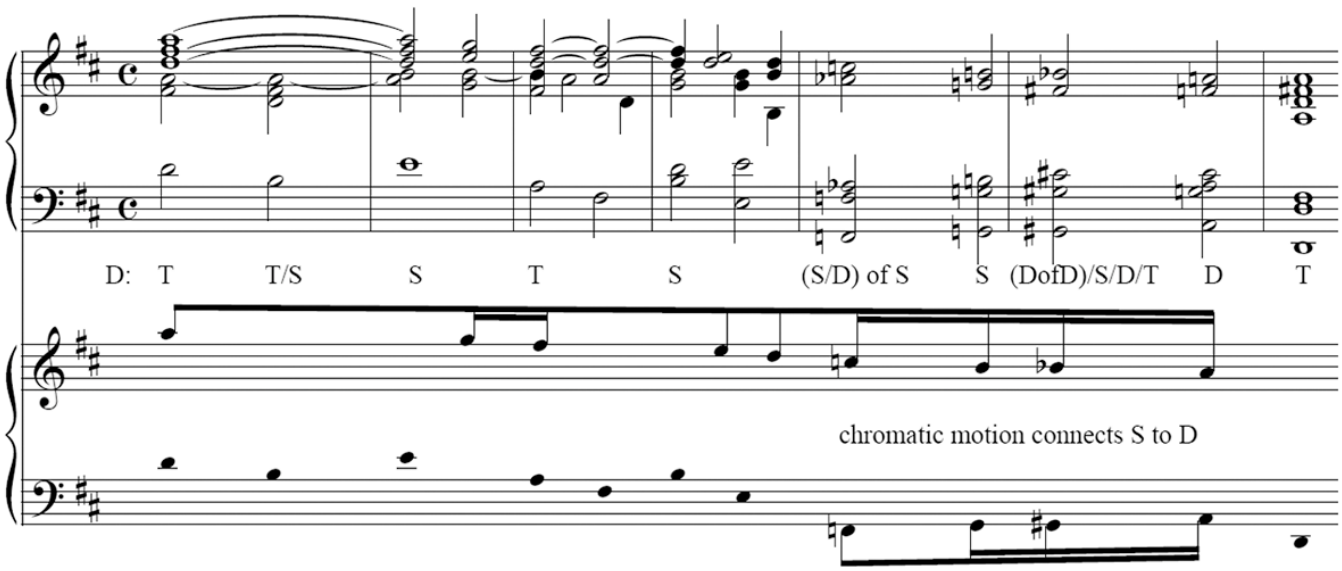
A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

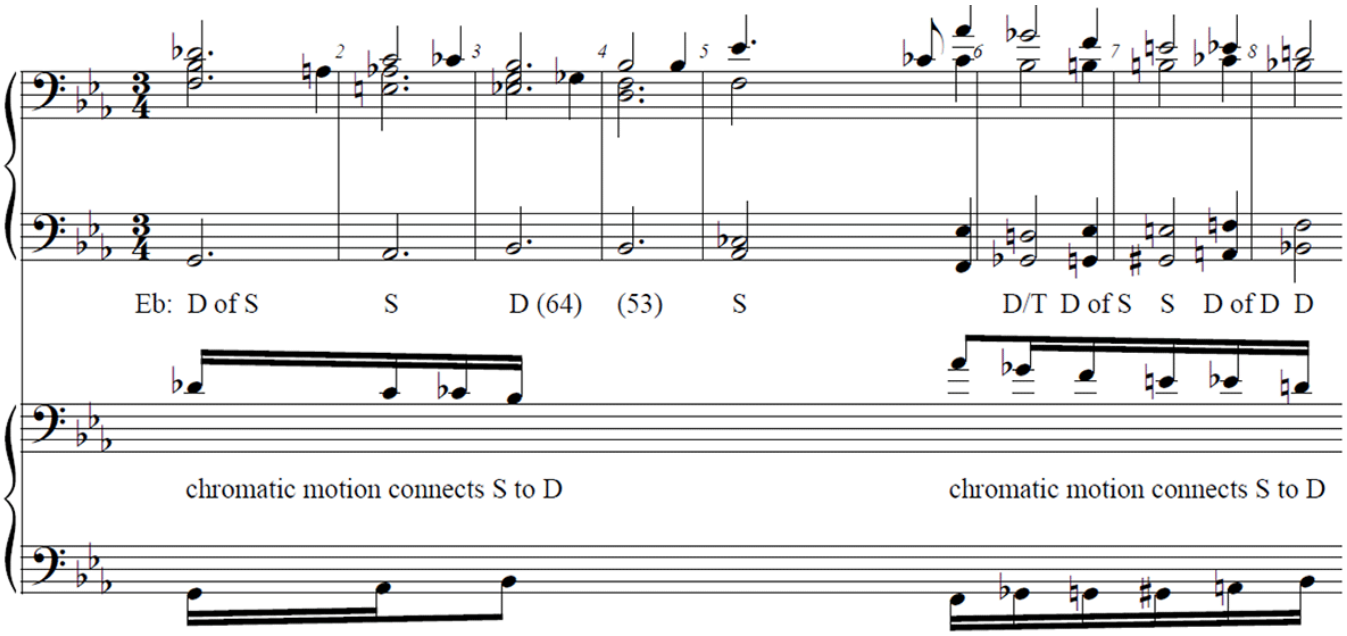
MTO 29.3 Examples: Hier, Chromatic Function in Schoenberg's Little Piano Piece

(Note: audio, video, and other interactive examples are only available online)
https://mtosmt.org/issues/mto.23.29.3/mto.23.29.3.hier.html

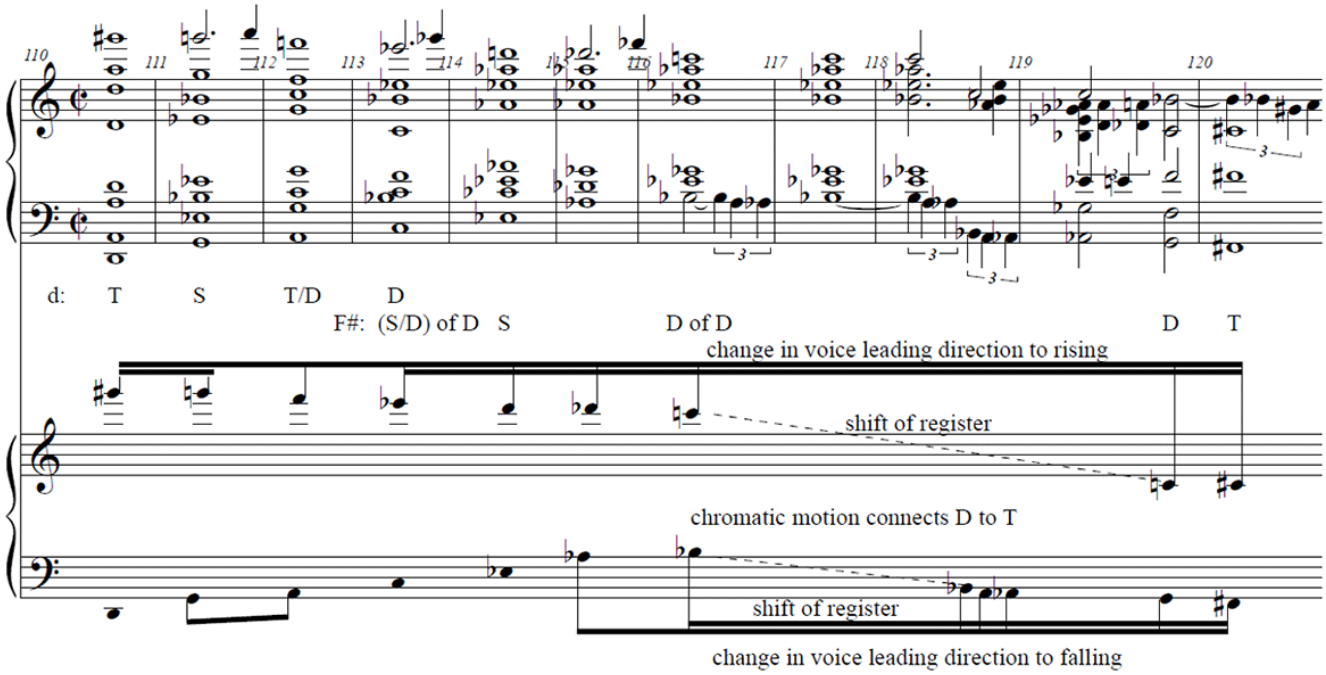
Example 1. Tonal and Chromatic Analysis of *Friede auf Erden*, op. 13, rehearsal 16



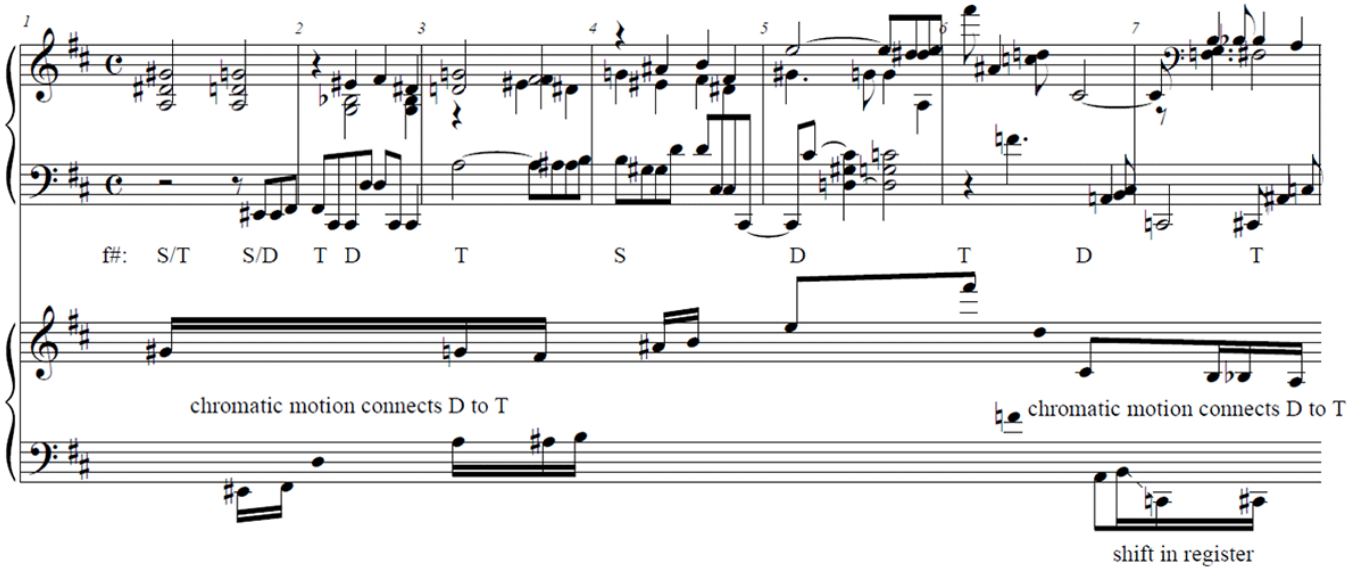
Example 2. Tonal and Chromatic Analysis of Waldemar's First Song from *Gurre-Lieder*, rehearsal 9.4–10



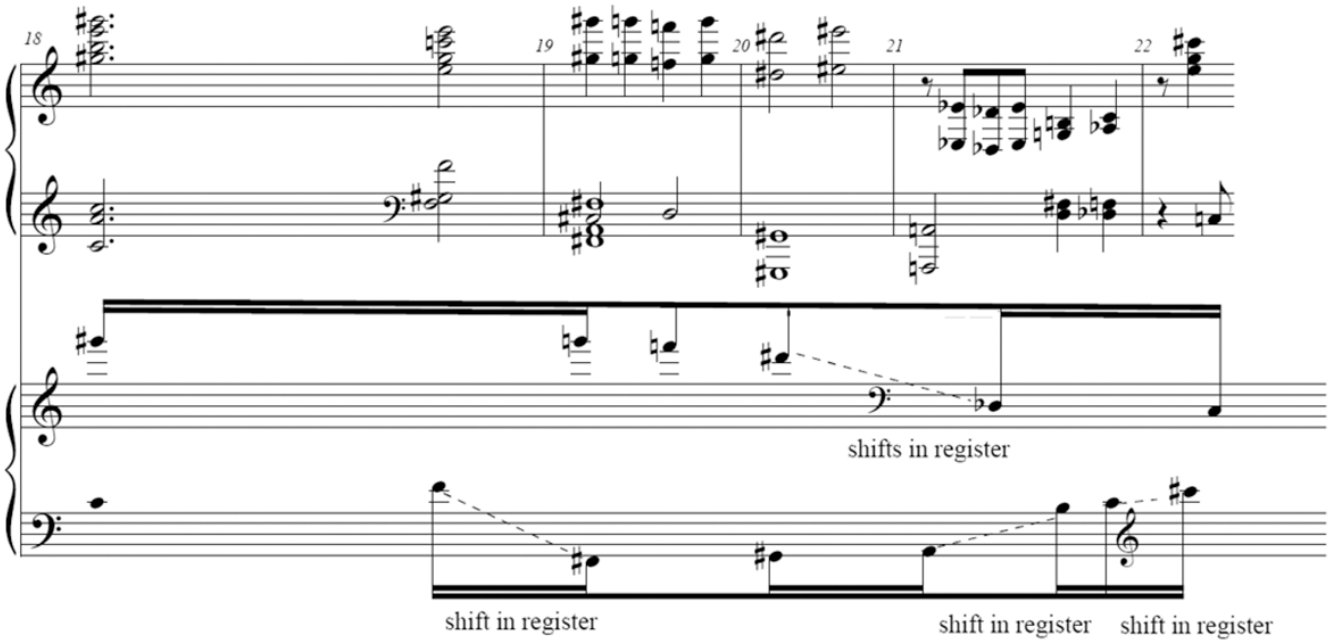
Example 3. Tonal and Chromatic Analysis of Schoenberg, op. 10/IV, bars 110–120



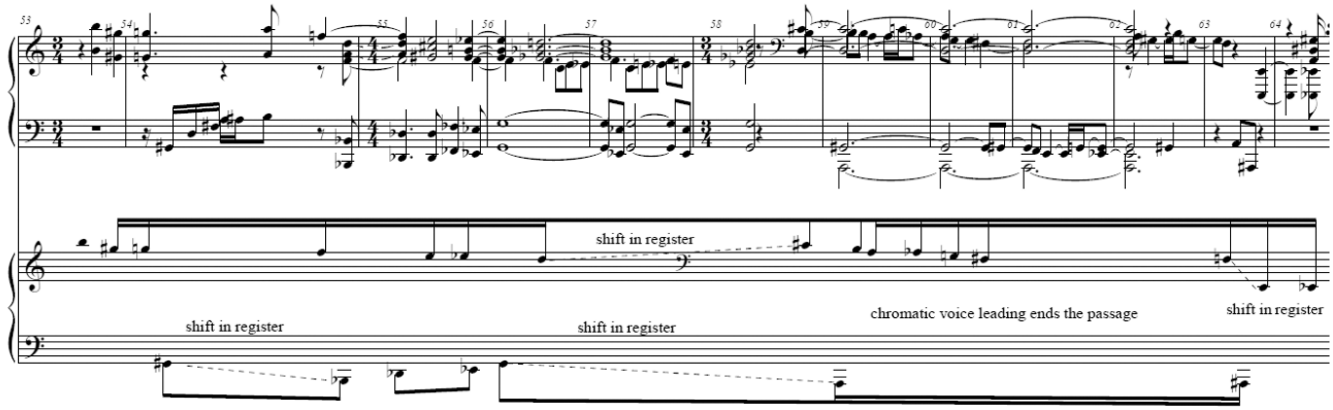
Example 4. Tonal and Chromatic Analysis of "Ich darf nicht dankend," op. 14, no. 1, bars 1–7



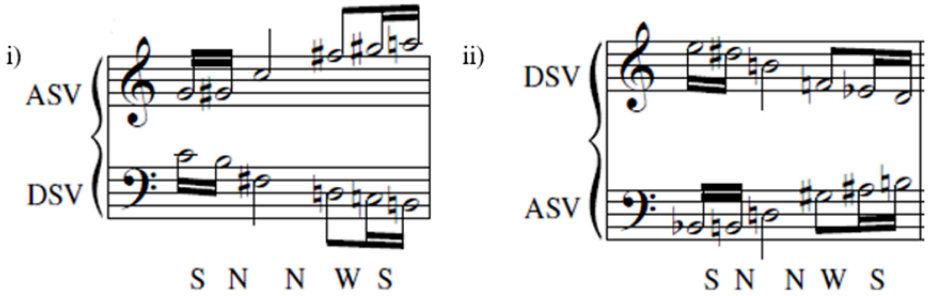
Example 5. Chromatic Analysis of "Da meine Lippe reglos sind und Brennen," op. 15, no. 4, bars 18–22



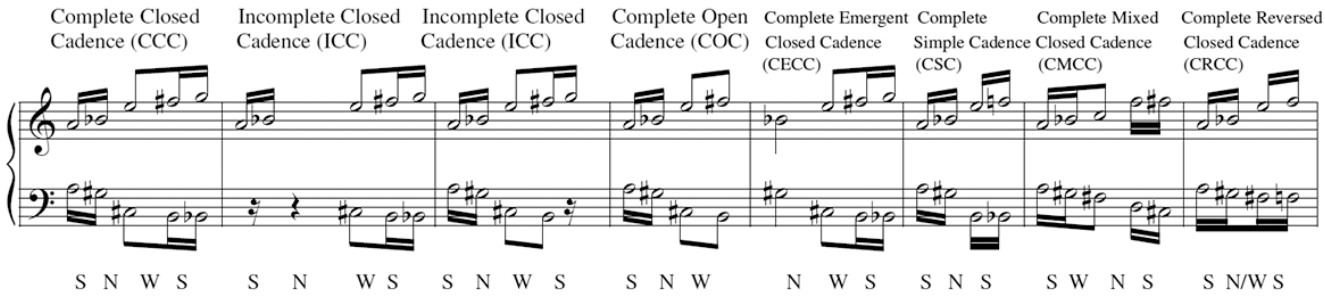
Example 6. Chromatic Analysis of Schoenberg, op. 11, no. 1, bars 53–64



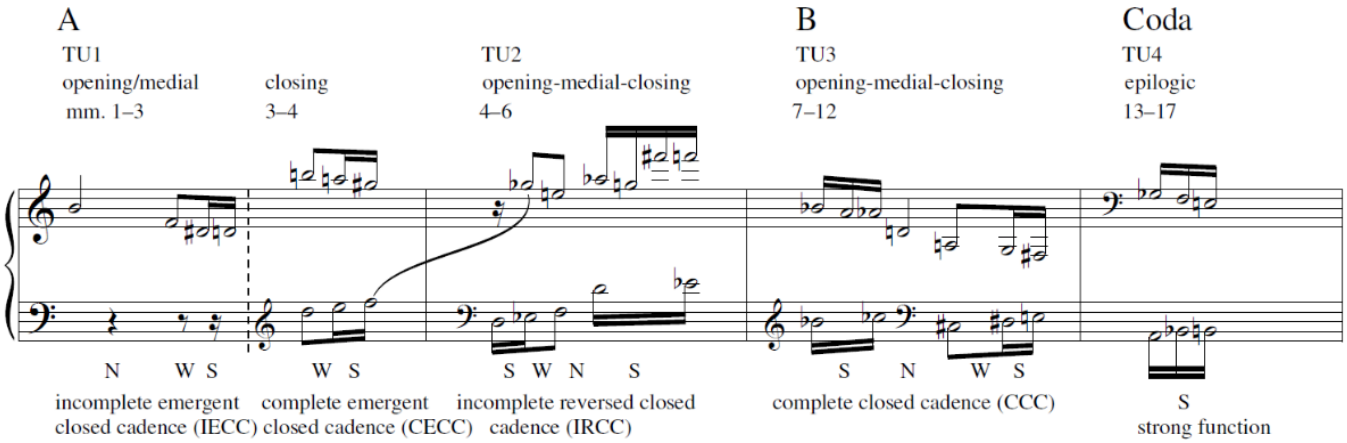
Example 7. The Chromatic Cadence



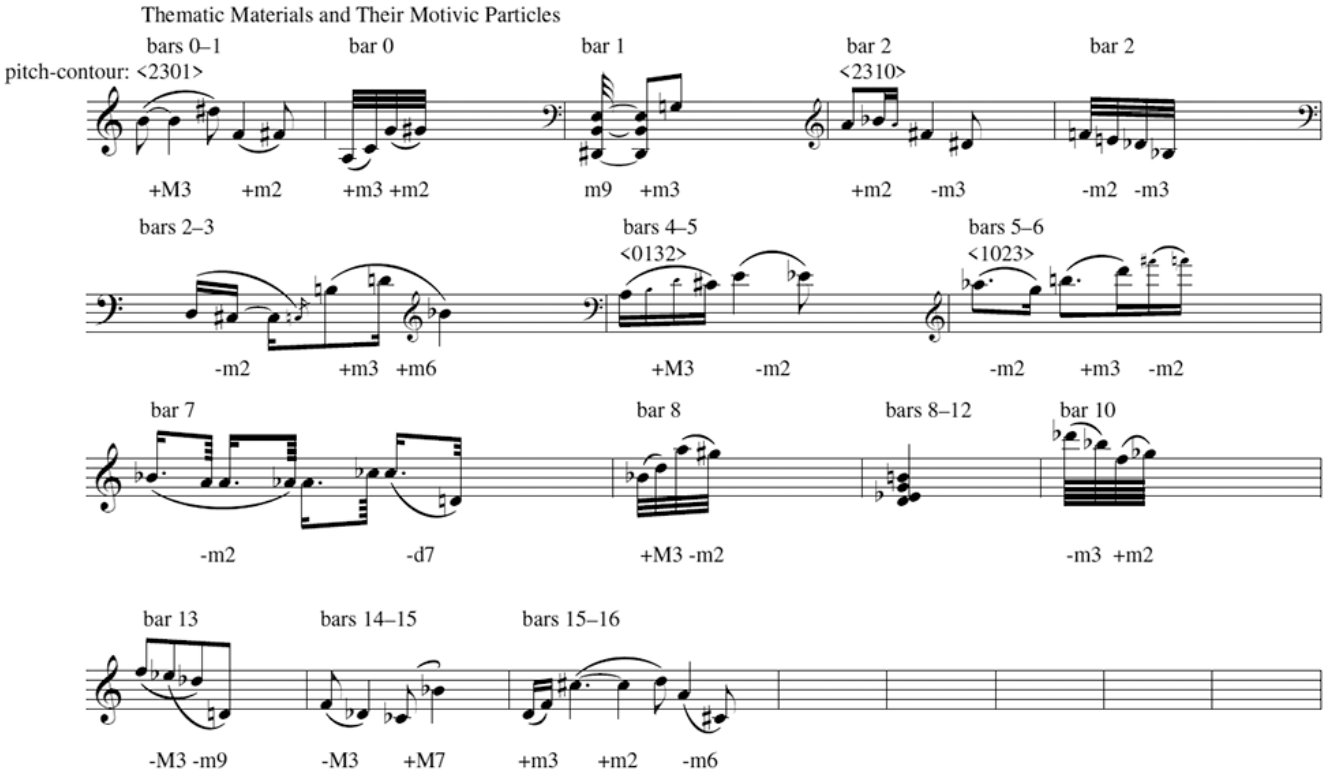
Example 8. Chromatic Cadence Types



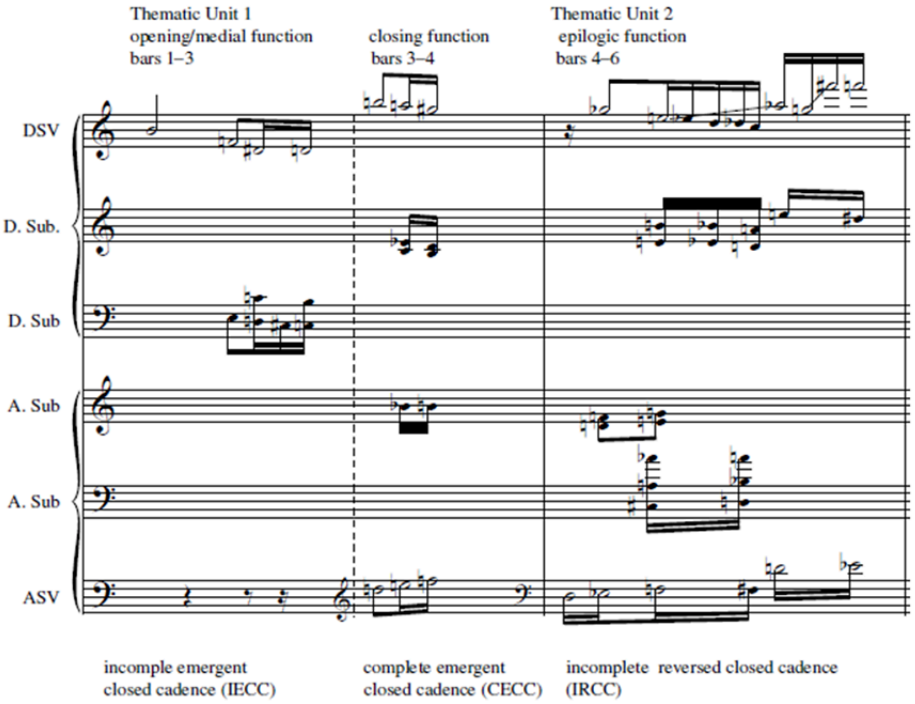
Example 9. Overview of Schoenberg, op. 19, no. 1



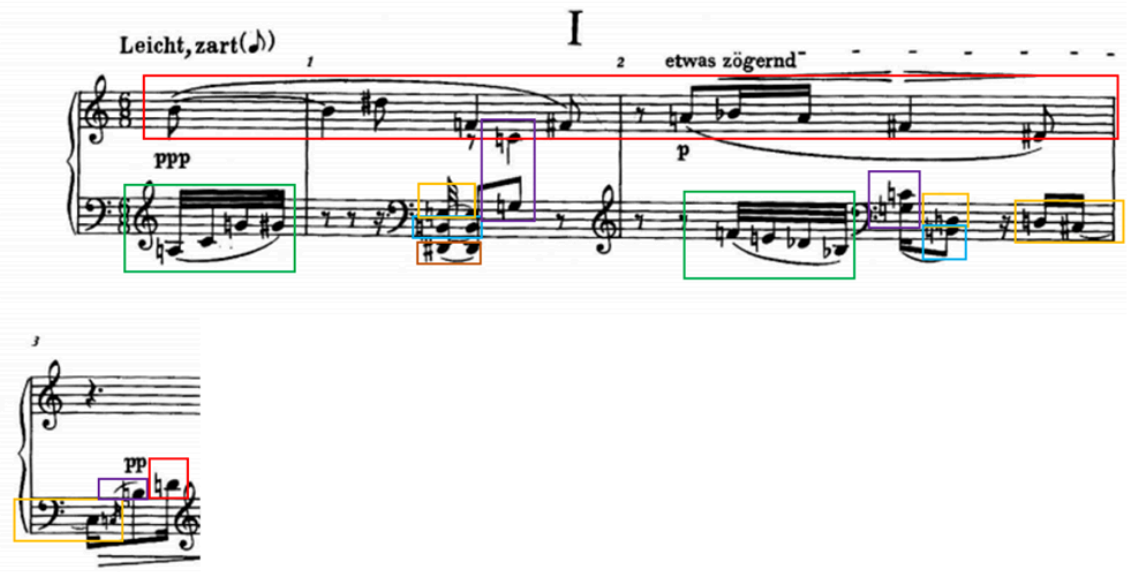
Example 10. Thematic Content of op. 19, no. 1



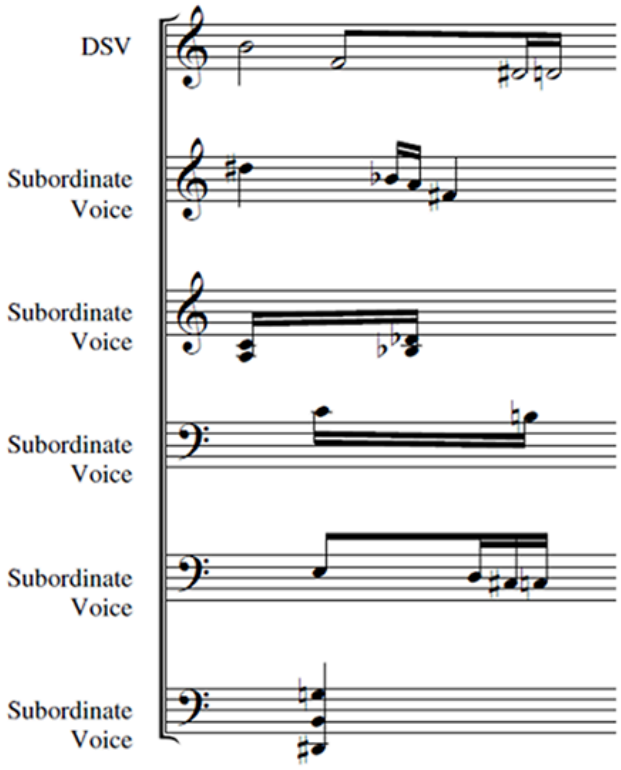
Example 11. Thematic Units 1 and 2: Harmonic Reduction



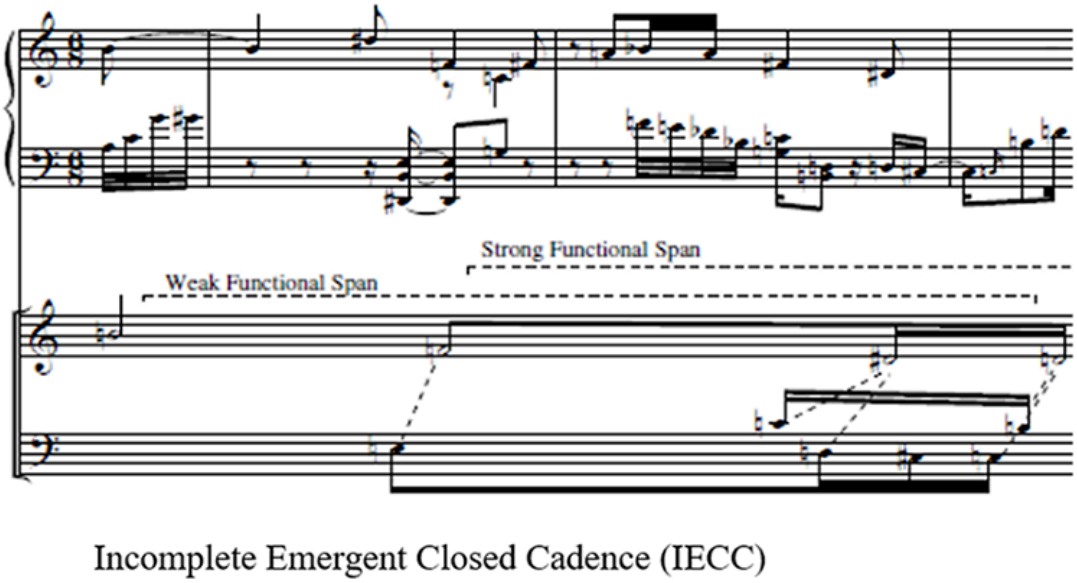
Example 12. Contrapuntal Streams in op. 19, no. 1, bars 1–3



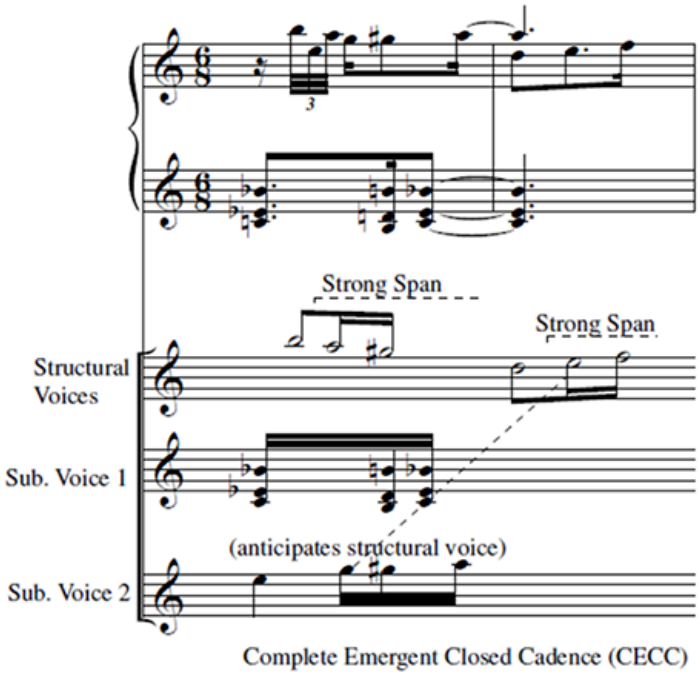
Example 13. TU 1, phrase 1: Relationship of Subordinate Voices to the Structural Voice



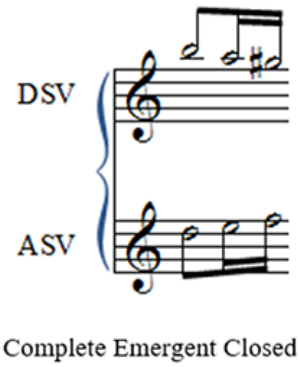
Example 14. Counterpoint of Phrase 1, bars 1–3



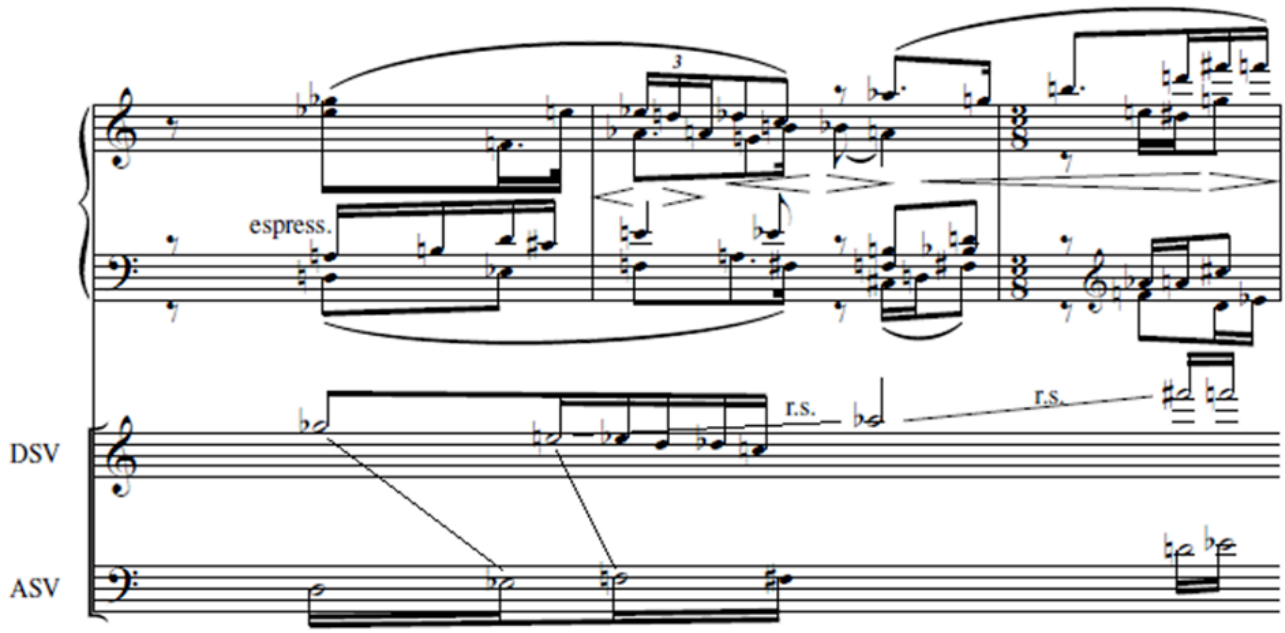
Example 15. Counterpoint of Phrase 2, bars 3–4



Example 16. Contrapuntal Normalization of Example 15

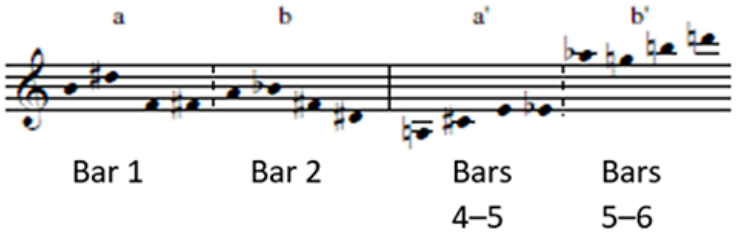


Example 17. Structural Counterpoint of TU2, bars 4–6

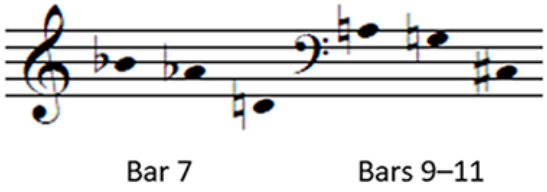


Incomplete Closed Cadence (ICC)

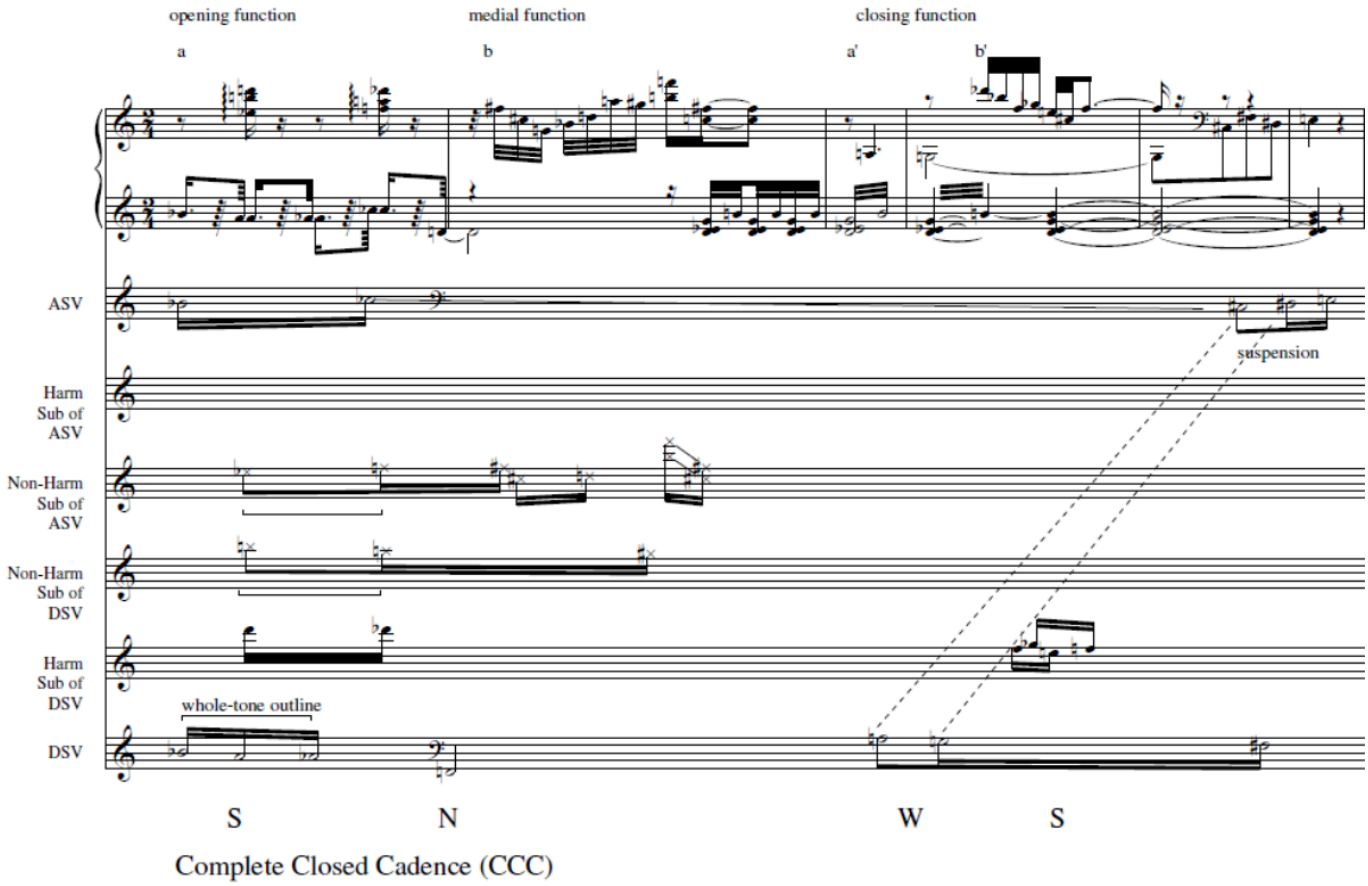
Example 18. Motivic Statements in TU2



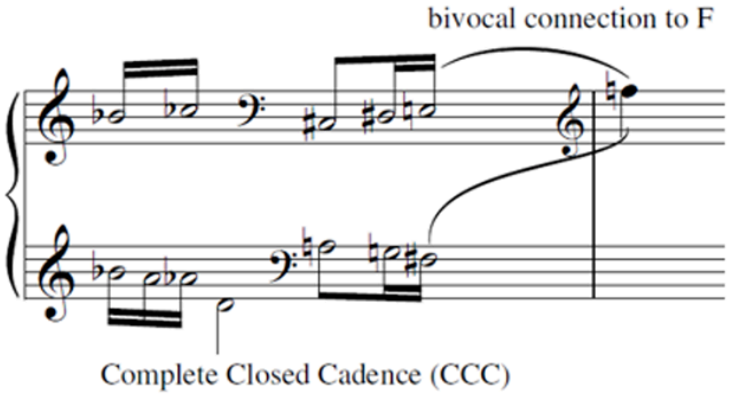
Example 19. Motivic Statements in TU3



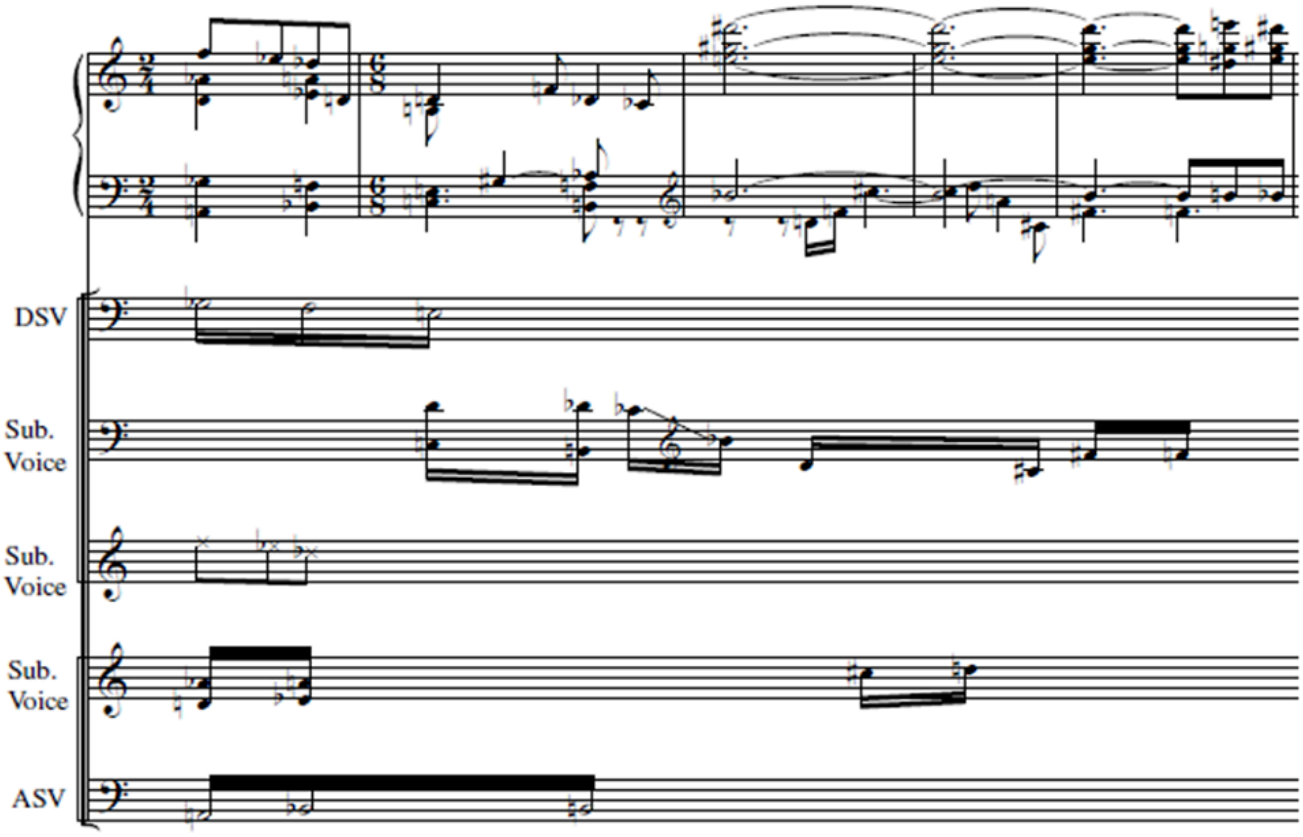
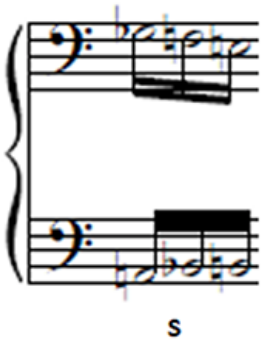
Example 20. Harmony and Counterpoint in TU3, bars 7–12



Example 21. Harmonic Reduction of Example 20



Example 22. Harmony and Counterpoint in TU4, bars 13–17



Example 23. Harmonic Reduction of Example 22