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MTO 11.1 Examples: Rothstein, Like Falling off a Log

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.05.11.1/mto.05.11.1.rothstein.php

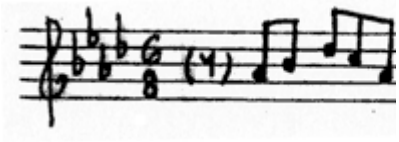
Example 1. Chopin, Prelude No. 17: outline of the form

measures	1-2	3-18	19-27	27-34	35-42	43-57	57-64	65-84	84-90
# of mm.*	2	16	9	8	8	15	8	20	7
key	Ab	Ab	A(?) → E	E → dim. 7	Ab	E → Eb	Eb	Ab	Ab
cadence(s)		HC, PAC	PAC		HC	PAC		tonic pedal	tonic pedal
formal part	intro.	**A^1**	**B**	codetta → retrans.	**A^2**	**C**	codetta	**A^3**	coda

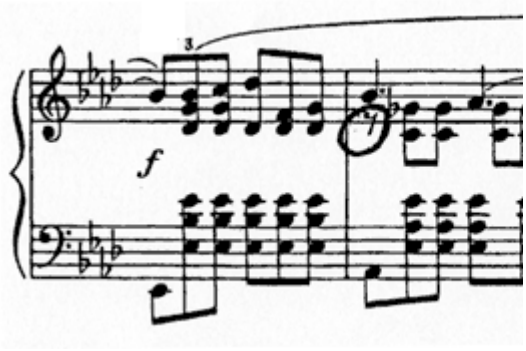
* Measures 27, 57, and 84 are counted twice

Example 2. Three forms of the *Ur*-rhythm in Prelude No. 17

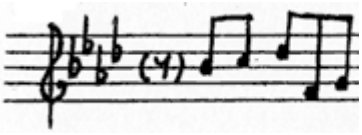
a. Complete form (mm. 9–10)



b. Incomplete form (mm. 11–13)

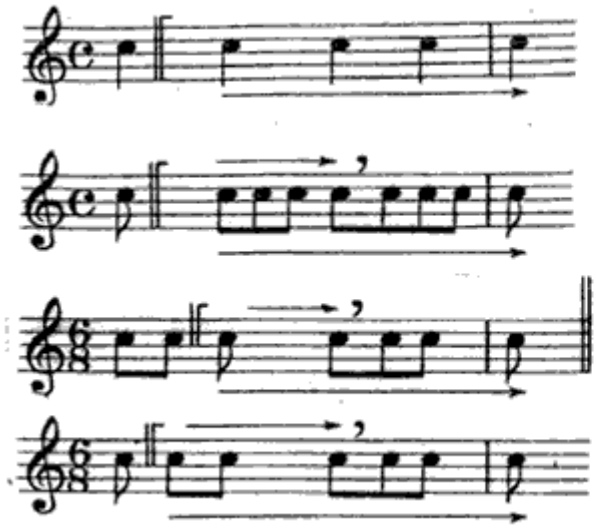


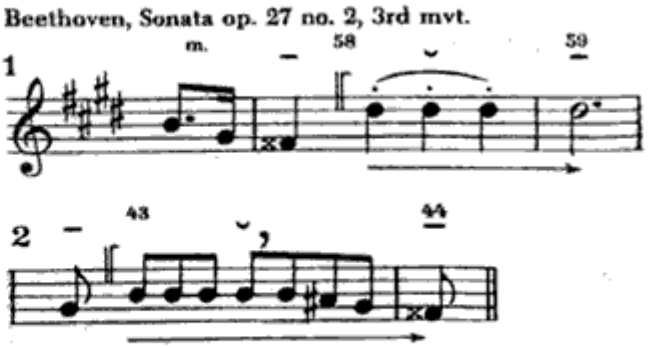
c. Over-complete form (mm. 11–12)



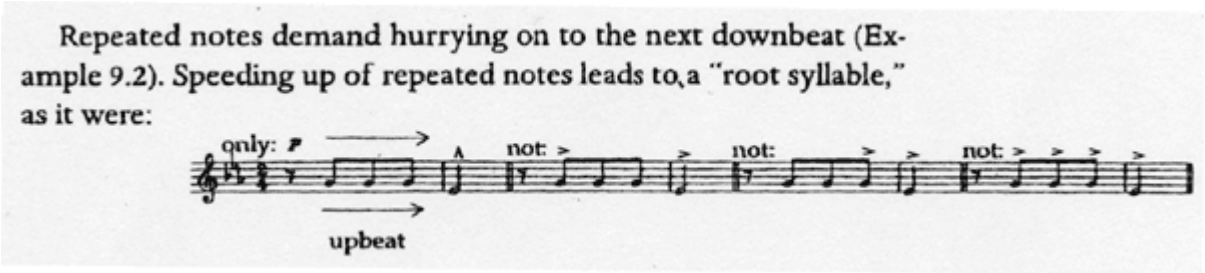
Example 3. Schenker, examples of accelerating motives

a. From *Free Composition,* Fig. 140

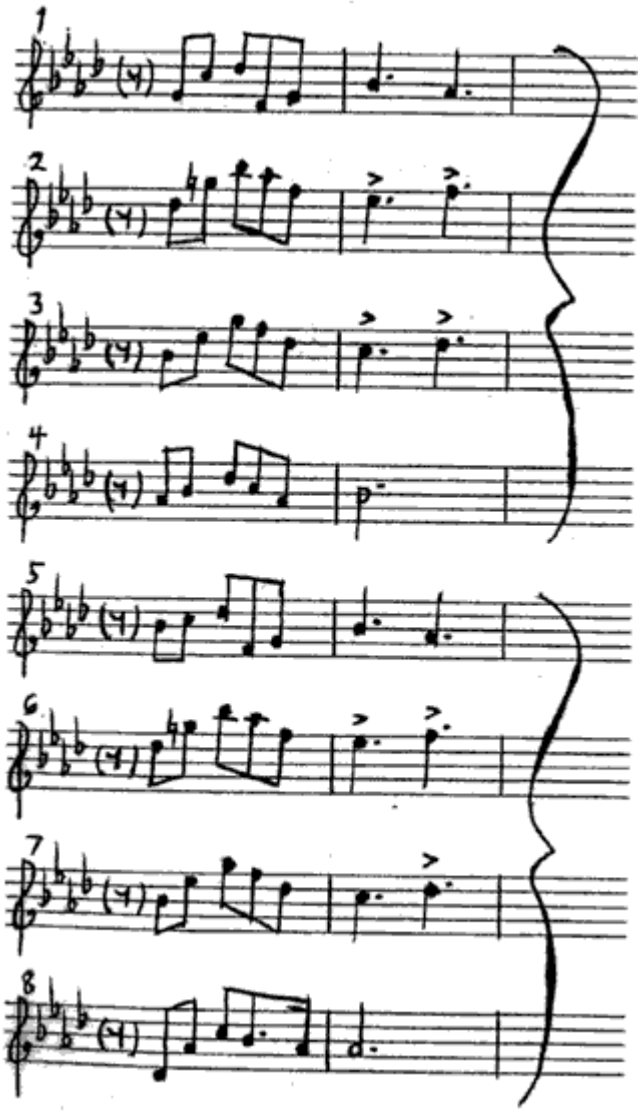




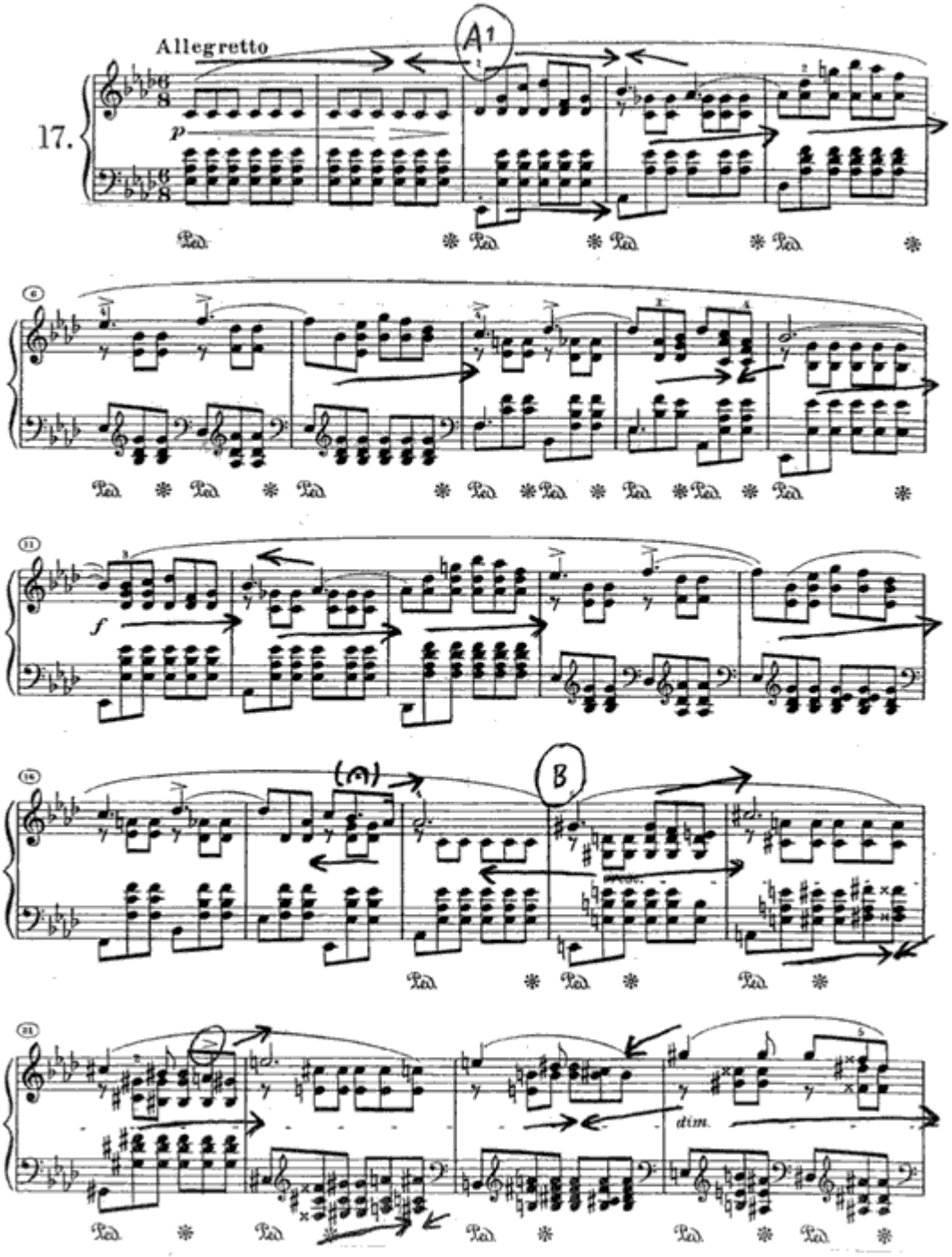
b. From *The Art of Performance*, pp. 54-55

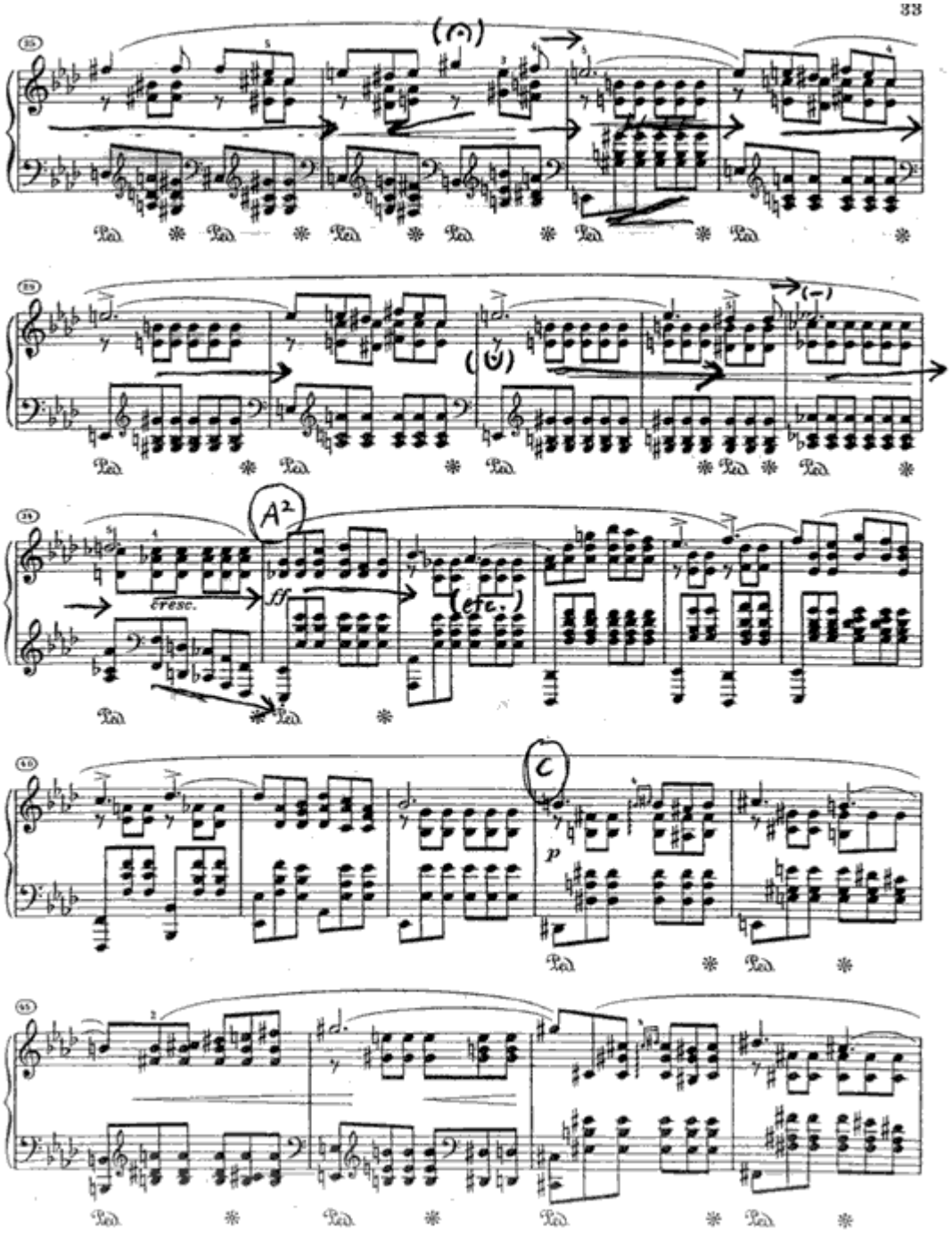


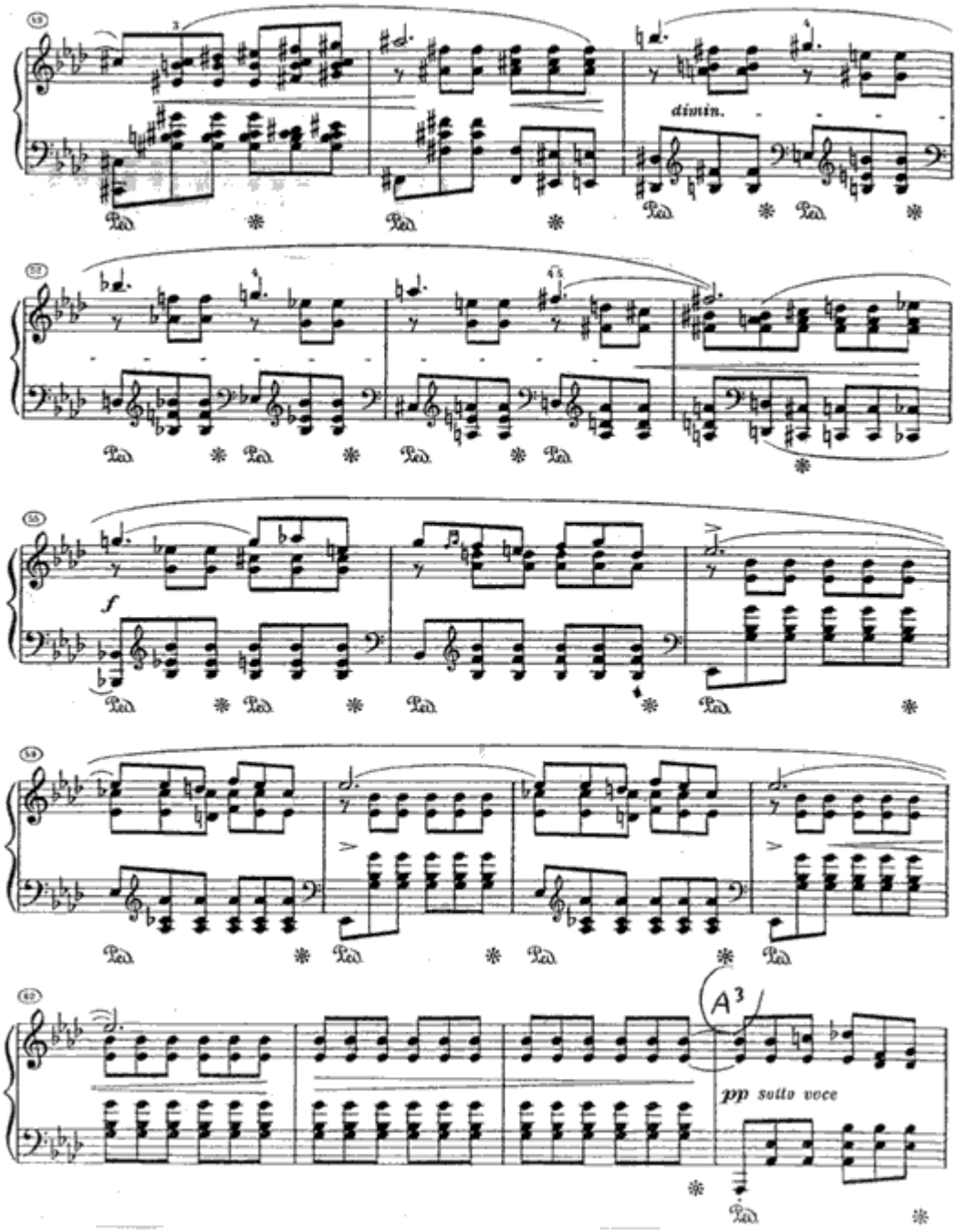
Example 4. Prelude No. 17: the A section arranged as a double quatrain

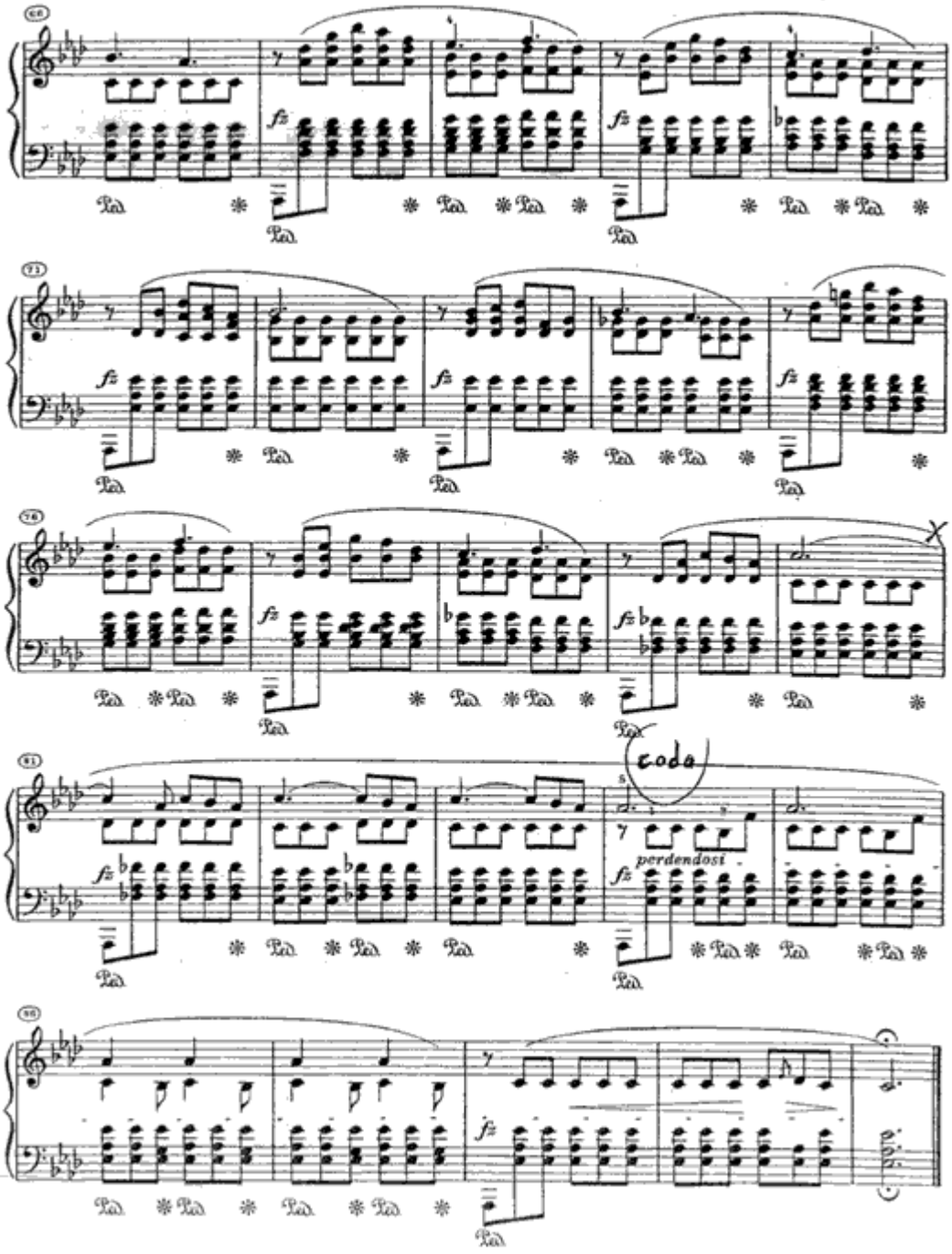


Example 5. Chopin, Prelude No. 17 in A♭ Major, Score



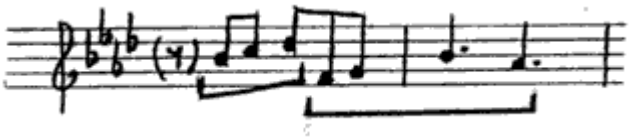

A2
cresc.
ff
(etc.)
C
p


dimin.
f
A3
pp sotto voce

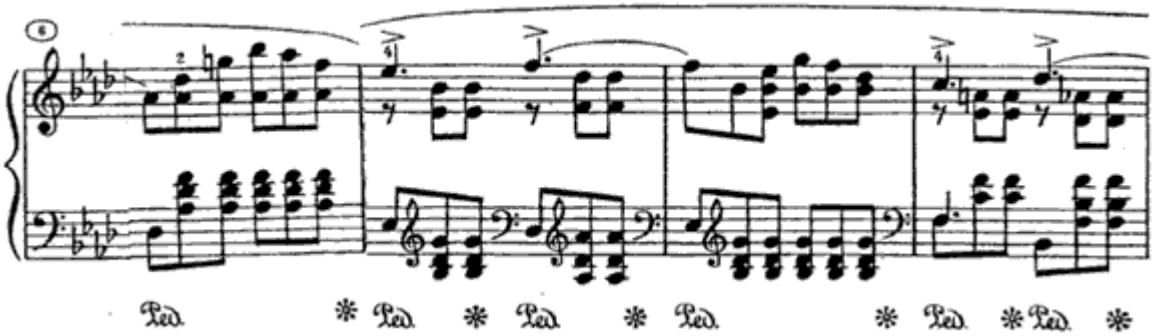

coda
perdendosi

Example 6. Two motives based on the over-complete form of the *Ur*-rhythm

a. measures 11–12

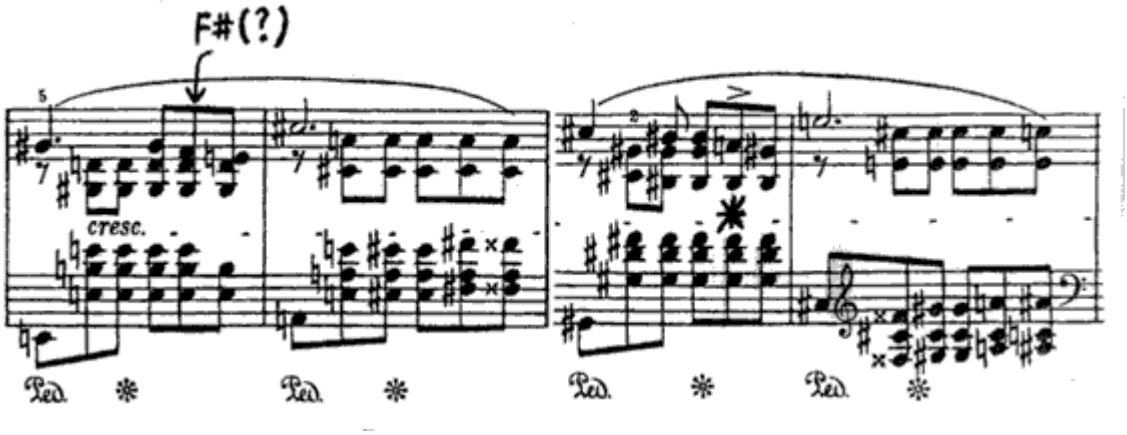


b. measures 5–8

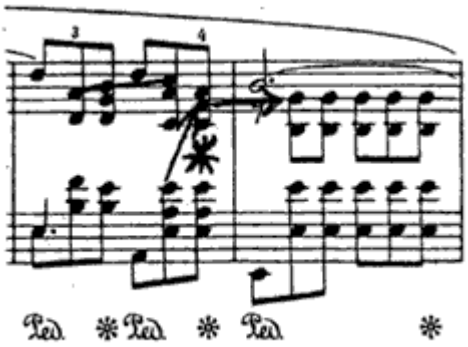


Example 7. Two examples of musical friction

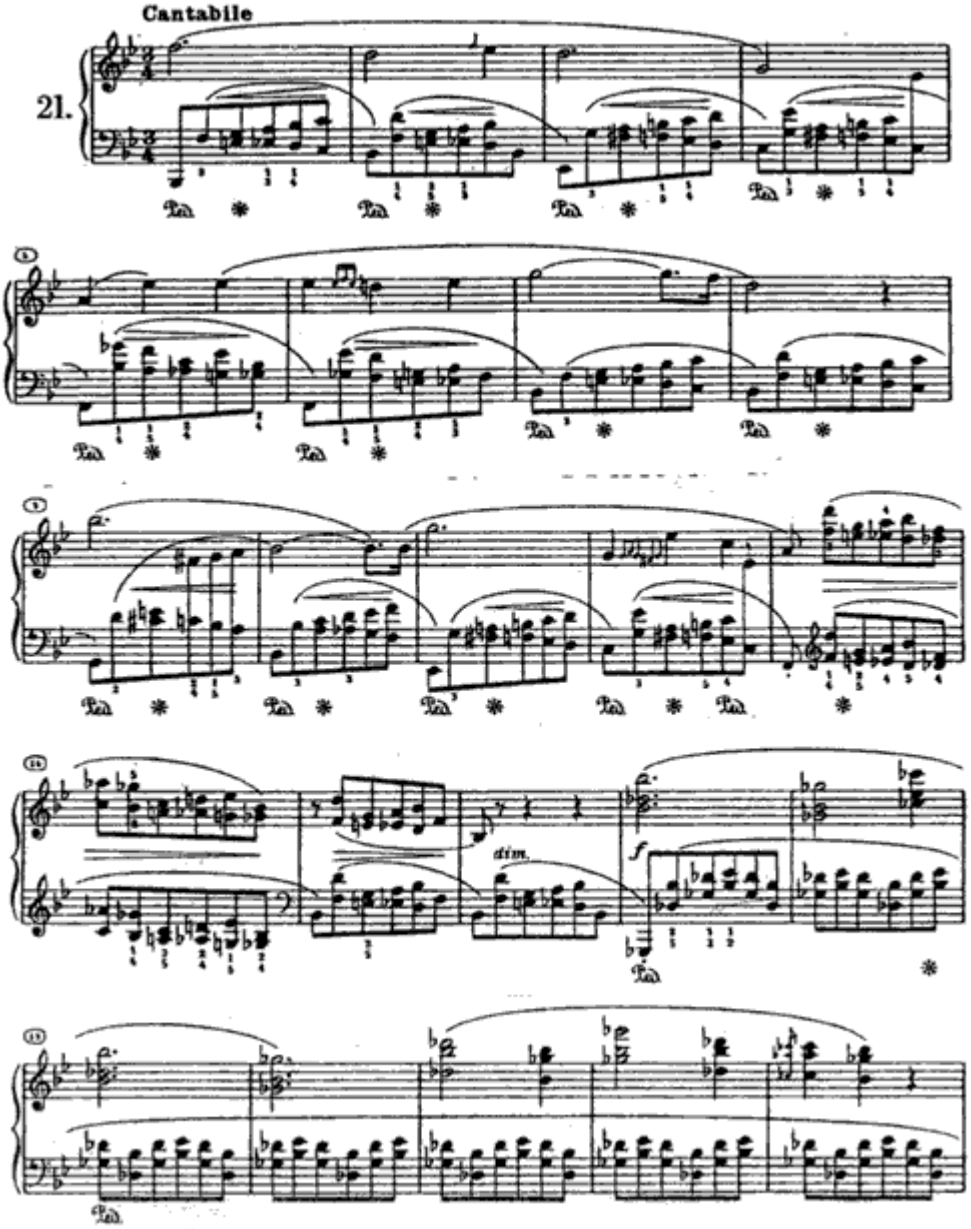
a. measures 19–22



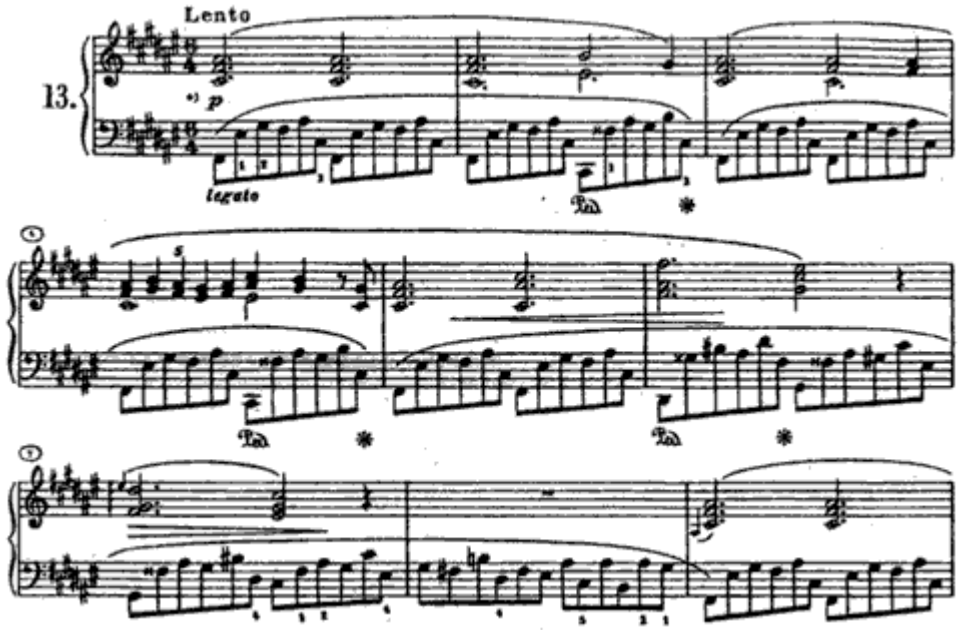
b. measures 9–10



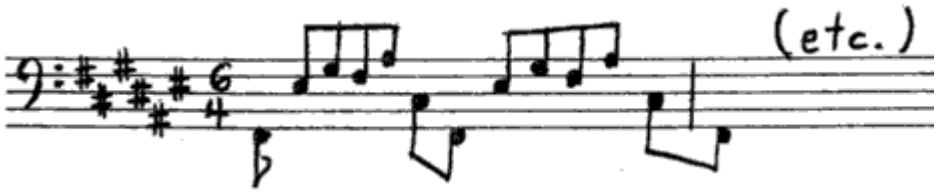
Example 8. Chopin, Prelude No. 21 in B♭ Major



Example 9. Chopin, Prelude No. 13 in F♯ Major

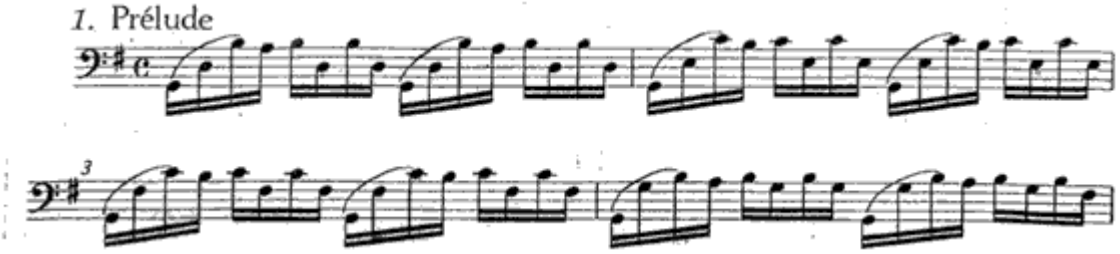


Example 10.

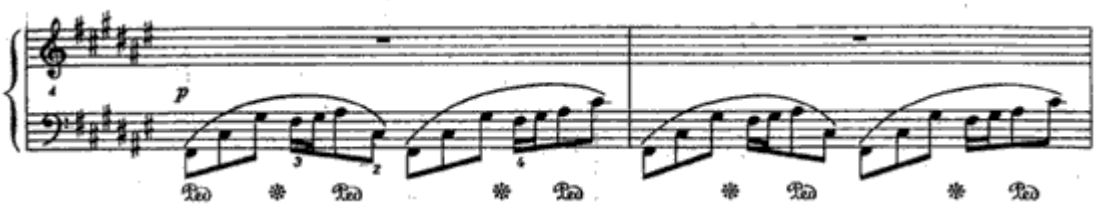
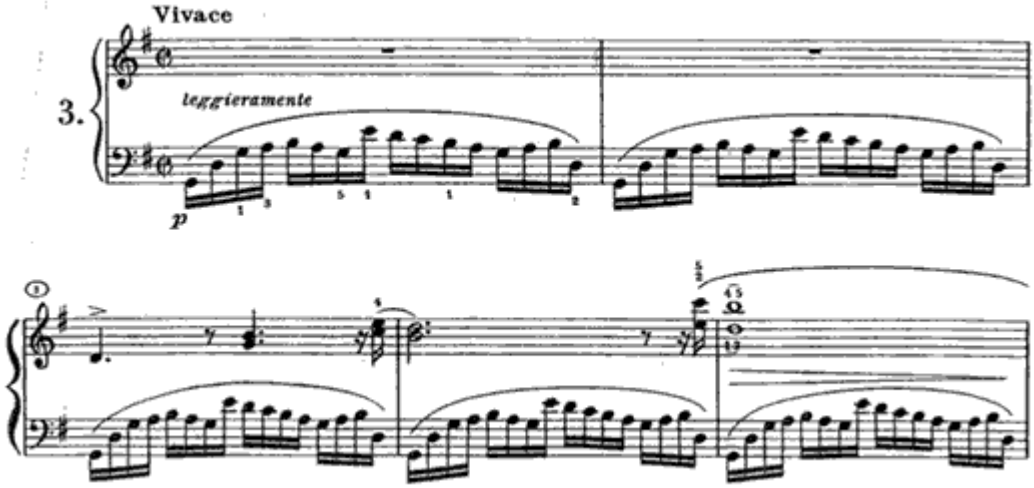


Example 11.

a. Bach, G-major Cello Suite, BWV 1007



b. Chopin, Barcarolle, op. 60



c. Chopin, Prelude No. 3 in G major