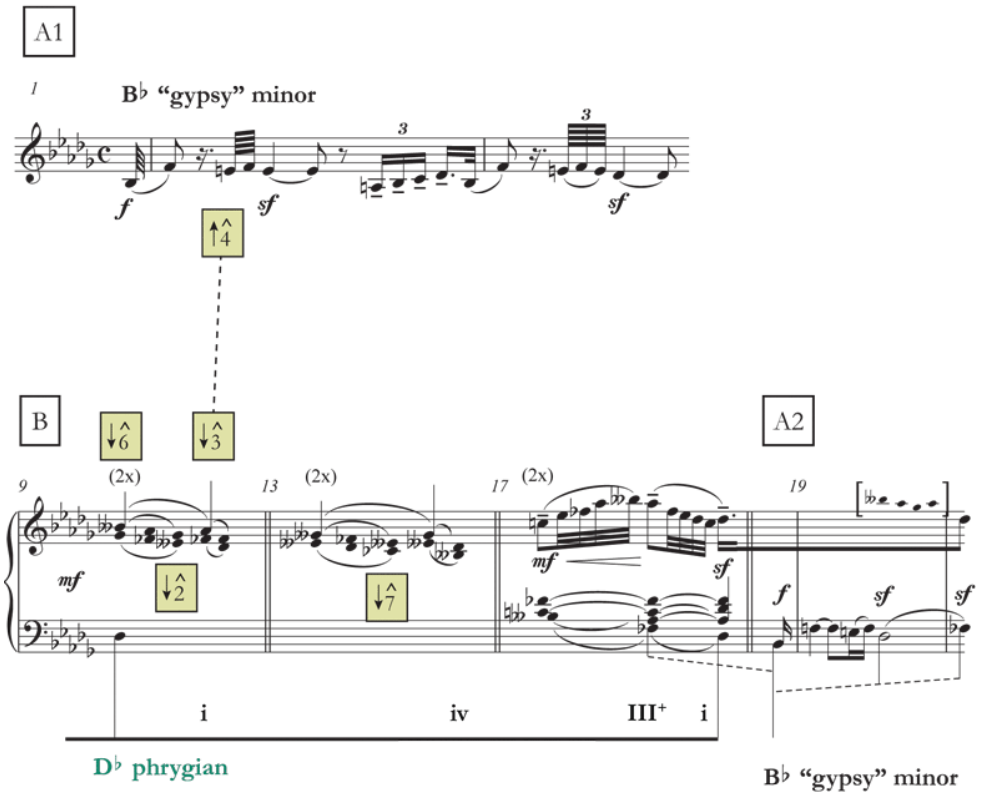
Example 17a. Liszt, Hungarian Rhapsody no. 2, analysis of measures 1–9 [PDF]
[Full audio]



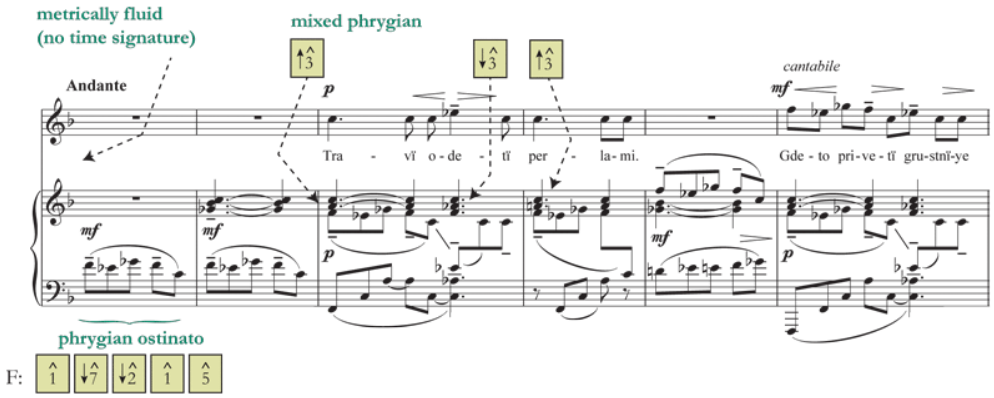
Example 17b. Rachmaninoff's cadenza for Liszt, Hungarian Rhapsody no. 2, analysis [PDF]
[Audio for measures 1–13]



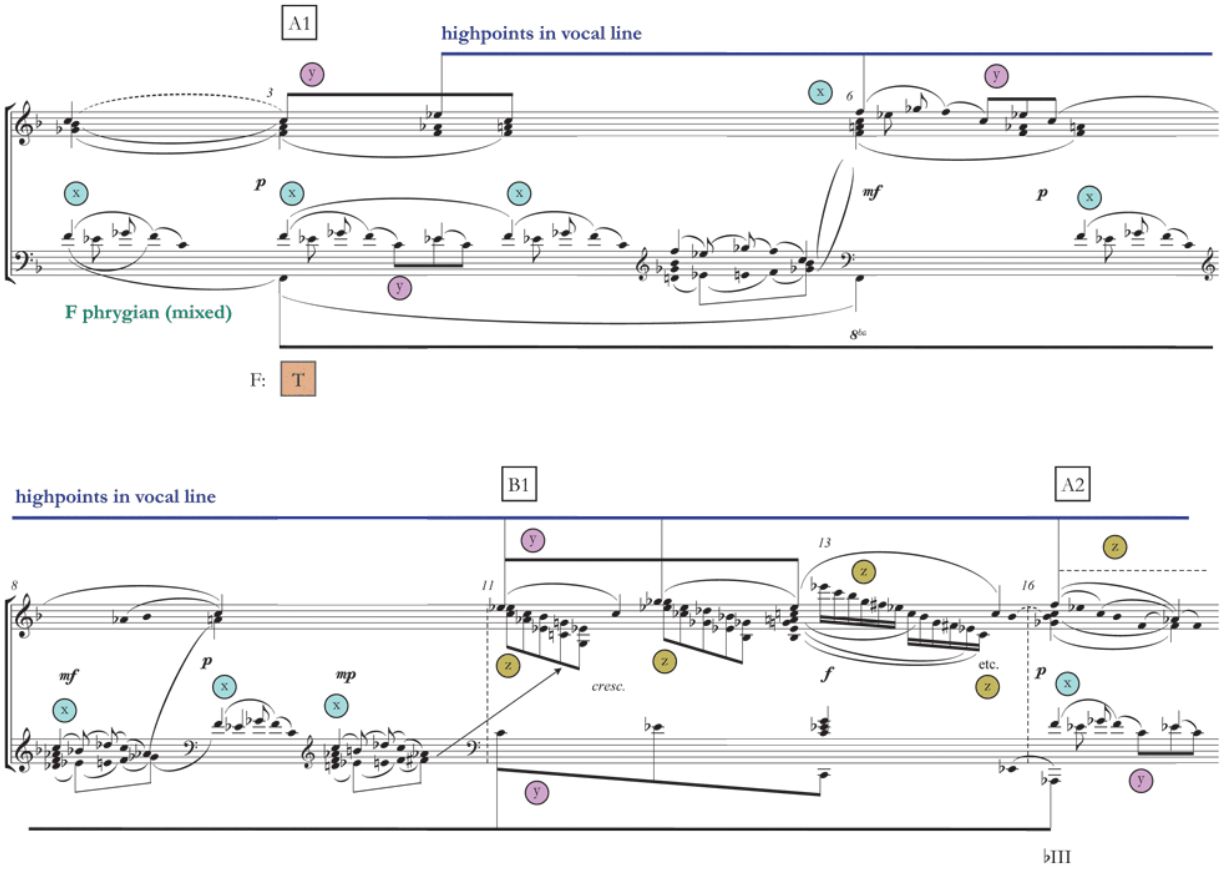
Example 18. Mussorgksy, *Pictures at an Exhibition*, no. 6, analysis of excerpts (measures 1–3; measures 9–19) [PDF]
[Audio part 1 includes measures 1–3; Audio part 2 includes measures 9–13]



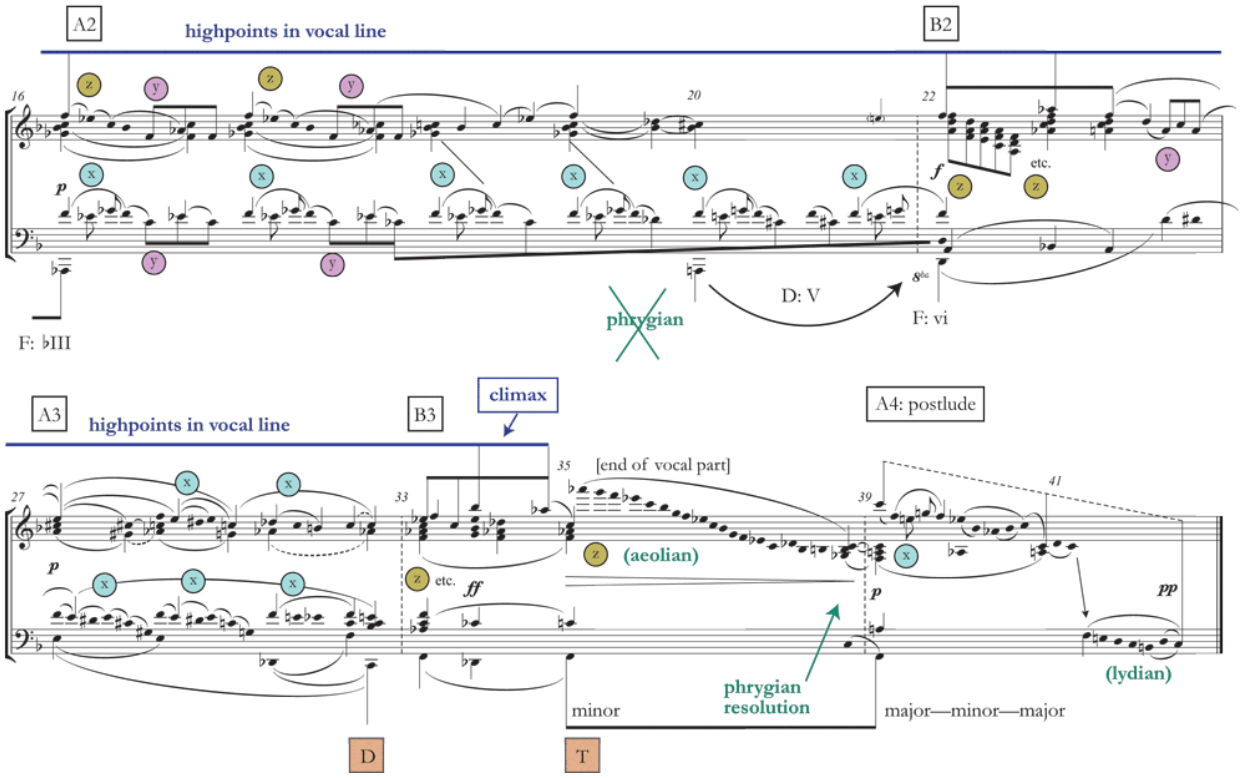
Example 19a. "To Her," op. 38, no. 2, measures 1–6 [PDF]
[Full audio]



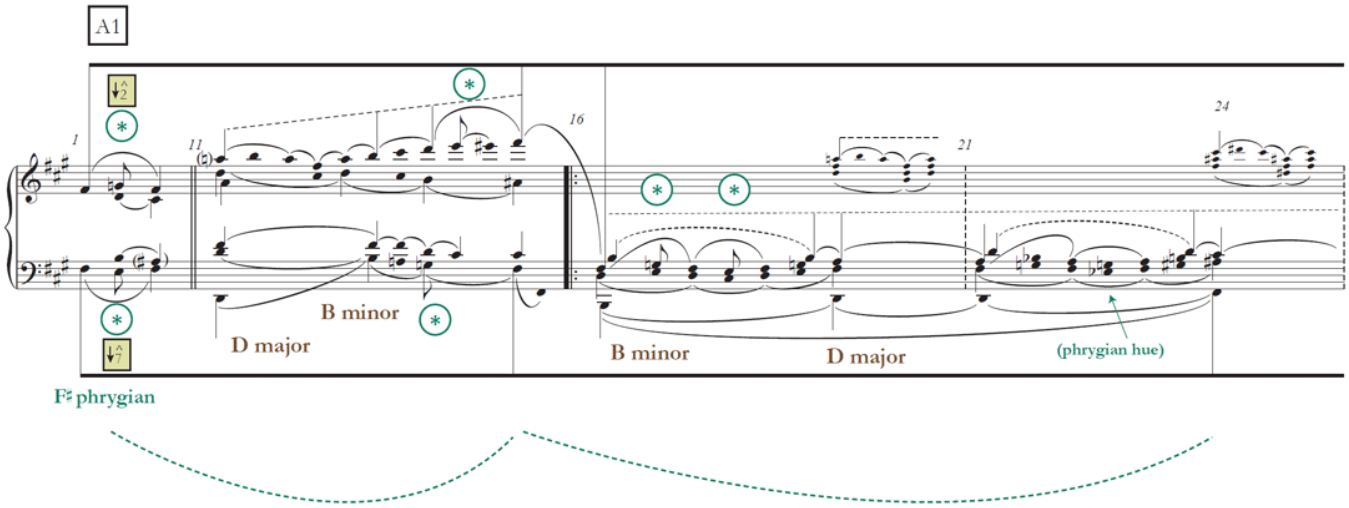
Example 19b. "To Her," analysis of measures 1–16 [PDF]



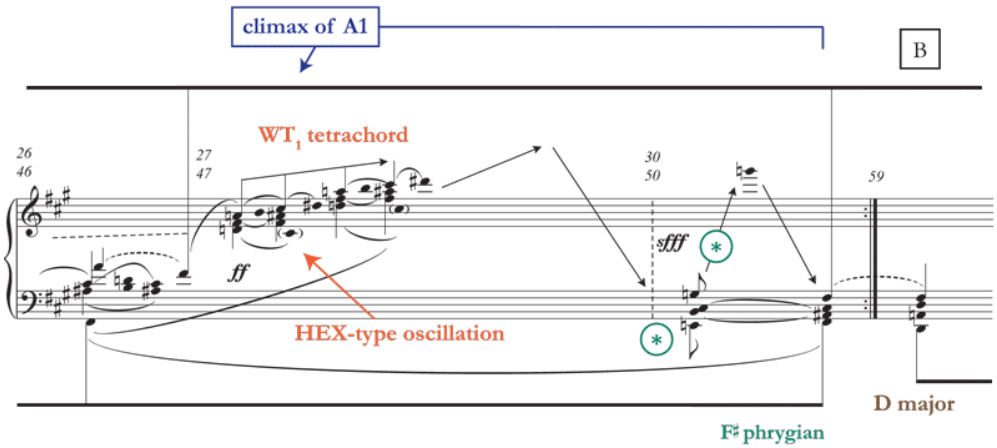
Example 19c. "To Her," analysis of measures 16–42 [PDF]
[Audio includes measures 33–39]



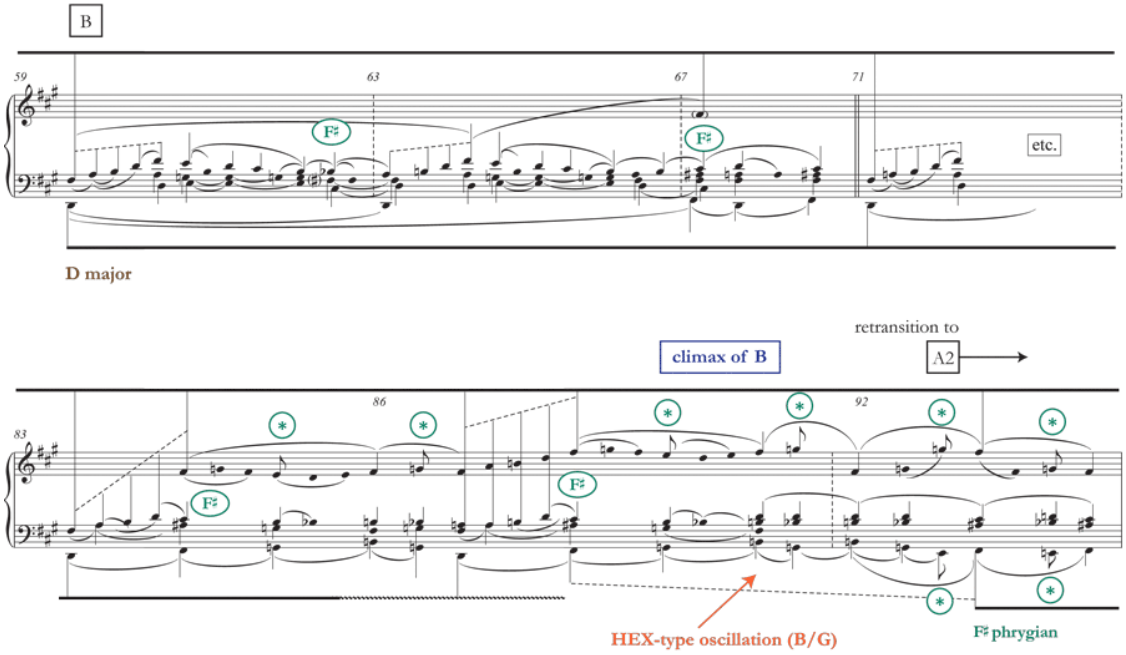
Example 20a. "Polichinelle," op. 3, no. 4, analysis of measures 1–26 [PDF]



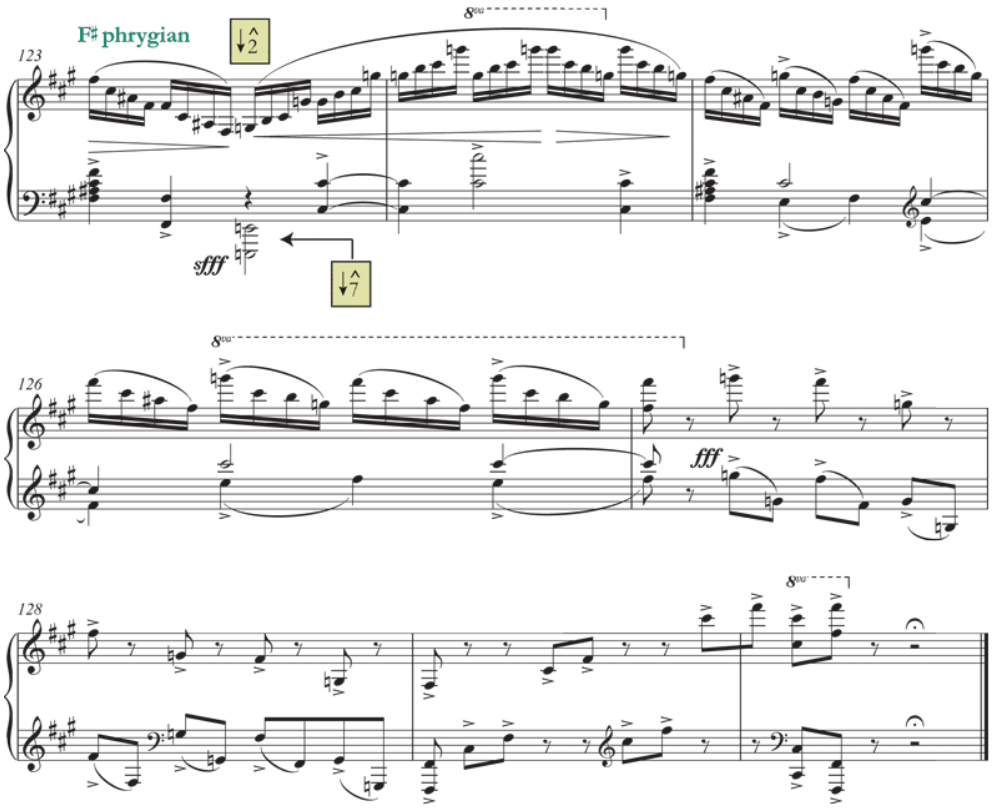
Example 20b. "Polichinelle," analysis of measures 26–59 [PDF]
[Audio includes measures 46–57]



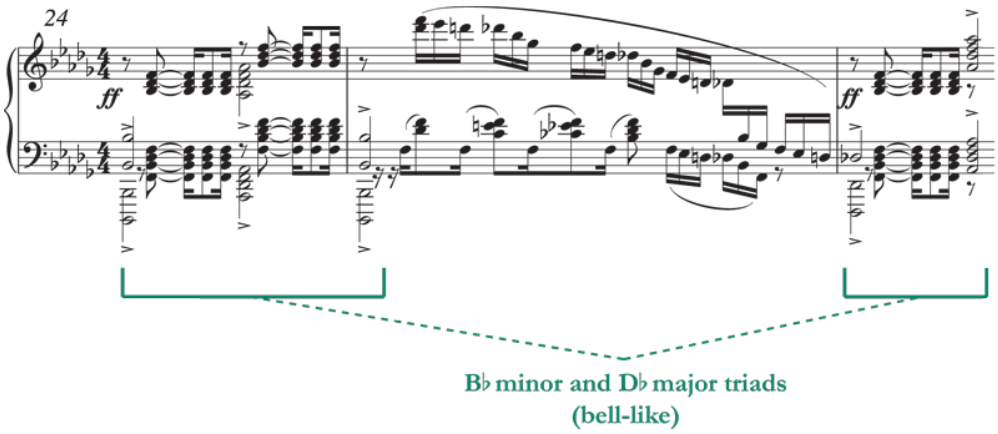
Example 20c. "Polichinelle," analysis of measures 59–101 [PDF]



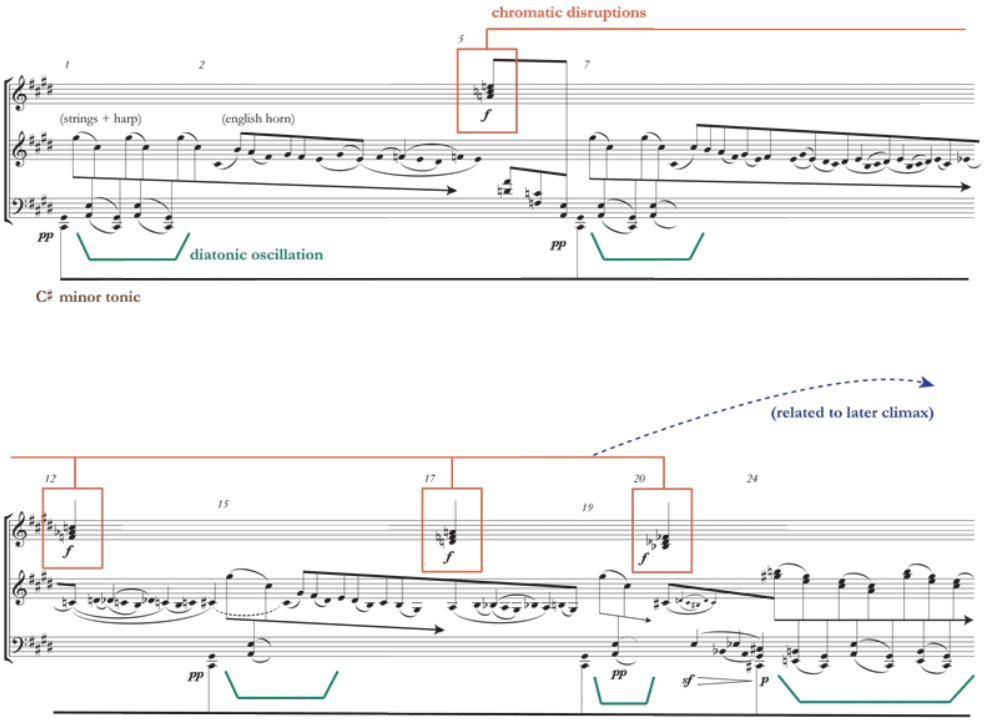
Example 20d. "Polichinelle," measures 123–30 [PDF]
[Full audio]



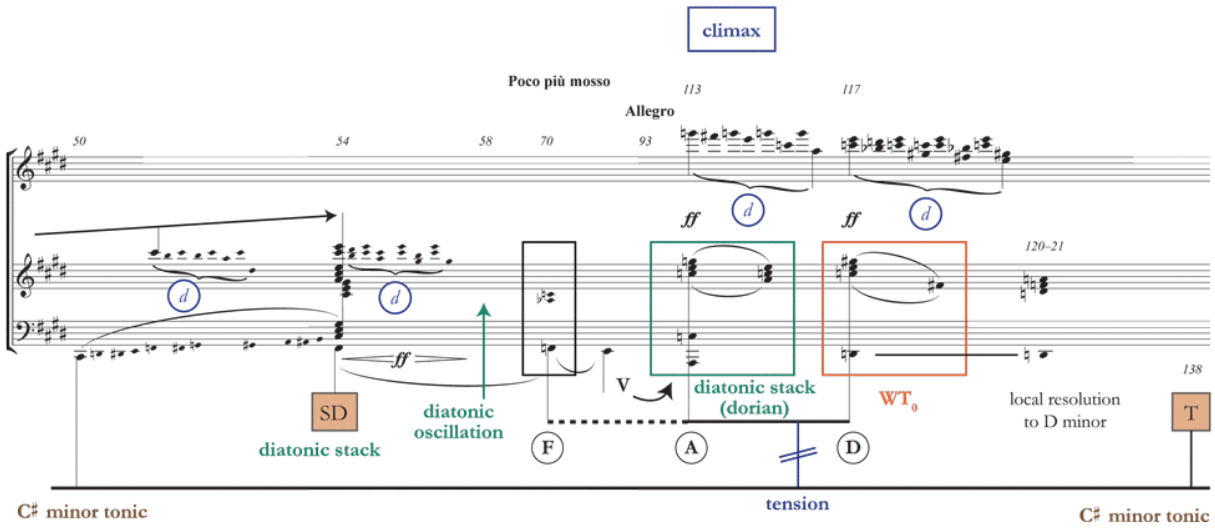
Example 21. Piano Sonata in B-flat minor, op. 36 (1913; rev. 1931), i, measures 24–26 [PDF]
[Full audio]



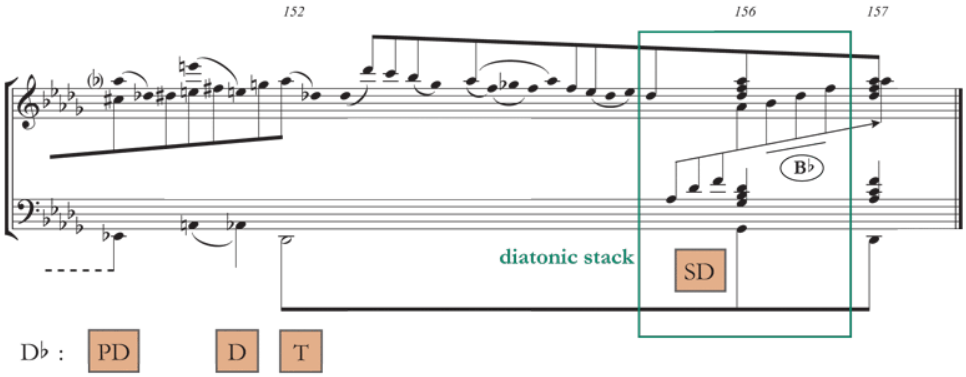
Example 22a. *The Bells*, op. 35, iv, analysis of measures 1–20 [PDF]



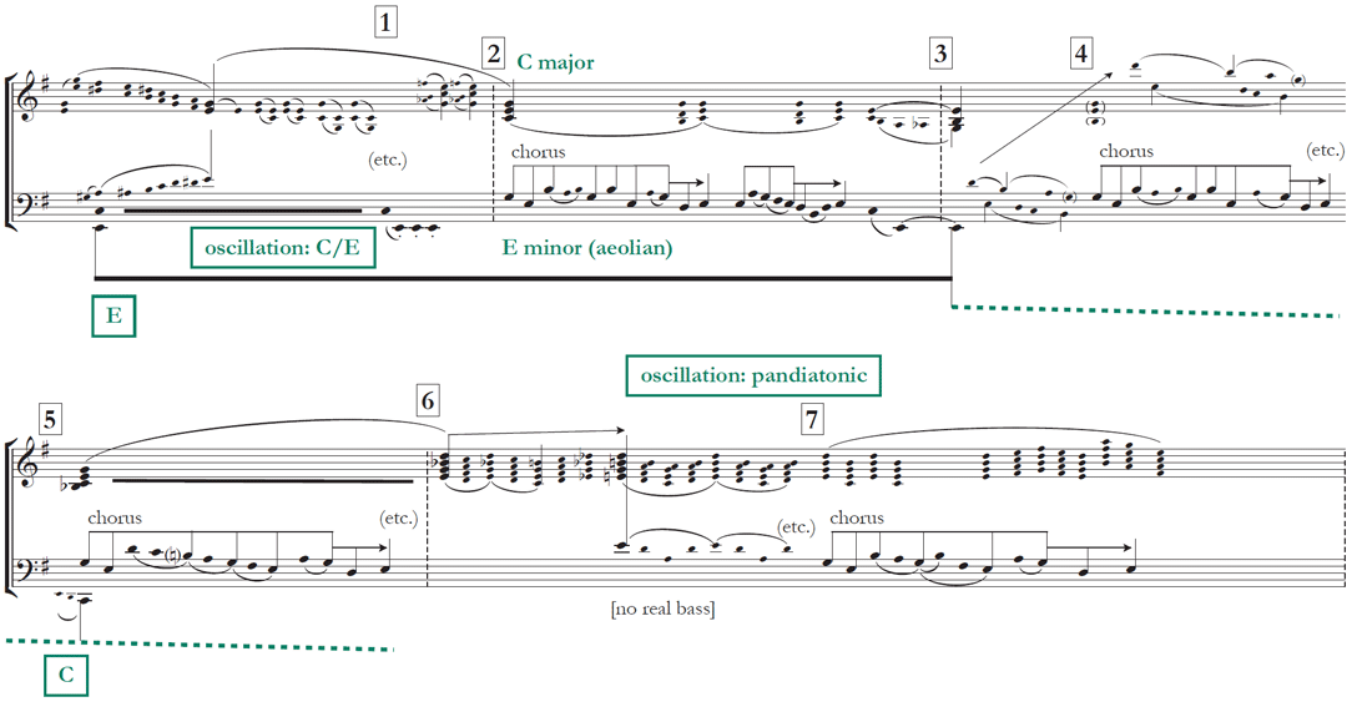
Example 22b. *The Bells*, iv, analysis of measures 50–138 [PDF]
[Audio part 1 includes measures 54–58; Audio part 2 includes measures 106–124]



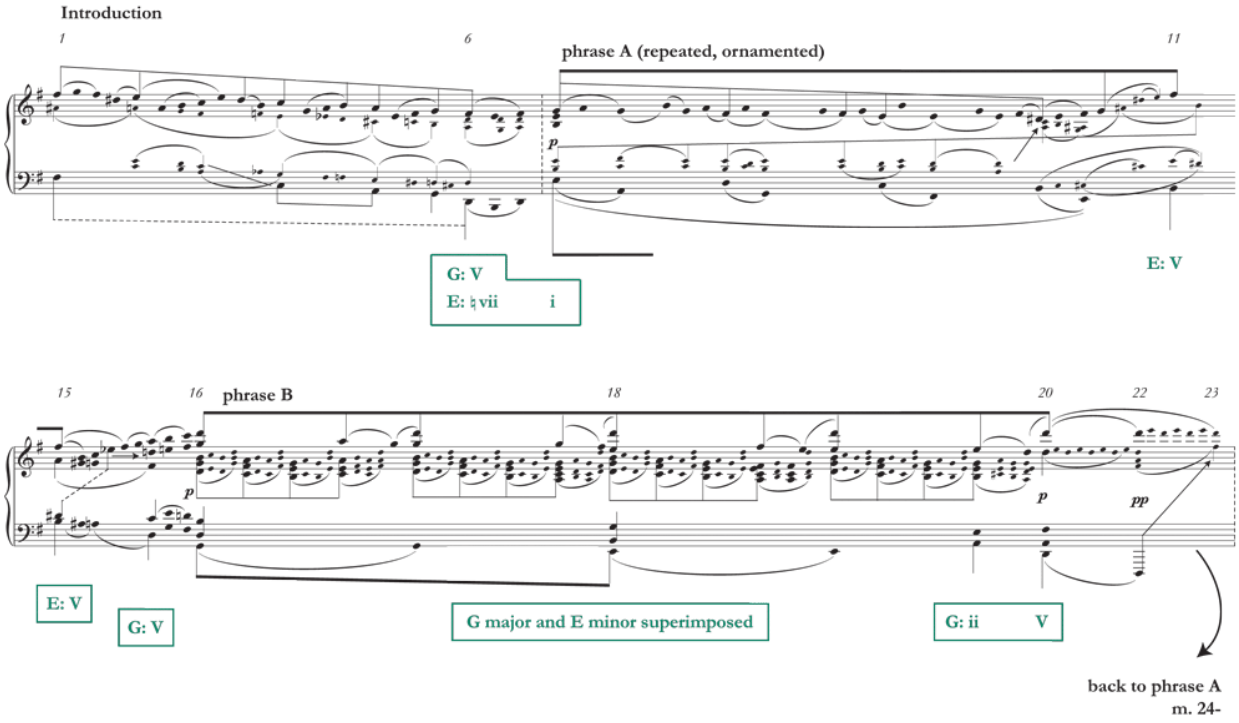
Example 22c. *The Bells*, iv, analysis of measures 152–end [PDF]



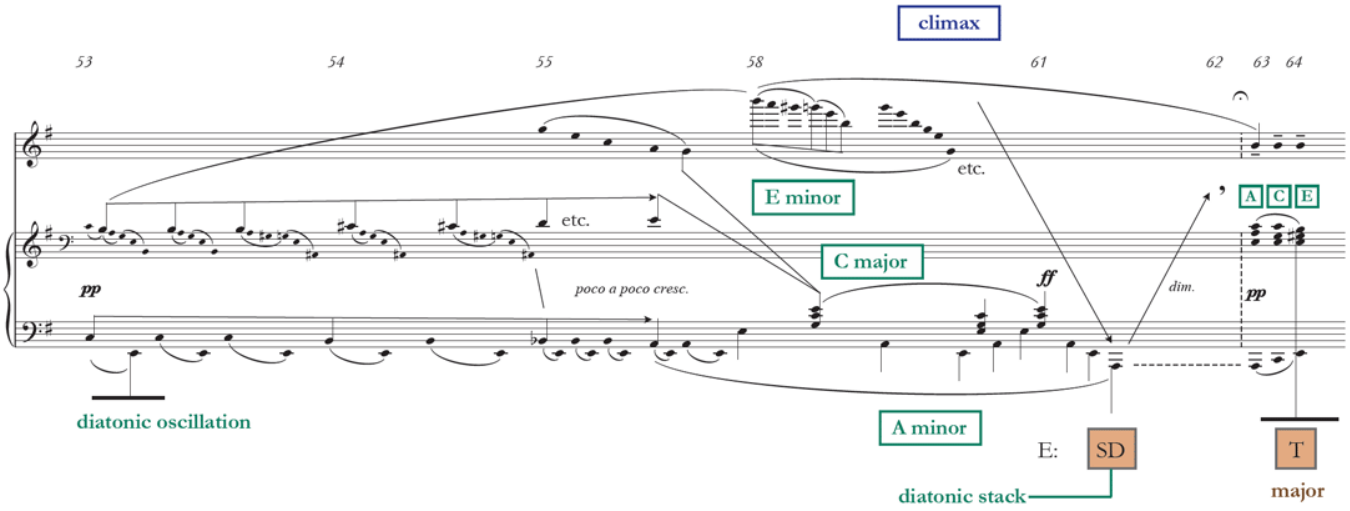
Example 23. *Three Russian Songs*, op. 41, i, analytic overview through reh. 7 [PDF]
[Audio begins before reh. 1 and continues through first two choral phrases at reh. 2]



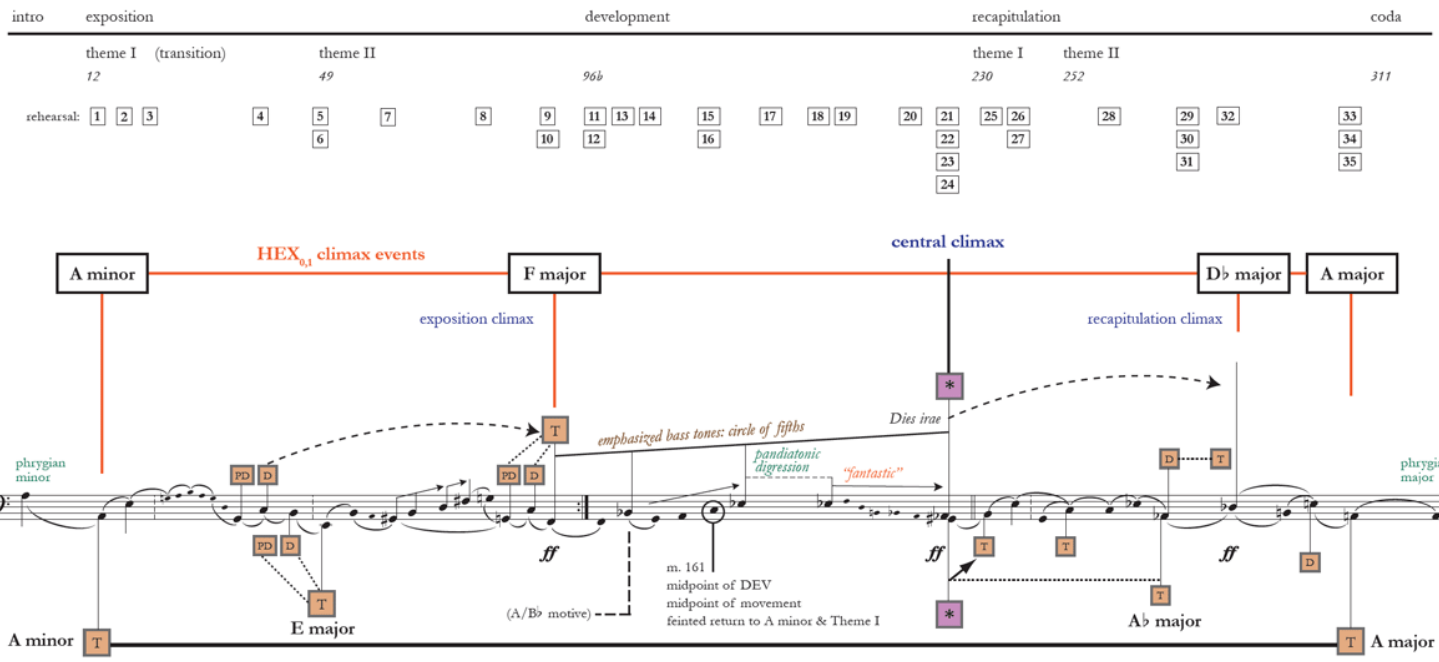
Example 24a. Sonata no. 2 in B-flat minor, op. 36, ii, analysis of measures 1–23 [PDF]
[Audio includes measures 16–19]



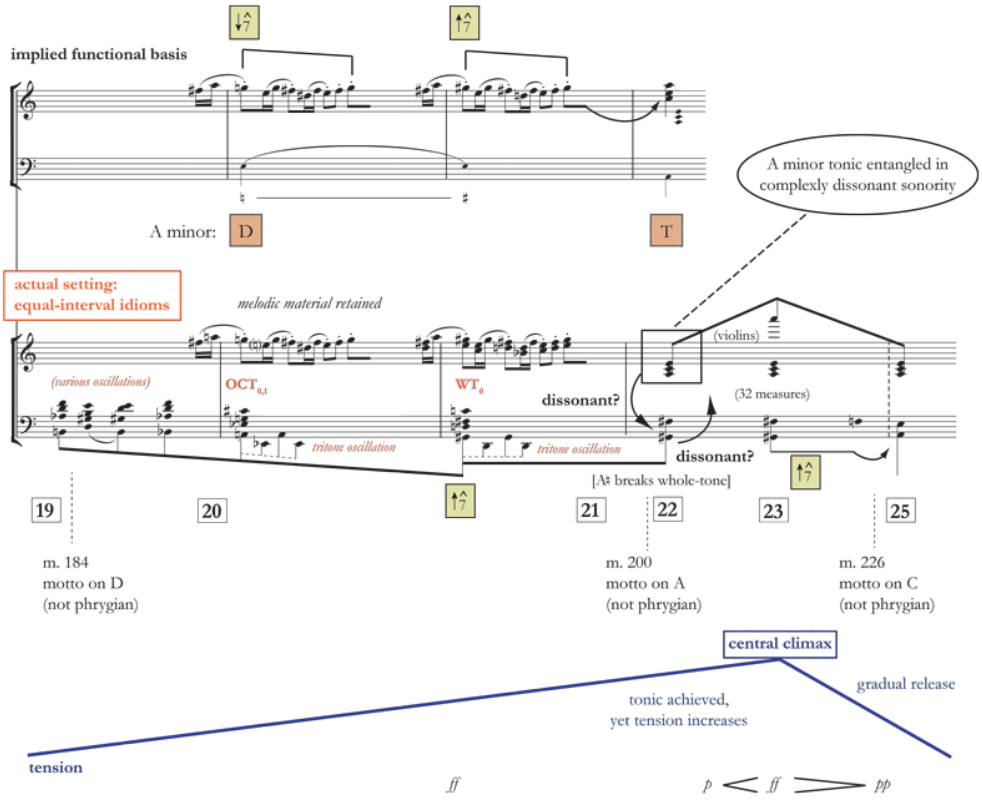
Example 24b. Sonata no. 2, ii, analysis of climax in measures 53–62 [PDF]
[Audio includes measures 55–62]



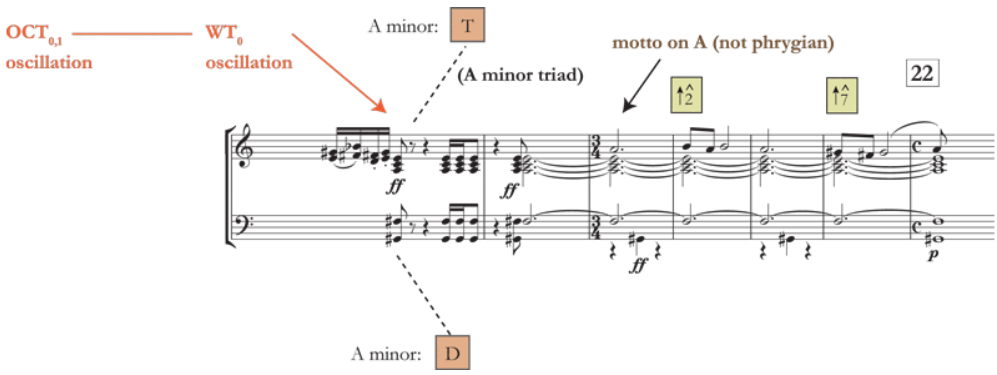
Example 25a. Symphony no. 3, op. 44, i, overview [PDF]



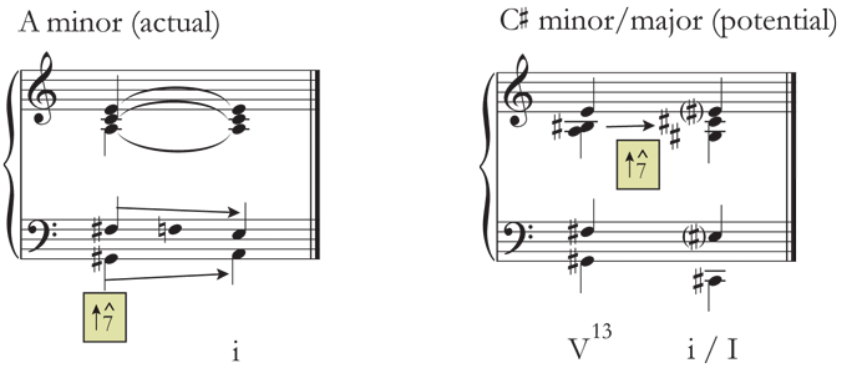
Example 25b. Symphony no. 3, i, analysis of central climax [PDF]
[Audio includes reh. 19–21]



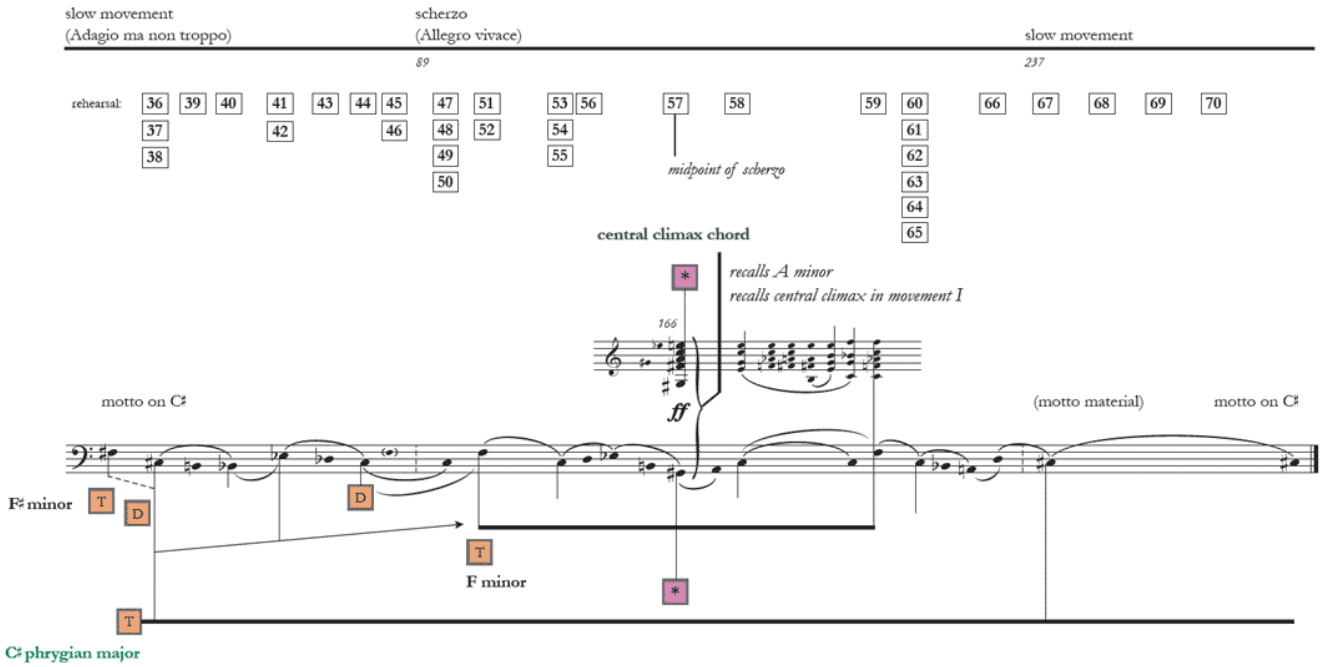
Example 25c. Symphony no. 3, i, motto statement at central climax [PDF]
[Full audio]



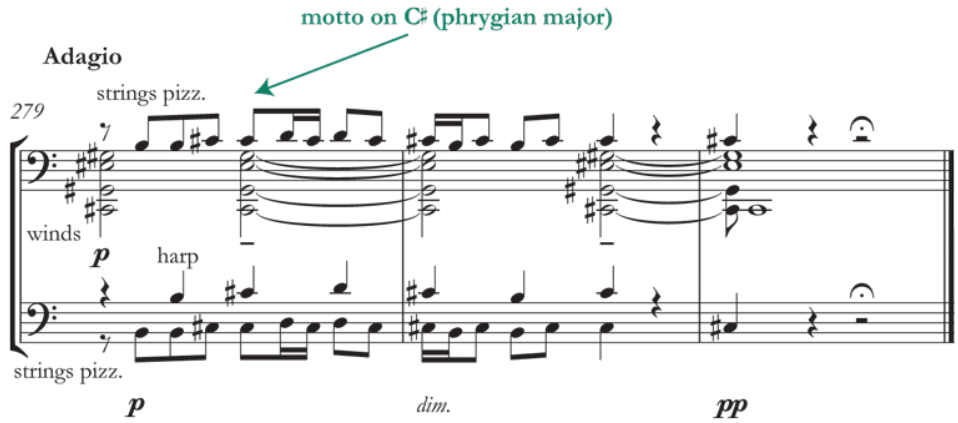
Example 25d. Symphony no. 3, i, analysis of chord at central climax [PDF]



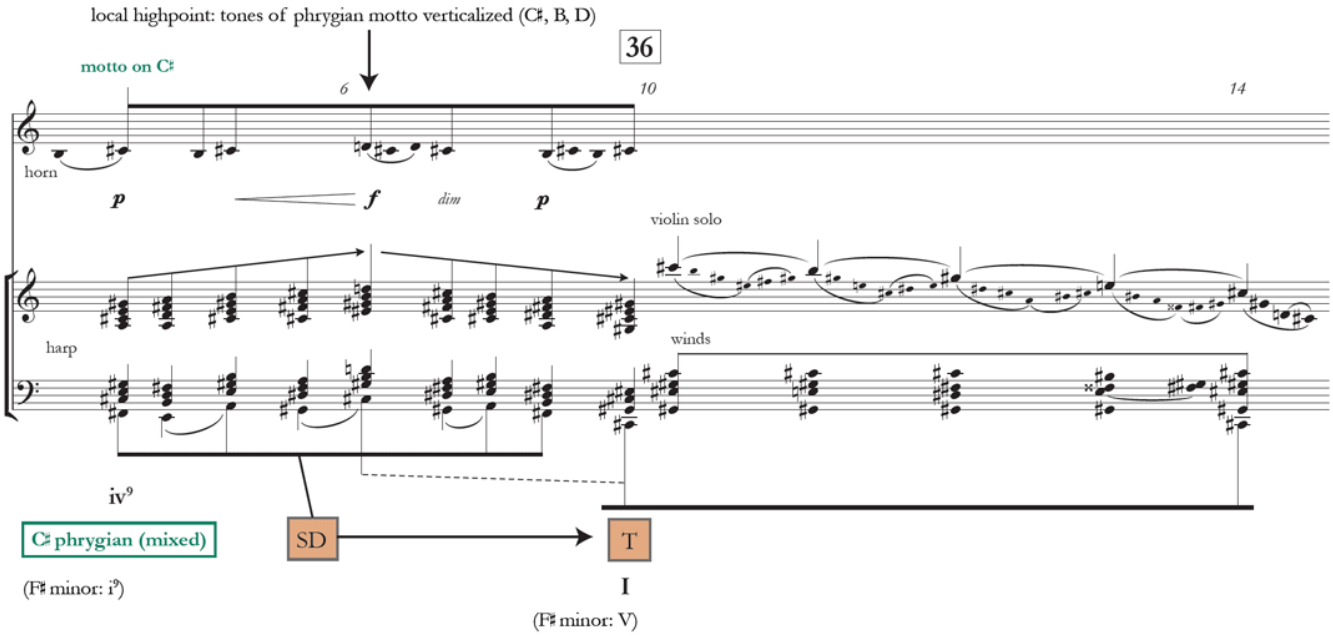
Example 26a. Symphony no. 3, ii, overview [PDF]



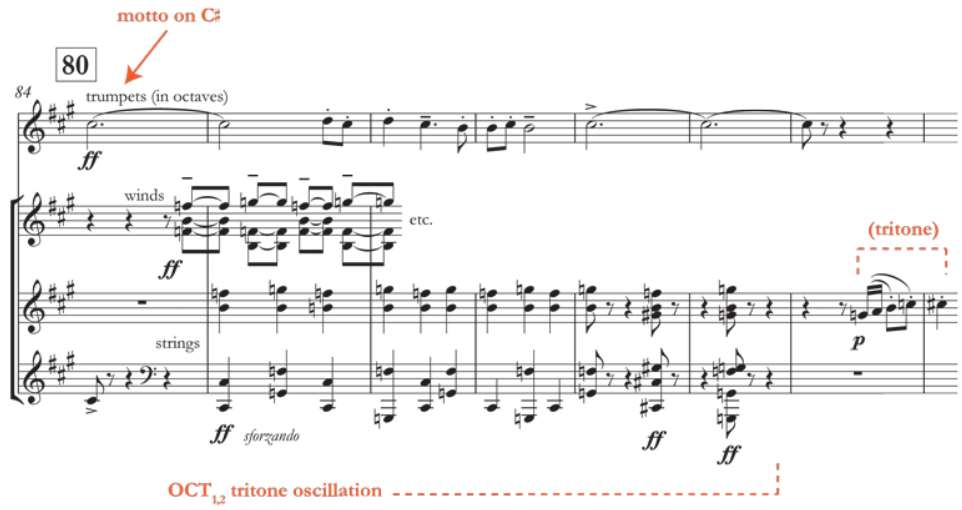
Example 26b. Symphony no. 3, ii, last three measures [PDF]



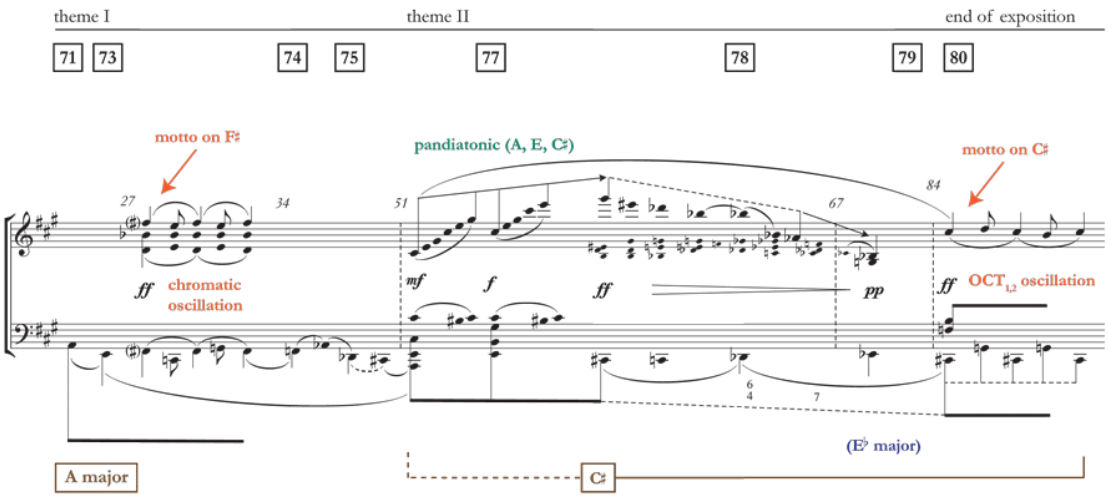
Example 26c. Symphony no. 3, ii, analysis of measures 1–14 [PDF]
[Audio includes measures 1–10]



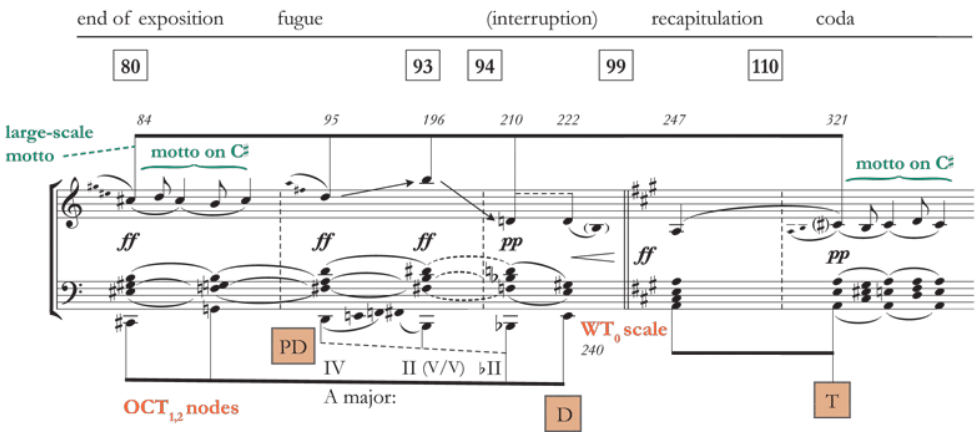
Example 27a. Symphony no. 3, iii, measures 84–90 [PDF]
[Full audio]



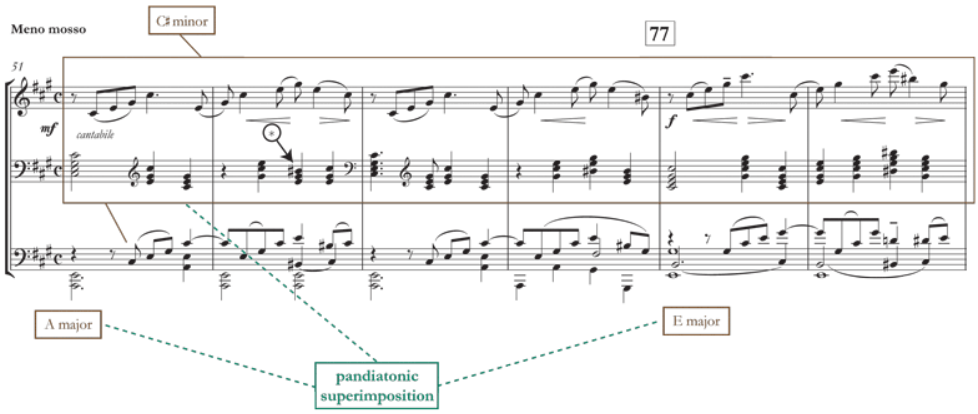
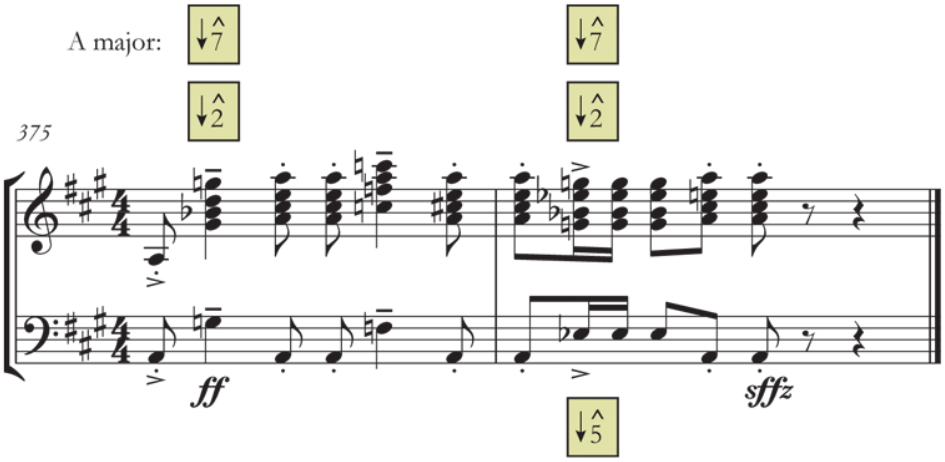
Example 27b. Symphony no. 3, iii, overview of exposition [PDF]



Example 27c. Symphony no. 3, iii, overview from end of exposition through coda [PDF]



Example 27d. Symphony no. 3, iii, pandiatonicism in the second theme (exposition) [PDF]
[Full audio]



Example 27e. Symphony no. 3, iii, last two measures [PDF]
[Full audio]