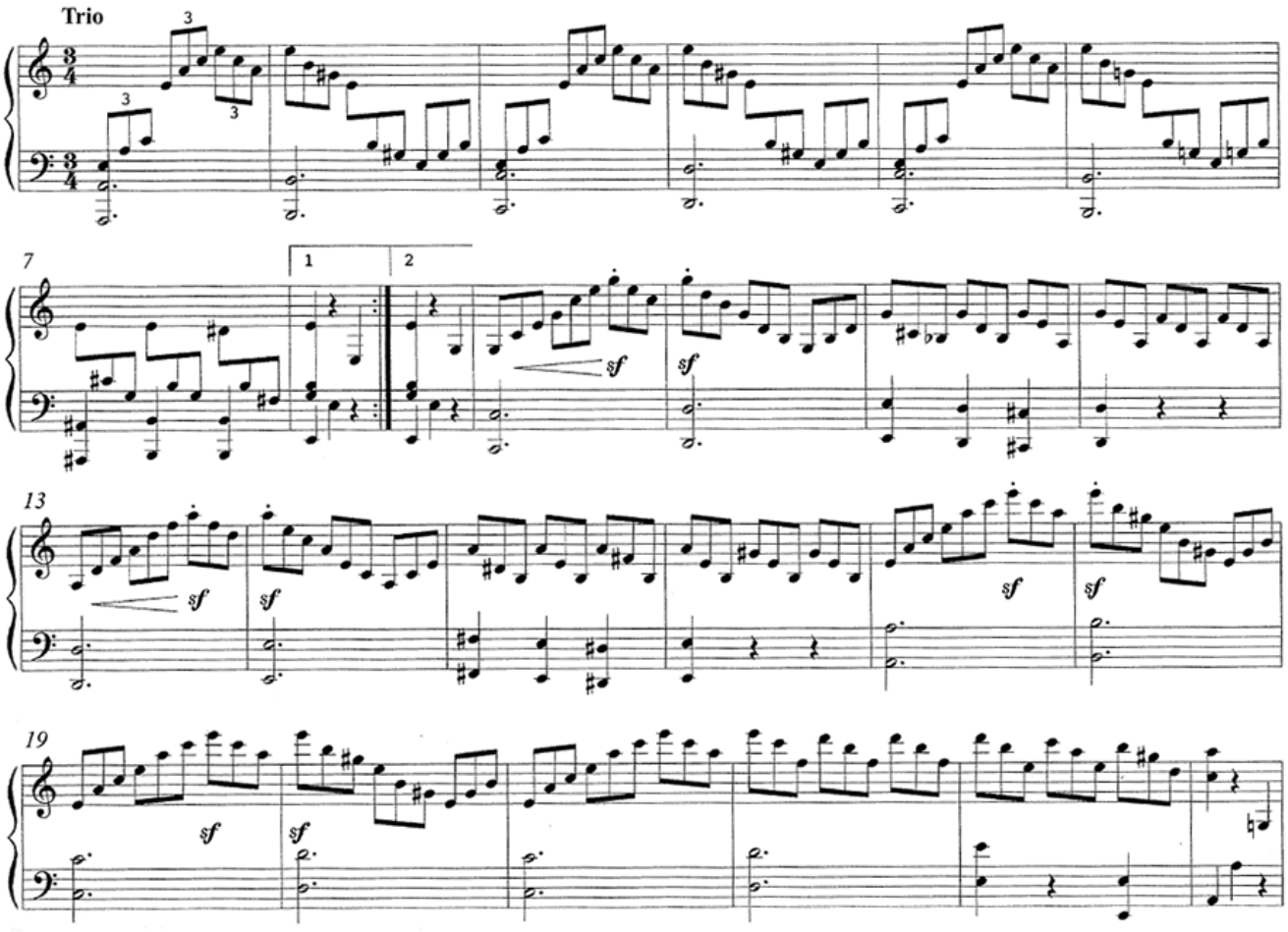
a journal of the Society for Music Theory

MTO 22.2 Examples: Temperley, Review of Schachter

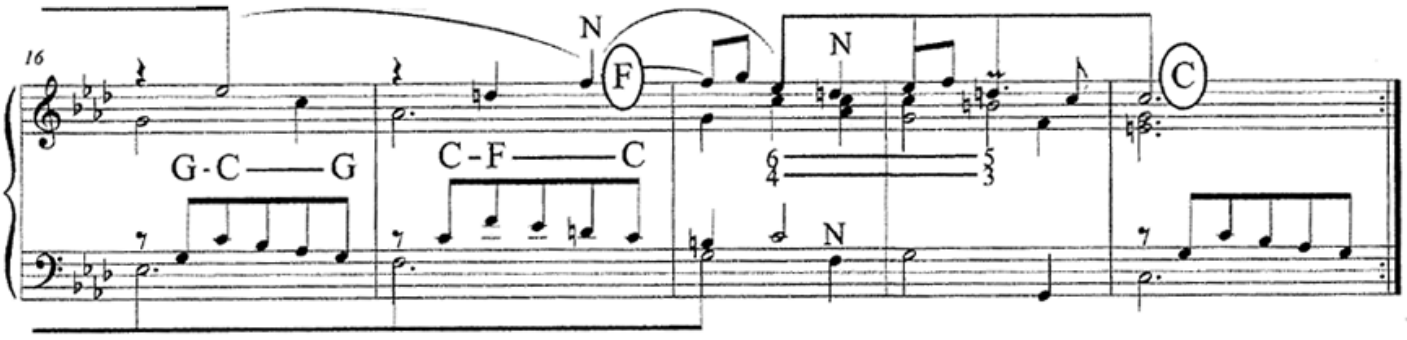
(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.16.22.2/mto.16.22.2.temperley.php

Example 1. Example 10.1 of *ATA*, just measures 1–24 (the whole of page 188)

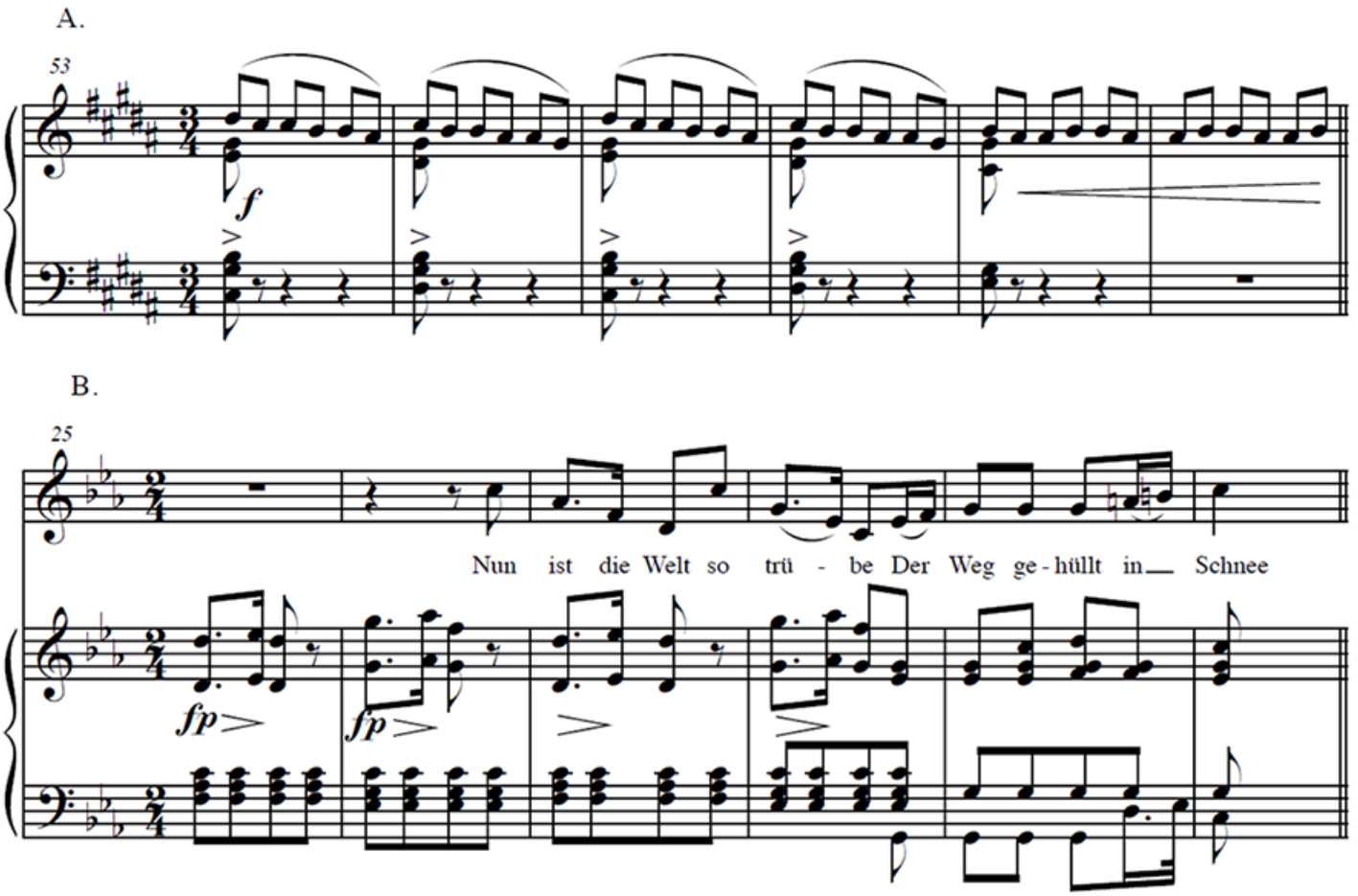
EXAMPLE 10.1 *Beethoven, Piano Sonata, Op. 2, No. 3, third movement (Trio section of the Scherzo), score and analytical sketch.*



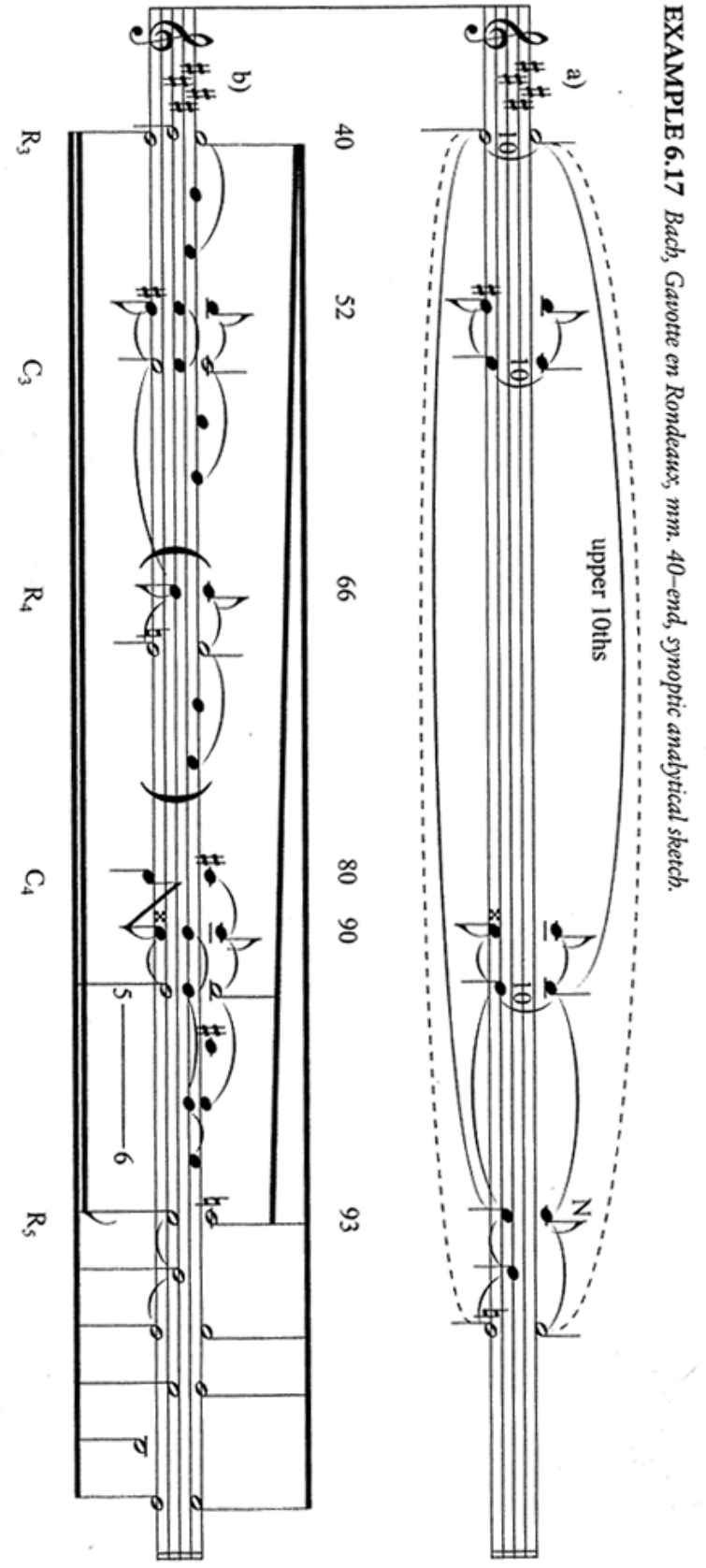
Example 2. Example 5.1 of *ATA* (page 90), just the fourth system (measures 16–20)



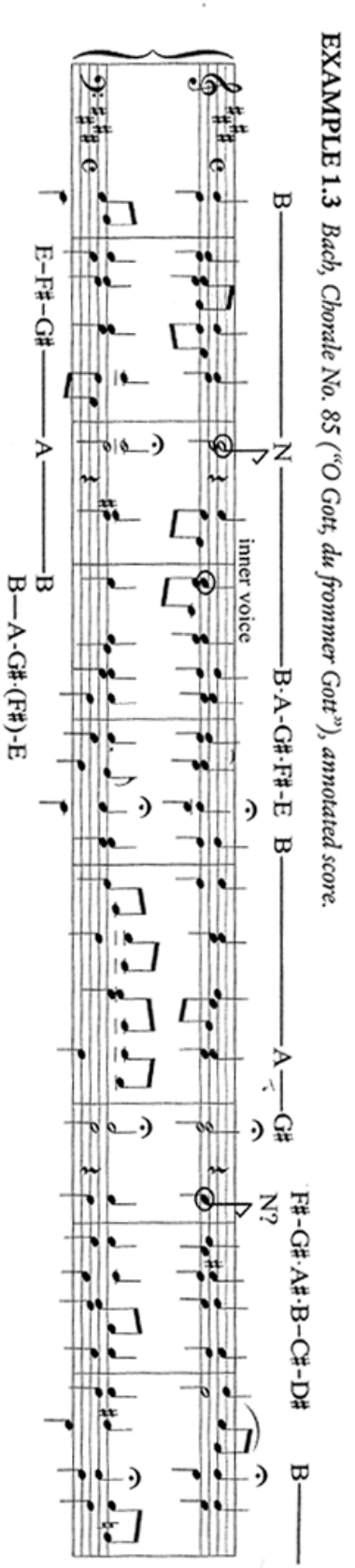
Example 3. (A) Chopin, Prelude No. 12 in G♯ minor, measure 53–8 (B) Schubert, "Gute Nacht," measures 25–30



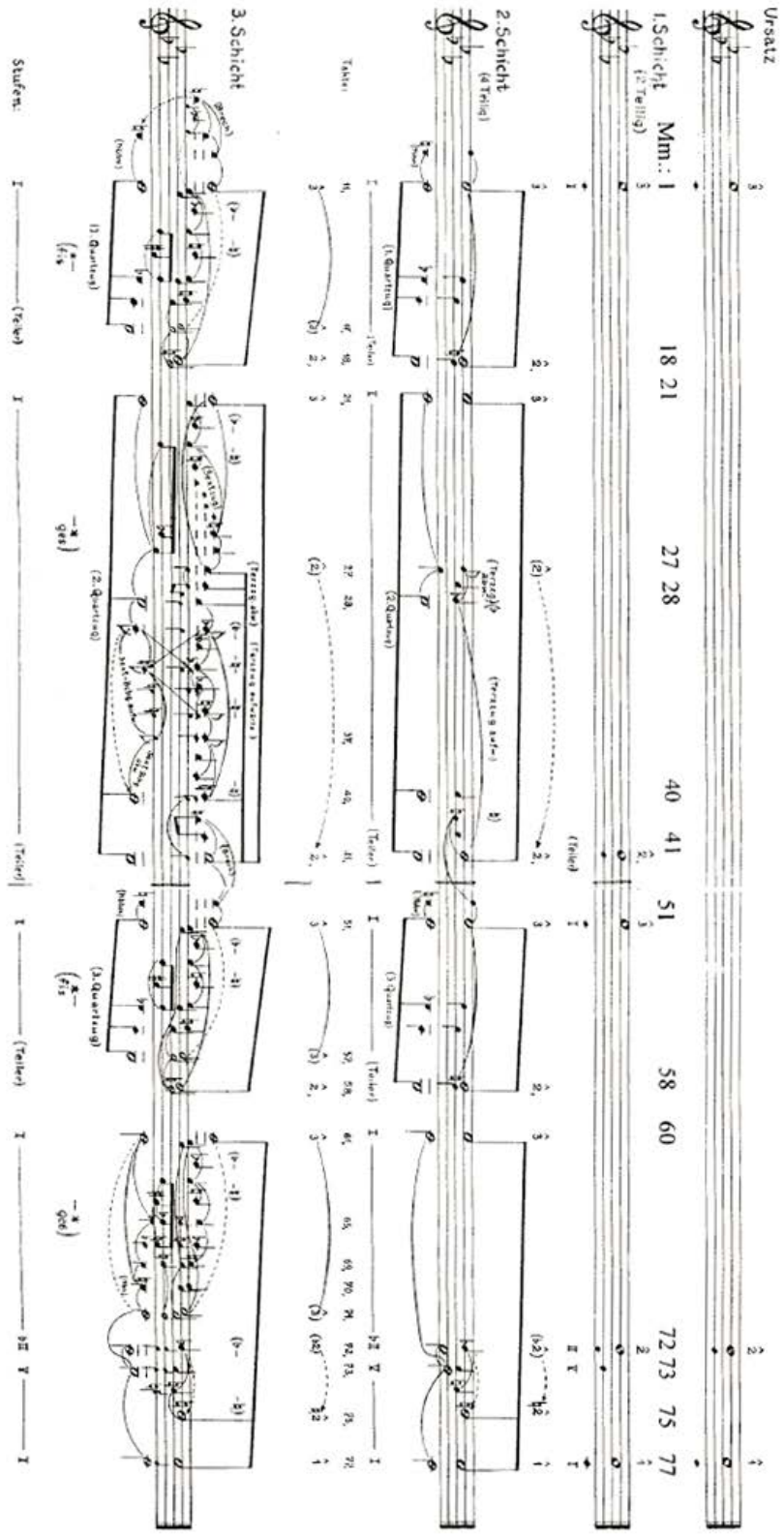
Example 4. Example 6.17 of *ATA* (page 122 in its entirety)



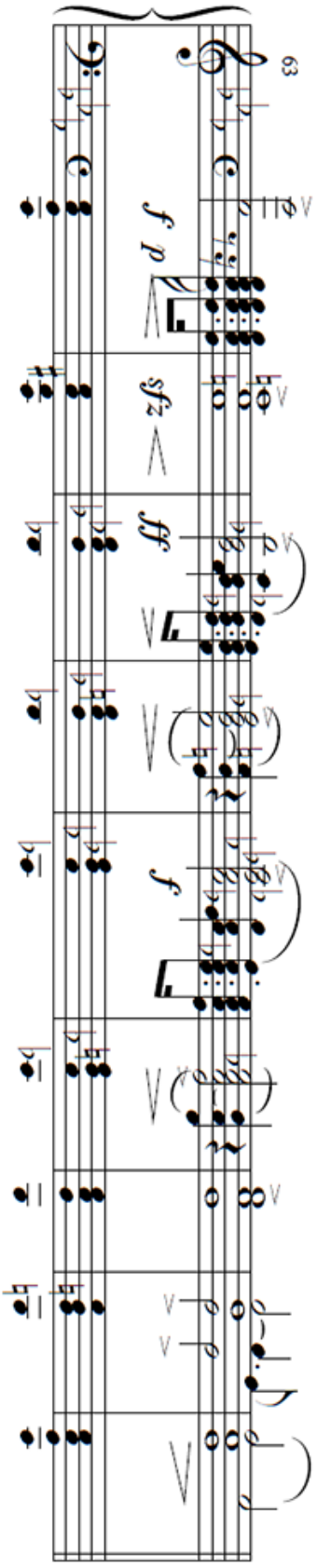
Example 5. Example 1.3 of *ATA*, measures 1–9 (page 4, just first system)



Example 6. Schenker's analysis of Chopin's "Revolutionary" Etude, from *Five Graphic Analyses*, shown in *ATA* on page 39



Example 7. Chopin, Etude Op. 10 No. 12, bast 63–71 (left-hand figuration is not shown)



Example 8. A recomposition of part of the “Revolutionary” Etude. Just the left hand on measure 40 (under the bracket) is recomposed (the original goes down to A♭ 1 on the fourth beat).

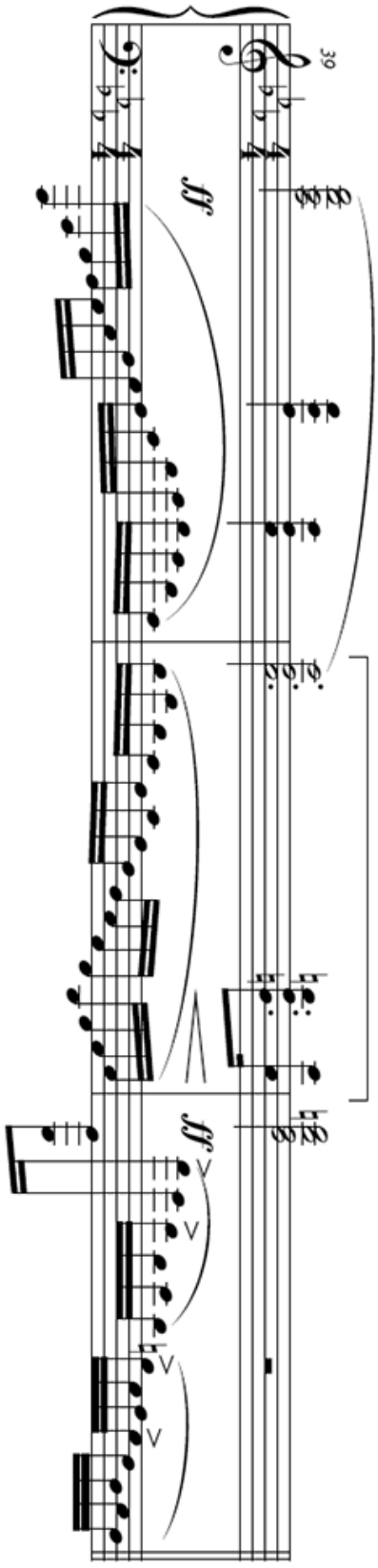


Figure 1. A key-space analysis of Chopin's "Revolutionary" Etude. Capital letters represent major keys, lower-case letters represent minor keys; each dot represents the V chord of the key to the left. The solid and dotted lines represent the first and second key "journeys" of the piece, respectively, both starting at C minor.

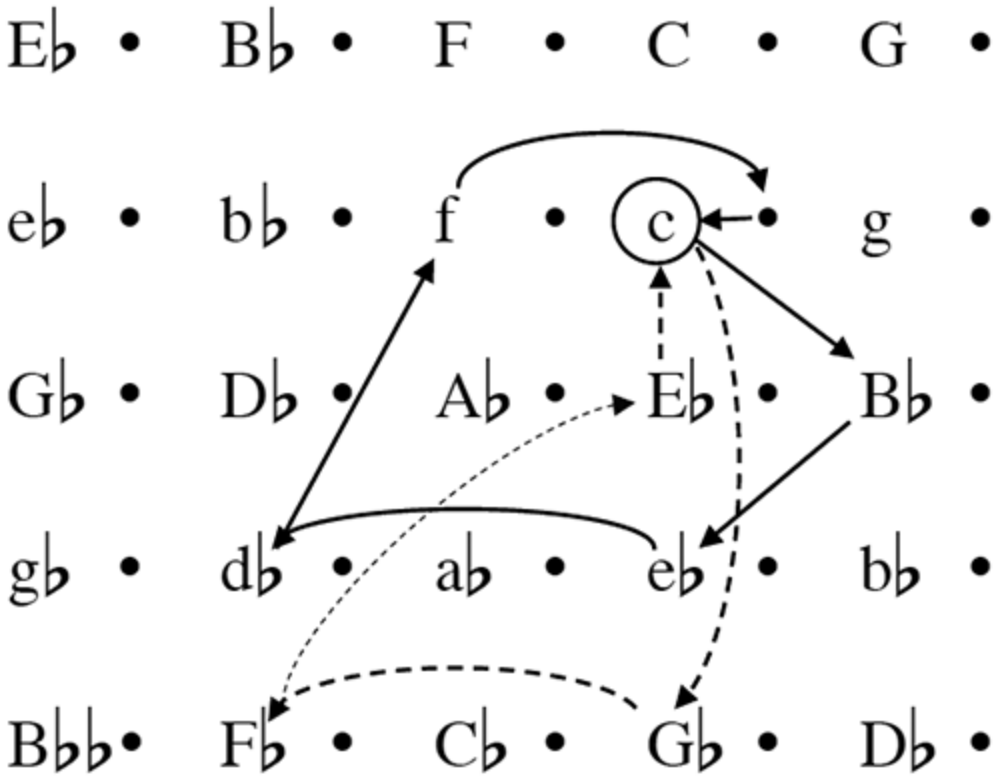
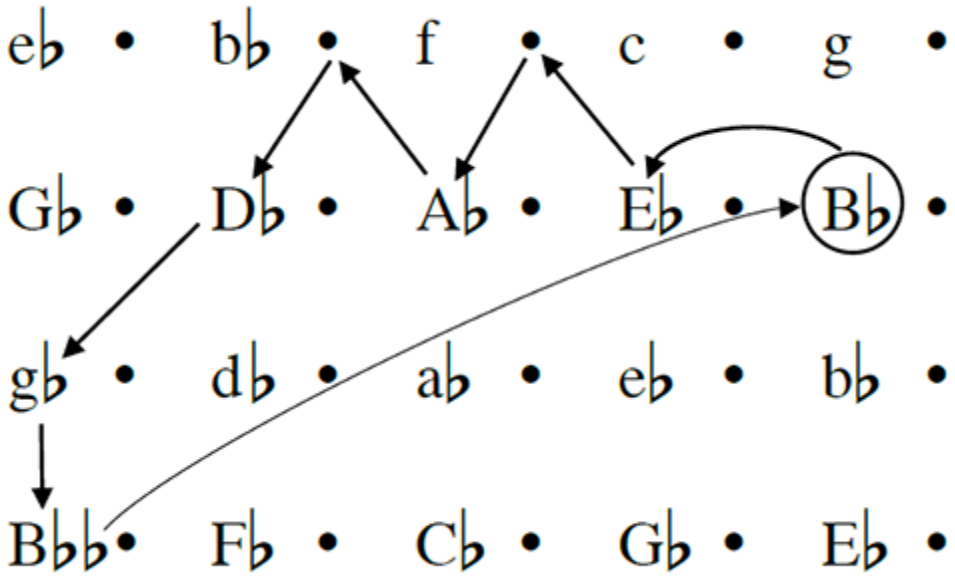



Figure 2. A key-space analysis of the Scherzo of Schubert's Sonata in B♭ major, D. 960