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MTO 24.3 Examples: Klorman, Performers as Creative Agents

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

<http://mtosmt.org/issues/mto.18.24.3/mto.18.24.3.klorman.html>

Example 1. Alfred Brendel's Official Homepage, as it appeared in 2002



Example 2a. Robert Hazard



Example 2b. Robert Hazard and the Heroes



Example 5. Chorus of Girls from “Girls Just Want To Have Fun” video



Example 7. Mozart, Sonata in A minor, K. 310, I, mm. 1–9

Allegro maestoso ^{oo)} Datiert: Paris (Sommer) 1778 *)

HC here ↓ ↓ Or authentic cadence here

Example 9. Beethoven, Sonata in A \flat major, op. 110, I, mm. 24–38

25

p cresc. f

trm trm trm trm trm trm

30

f p

cresc. dim. p dolce

EEC? (PAC?)

35

dim.

Example 10a. Bach, Cello Suite No. 1, BWV 1007, Gigue

5

9 Cadential idea (marked by modal mixture) seeks ... V:PAC

13

17 = m. 11 = m. 12 (VI:PAC)

22 = m. 9 = m. 10

27 = m. 11 = m. 12? (PAC or Evaded Cadence?)

31/ = m. 12 (I:PAC)

Example 11. Two alternative basso continuo analyses of mm. 27–28

b6 5 b6 5 4 6
4 3 4 3 2 5