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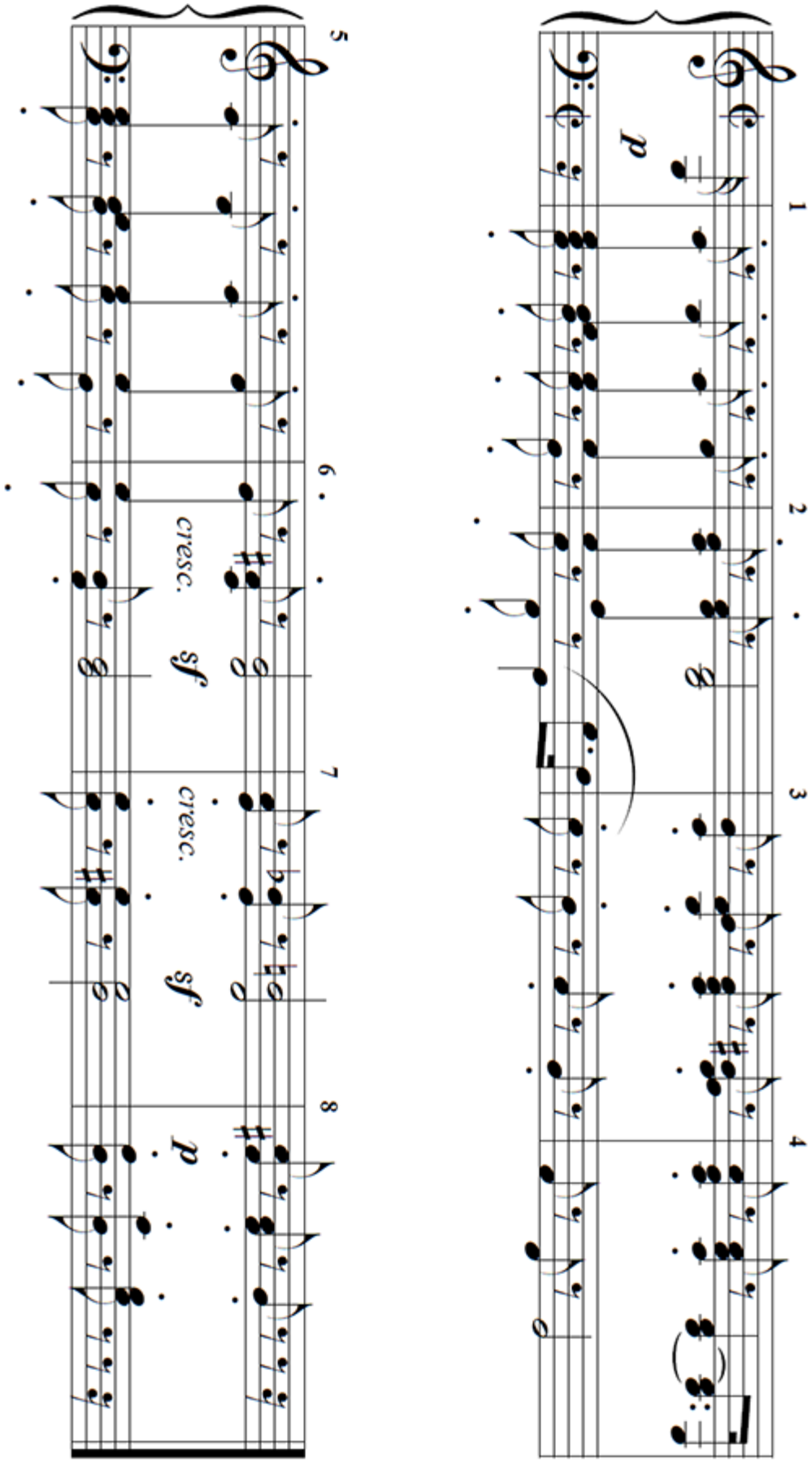
MTO 24.3 Examples: Graybill, Facilitative Agency in Performance

(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

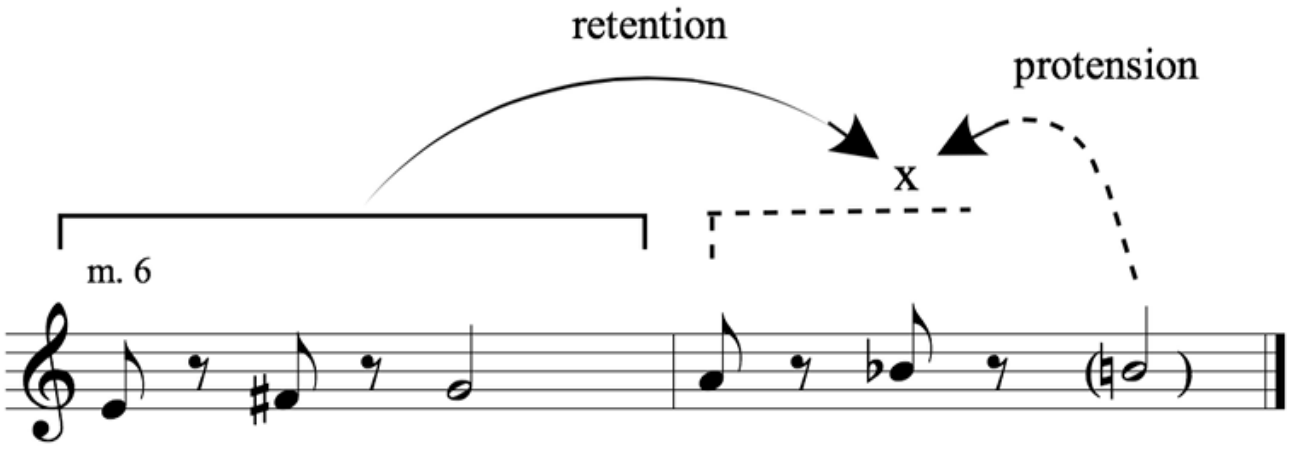
Example 1. Lewin's p-model applied to a passage from Schubert's "Morgengruss" (1986, 345)

p	EV	CXT	Selected P-R Pairs	Selected STatements
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♭–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

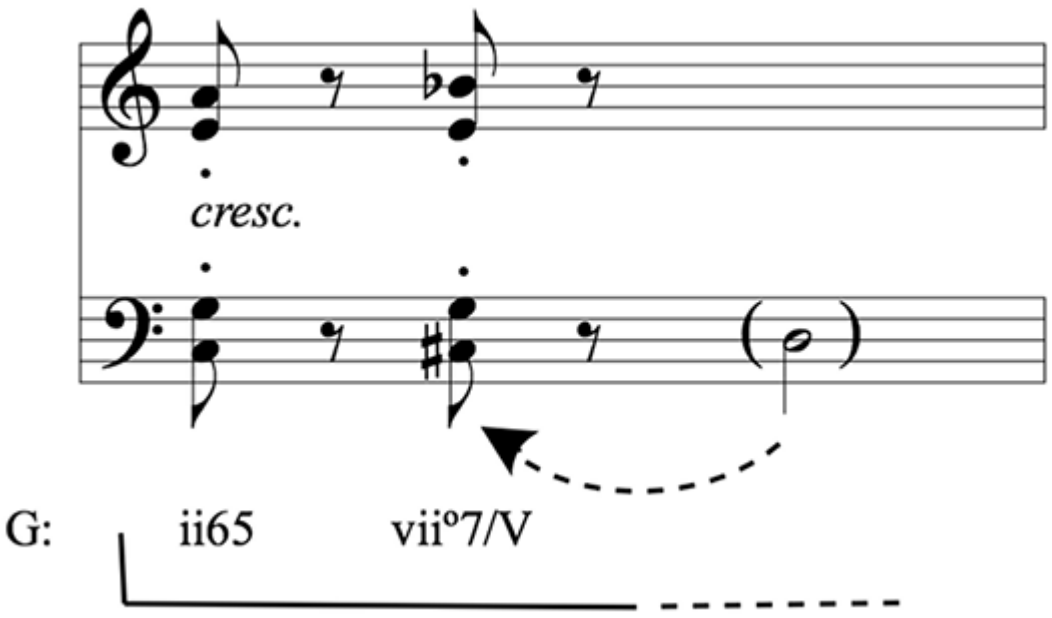
Example 2. Beethoven, op. 14, no. 2, second movement, mm. 1–8, and accompanying audio clip



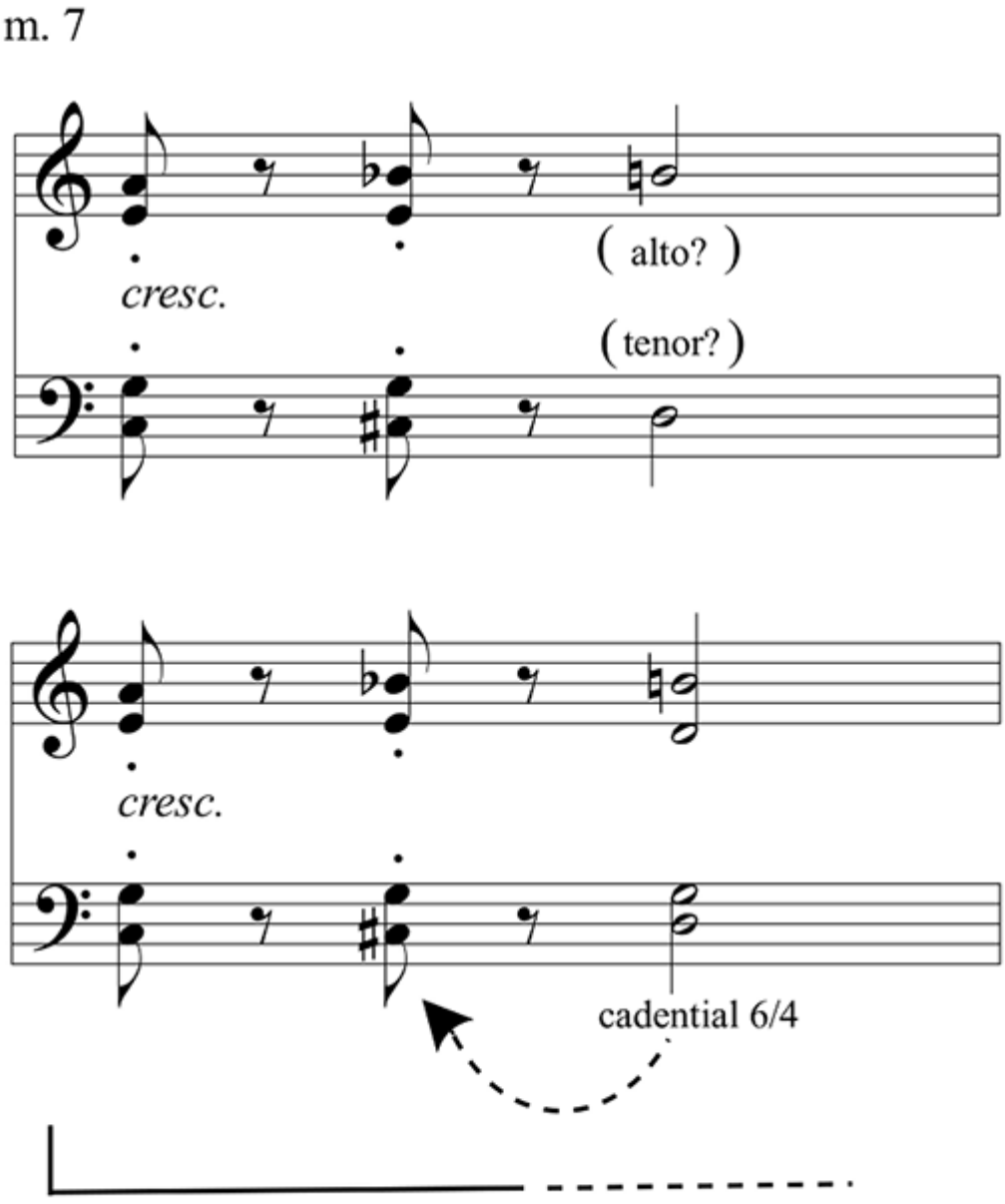
Example 4. Projection and retention stimulated by the melodic pitch B♭ in m. 7, beat 2



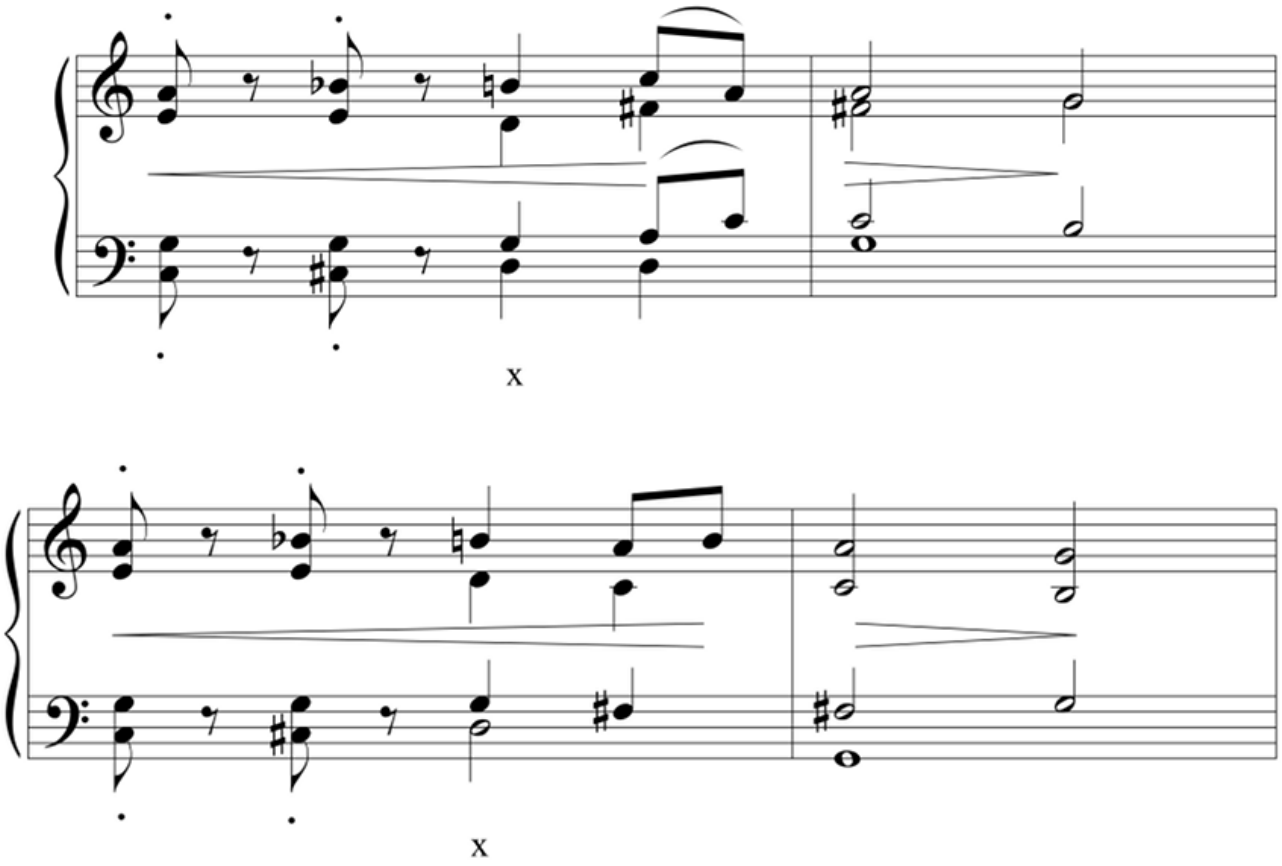
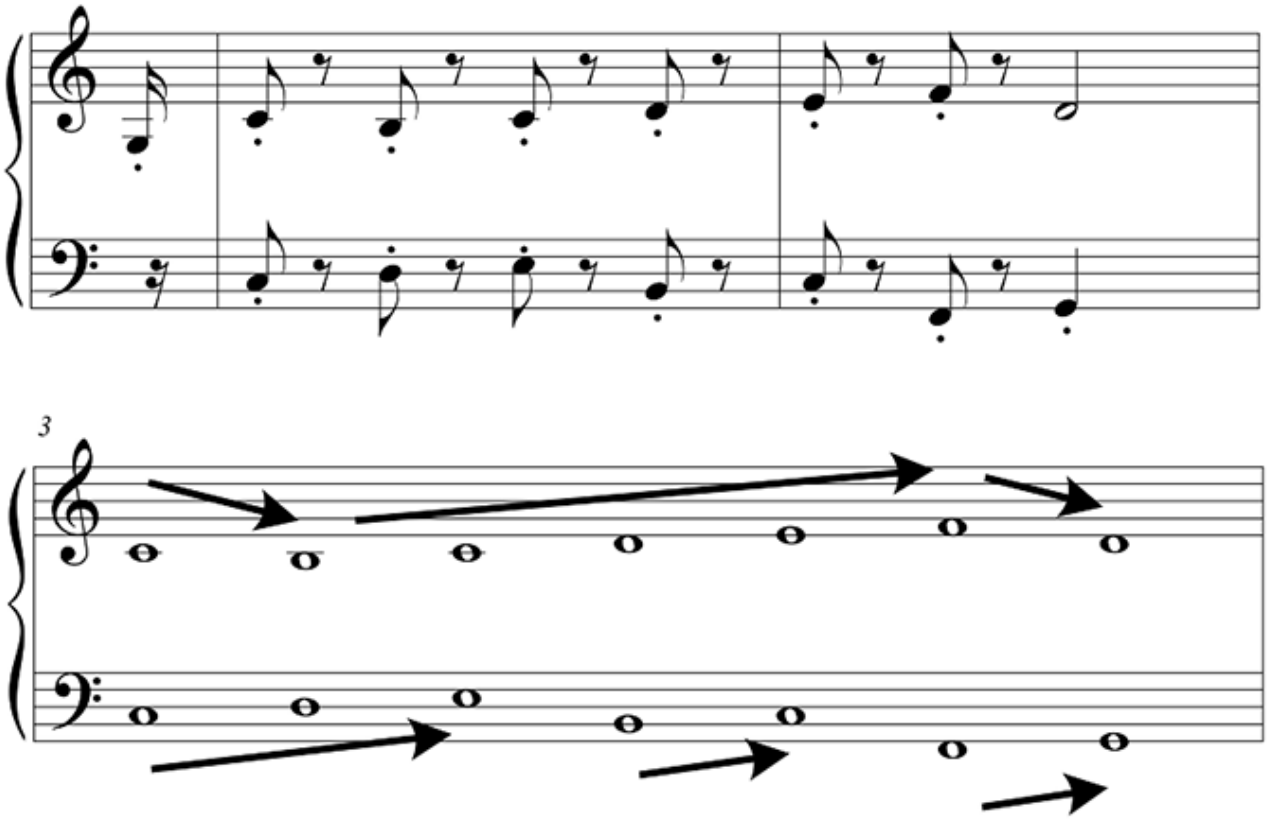
Example 5. Protension stimulated by the harmony and bass in m. 7, beat 2



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



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



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