

**MTO 24.3 Examples: Graybill, Facilitative Agency in Performance**

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

<http://mtosmt.org/issues/mto.18.24.3/mto.18.24.3.graybill.html>**Example 1.** Lewin's p-model applied to a passage from Schubert's "Morgengruss" (1986, 345)

p	EV	CXT	Selected P-R Pairs	Selected SStatements
p ₁	m12	m12		Fig. 8.1
p ₂	m12	m9–12	(p ₁ ,terminal inclusion) (V-percept, questioning)	Fig. 8.2
p _{3a}	m12–13	m12–13	(p ₁ ,incipital inclusion) (p ₄ ,implication)	Fig. 8.3
p _{3b}	m12–13	m9–13	(p ₂ ,denial) (p _{3a} ,reinforcement)	Fig. 8.3
p ₄	m12–13	m12–13 plus expected m14	(p _{3a} ,realization) (earlier d tonicization,elaboration)	Fig. 8.4
p ₅	m9–13	m9–13 plus expected continuation	(p ₄ ,medial inclusion), (p ₄ ,reinforcement) (p _{3b} ,reinforcement), (p ₂ , virtual annihilation)	Fig. 8.5
p _{6a}	m14	m12–14	(p ₄ ,confirmation and elaboration) (p _{6b} ,implication)	Fig. 8.6
p _{6b}	m14	m12–14 plus expected m15 (in d minor)	(p _{6a} ,realization), (p _{7a} ,modification)	As in the commentary
p _{7a}	m14	m12–14 plus expected m15 (seq.)	(p _{6b} ,modification), (p _{3a} ,sequential expansion)	Fig. 8.7
p _{7b}	m14–15	m12–15	(p _{7a} ,confirmation), (p _{6b} ,denial) (p ₅ ,confirmation (via p _{6a}))	As in the commentary
p ₈	m14–15	m9–15	(A ^b –G in bass of m9, expanded recapitulation), (p ₉ ,support)	Fig. 8.8
p ₉	m9–15	m9–15 plus expected m16	(p ₂ ,confirmation), (p _{3b} ,denial) (p ₈ ,support), (p ₅ ,qualification)	Fig. 8.9

Example 2. Beethoven, op. 14, no. 2, second movement, mm. 1–8, and accompanying audio clip

The image displays a musical score for the second movement of Beethoven's Op. 14, No. 2, measures 1 through 8. The score is presented in two systems, each with a grand staff (treble and bass clefs). The first system covers measures 1-4, and the second system covers measures 5-8. The music is in a 3/4 time signature. The first system begins with a piano (*d*) dynamic. The second system features a crescendo (*cresc.*) leading to a sforzando (*sf*) dynamic in measure 6, followed by another crescendo (*cresc.*) and sforzando (*sf*) in measure 7, and a piano (*d*) dynamic in measure 8. The score includes various musical notations such as notes, rests, and slurs. Measure numbers 1, 2, 3, 4, 5, 6, 7, and 8 are indicated at the end of their respective measures.

Example 4. Projection and retention stimulated by the melodic pitch B \flat in m. 7, beat 2

The image shows a single staff of music in treble clef. The first measure is labeled 'm. 6' and contains a quarter note G4, a quarter rest, a quarter note A4 with a sharp sign, a quarter rest, and a half note B4. The second measure contains a quarter note B4 with a flat sign, a quarter rest, a quarter note C5, a quarter rest, and a half note B4 with a flat sign. A solid bracket above the staff spans from the beginning of m. 6 to the end of m. 7, with the word 'retention' centered above it. A dashed line extends from the end of m. 7 to a circled 'X' above the staff. A dashed arrow labeled 'protension' points from the circled 'X' back to the B \flat note in m. 7.

Example 5. Protension stimulated by the harmony and bass in m. 7, beat 2

The image shows two staves of music. The top staff is in treble clef and contains a dotted quarter note G4, a dotted quarter rest, a dotted quarter note A4 with a flat sign, and a dotted quarter rest. The bottom staff is in bass clef and contains a dotted quarter note G3, a dotted quarter rest, a dotted quarter note A3 with a sharp sign, a dotted quarter rest, and a dotted half note G3. A 'cresc.' marking is placed below the first two notes of the top staff. Below the staves, the text 'G:' is followed by a bracket that spans from the beginning of the first measure to the end of the second measure. Under the first measure, the chord symbol 'ii65' is written. Under the second measure, the chord symbol 'vii $^{\circ}$ 7/V' is written. A dashed arrow points from the 'vii $^{\circ}$ 7/V' symbol up to the bass line of the second measure.

Examples 6a and 6b. Protended harmonic resolution into third beat of m. 7

m. 7

Example 6a shows a treble staff and a bass staff. The treble staff contains a dotted quarter note G4, a quarter rest, a dotted quarter note F4, a quarter rest, and a dotted quarter note E4. The bass staff contains a dotted quarter note G3, a quarter rest, a dotted quarter note F3, a quarter rest, and a dotted quarter note E3. The annotation "(alto?)" is placed above the treble staff, and "(tenor?)" is placed above the bass staff. The word "cresc." is written below the treble staff.

Example 6b shows a treble staff and a bass staff. The treble staff contains a dotted quarter note G4, a quarter rest, a dotted quarter note F4, a quarter rest, and a dotted quarter note E4. The bass staff contains a dotted quarter note G3, a quarter rest, a dotted quarter note F3, a quarter rest, and a dotted quarter note E3. The annotation "cresc." is written below the treble staff. The annotation "cadential 6/4" is written below the bass staff, with a dashed arrow pointing to the final chord. A dashed line extends from the end of the bass staff to the right.

Examples 7a and 7b. Two possible protensions stimulated by the arrival of the cadential six-four in measure 7, beat 3

Example 7a is a piano score in G major, 4/4 time. It consists of two measures. The first measure contains a cadential six-four chord (F#4/G2, E4/G2, D#4/G2) in the bass clef, with a treble clef accompaniment of quarter notes G4, B4, and D5. The second measure shows the resolution to a tonic triad (G2, B2, D3) in the bass clef, with a treble clef accompaniment of quarter notes G4, B4, and D5. A fermata is placed over the six-four chord in the first measure. A small 'x' is located below the first measure.

Example 7b is a piano score in G major, 4/4 time, identical to Example 7a. It consists of two measures. The first measure contains a cadential six-four chord (F#4/G2, E4/G2, D#4/G2) in the bass clef, with a treble clef accompaniment of quarter notes G4, B4, and D5. The second measure shows the resolution to a tonic triad (G2, B2, D3) in the bass clef, with a treble clef accompaniment of quarter notes G4, B4, and D5. A fermata is placed over the six-four chord in the first measure. A small 'x' is located below the first measure.

Example 8. A “contour” hearing of mm. 1–2

Musical notation for measures 1-2. The score is written for piano in a grand staff (treble and bass clefs). The melody in the treble clef consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass clef accompaniment consists of quarter notes: G2, A2, B2, C3, B2, A2, G2. The notes are beamed in pairs across the two staves.

3

Musical notation for measure 3. The score is written for piano in a grand staff. The treble clef contains a half note G4, and the bass clef contains a half note G2. A large arrow above the treble staff points from the first G4 to the final G4. Three smaller arrows below the bass staff point from the first G2 to the final G2, illustrating the contour of the bass line.