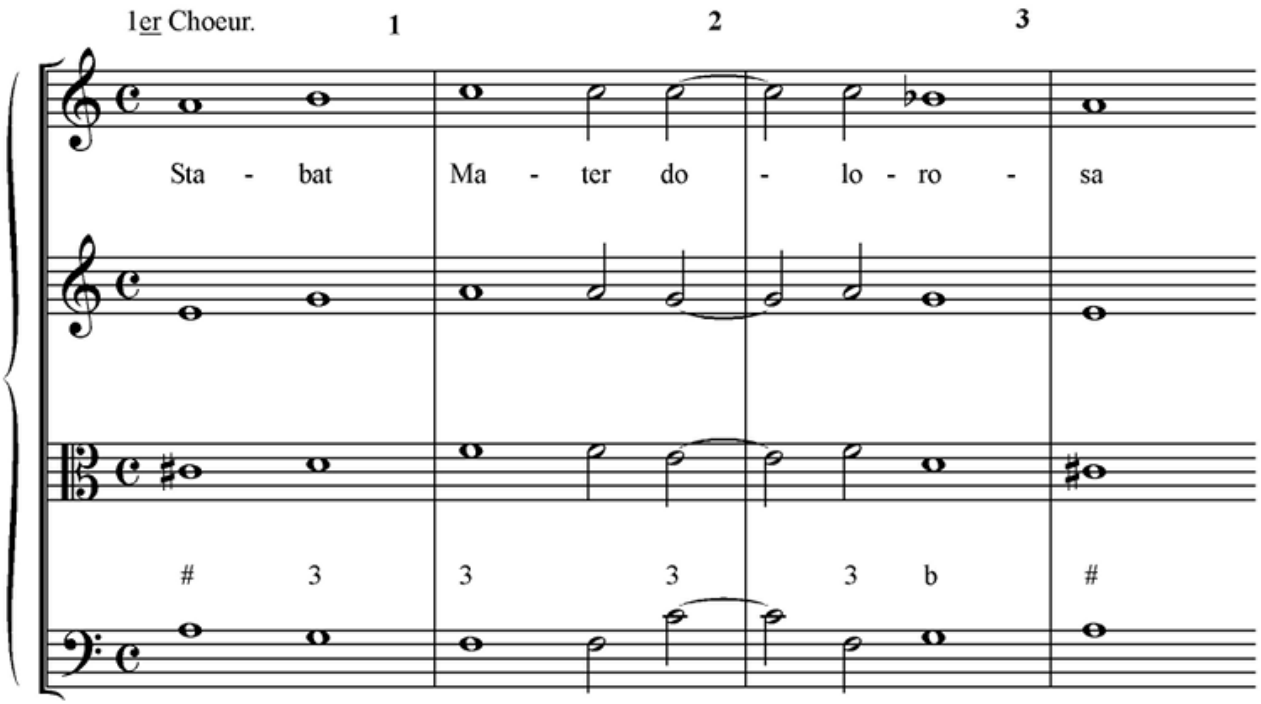
A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

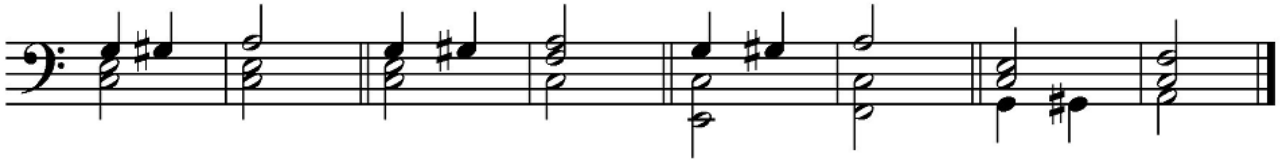
MTO 24.4 Examples: Jeßulat, Parsimonious Voice Leading and the *Stimmführungsmodelle*

(Note: audio, video, and other interactive examples are only available online)
http://mtosmt.org/issues/mto.18.24.4/mto.18.24.4.jessulat.html

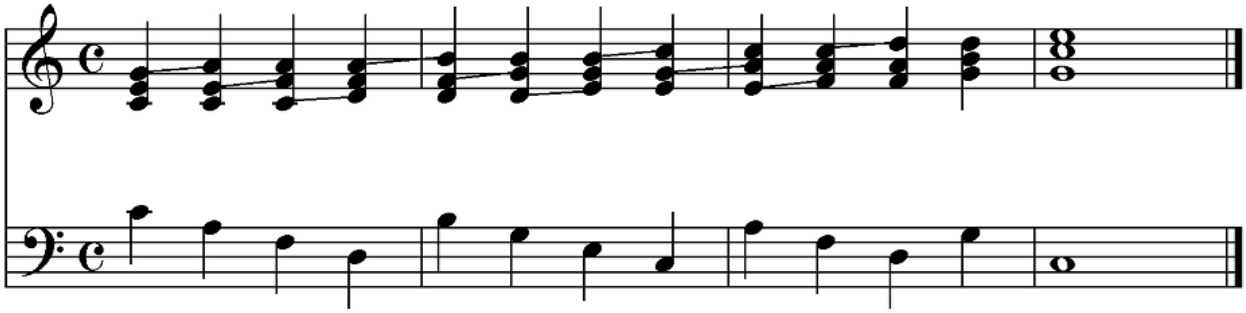
Example 1. Fétis, *Traité*, p. 158: Palestrina, "Stabat Mater," opening



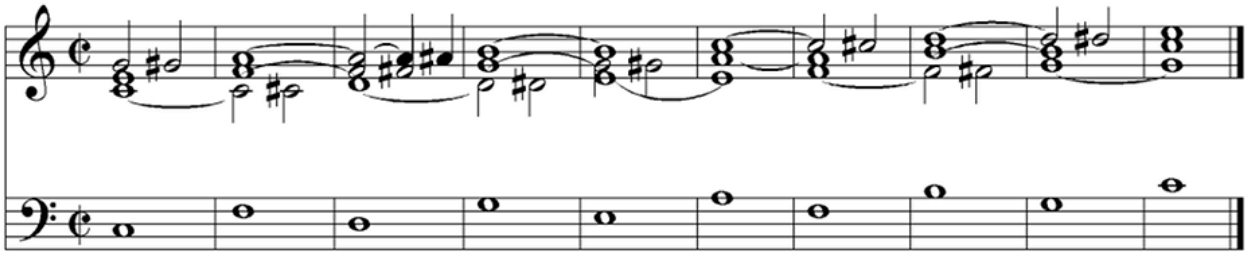
Example 2. Weitzmann 1853, p. 3



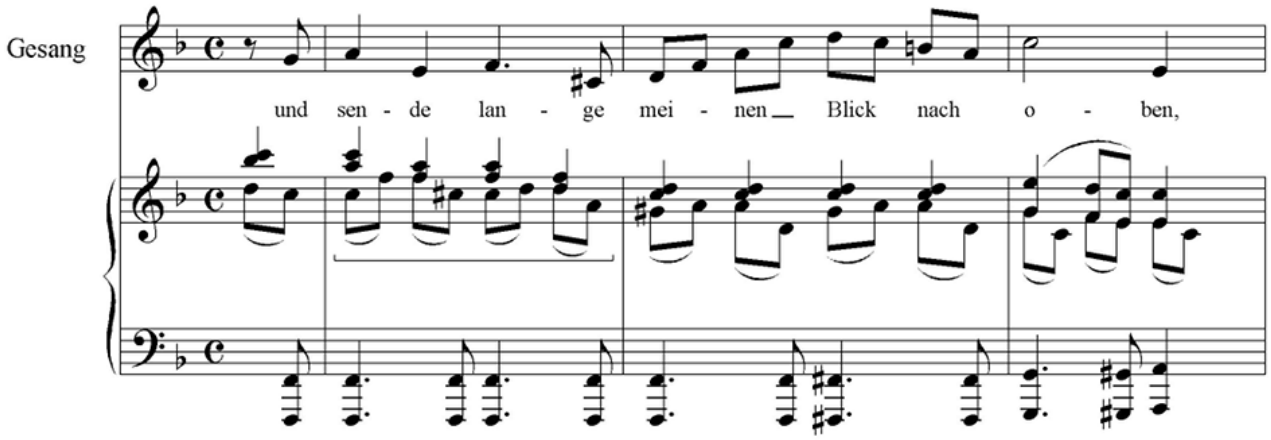
Example 3. Sechter 1835, no. 1, p. 4



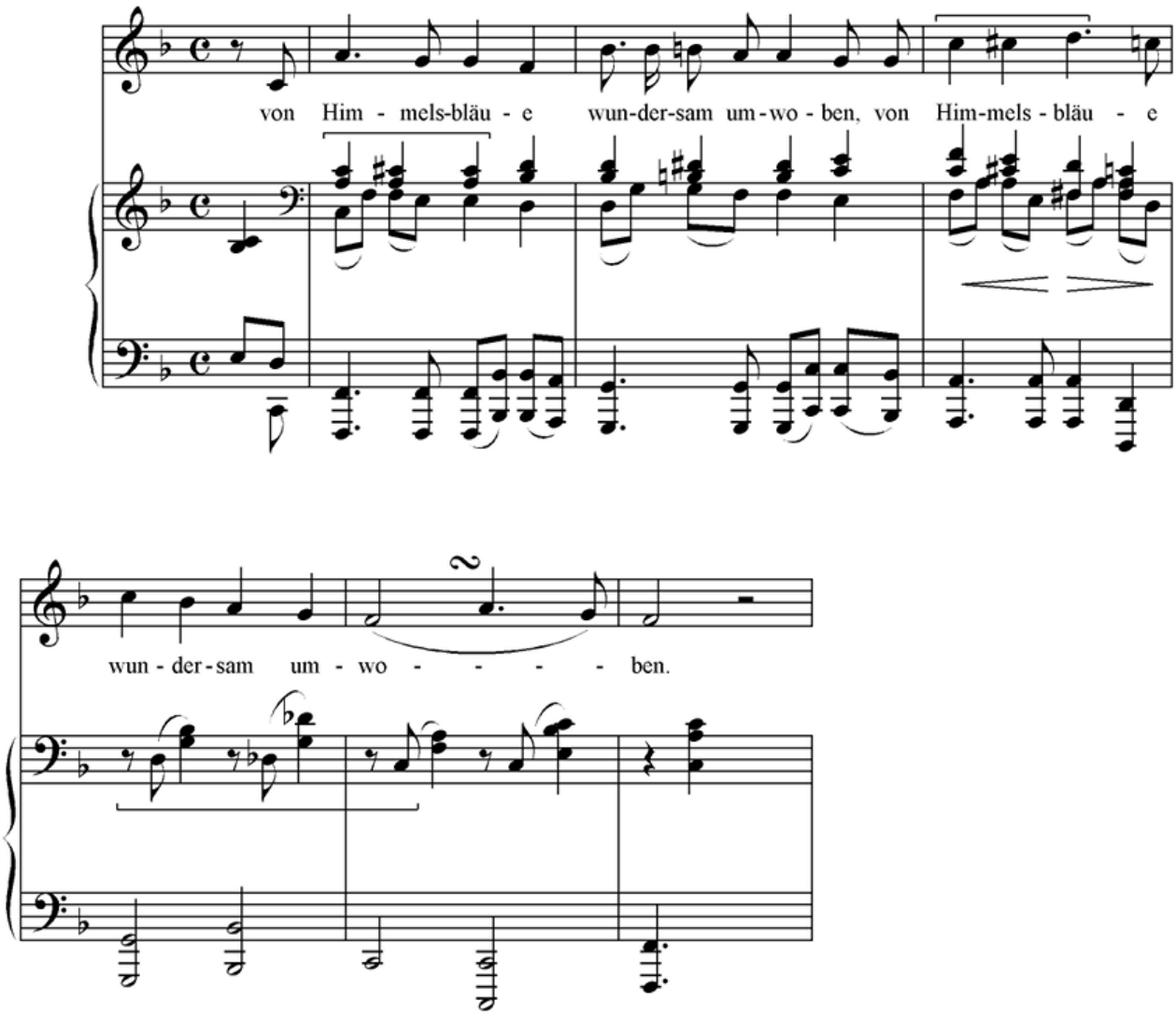
Example 4. Sechter 1835, no. 10, p. 12



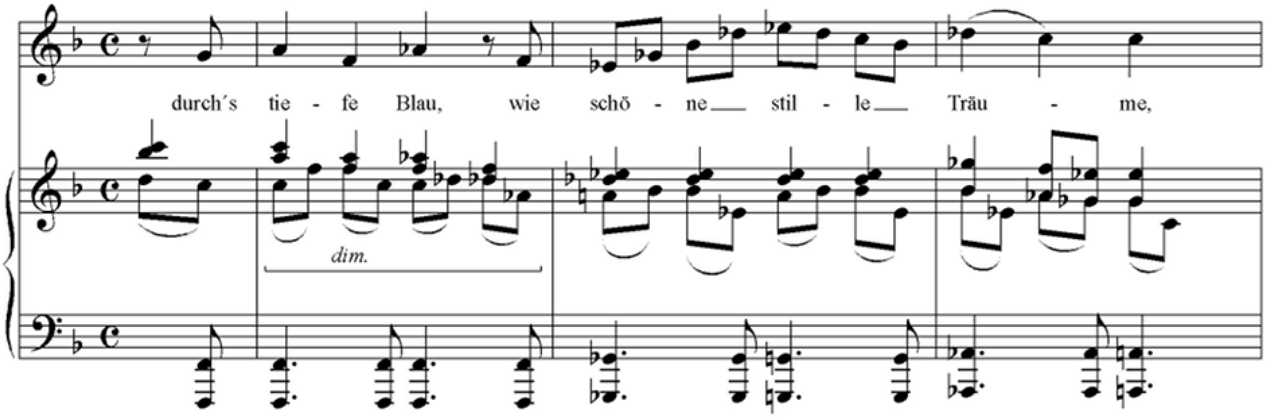
Example 5. Brahms, op. 86, no. 2, mm. 5–7



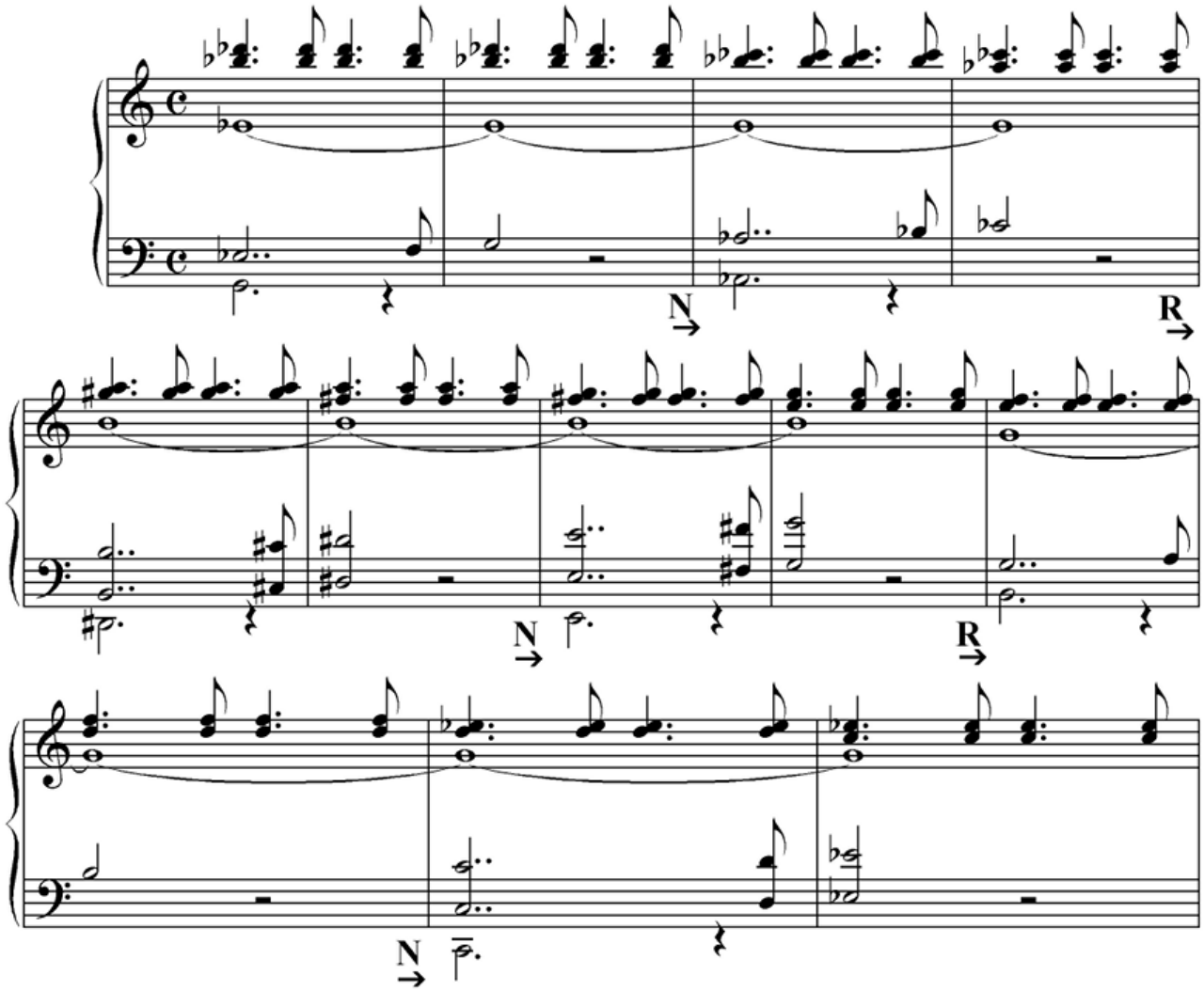
Example 6. Brahms, op. 86, no. 2, mm. 12–17



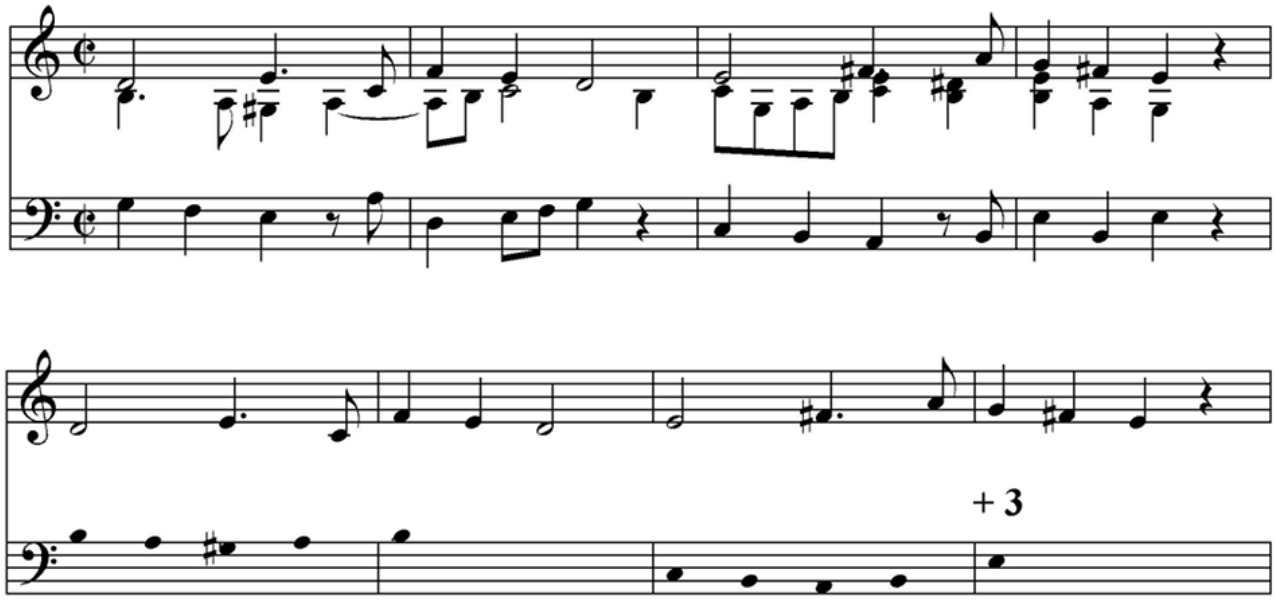
Example 7. Brahms, op. 86, no. 2, mm. 21–23



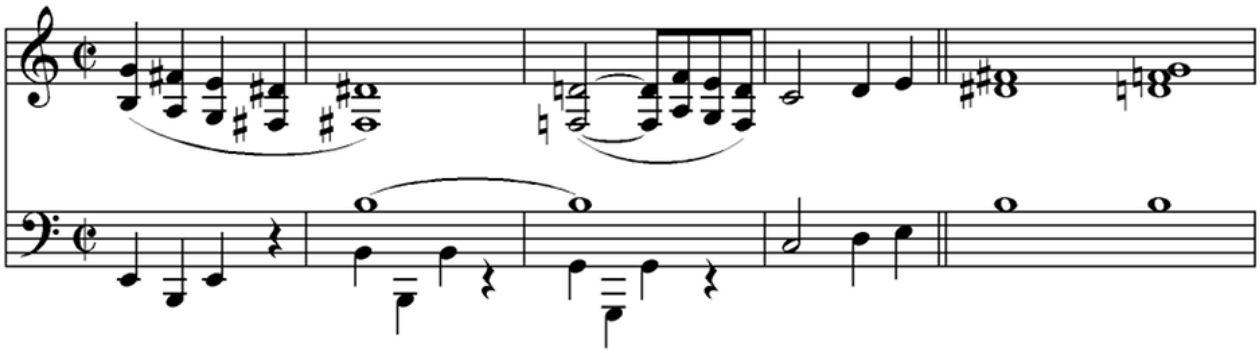
Example 8. Analysis of Schubert, Symphony in C major, D. 944, I, mm. 304–315, from Cohn 2012, 63



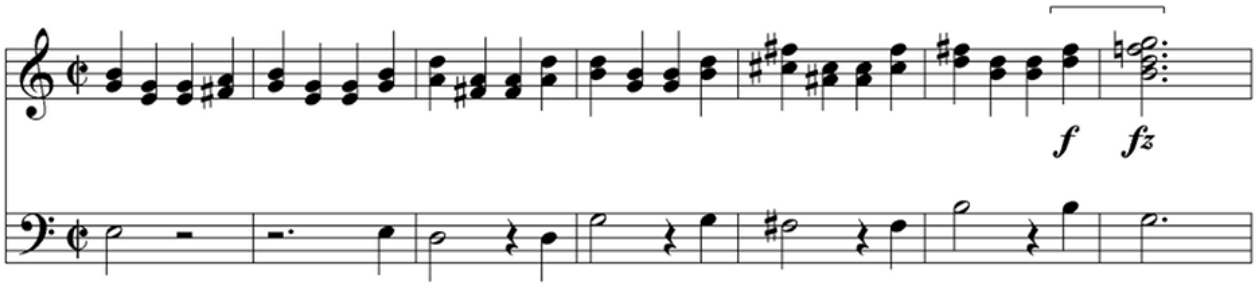
Example 9. Schubert, Symphony in C major, D. 944, I, introduction, mm. 21–24



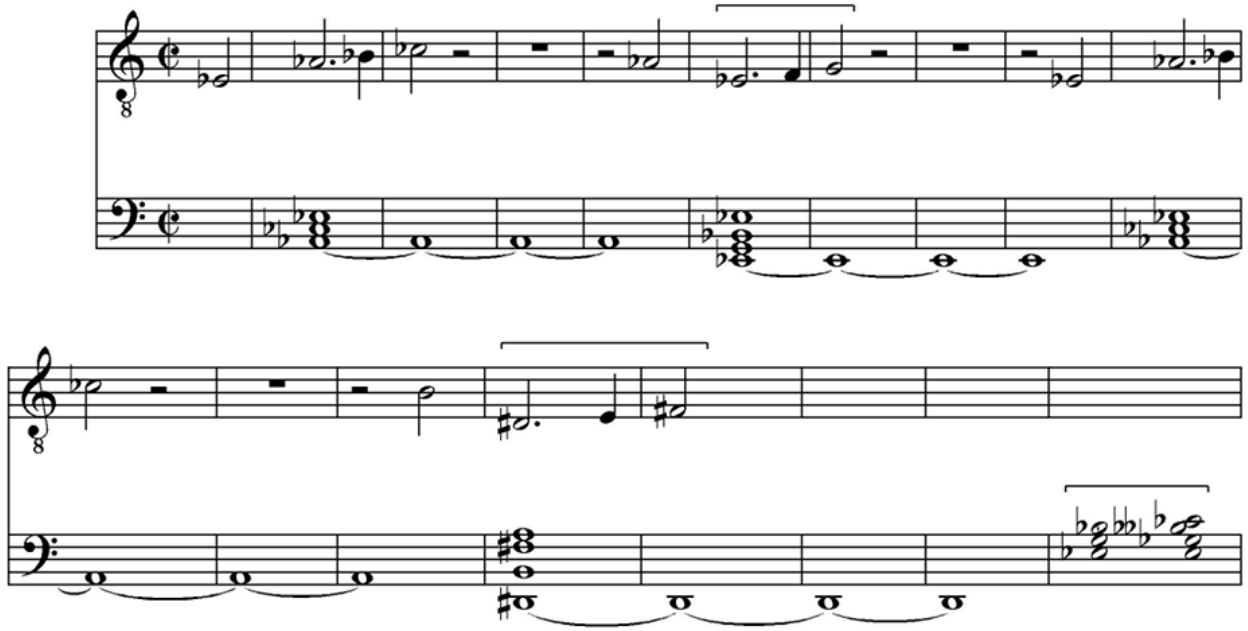
Example 10. Schubert, Symphony in C major, D. 944, I, introduction, mm. 26–29



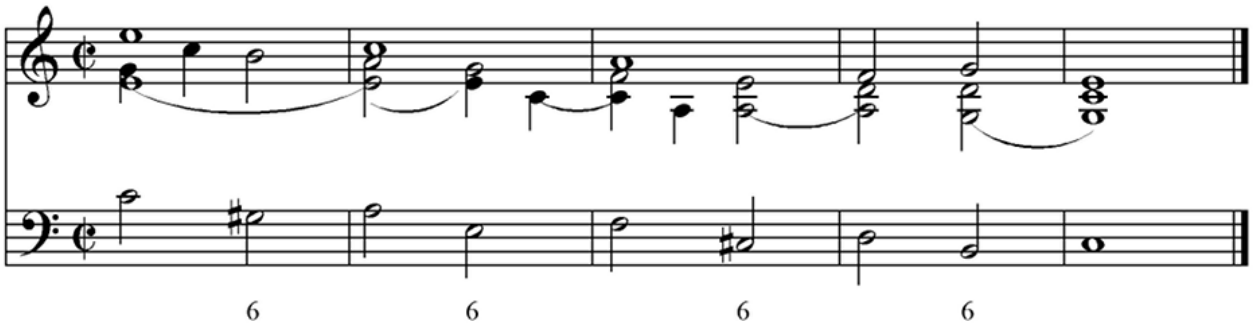
Example 11. Schubert, Symphony in C major, D. 944, I, continuation of the second theme, mm. 150–156



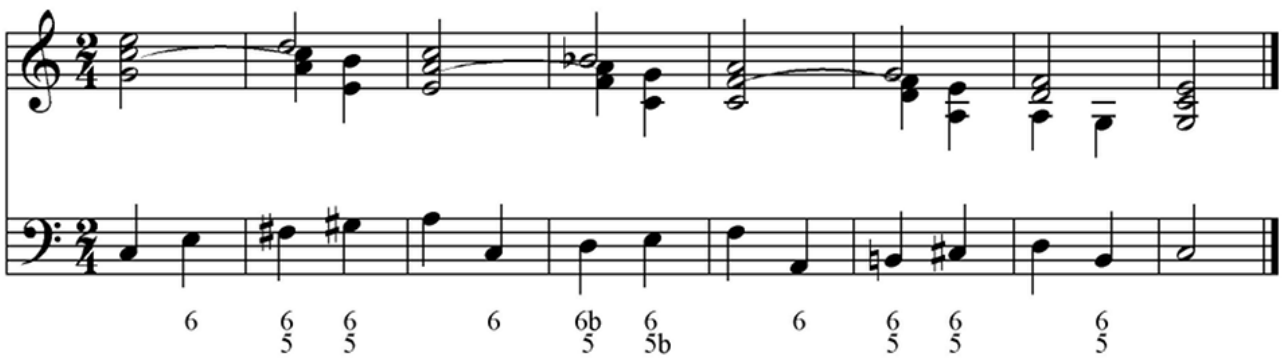
Example 12. Schubert, Symphony in C major, D. 944, I, mm. 200–213



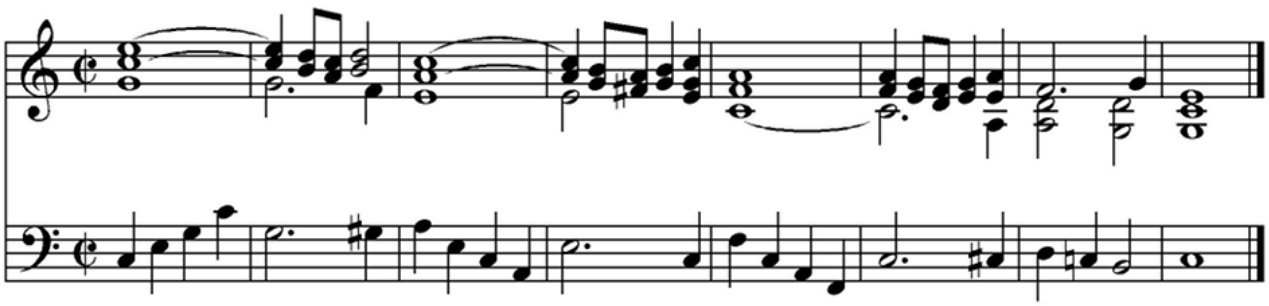
Example 13. Sechter 1835, no. 15



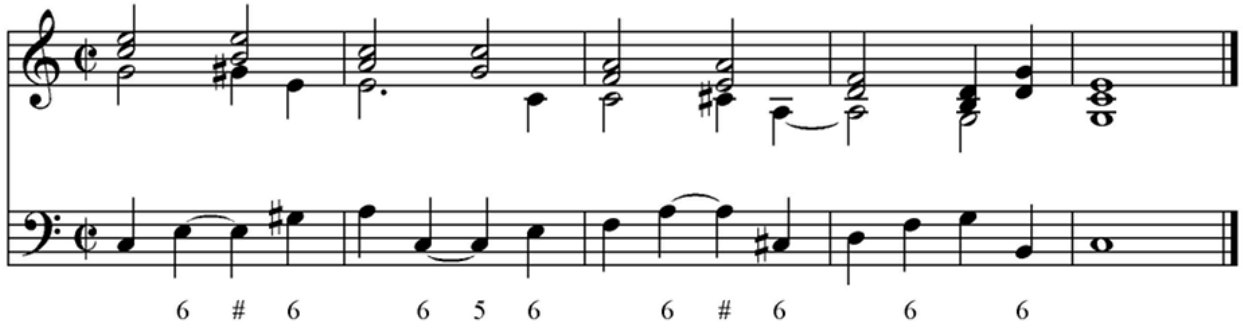
Example 14. Sechter 1835, no. 67



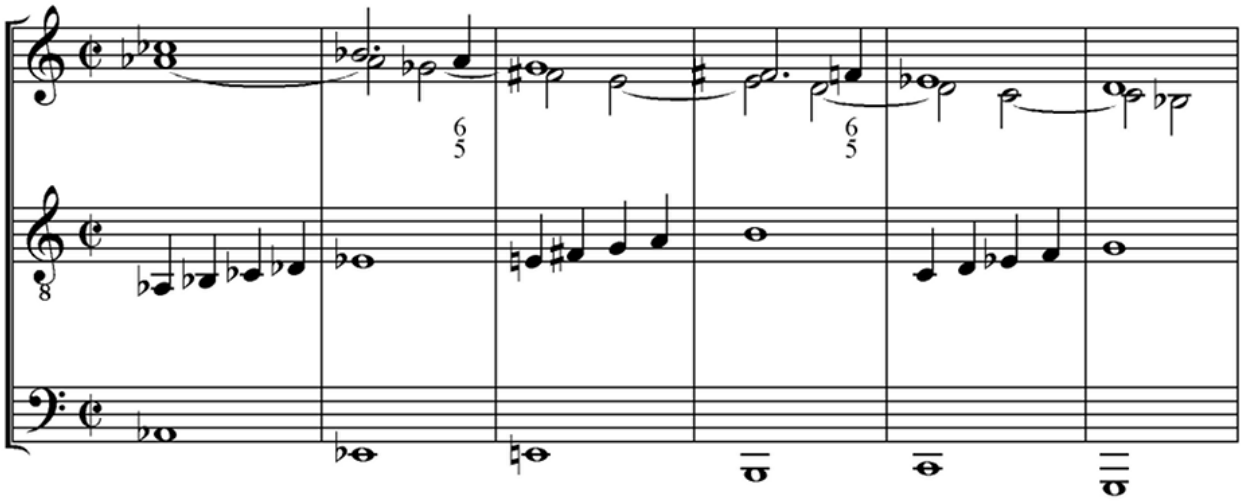
Example 15. Sechter 1835, no. 117



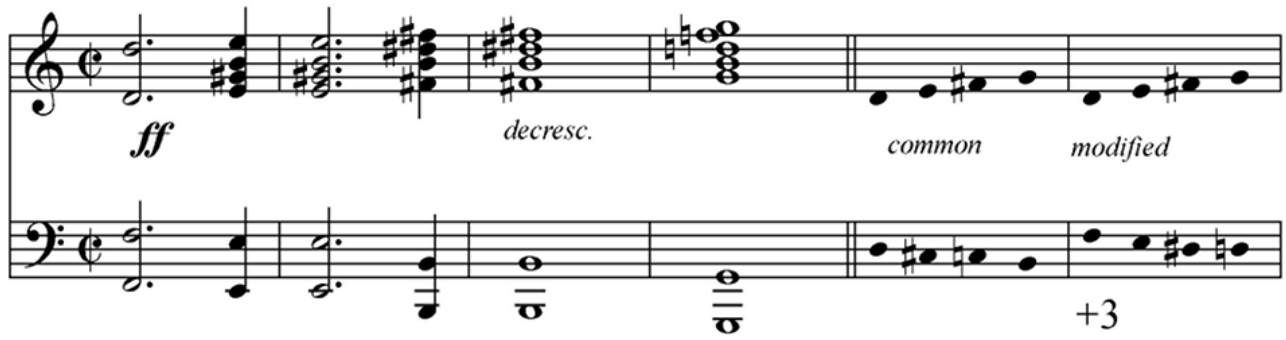
Example 16. Sechter 1835, no. 27



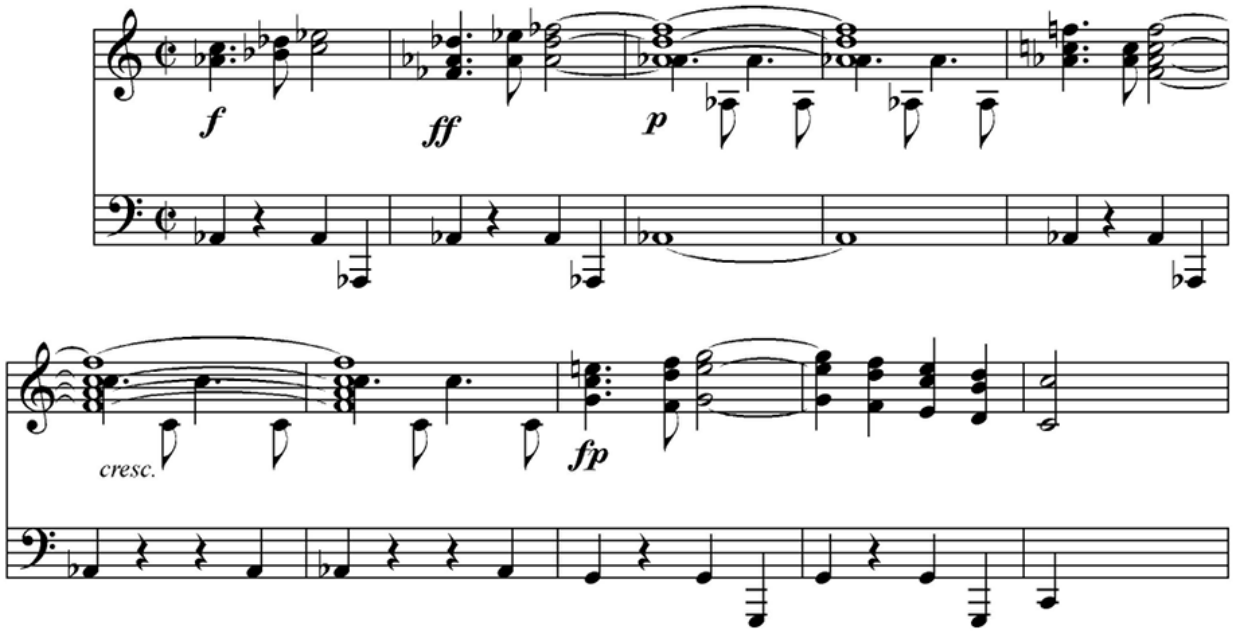
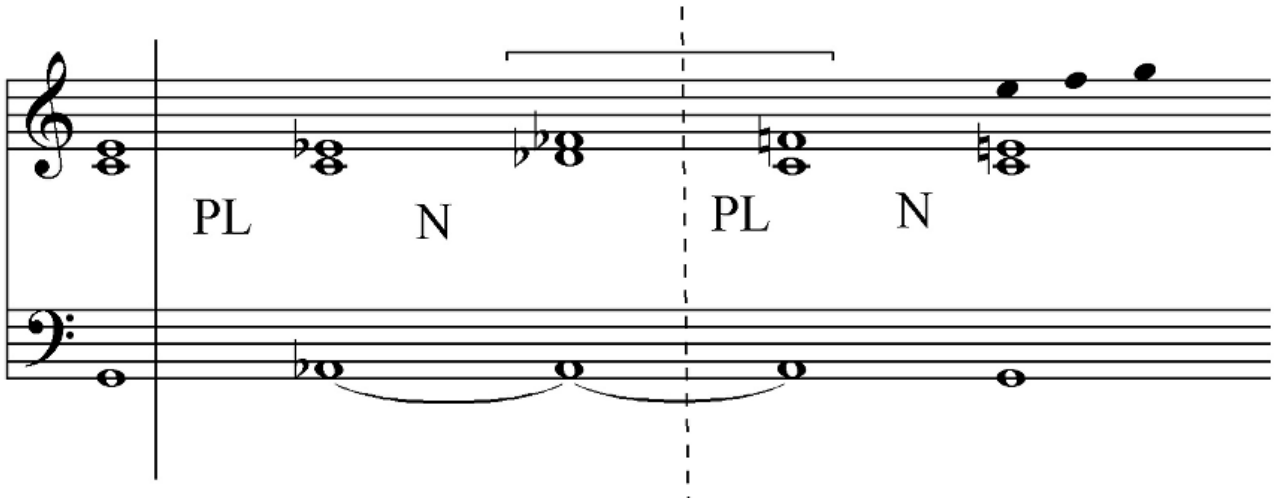
Example 17. Schubert, Symphony in C major, D. 044, I, Parallelismus-sequence (reduction)



Example 18. Schubert, Symphony in C major, D. 944, I, introduction, mm. 35–38, and voice-leading reduction



Example 19. Schubert, Symphony in C major, D. 944, introduction, mm. 52–61



Example 20. Schubert, Symphony in C major, D. 944, I, introduction, mm. 52–61, voice-leading and transformational reduction