INTERPRETATIVE ISSUES IN PERFORMING CONTEMPORARY PIANO MUSIC

by Philip Thomas

(Volume II)

Submitted in partial fulfilment of the requirements for the degree of PhD in Performance Practice

Department of Music

University of Sheffield

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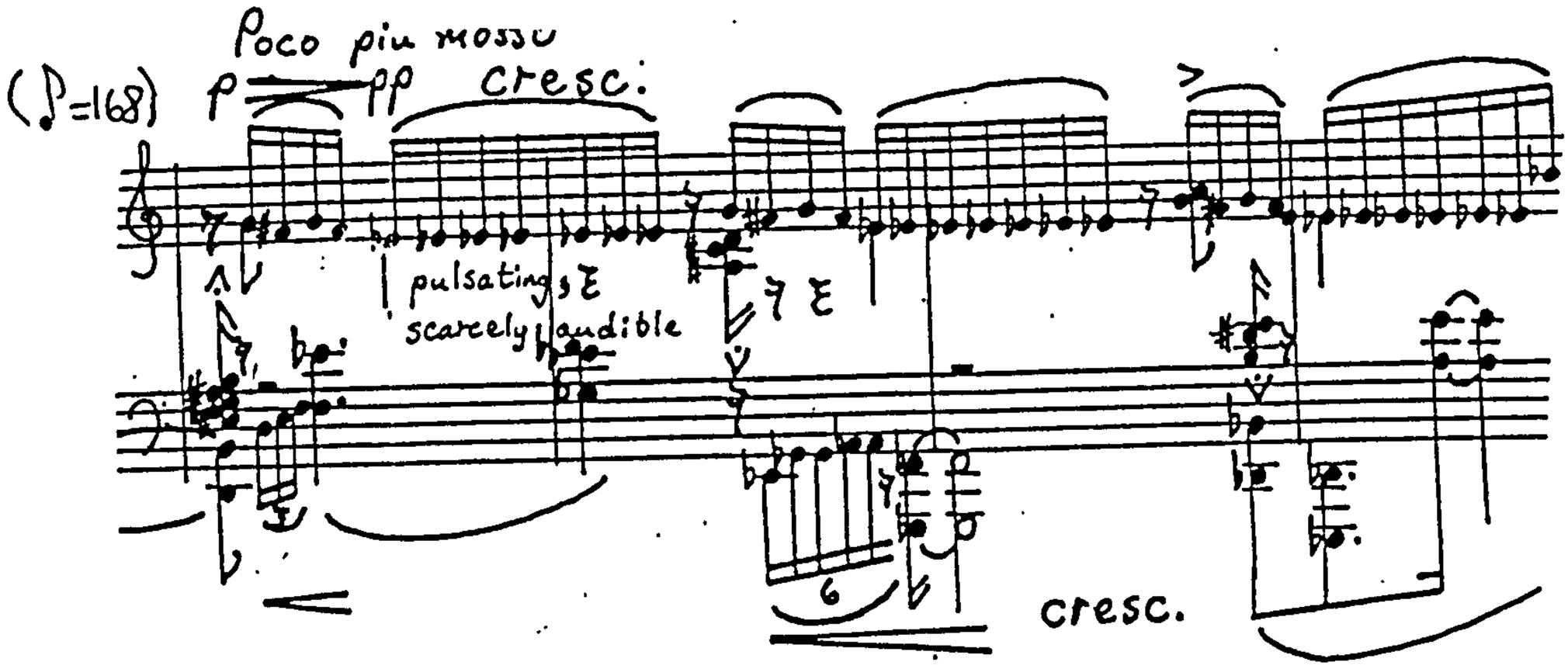
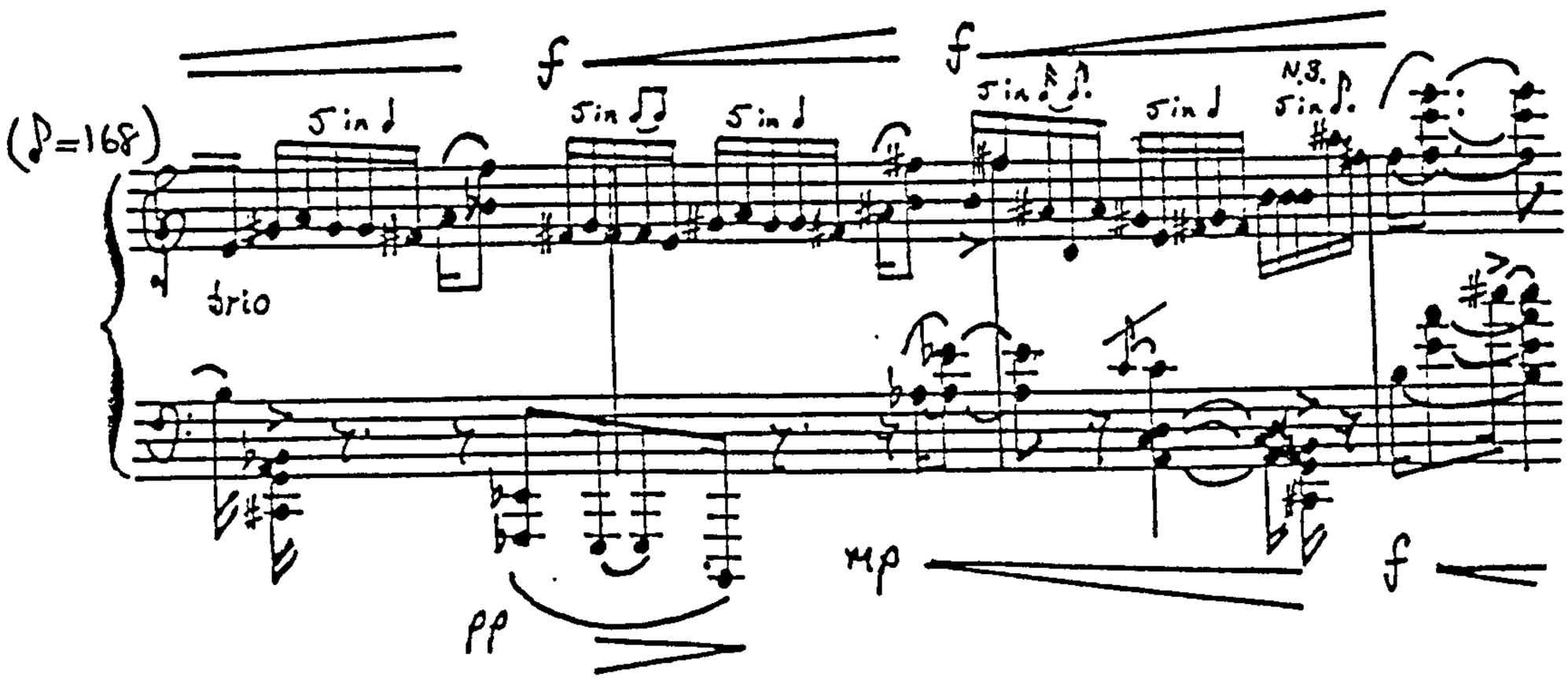
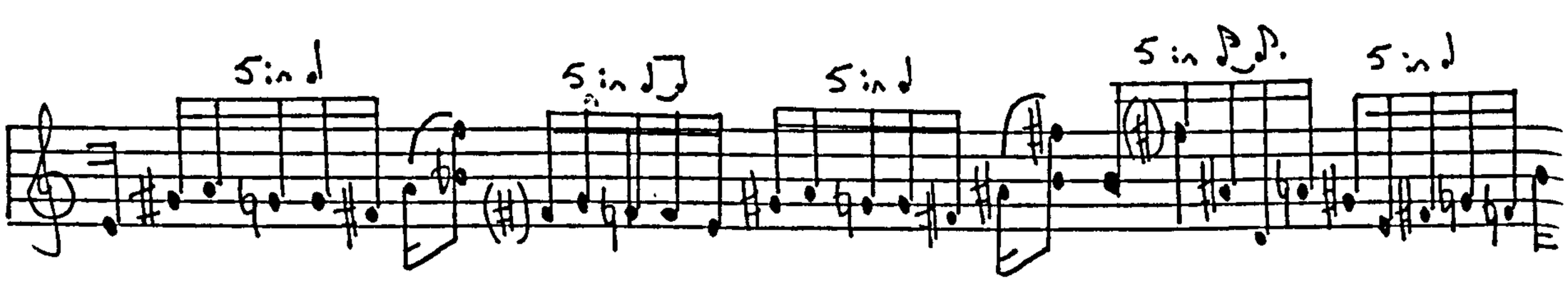
1.1a Poole, TEN 1st movement 'Sinfonia' b.23



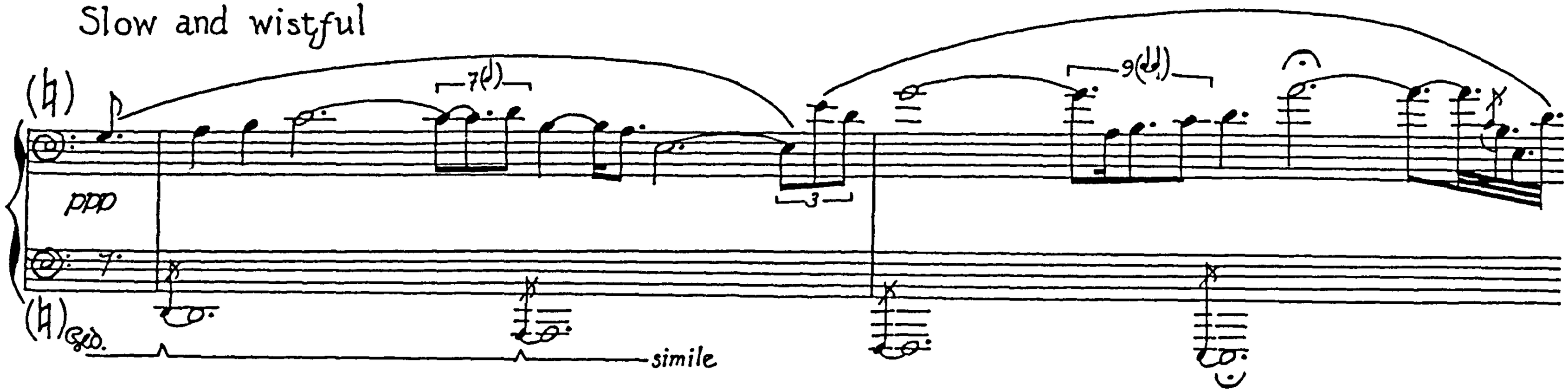
1.1b Poole, TEN 2nd movement 'Invention' b.19



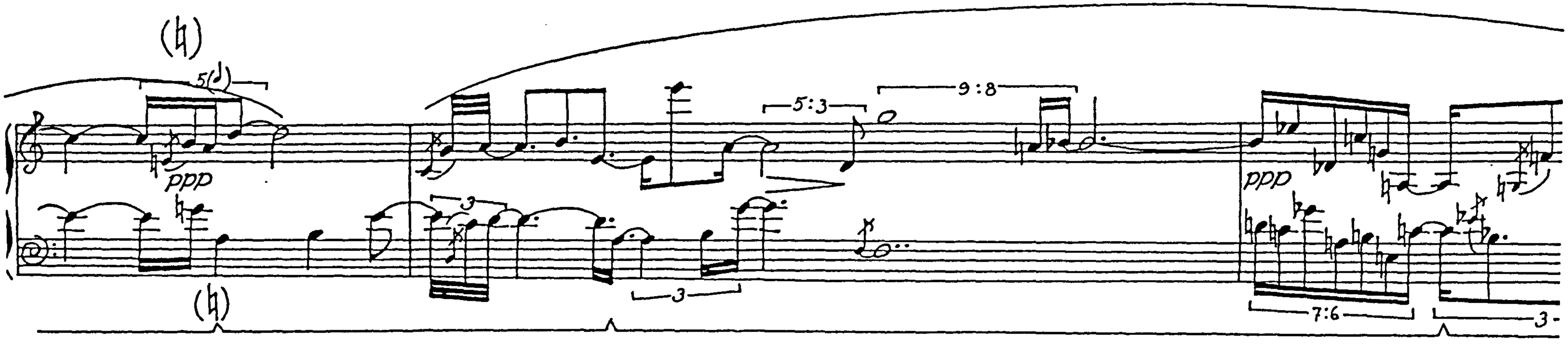
(transcription of right hand)



1.2a Finnissy, English Country Tunes 2nd movement 'Midsummer Morn' (beginning)

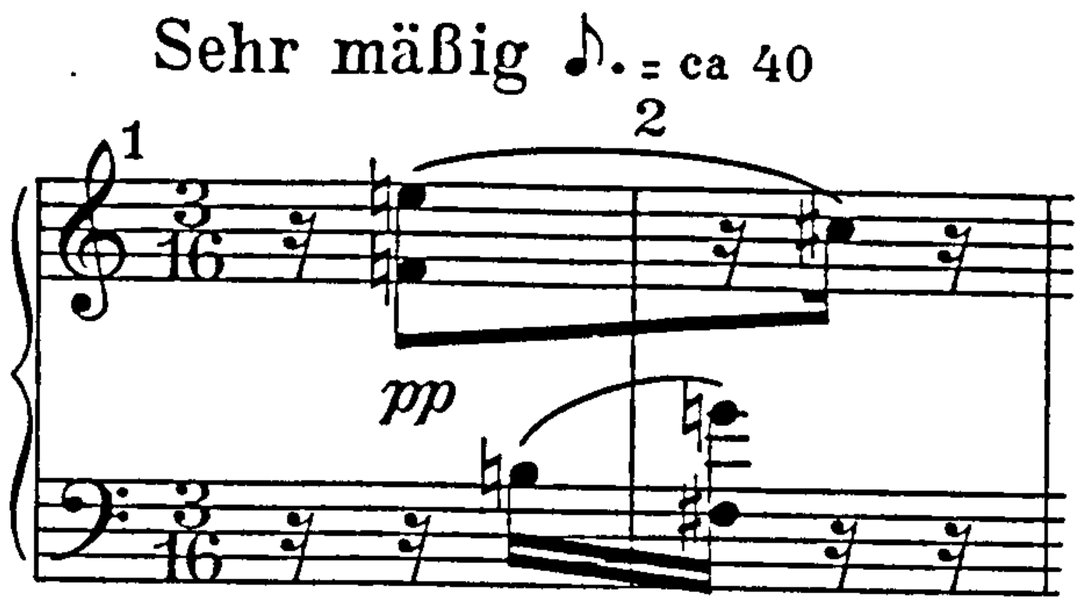


1.2b Finnissy, English Country Tunes 2nd movement 'Midsummer Morn' (pg 14)

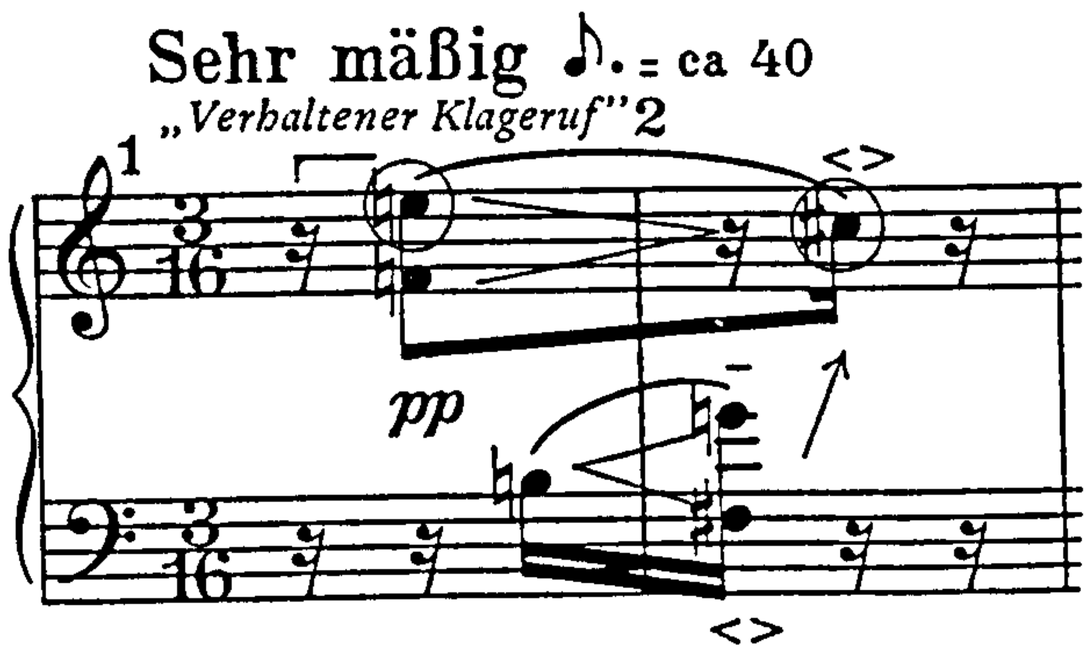


Example 1.2

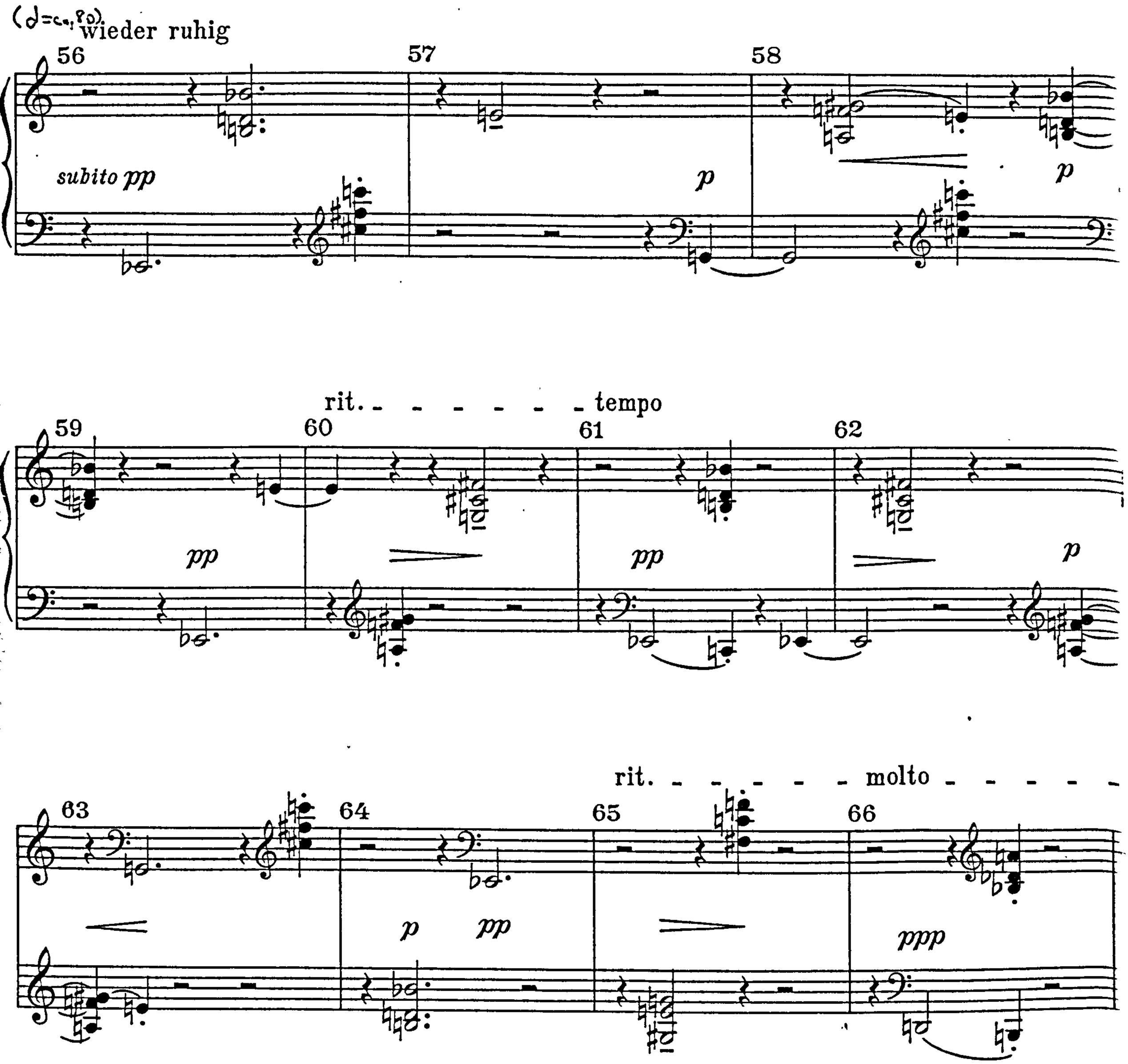
1.3a Webern, Variations Op.27 1st movement b.1-2



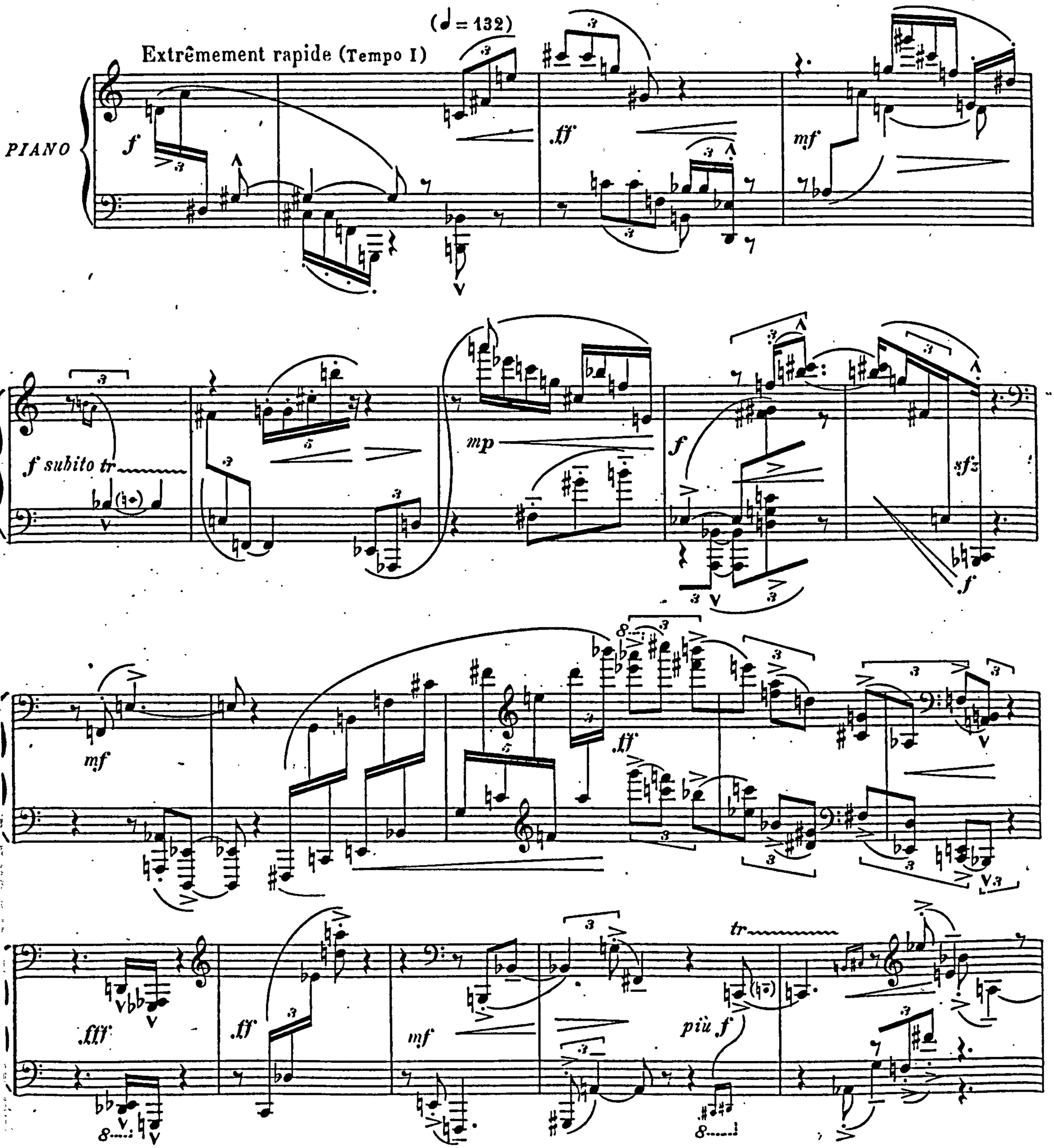
1.3b Webern, Variations Op.27 'Stadlen edition' 1st movement b.1-2



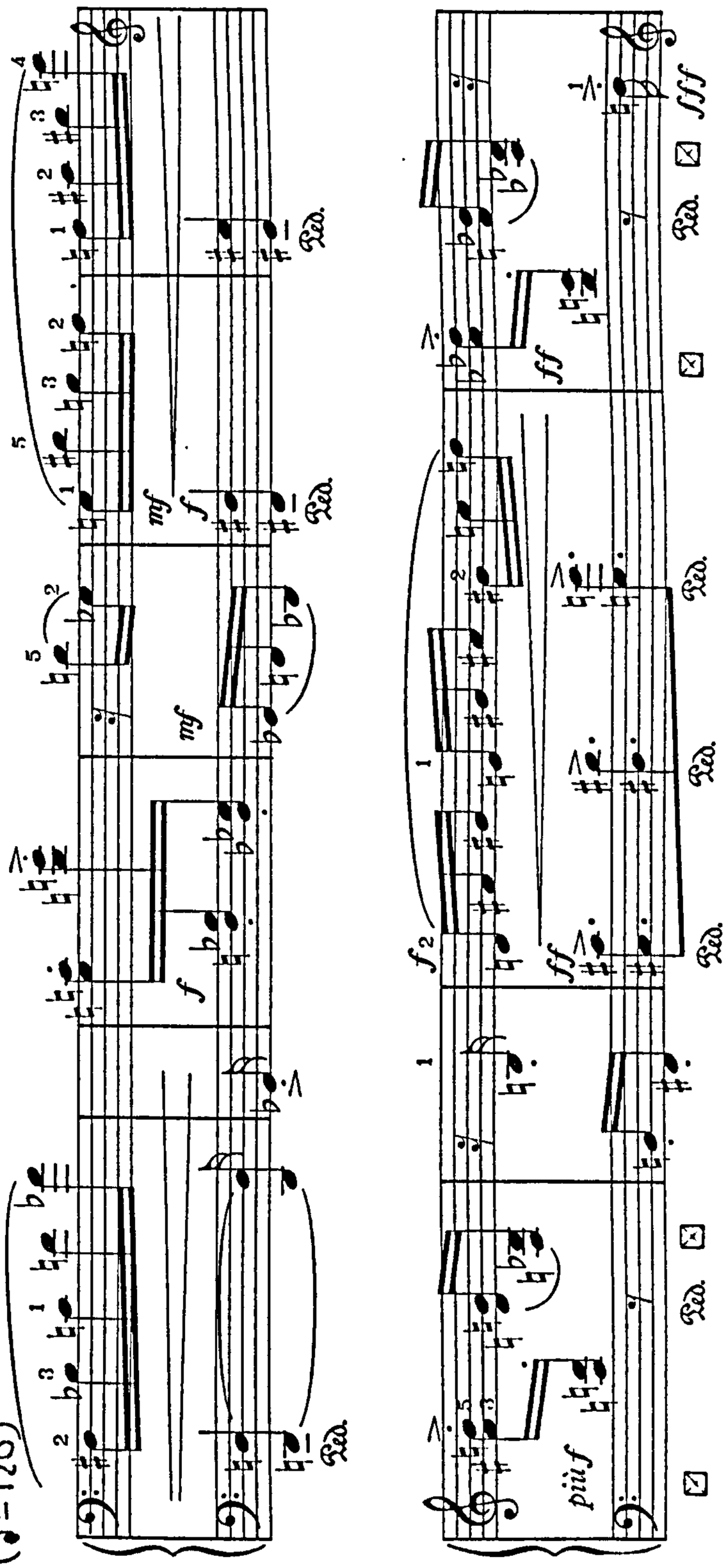
1.3c Webern, Variations Op.27 3rd movement (final variations) b.56



1.4 Boulez, Piano Sonata No.2 (1st page)

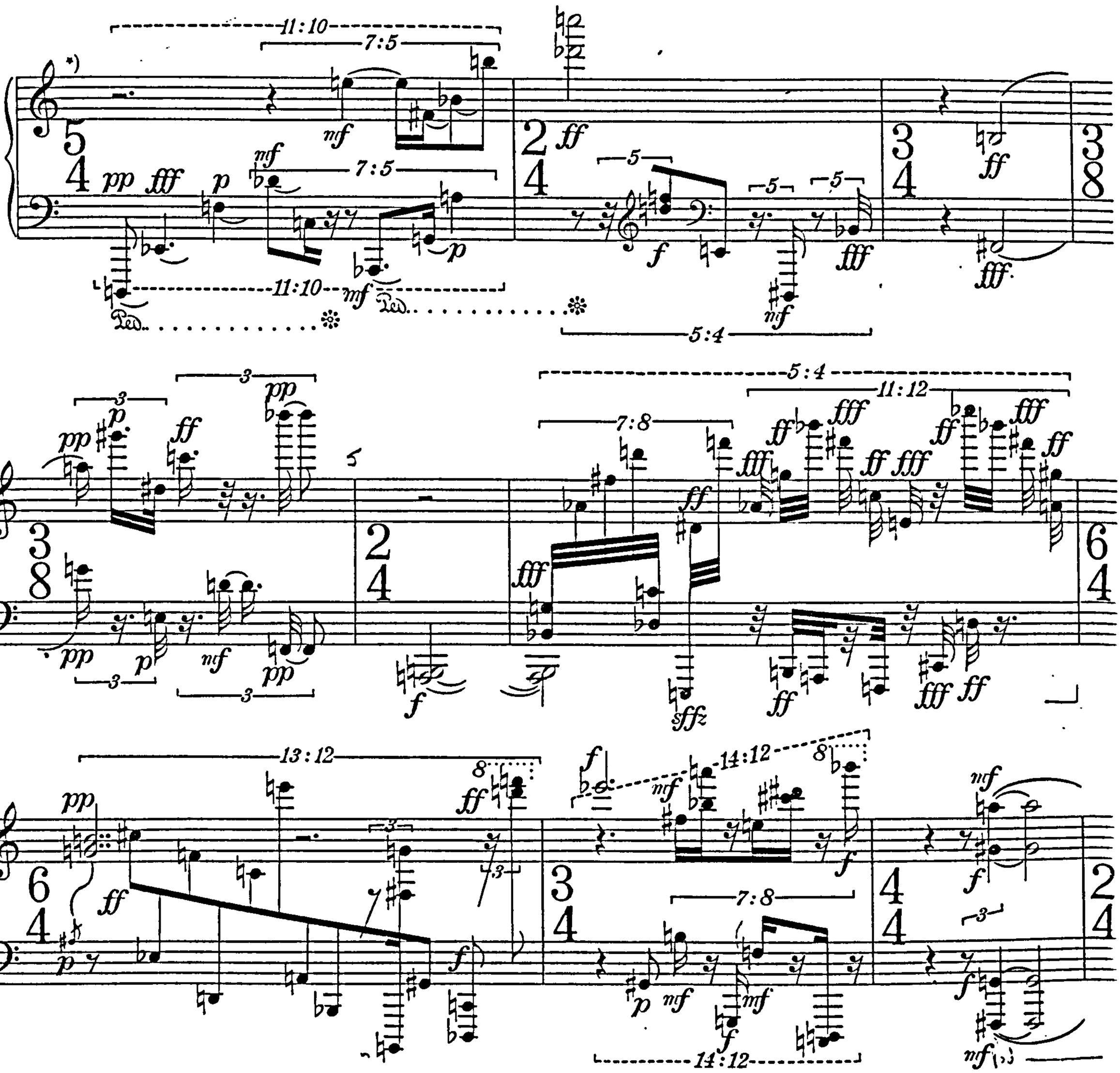


Example 1.5

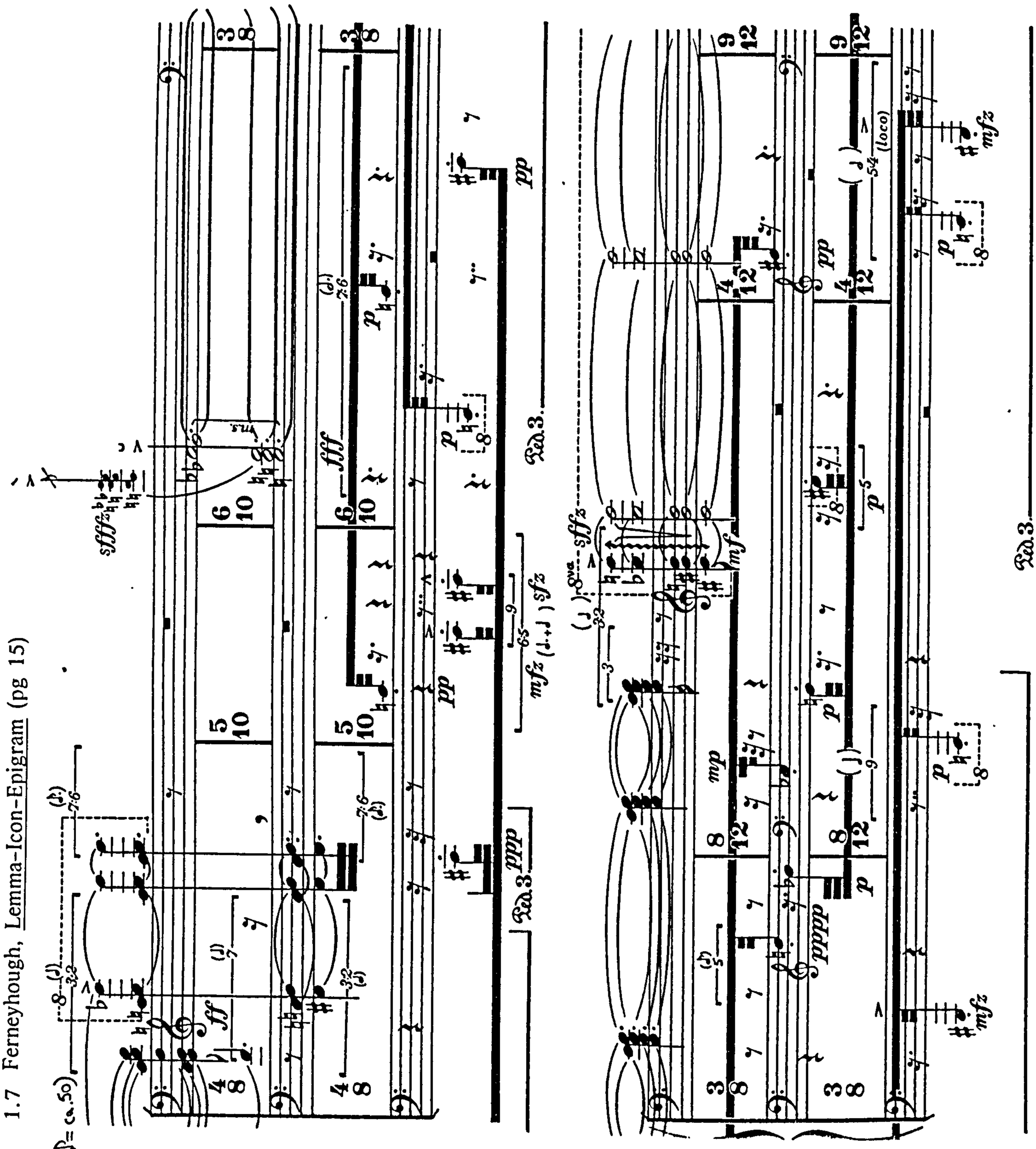


1.5 Benjamin, Sonata (pg 13, last 2 lines)

1.6 Stockhausen, Klavierstück I b.1

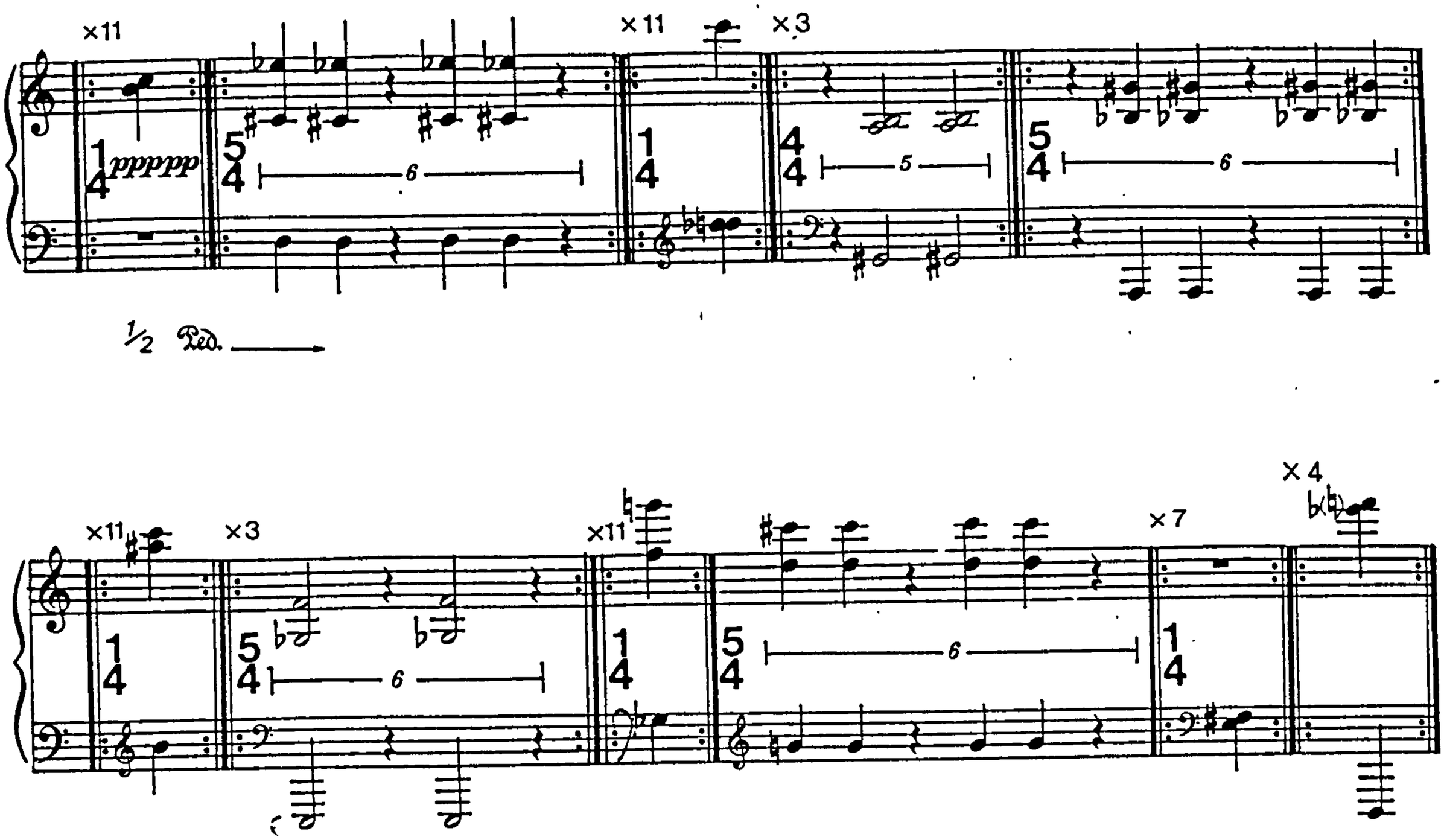


Example 1.7

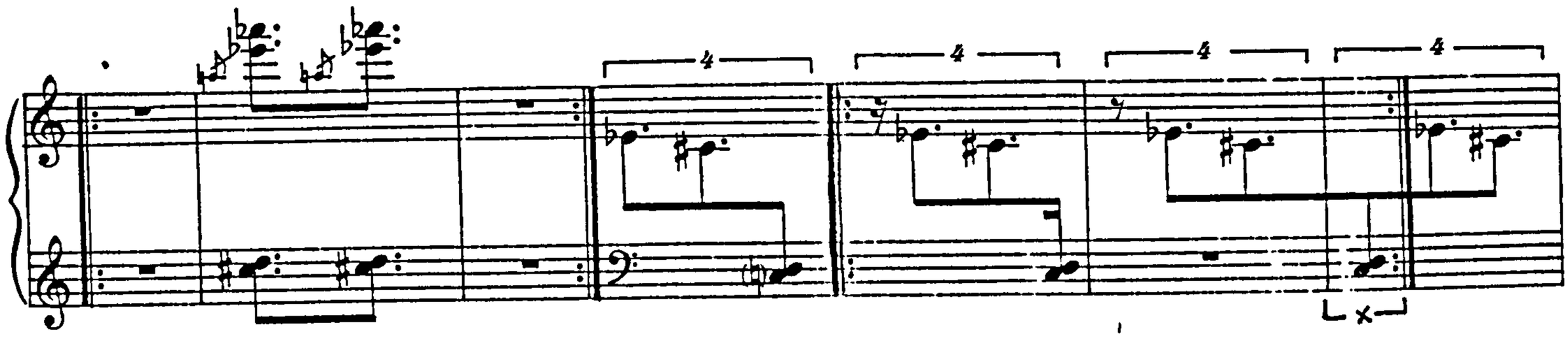


1.7 Ferneyhough, Lemma-Icon-Epigram (pg 15)

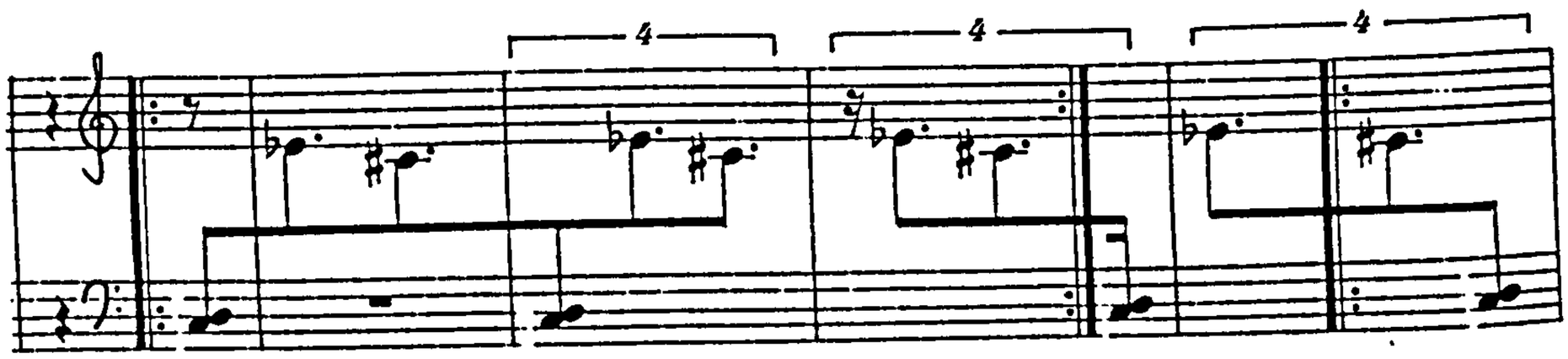
1.8 Feldman, Triadic Memories (pg 41)



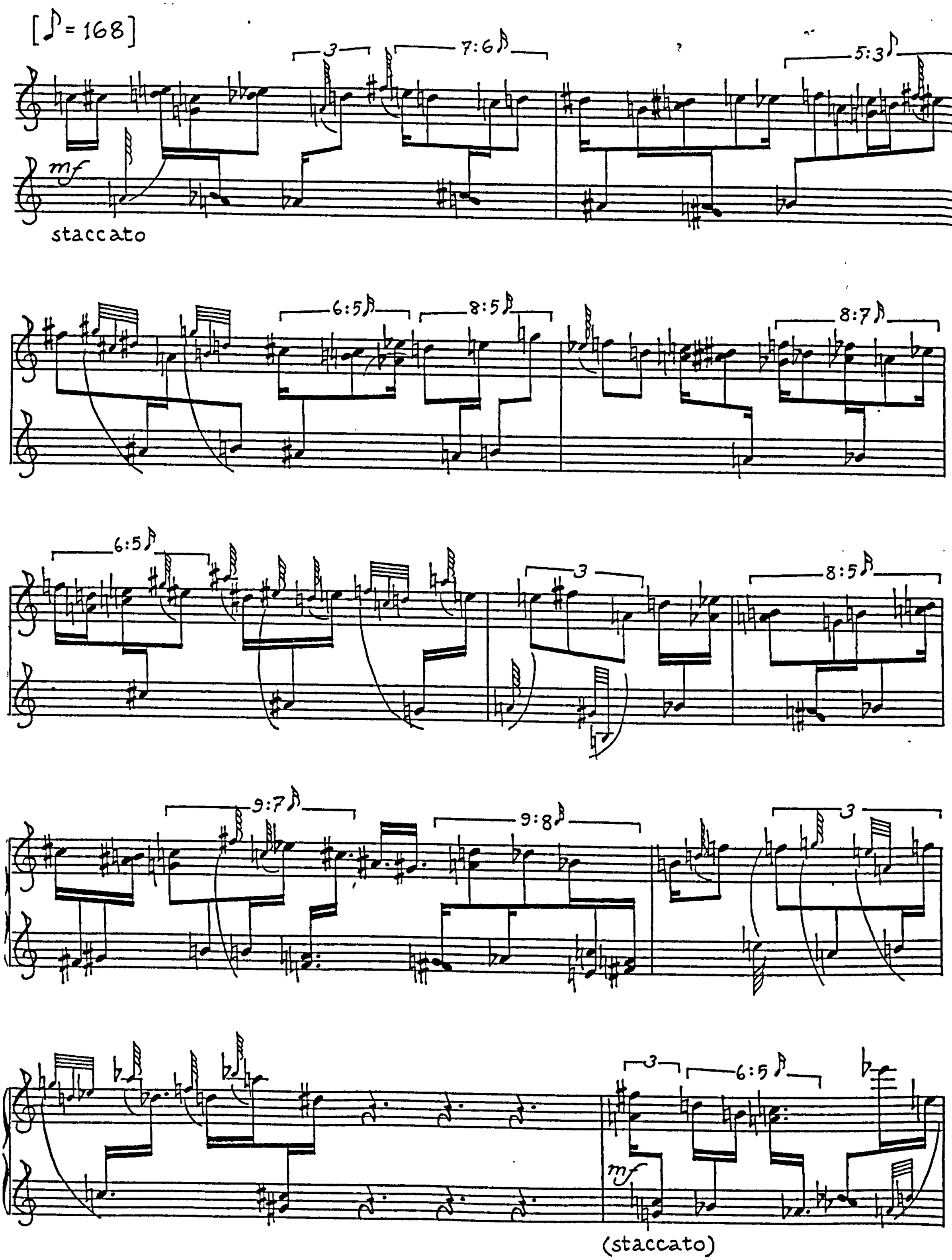
1.9a Feldman, Triadic Memories (pg 16 line 2)



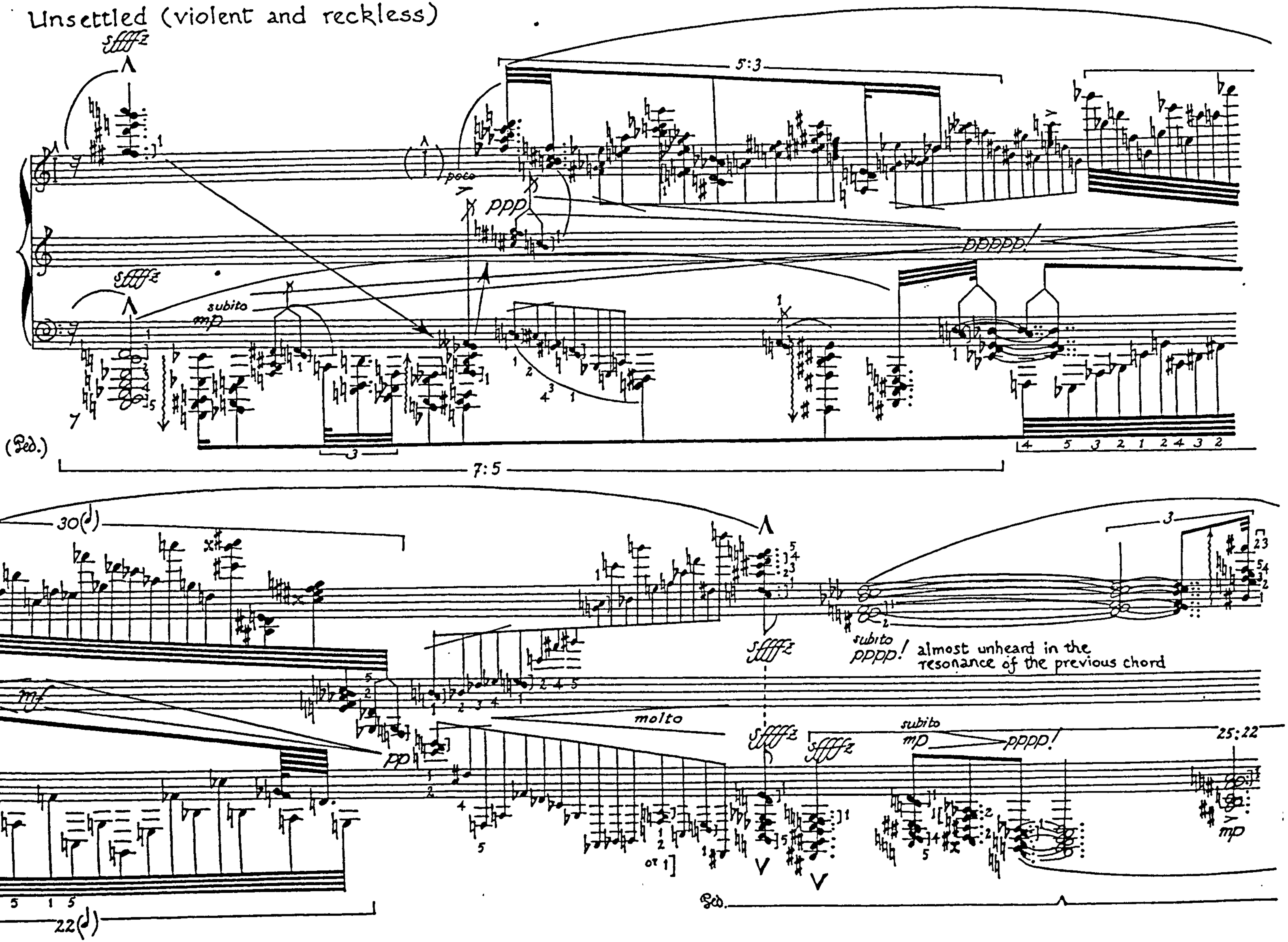
1.9b Feldman, Triadic Memories (pg 16 line 3)



1.10 Finnissy, Reels (pg 1)



1.11a Finnissy, English Country Tunes 1st movement 'Green Meadows' (pg 1-3)



Example 1.11a

(pppp!)

pp

mf

13:11 (L.H.)

pp

mf

11:8

5:3

(Ped.)

Much calmer

(mf)

subito ppp

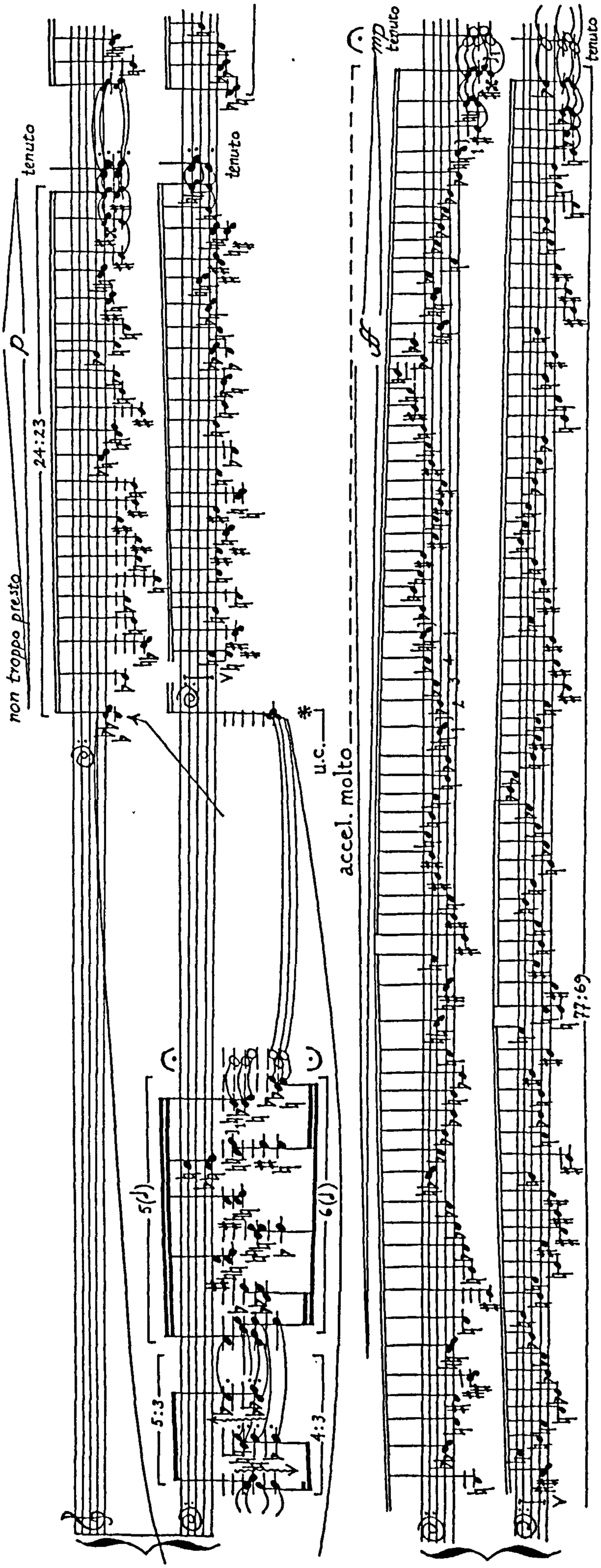
sonorità piena dolcissima
e morbidissima

(Ped.)

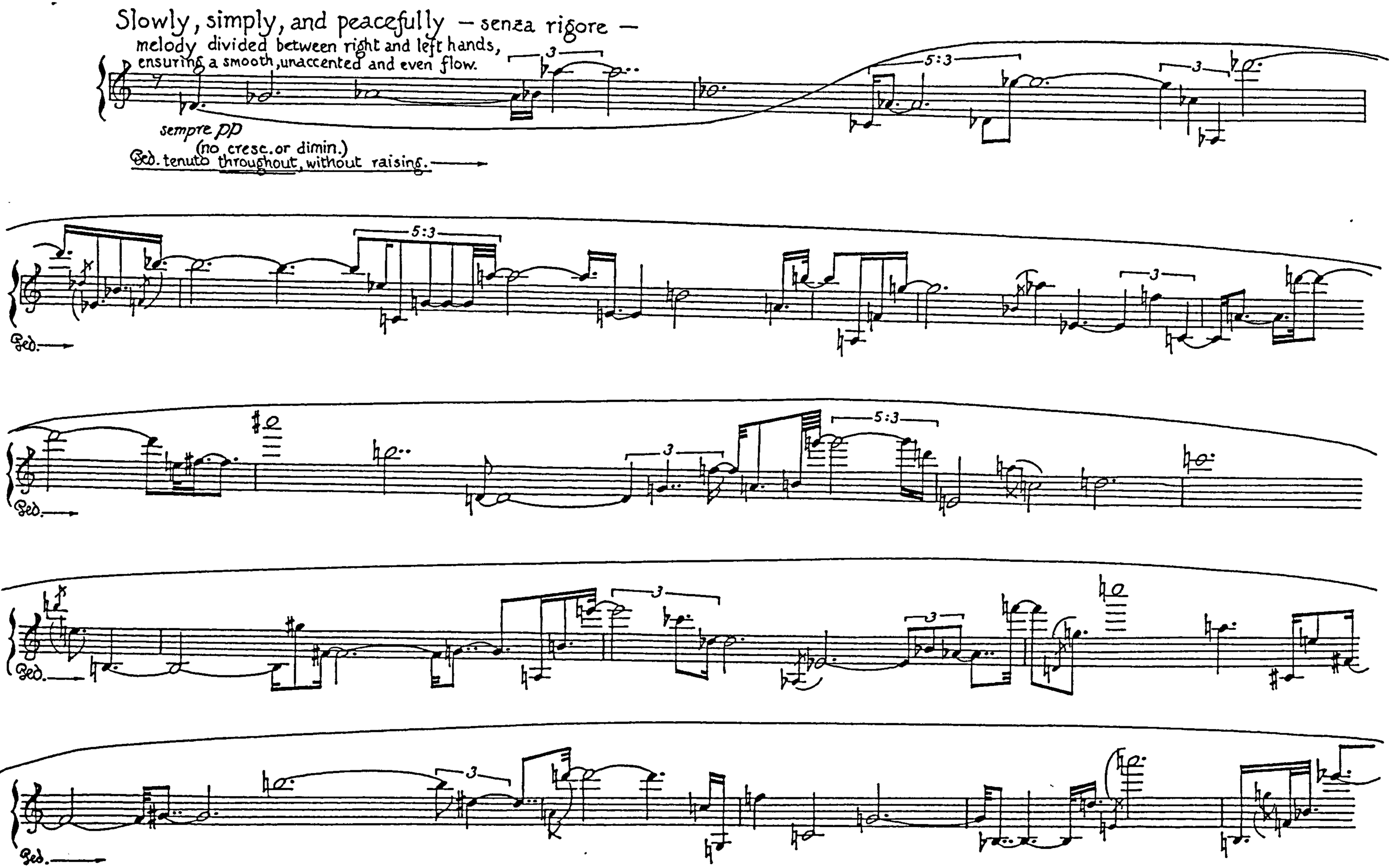
+ u.c.

Example 1.11a (cont.)

Example 1.11a(cont.)

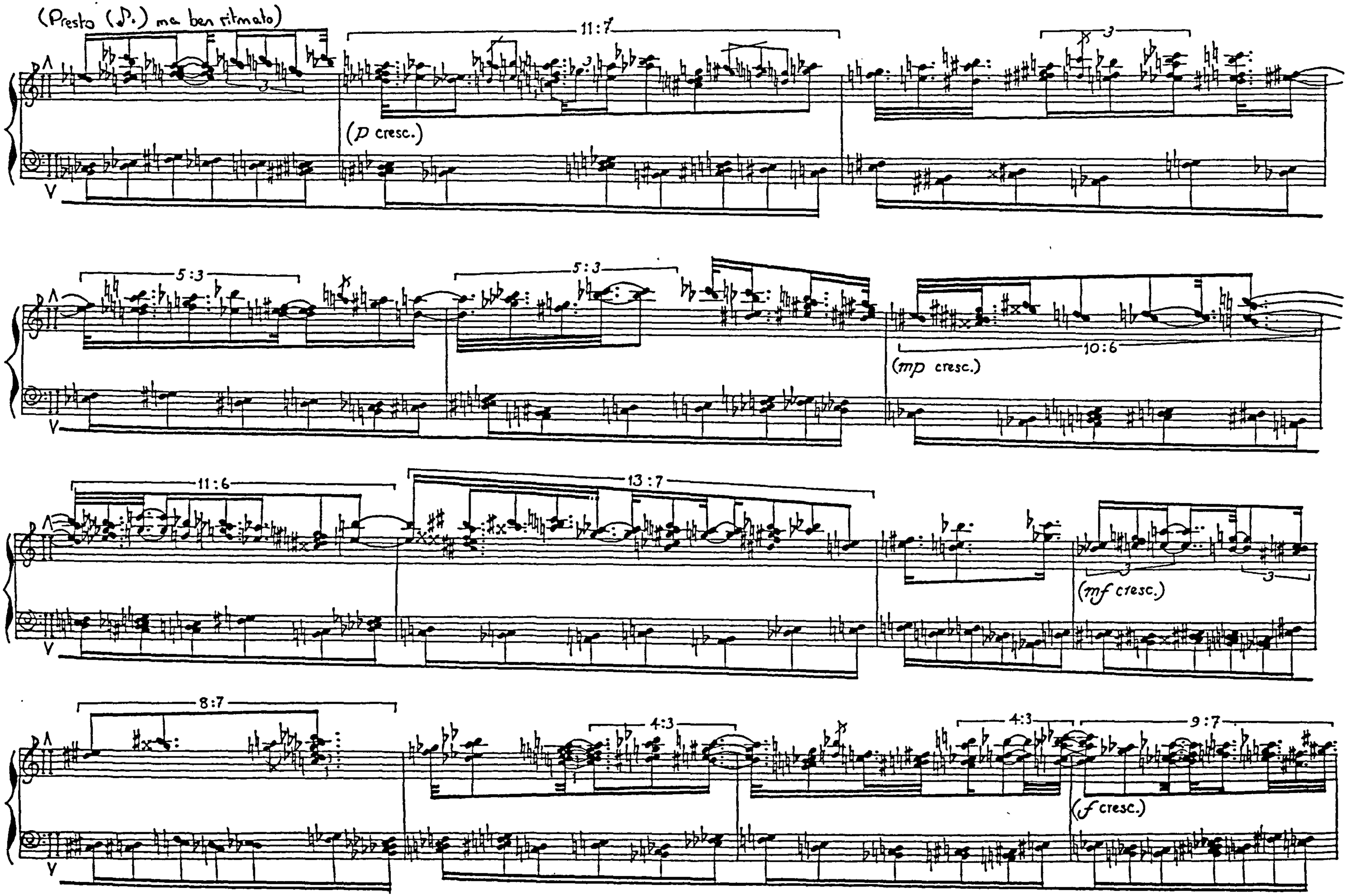


1.11b 'Finnissy, English Country Tunes 7th movement 'My Bonny Boy' (1st page)



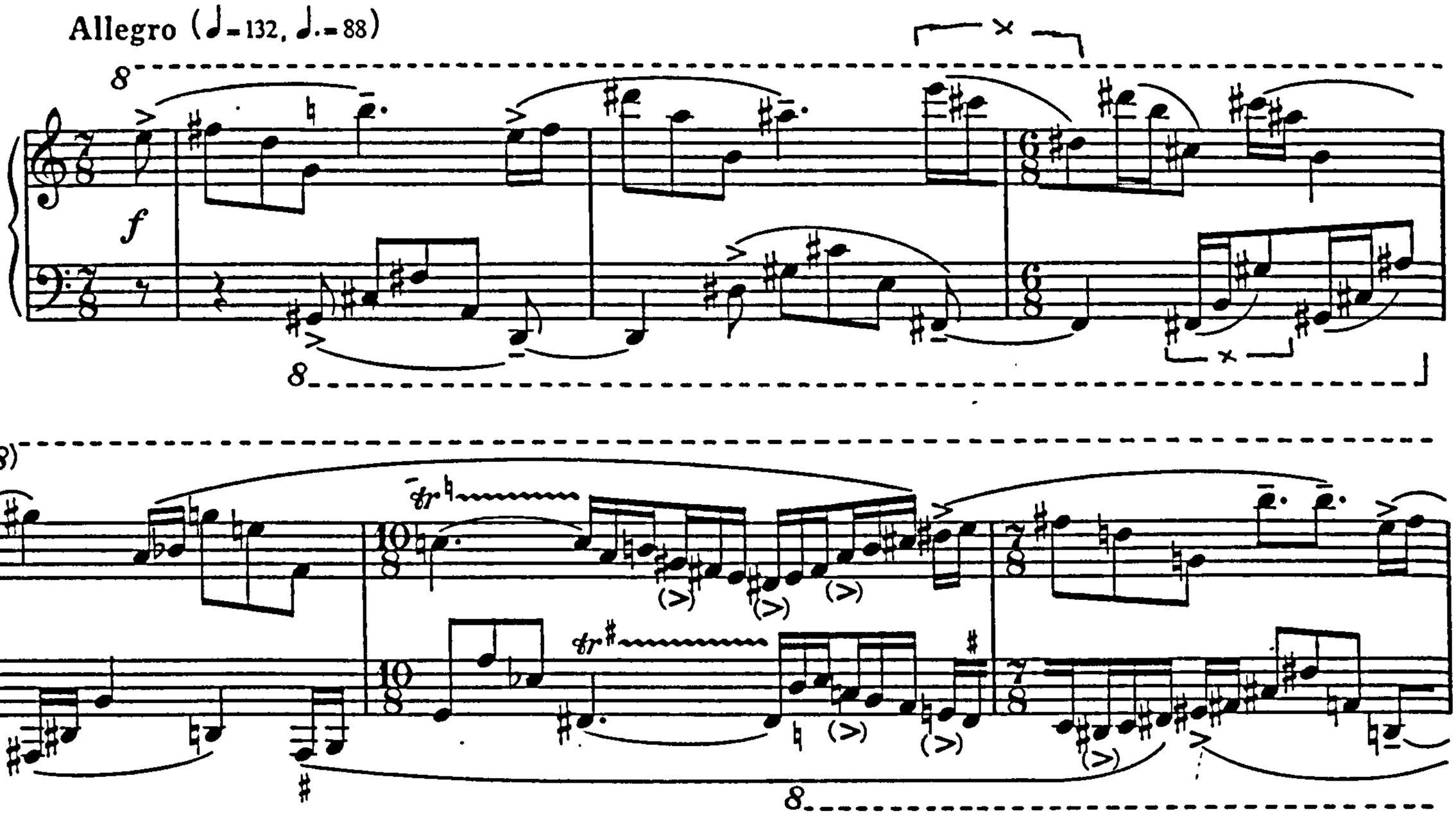
Example 1.11b

1.11c Finnissy, English Country Tunes 8th movement 'Come beat the drums and sound the fifes' (pg 56)

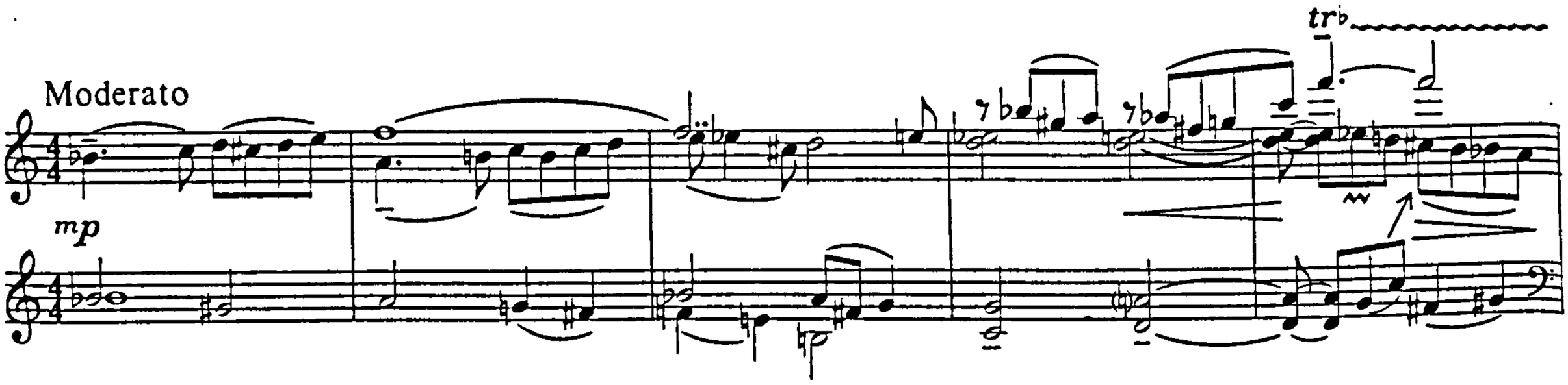


Example 1.11c

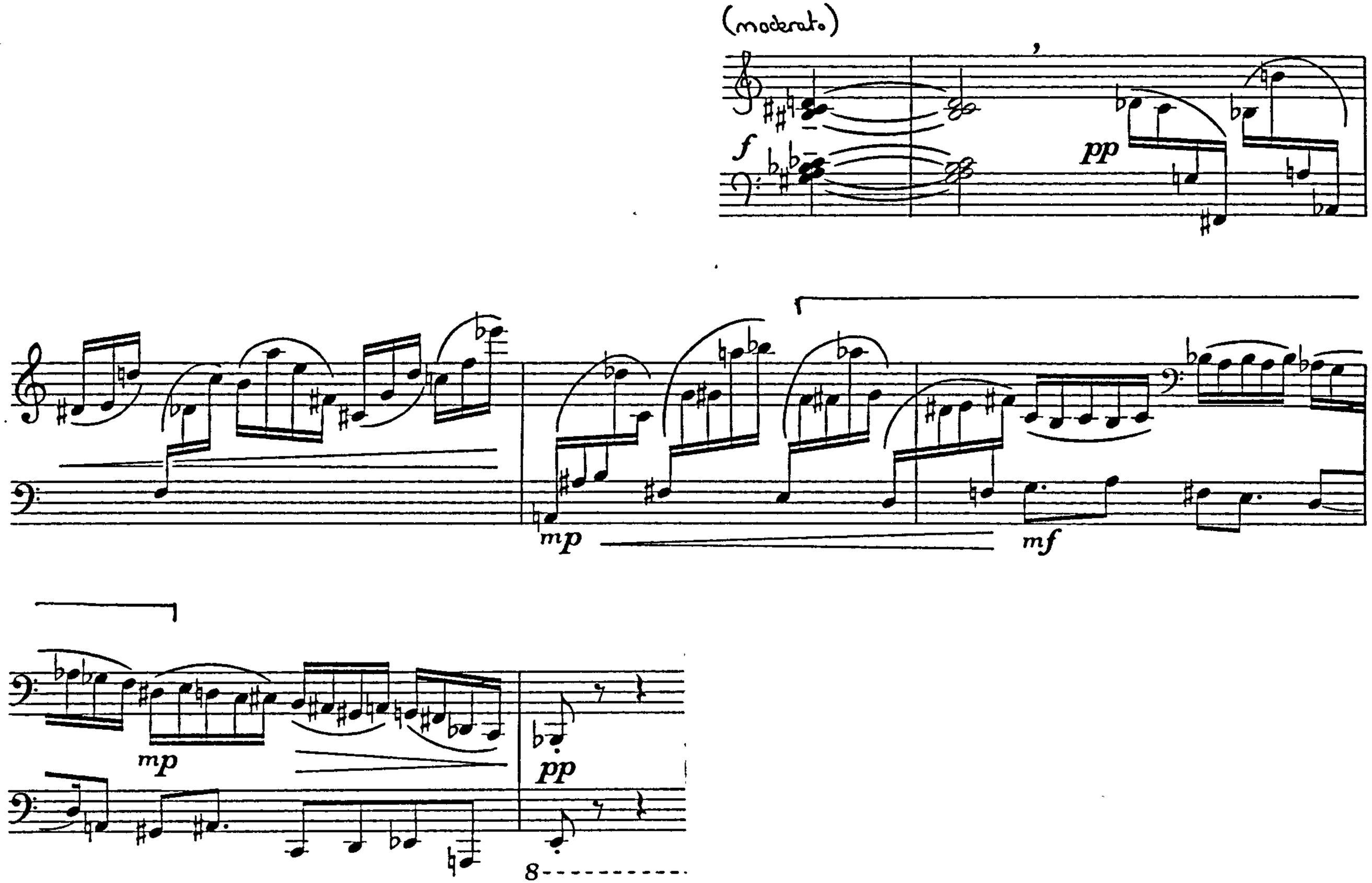
1.12 Tippett, Sonata No.3 (beginning)



1.13a Schnittke, Sonata No.2 (beginning)

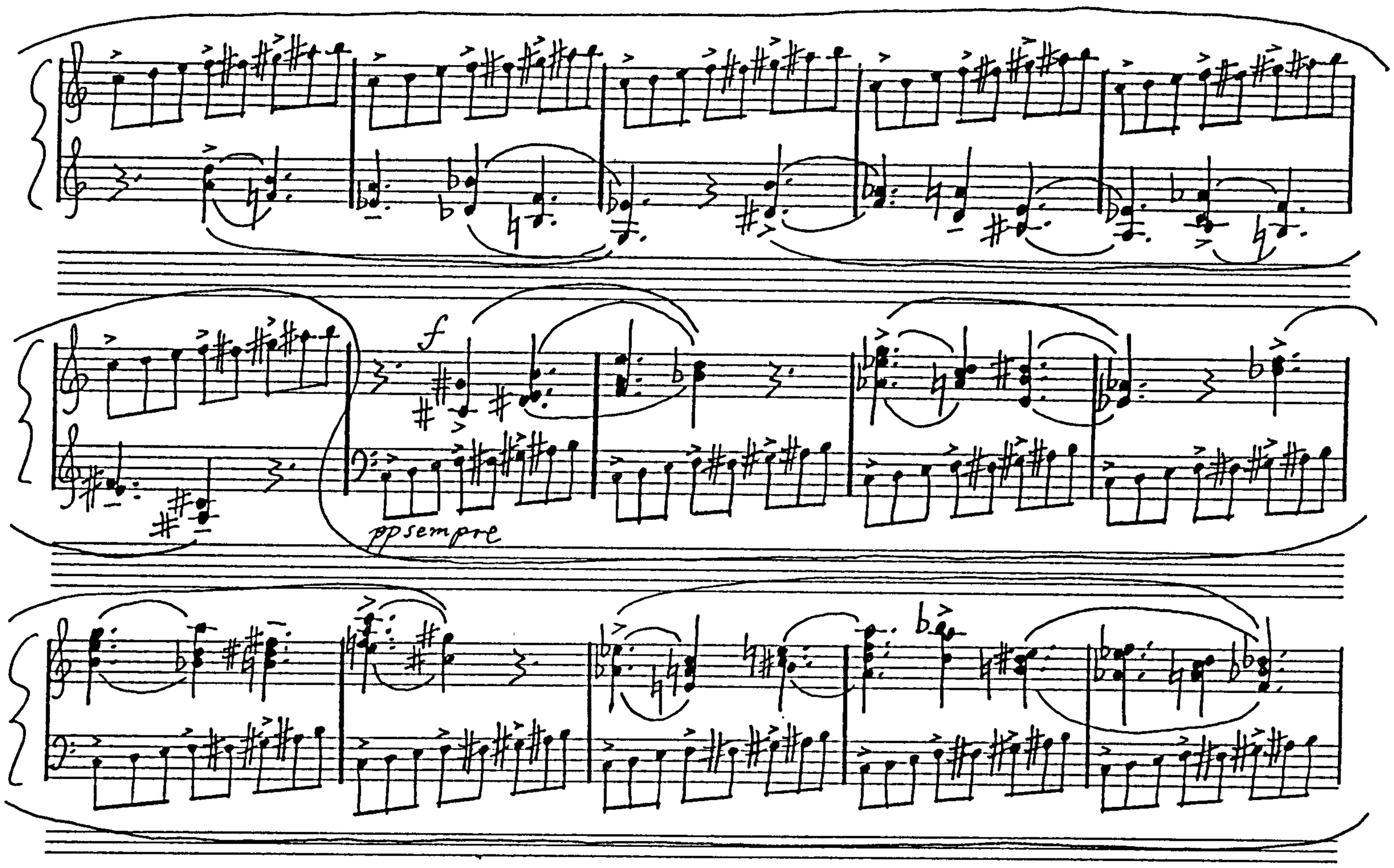


1.13b Schnittke, Piano Sonata No.2 1st movement (pg 3)



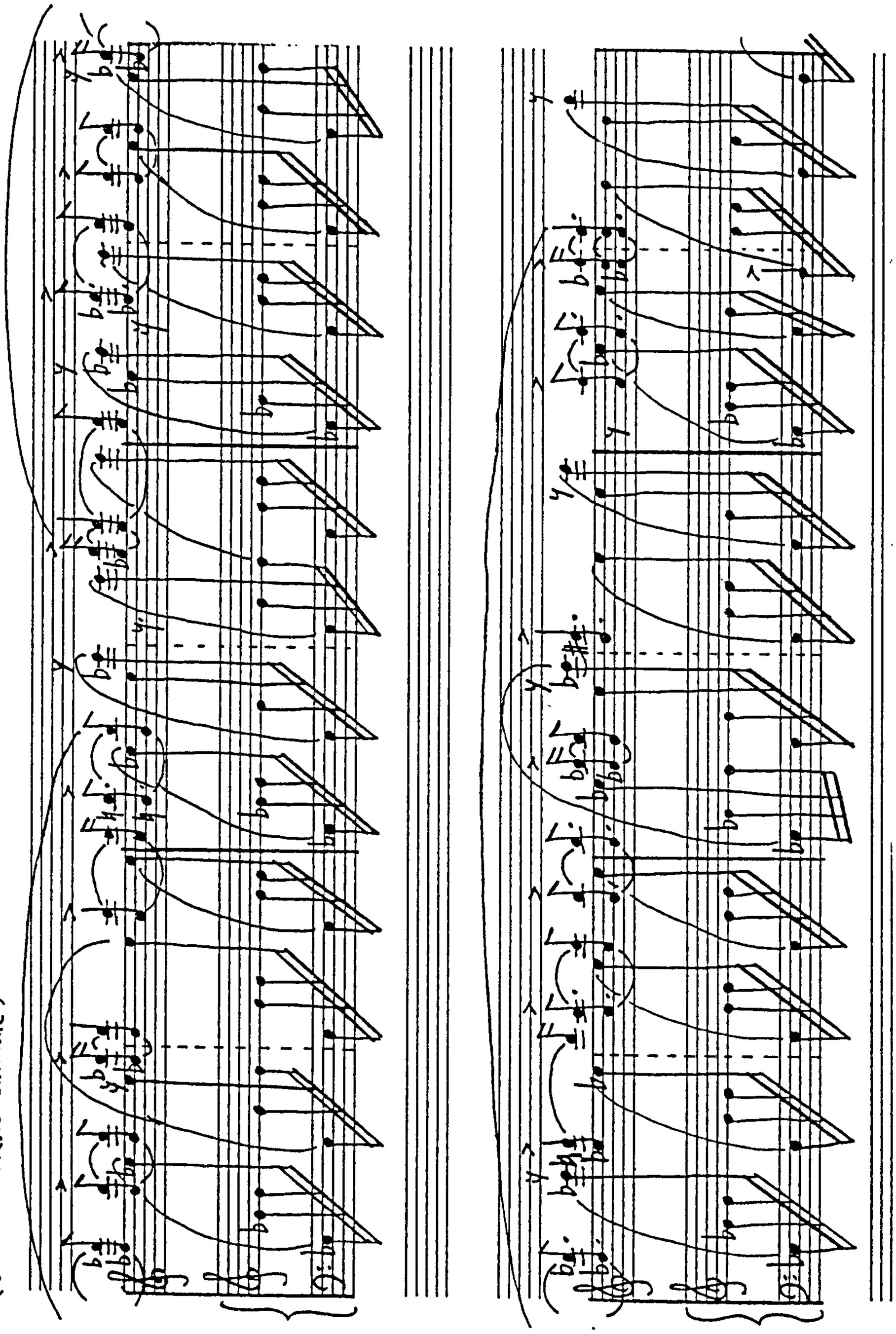
Example 1.13b

1.14a Ligeti, Études pour piano No.4 'Fanfares' (pg°18)

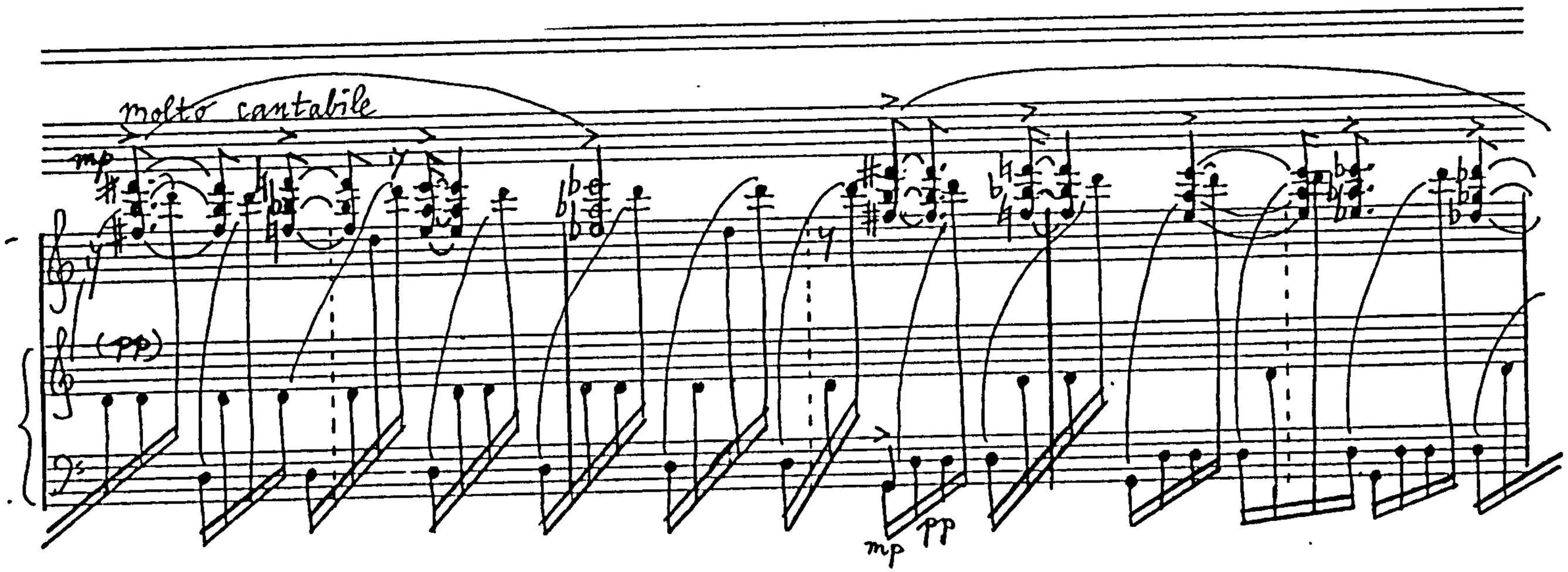


Example 1.14a

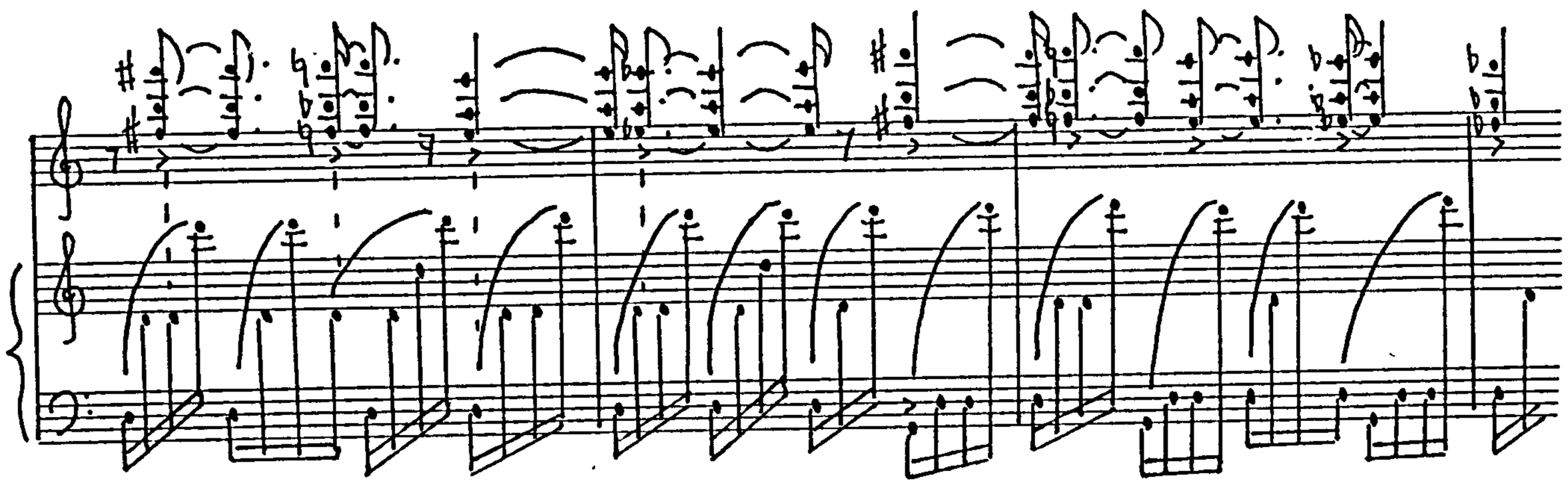
1.14b Ligeti, Etudes pour piano No.6 'Automne à Varsovie' (pg 28 lines 2-4)



1.14b (cont.)

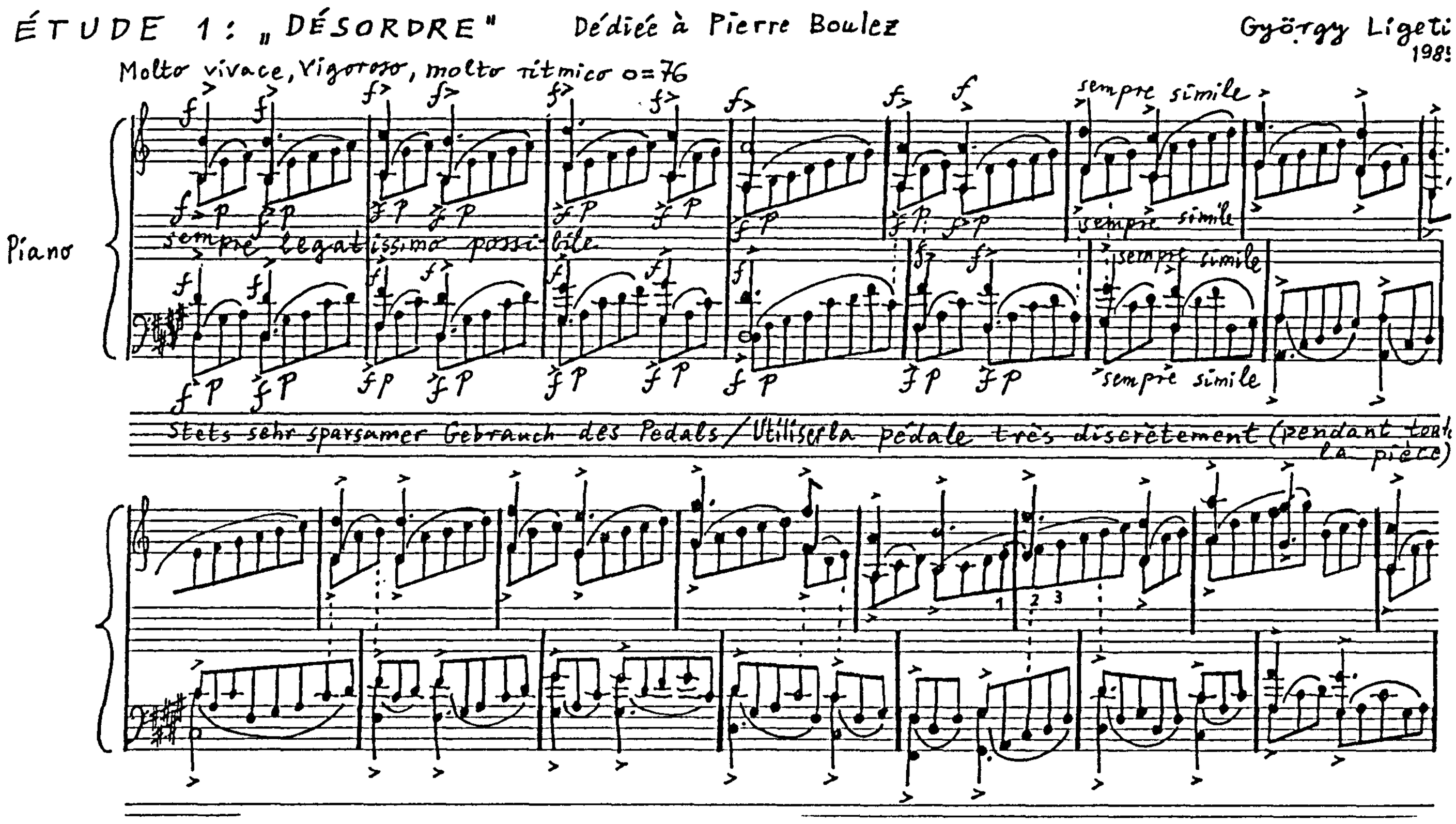


1.14c re-notation of example 1.20b (last line)



Example 1.14c

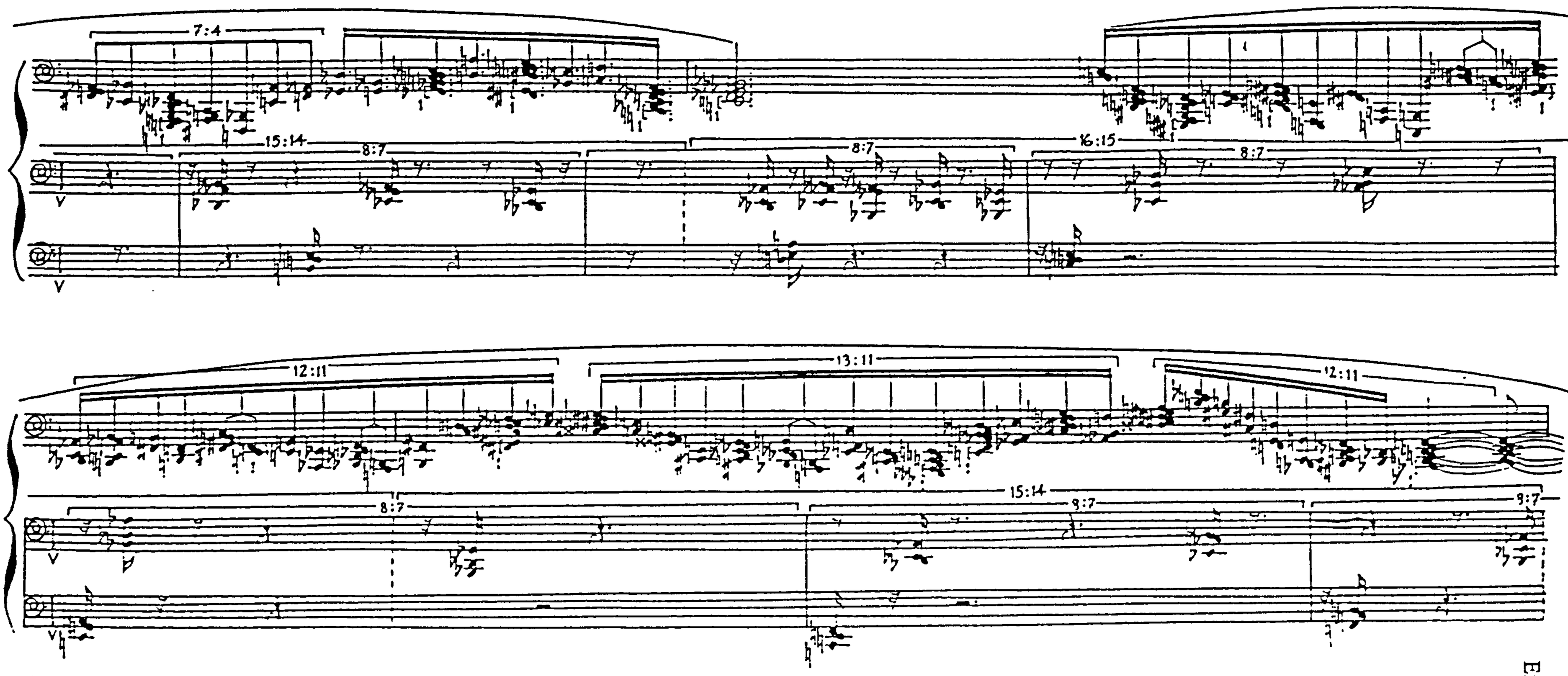
1.14d Ligeti, Études pour piano No.1 'Désordre' (beginning)



Example 1.14d

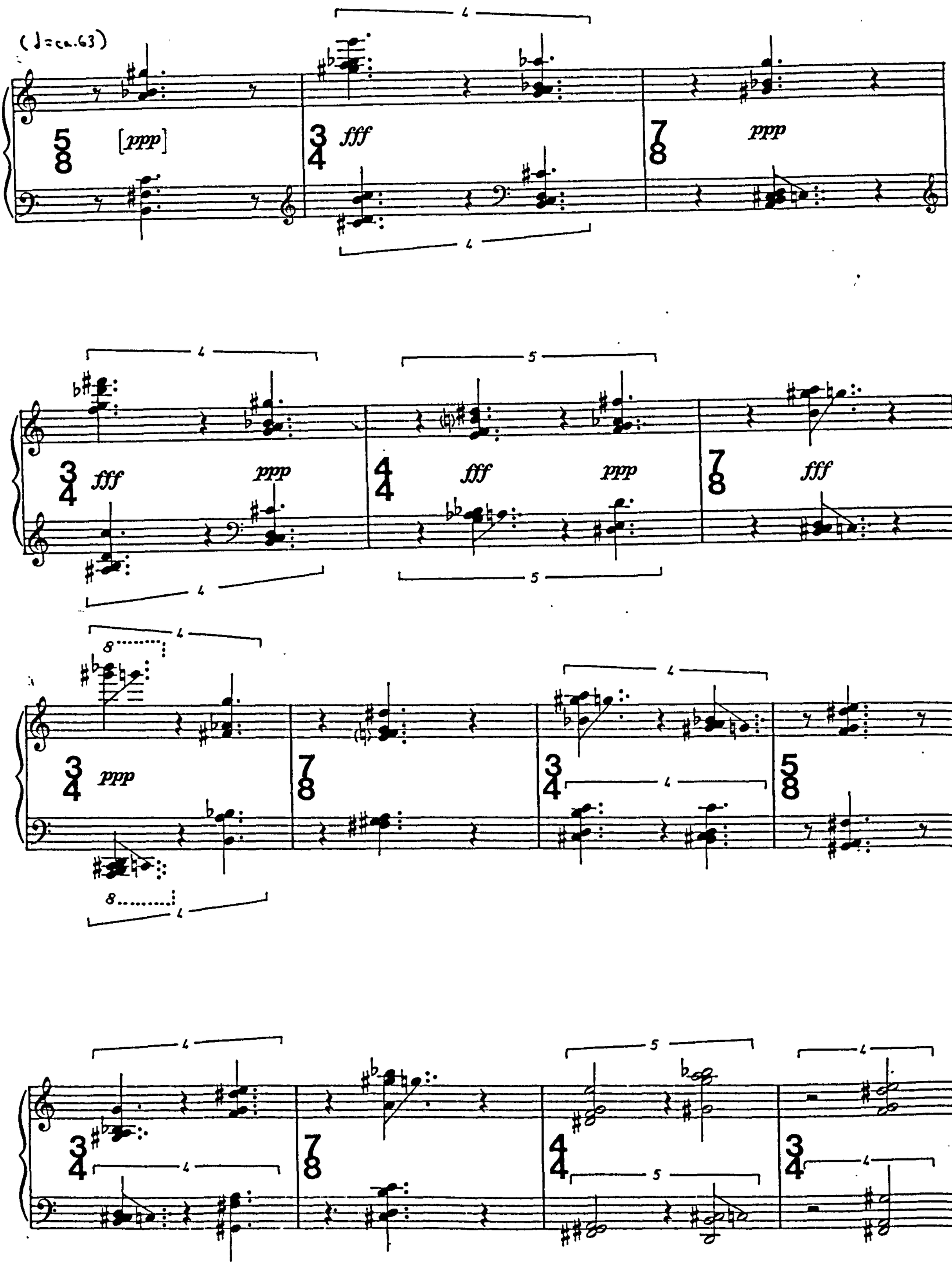
1.15 Finnissy, Fast Dances, Slow Dances (pg 14)

(Vivace moderato ♩ = 116 approx.)

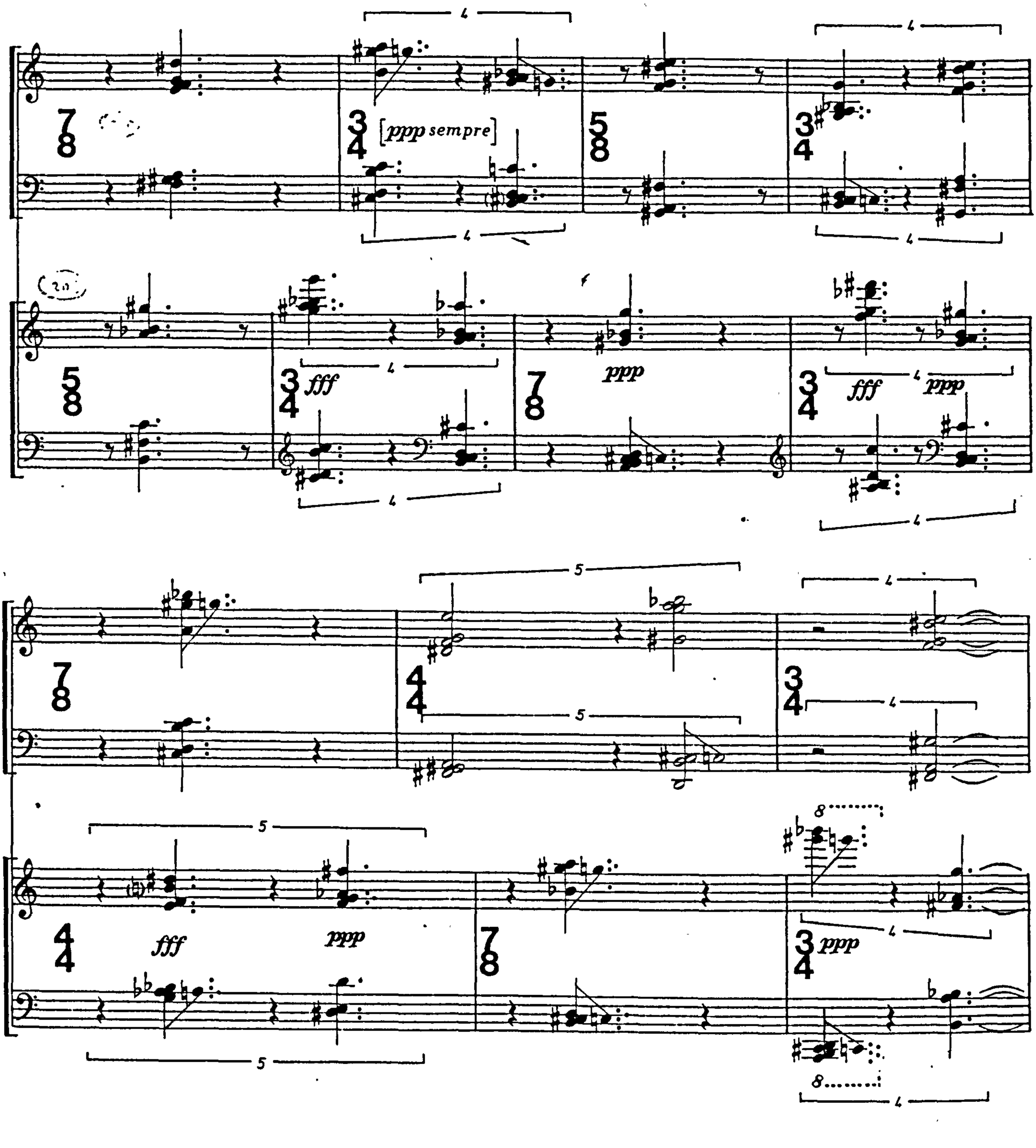


Example 1.15

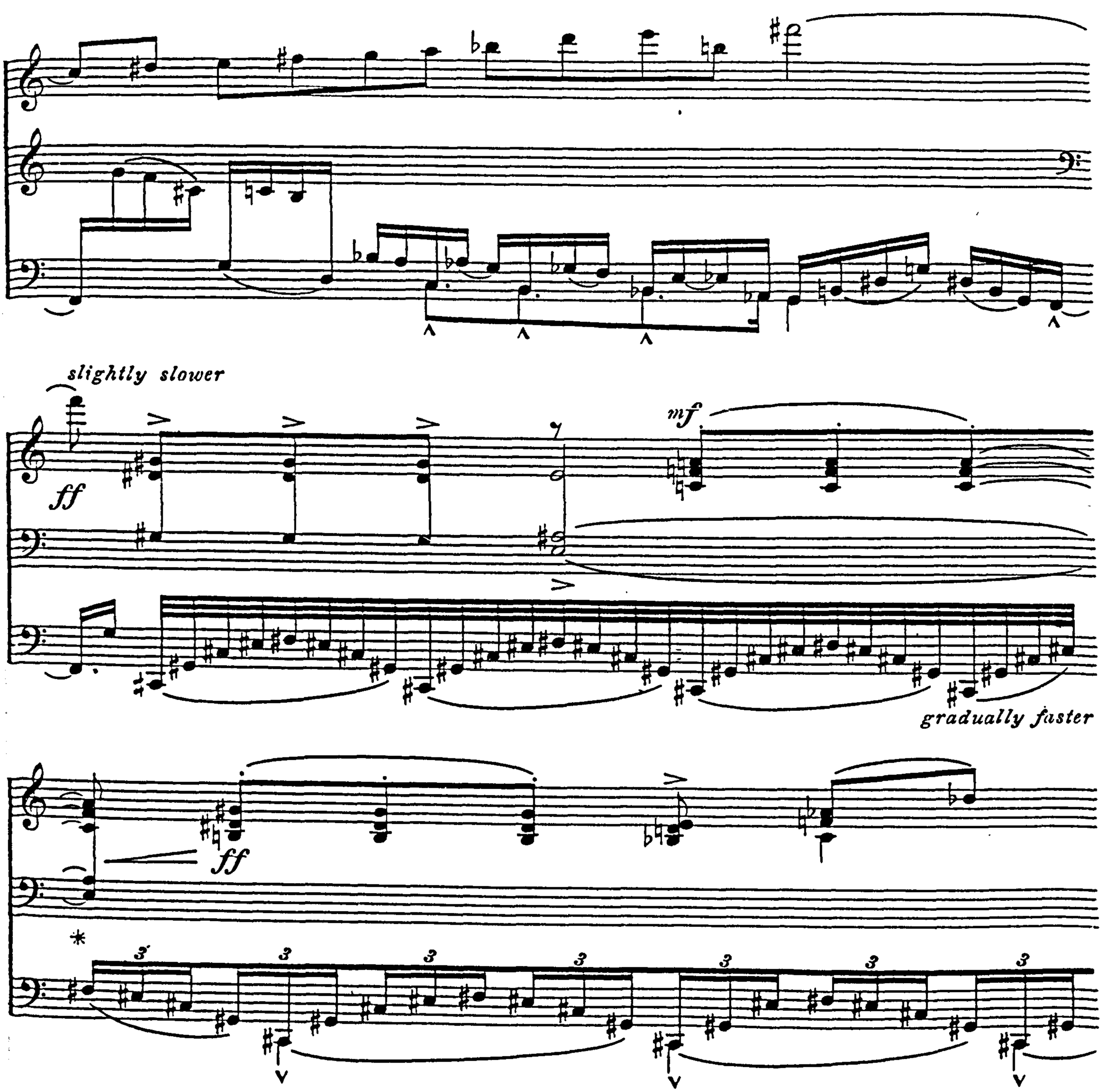
1.16 Feldman, Piano (pg 16 line 3 – pg 18 line 1)



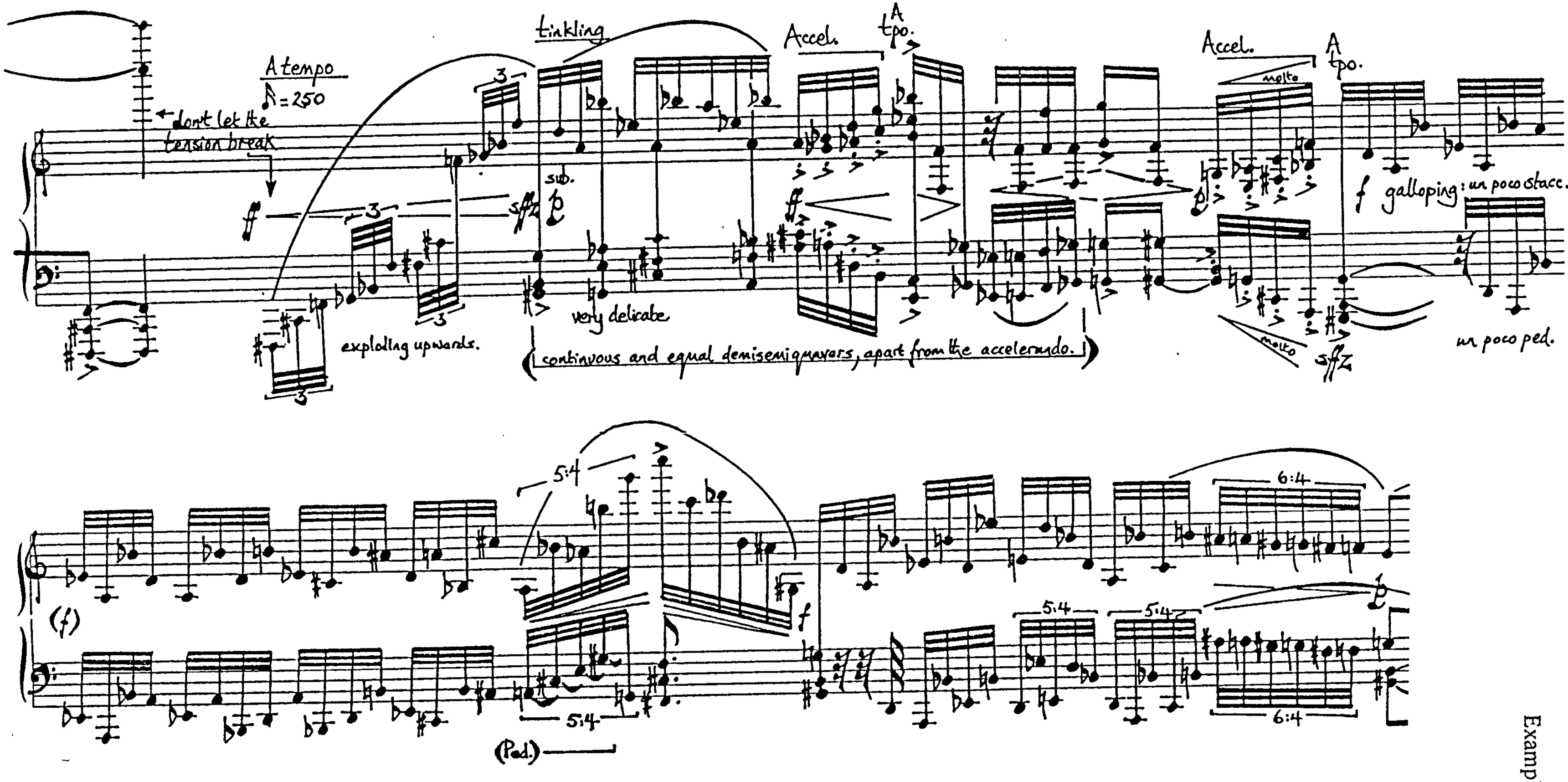
Example 1.16 (cont.)



1.17 Ives, Sonata No.2 2nd movement 'Hawthorn'

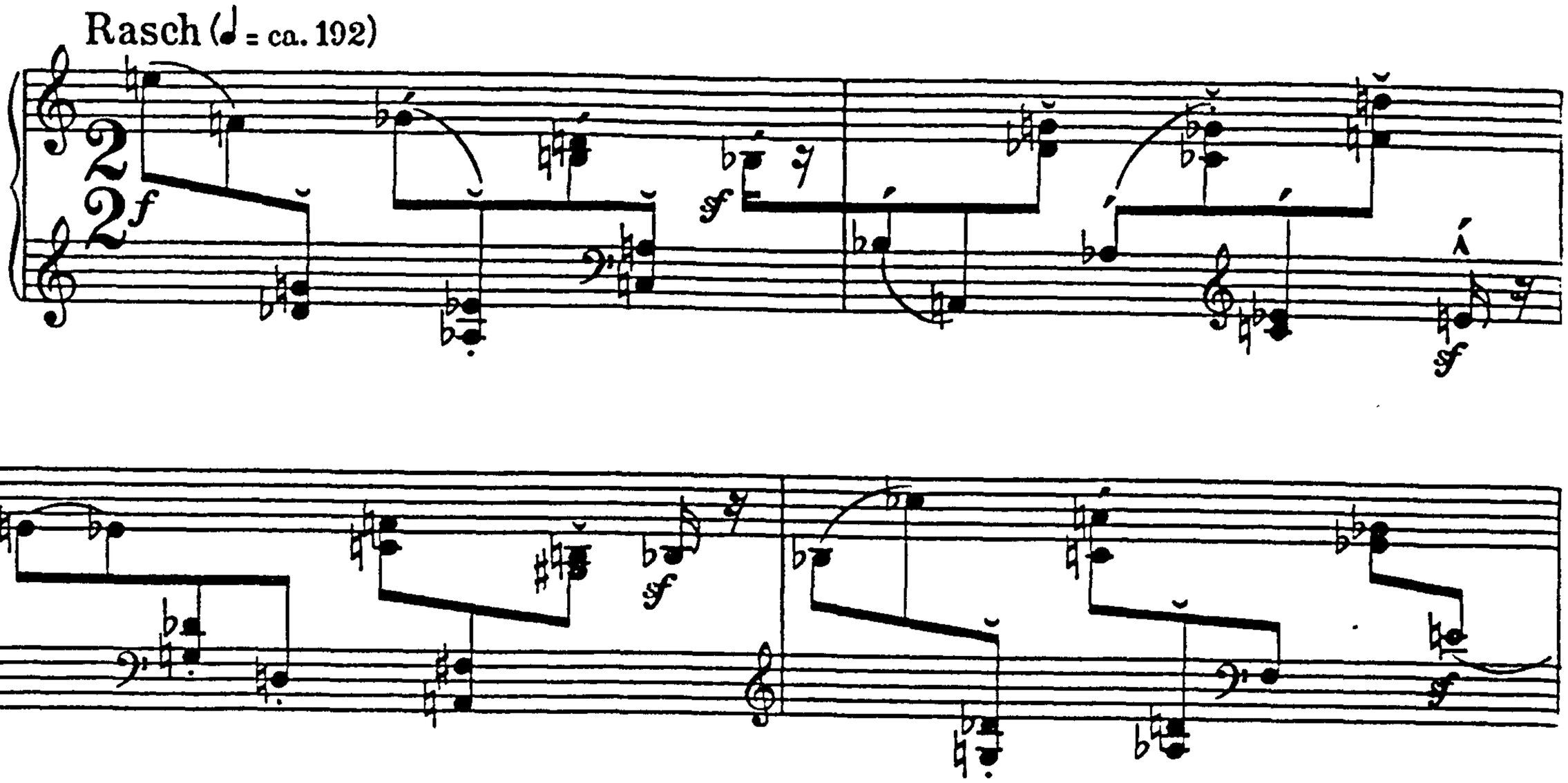


1.18 Sackman, Sonata 1st movement (pg 4 3rd line)

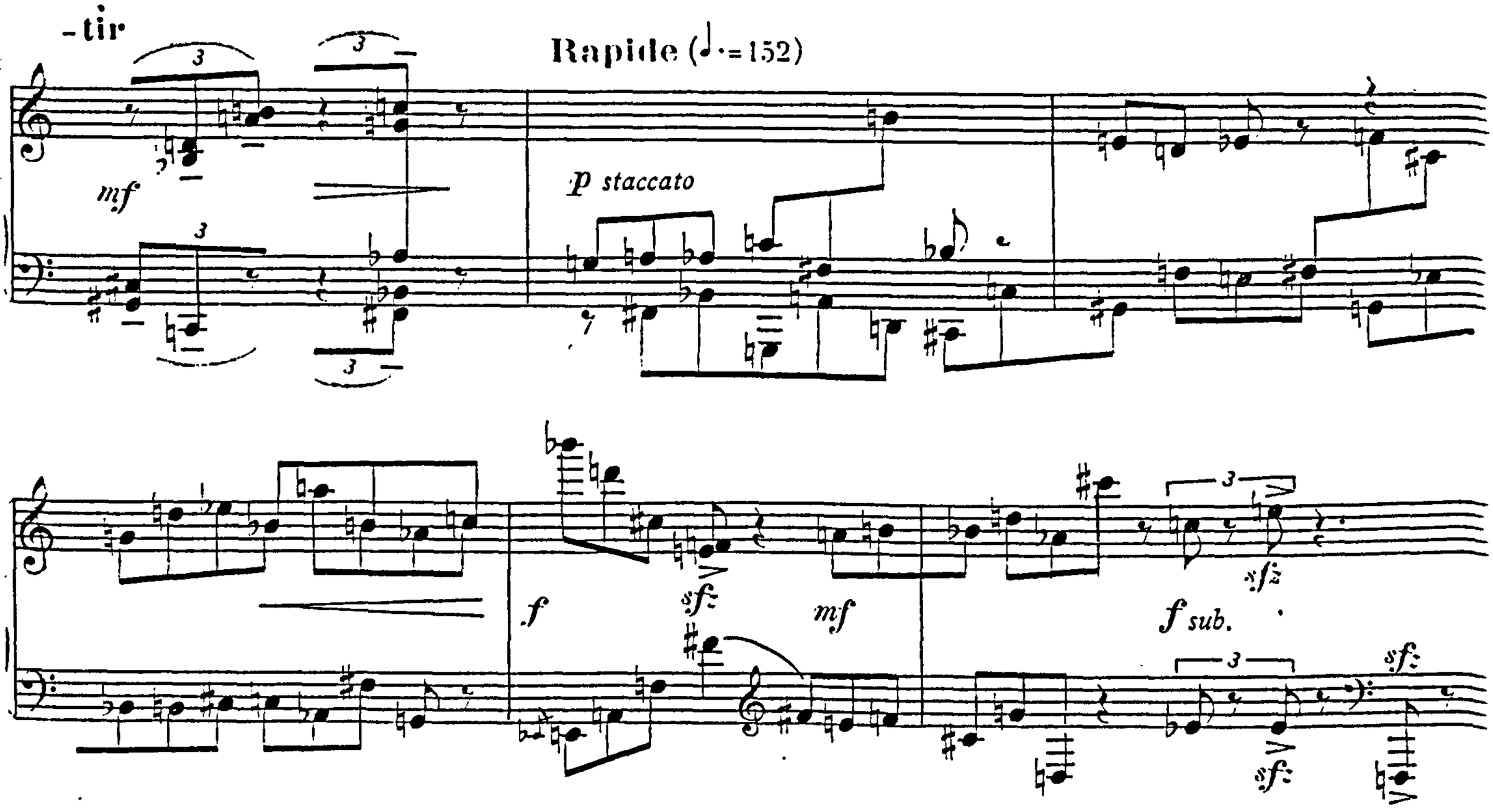


Example 1.18

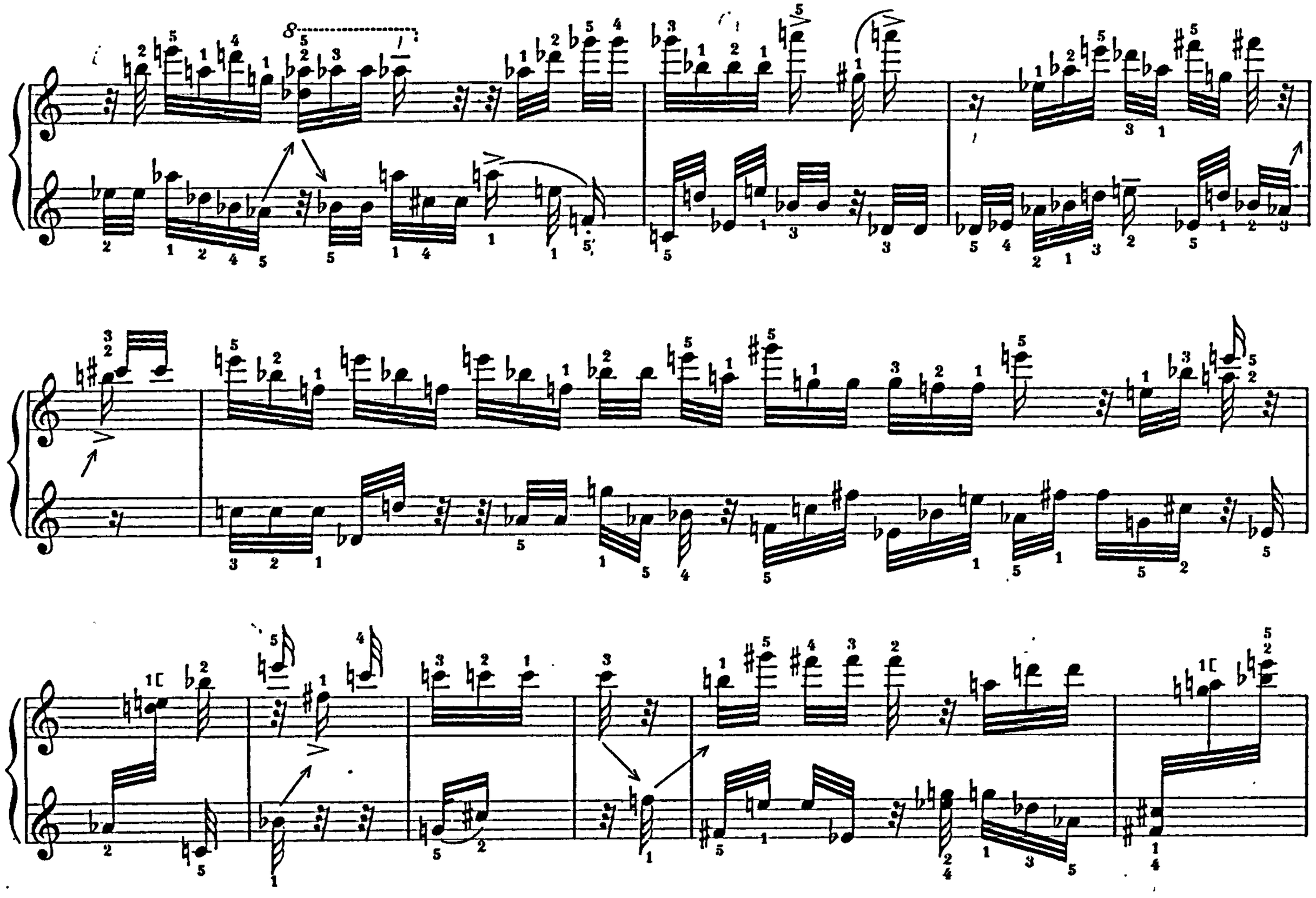
1.19a Schoenberg, Suite Op.25 'Gigue' (beginning)



1.19b Boulez, Sonata No.1 2nd movement (lines 3-4)

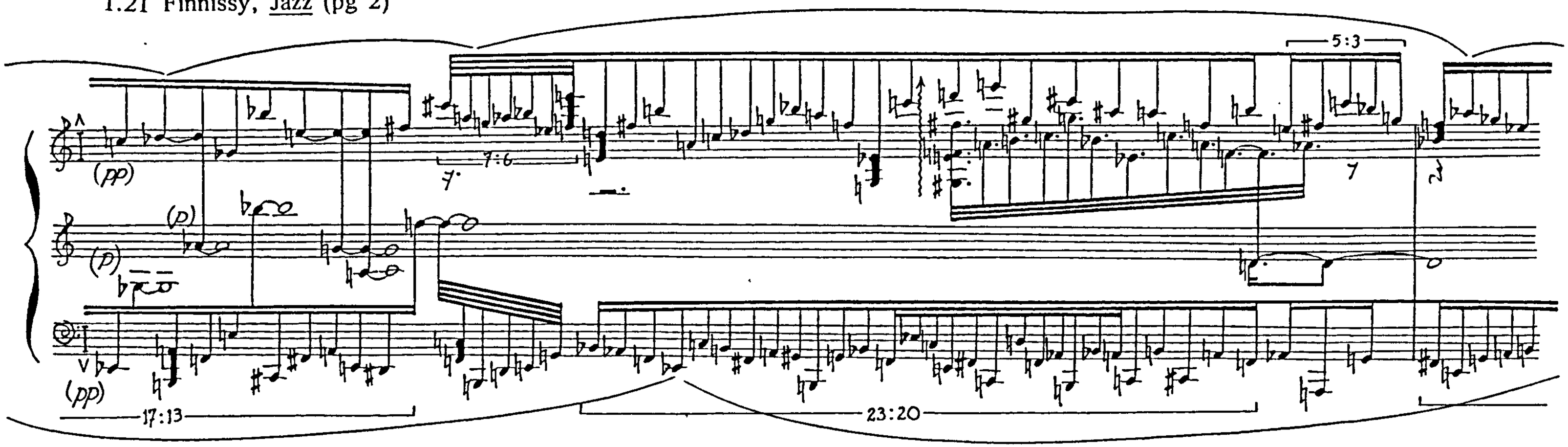


1.20 Messiaen, Catalogue d'oiseaux 'Le Loriot' (pg 7)



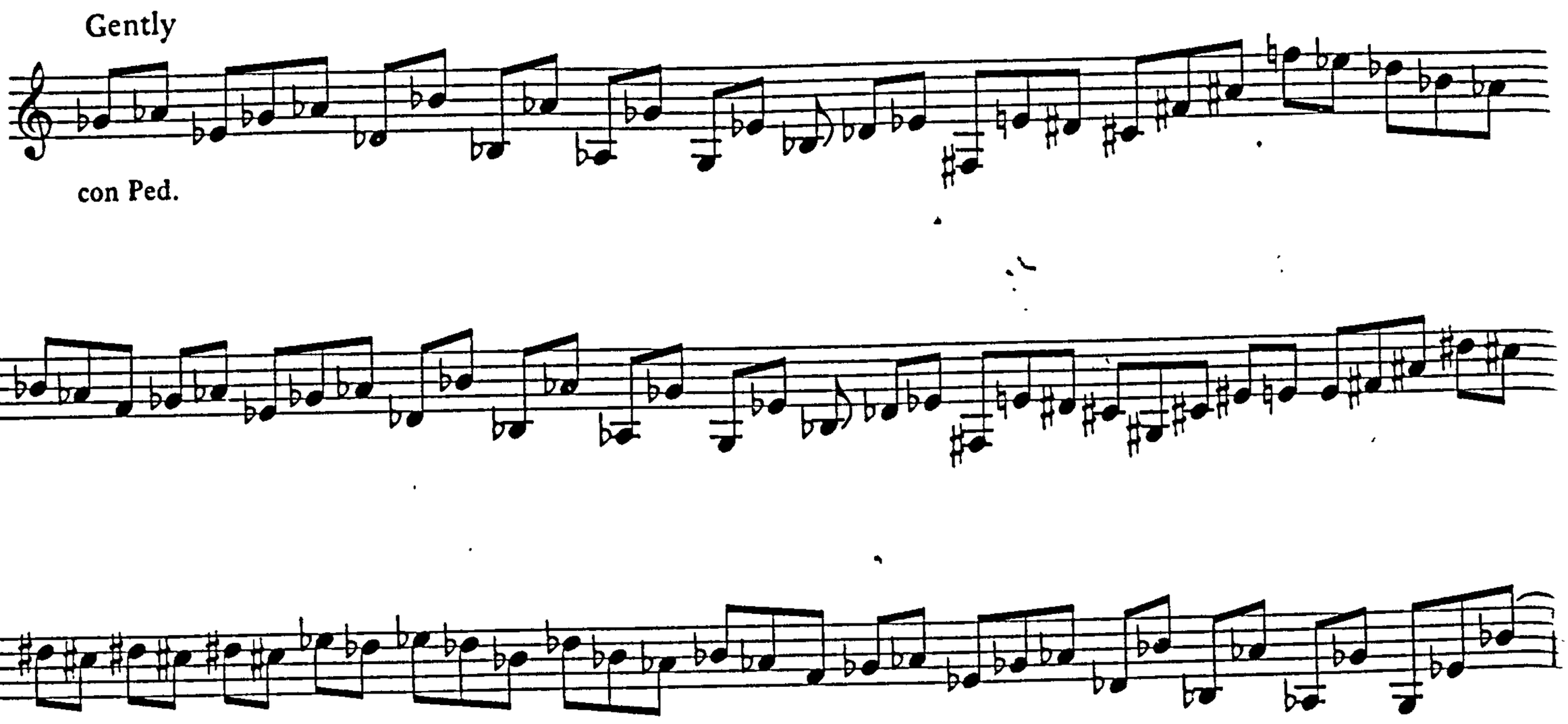
Example 1.20

1.21 Finnissy, Jazz (pg 2)

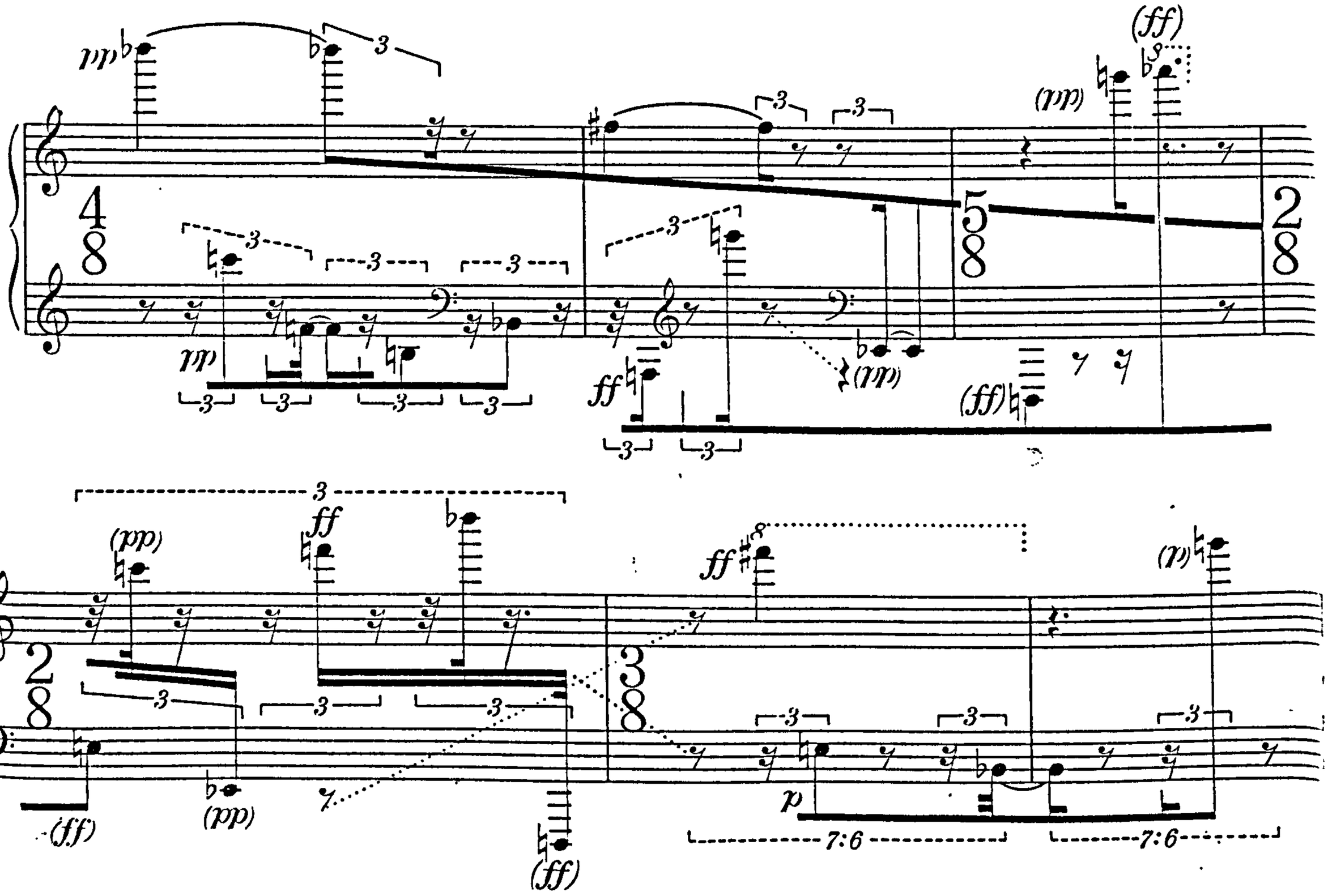


Example 1.21

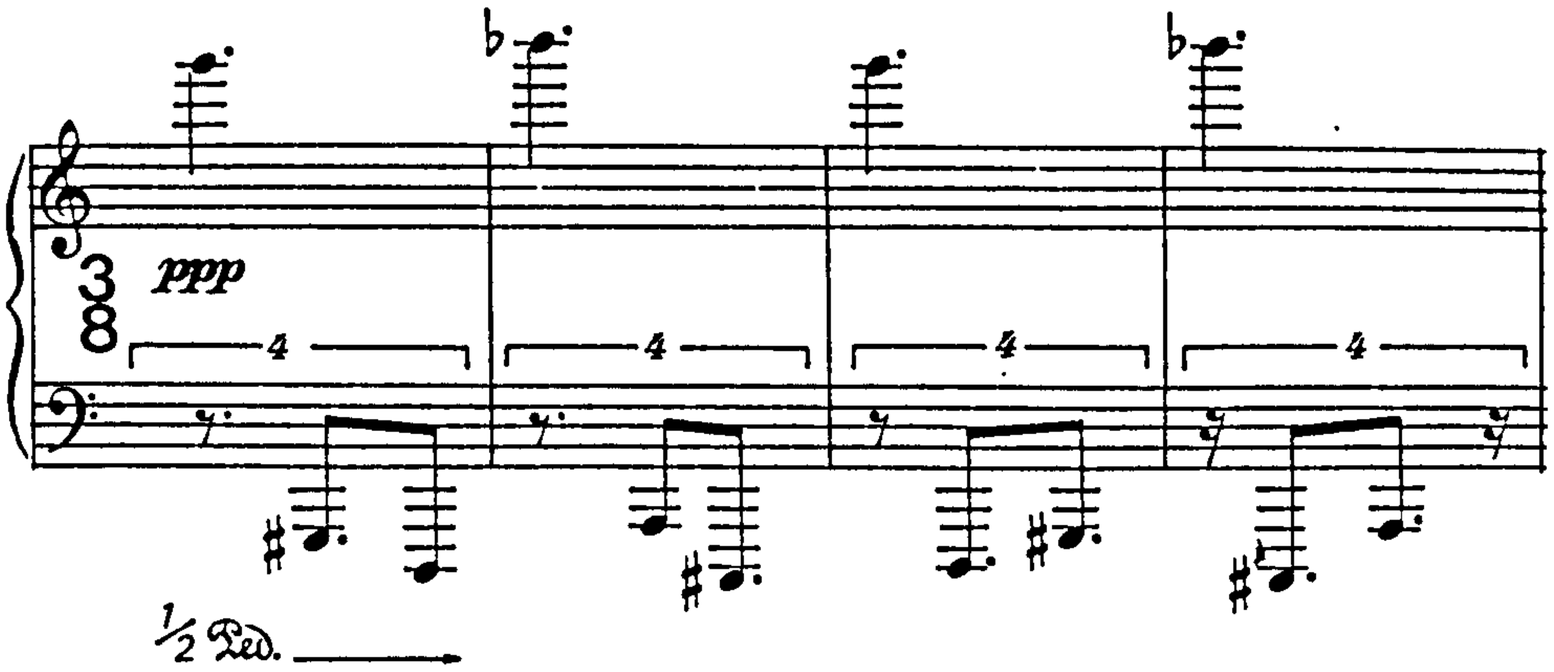
1.22 Skempton, Invention



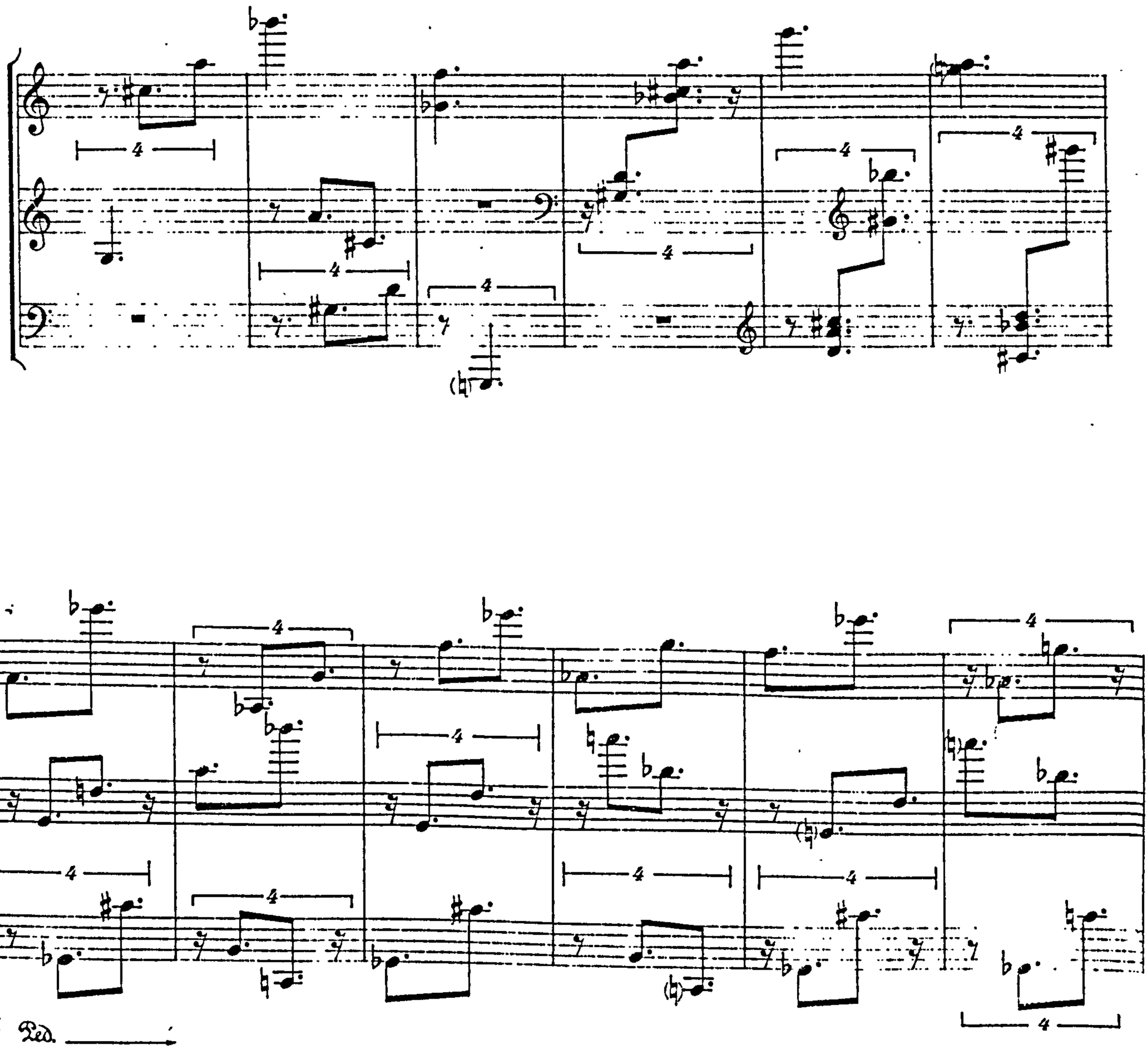
1.23 Stockhausen, Klavierstück IV (beginning)



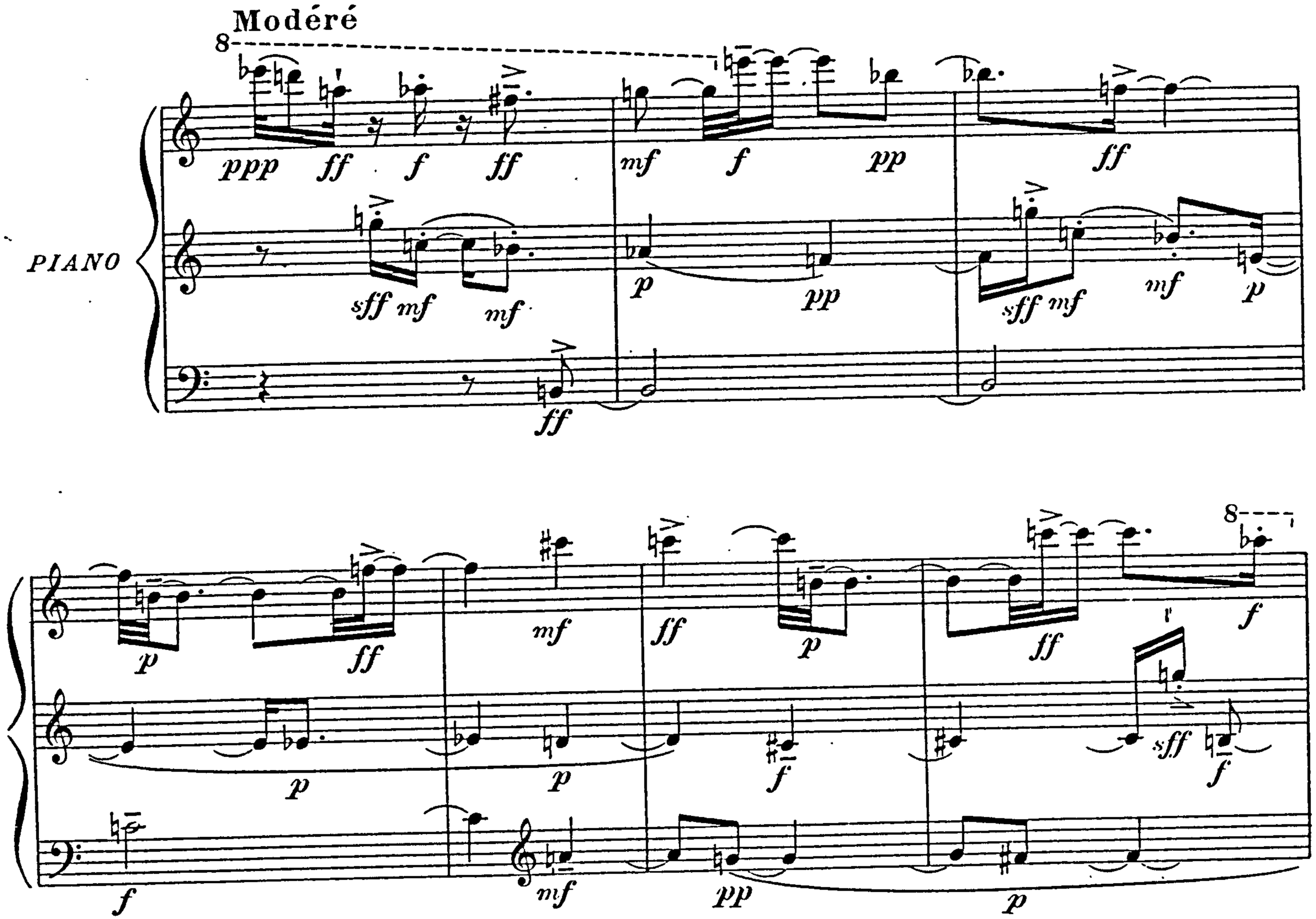
1.24a Feldman, Triadic Memories b.1-4



1.24b Feldman, Triadic Memories (pg 4, line 4; pg 9, line 1)

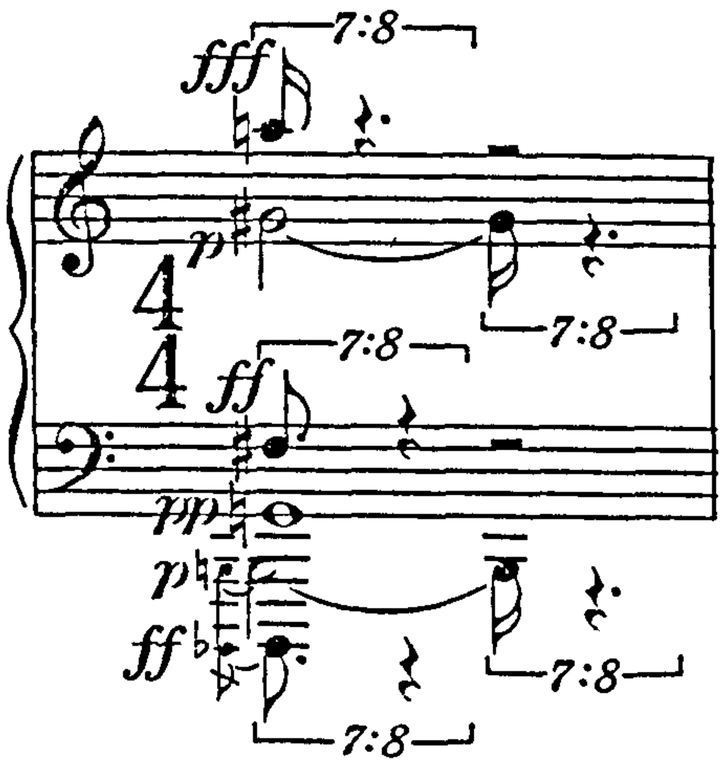


1.25 Messiaen, Mode de valeurs et d'intensités (beginning)

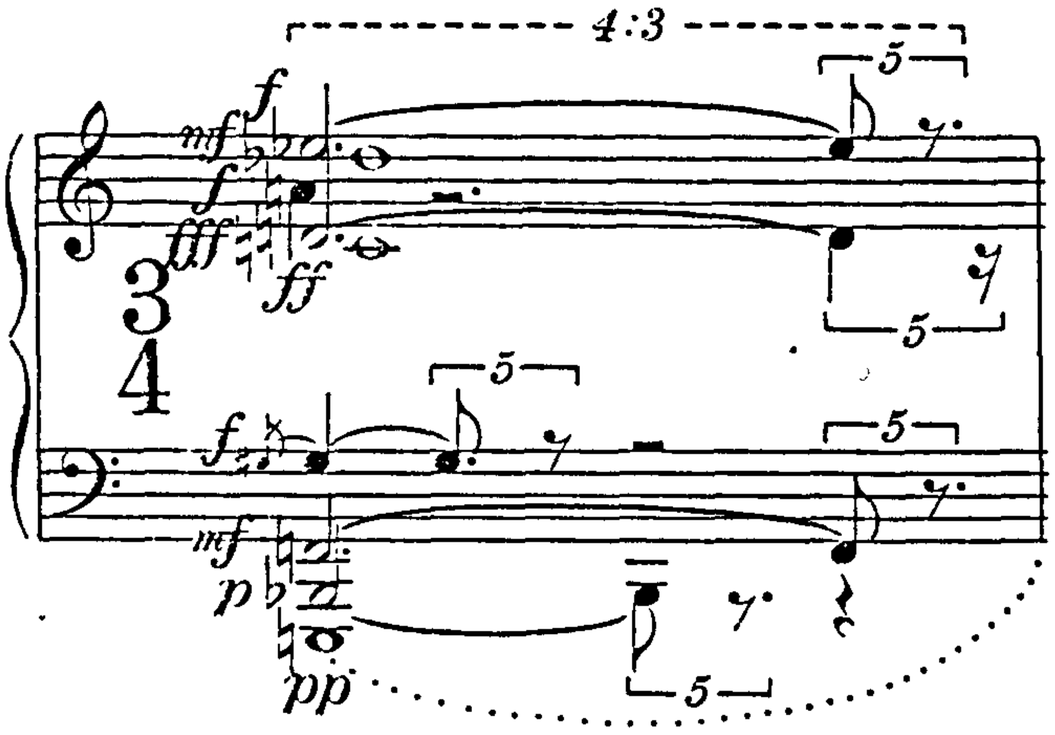


Example 1.25

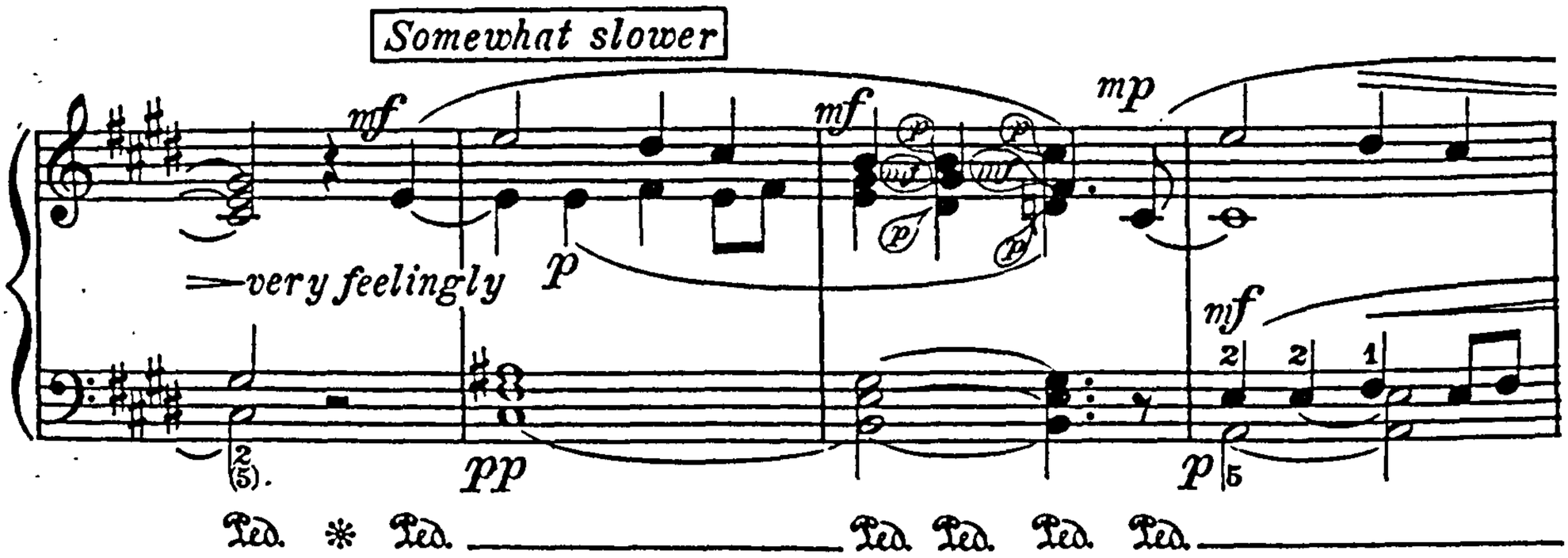
1.26a Stockhausen, Klavierstück I b.20



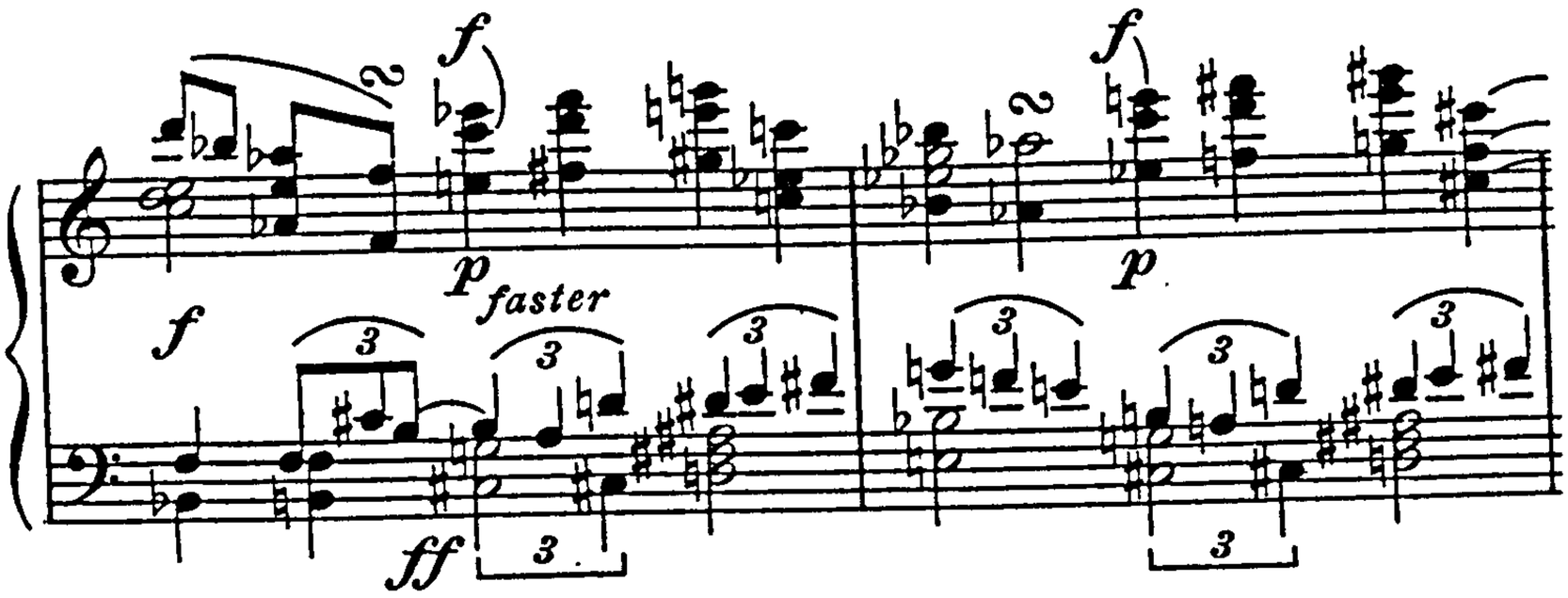
1.26b Stockhausen, Klavierstück I b.54



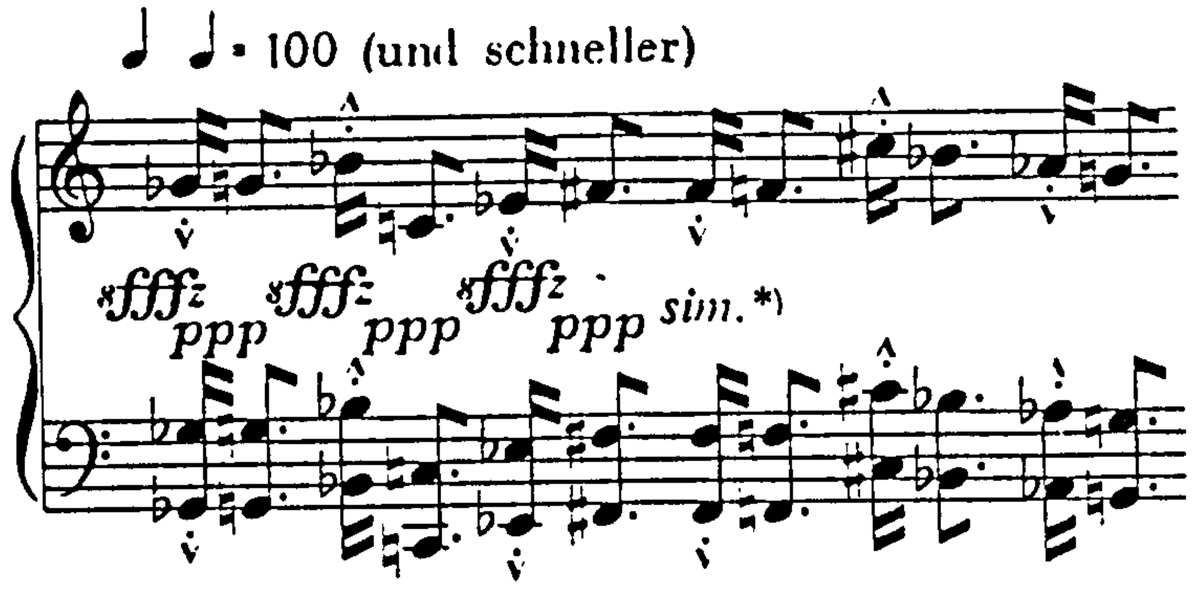
1.27a Grainger, The Gum-Suckers March

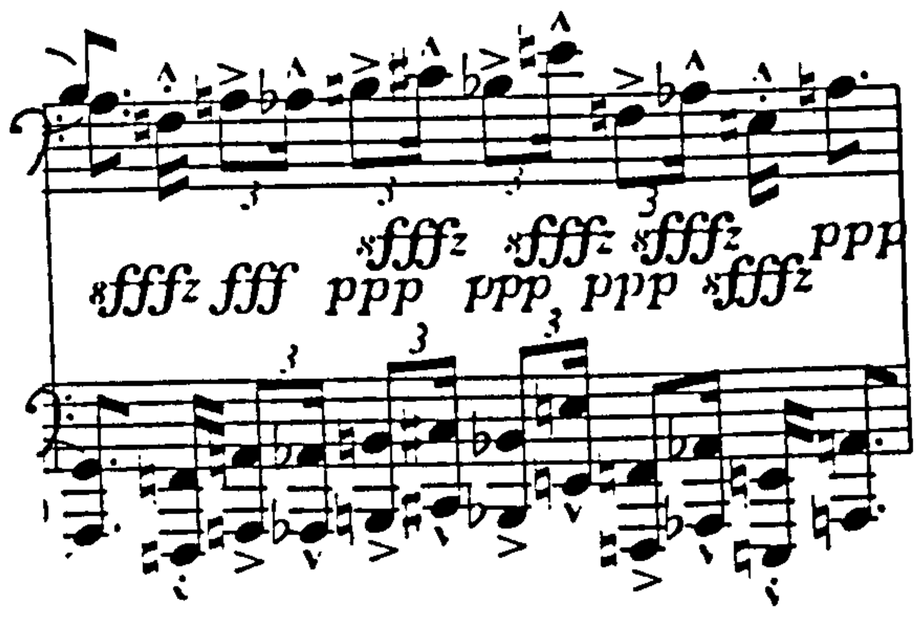


1.27b Ives, Sonata No.2 1st movement 'Emerson'

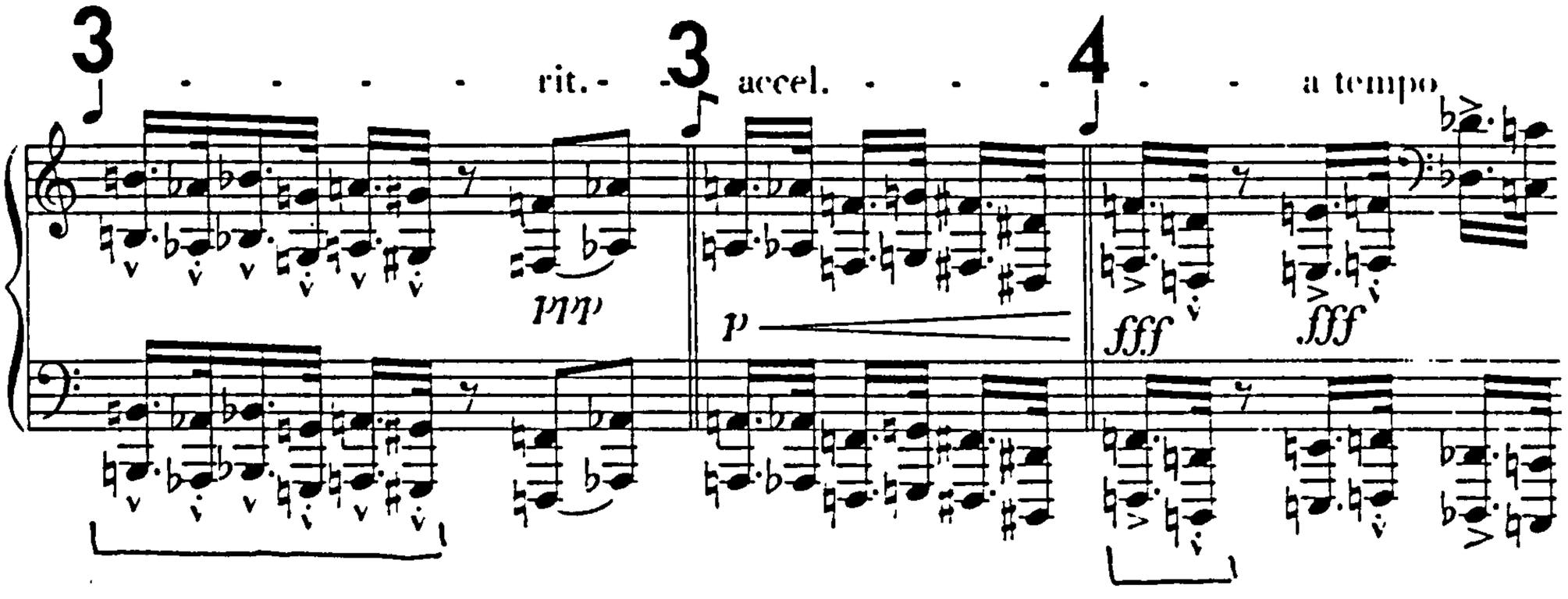


1.28a Rihm, Klavierstück VII (pg 1, beginning; pg 3, line 4)

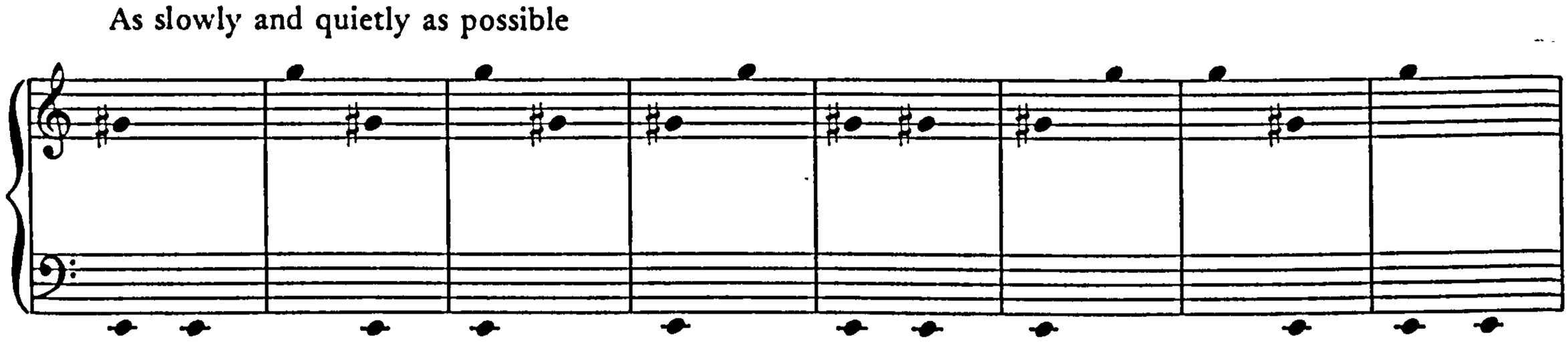




1.28b Rihm, Klavierstück VII (pg 6, line 5)

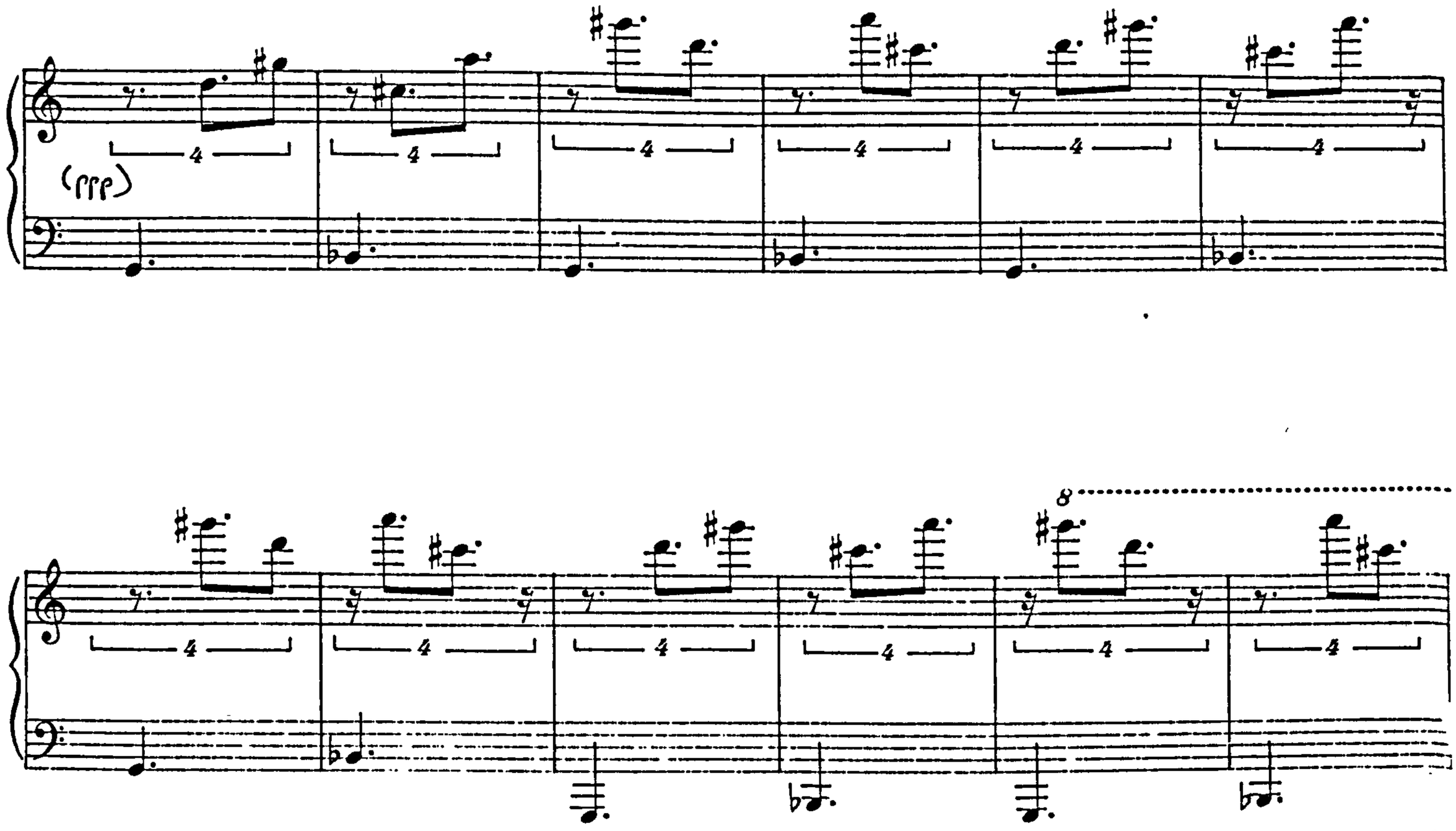


1.29 Skempton, September Song (beginning)

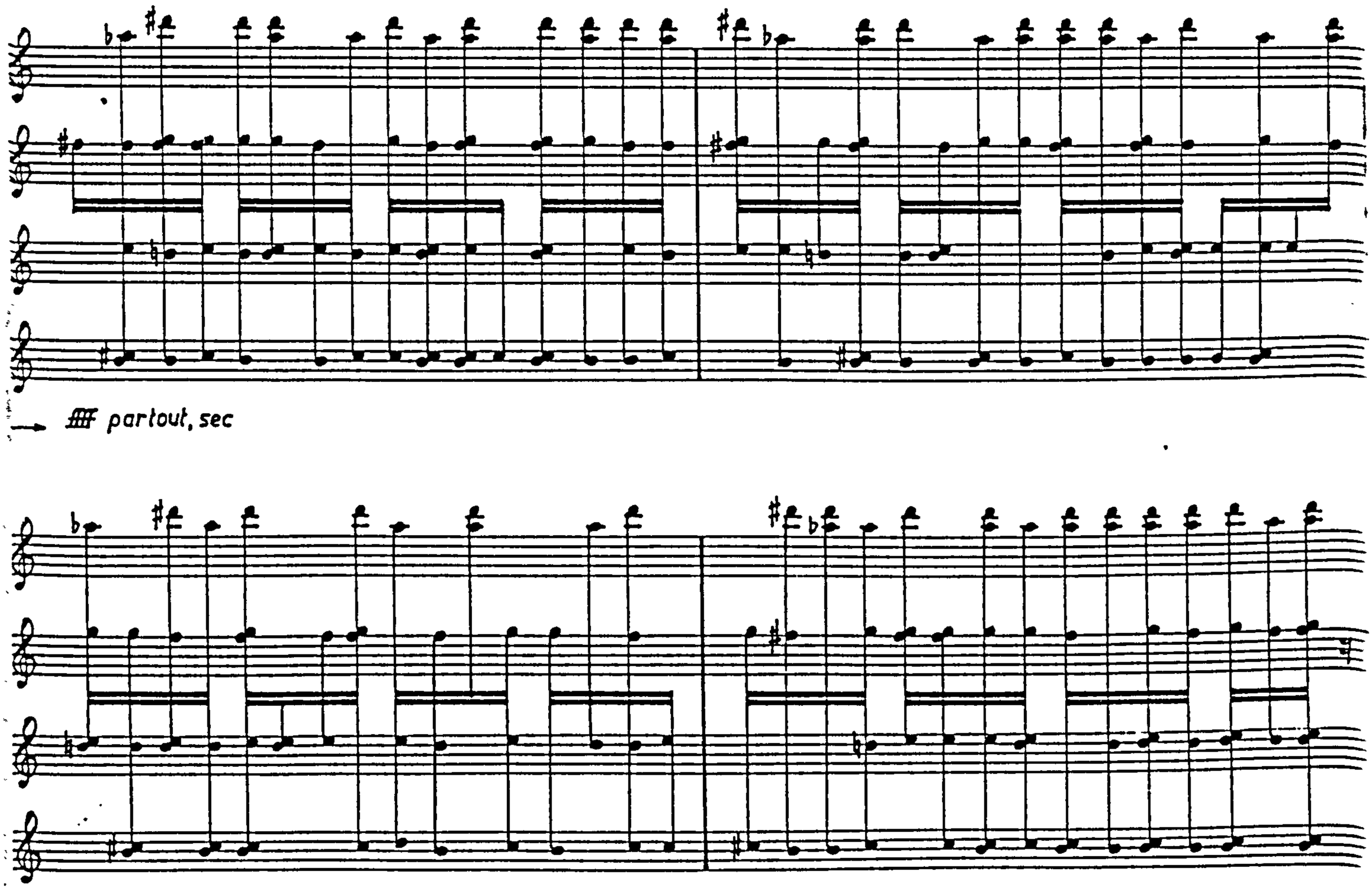


Example 1.30 and 1.31a

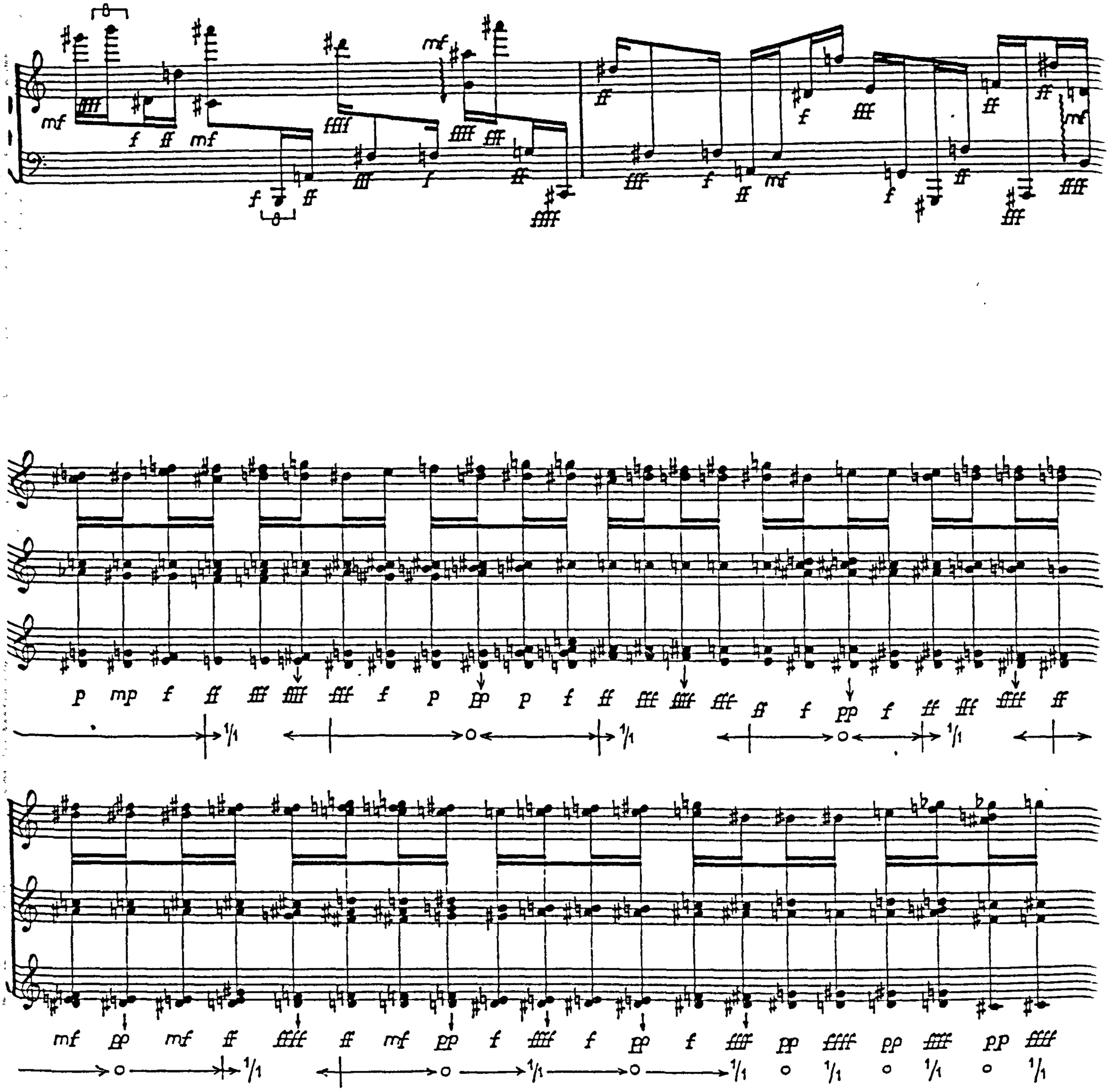
1.30 Feldman, Triadic Memories (pg 3 lines 3-4)



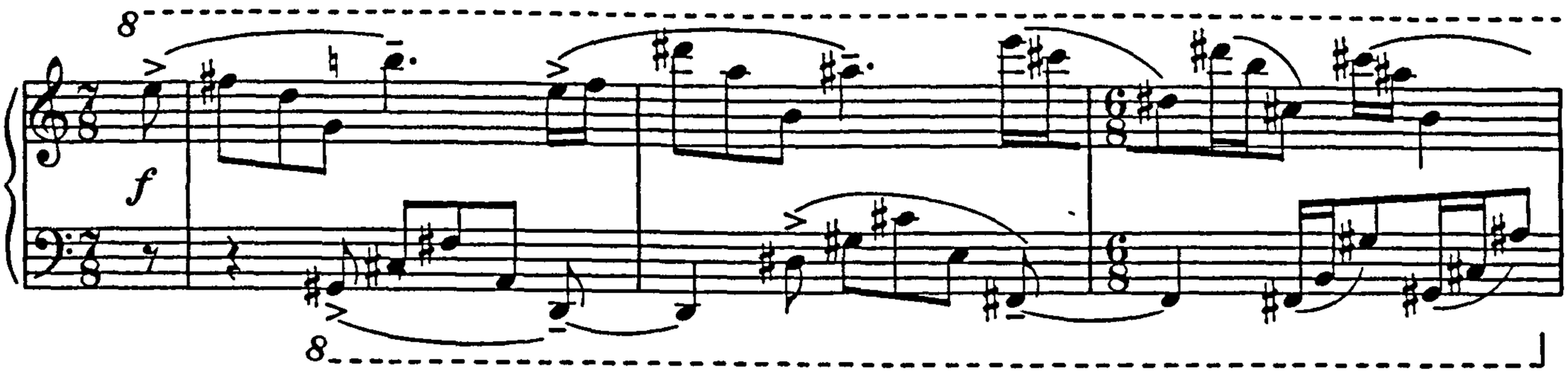
1.31a Xenakis, Evryali (pg 7)



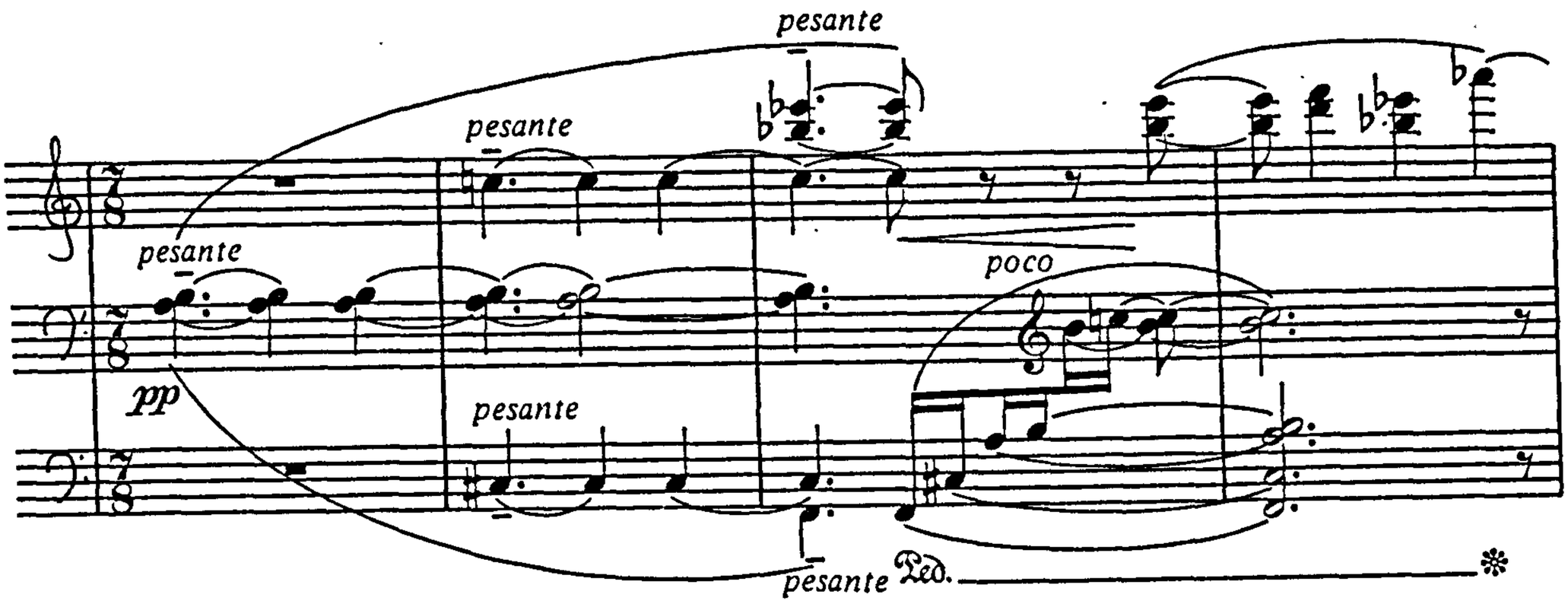
1.31b Xenakis, Evryali (pg 5; and final bar)



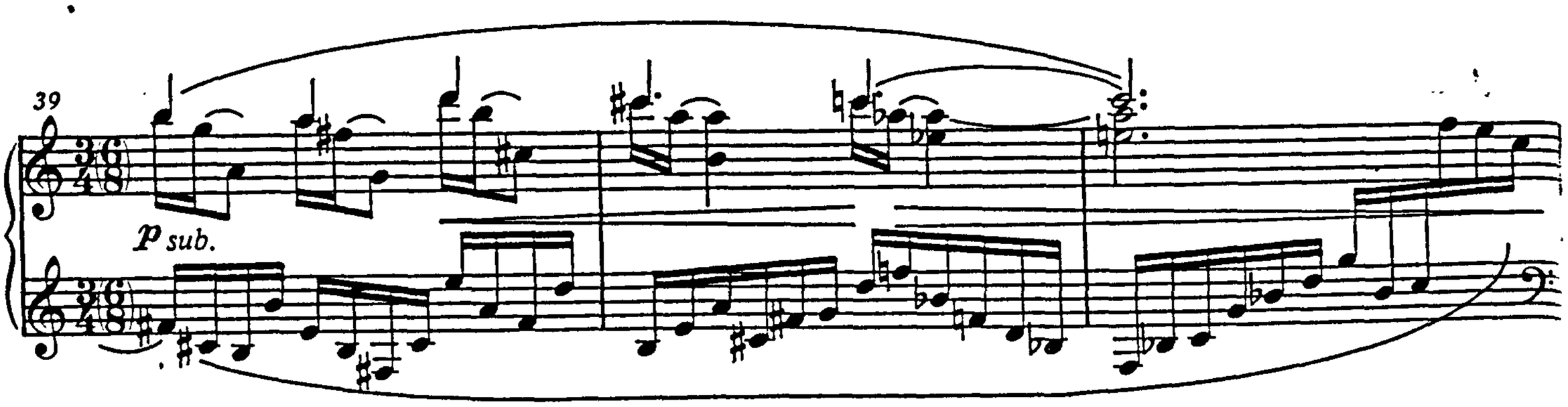
1.32a Tippett, Sonata No.3 b.1



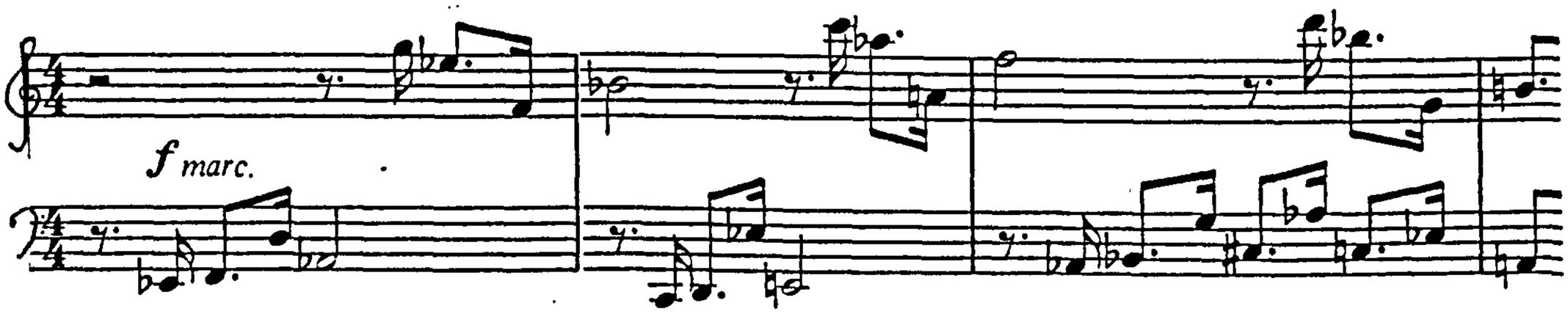
1.32b Tippett, Sonata No.3 b.23



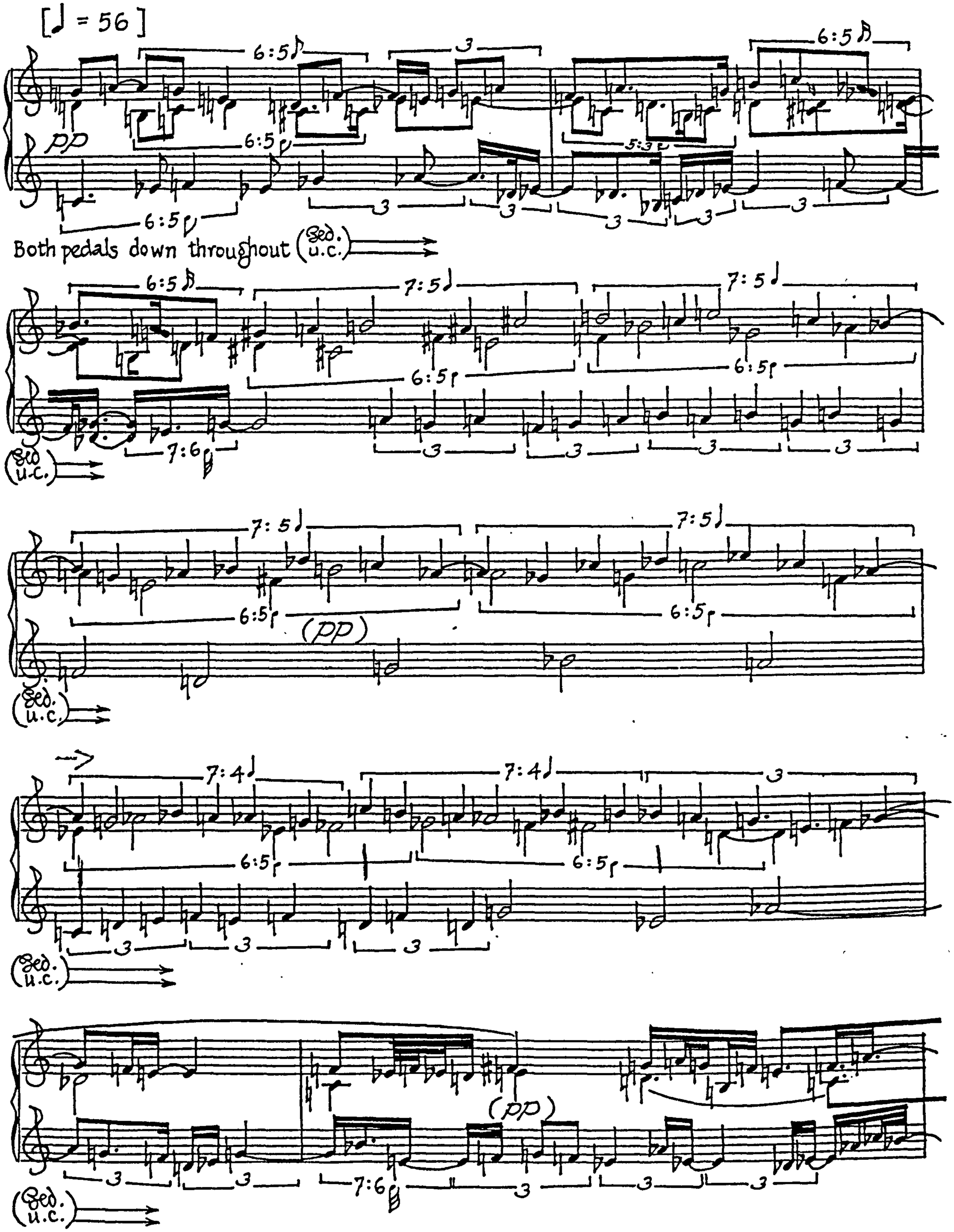
1.32c Tippett, Sonata No.3 b.39



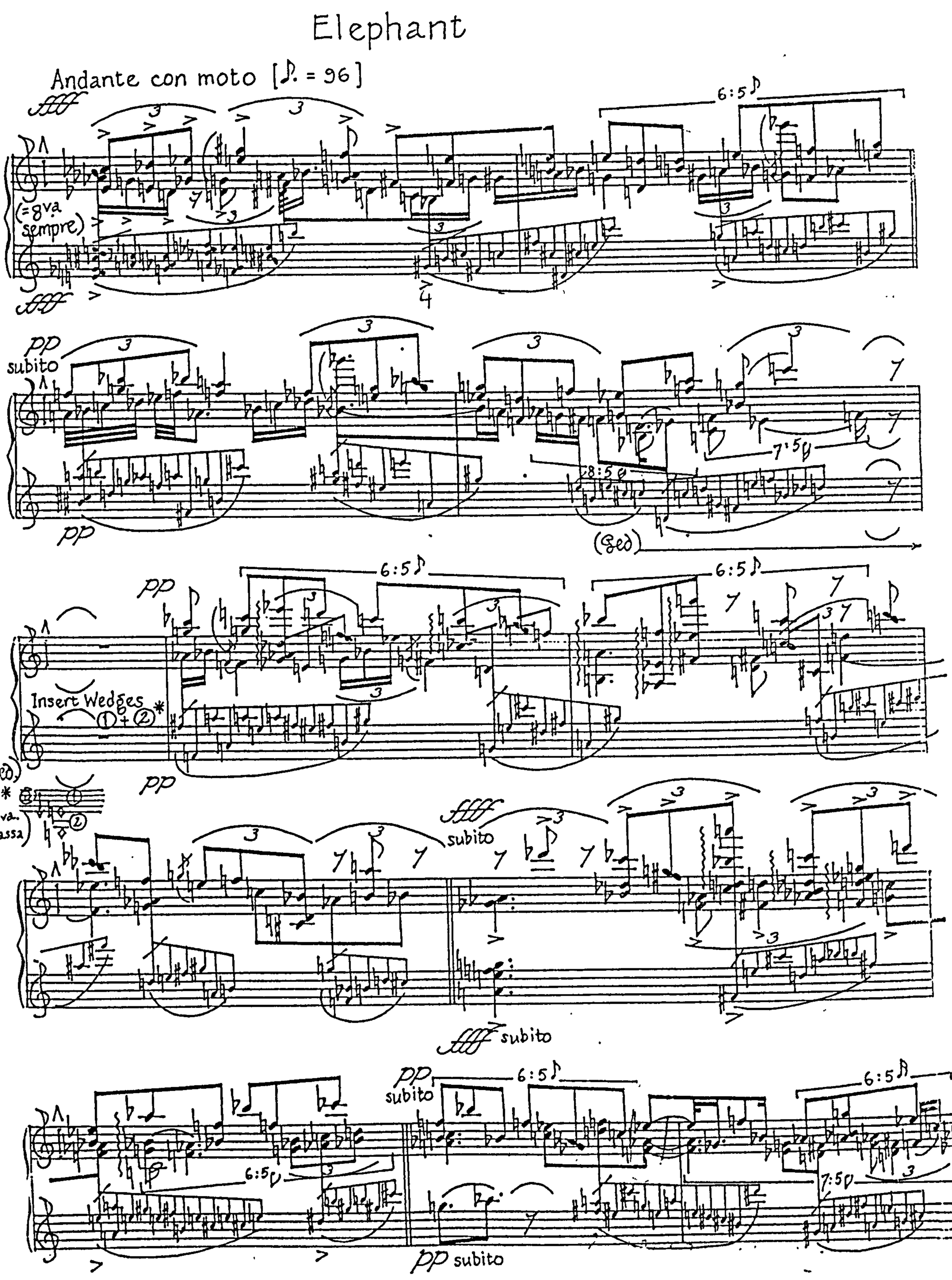
1.32d Tippett, Sonata No.3 b.56



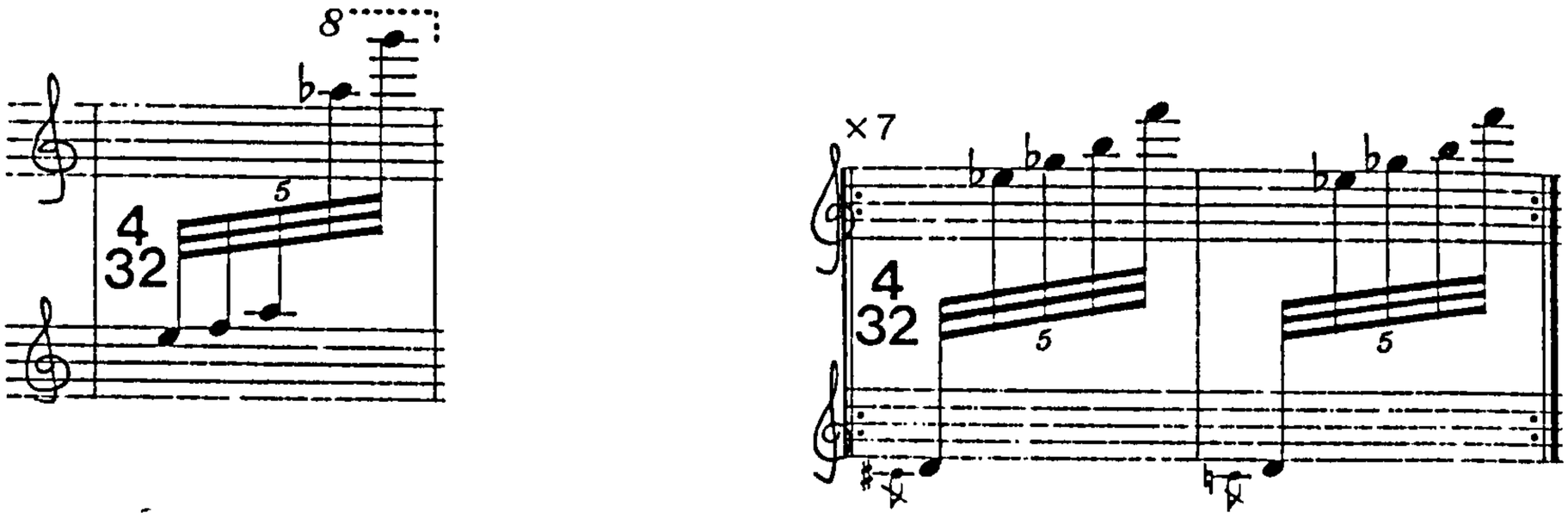
1.33 Finnissy, Short But... (beginning)



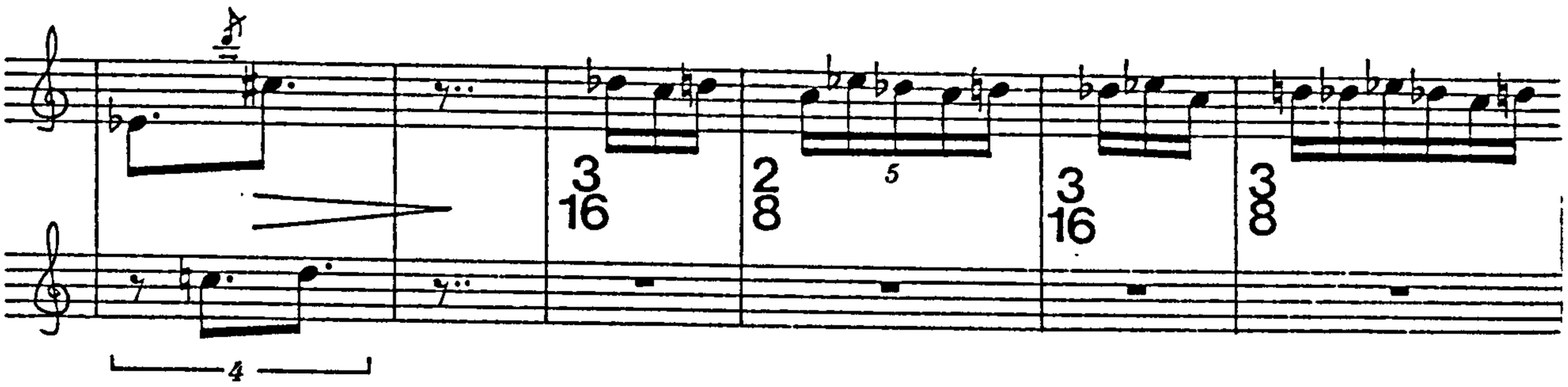
1.34 Finnissy, Elephant (beginning)



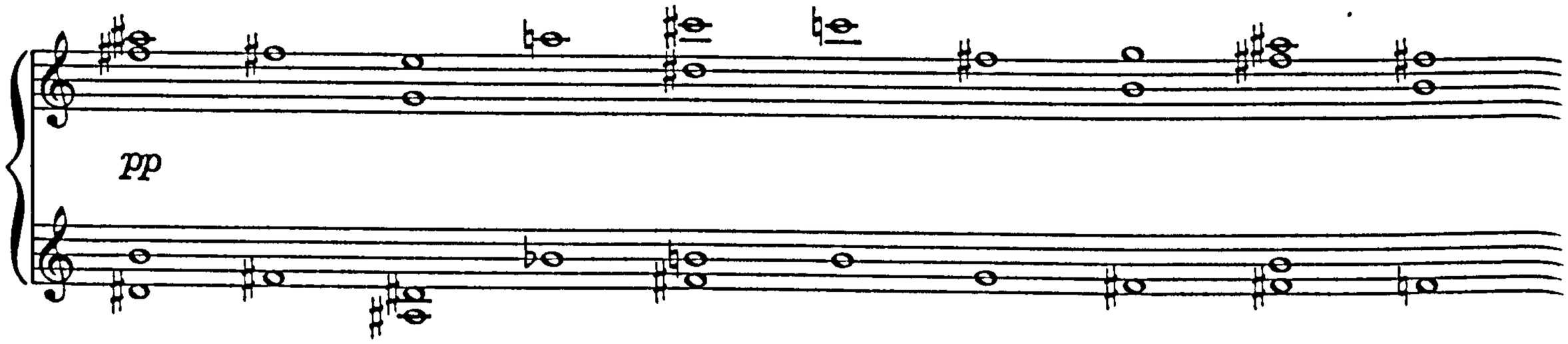
1.35a Feldman, Triadic Memories (quintuplets from pg 36)



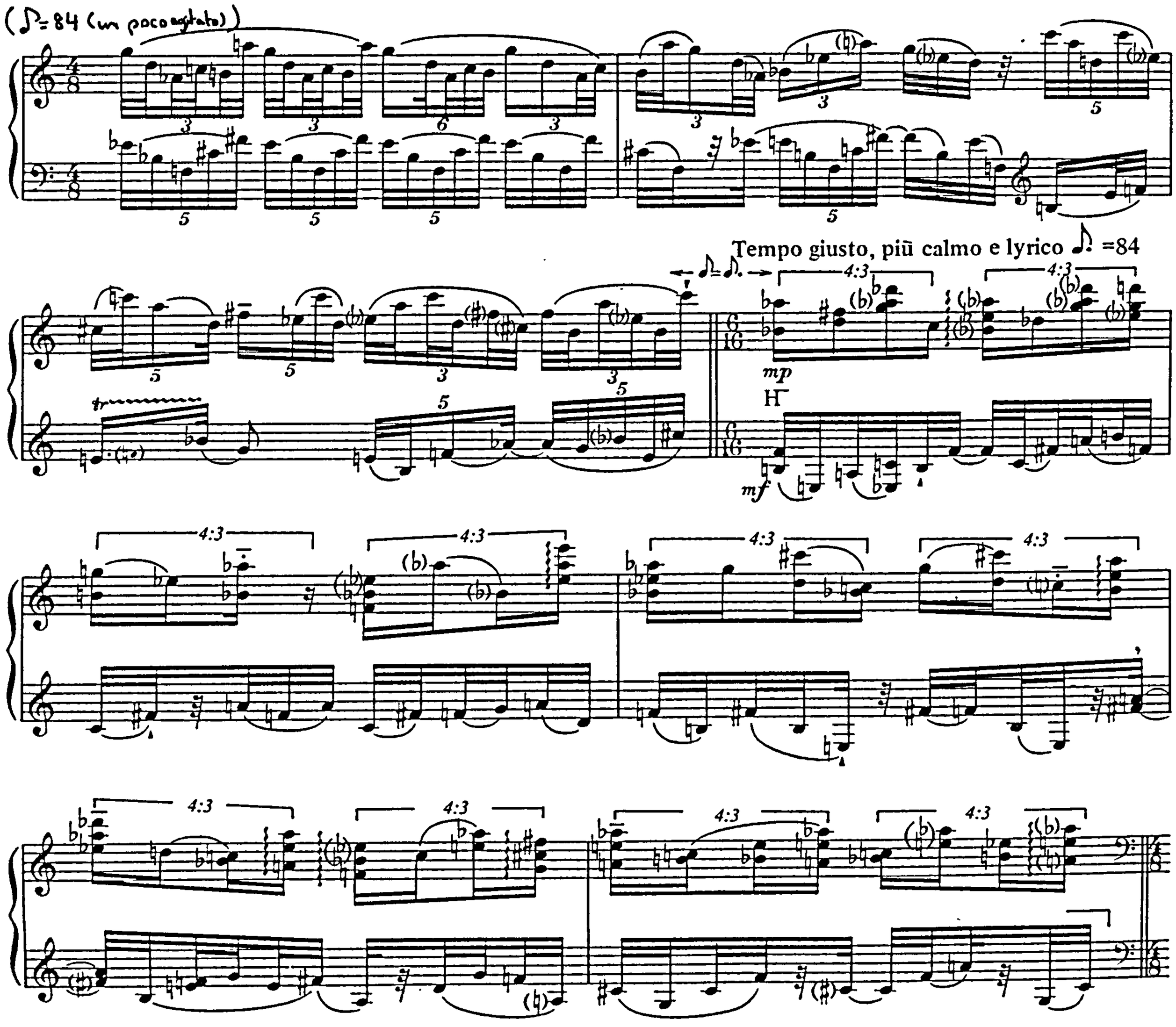
1.35b Feldman, Triadic Memories (introduction of semiquavers, pg 34)



1.36 Skempton, Campanella (beginning)

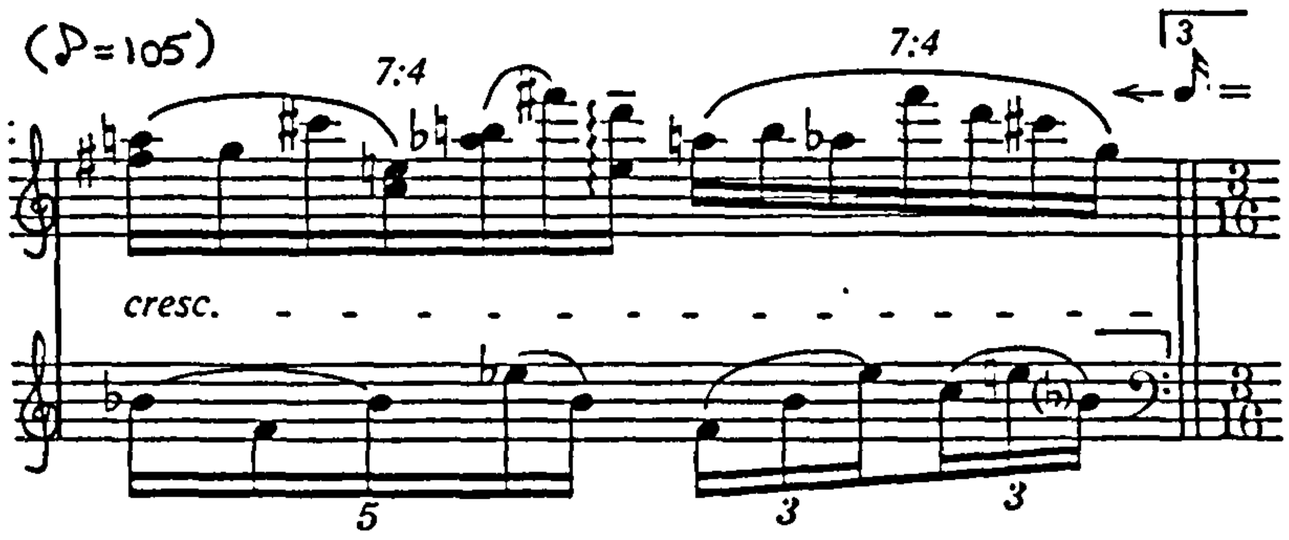


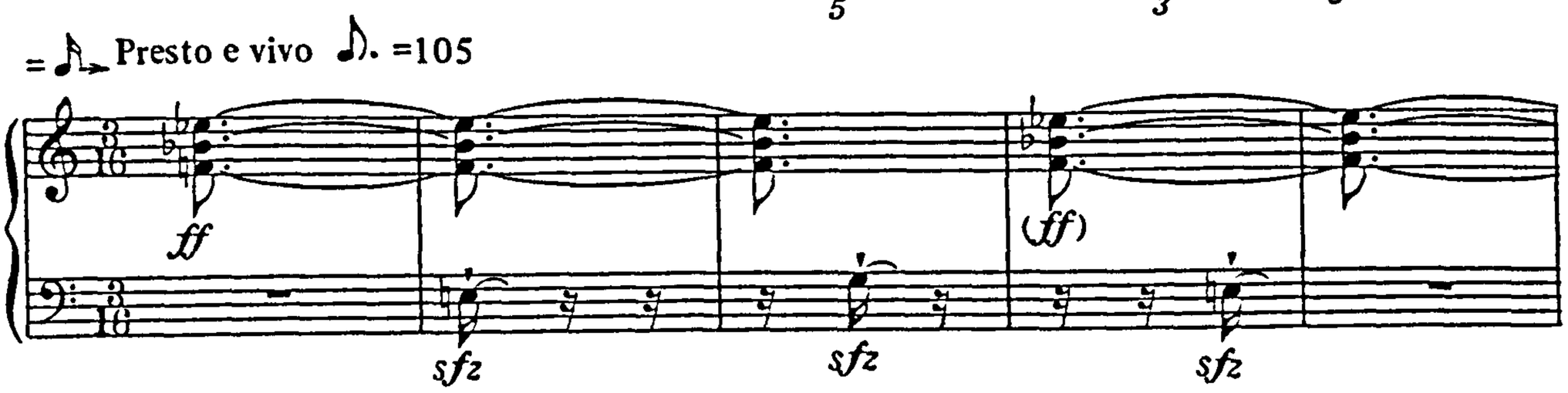
1.37a Saxton, Sonata (pg 3)



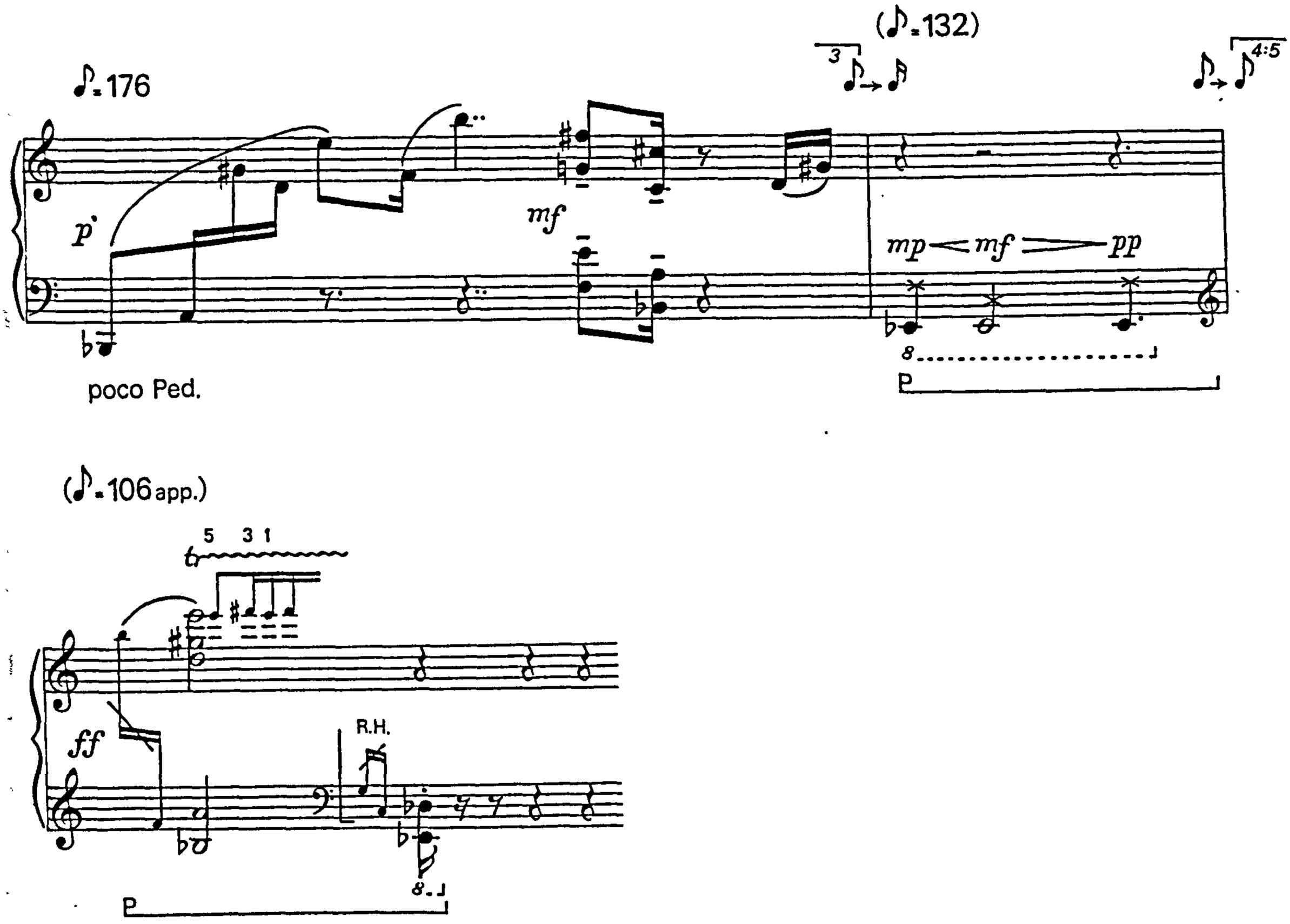
Example 1.37a

1.37b Saxton, Sonata (pg 4-5)

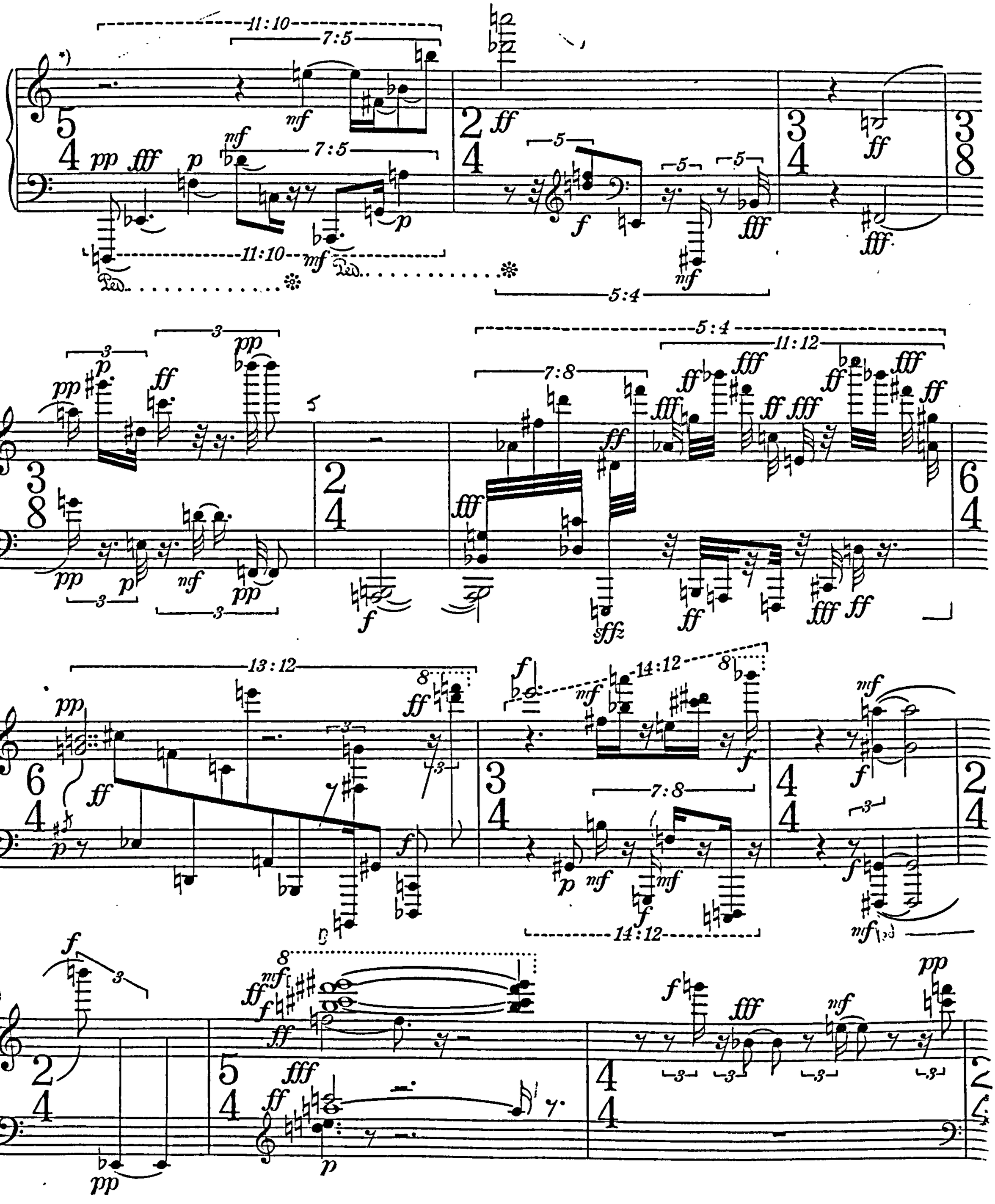




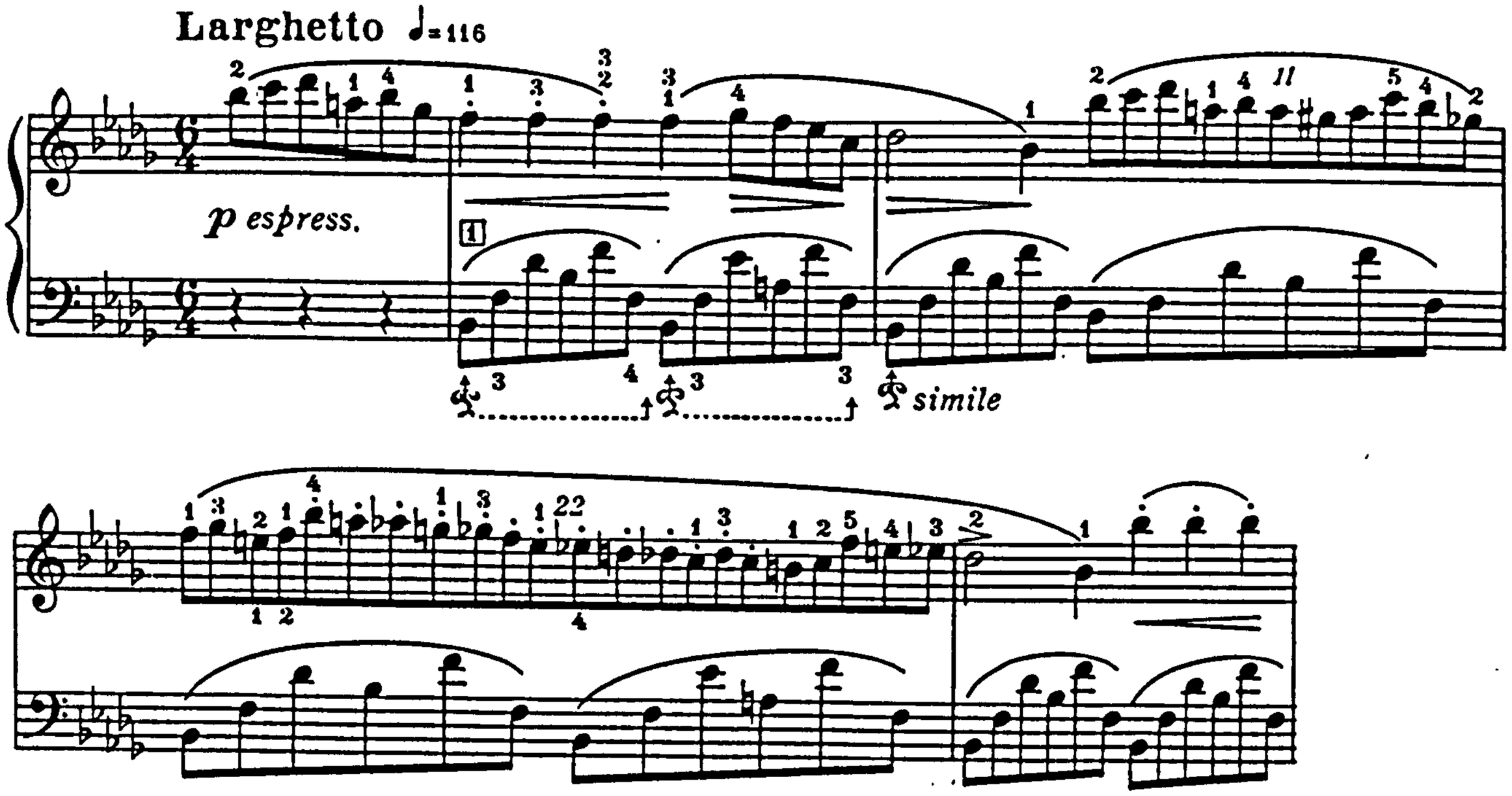
1.38 Sherlaw-Johnson, Seven Short Piano Pieces No.1 'Prelude' (beginning)



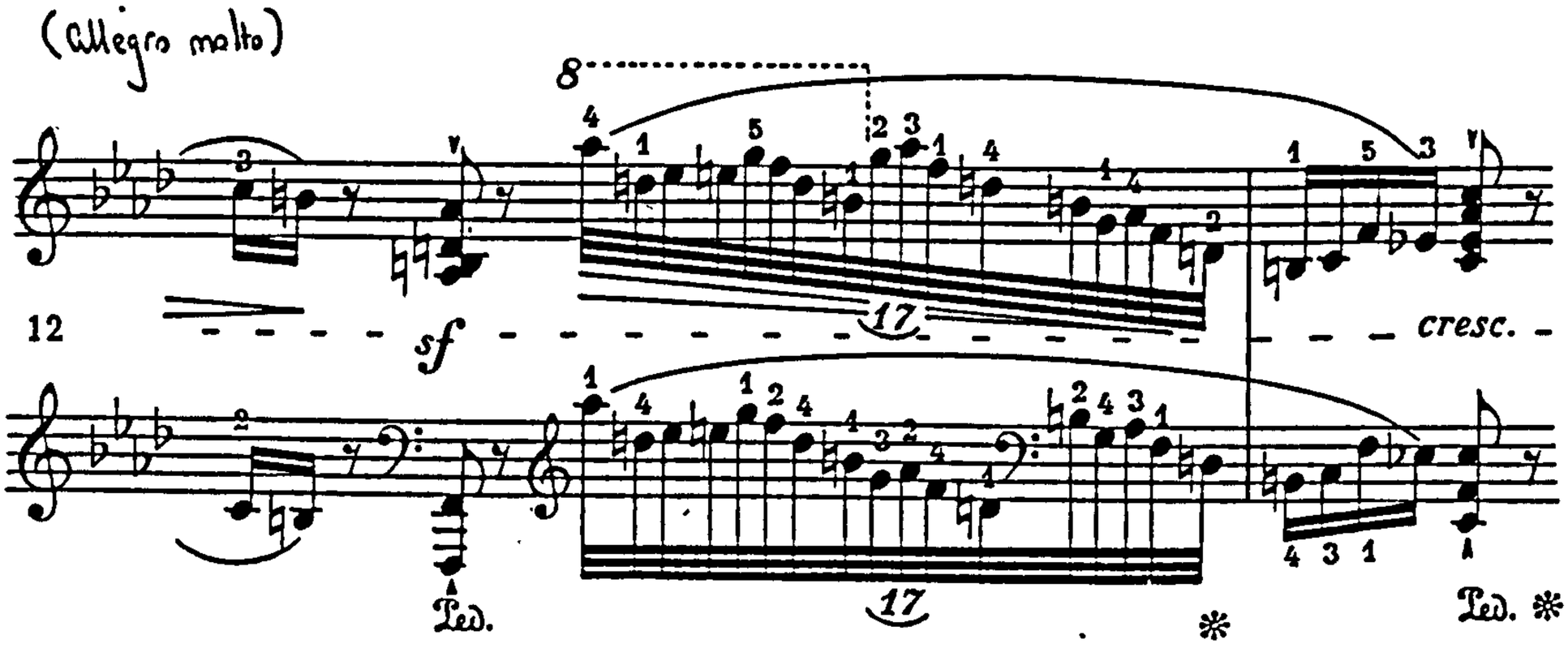
1.39 Stockhausen, Klavierstück I (pg 1)



1.40 Chopin, Nocturnes No.1 (beginning)

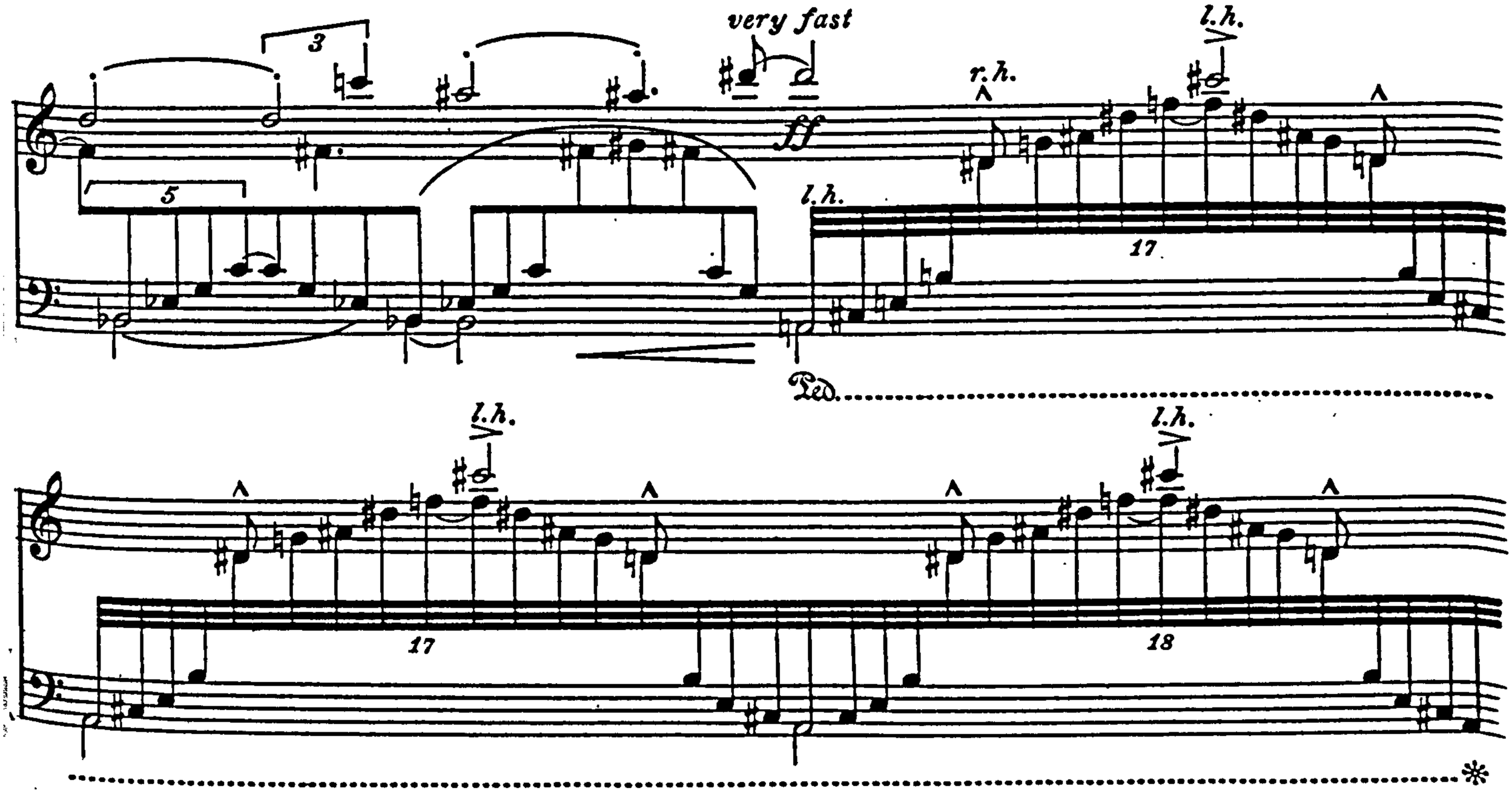


1.41 Chopin, Preludes No.18 b.12

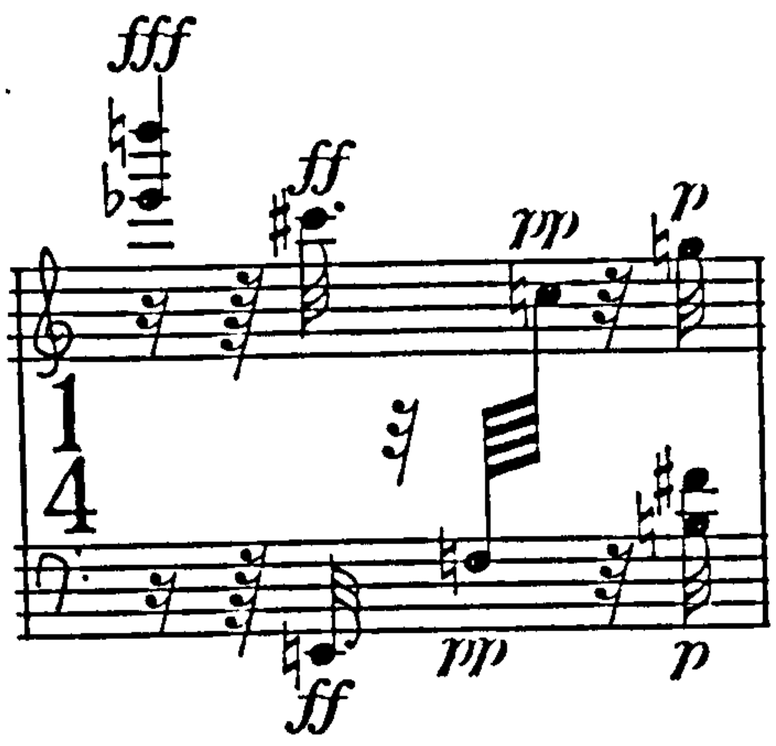


Example 1.42 and 1.43

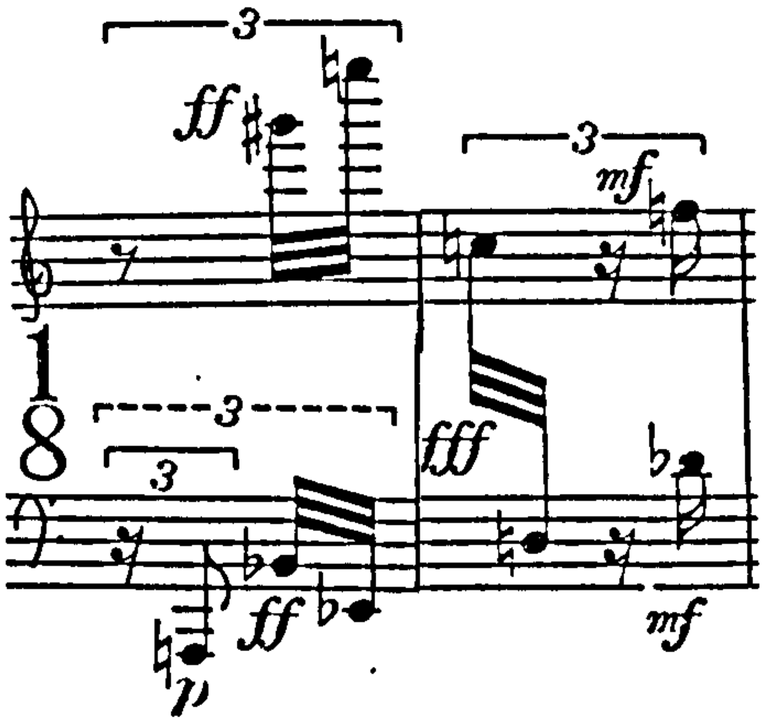
1.42 Ives, Sonata No.2 1st movement 'Emerson'



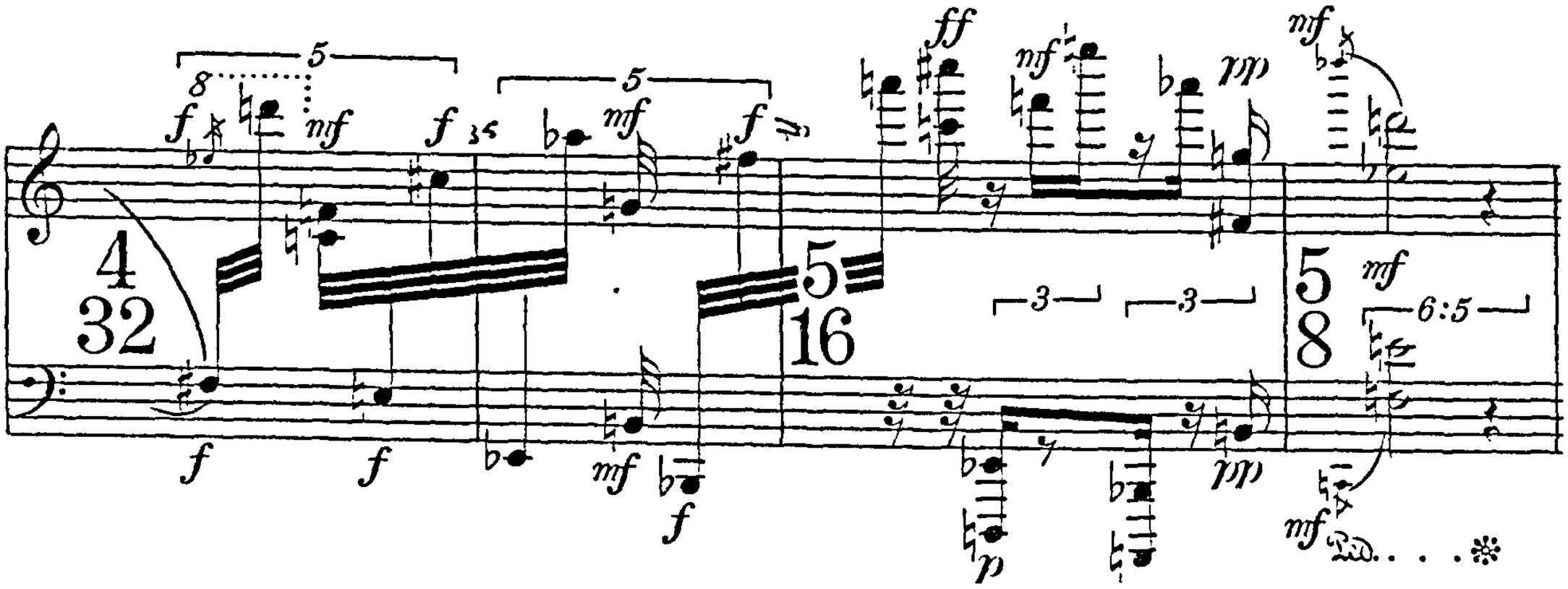
1.43a Stockhausen, Klavierstück I b.14

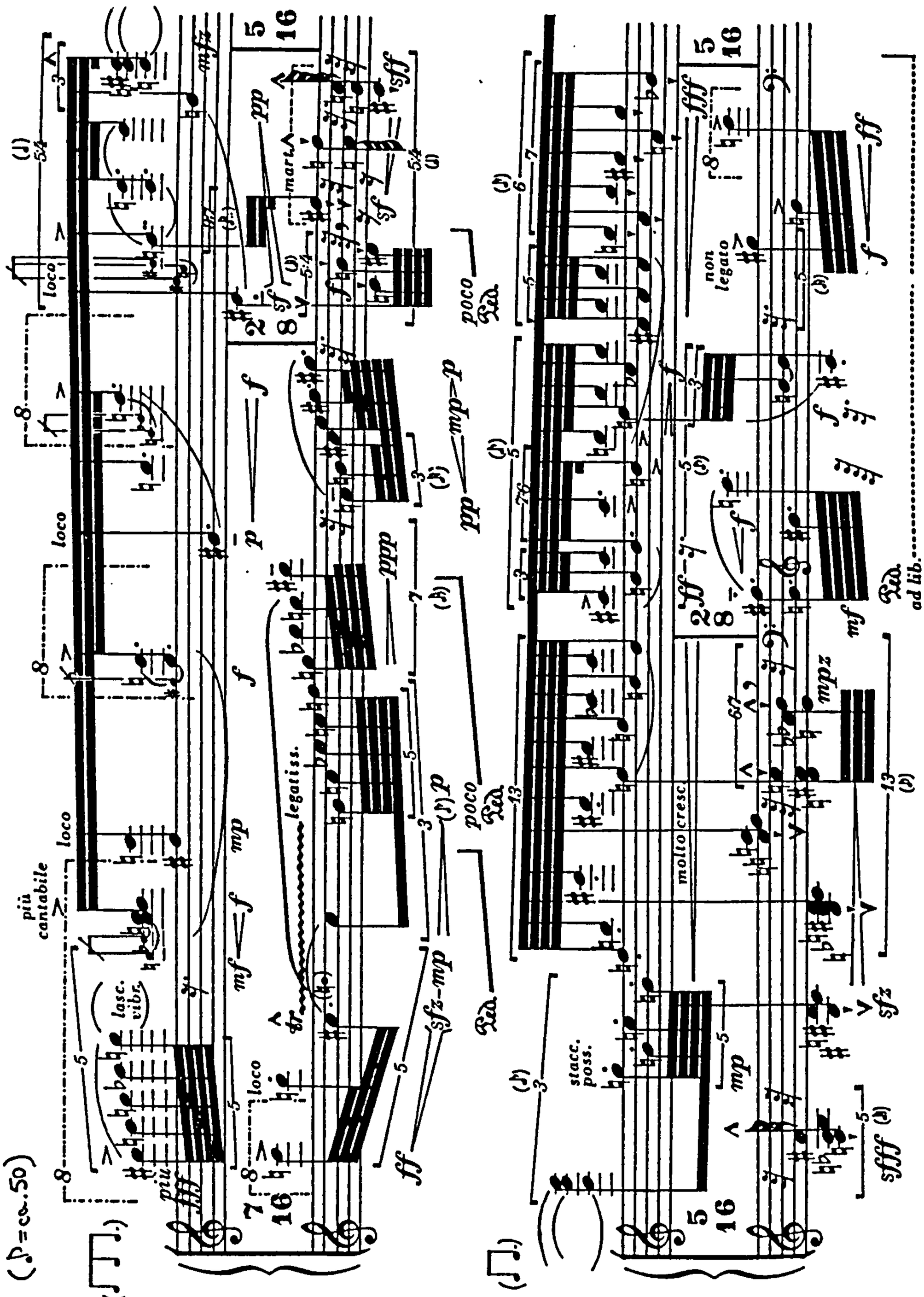


1.43b Stockhausen, Klavierstück I b.15-16



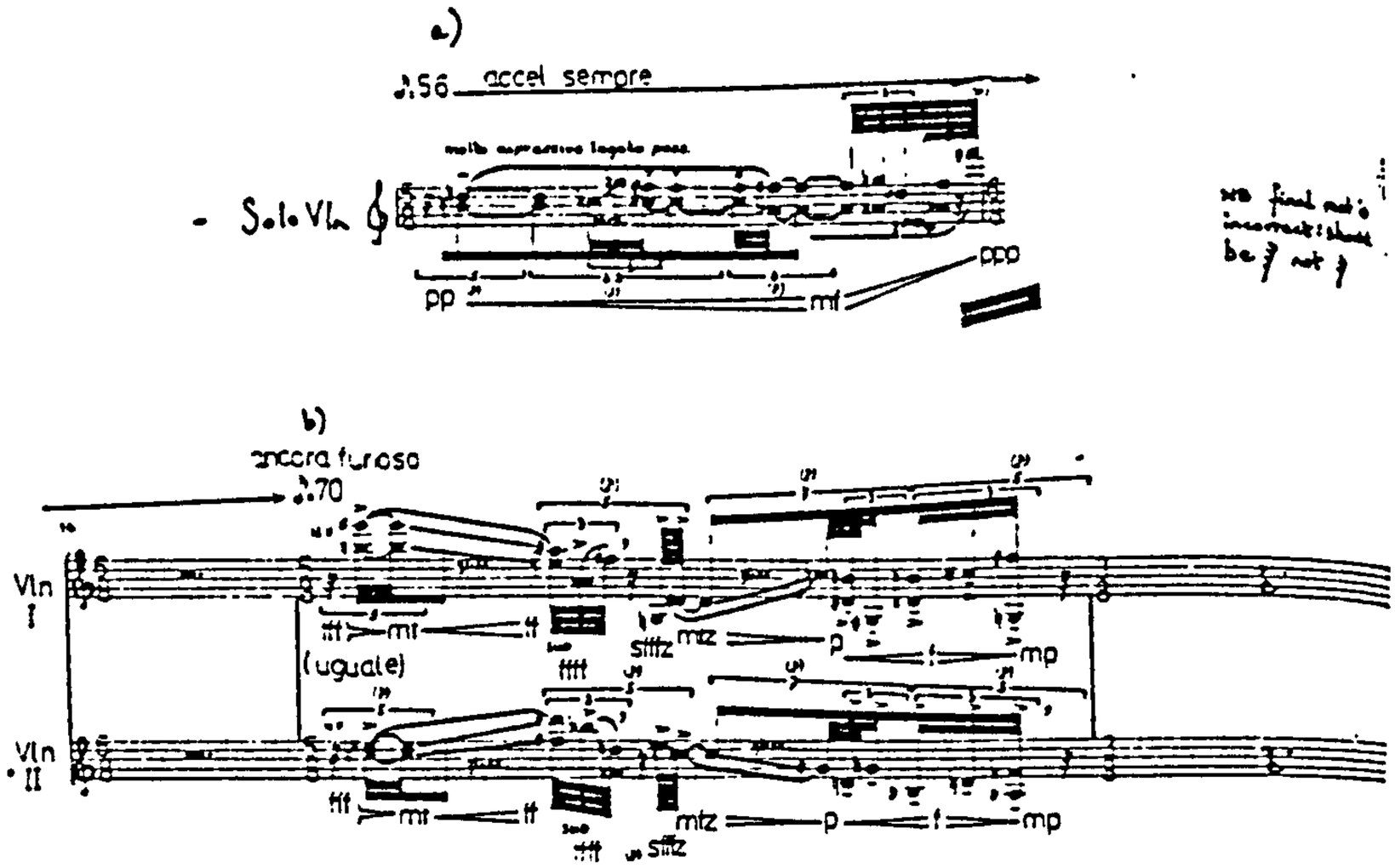
1.43c Stockhausen, Klavierstück I b.34-37



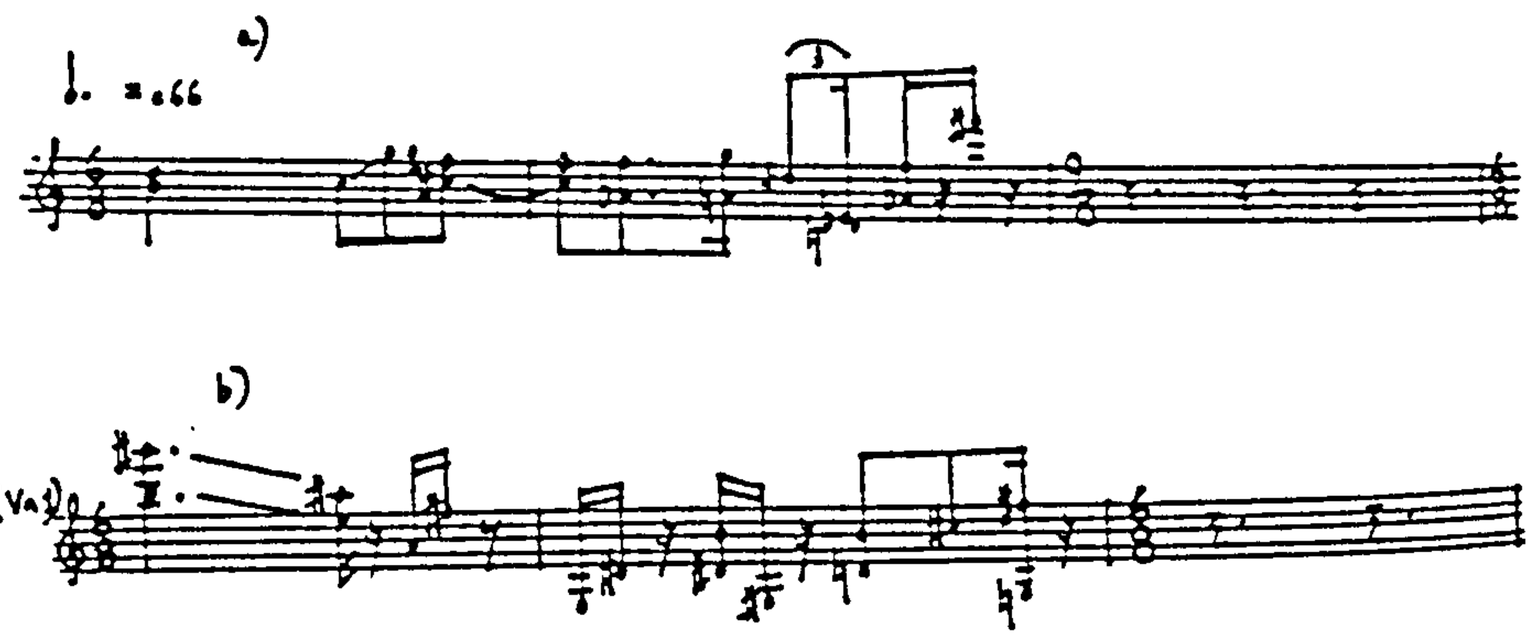


1.44 Ferneyhough, Lemma-Icon-Epigram (pg 3)

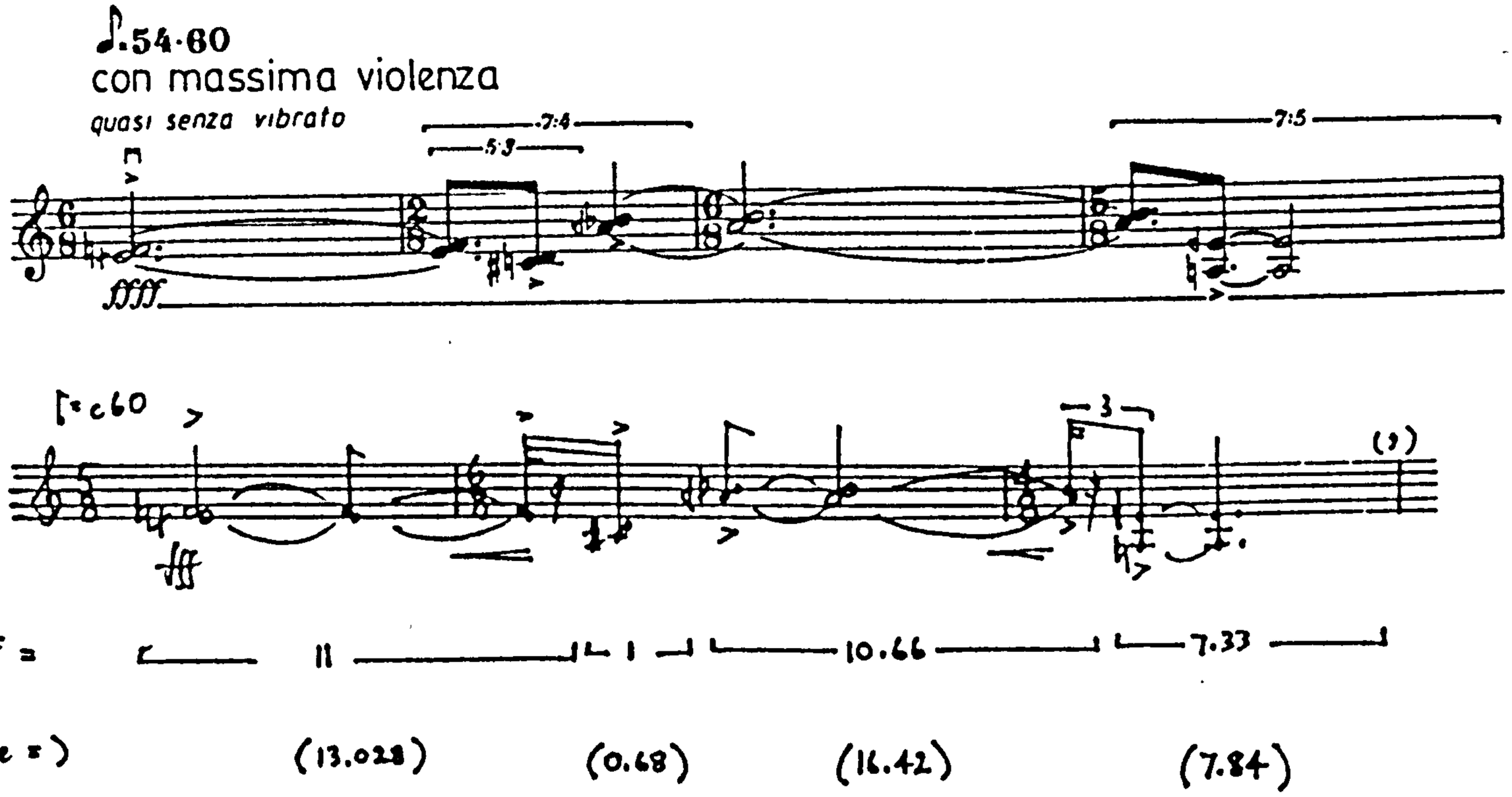
1.45a Ferneyhough, String Quartet No.2 b.13-16



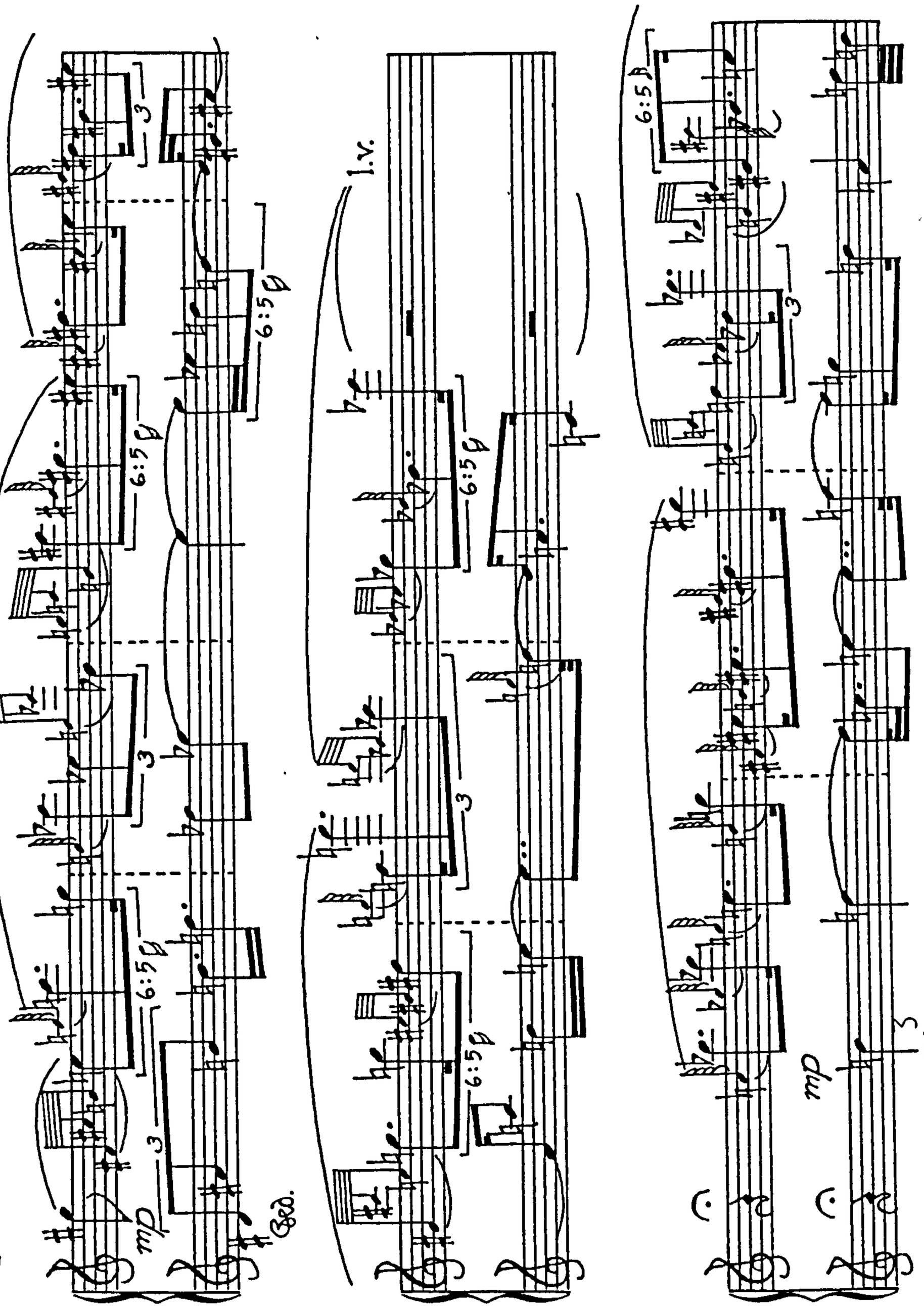
1.45b transcription of Ardittis's performance of 1.61a (Marsh, R.)



1.46 Ferneyhough, Intermedio alla Ciaccona b.1-4; transcription (Marsh, R.)

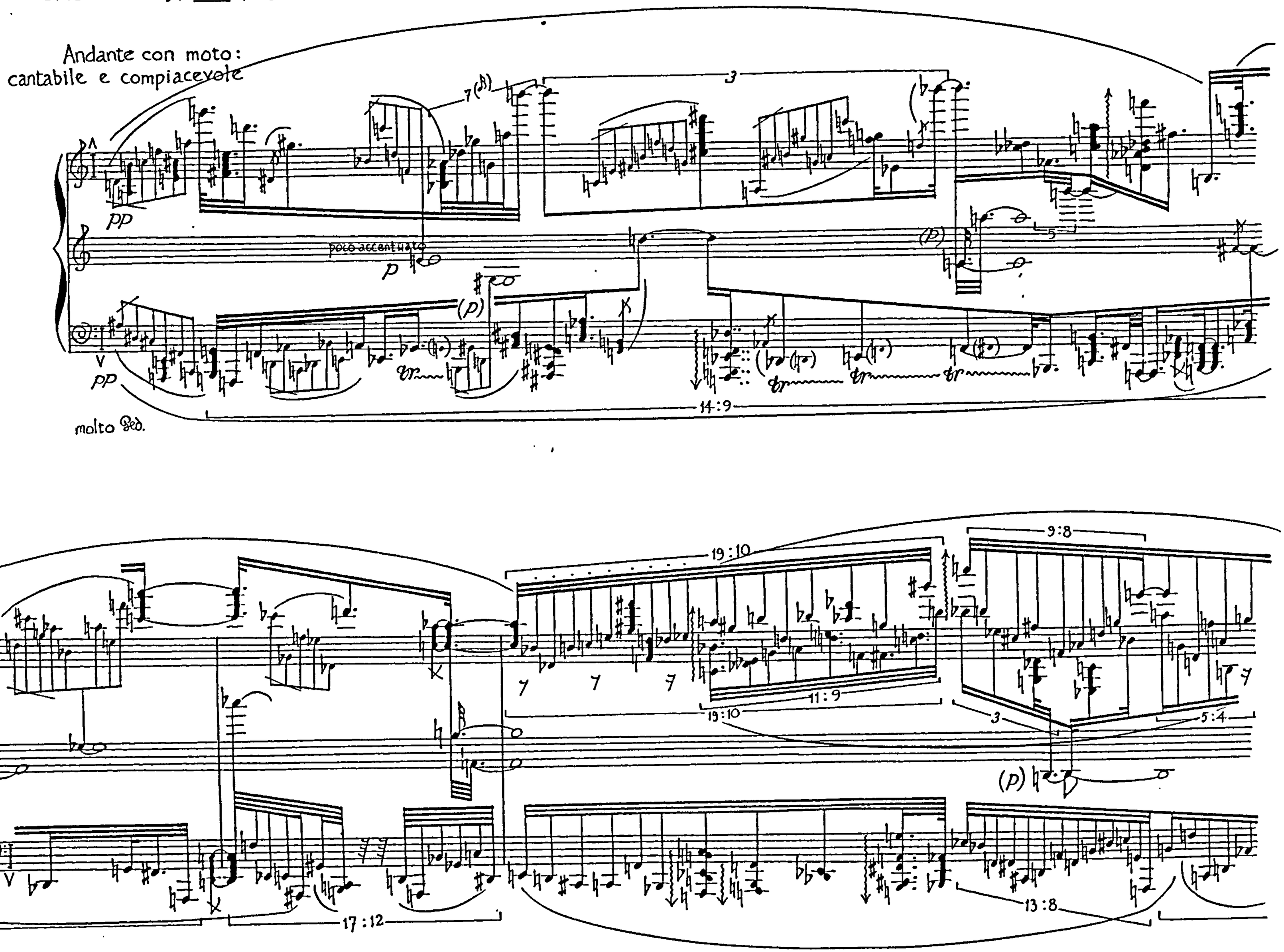


Example 1.47

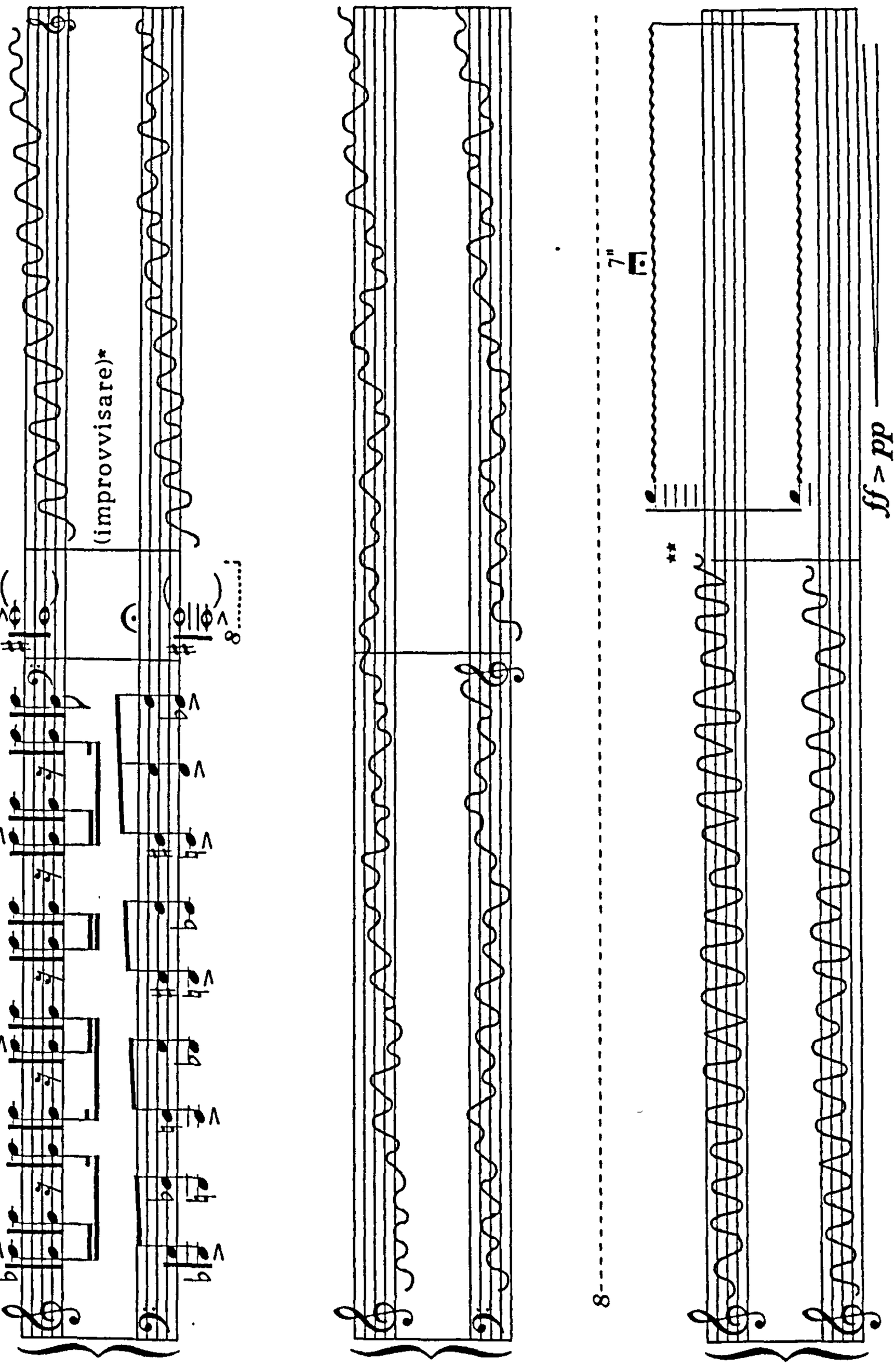


1.47 Finnissy, Reels 2nd section (beginning)

[♪ = 92]


Andante con moto:
cantabile e compiacevole
pp
poco accentuato
p
(p)
pp
molto Ped.
14:9
19:10
11:9
9:8
5:4
13:8
17:12

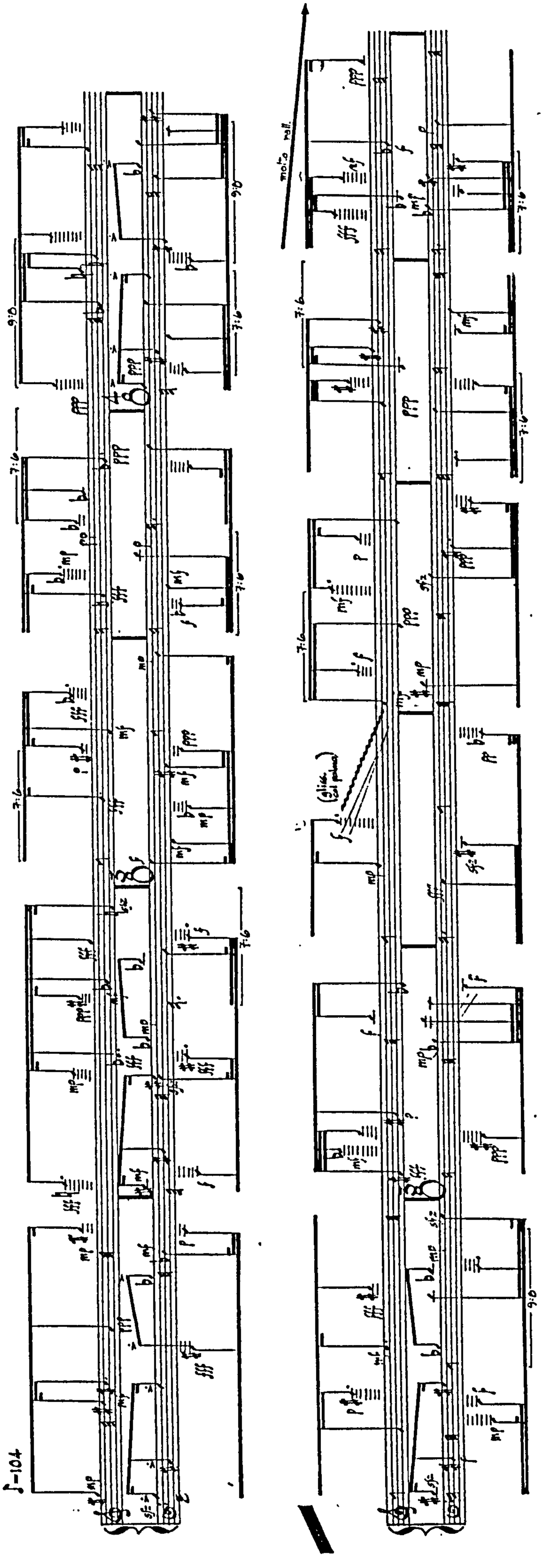
Example 1.48



1.49 Schnittke, Sonata No.2 3rd movement (pg 15)

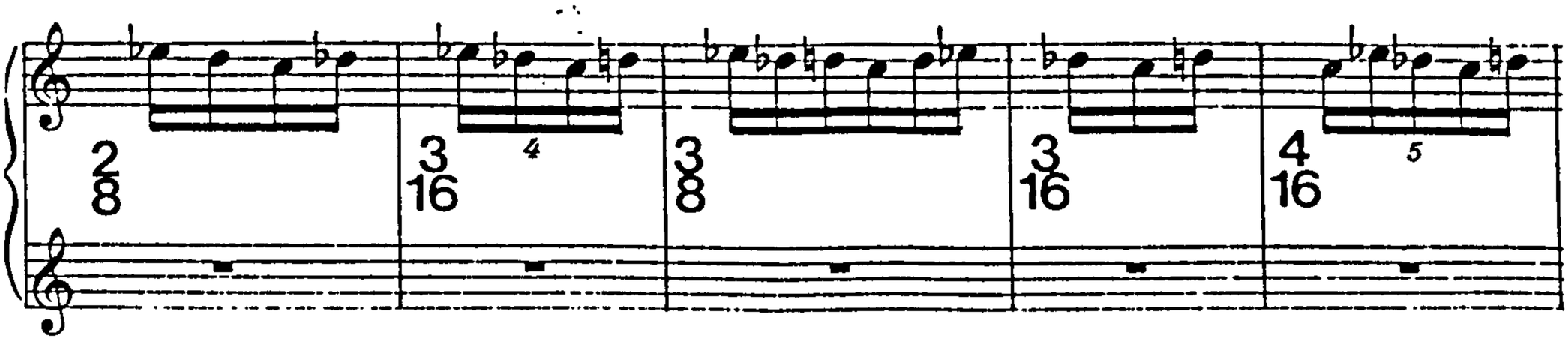
*) Tumultartige Improvisation vom tiefen zum hohen Register / Tumultuous improvisation from low to high registers
**) Kulmination der Improvisation (ca. 7") / Culmination of the improvisation (ca 7")

Example 1.50

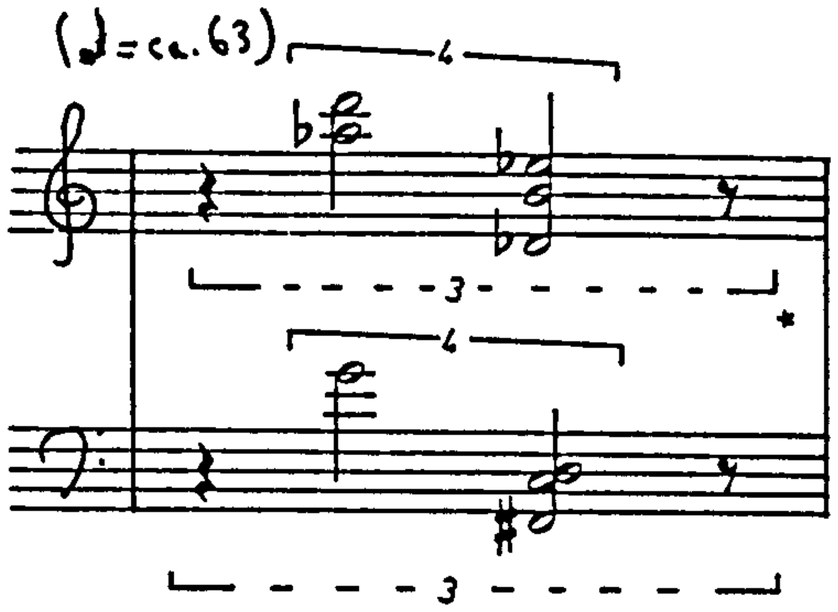


1.50 Dillon, Spleen (pg 10)

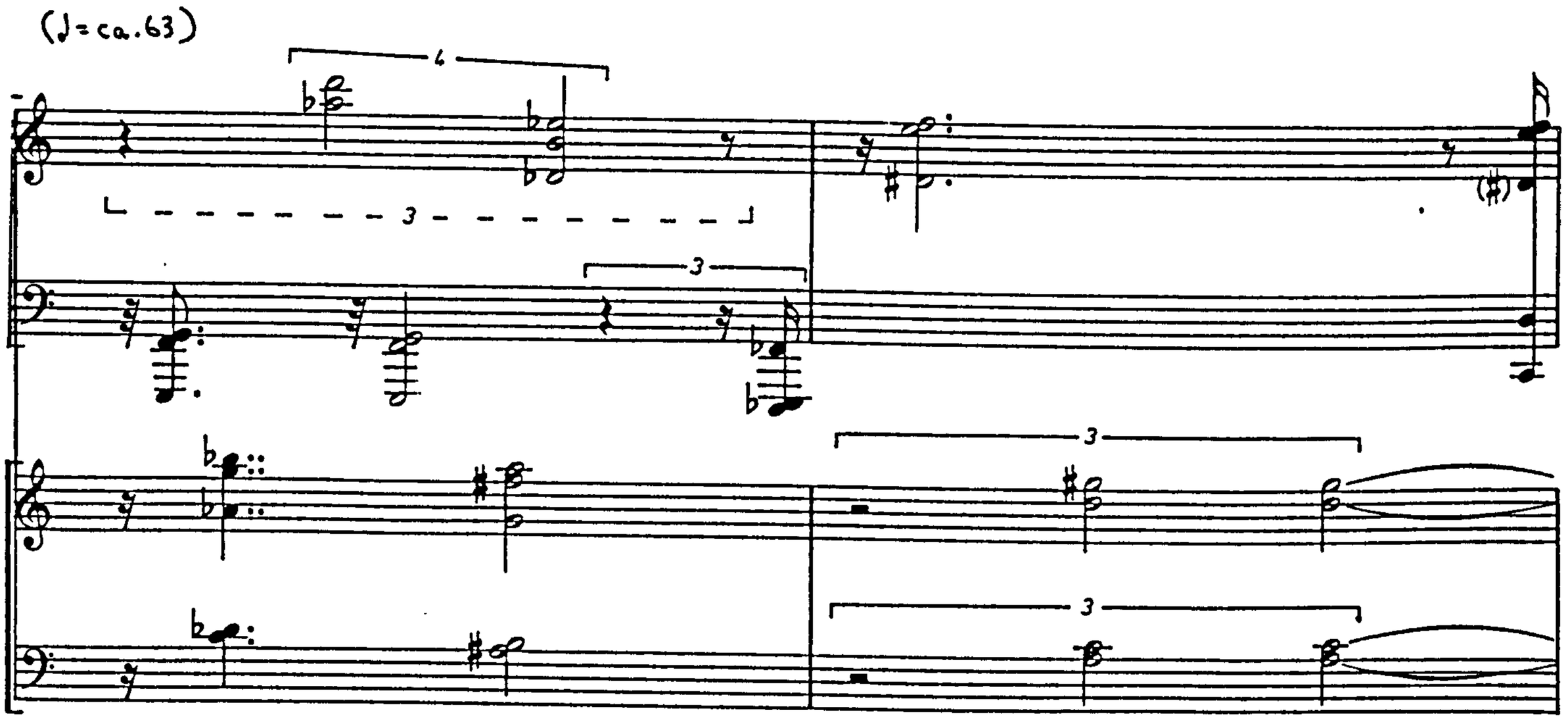
1.51 Feldman, Triadic Memories (pg 34)



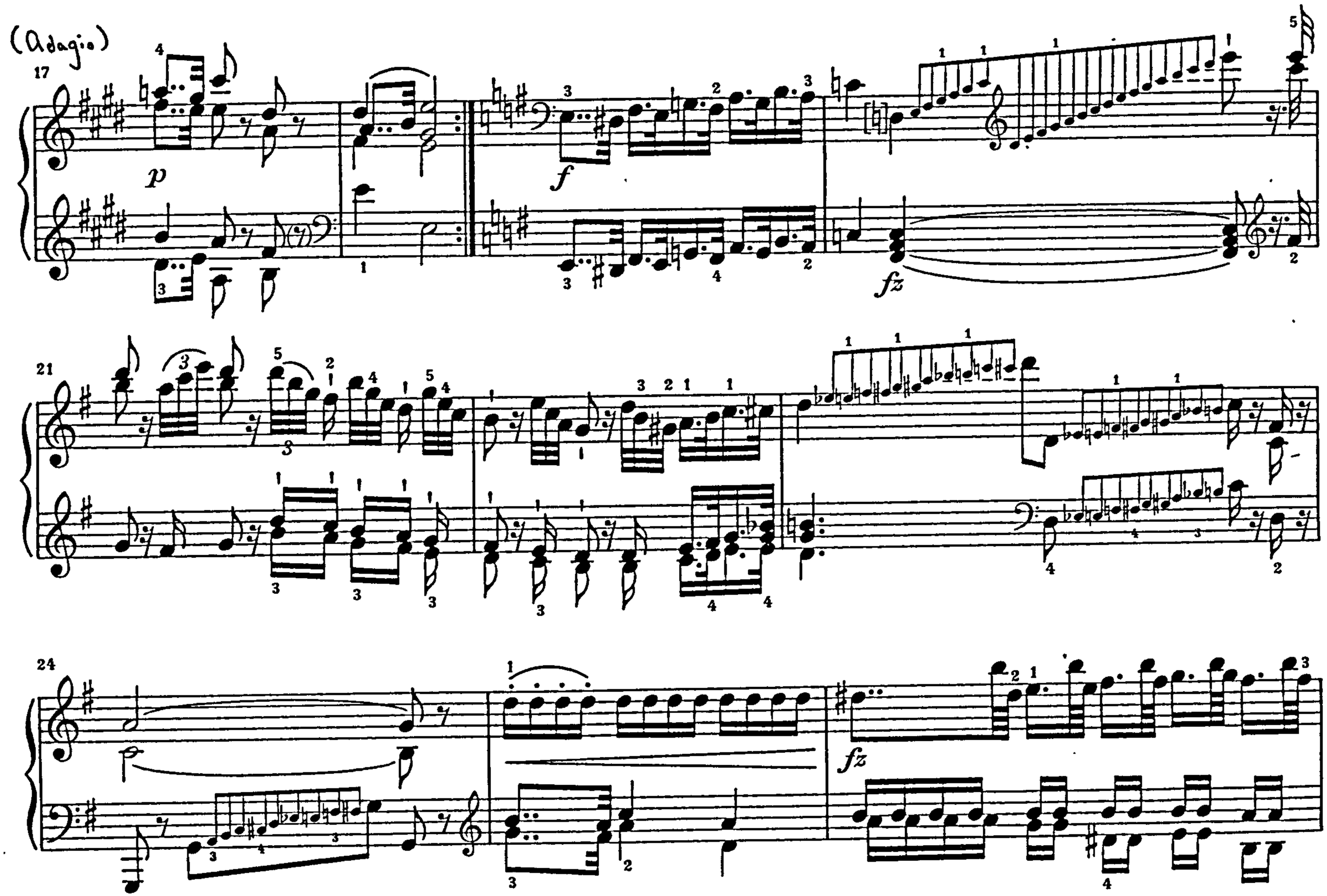
1.52a Feldman, Piano b.3



1.52b Feldman, Piano (pg 7)

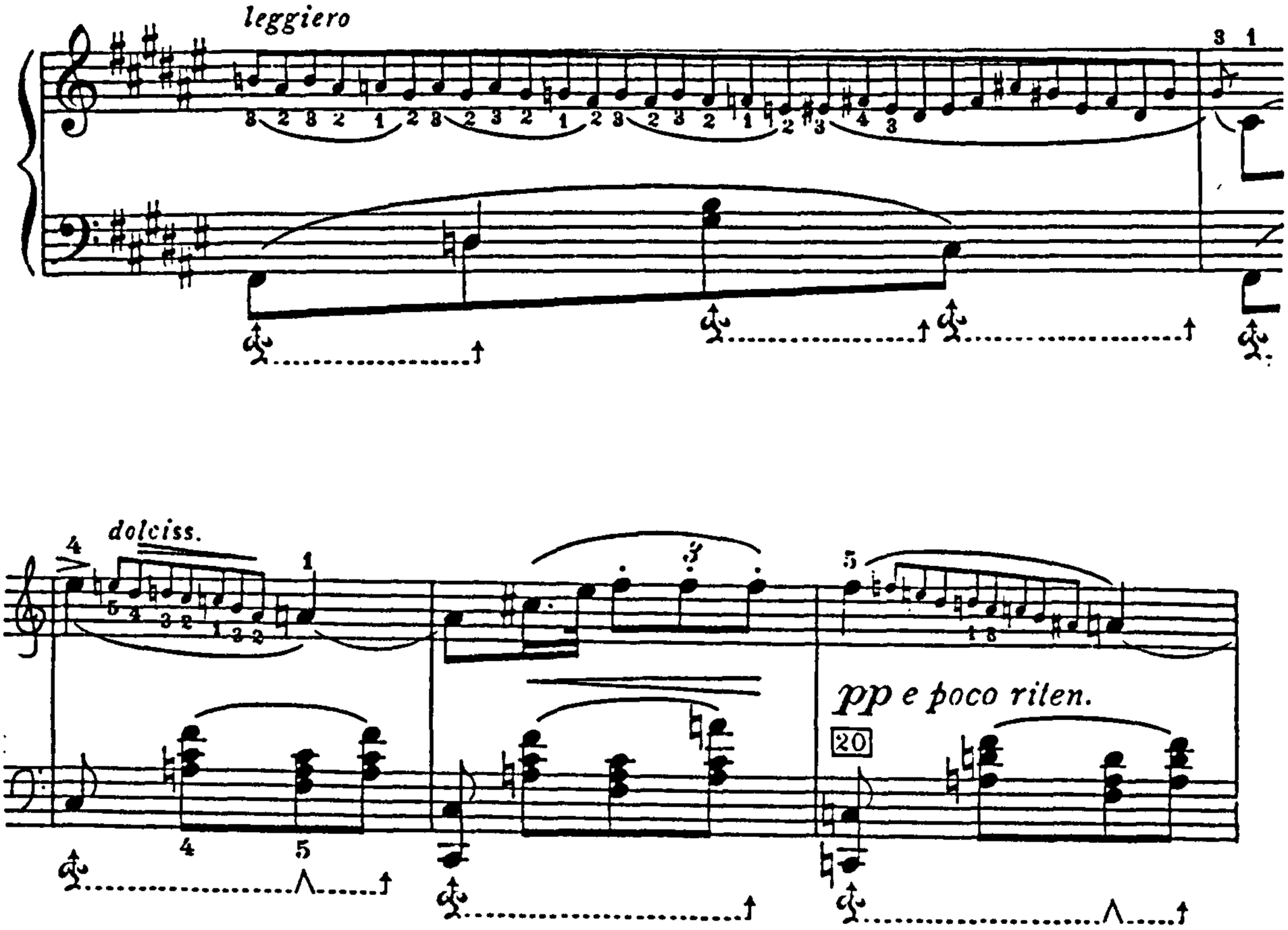


1.53a Haydn, Sonata in E flat, Hob.XVI:52 2nd movement b.17-26

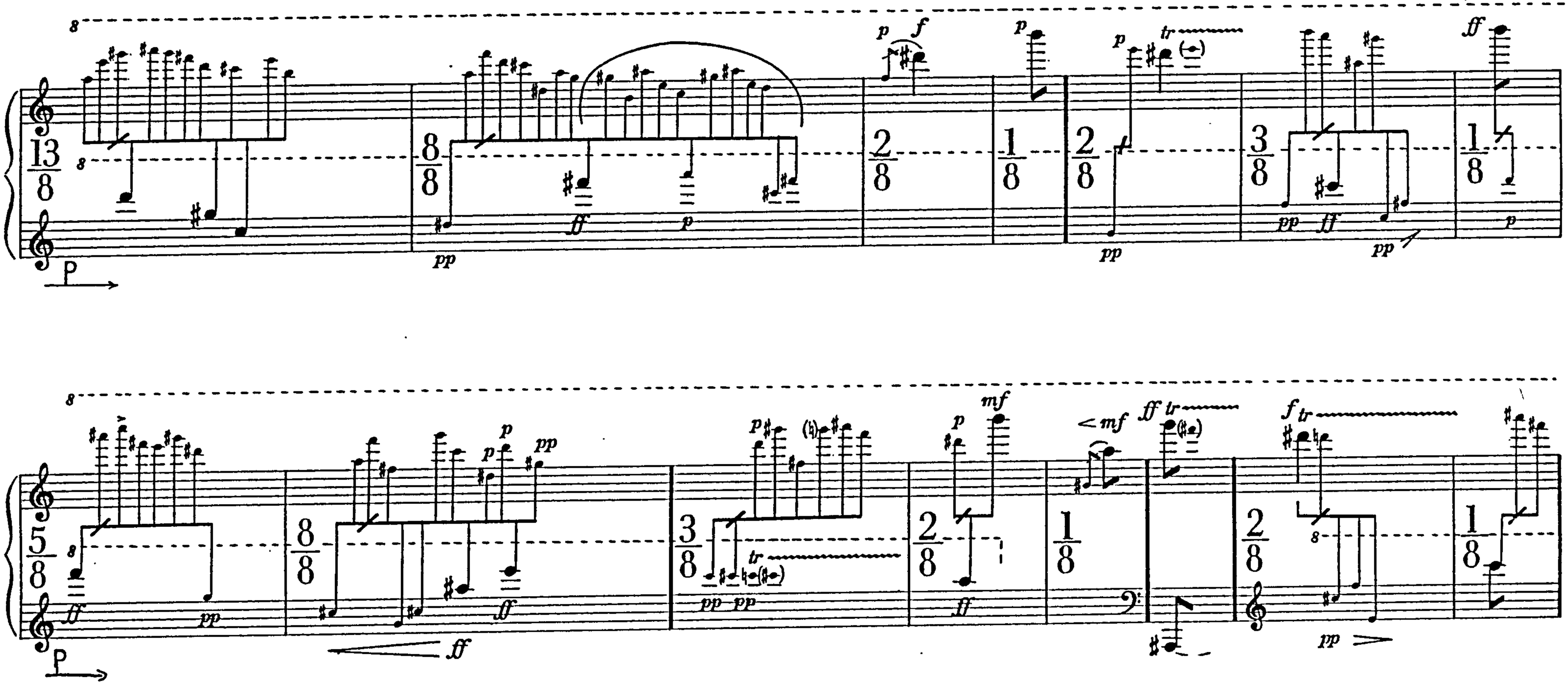


Example 1.53a

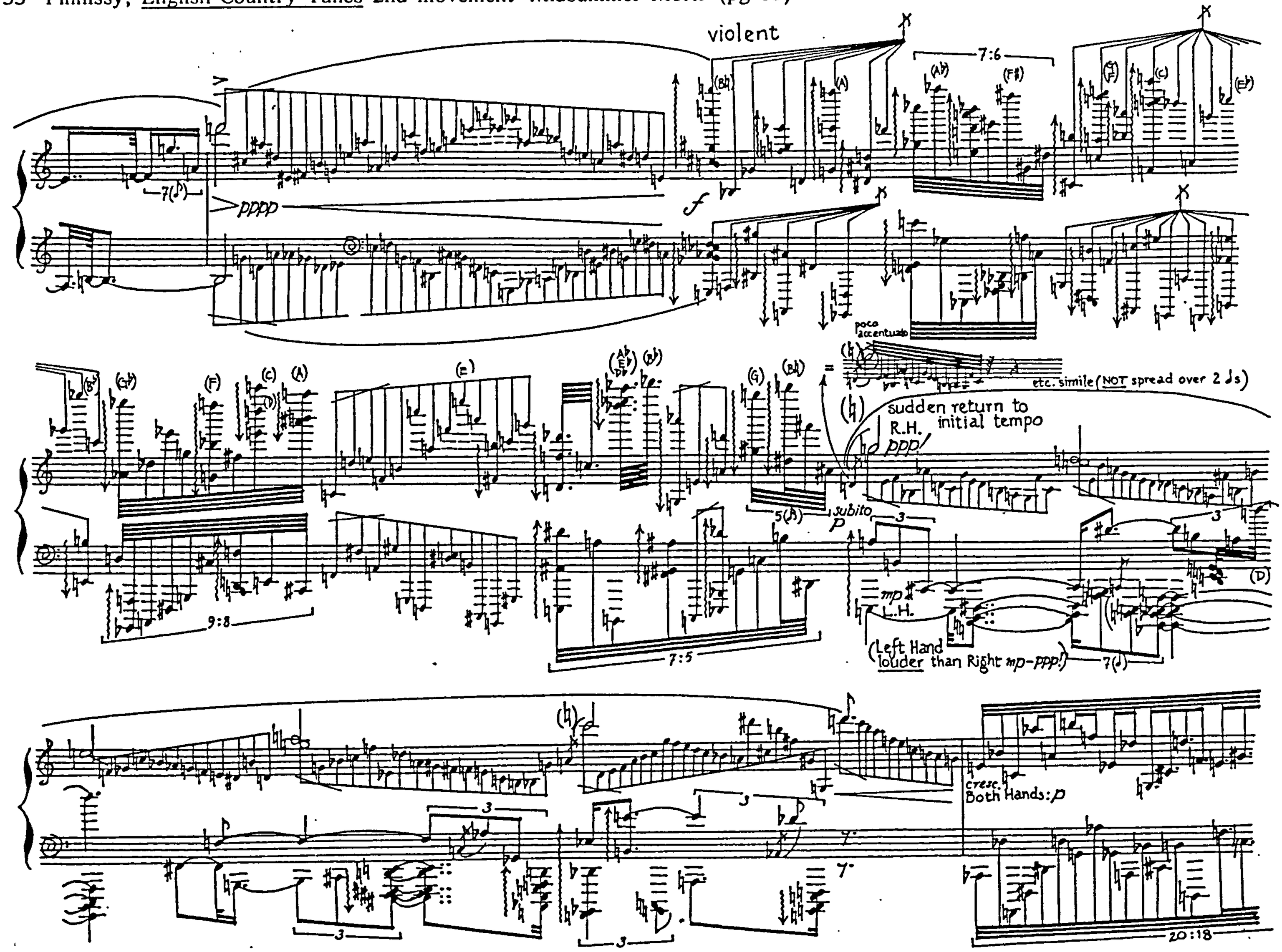
1.53b Chopin, Nocturne (Op.15, No.2) No.5 b.11 and b.18



1.54 Stockhausen, Klavierstück IX (pg 6)



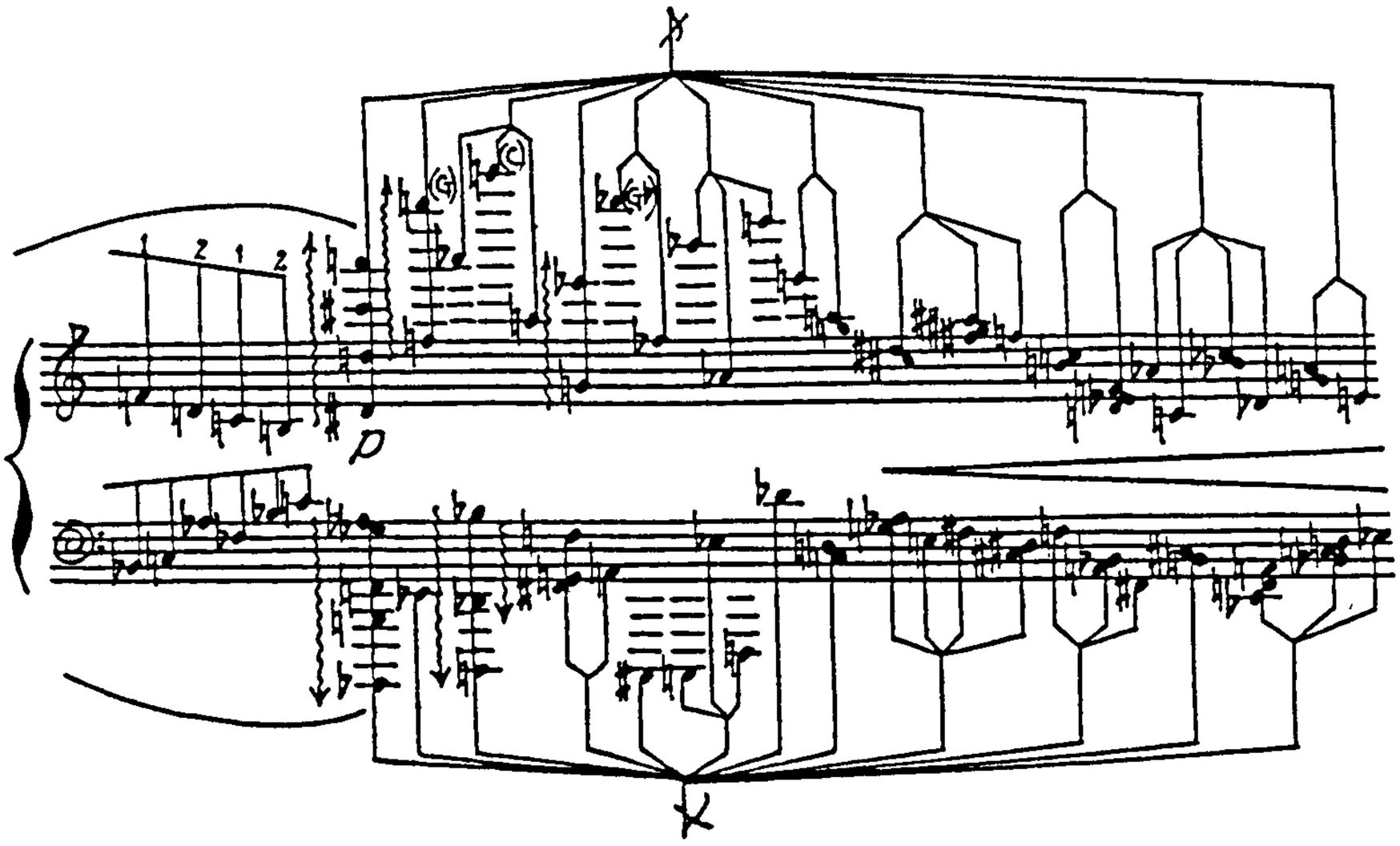
1.55 Finnissy, English Country Tunes 2nd movement 'Midsummer Morn' (pg 15)



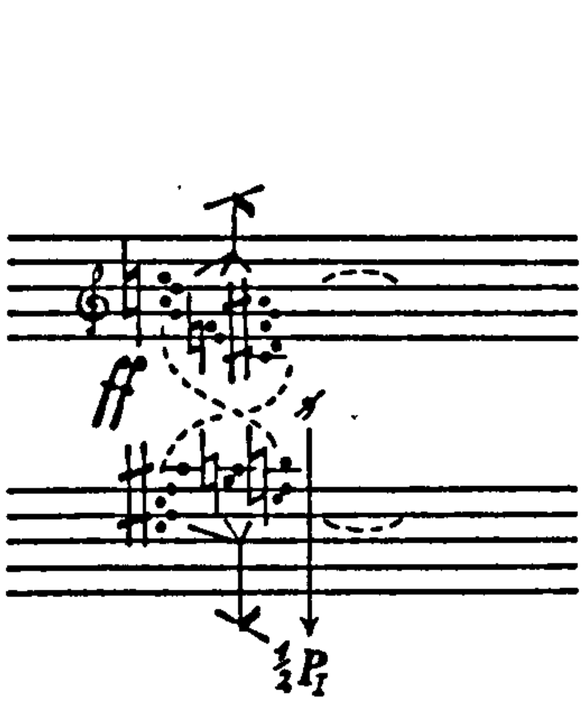
Example 1.55

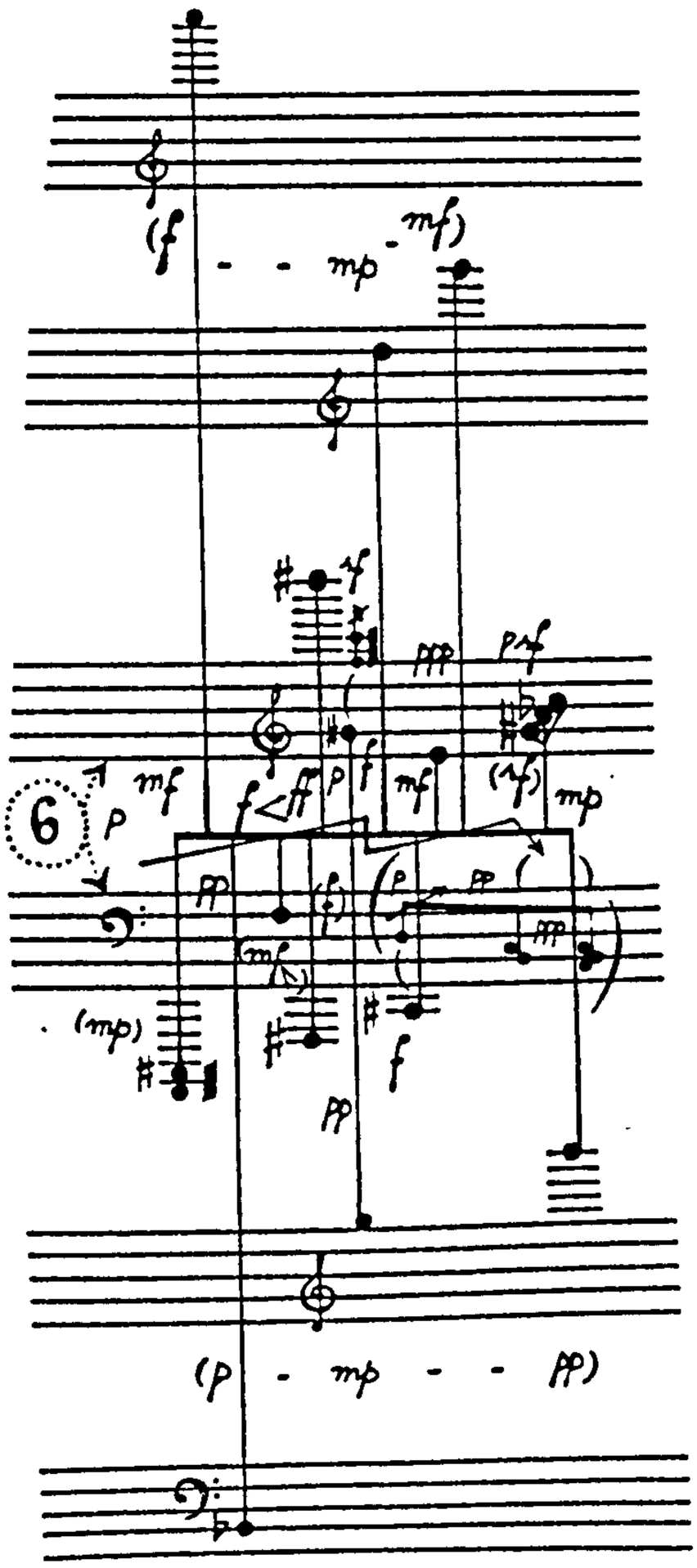
Example 1.56

1.56a Finnissy, English Country Tunes 2nd movement 'Midsummer Morn' (pg 16)

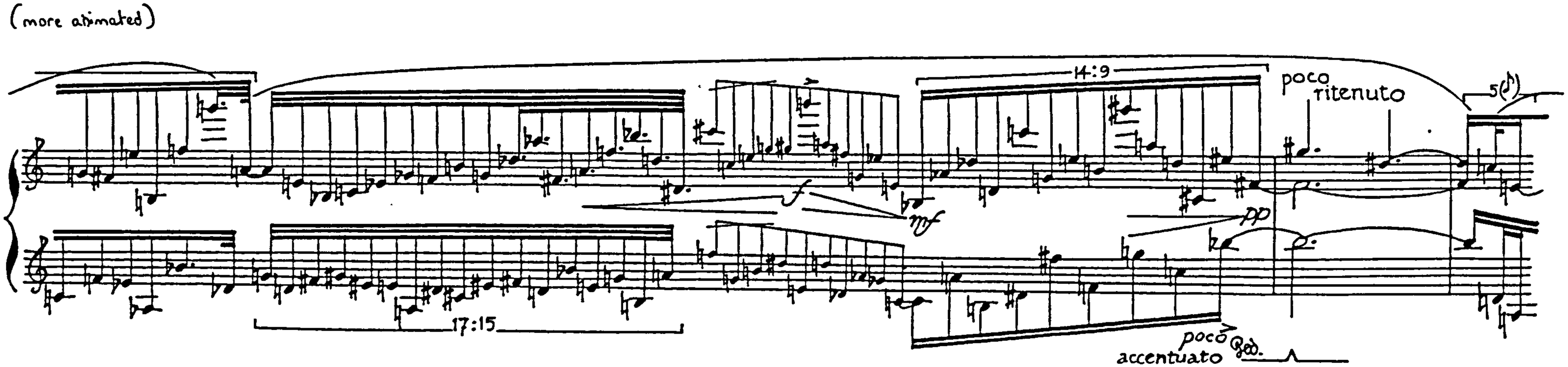


1.56b Busotti, pour clavier



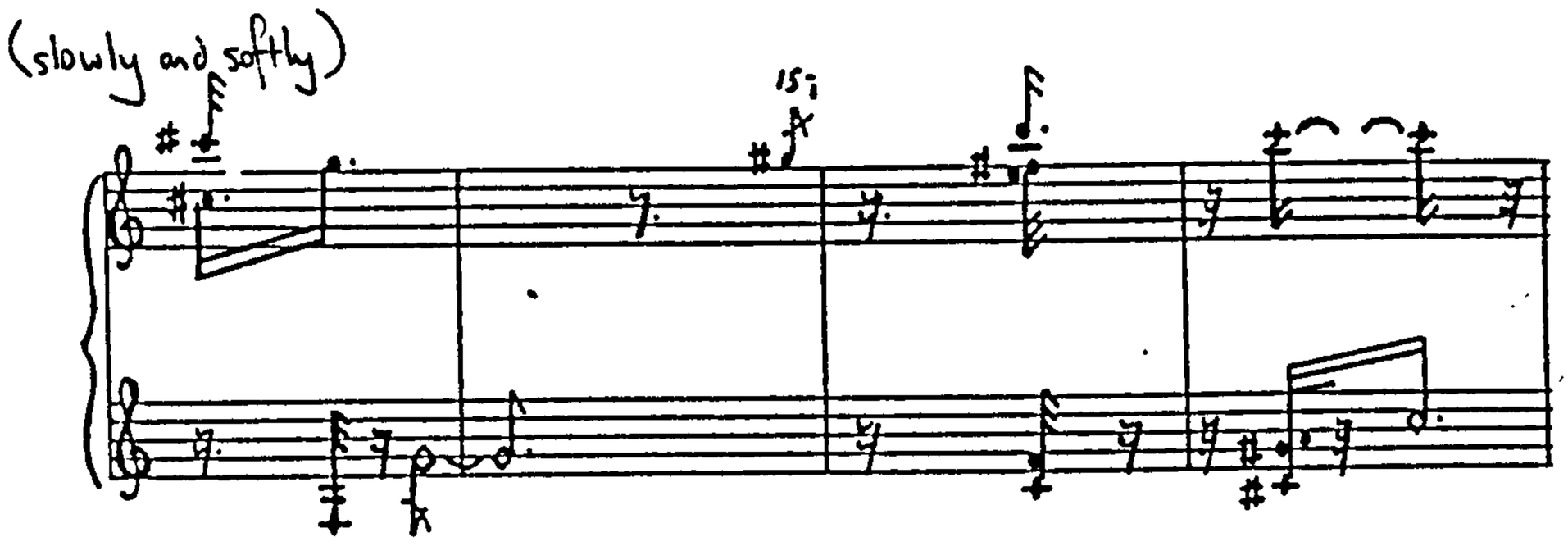


1.57 Finnissy, English Country Tunes 2nd movement 'Misummer Morn' (pg 14)

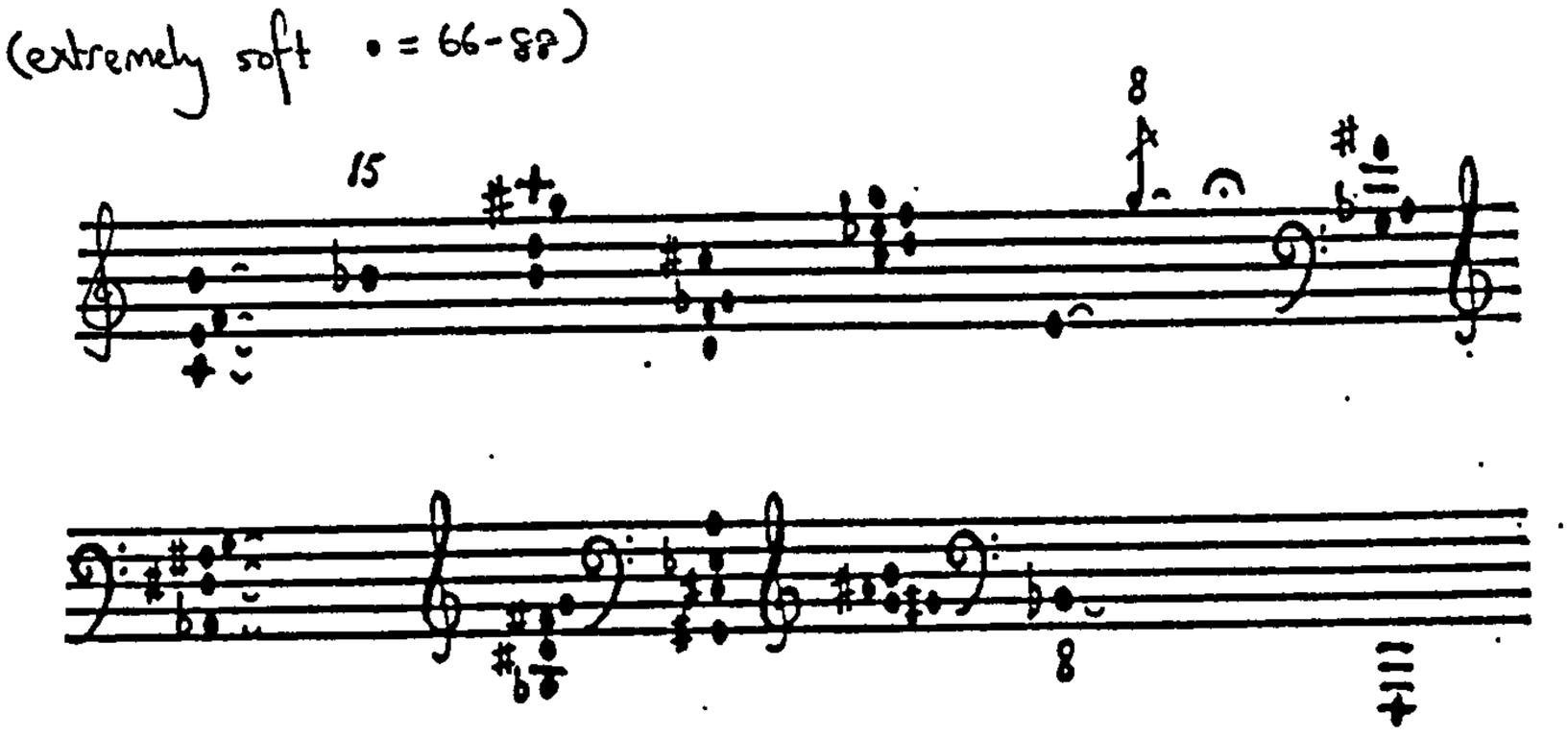


Example 1.57

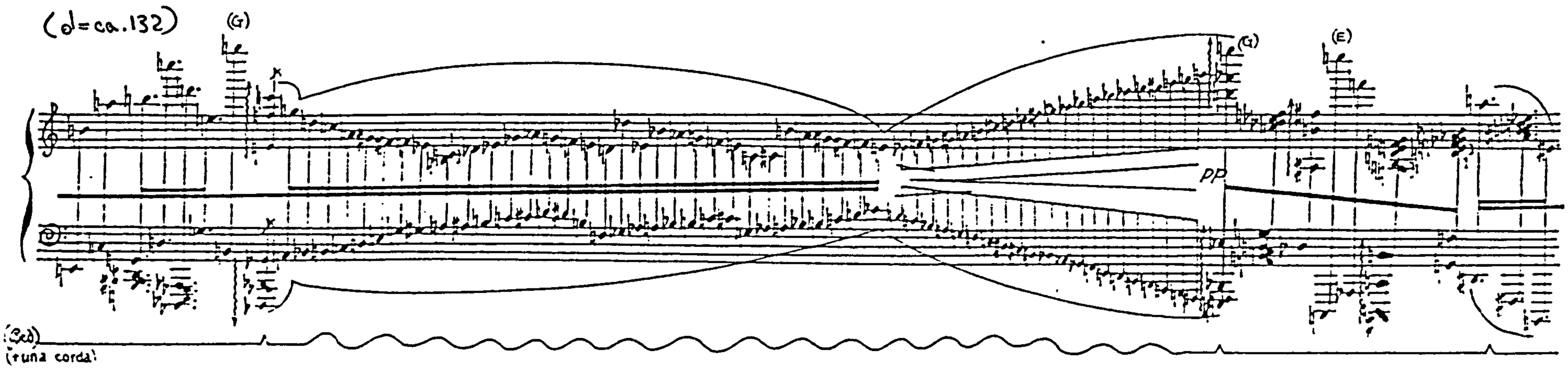
1.58a Feldman, Piano Piece 1956a (extract)

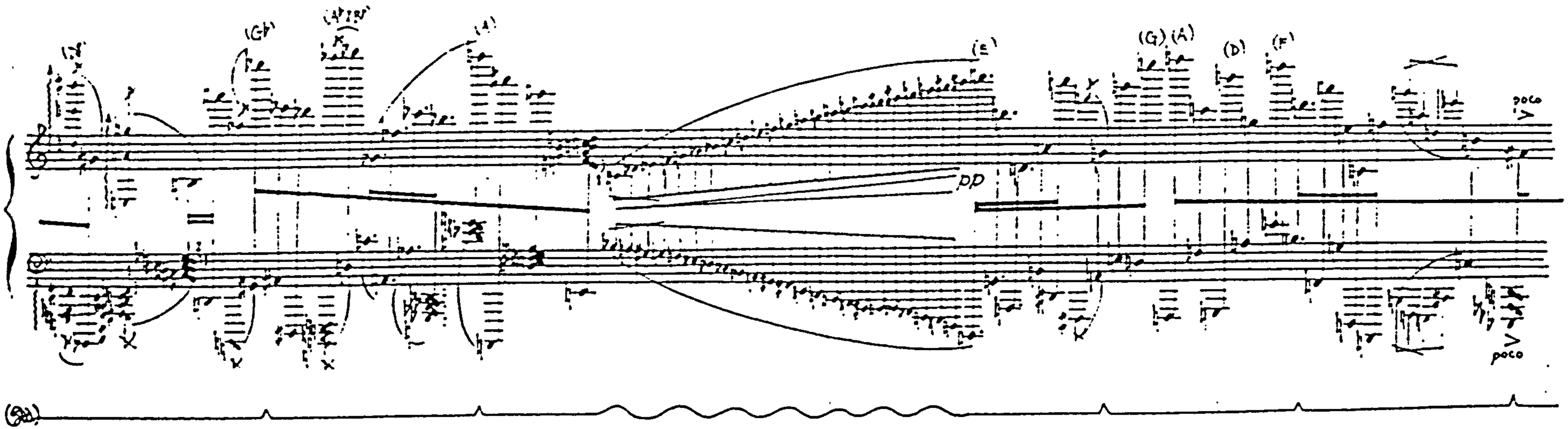


1.58b Feldman, Vertical Thoughts IV (extract)



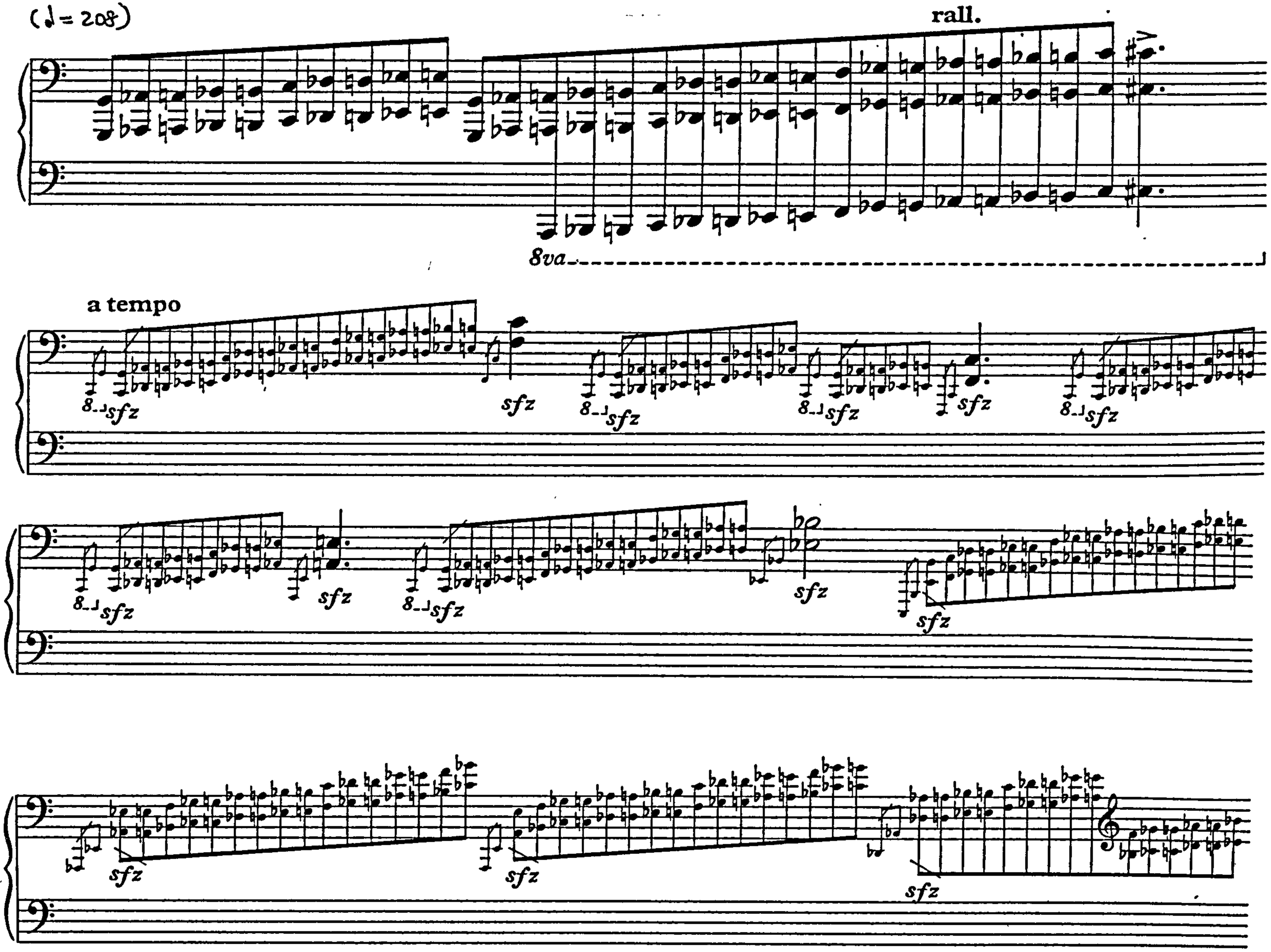
1.59 Finnissy, all.fall.down 'all' (pg 4)





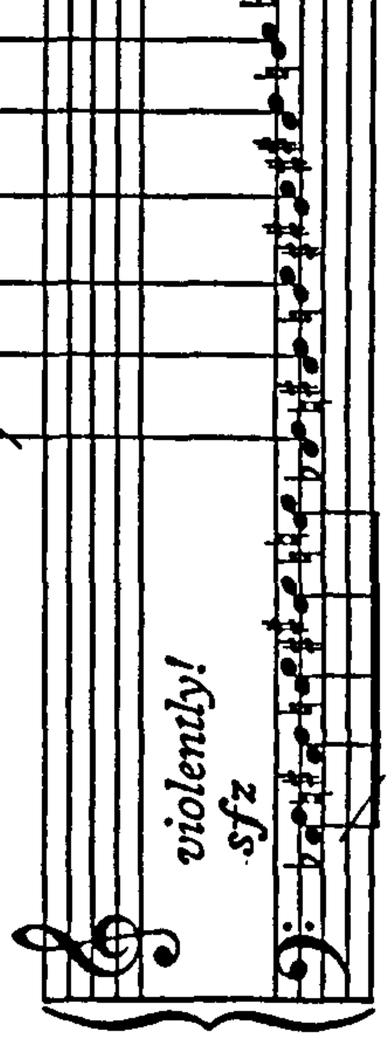
Example 1.59

1.60a. Barry, Au Milieu (pg 6-7)

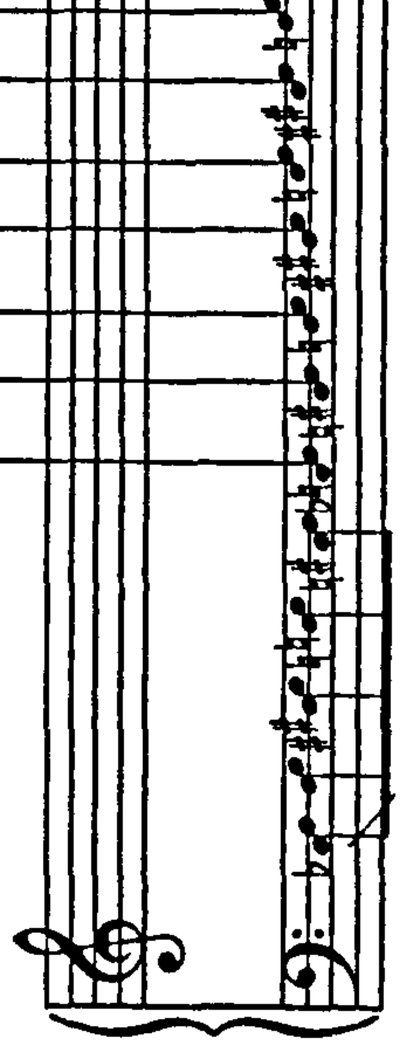


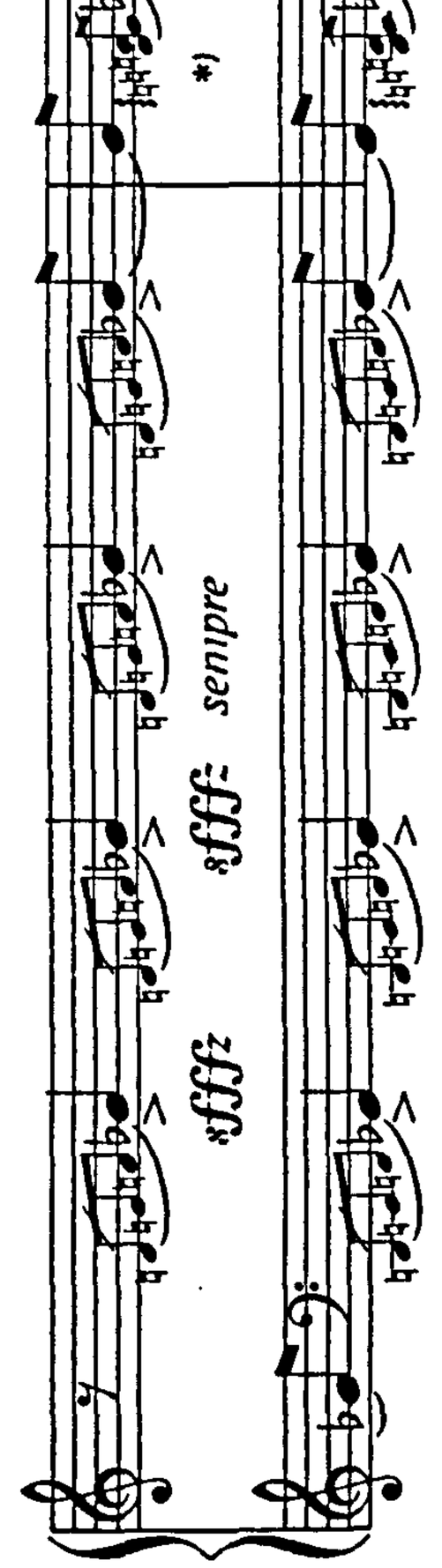
Example 1.60a

Example 1.60b and 1.61

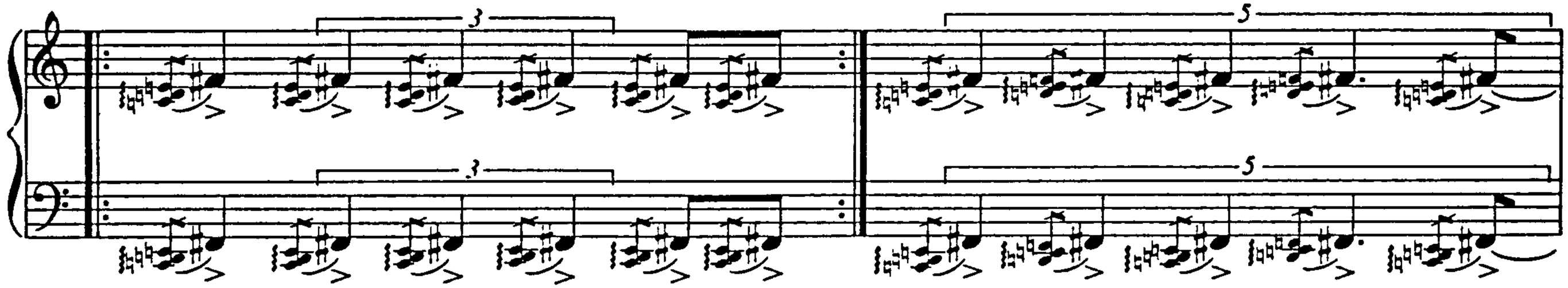


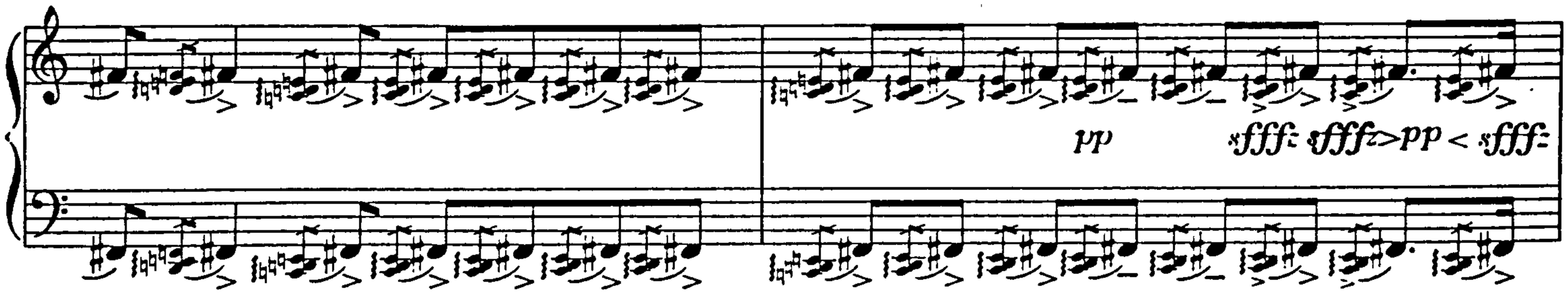
1.60b Barry, Au Milieu (pg 13)

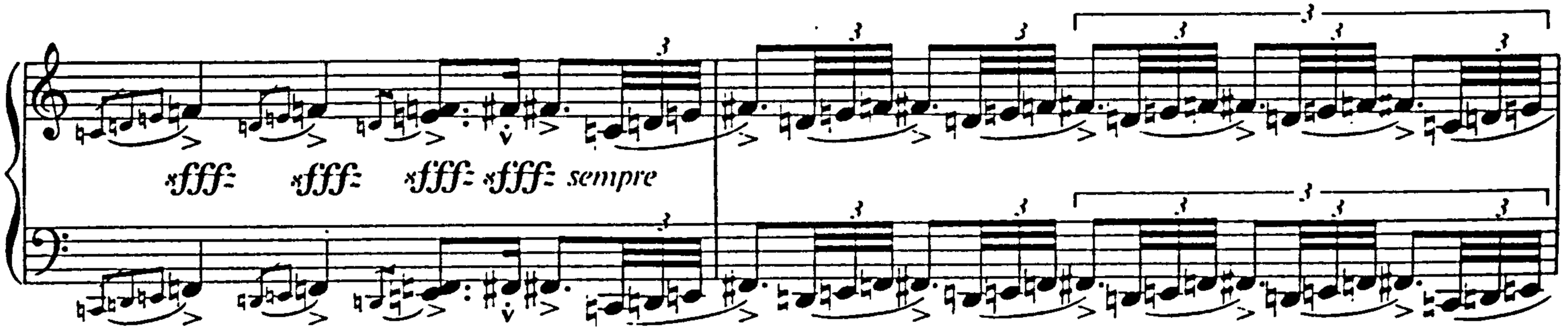




1.61 Rihm, Klavierstück VII (pg 13)





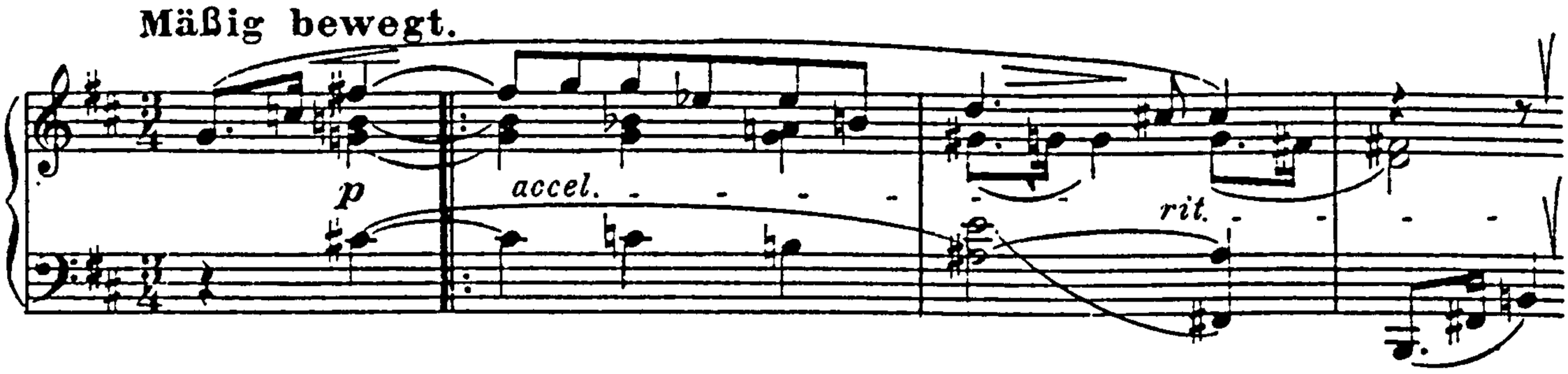


*) äußerst kurz / *extremely short*

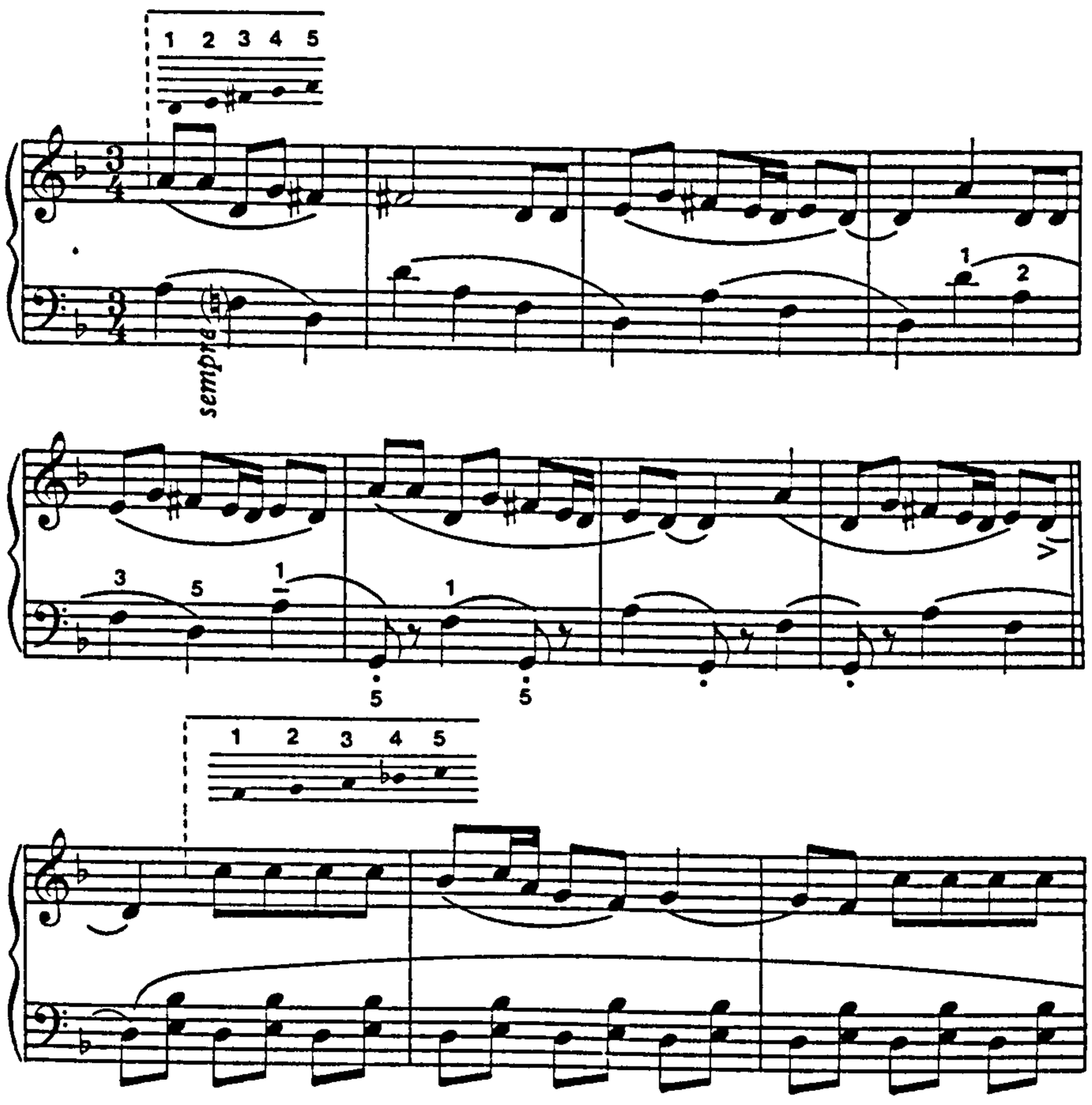
Example 1.61 (cont.)

Example 2.1

2.1a Berg, Sonata Op.1 (beginning)

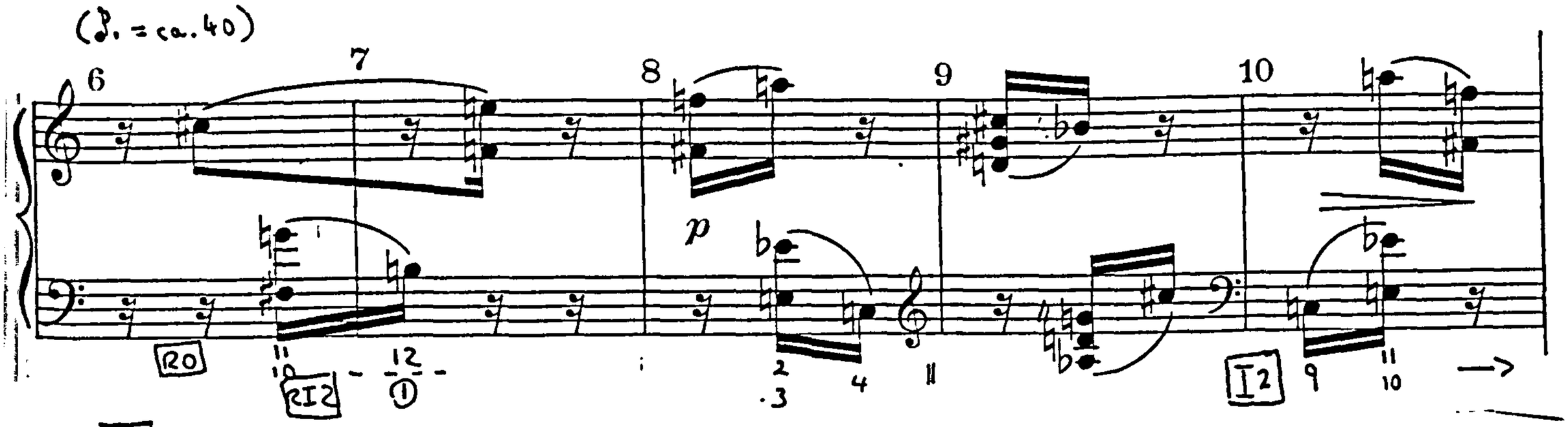


2.1b Stravinsky, Les Cinq Doigts 'Lento'

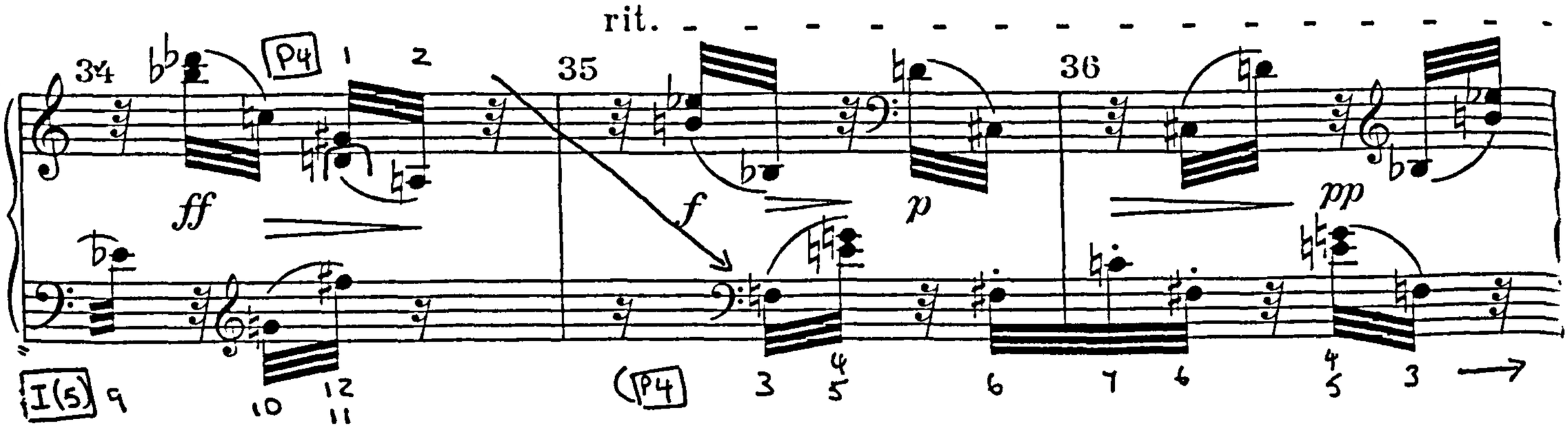


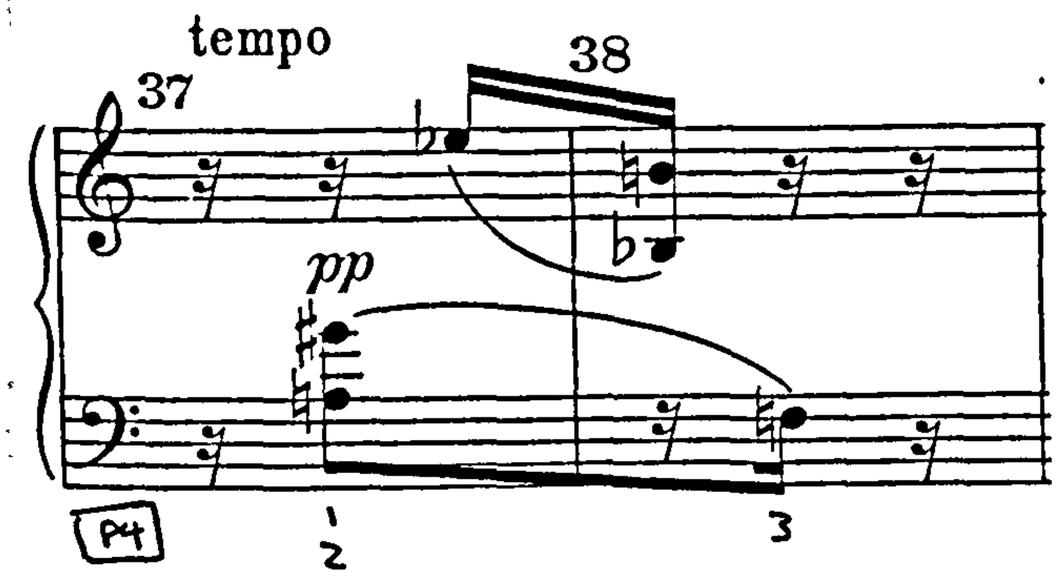
2.2a Webern, Variations Op.27

1st movement, b.6-12

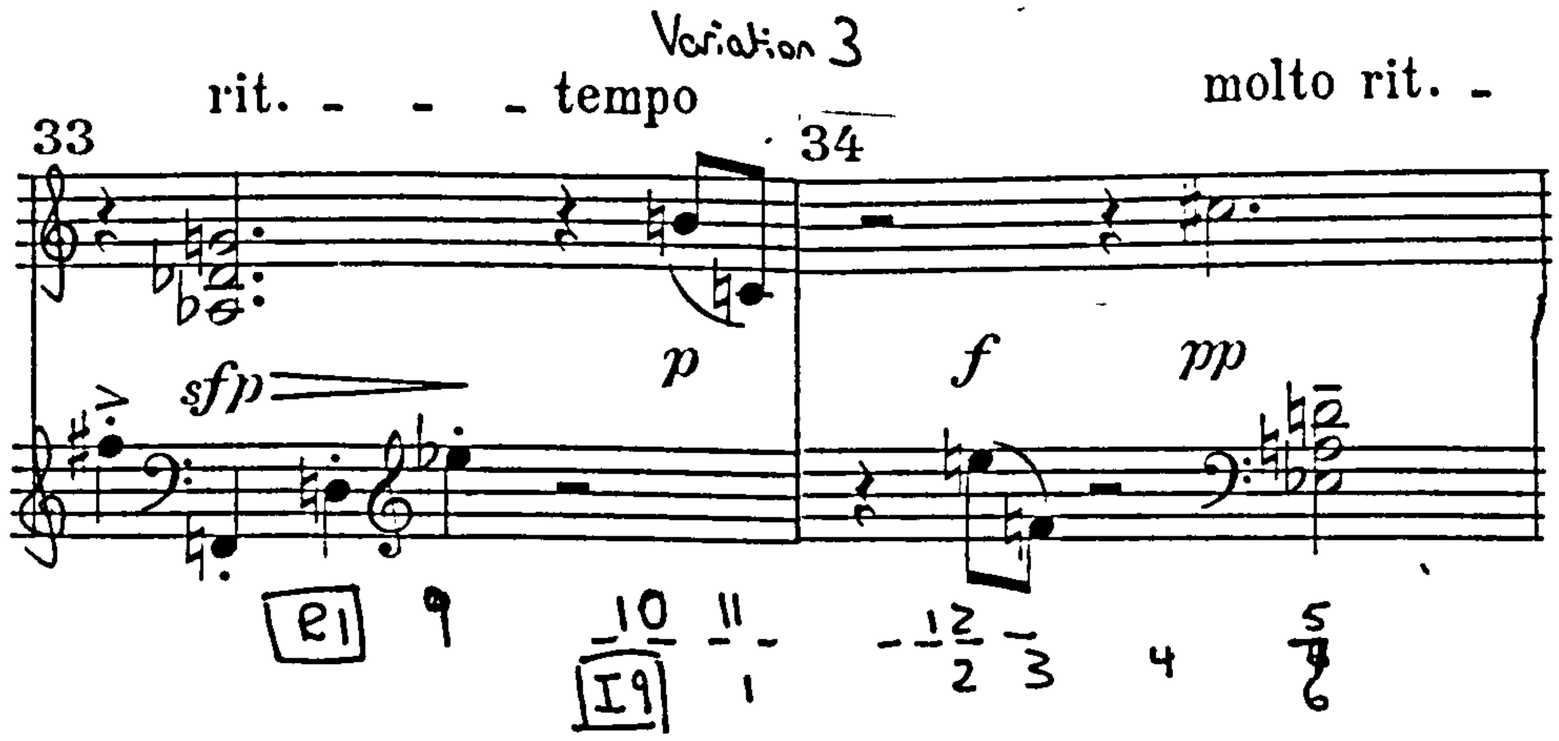


1st movement, b.34-38

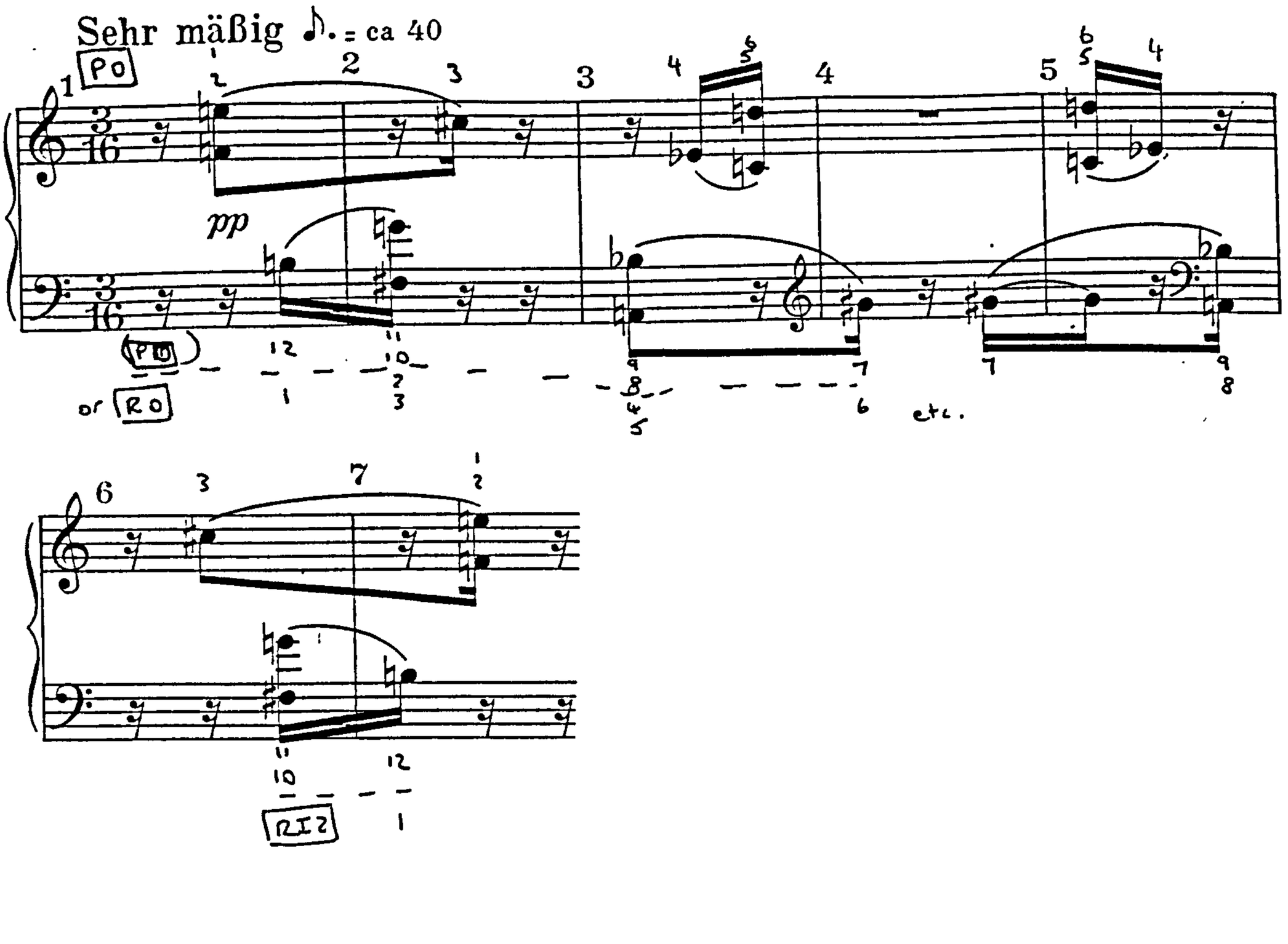




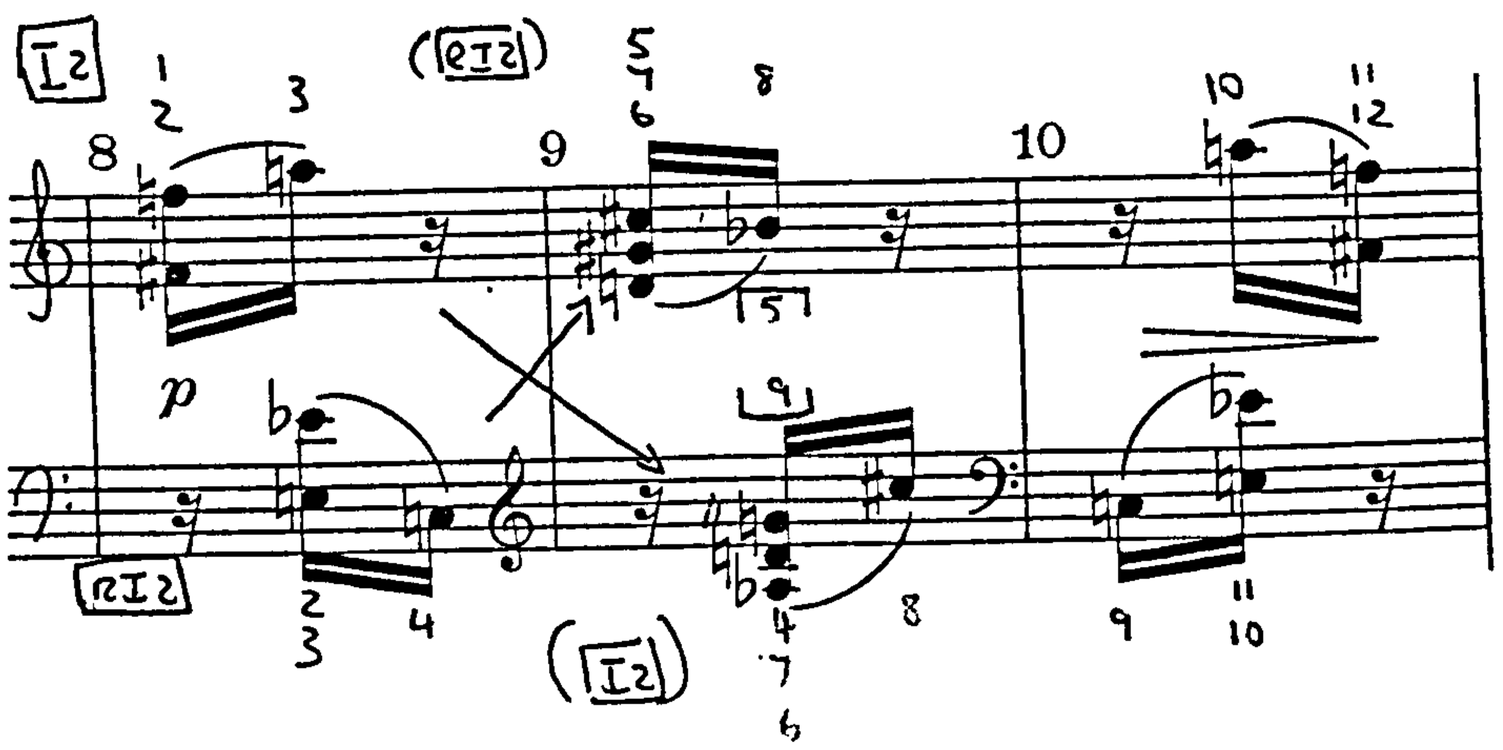
2.2a (cont.) 3rd movement b.33-34 (transition into 3rd variation)



2.2b Webern, Variations Op.27 1st movement b.1-7

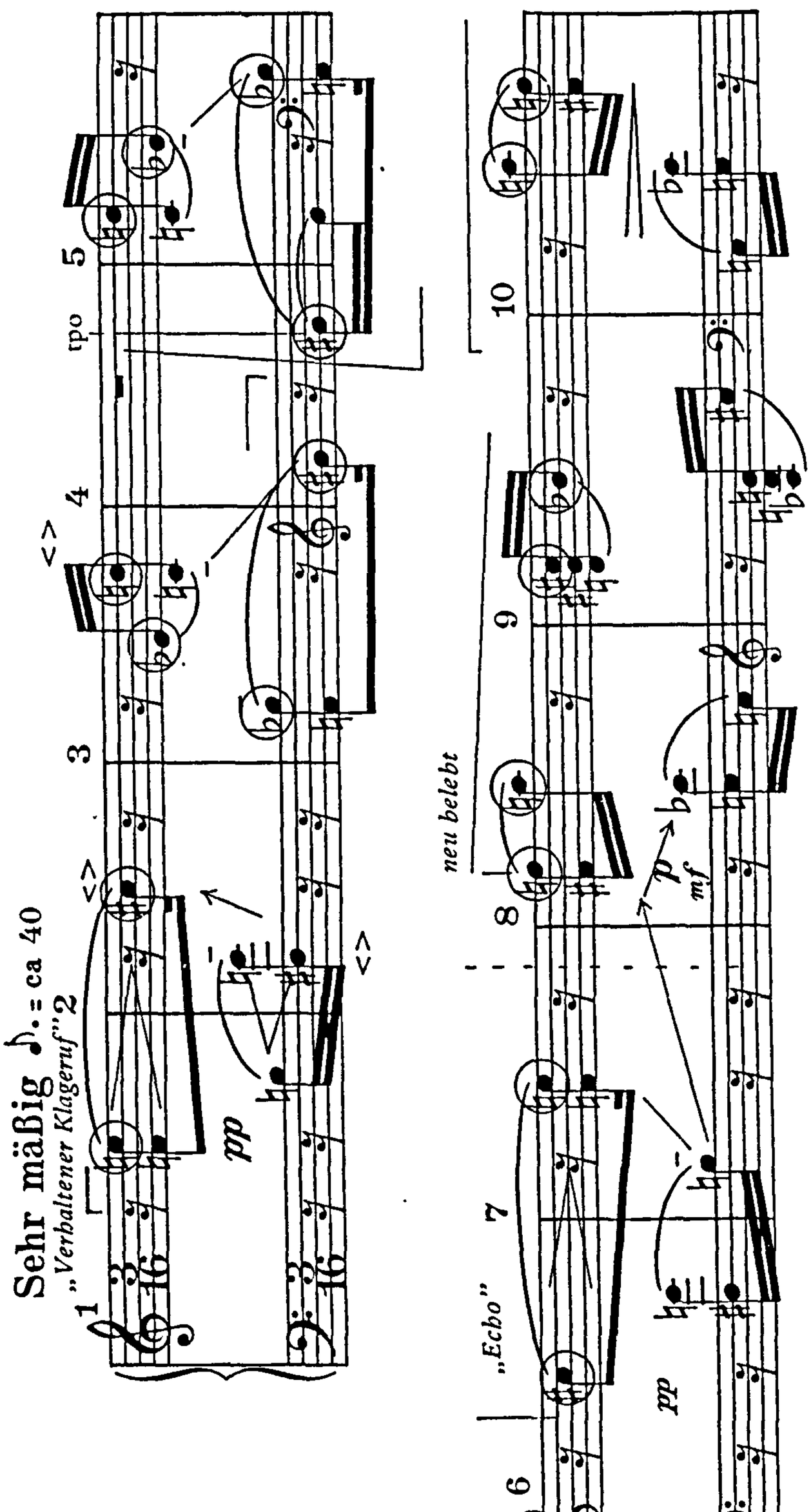


2.2c Webern, Variations Op.27 1st movement b.8-10



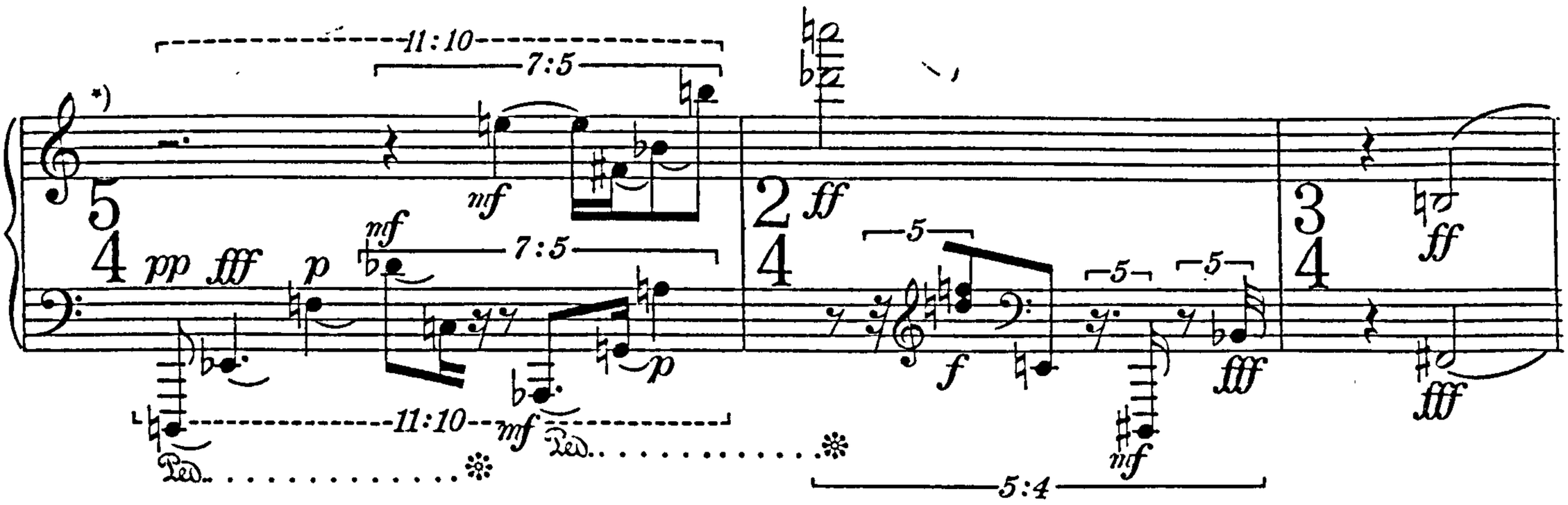
Example 2.2d

2.2d Webern, Variations Op.27 1st movement b.1–10 ('Stadlen edition')

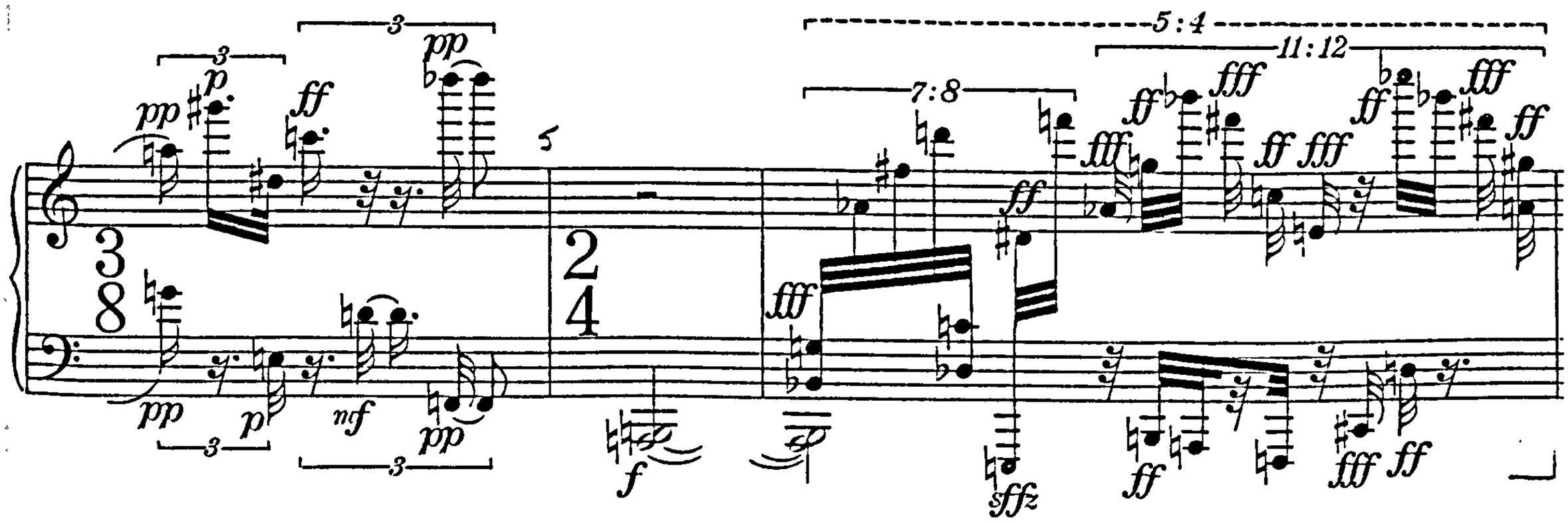


Example 2.3

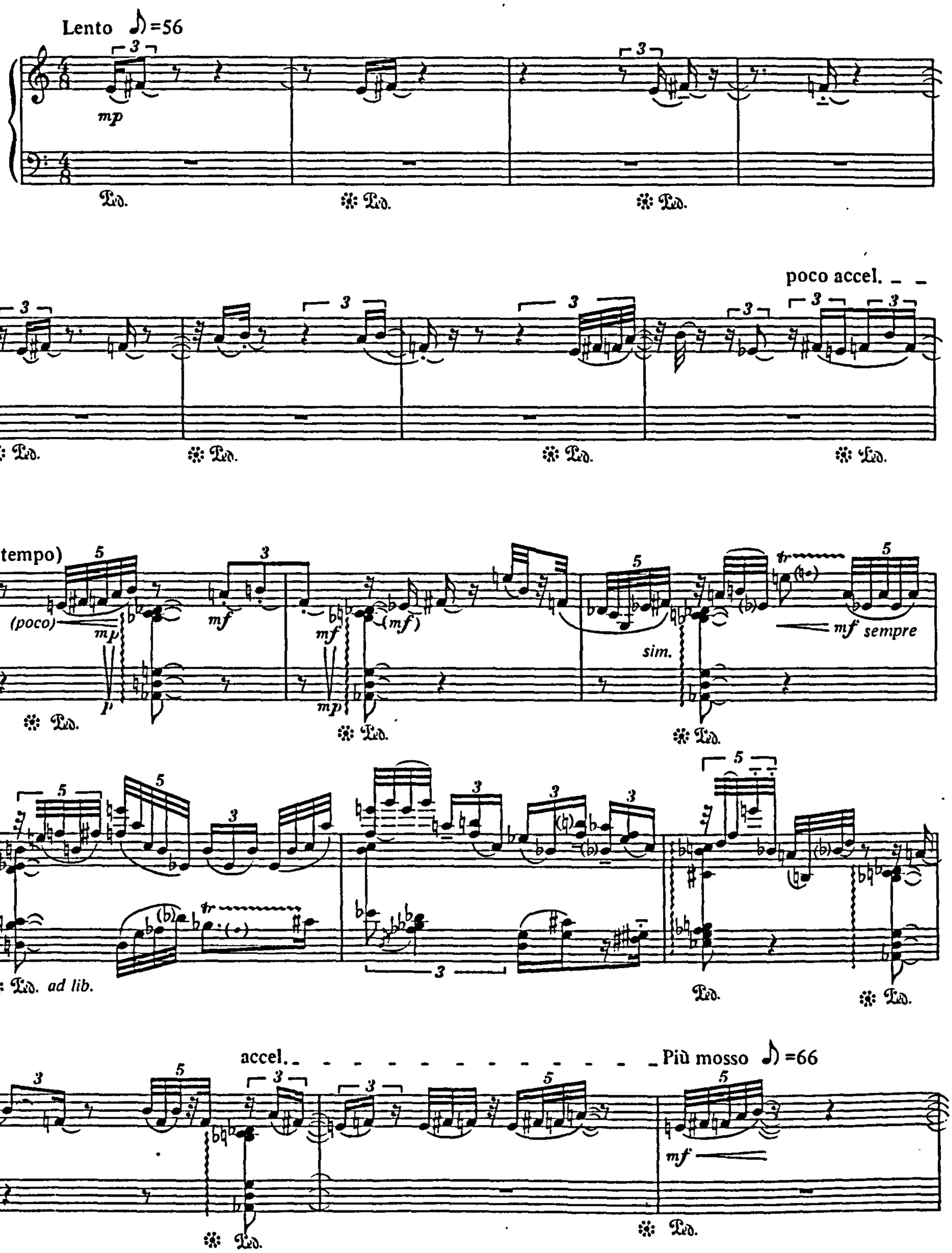
2.3a Stockhausen, Klavierstück I b.1-3



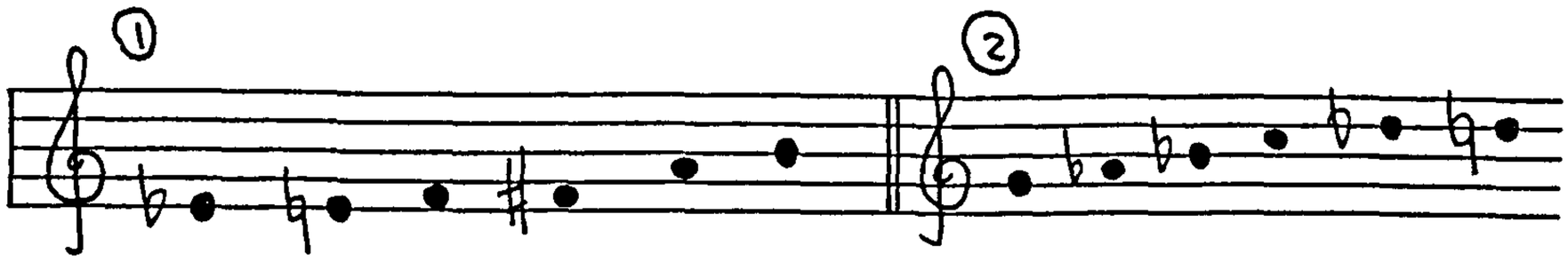
2.3b Stockhausen, Klavierstück I b.4-6



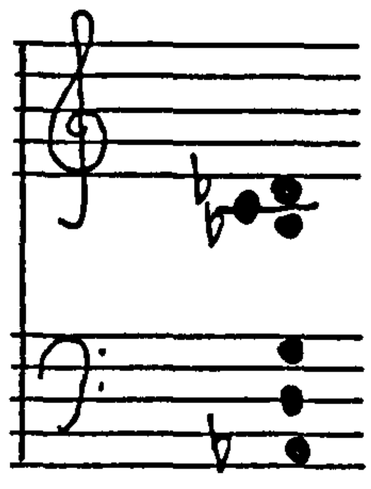
2.4a Saxton, Sonata (pg 1)



2.4b Saxton, Sonata 2 hexachords featured in opening page

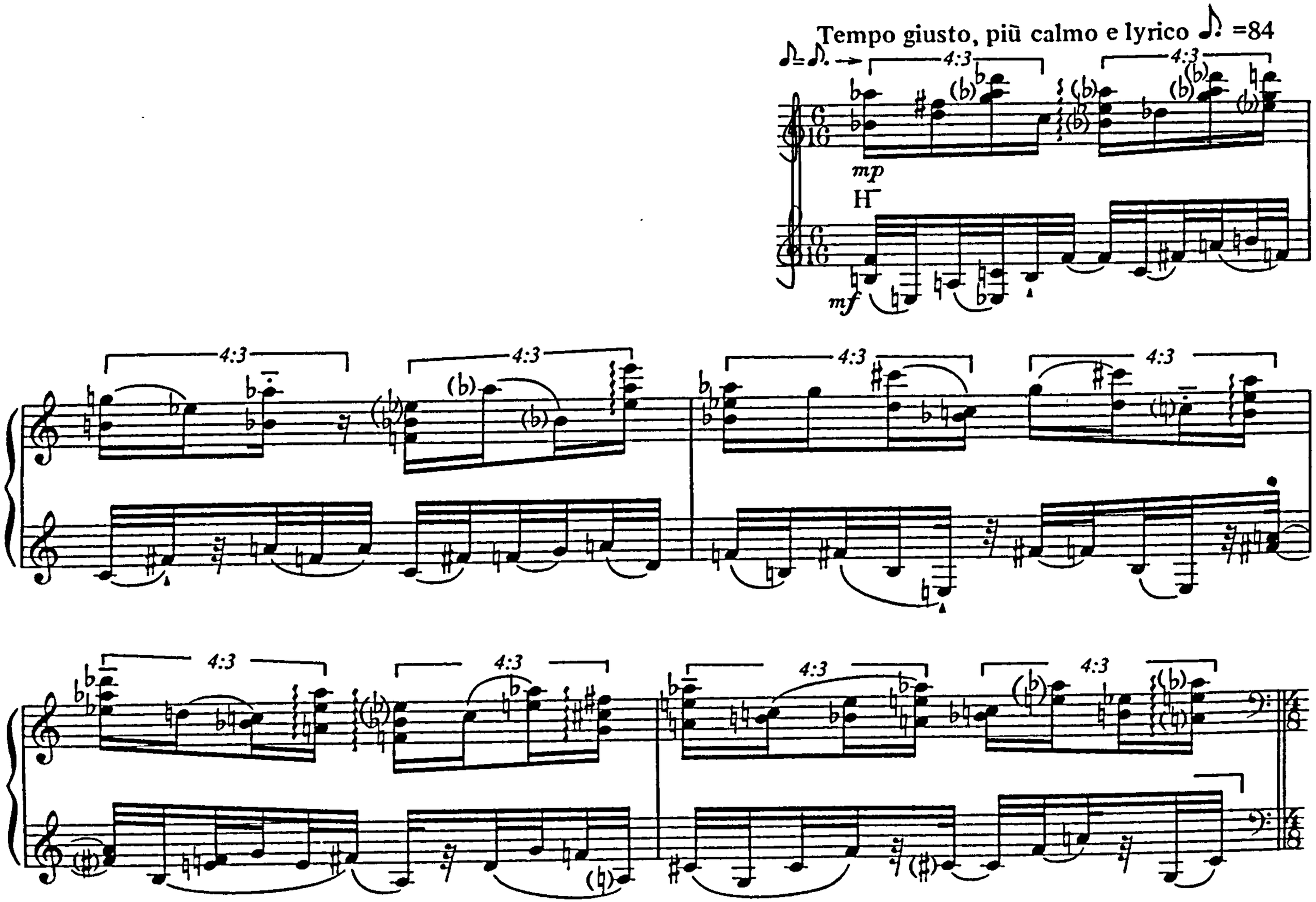


2.4c Saxton, Sonata spatial arrangement of hexachord 2



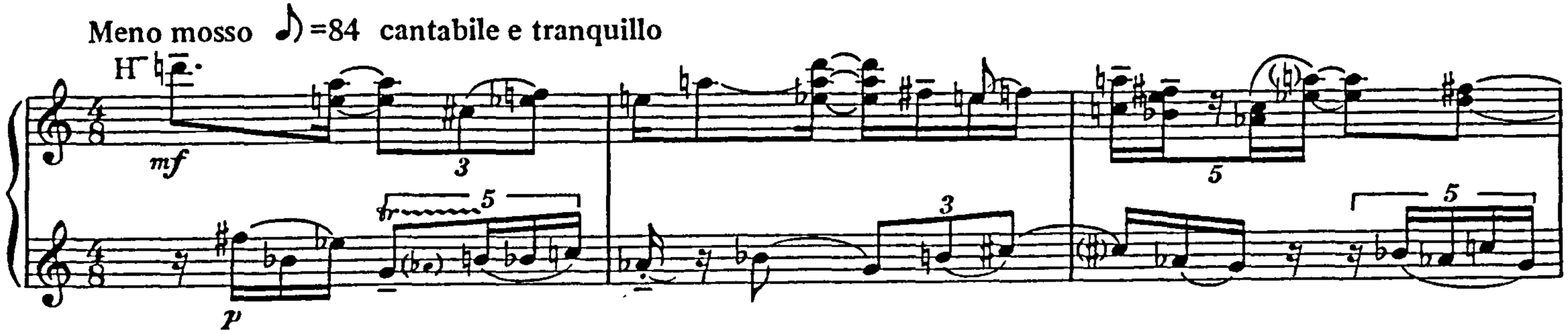
2.4d Saxton, Sonata (pg 2)

2.5a Saxton, Sonata (pg 3)

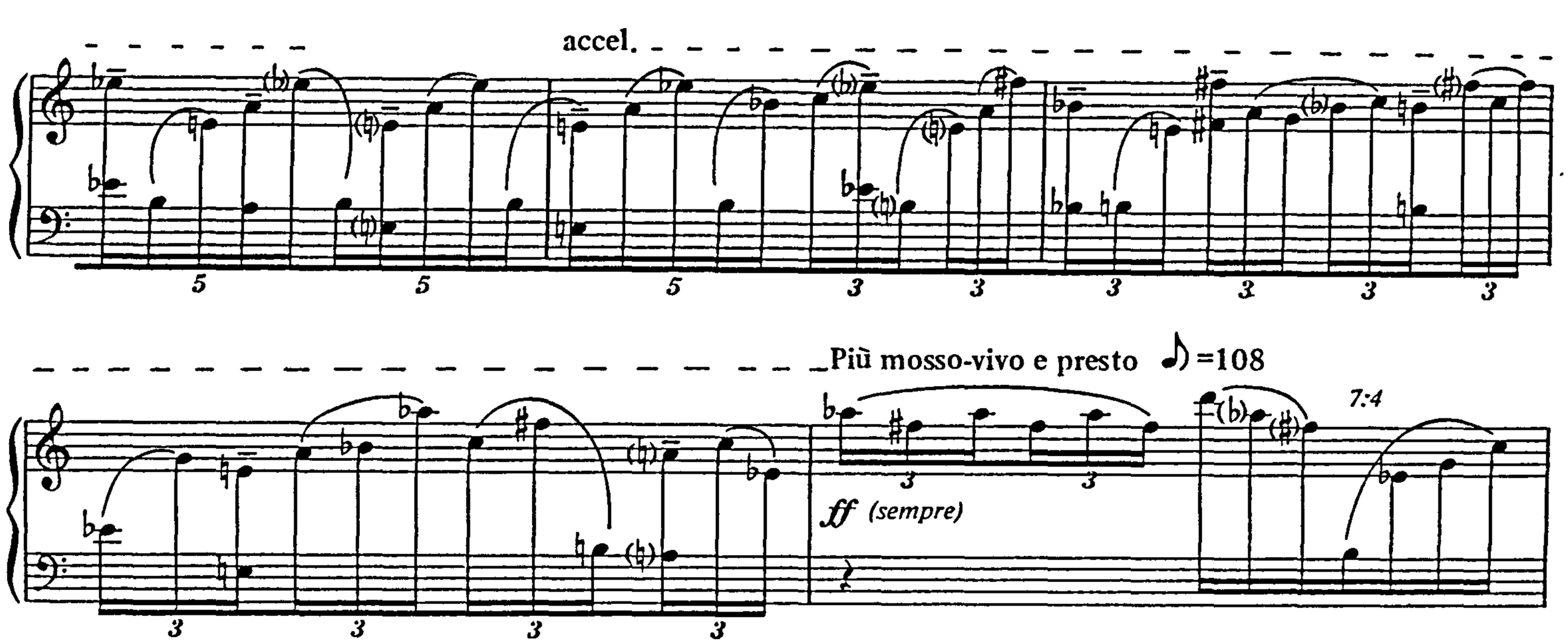


Example 2.5a

2.5b Saxton, Sonata (pg 6, end)

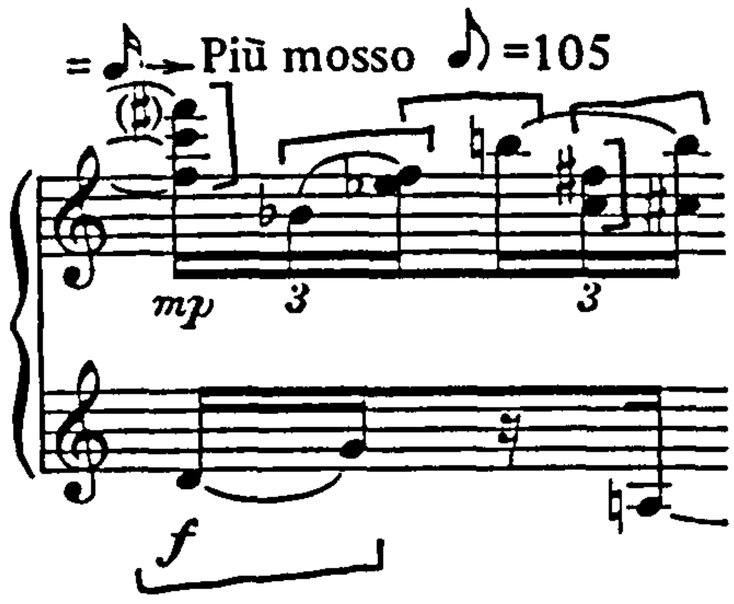


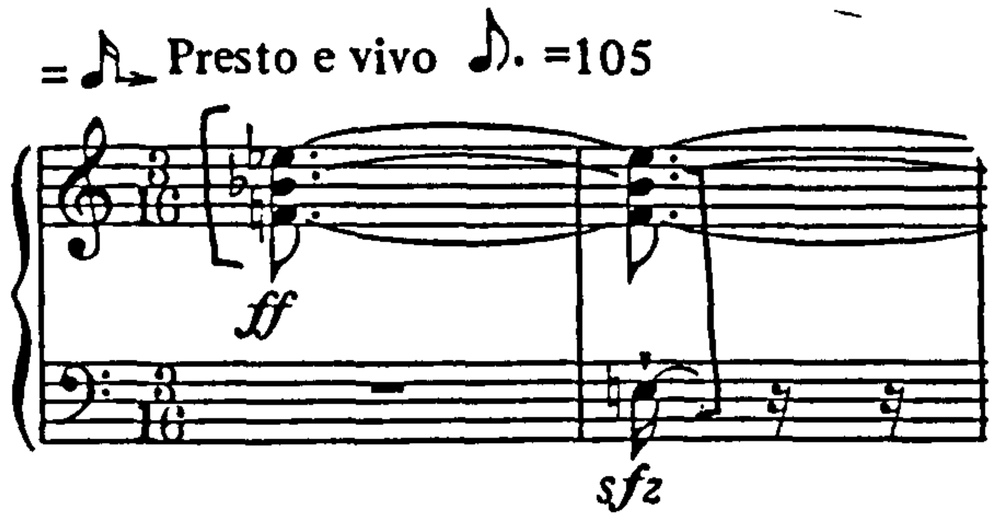
2.5c Saxton, Sonata (pg 8)

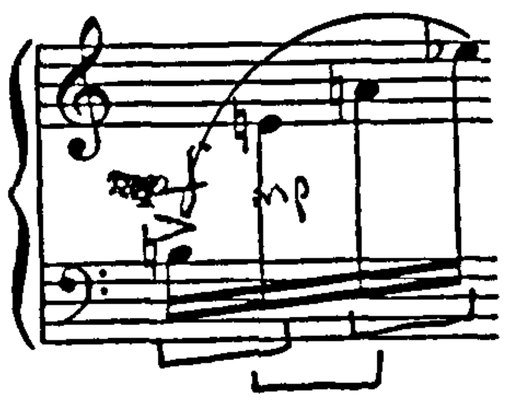


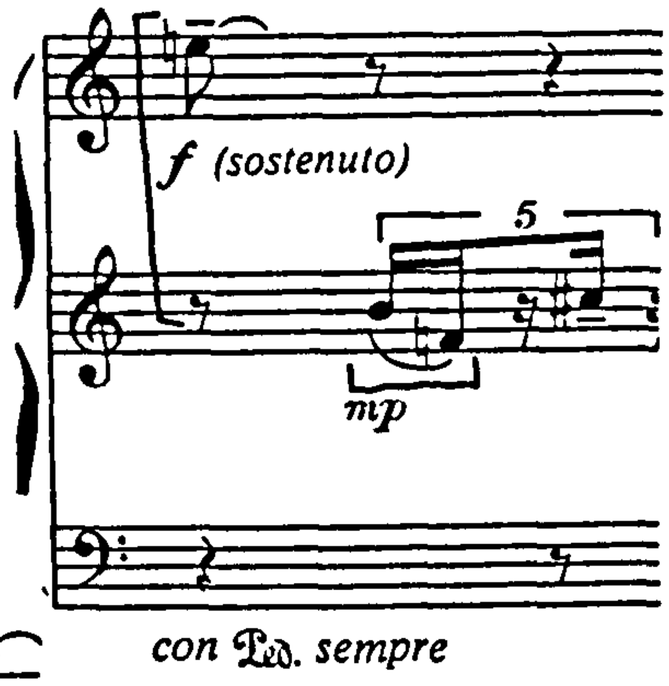
Example 2.5

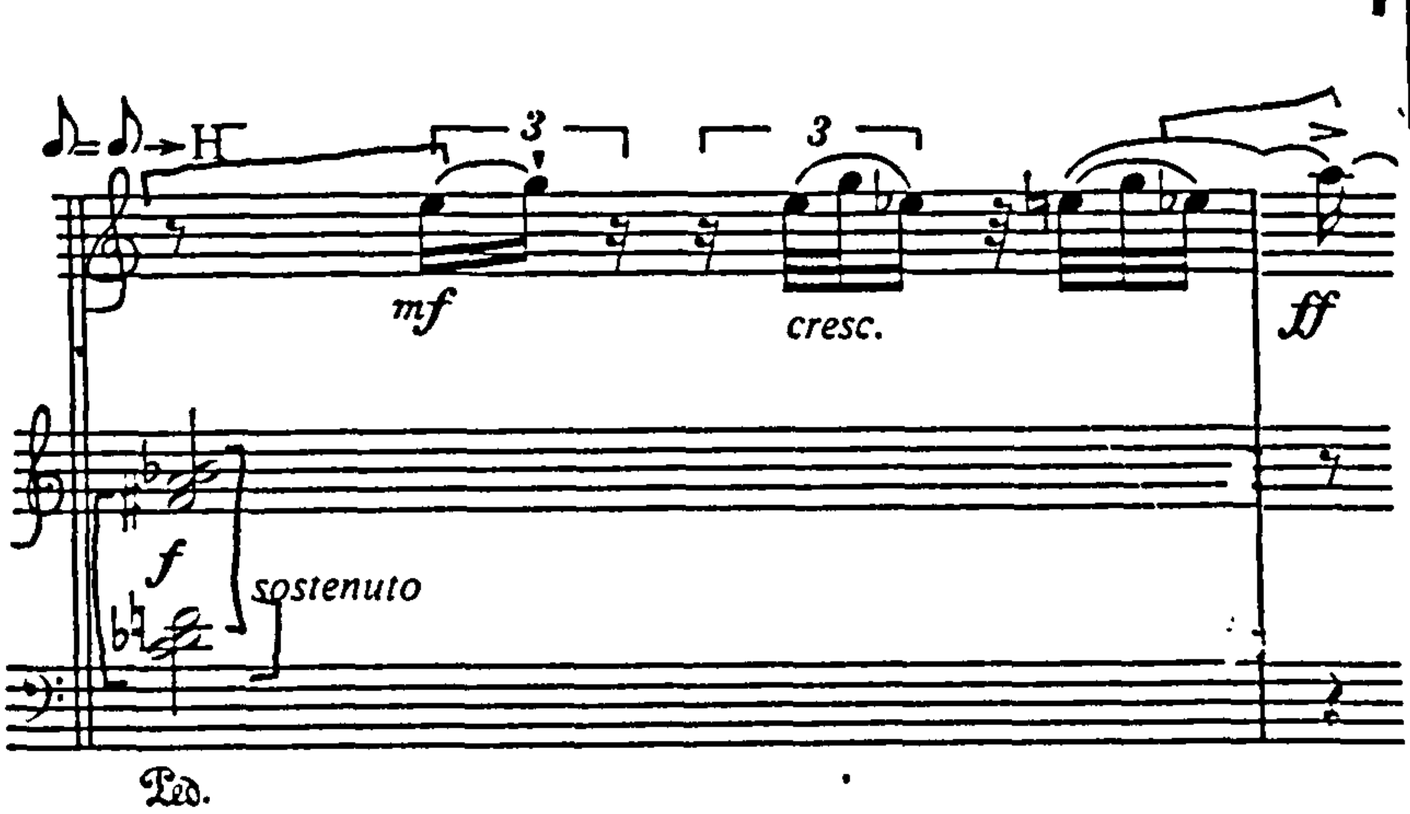
2.6 Saxton, Sonata selected themes founded upon intervals of fourths and tritones (pg 4; pg 5; pg 8; pg 10; pg 10 (3rd line); pg 14; pg 15)

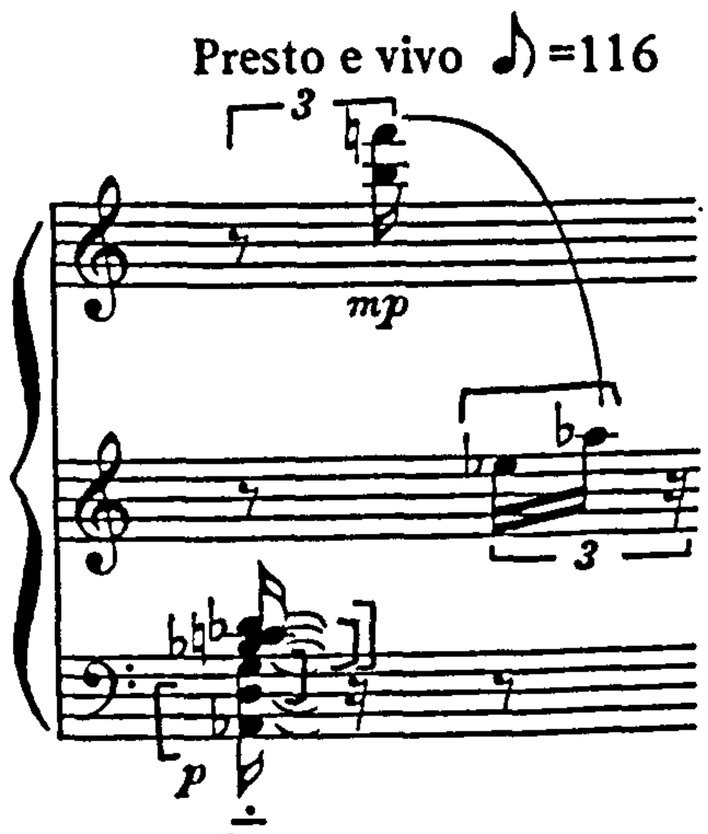


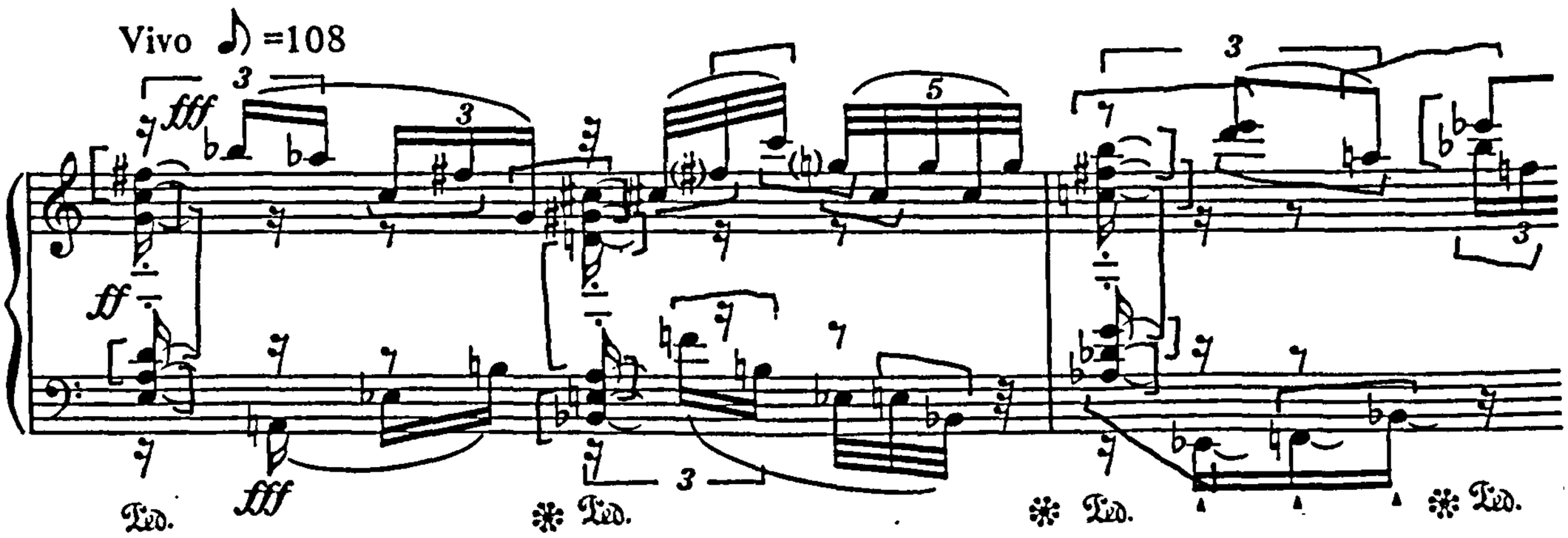












2.7 Saxton, Sonata (pg 10)

H Meno mosso ♪ =96

f (sostenuto)

mp

f

mp

con Ped. sempre

(mp)

f

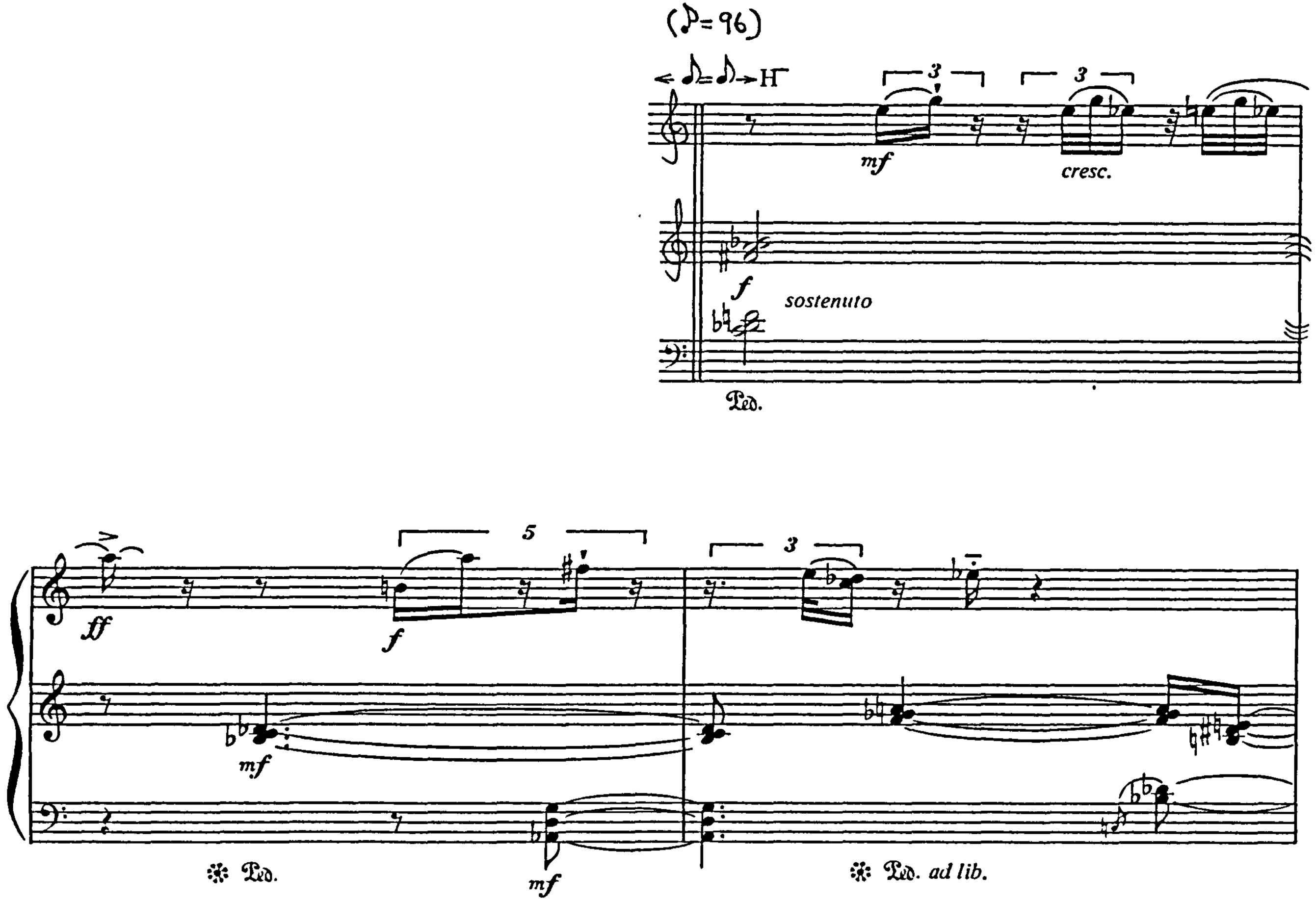
(mp)

f

(mp)

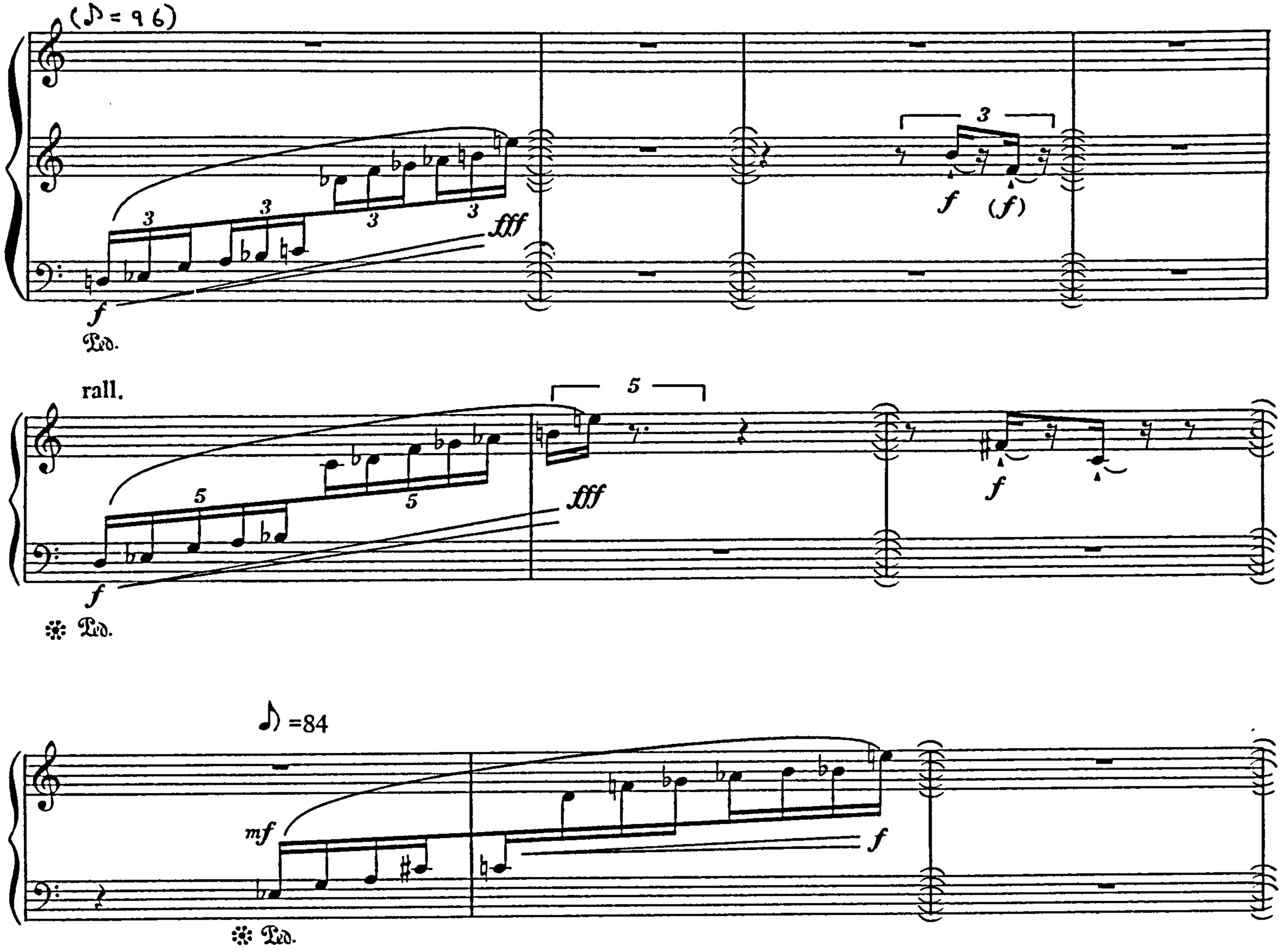
(mp)

2.8 Saxton, Sonata (pg 10, lines 3-4)



Example 2.8

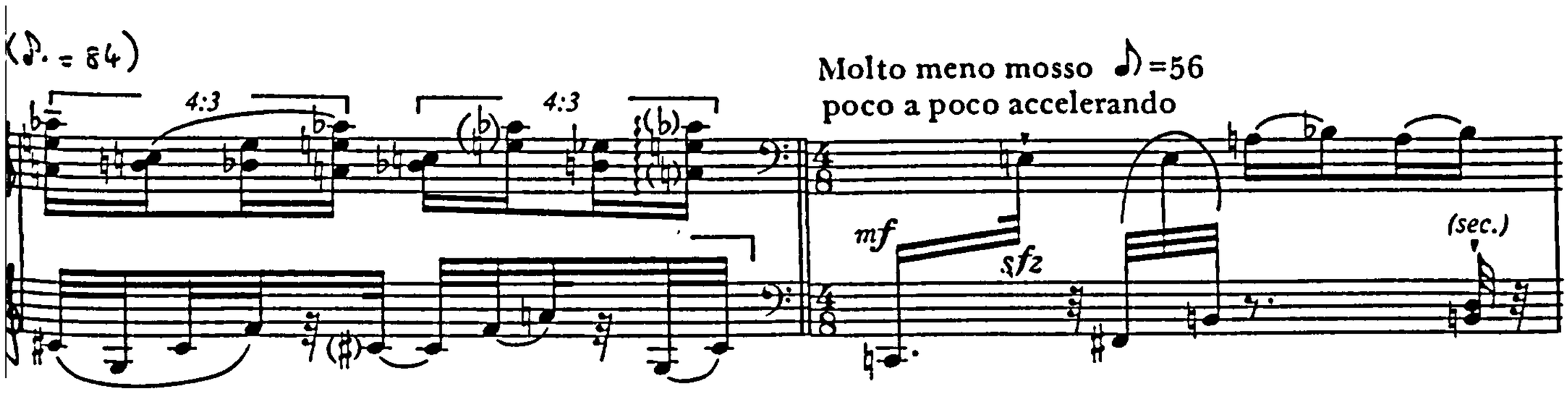
2.9 Saxton, Sonata (pg 11 (end) - pg 12)



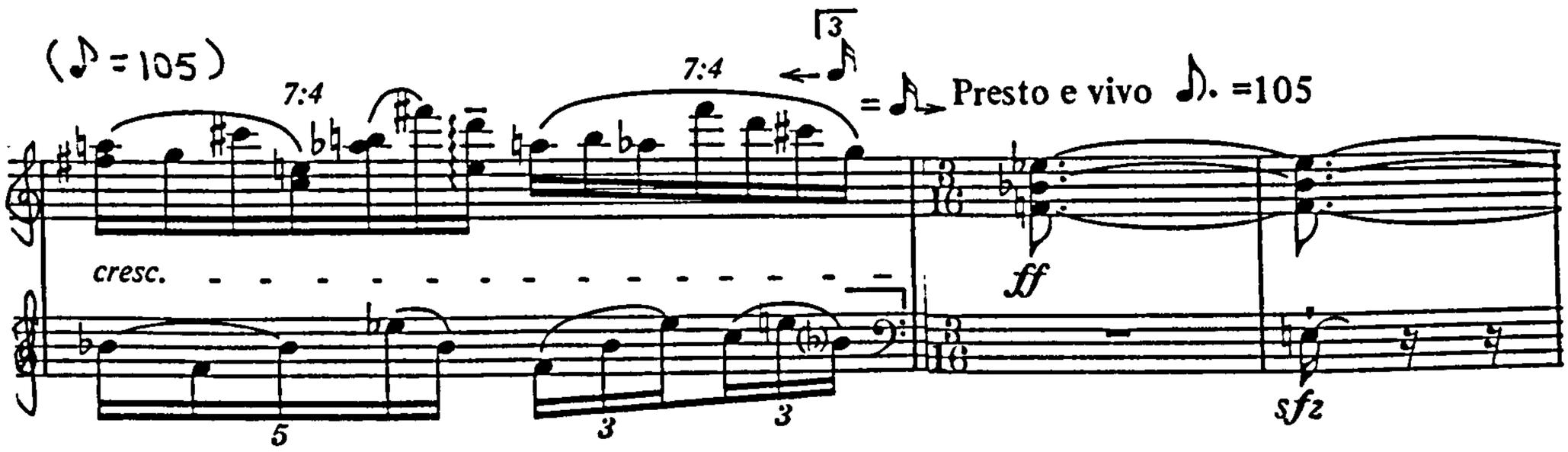
Example 2.9

Example 2.10

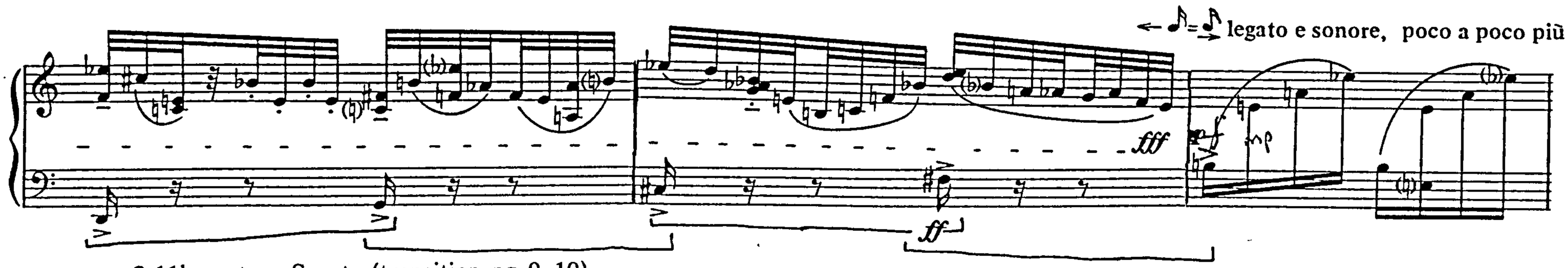
2.10a Saxton, Sonata (transition pg 3–4)



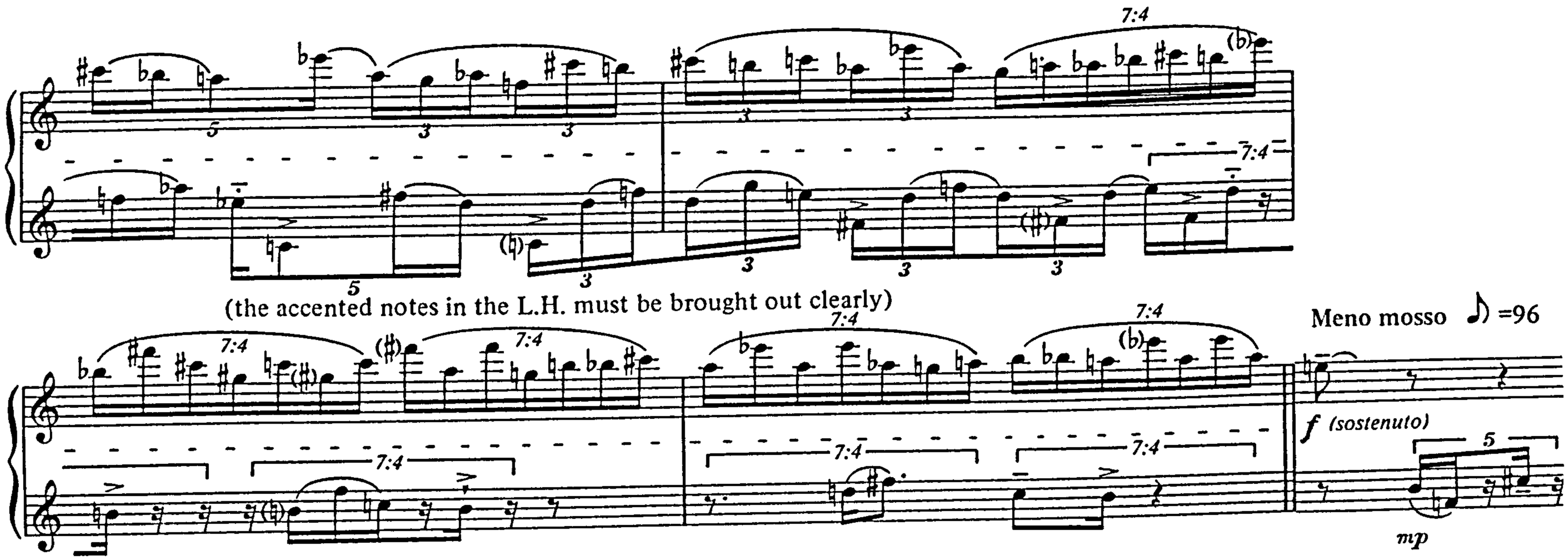
2.10b Saxton, Sonata (transition pg 4–5)



2.11a Saxton, Sonata (transition pg 7-8)

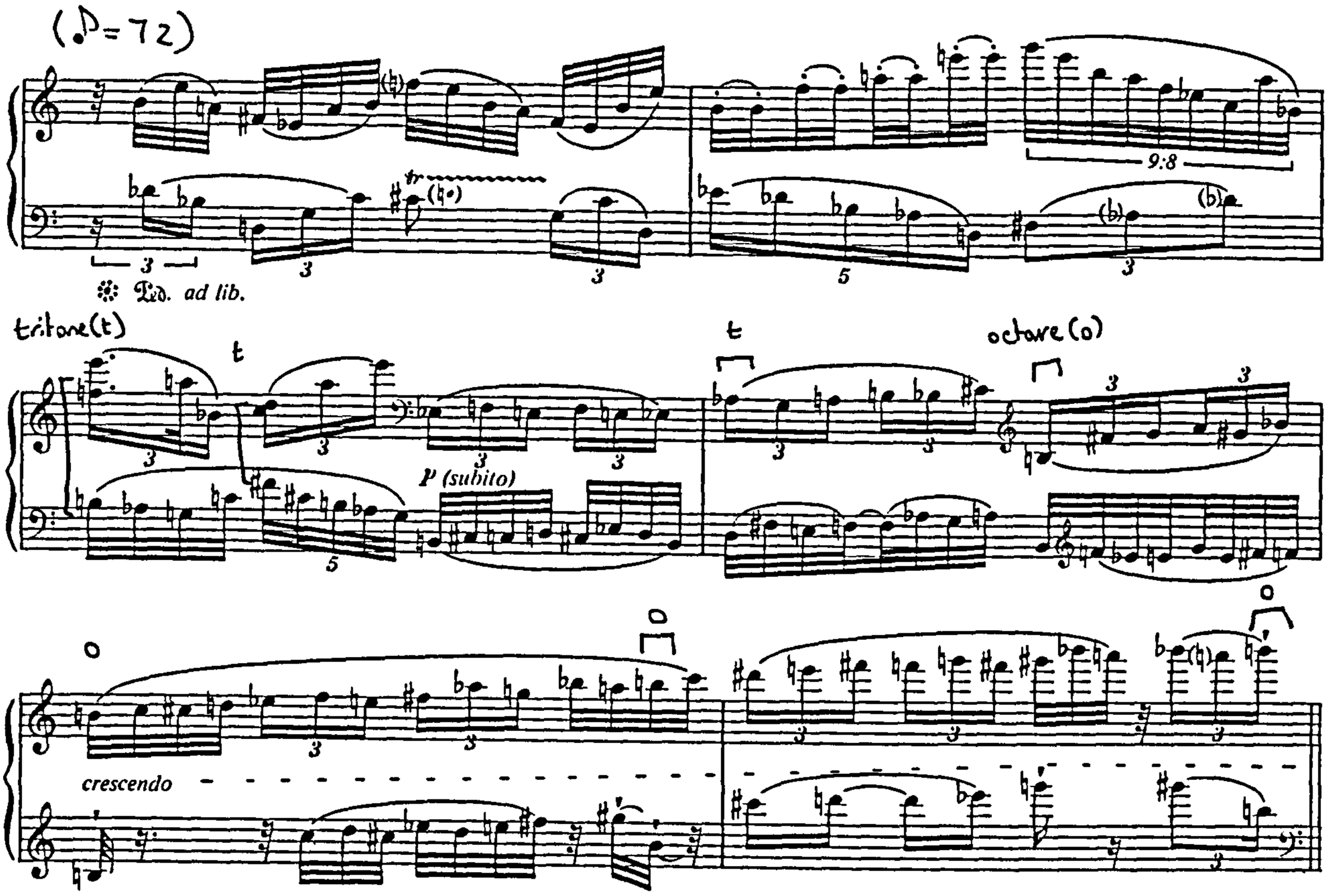


2.11b saxton, Sonata (transition pg 9-10)

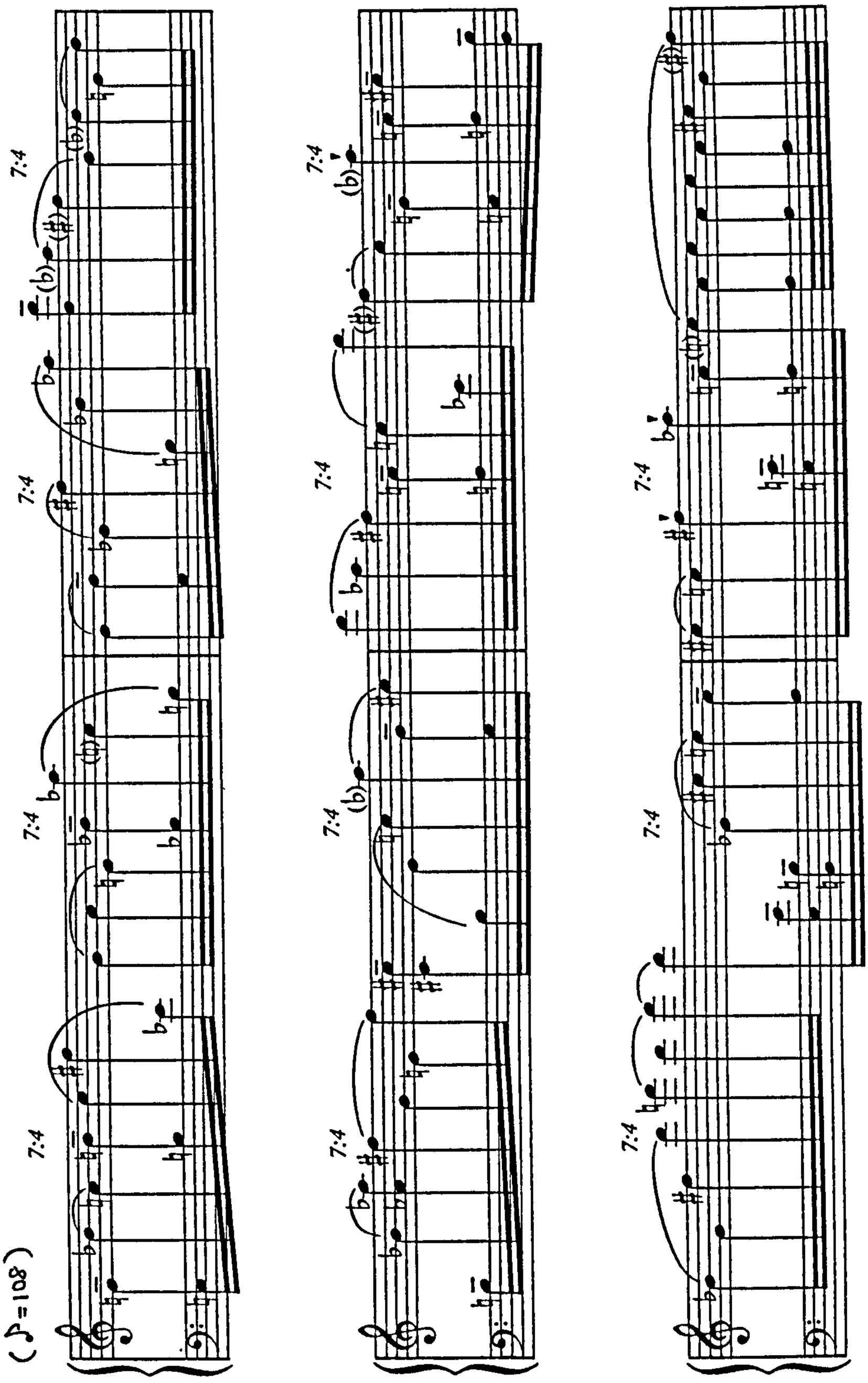


Example 2.11

2.12a Saxton, Sonata (pg 2)

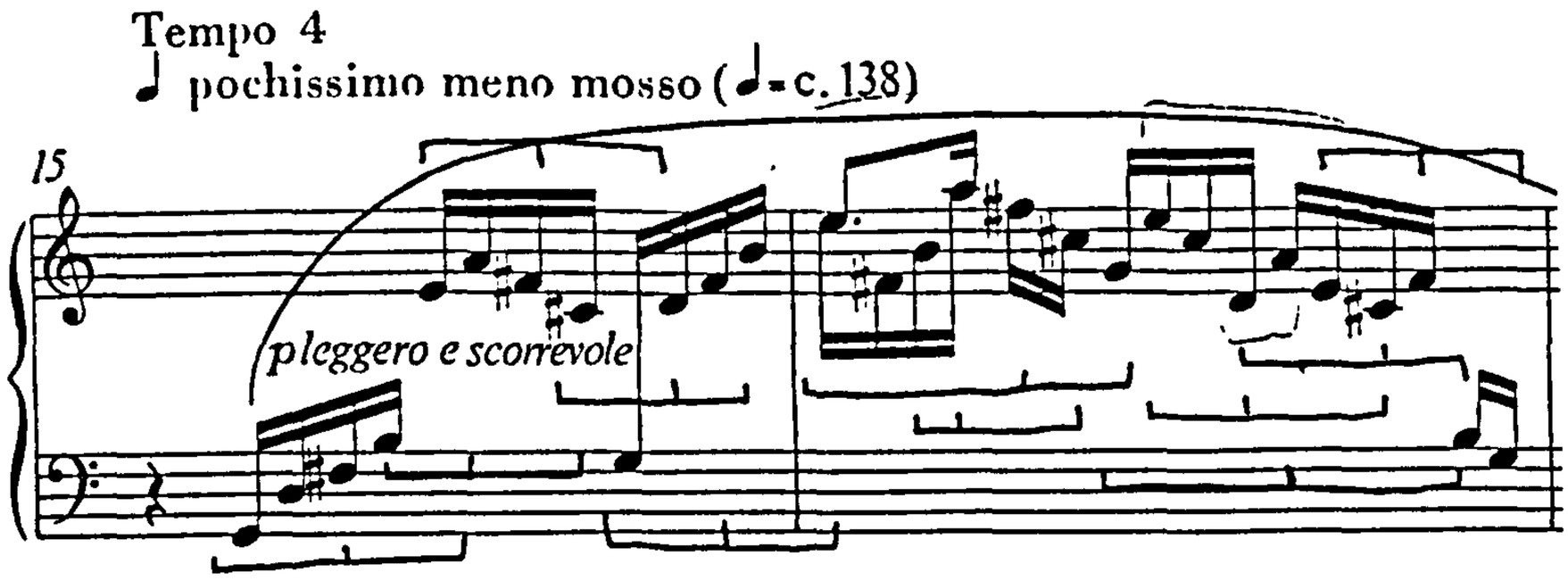


Example 2.12b

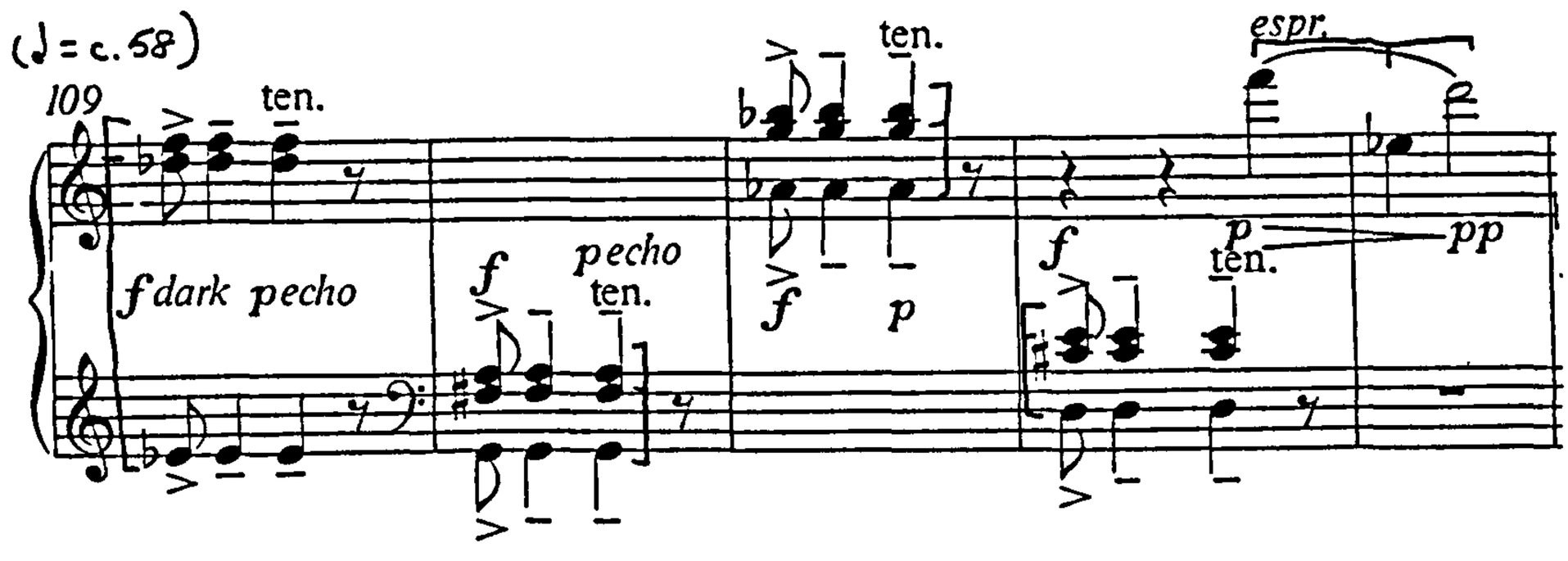


2.12b Saxton, Sonata (pg 8)

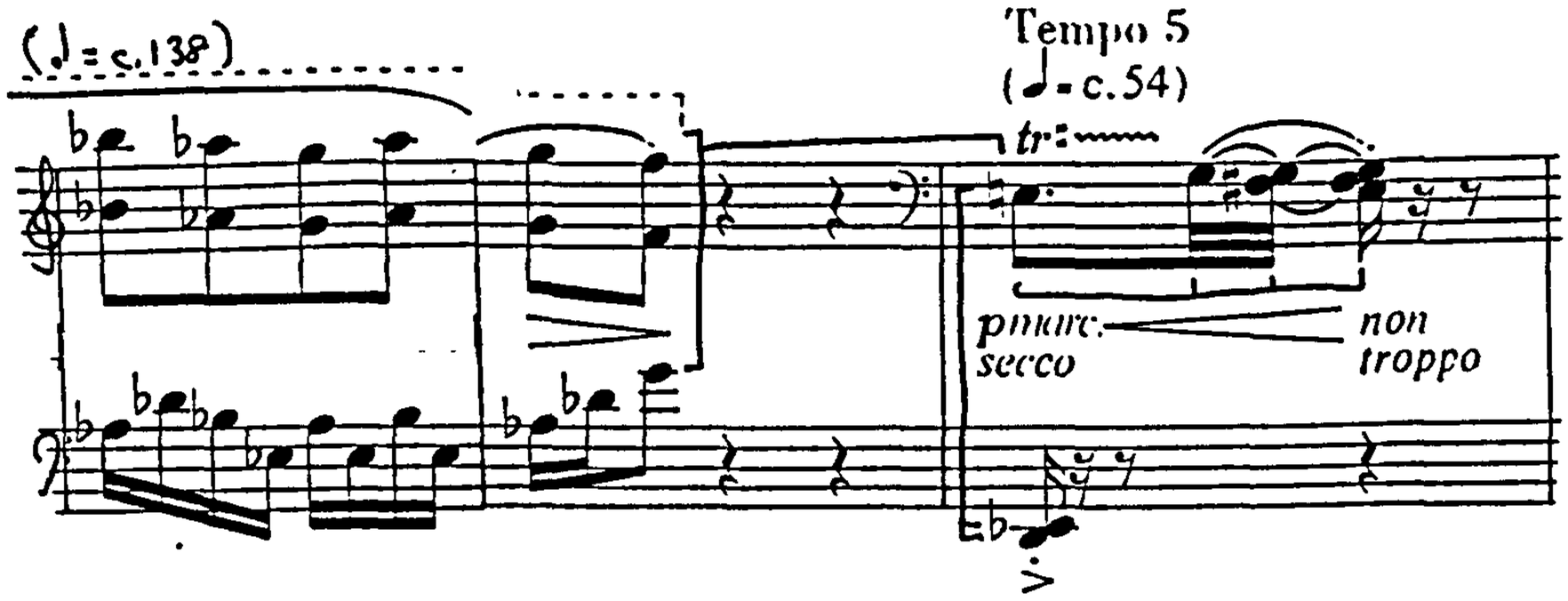
2.13a Tippett, Sonata No.2 b.15-16 (theme 4)

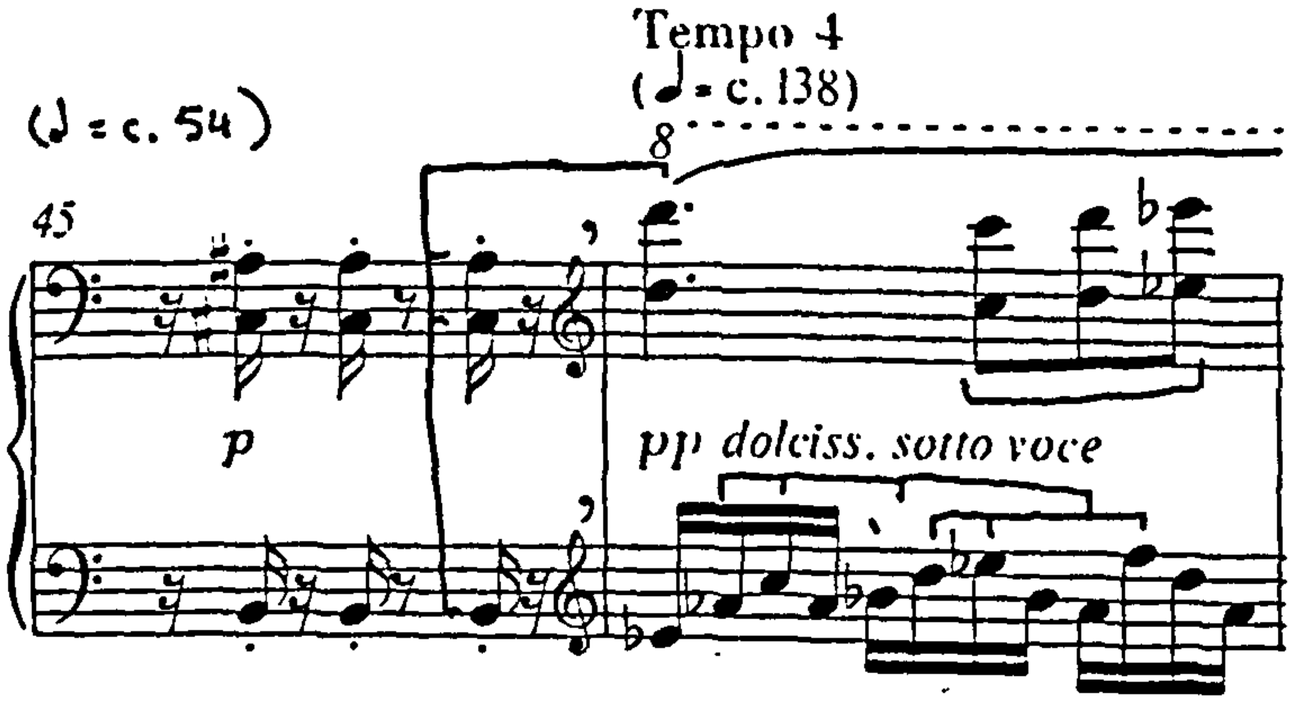


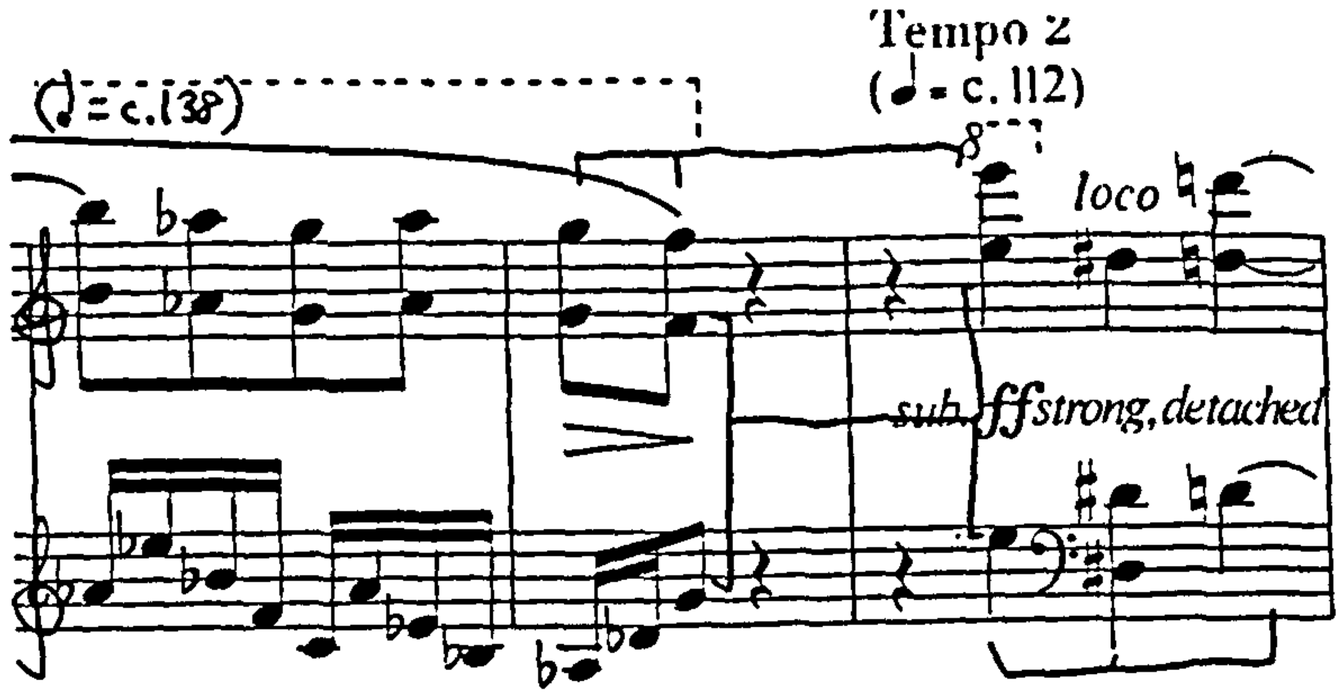
2.13b Tippett, Sonata No.2 b.109-113

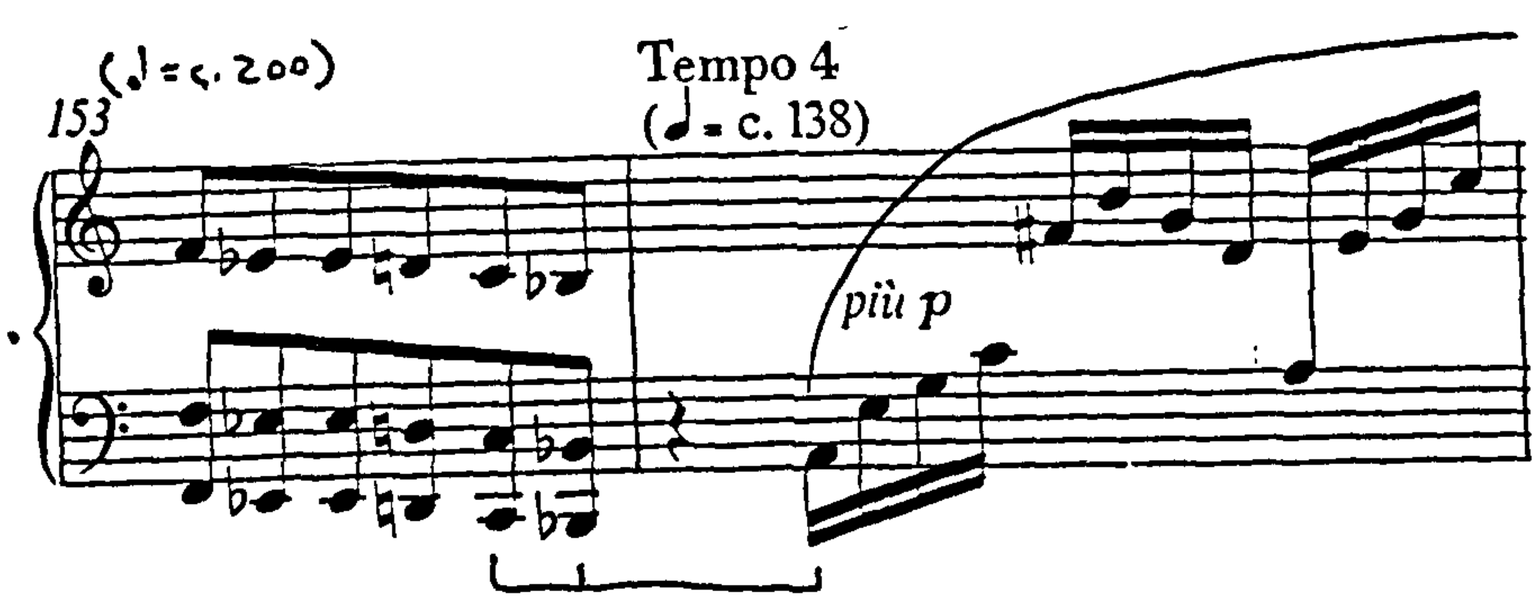


2.14 Tippett, Sonata No.2 transitions between themes (b.40; b.45; b.60; b.153; b.160)



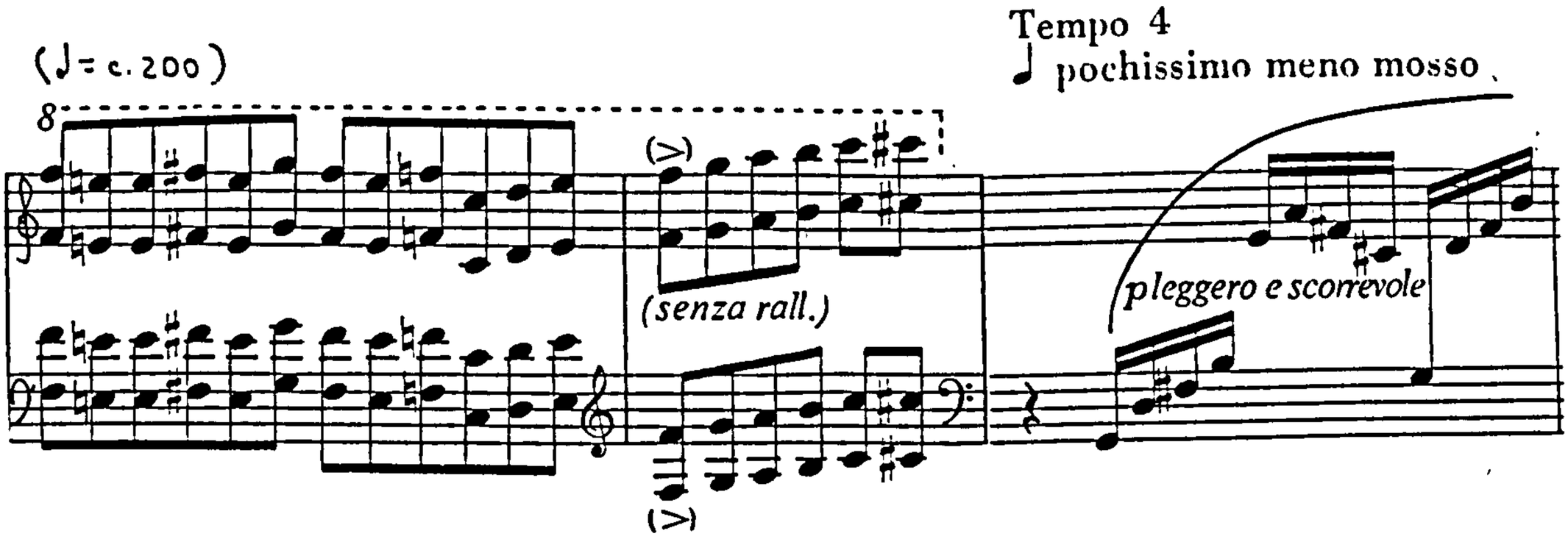

Tempo 4
(♩= c. 138)
(♩ = c. 54)
45
8
p
pp dolciss. sotto voce


Tempo 2
(♩= c. 112)
(♩= c. 138)
8
loco
sub. ff strong, detached

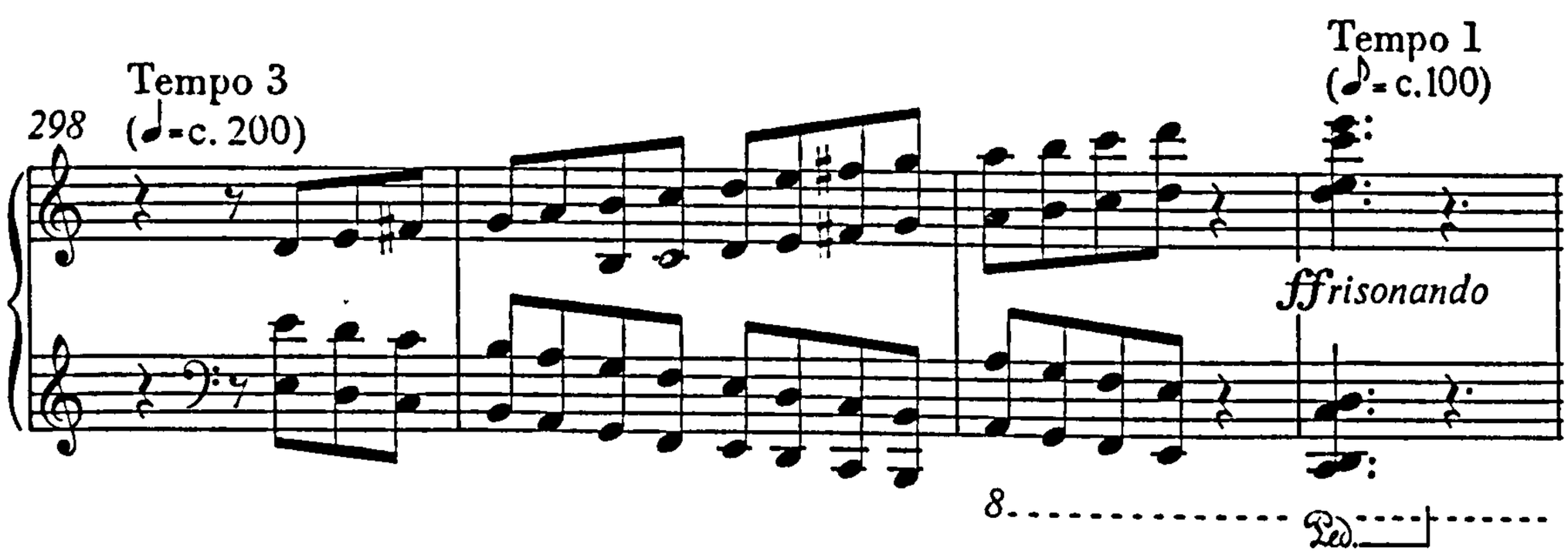

(♩= c. 200)
153
Tempo 4
(♩= c. 138)
più p

Tempo 5
(♩= c. 54)
(♩= c. 138)
p
non troppo
secco

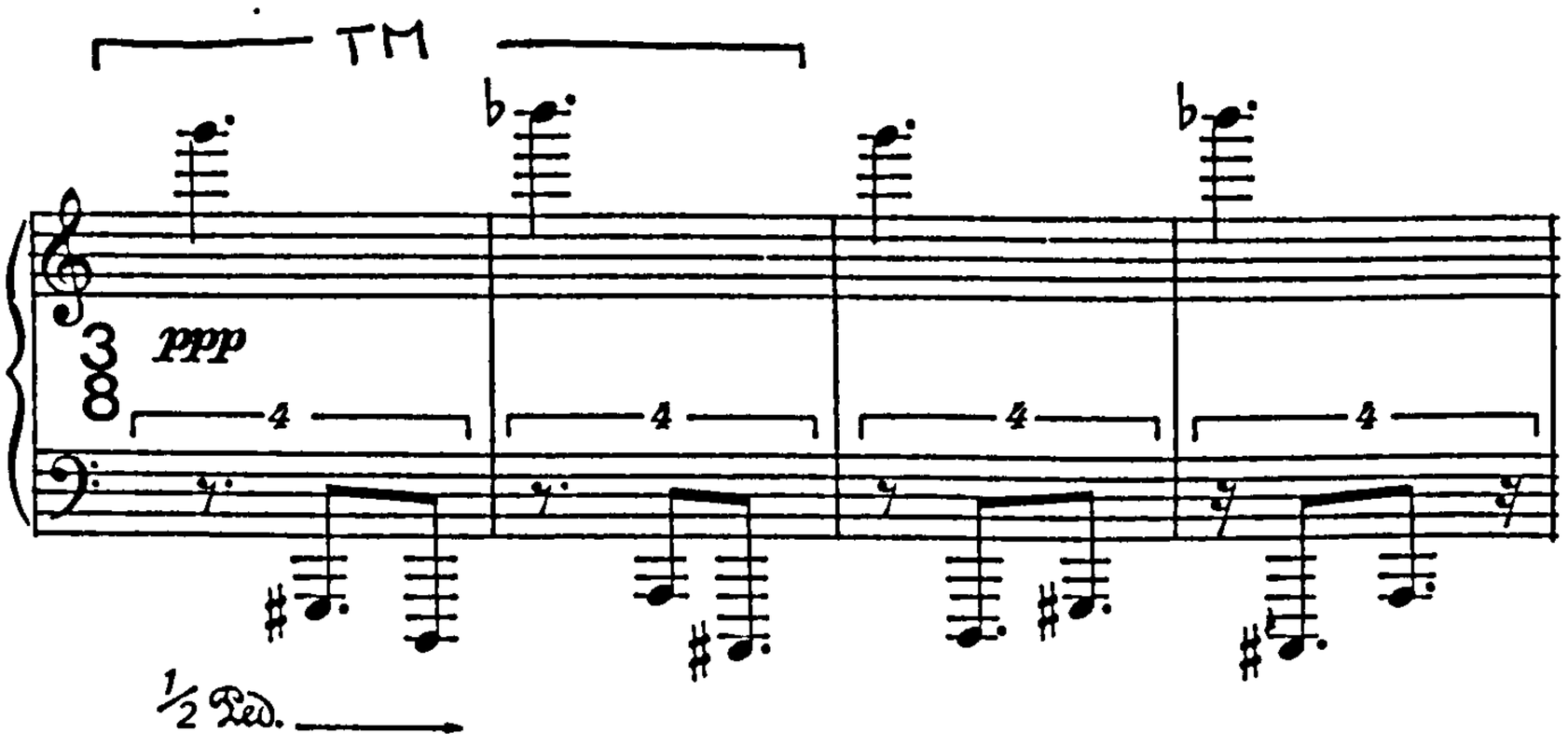
2.15 Tippett, Sonata No.2 b.13-15



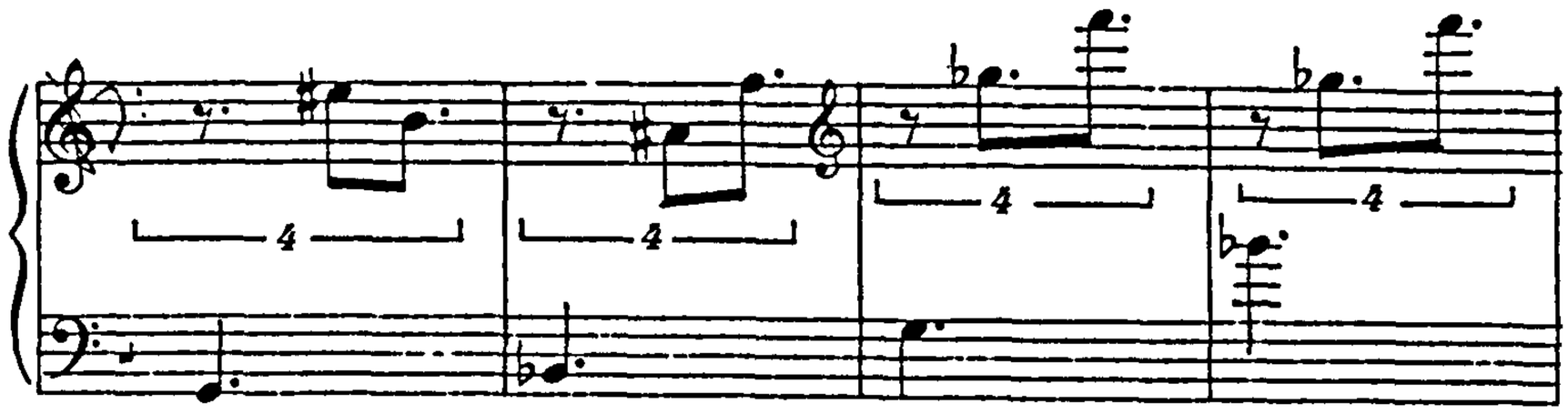
2.16 Tippett, Sonata No.2 b.298-301



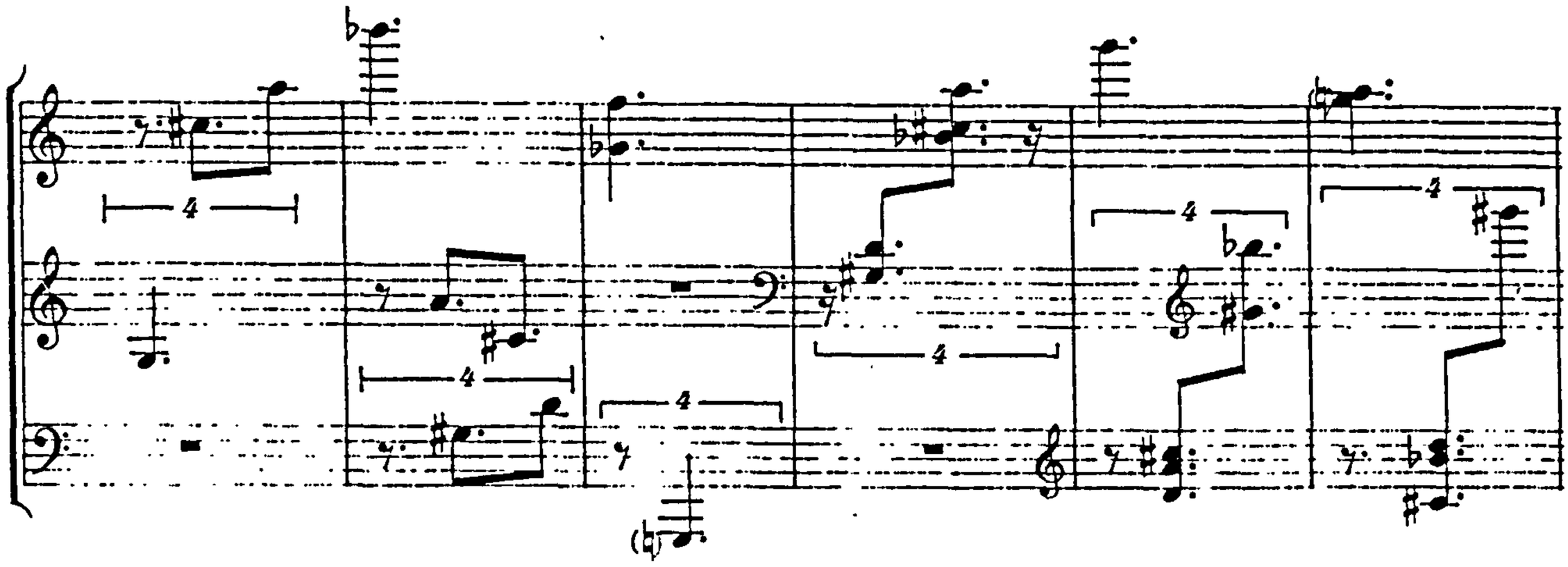
2.17 Feldman, Triadic Memories b.1-4



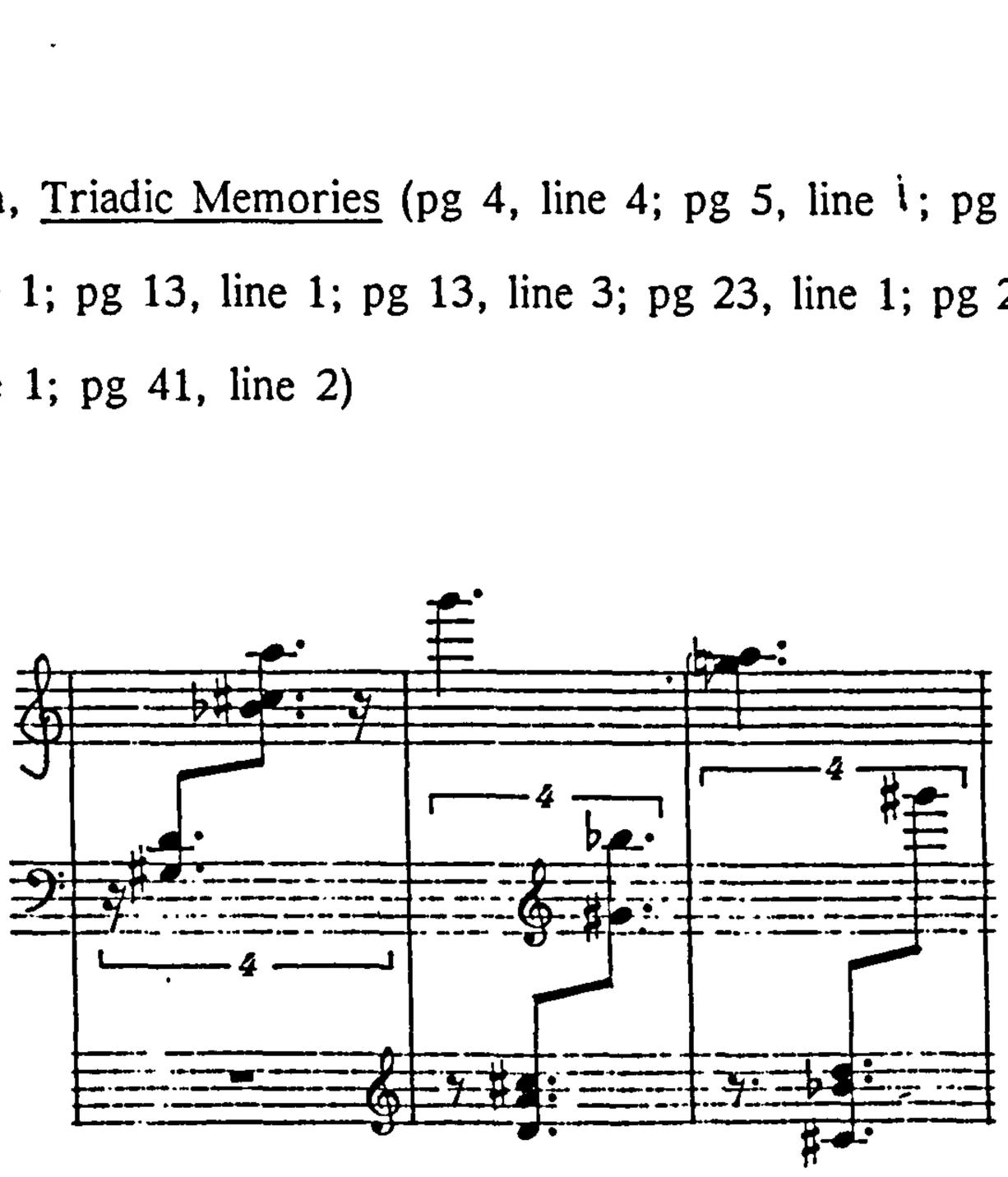
2.18a Feldman, Triadic Memories (pg 4, line 2)

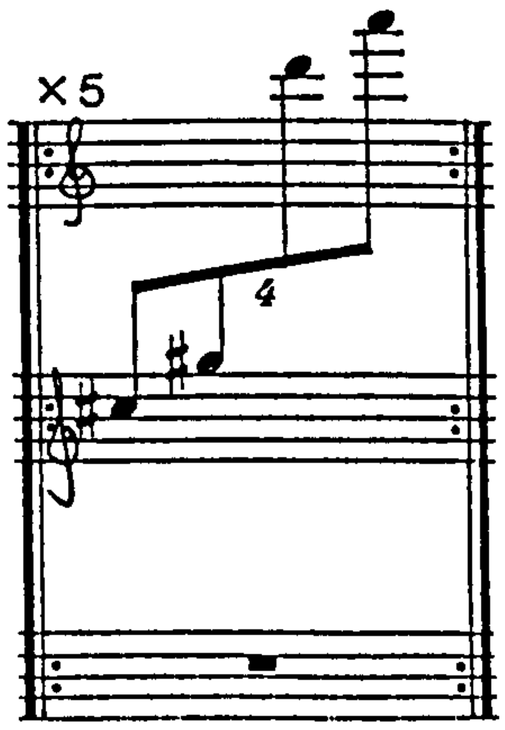


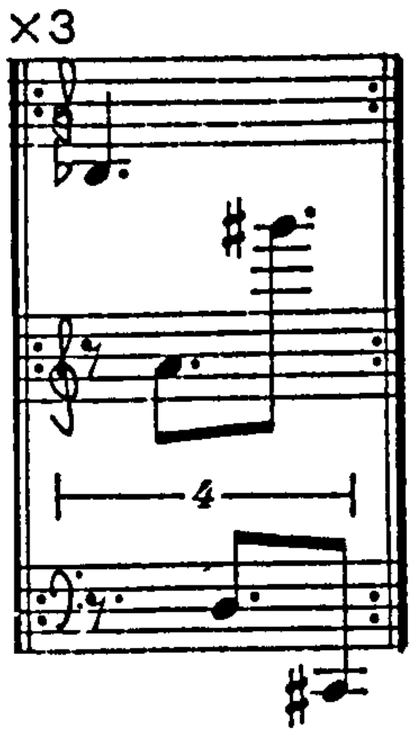
2.18b Feldman, Triadic Memories (pg 4, line 4)

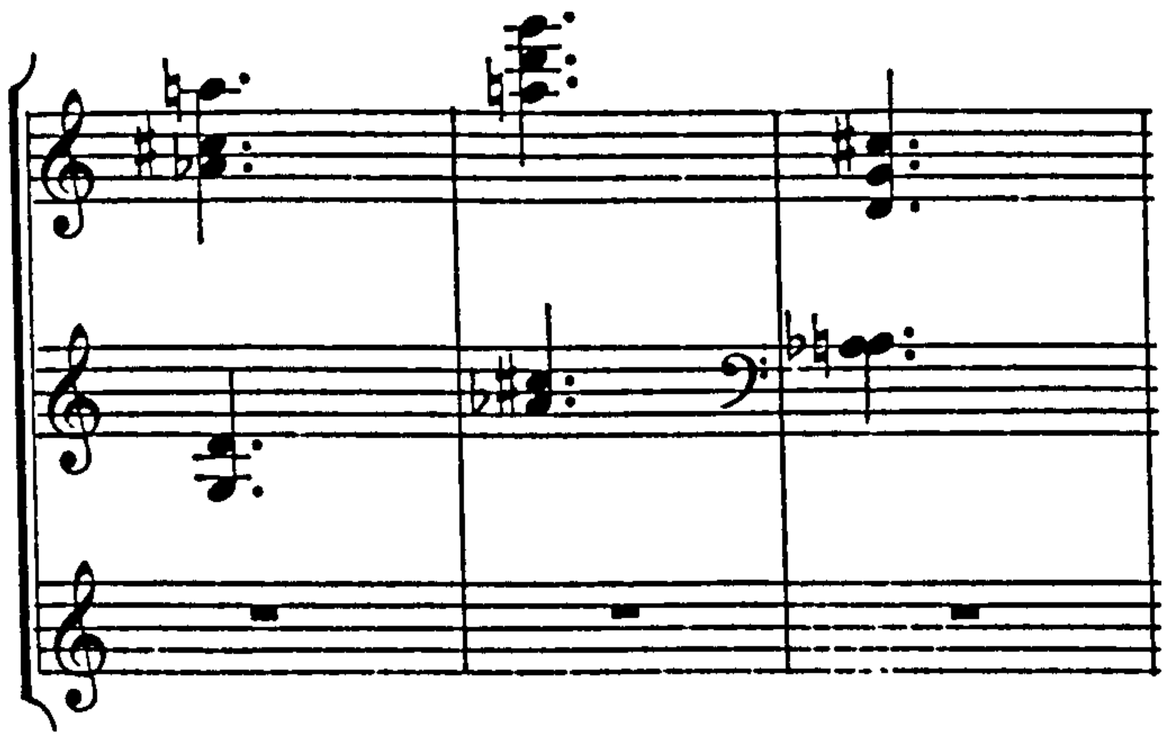


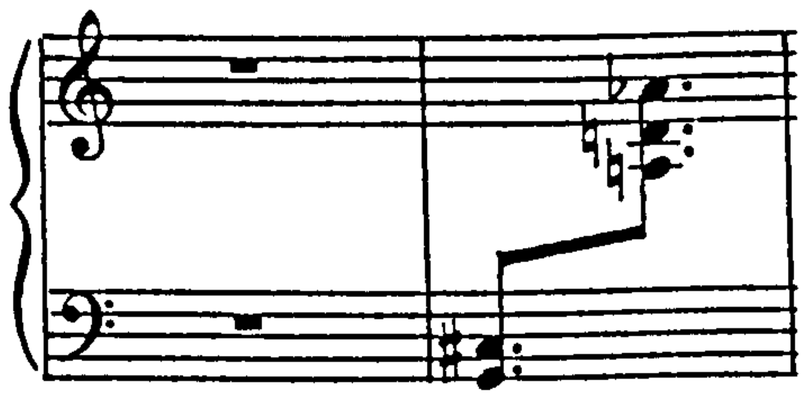
2.19 Feldman, Triadic Memories (pg 4, line 4; pg 5, line 1; pg 5, line 3; pg 10, line 1; pg 13, line 1; pg 13, line 3; pg 23, line 1; pg 25, line 2; pg 41, line 1; pg 41, line 2)

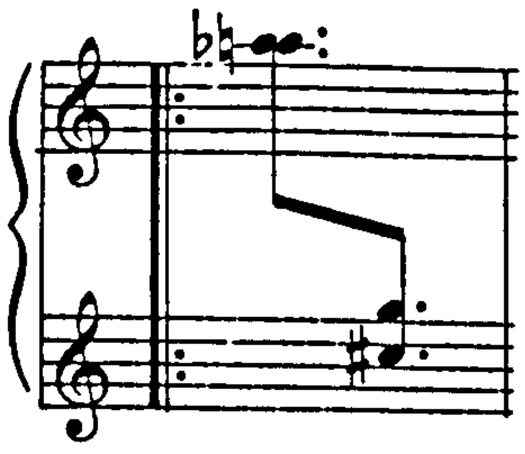


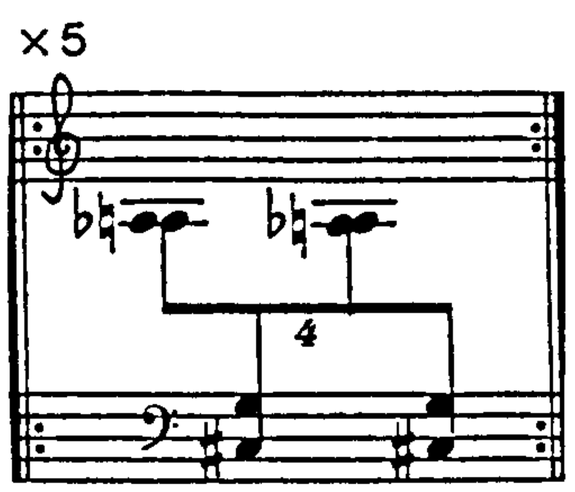

×5
4


×3
4


½ Ped.



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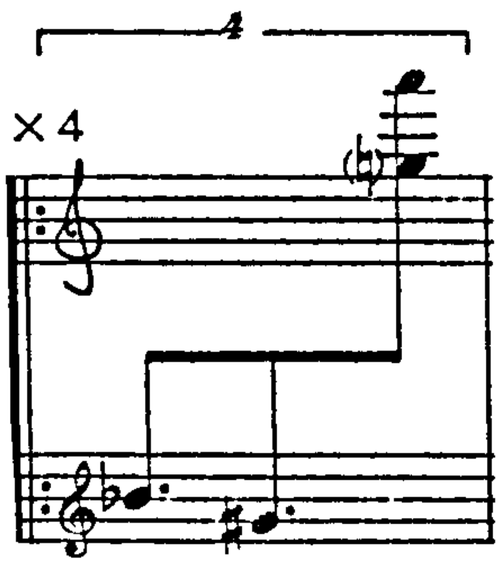
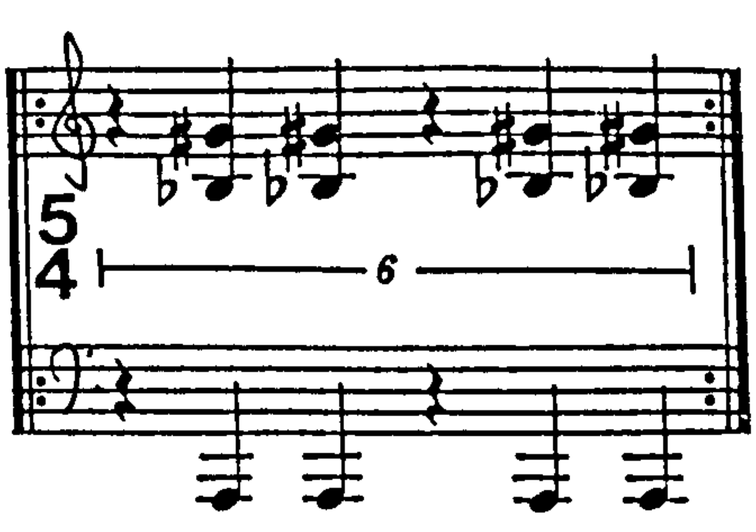
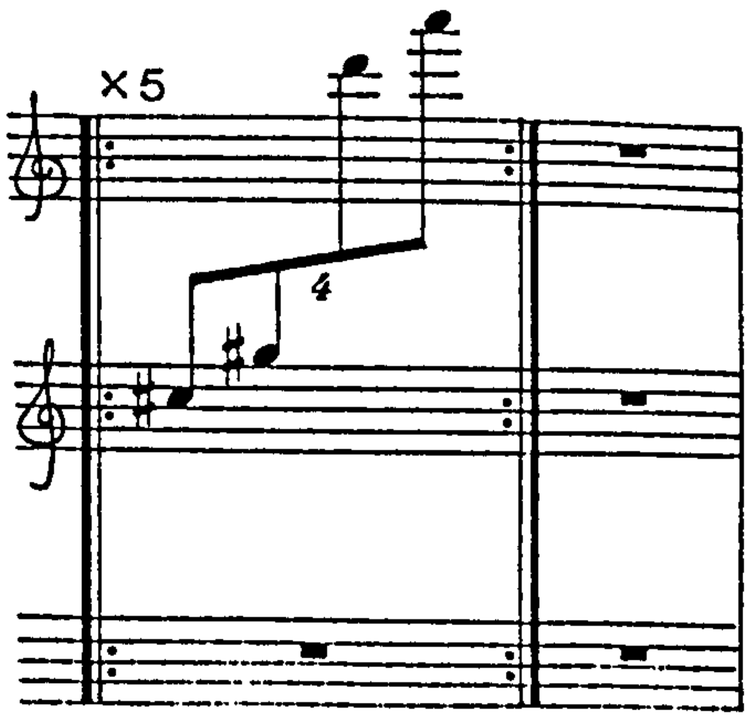

4
×4


5
4
6

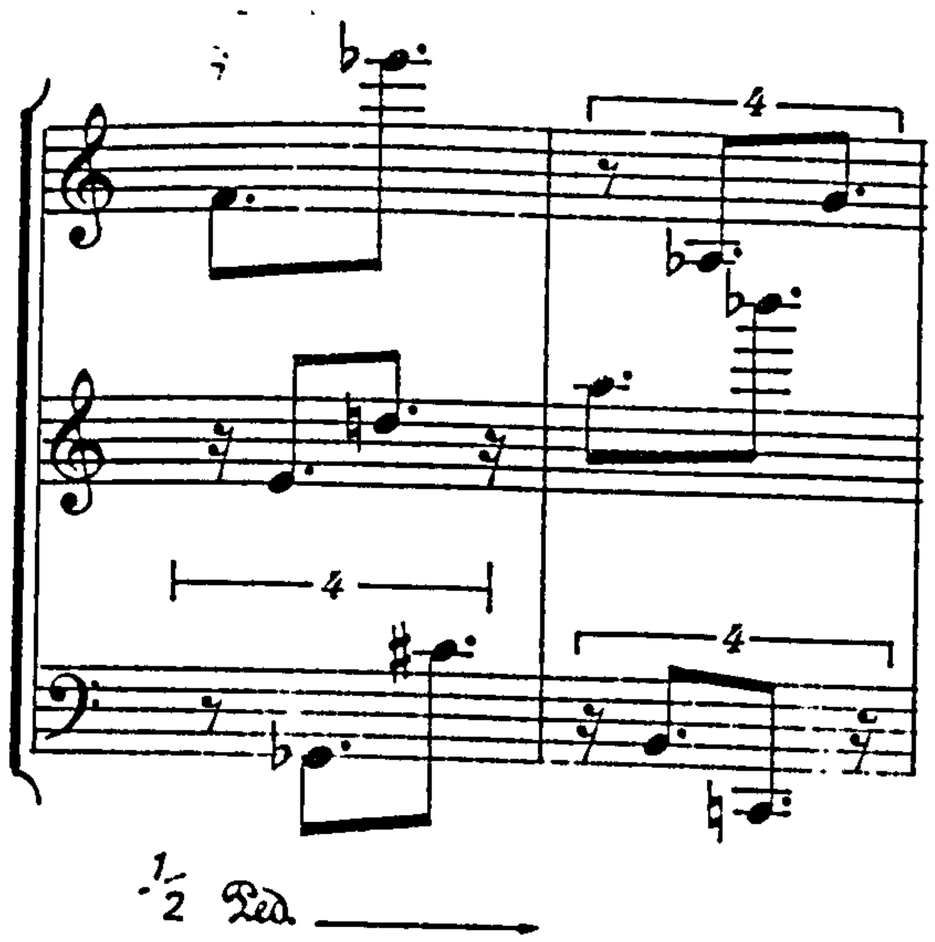
5
4
6

2.20 Feldman, Triadic Memories (pg 6-7)

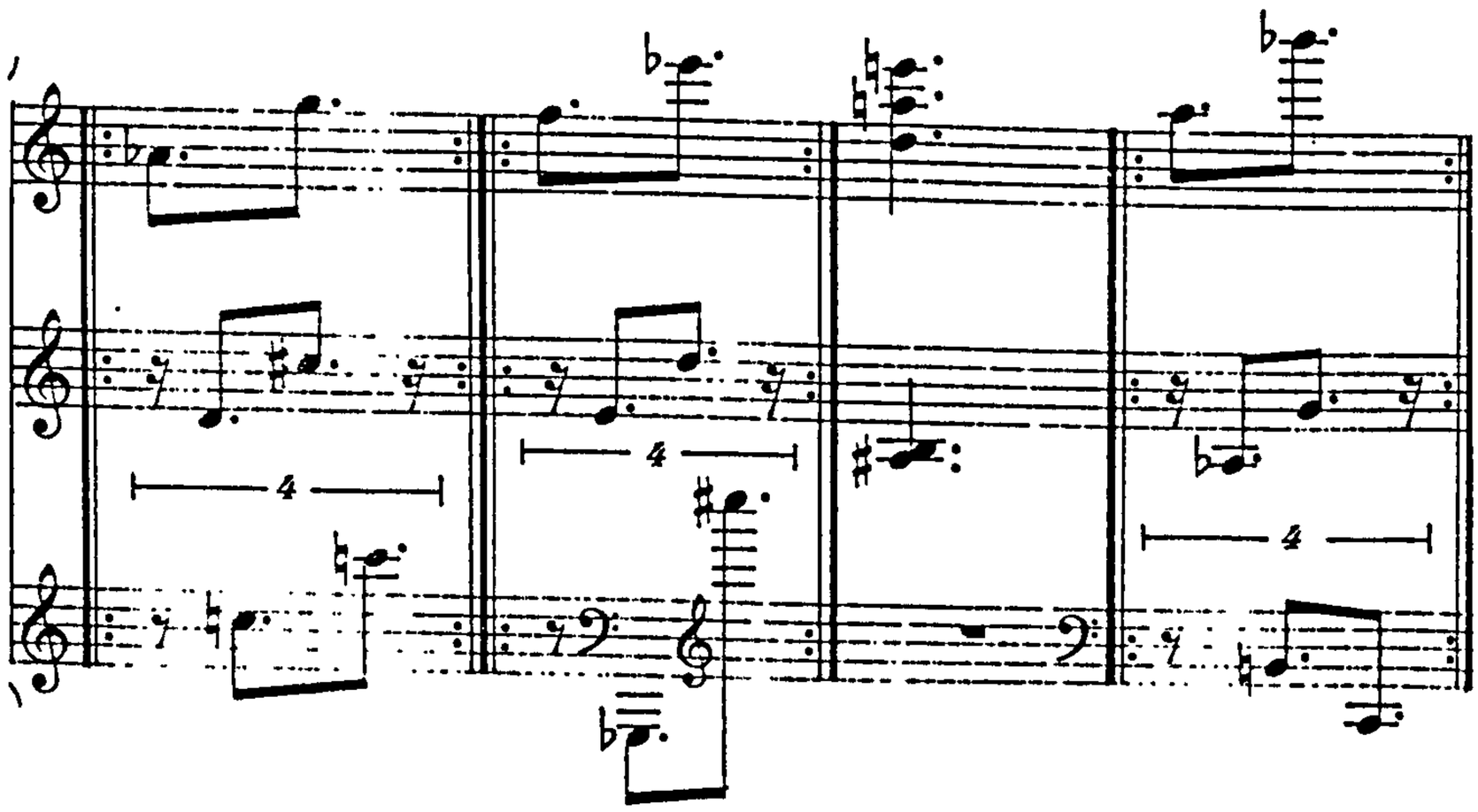
2.21 Feldman, Triadic Memories (pg 5, line 1)



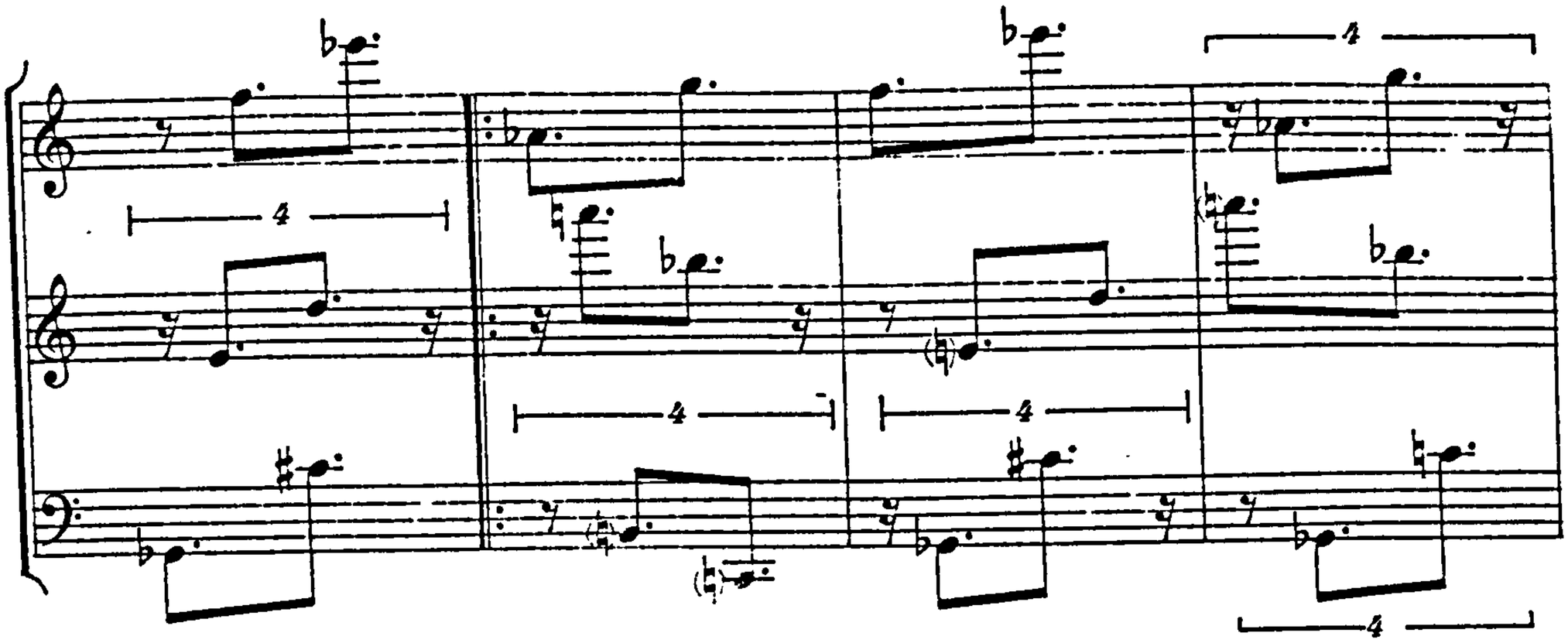
2.22a Feldman, Triadic Memories (pg 9, line 1)



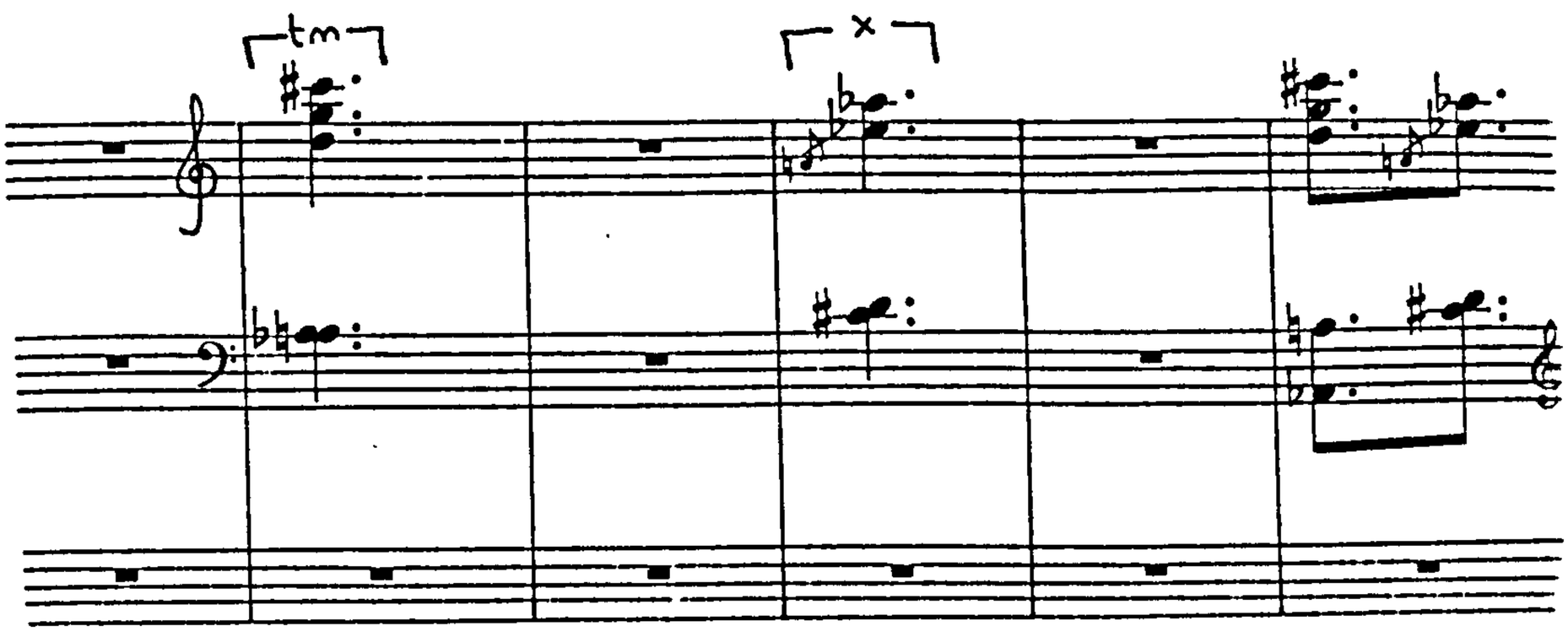
2.22b Feldman, Triadic Memories (pg 10, line 2; pg 20, line 2)



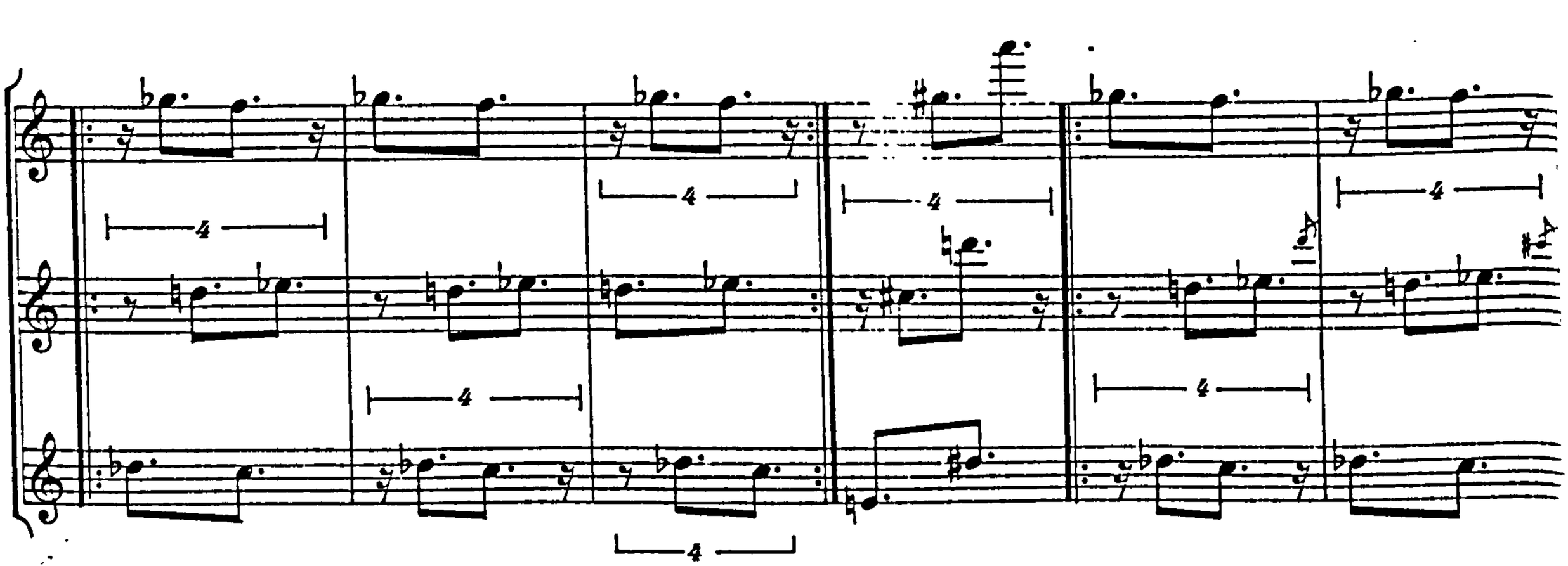
2.22b cont.



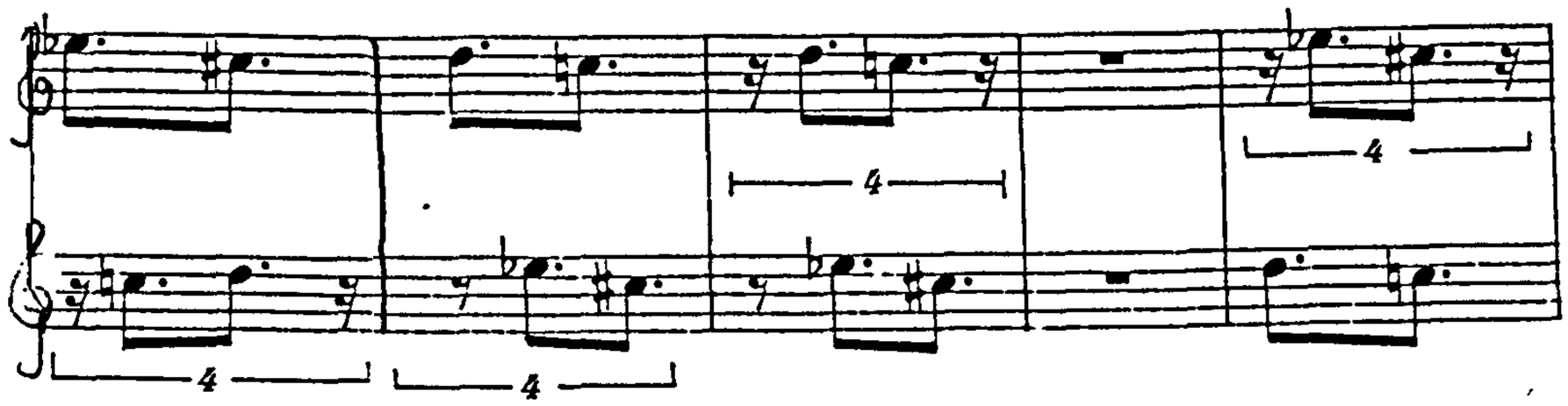
2.23 Feldman, Triadic Memories (pg 11, line 1)



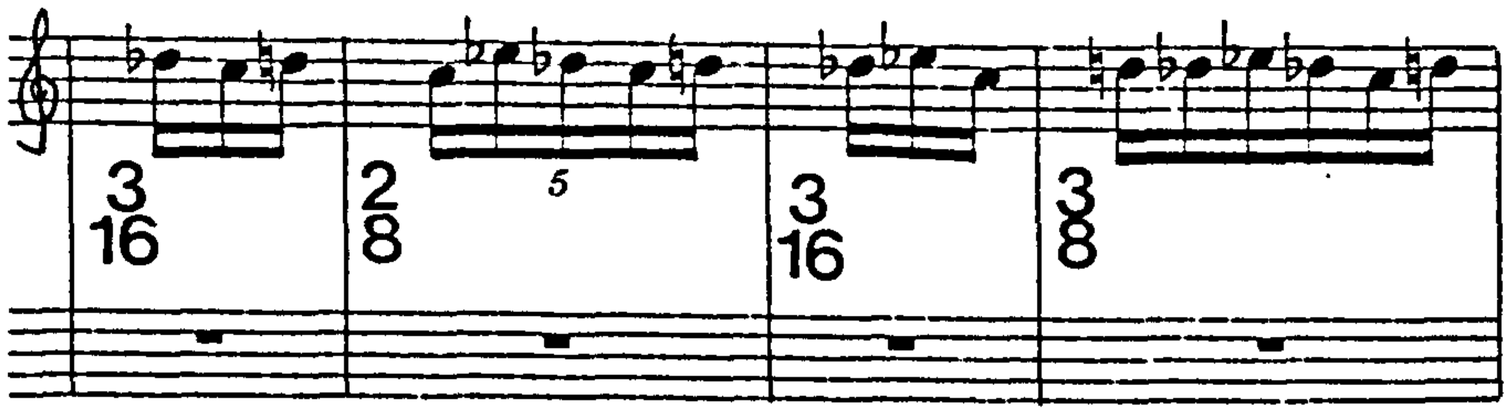
2.24a Feldman, Triadic Memories (pg 7, line 2)

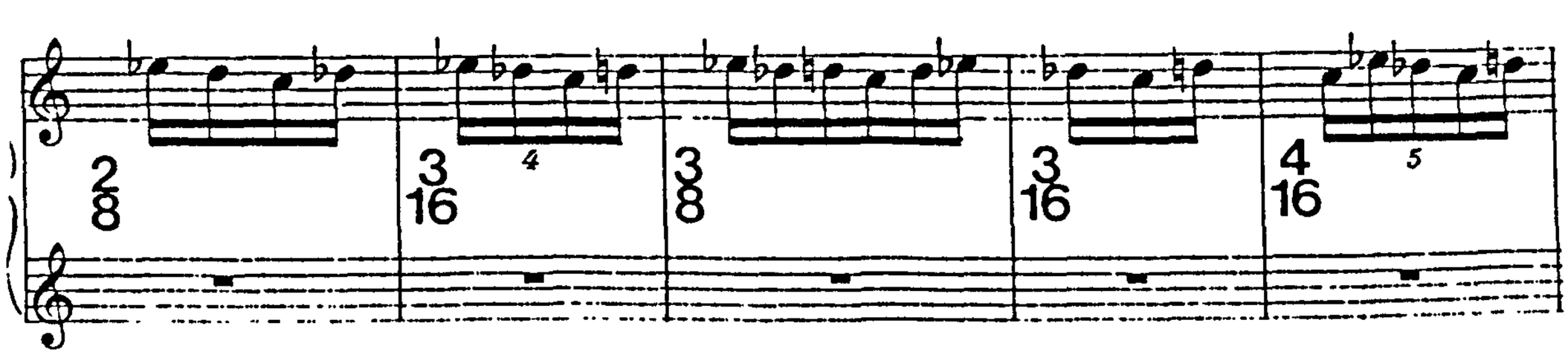


2.24b Feldman, Triadic Memories (pg 15, line 3)

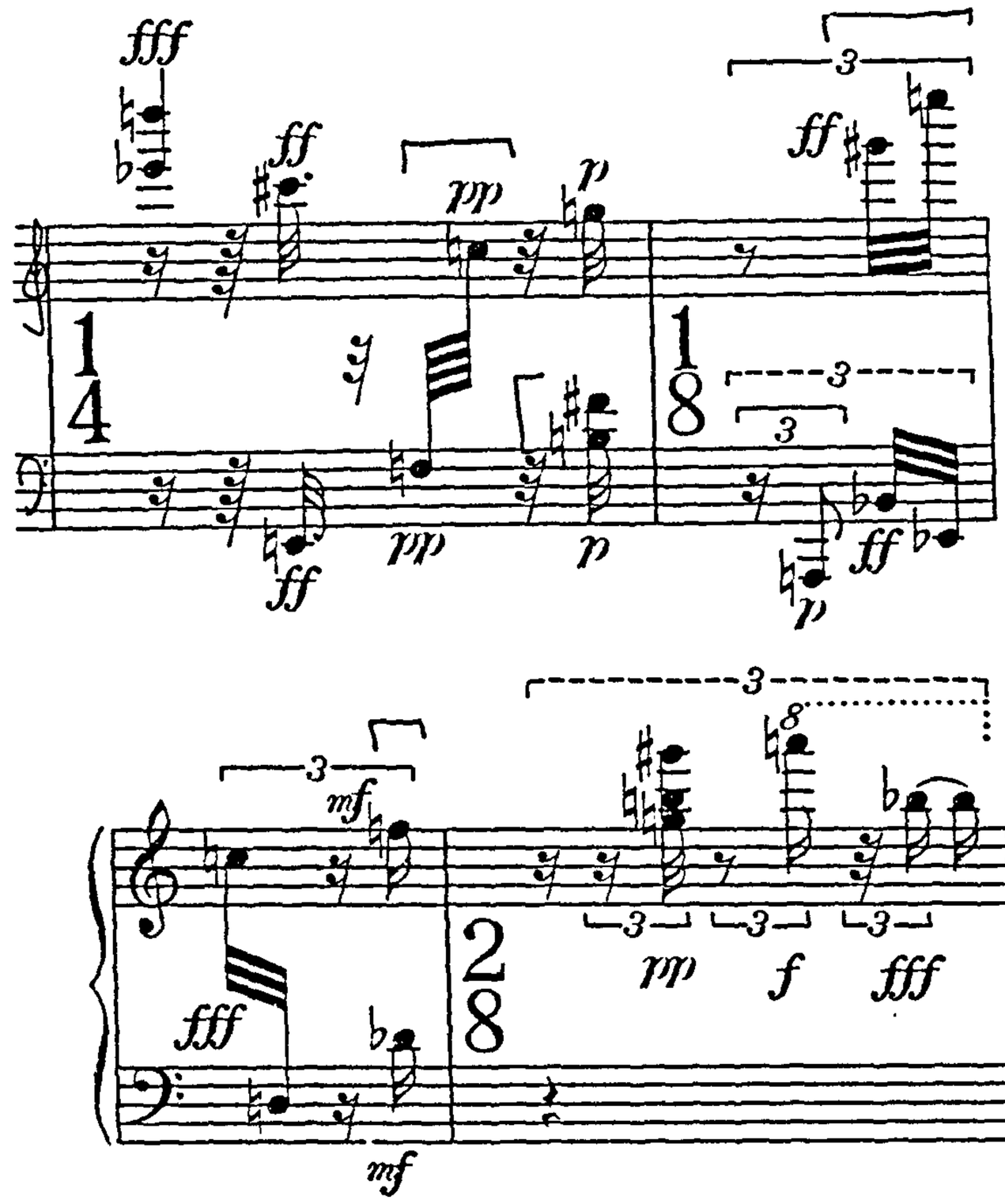


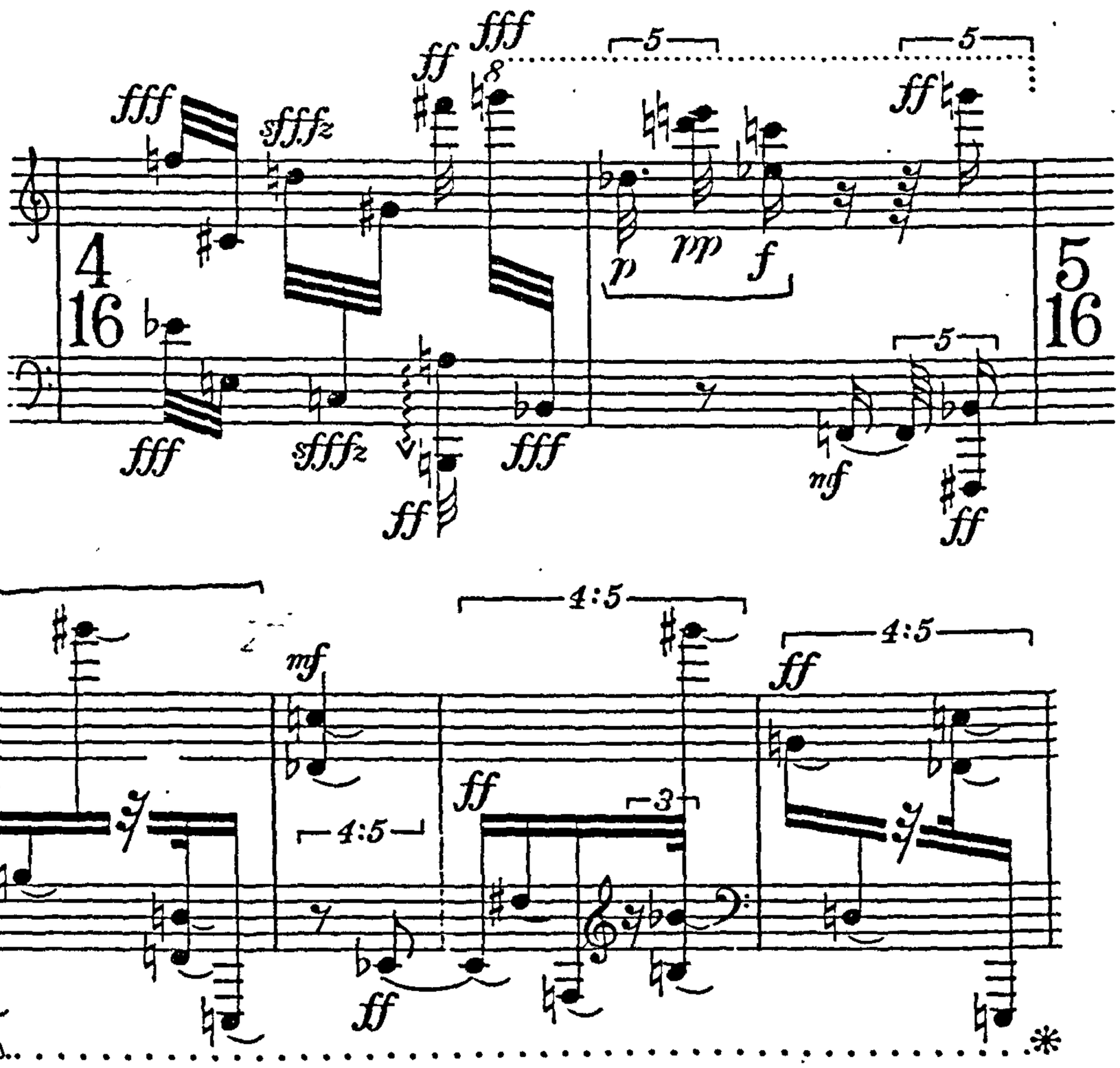
2.25 Feldman, Triadic Memories (pg 34, lines 3-4)





3.1 Stockhausen, Klavierstück I b.14-17; b.22-27

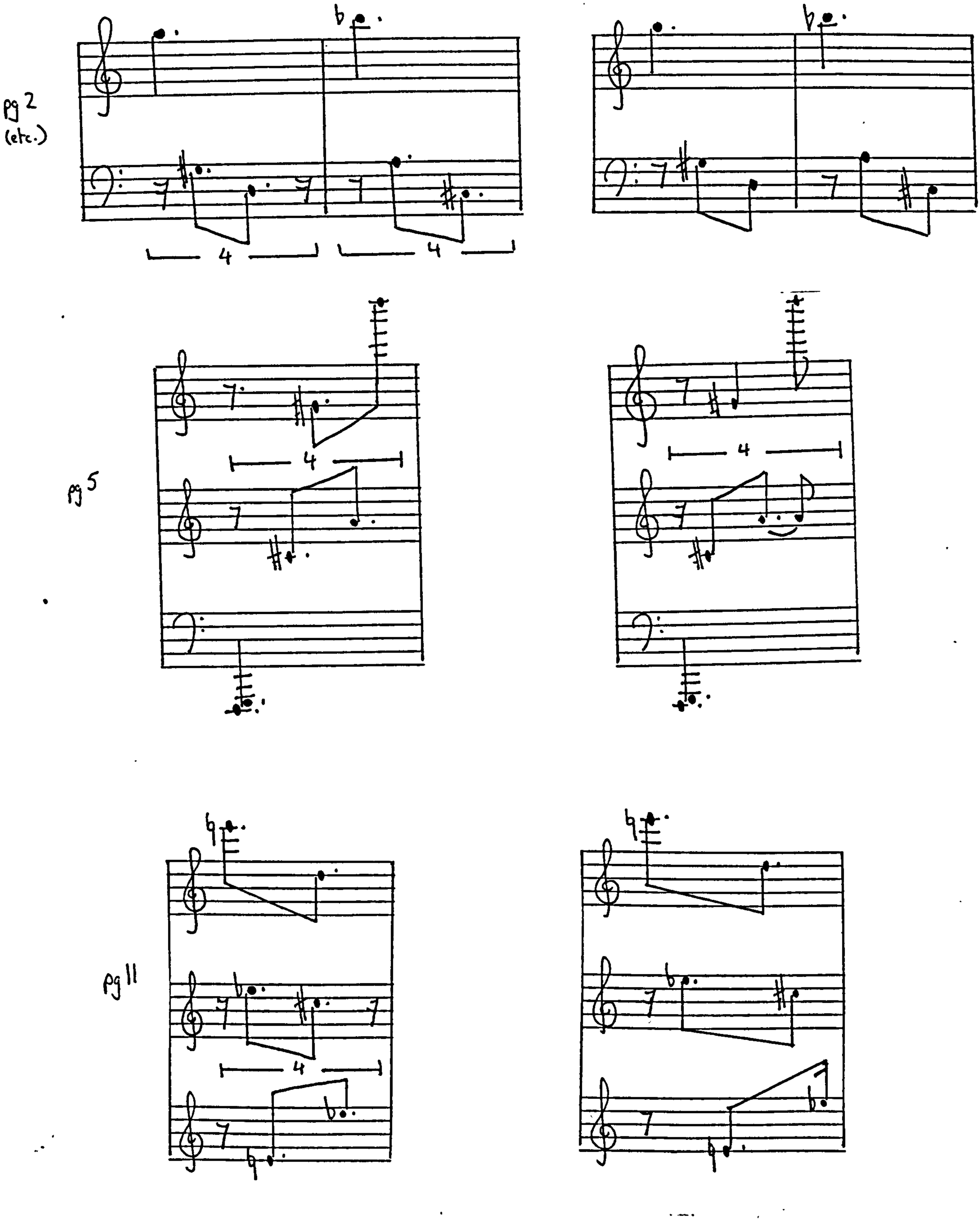




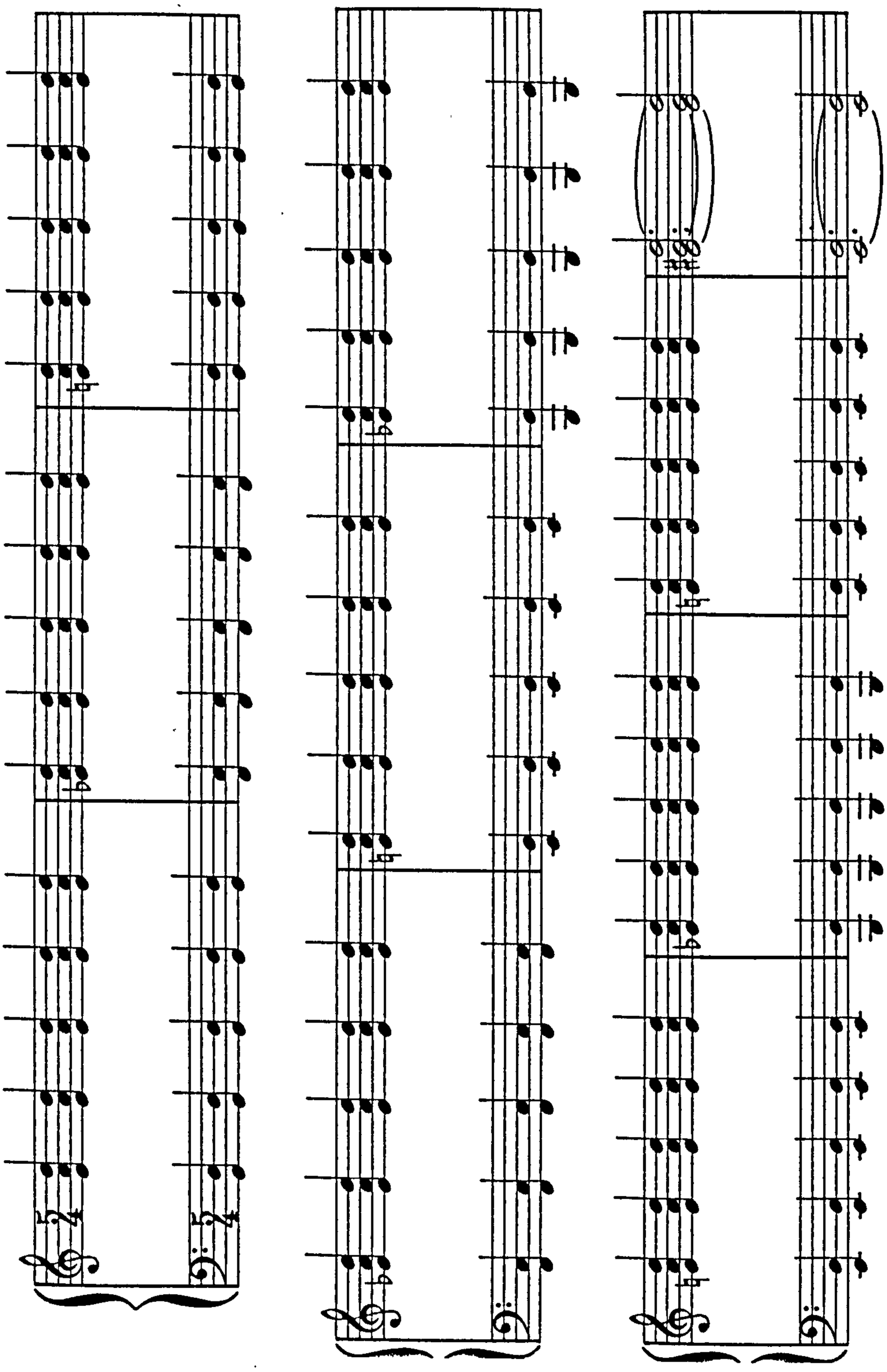
3.2 Feldman, Triadic Memories - comparison of score with transcription of recording by Roger Woodward

score

Woodward

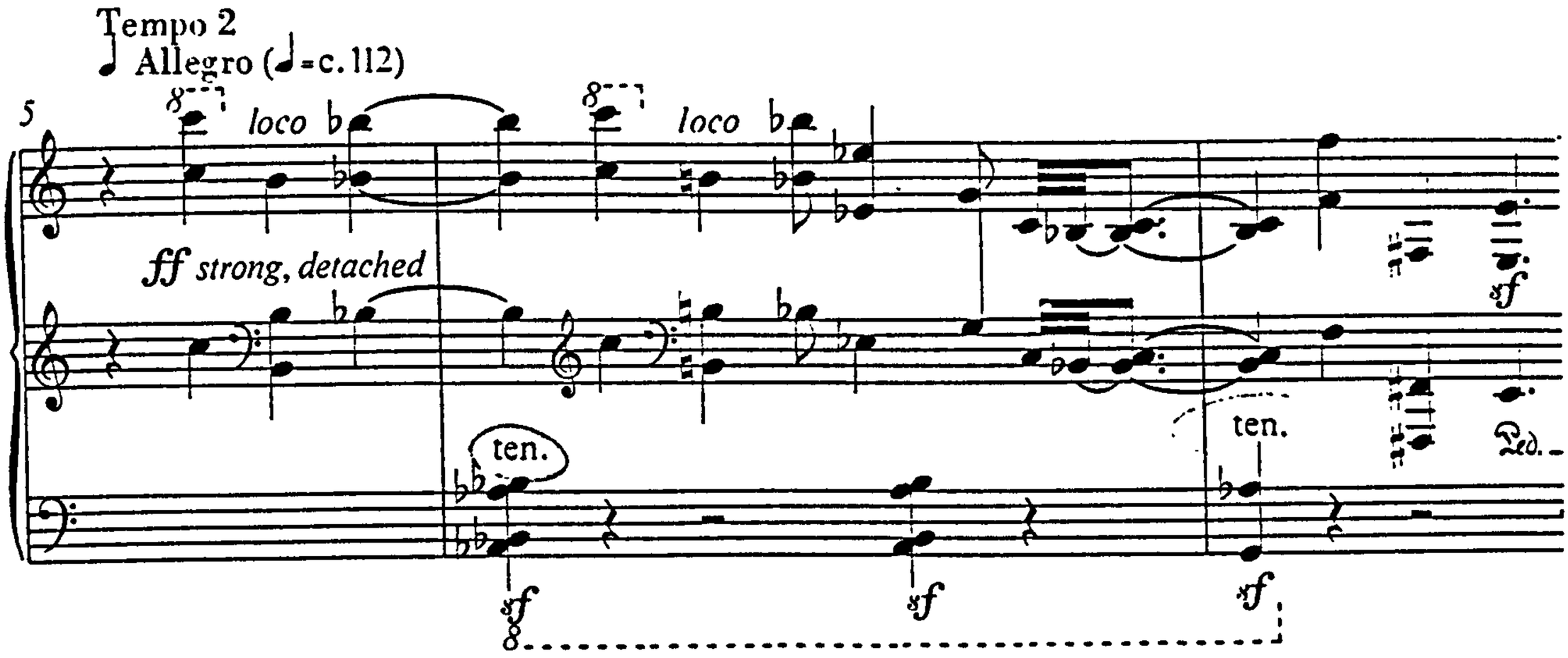


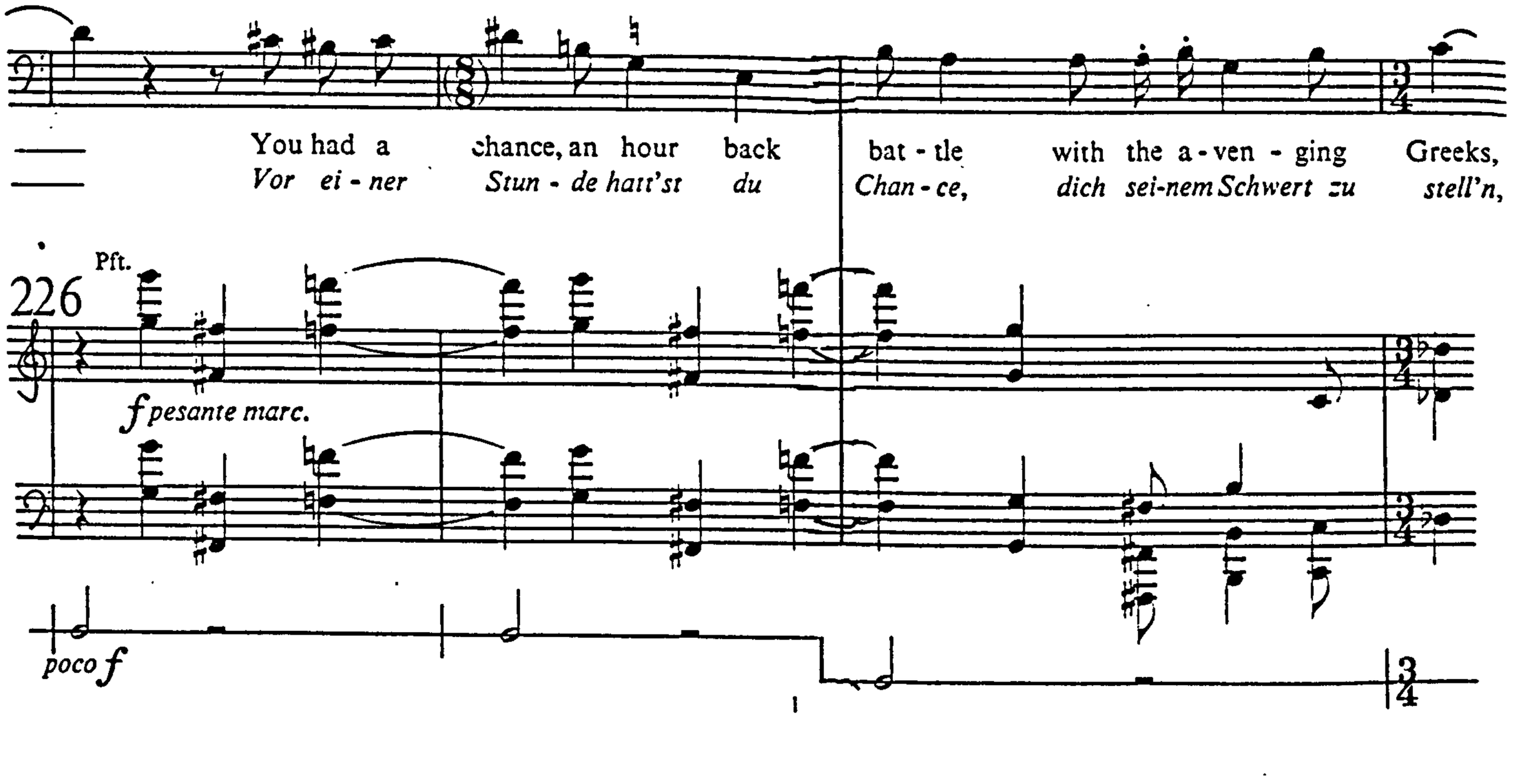
Example 3.3



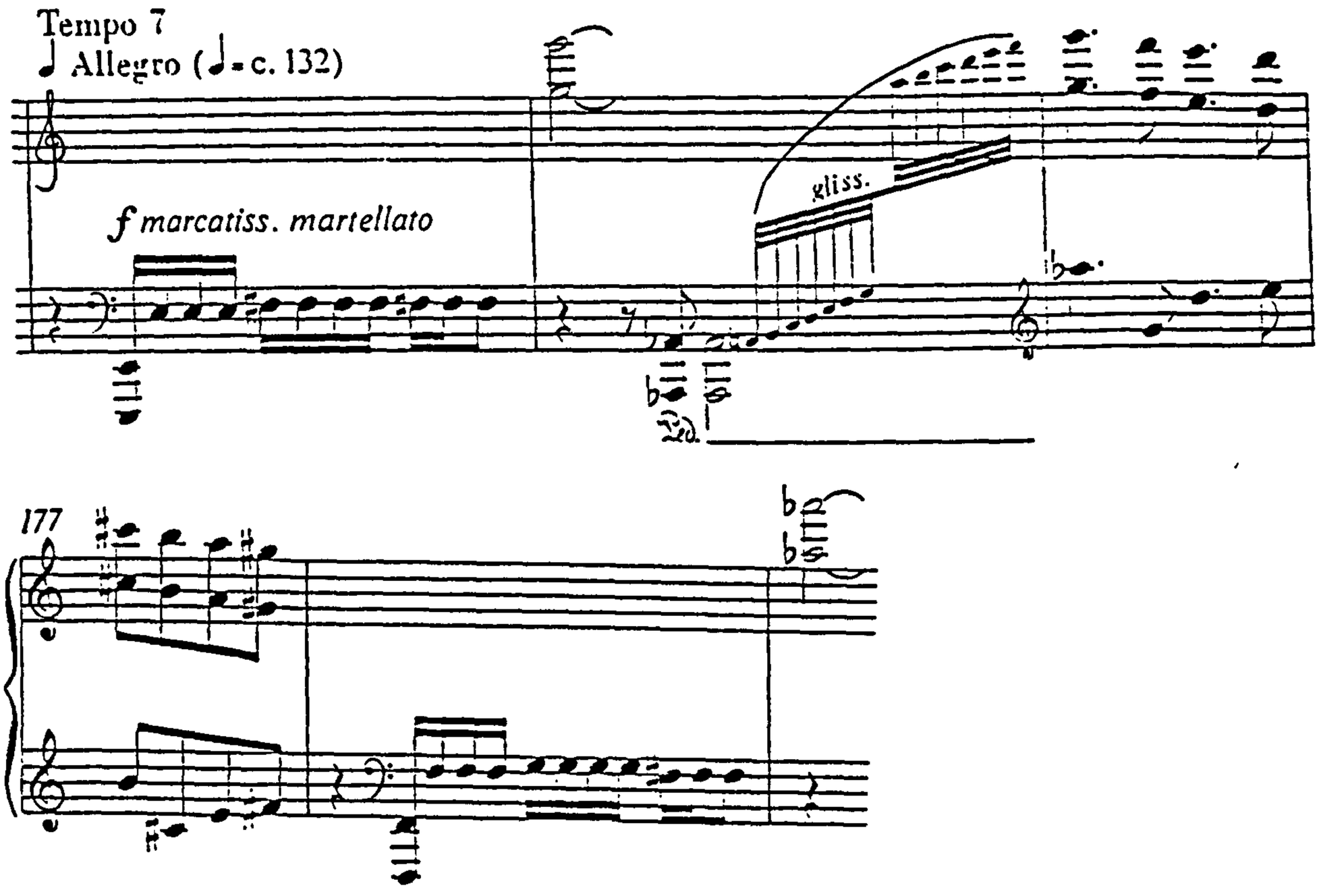
3.3 Skempton, First Prelude (beginning)

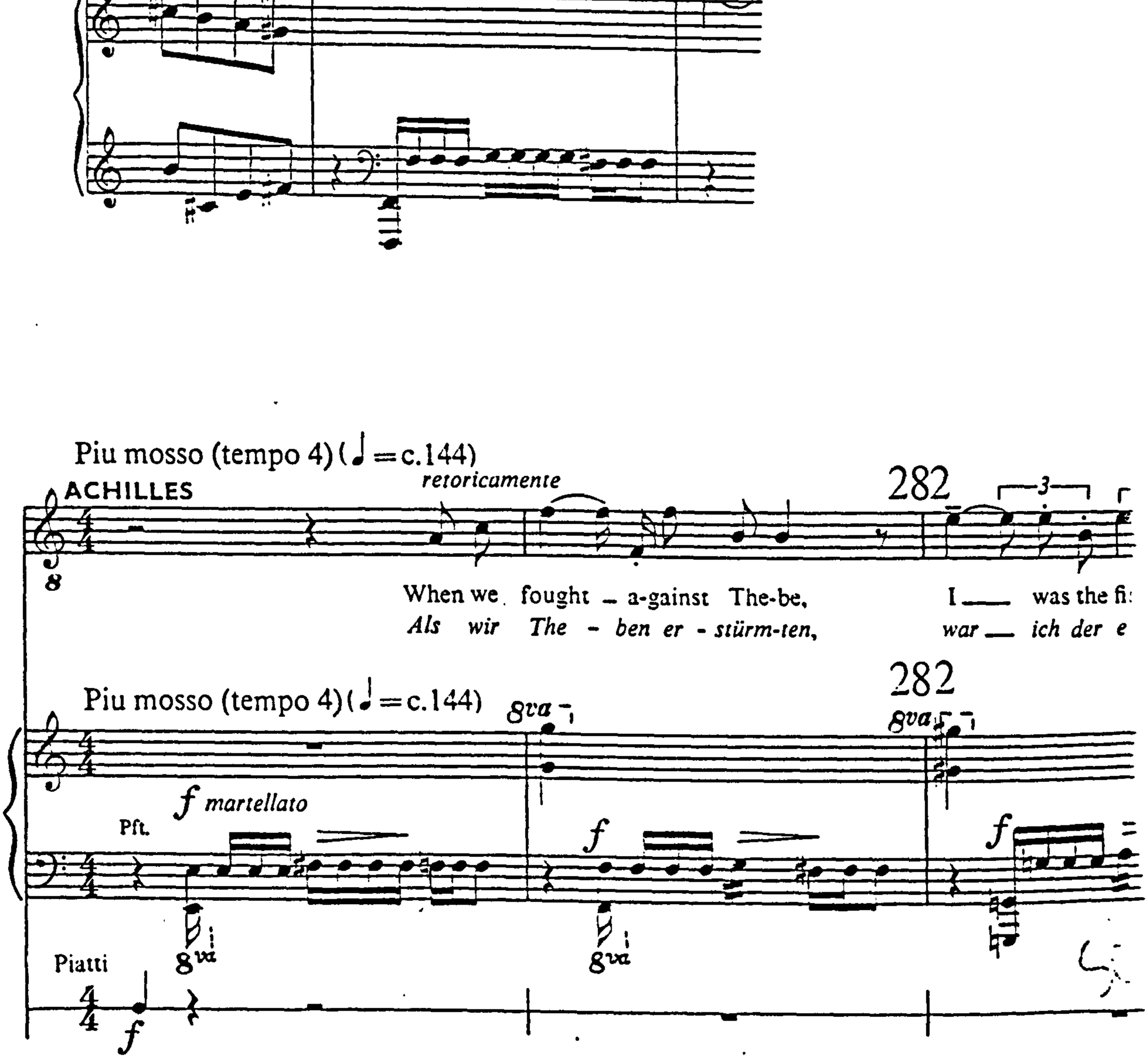
3.4a Tippett, Sonata No.2 b.5; Tippett, King Priam (fig.226)



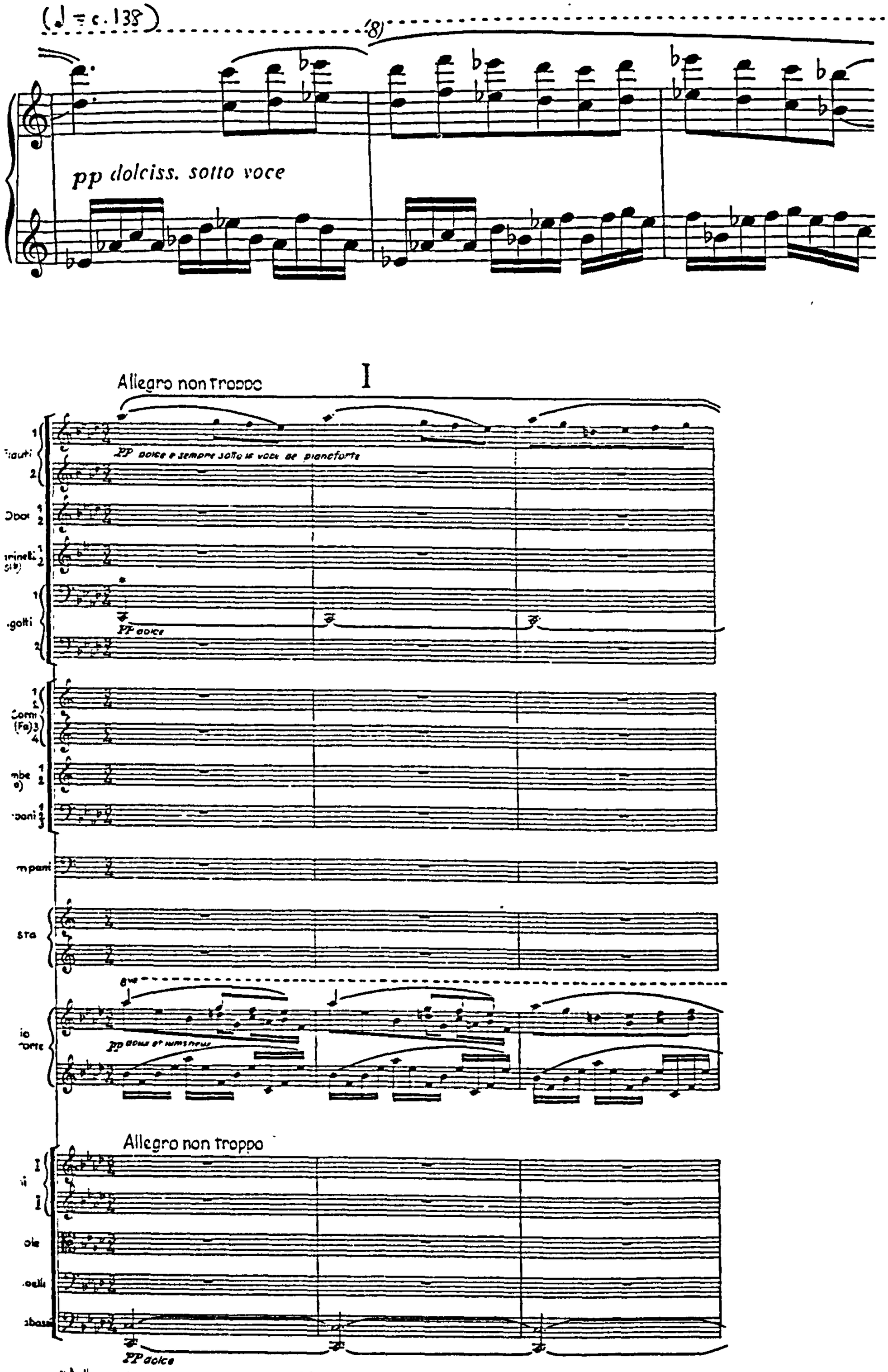


3.4b Tippett, Sonata No.2 b.174; Tippett, King Priam (ca. fig.282)





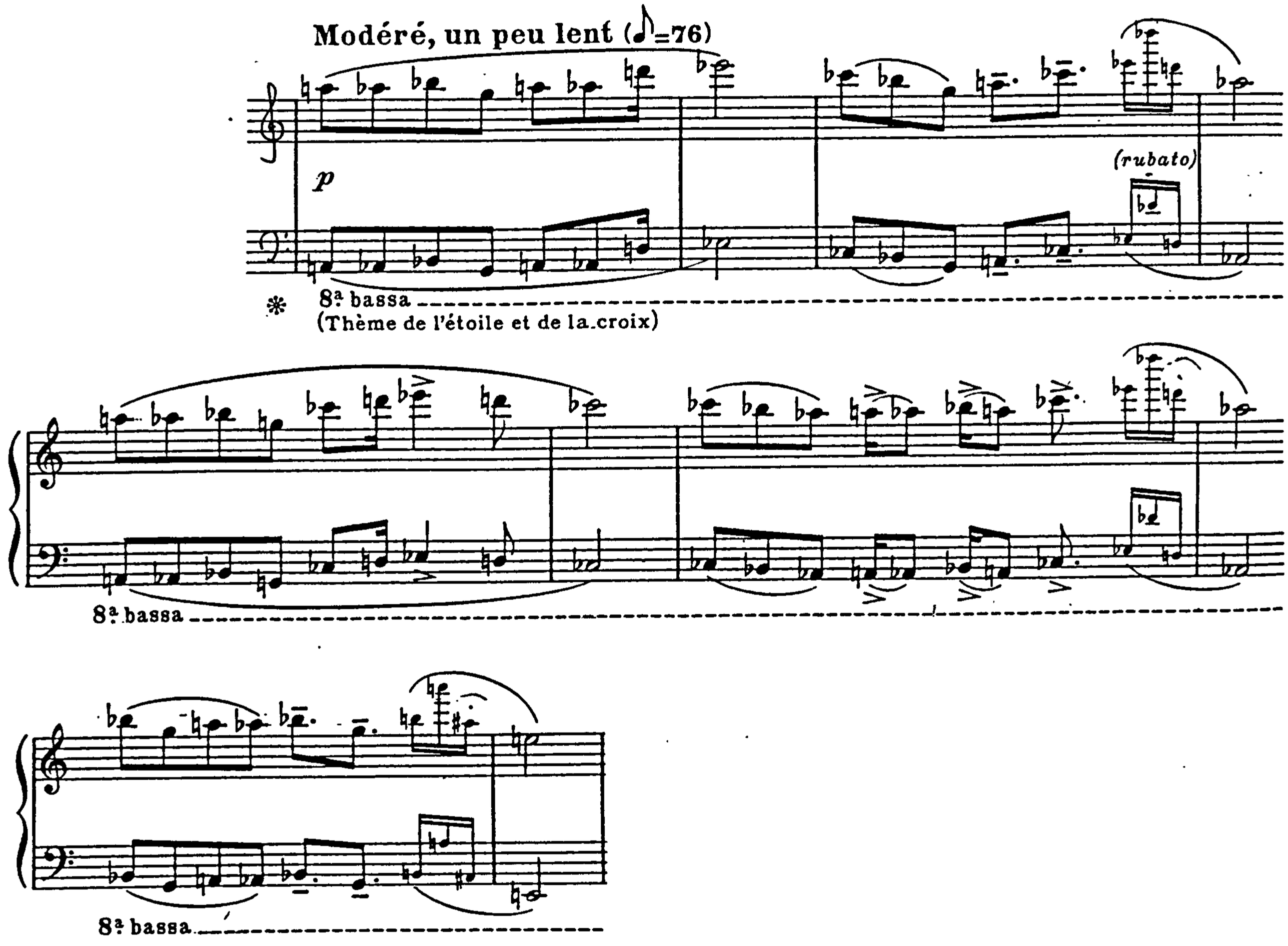
3.5 Tippett, Sonata No.2 b.56; Tippett, Piano Concerto (beginning)



* Nelle grande orchestre con molti contrabassi forse occorre lasciare entrarsi i fagotti più tarde.

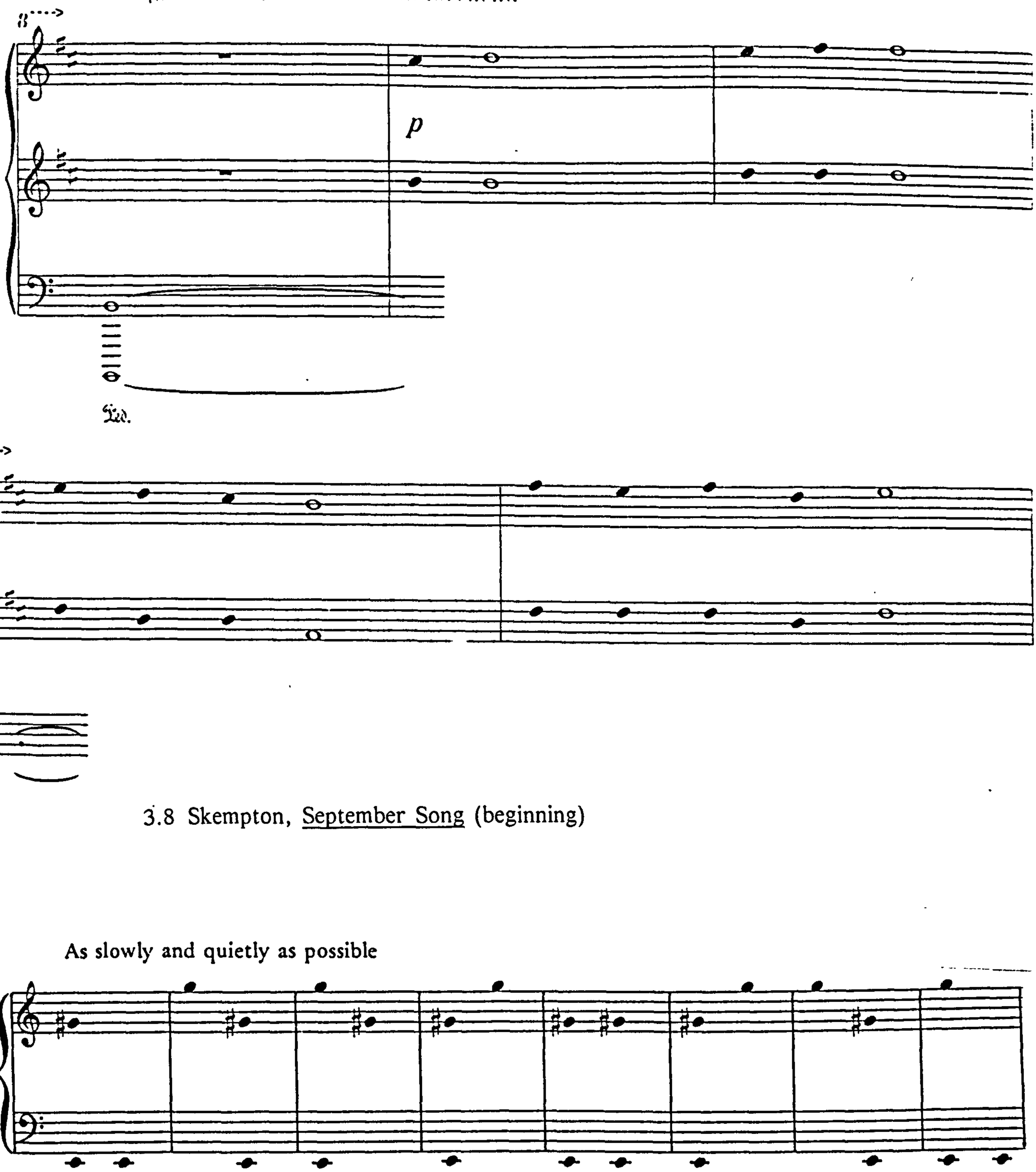
by Schott & Co. Ltd., London

3.6 Messiaen, Vingt Regards sur l'enfant Jésus Christ 2nd movement 'Regard de l'étoile' b.6



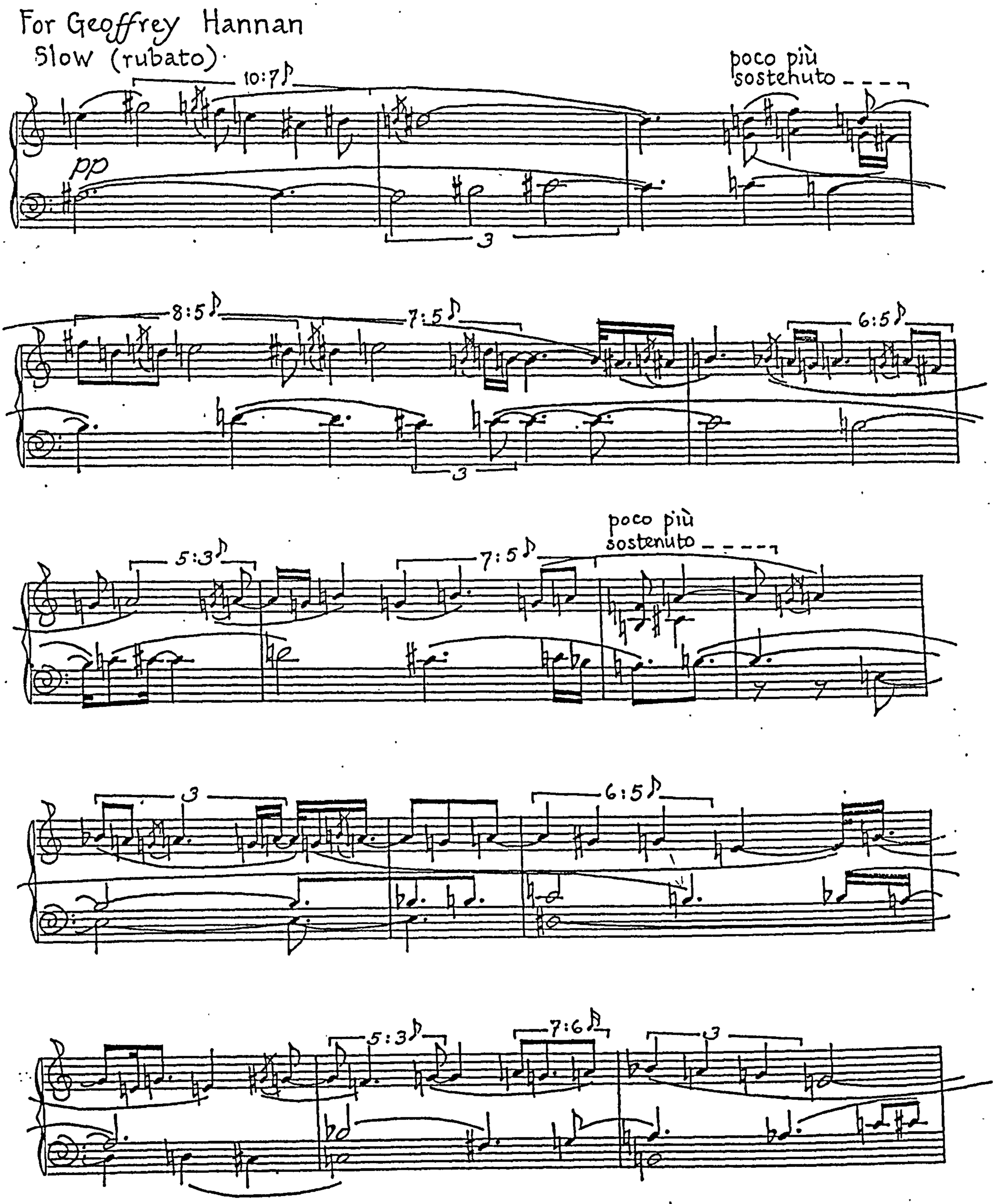
Example 3.6

3.7 Pärt, Für Alina (beginning)

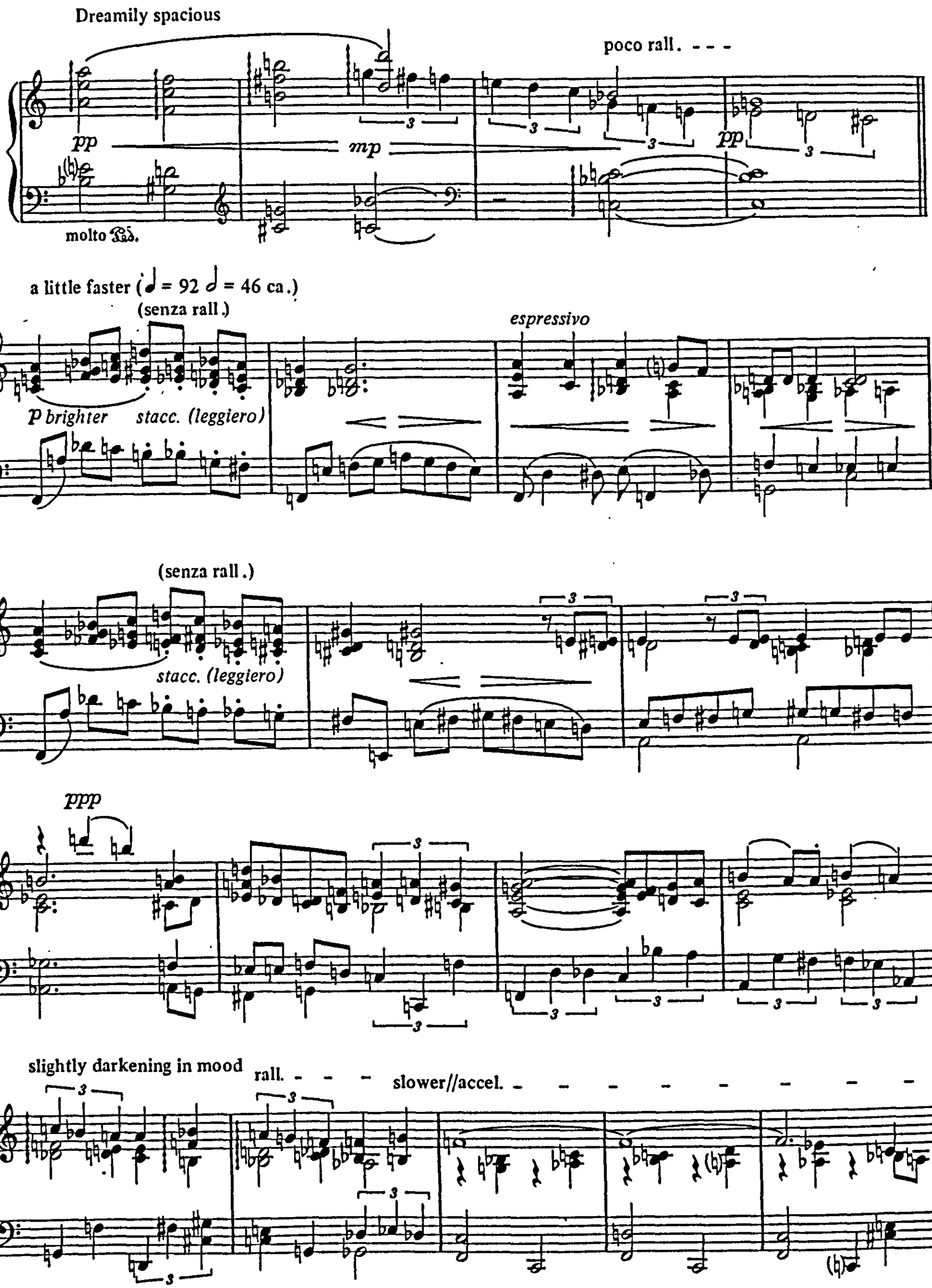


3.8 Skempton, September Song (beginning)

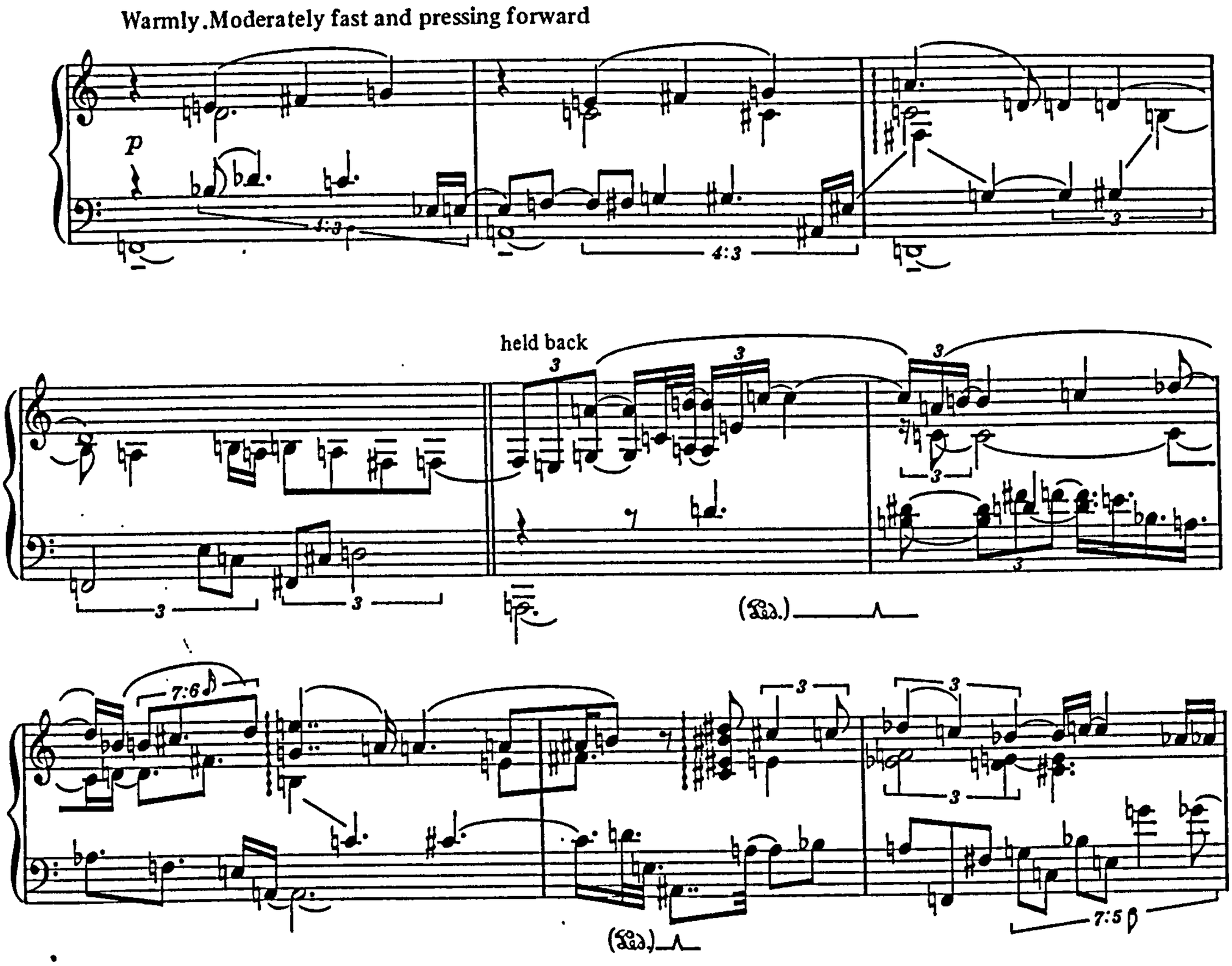
3.9 Finnissy, Sometimes I... (beginning)



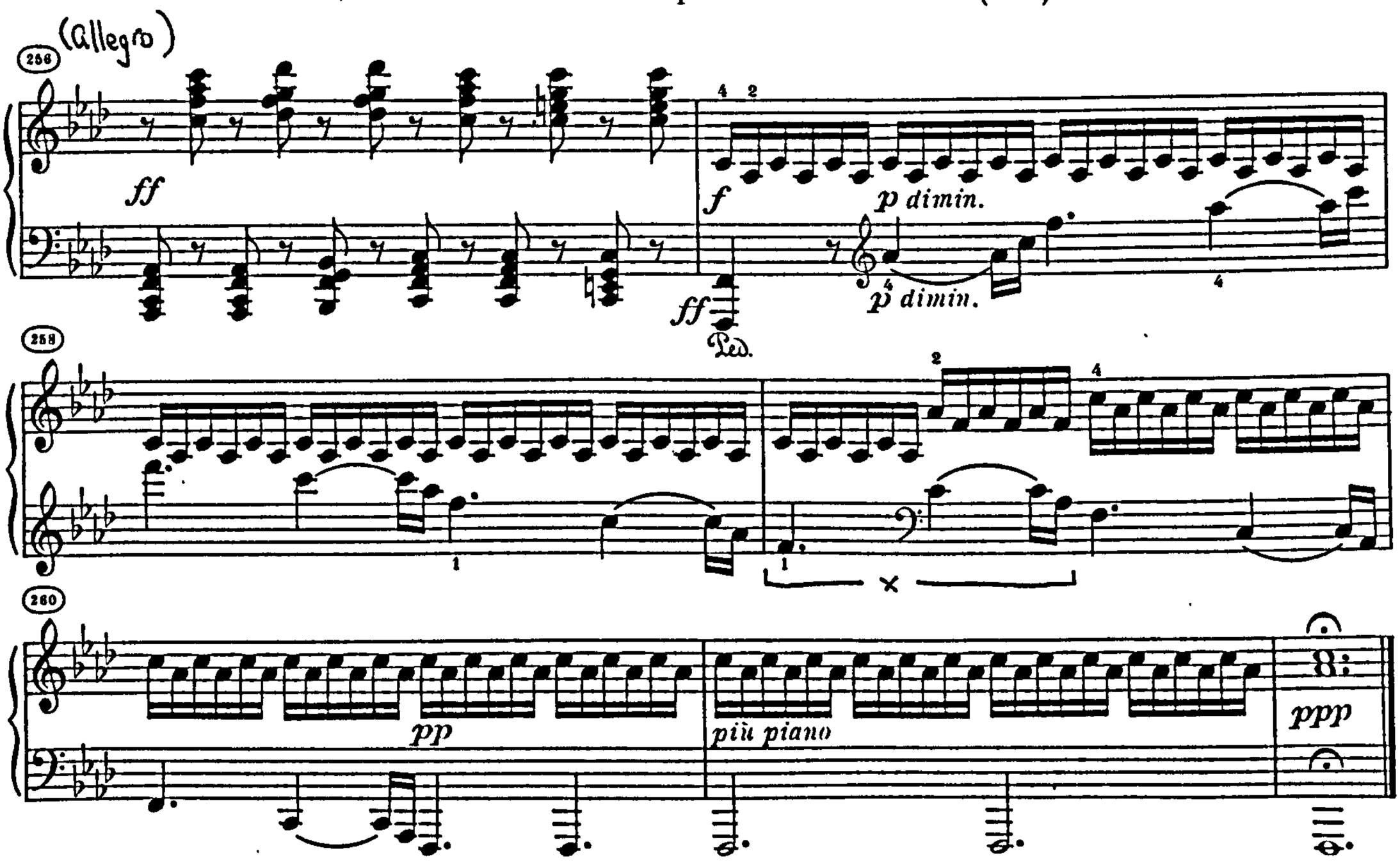
3.10a Finnissy, Gershwin Arrangements 'A Foggy Day' (beginning)



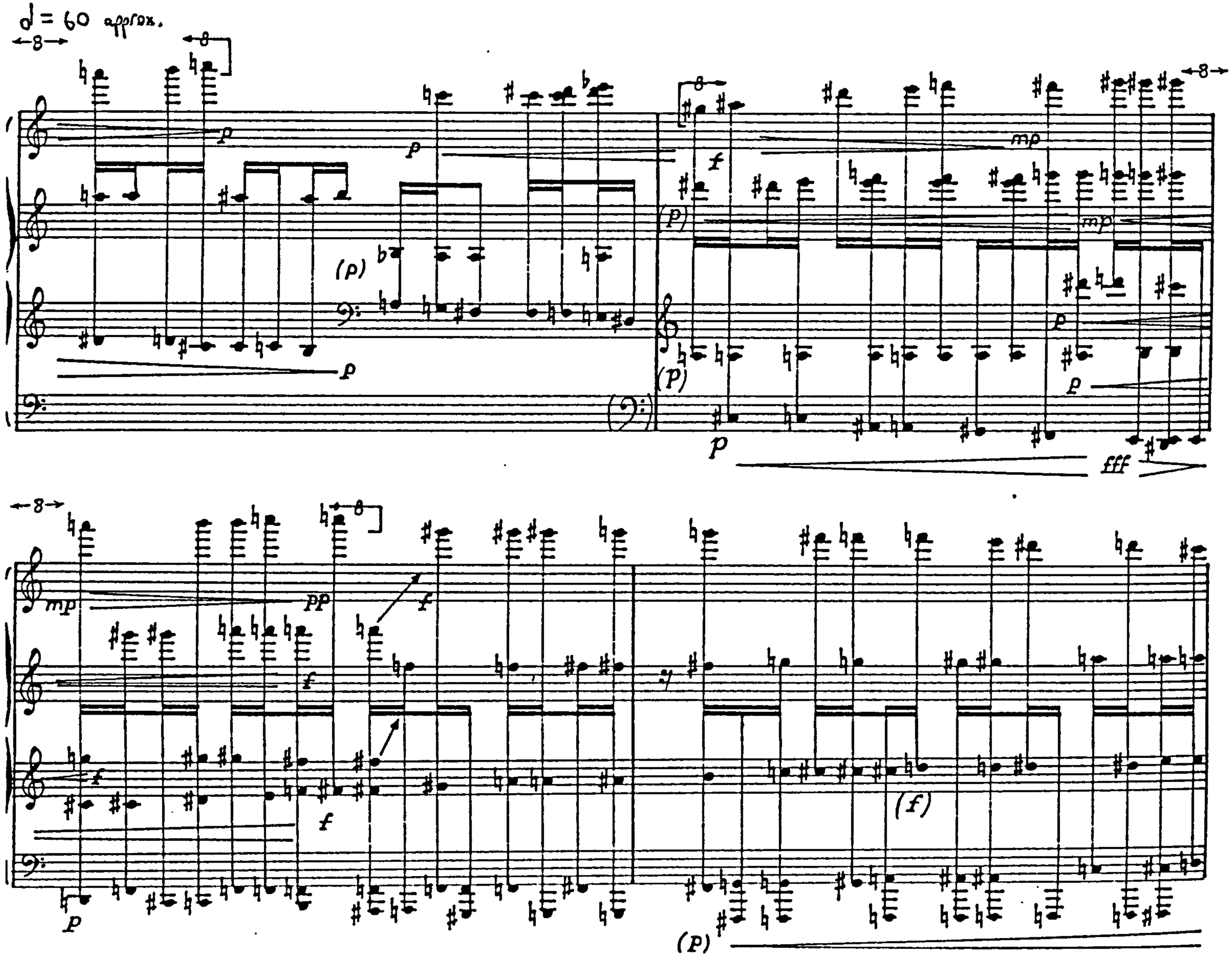
3.10b Finnissy, Gershwin Arrangements 'Embraceable You' (beginning)



3.11 Beethoven, Sonata in F minor Op.57 1st movement (end)

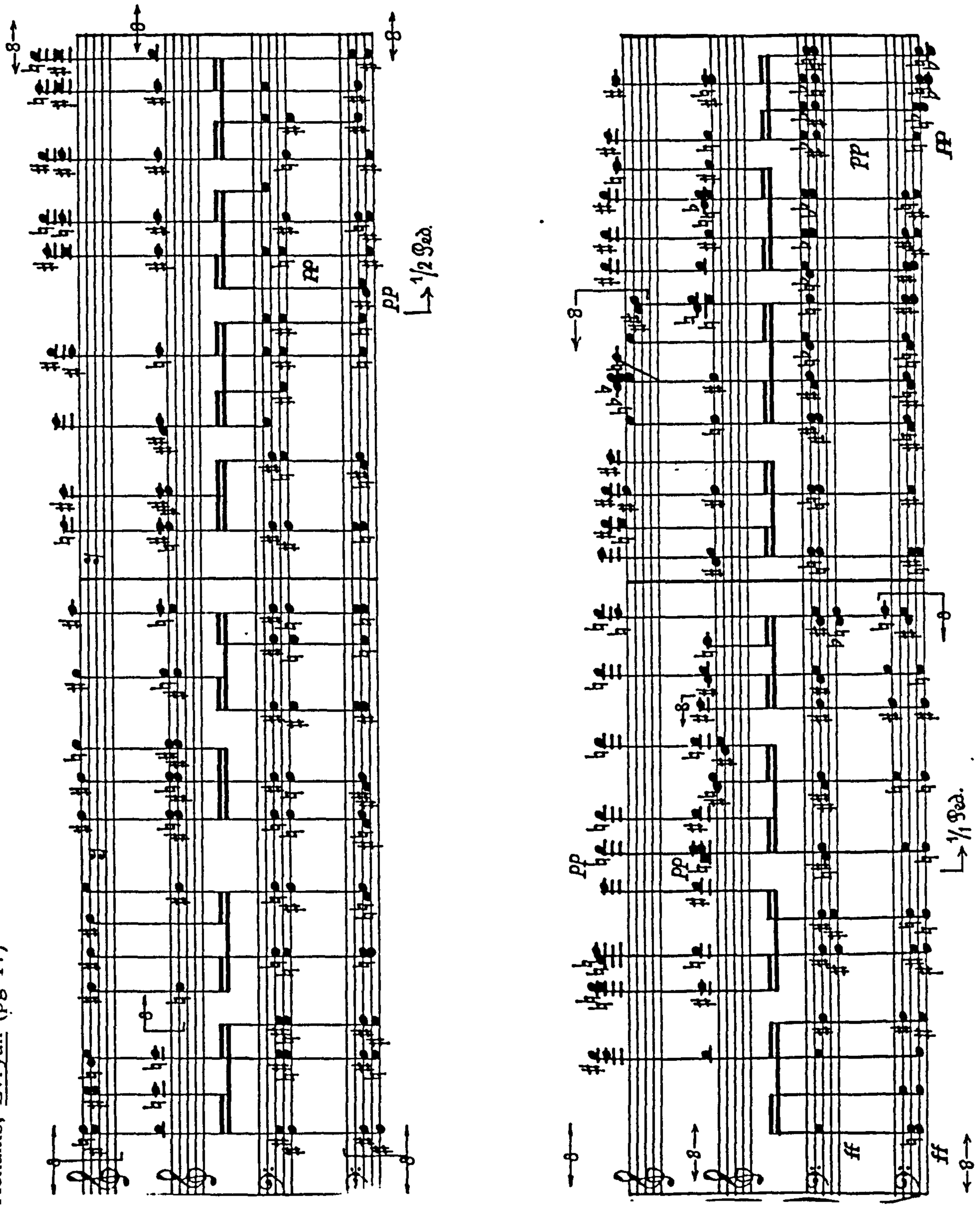


3.12a Xenakis, Evryali (pg 9)



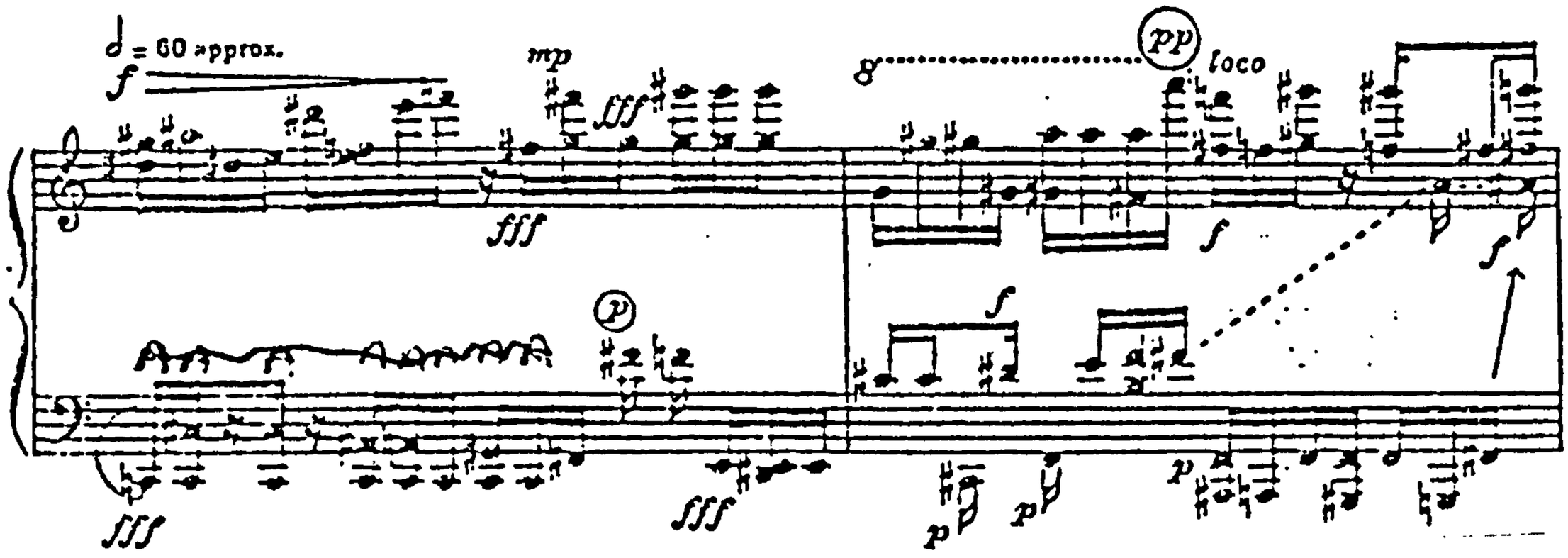
Example 3.12a

Example 3.12b

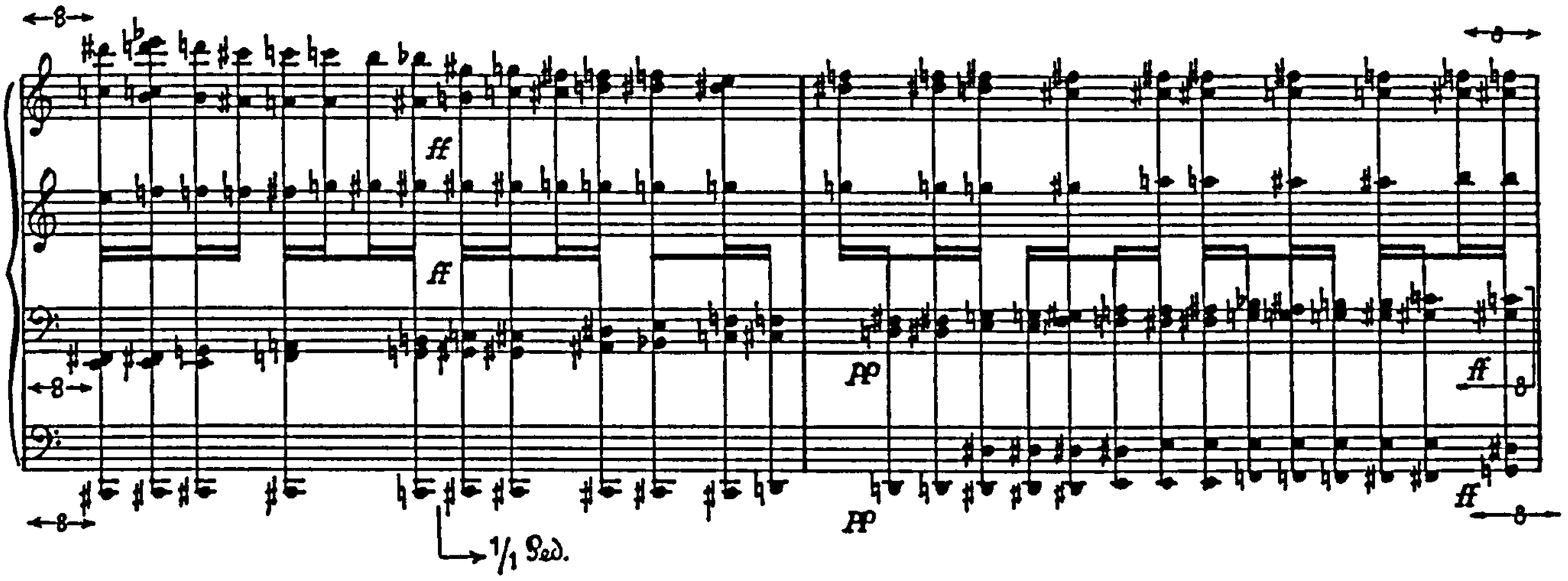


3.12b Xenakis, Evryali (pg 17)

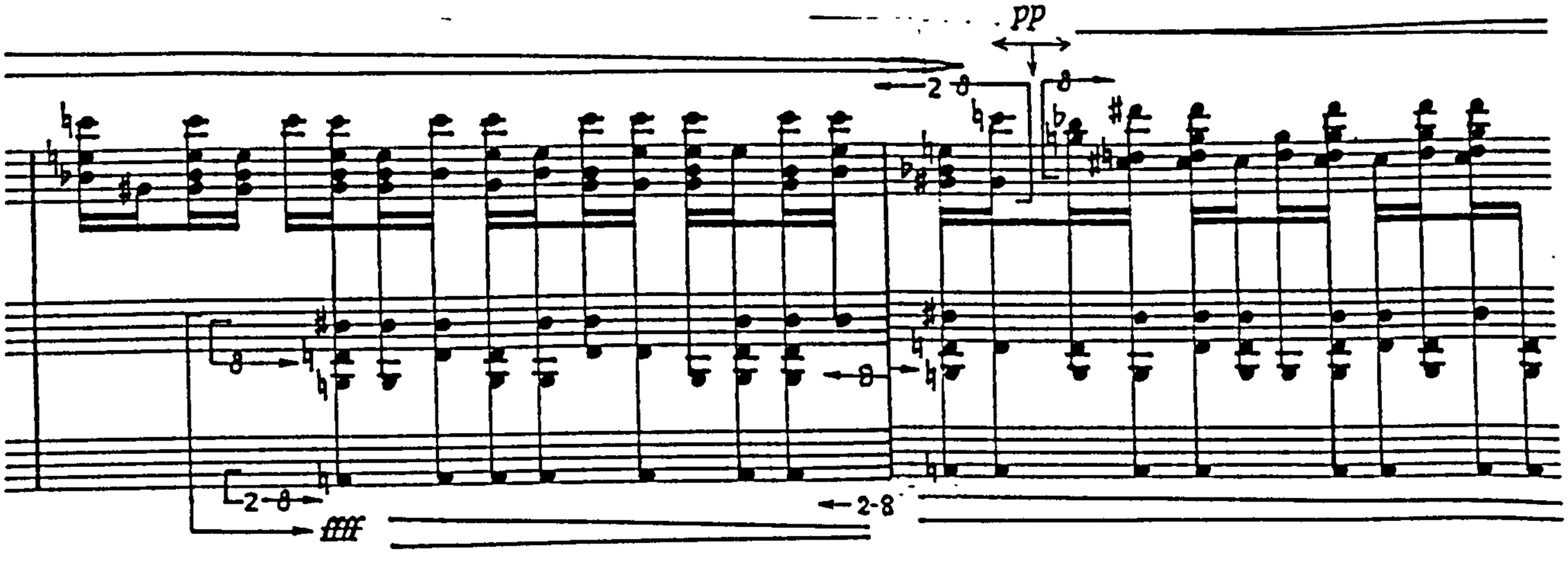
3.13 Xenakis, Evryali transcription of example 3.12a by Peter Hill



3.14a Xenakis, Evryali (pg 17)

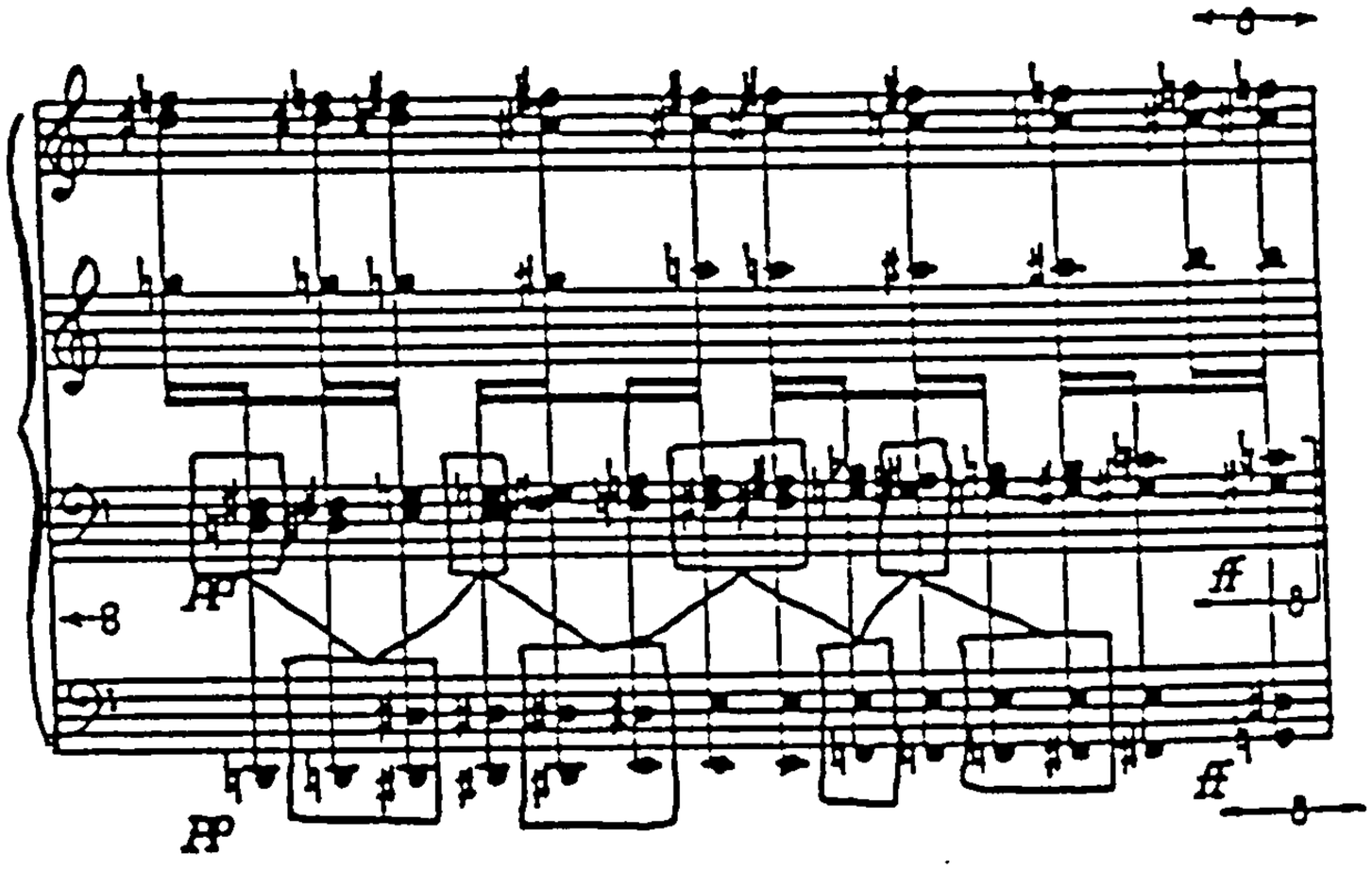


3.14b Xenakis, Evryali (pg 24)

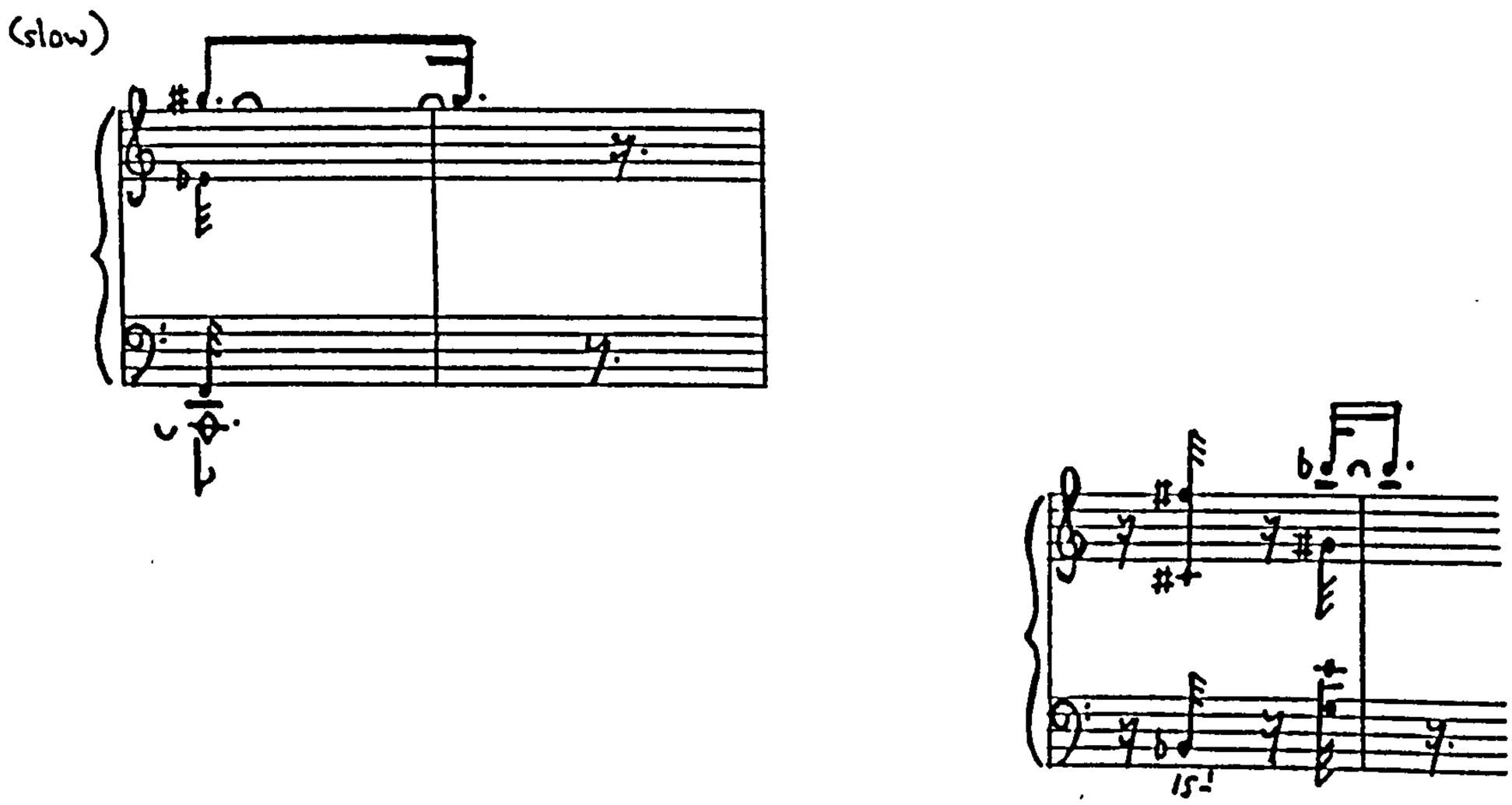


Example 3.15 and 3.16

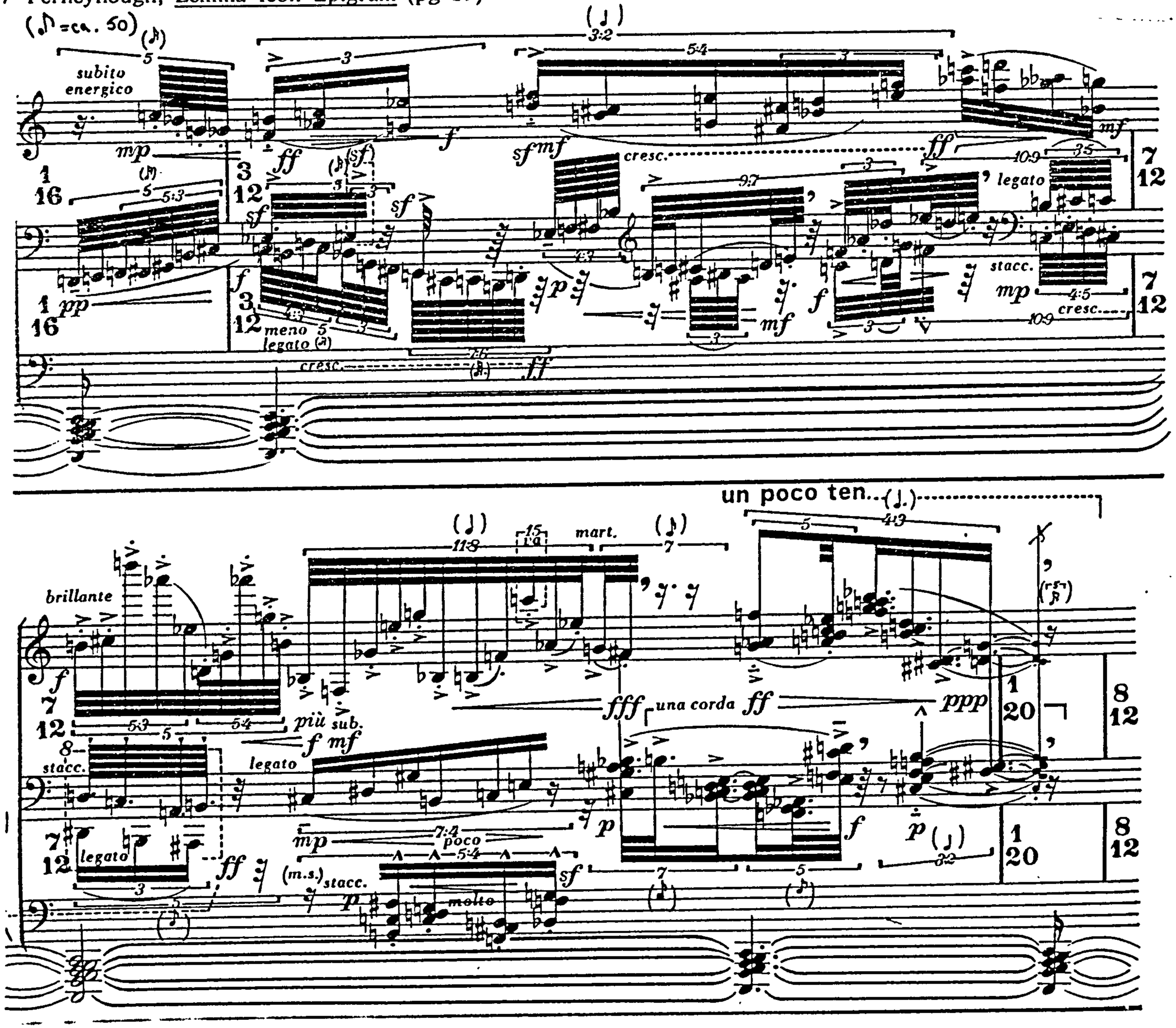
3.15 Xenakis, Evryali transcription of example 3.14a by Marc Couroux



3.16 Feldman, Piano Piece 1956b (pg 2)

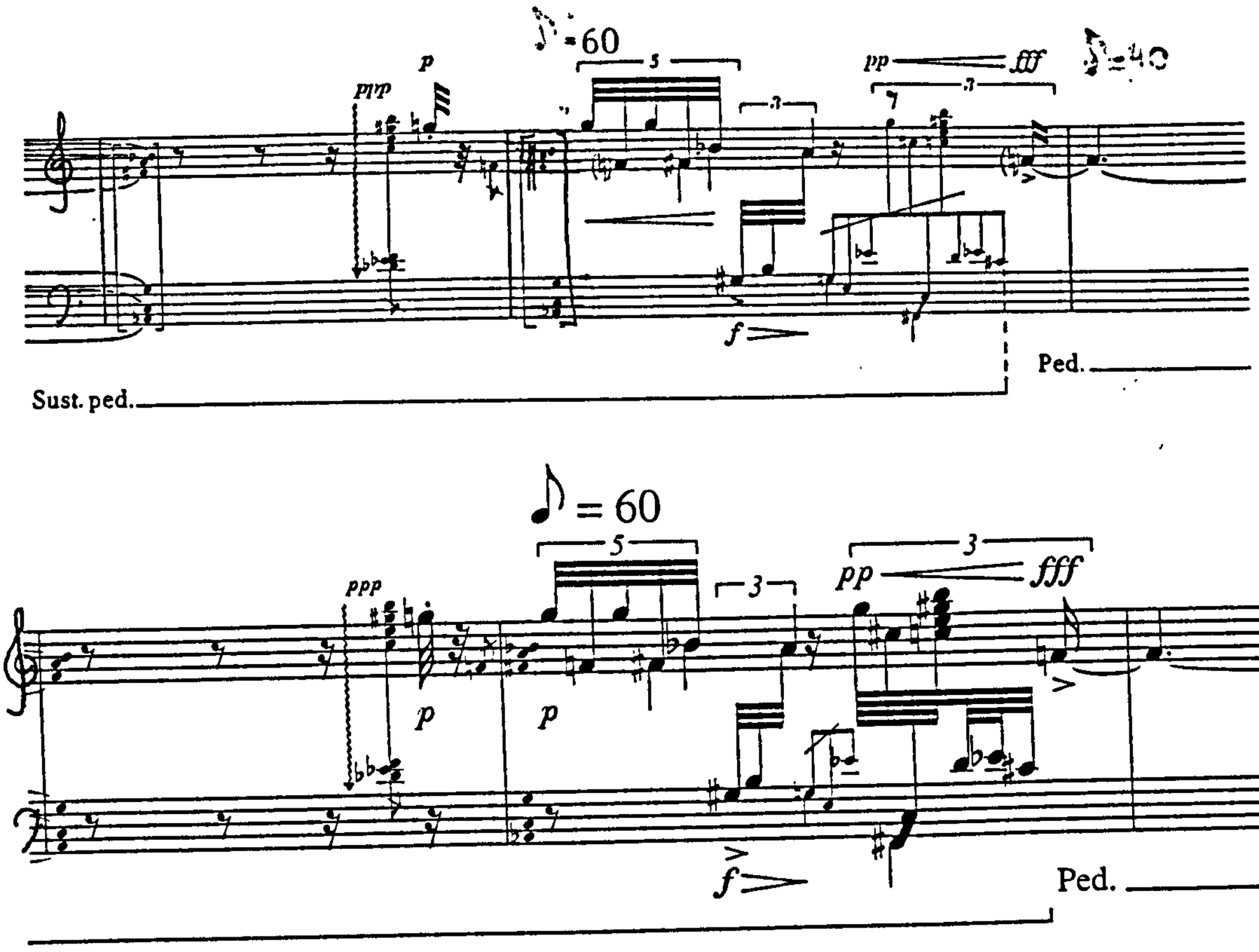


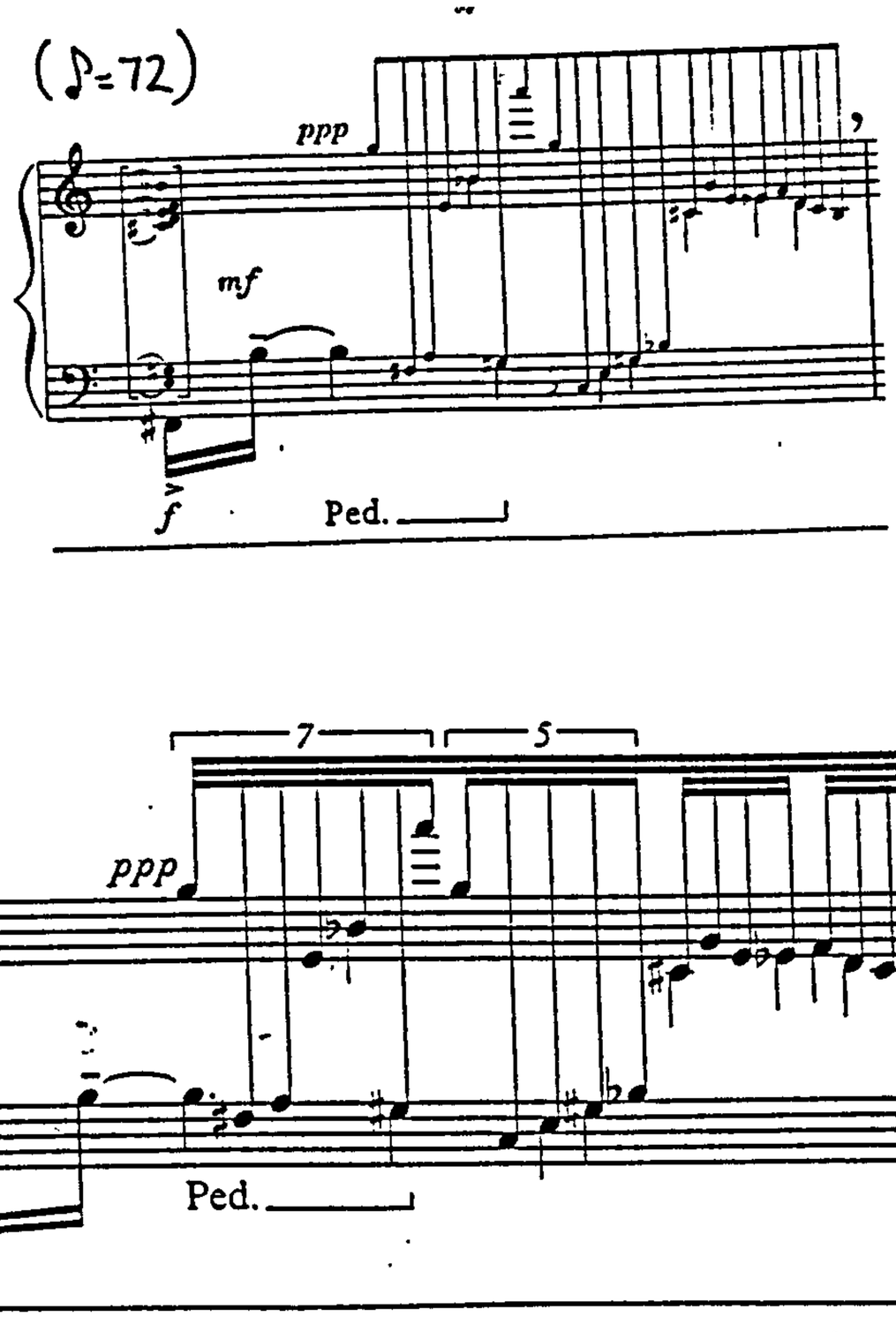
3.17 Ferneyhough, Lemma-Icon-Epigram (pg 19)



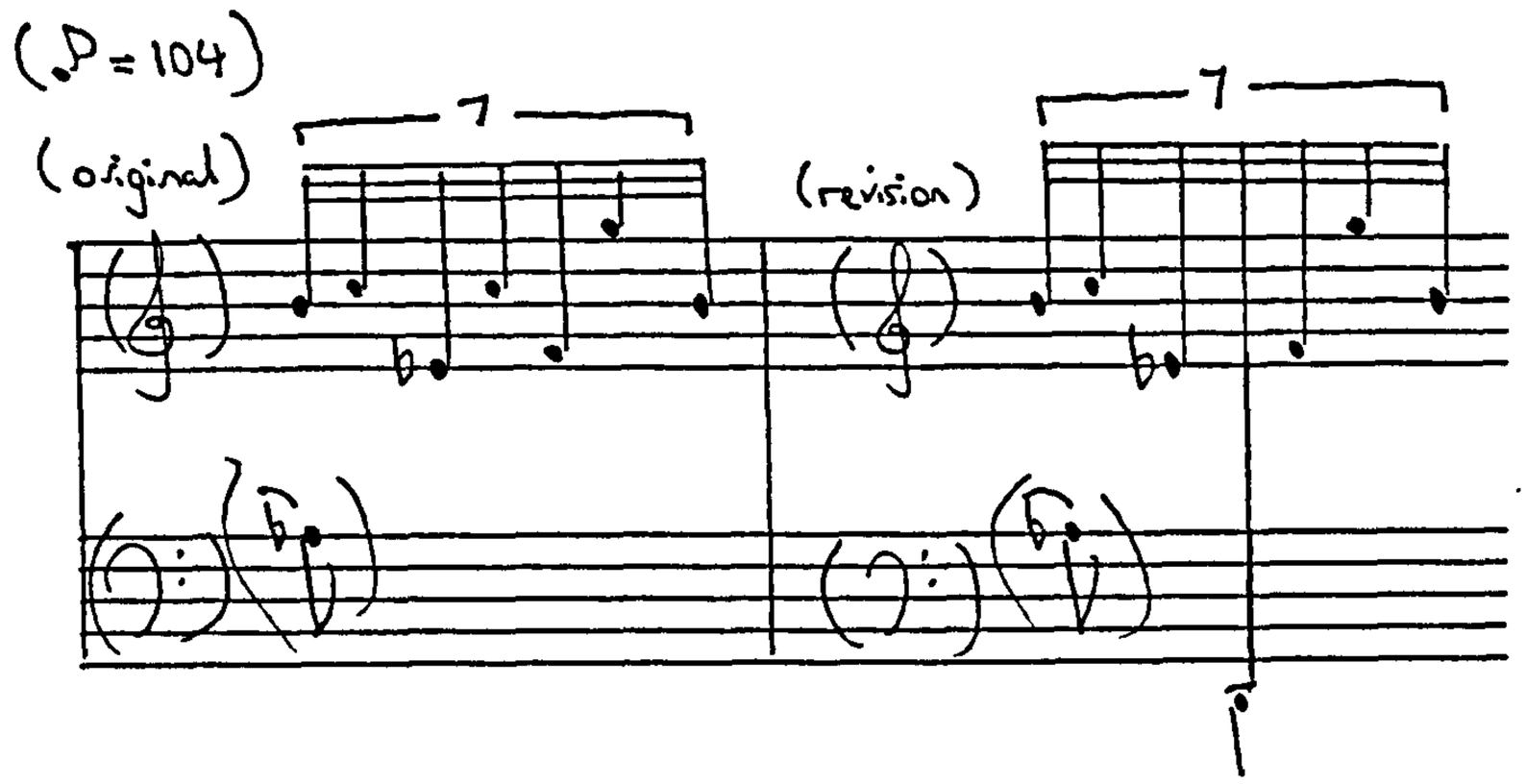
Example 3.17

4.1a comparison between original and revised editions: 10/iii/3 and 14/ii/4

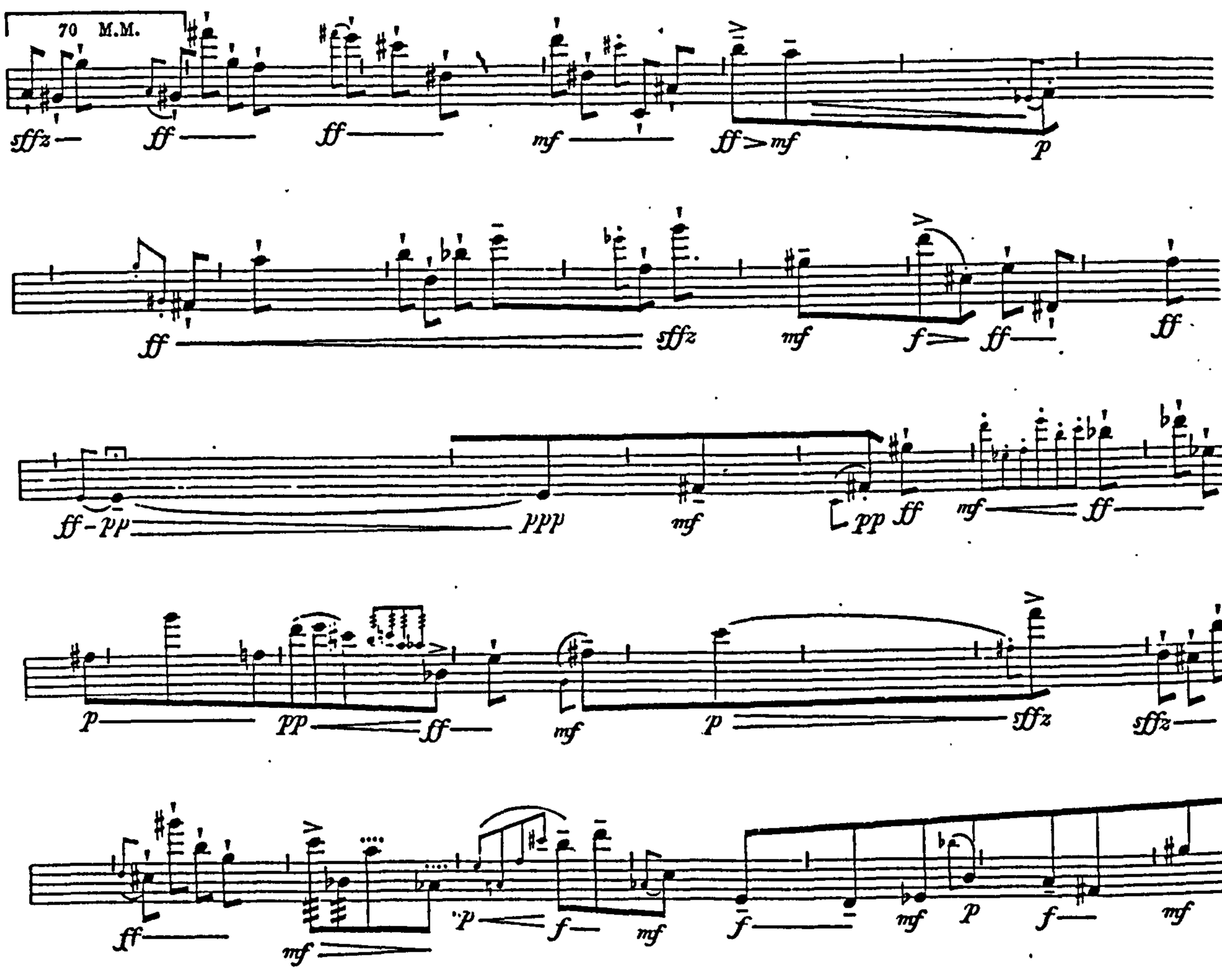




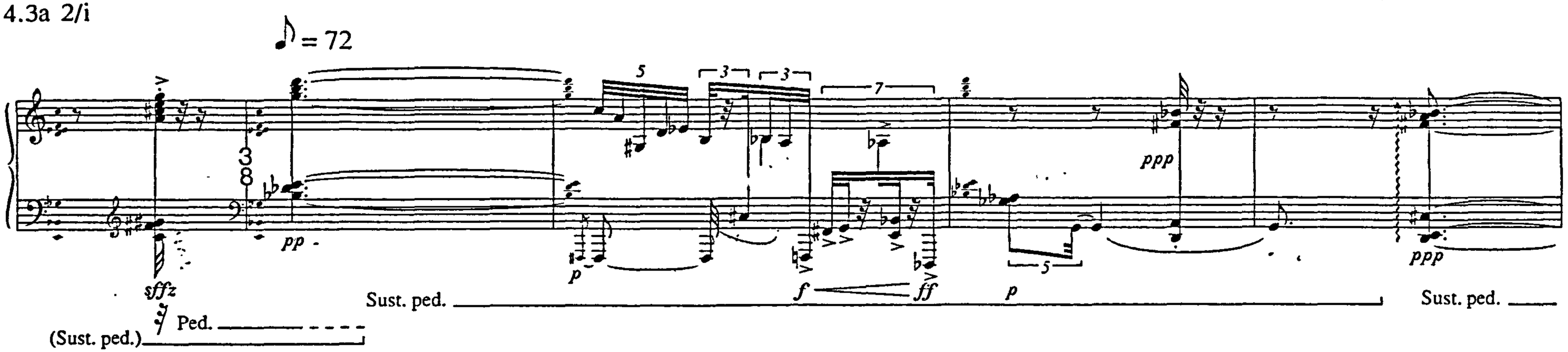
4.1d 2/iii/2



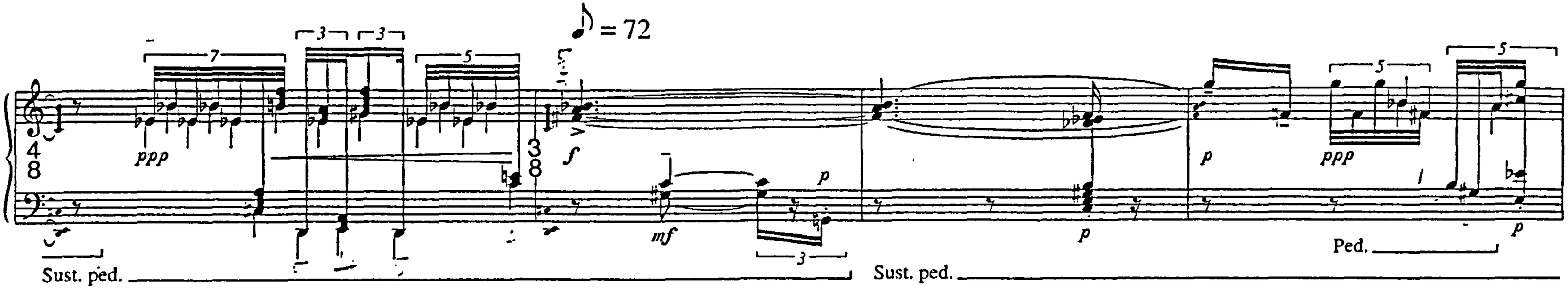
4.2 Sequenza I (original edition, beginning)

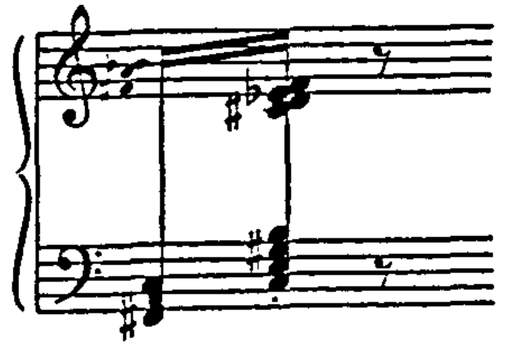


4.3a 2/i



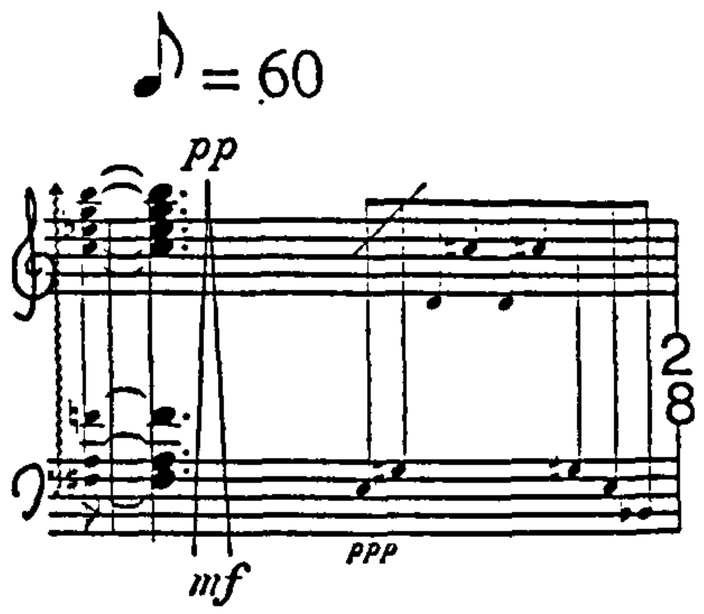
4.3b 14/i – 14/ii/1



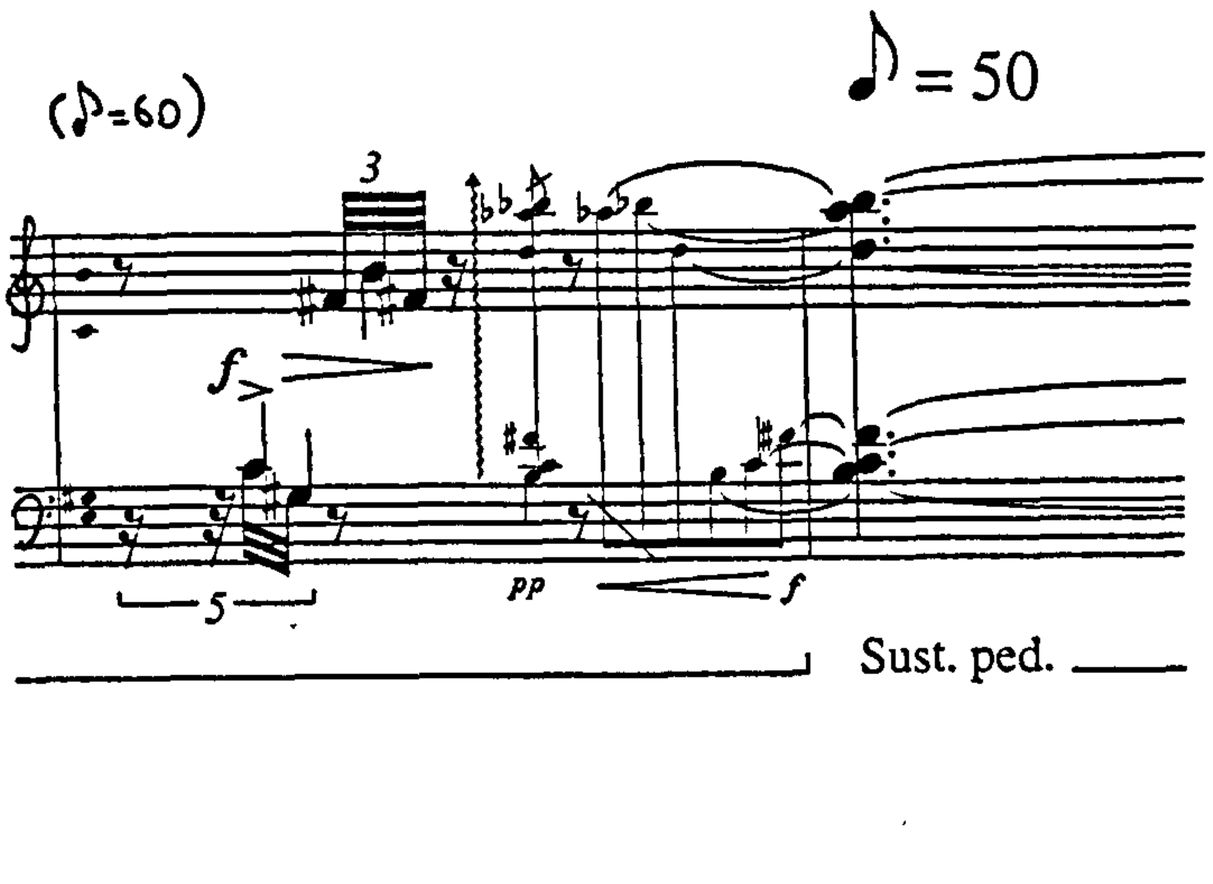


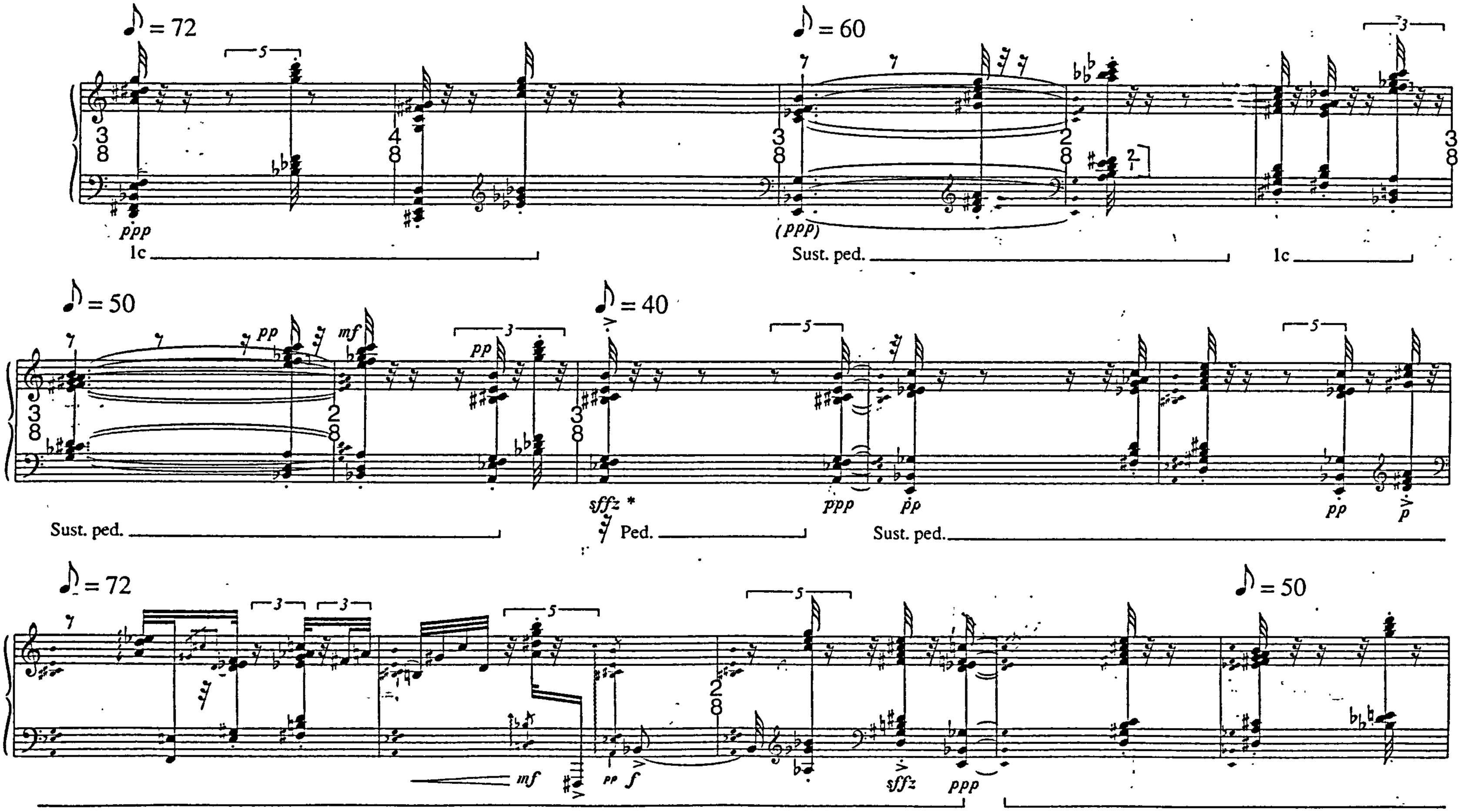
Example 4.4 *Sequenza IV*

4.4a 8/iii/5



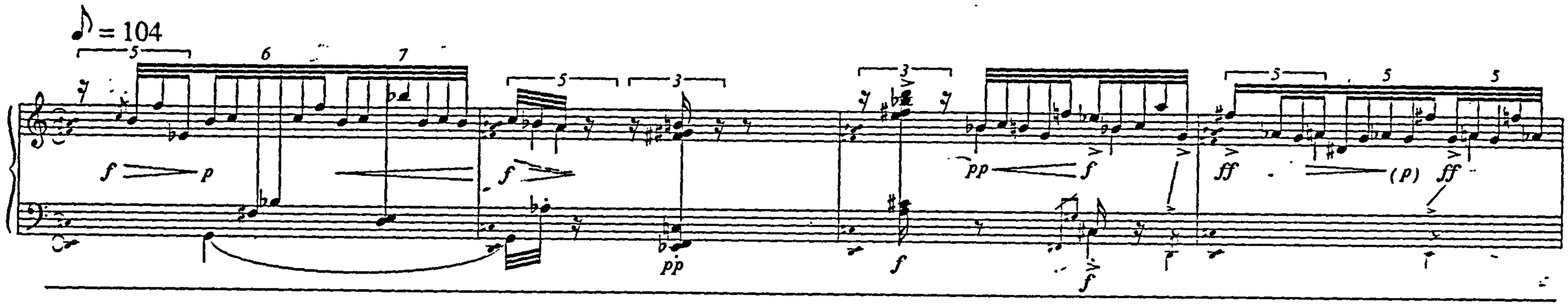
4.4b 9/ii/2–3; 10/i/1–2

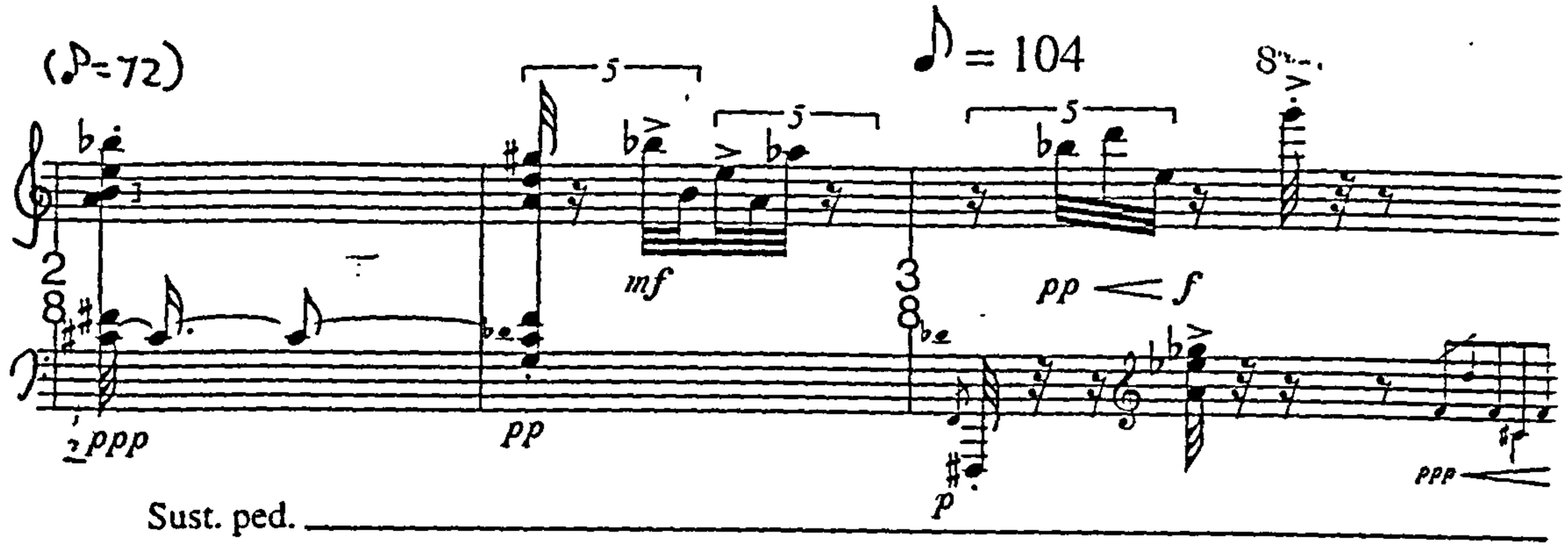




** The attack sffz must always be as loud as possible. The pedal, when used immediately after this type of attack, should collect only random noises and resonances.*

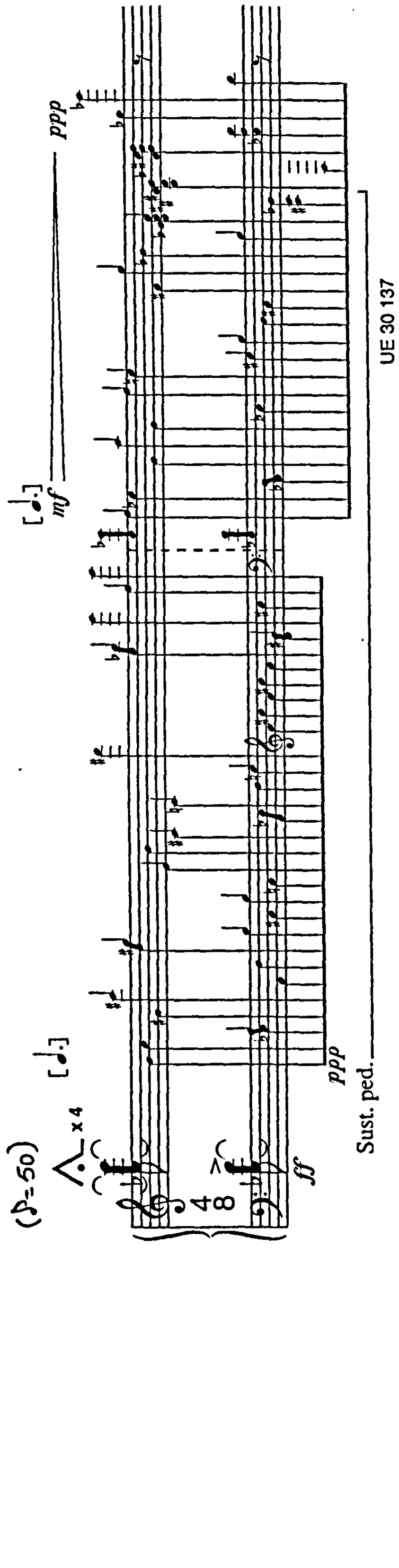
4.6a 2/ii; 3/i/3–5





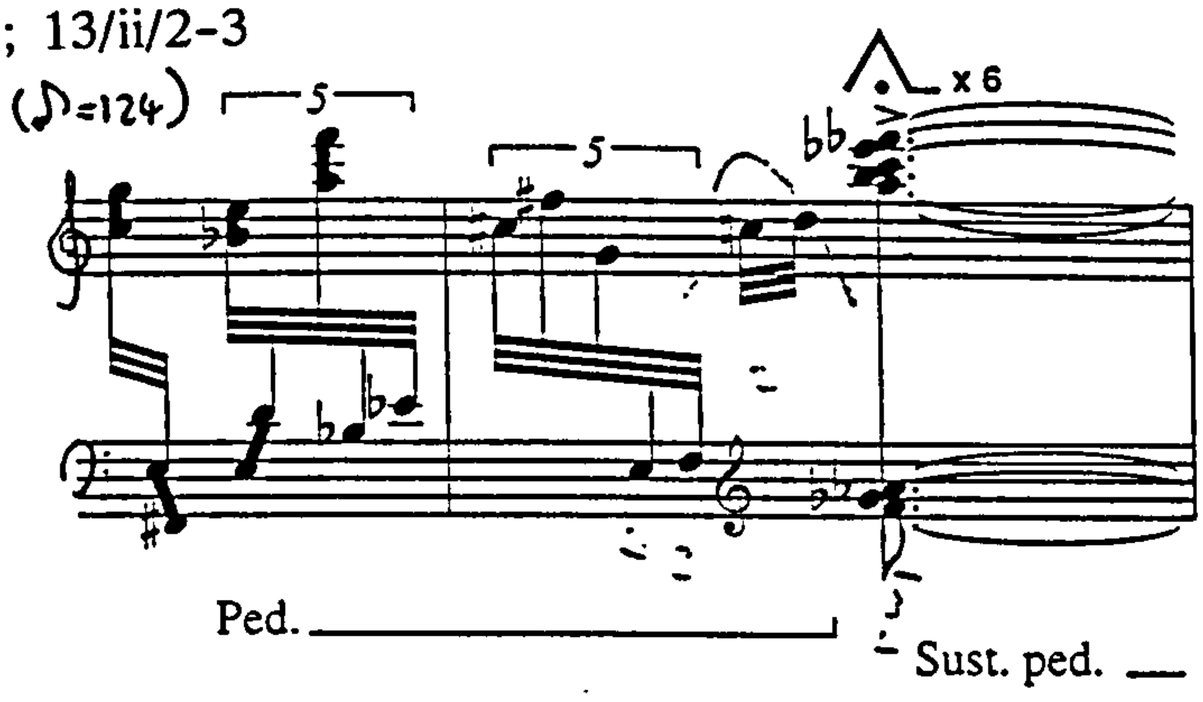
Example 4.6a *Sequenza IV*

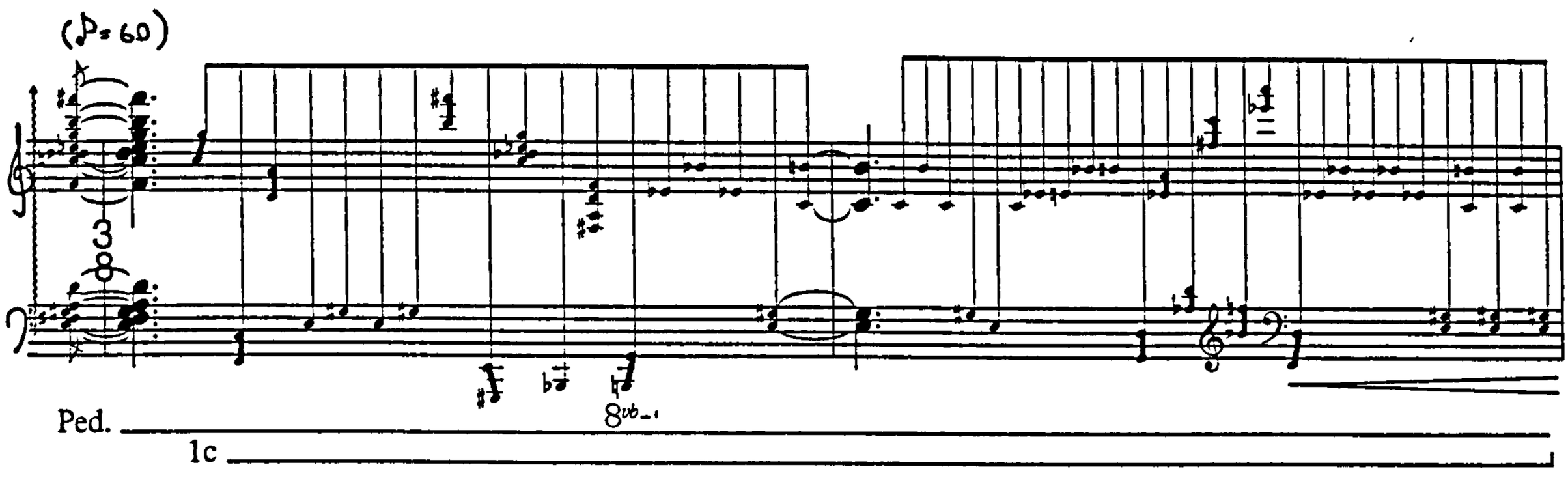
Example 4.6b *Sequenza IV*



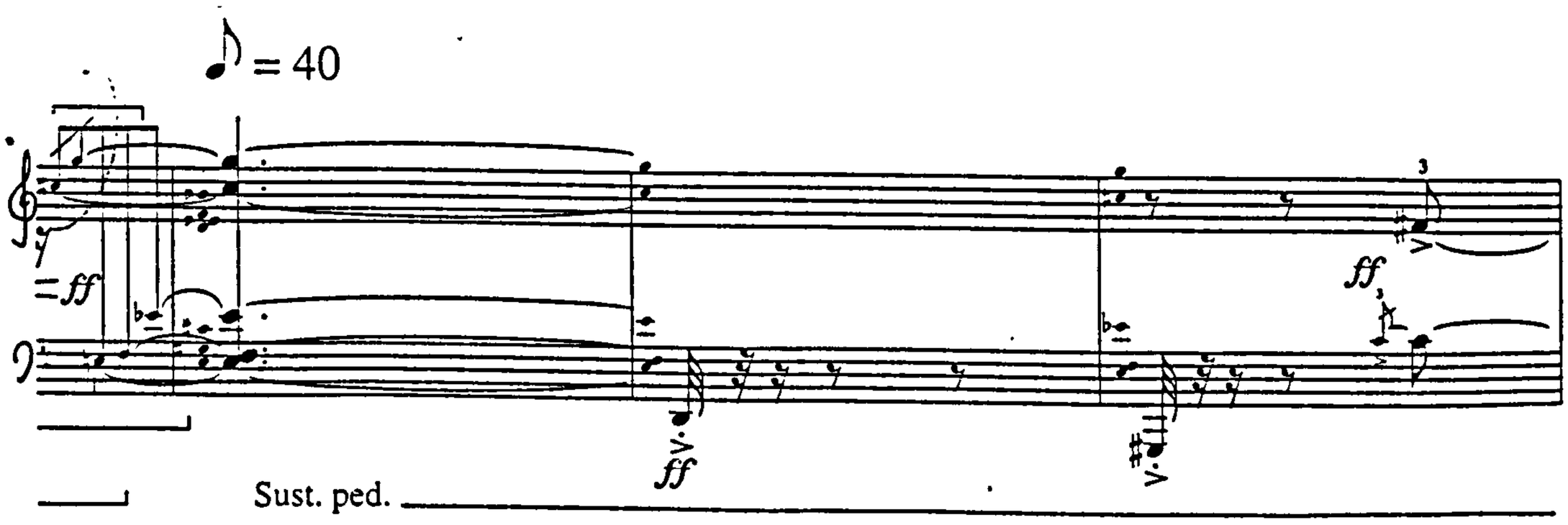
4.6b 12/iii/1–2

4.7 8/ii/4-5; 13/ii/2-3

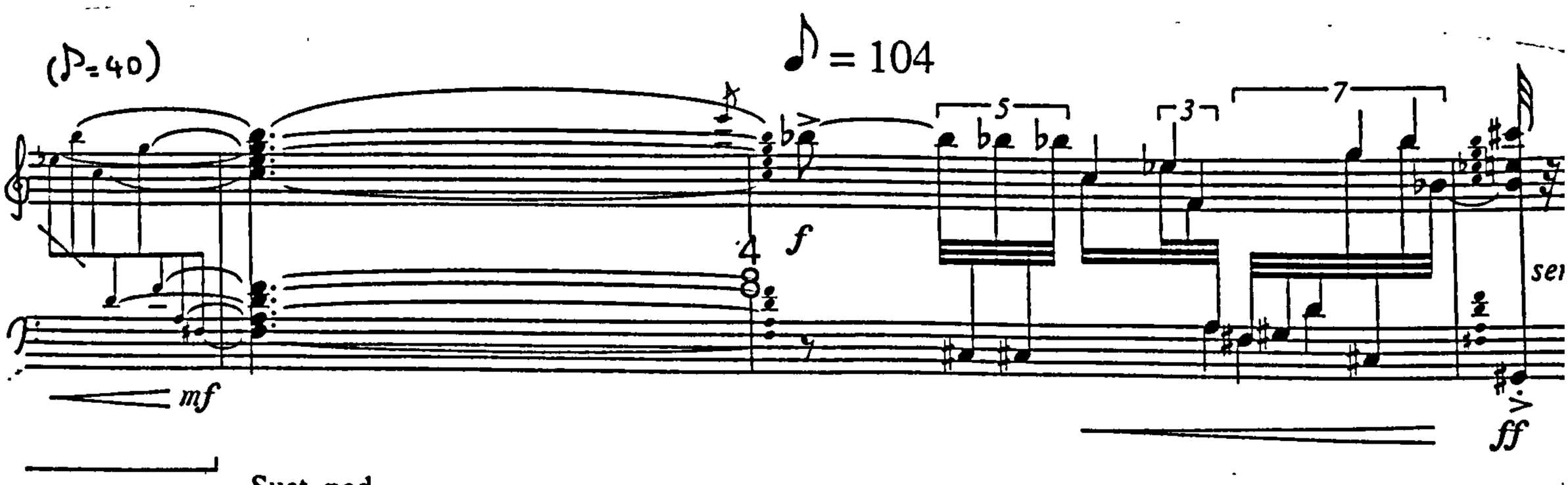


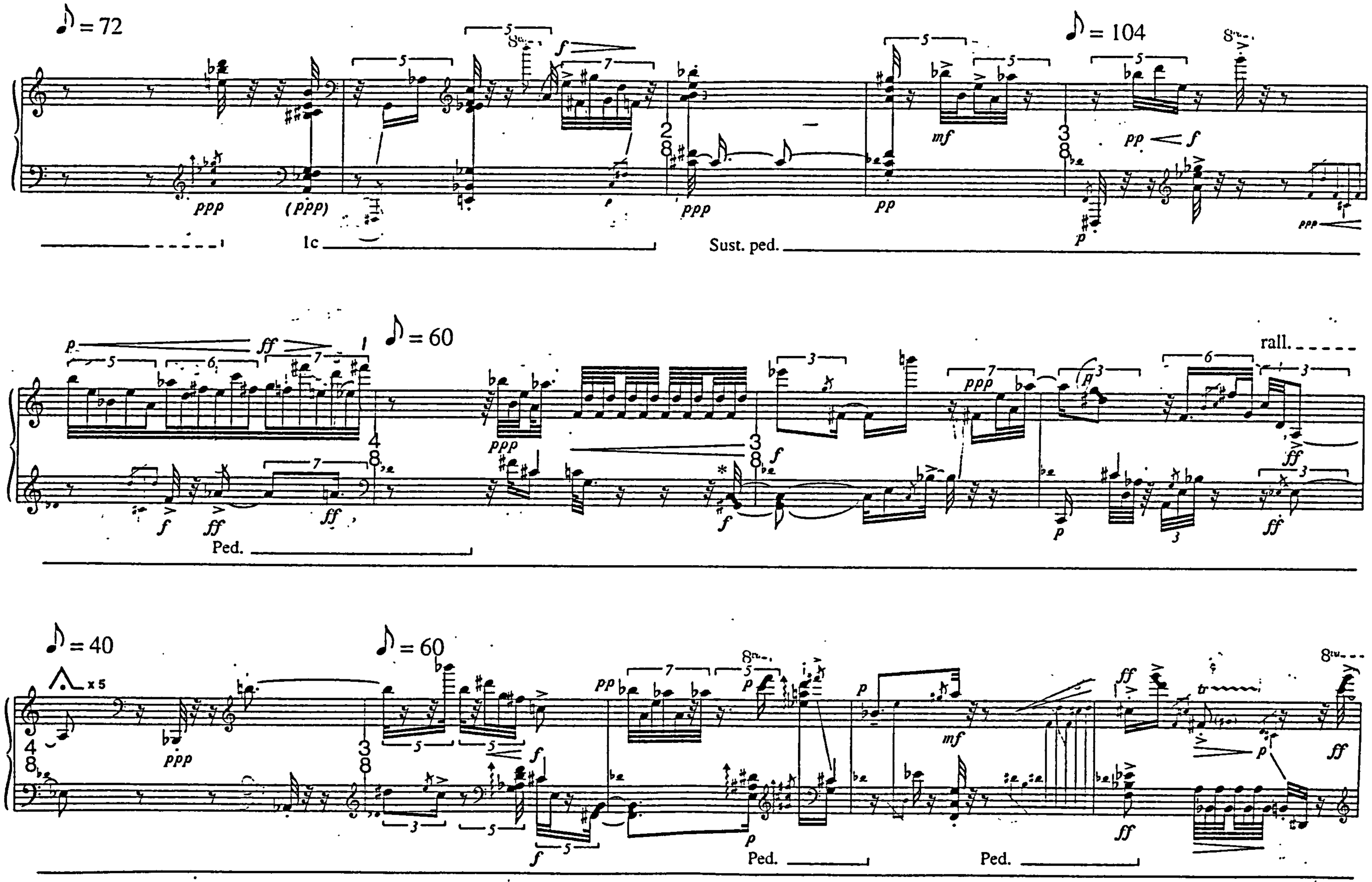


4.8a 10/iii/3-5



4.8b 11/ii/2-4

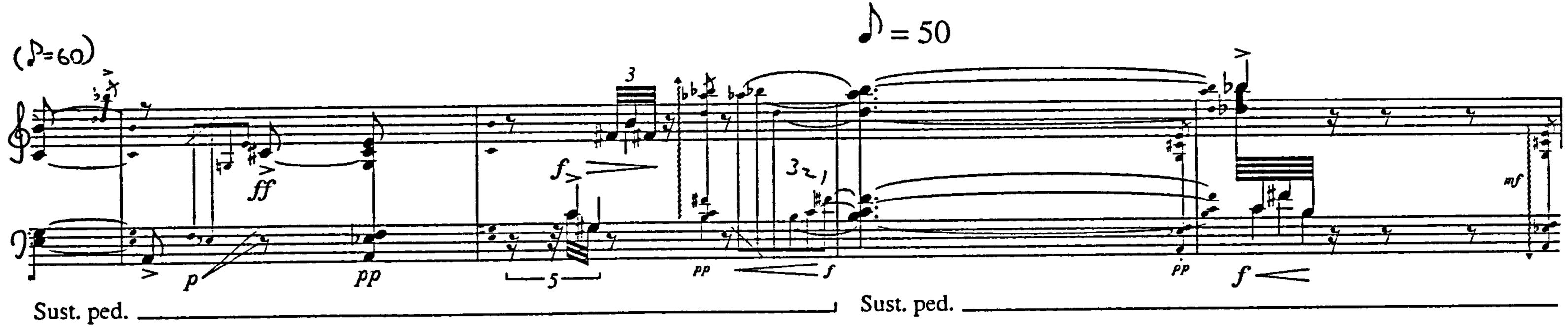




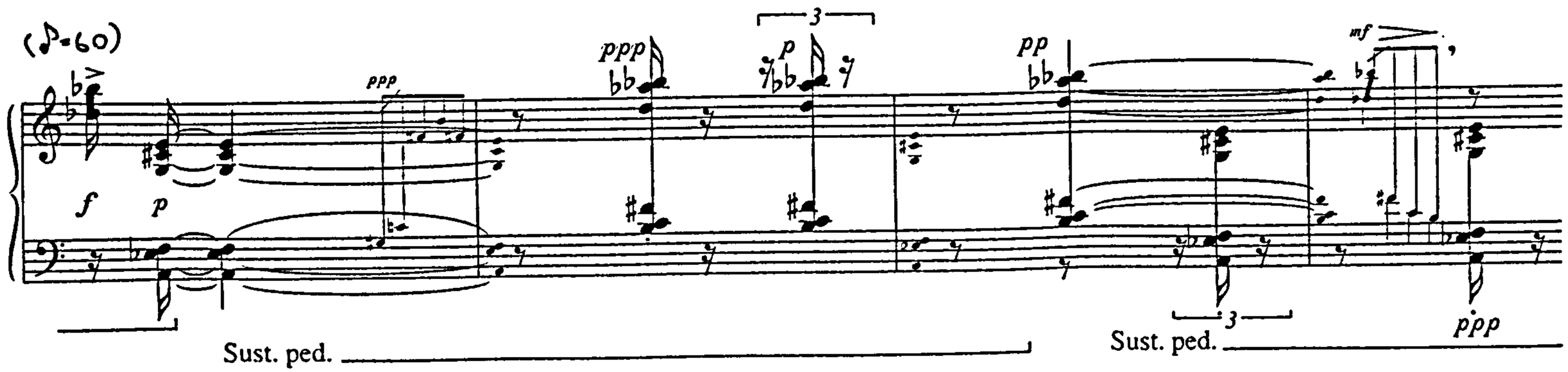
*Rotating the flat of the hand very quickly

Example 4.9 *Sequenza IV*

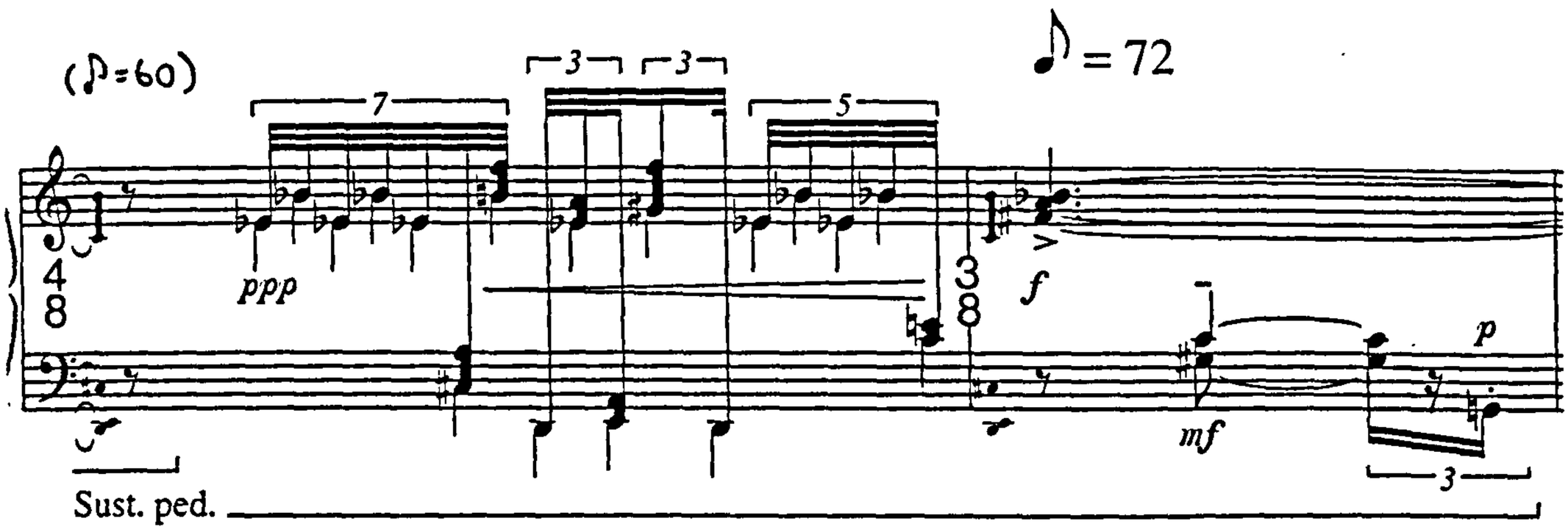
4.10a 9/ii/2–5



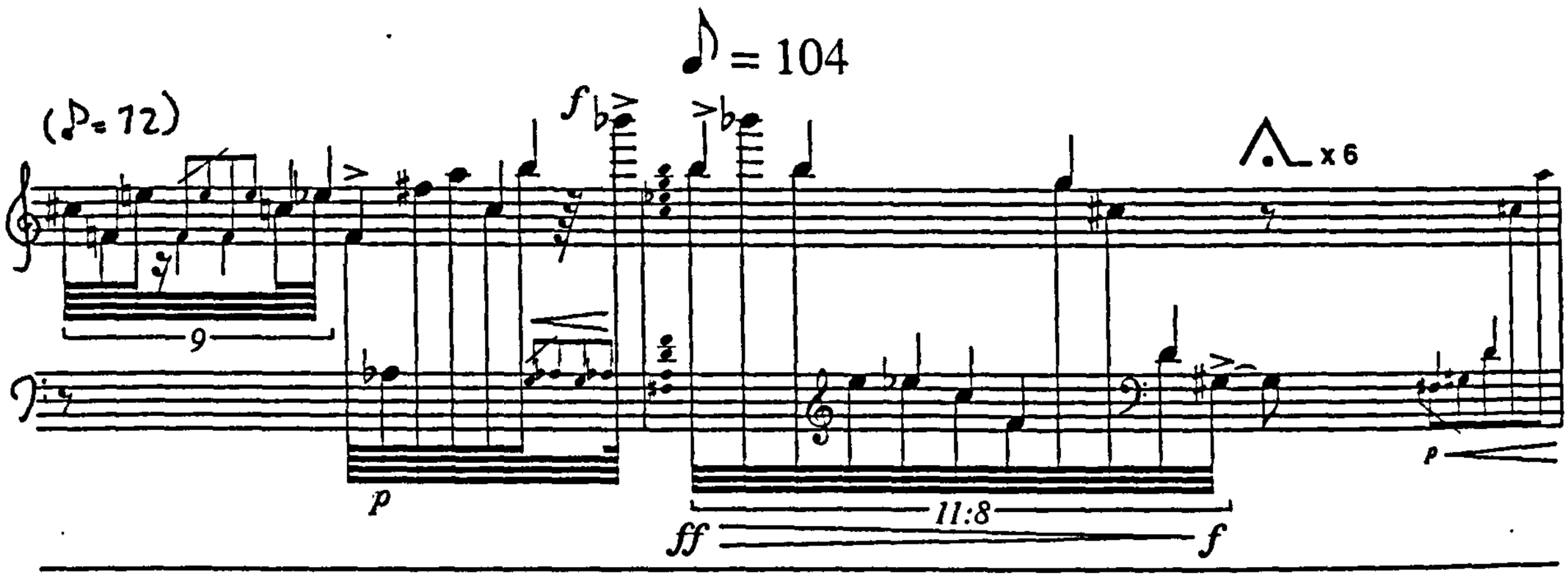
4.10b 13/iii/1–4

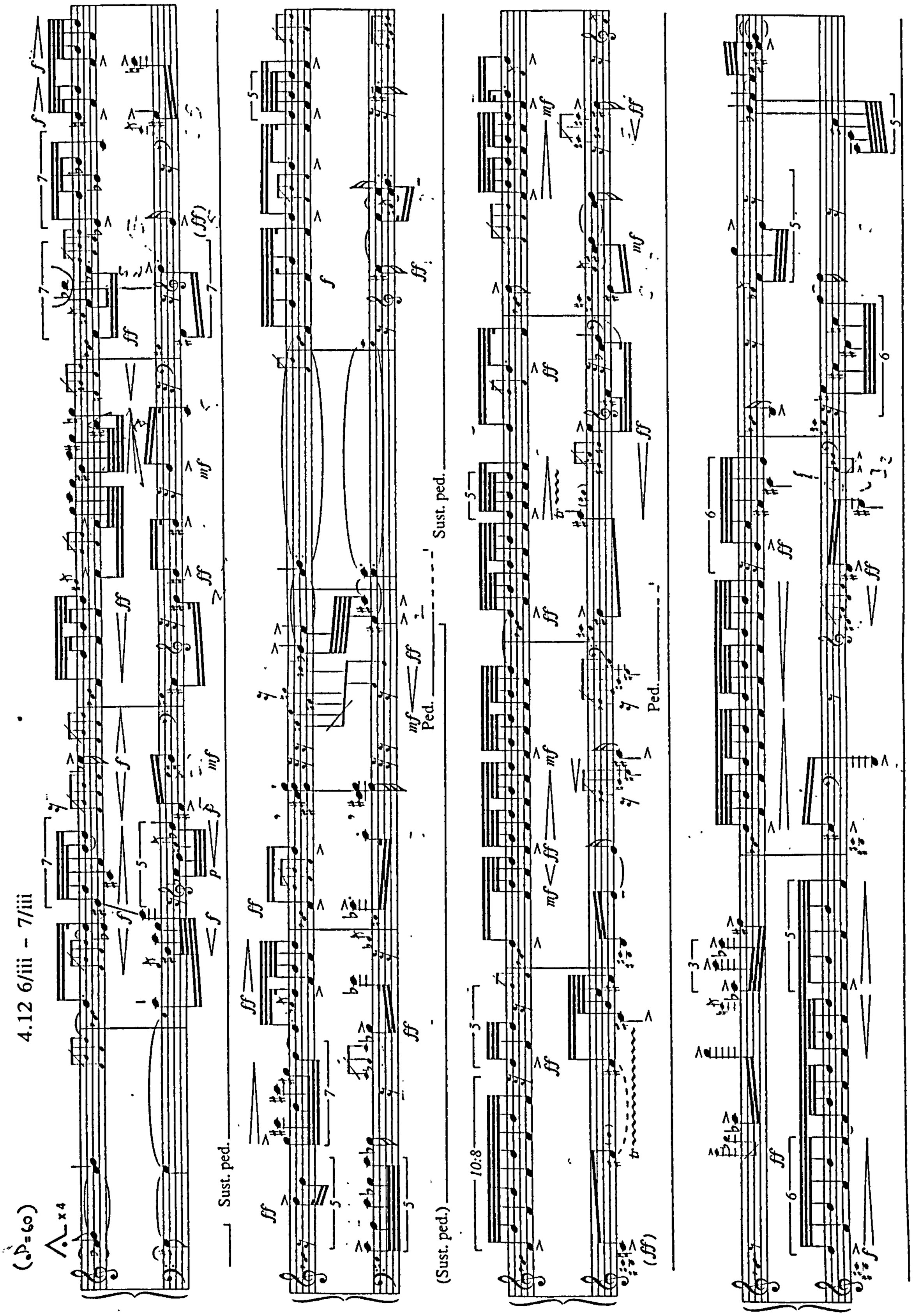


4.11 14/i/1-2



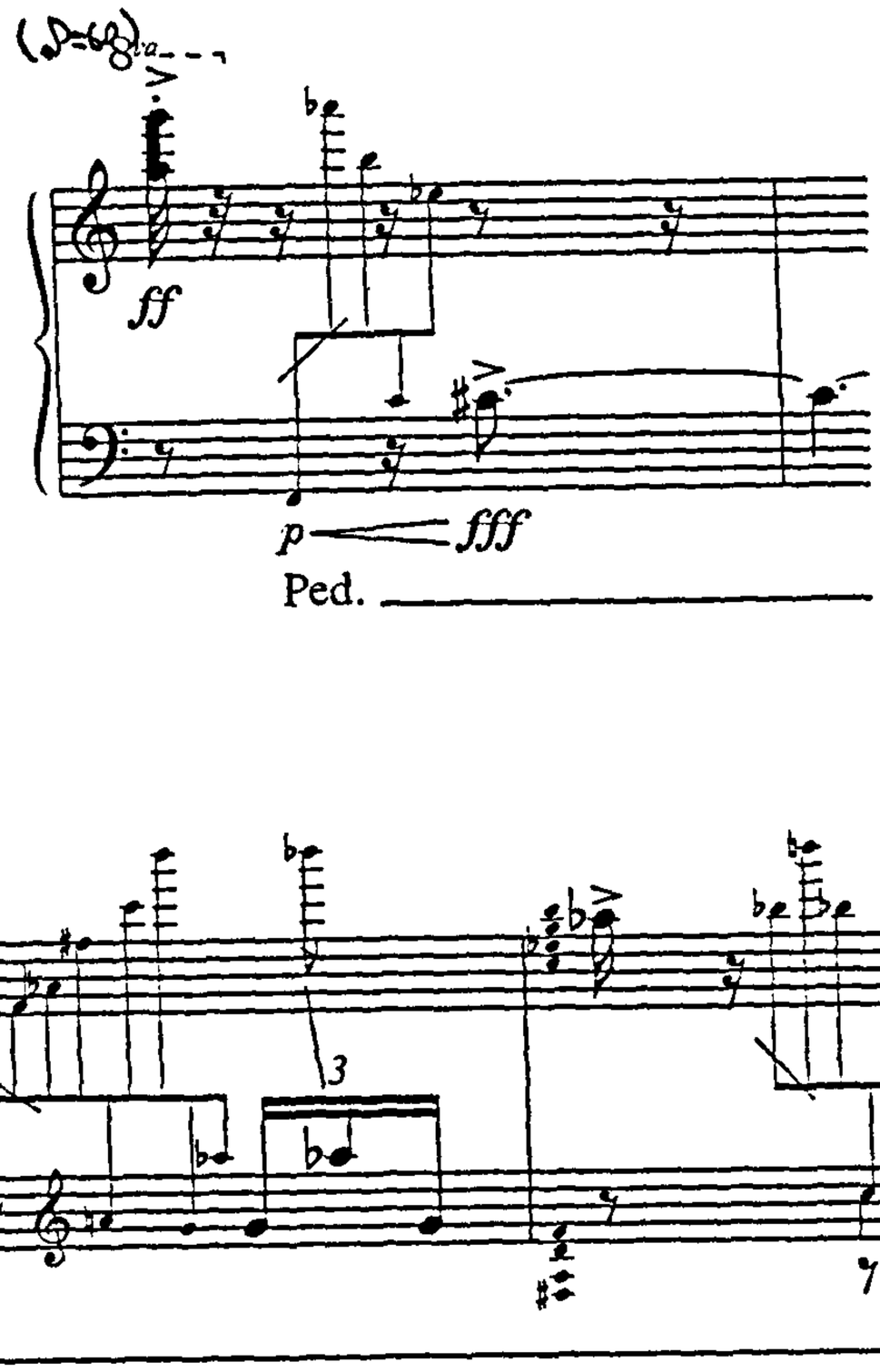
4.13 15/ii/2-3





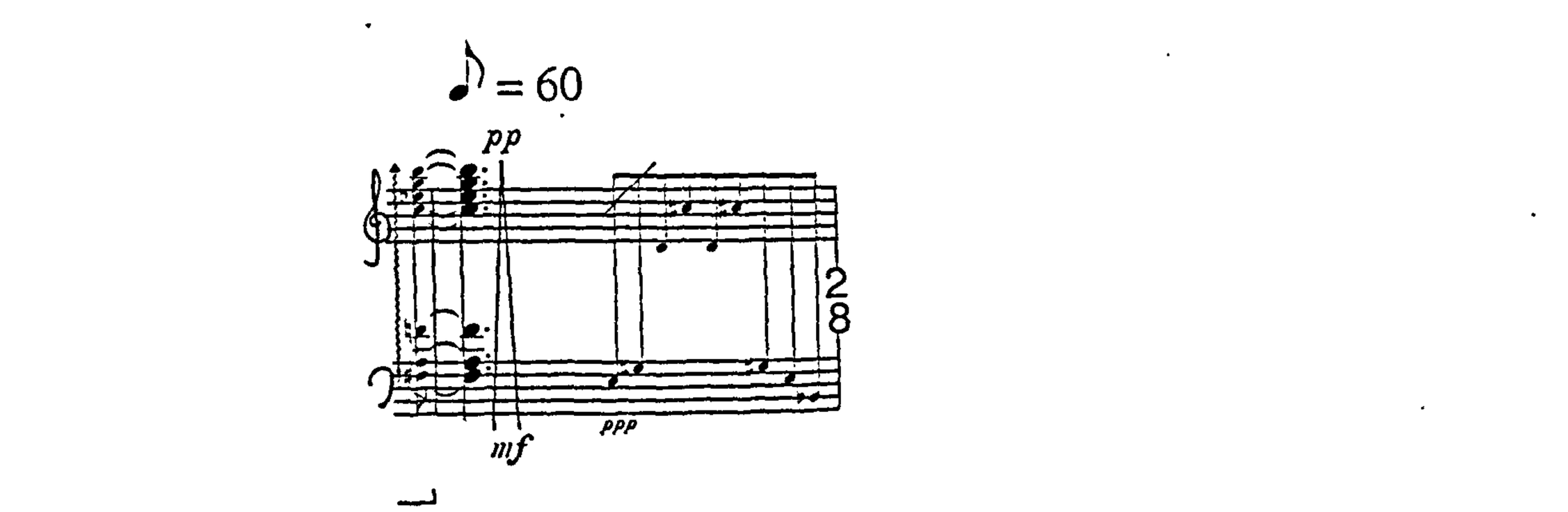
Example 4.12 *Sequenza IV*

4.14 10/ii/1; 11/iii/1–2

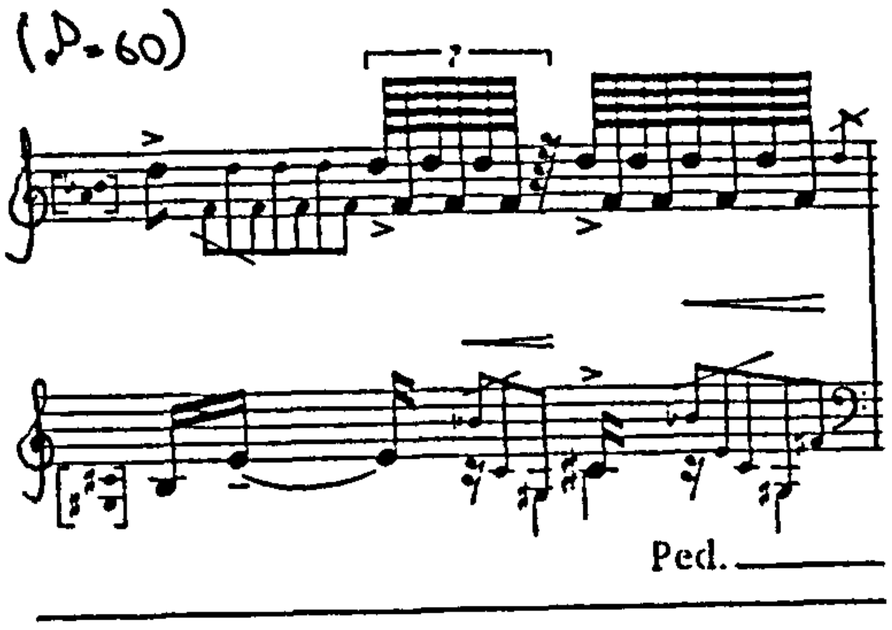


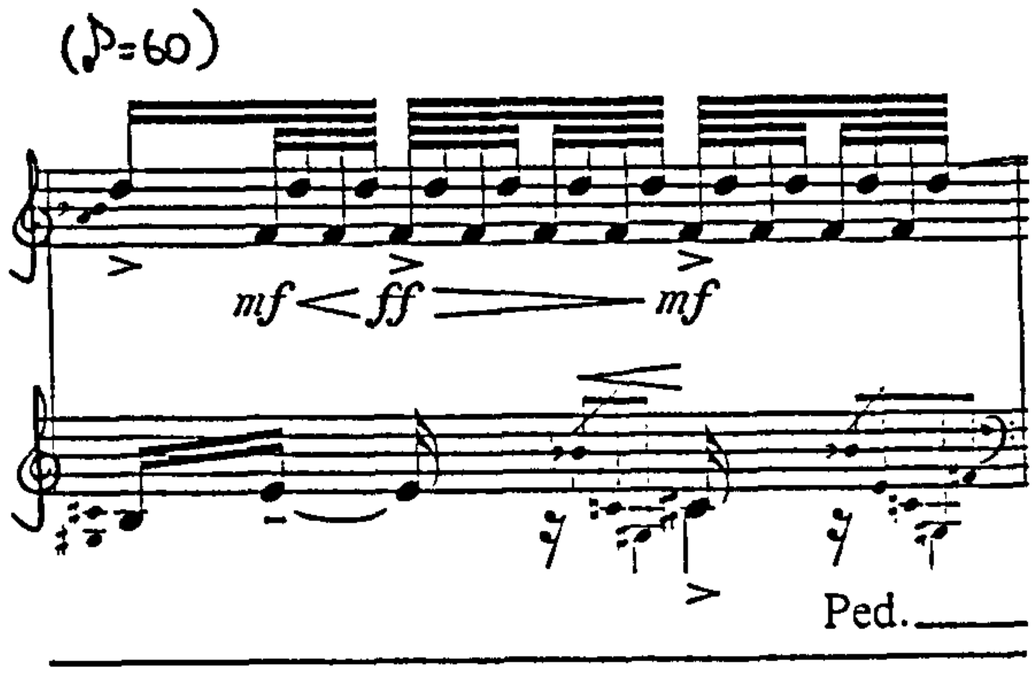
4.15a 8/iii/5

4.15b 12/i/1–2



4.16 comparison of 7/ii/2 between original and revised editions





4.17 pg.12-13

(♪=72)

pp dolce

ff

pp

f

ff

pp

Sust. ped.

Sust. ped.

♪ = 50

f

p

pp

ff

pp

Sust. ped.

x 4

ff

ppp

mf

ppp

♪ = 60

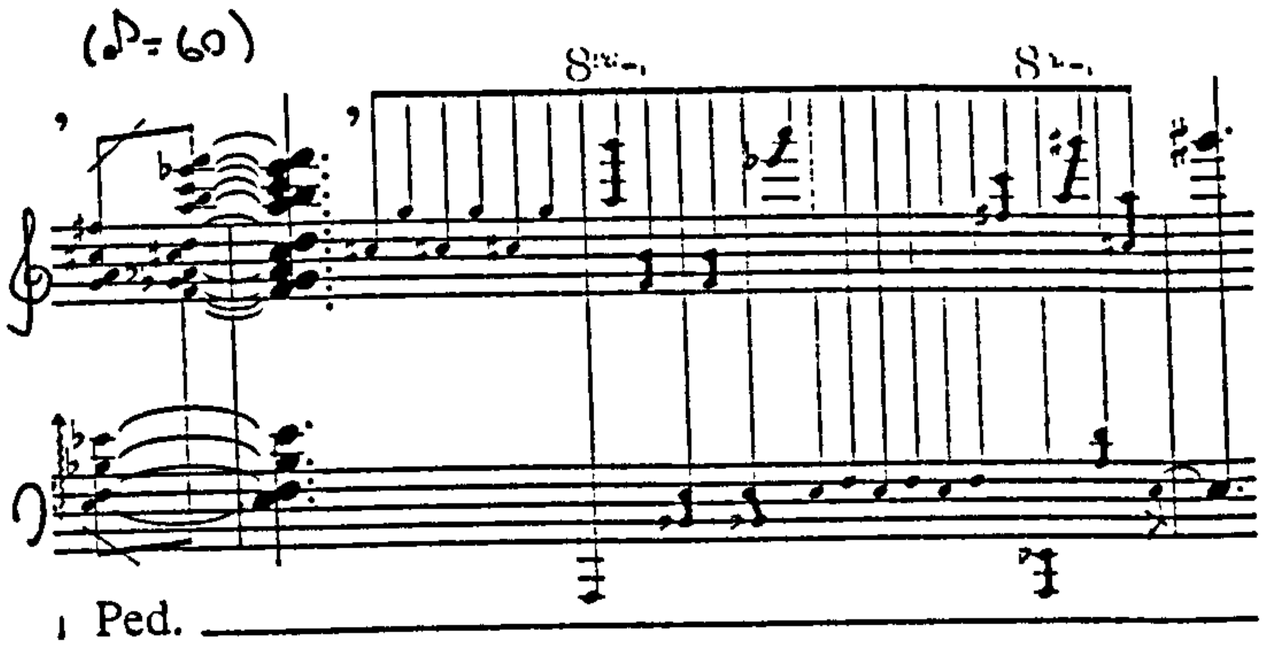
p ppp

Ped.

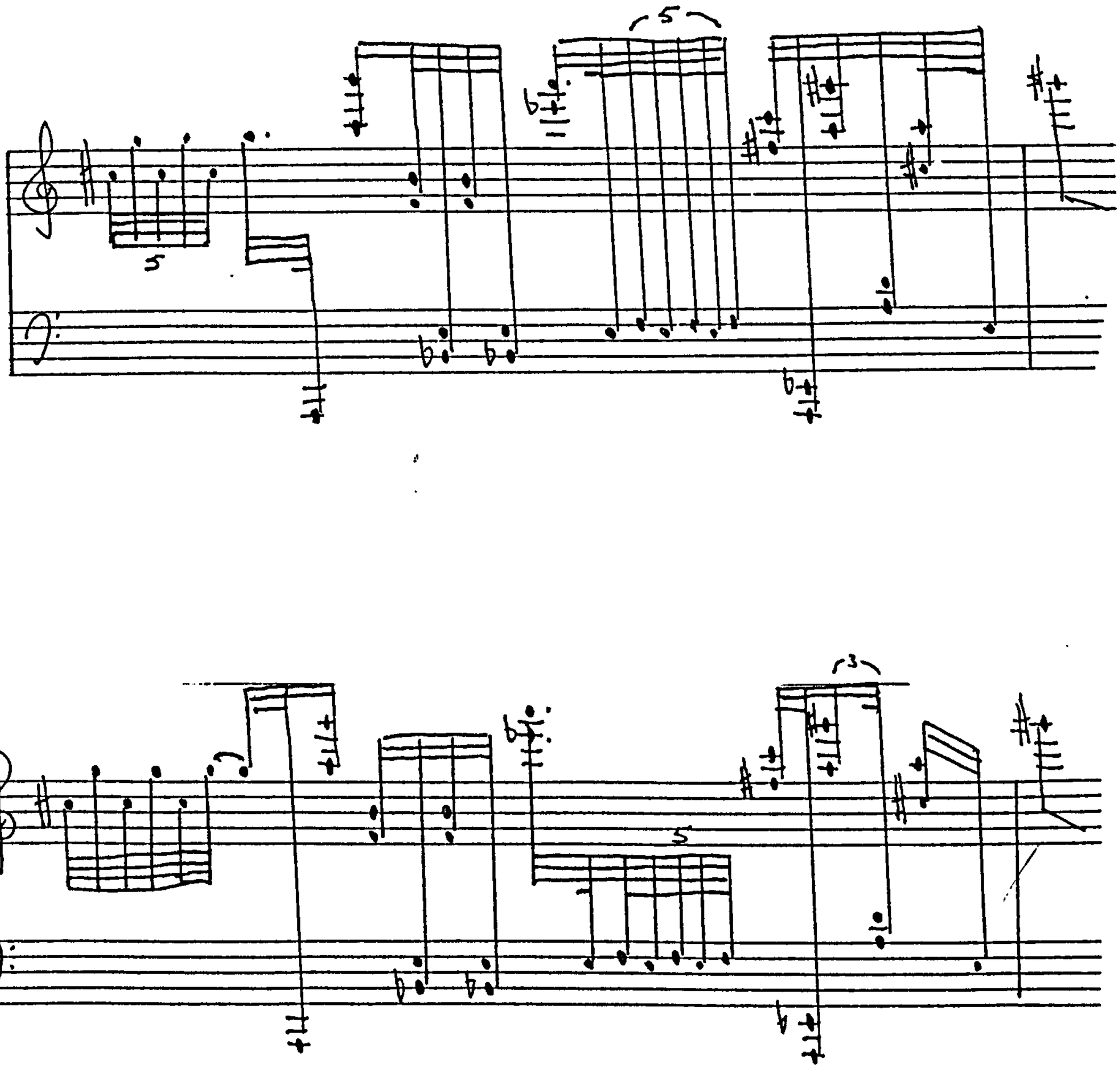
lc

Example 4.17 *Sequenza IV*

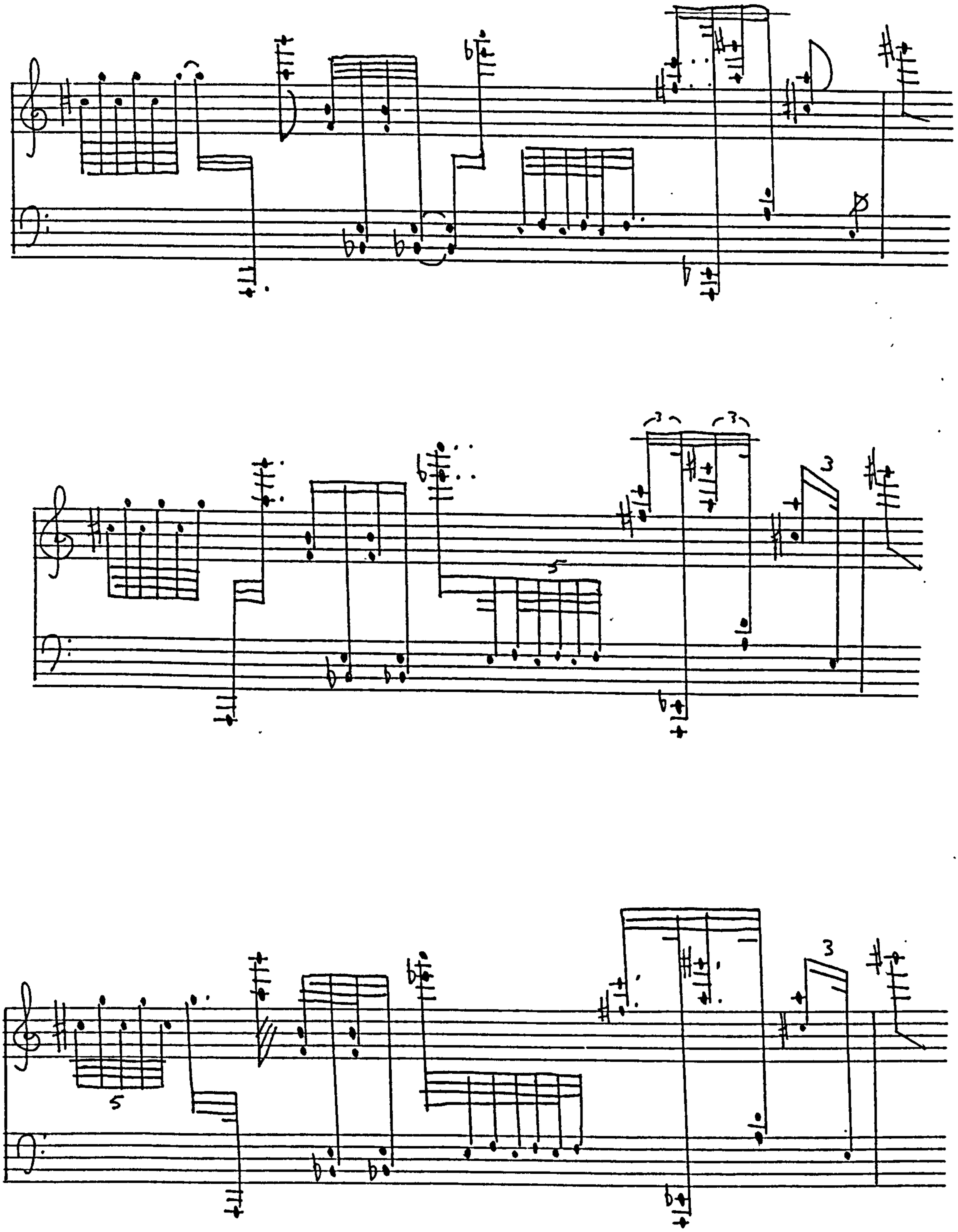
4:18a 13/i/2



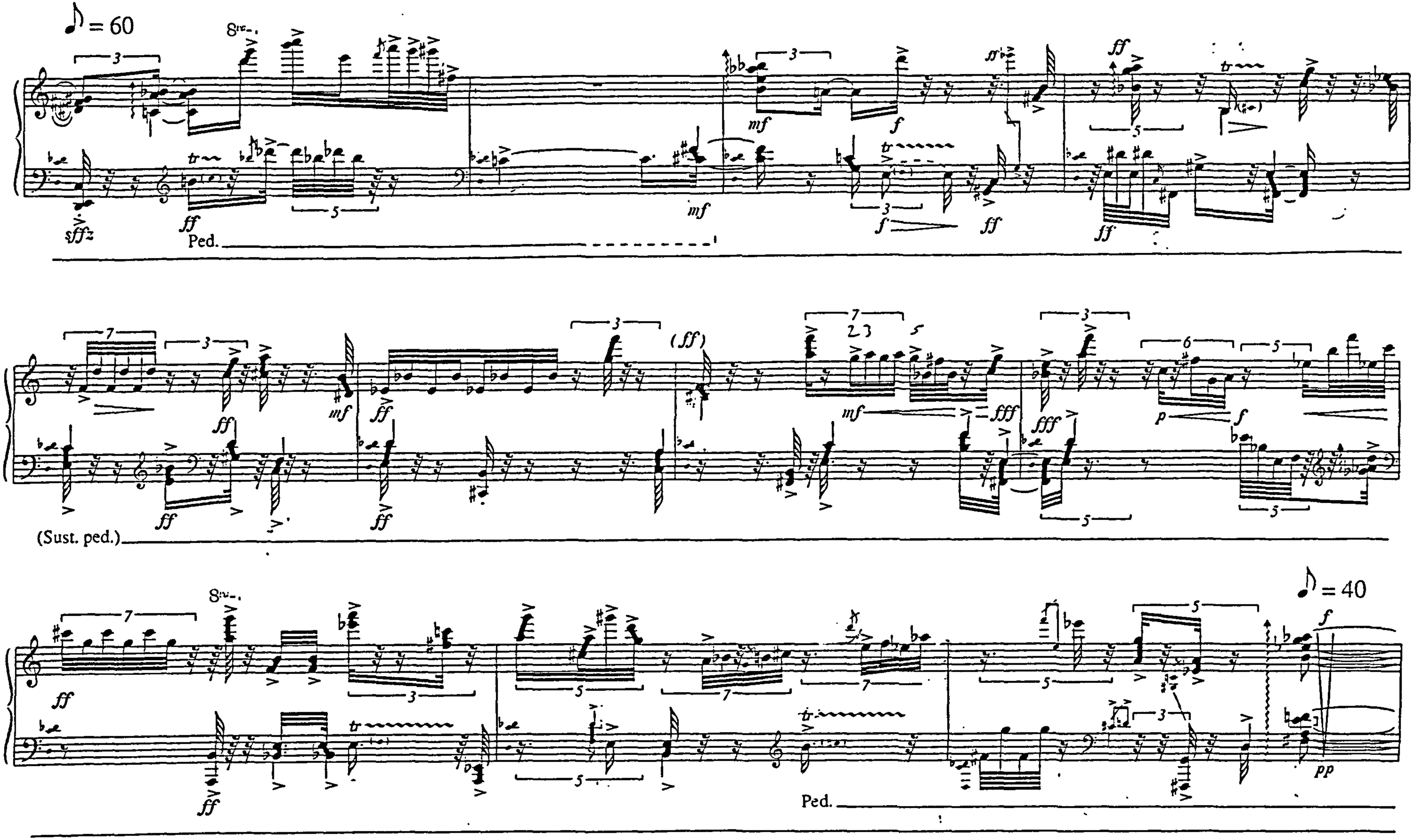
4.18b transcriptions of 4.20a, taken from recordings by David Burge; Aki Takahashi; Susan Bradshaw; Bruno Canino; David Arden

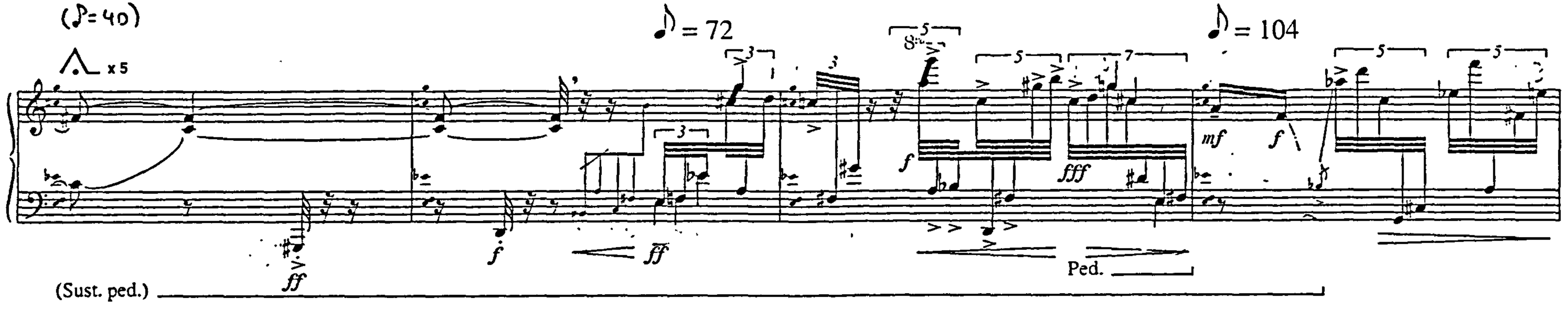


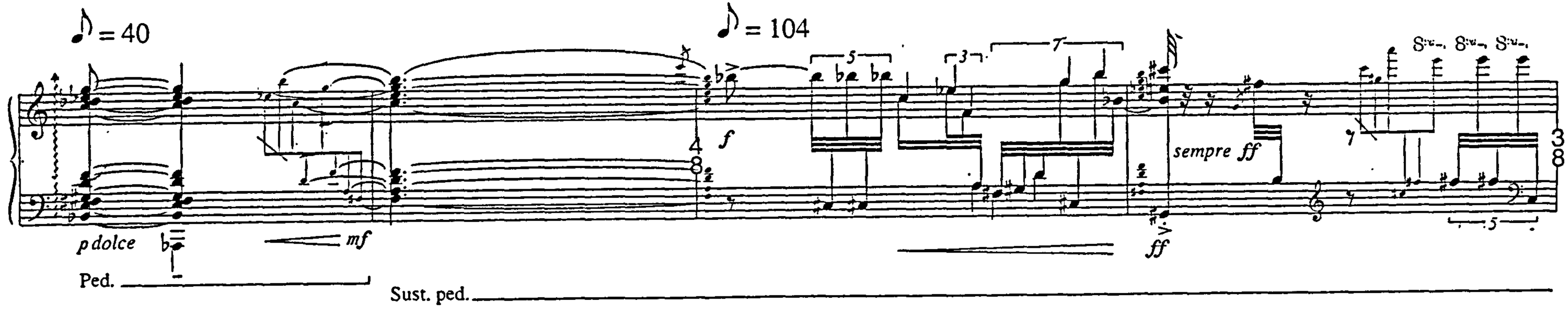
Example 4.18b (cont.) *Sequenza IV*



4.19 4/iii – 5/ii

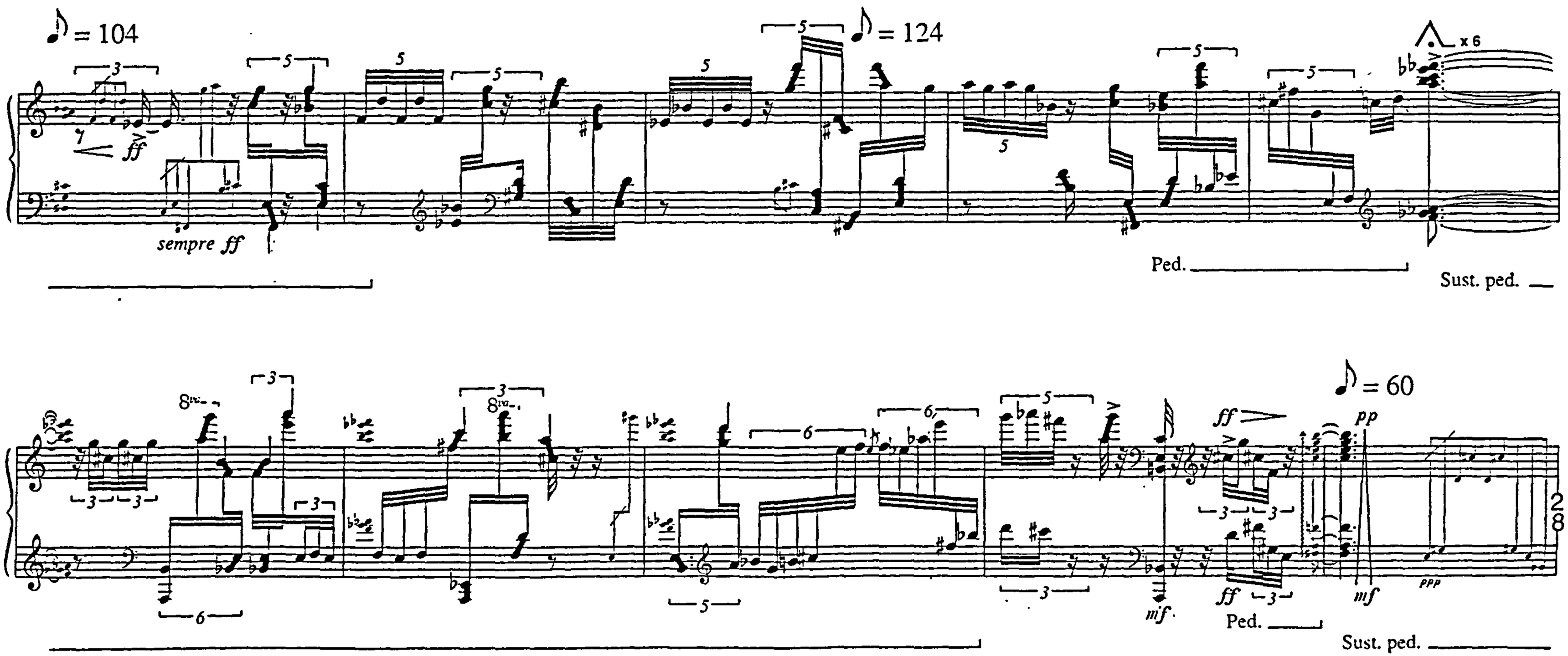






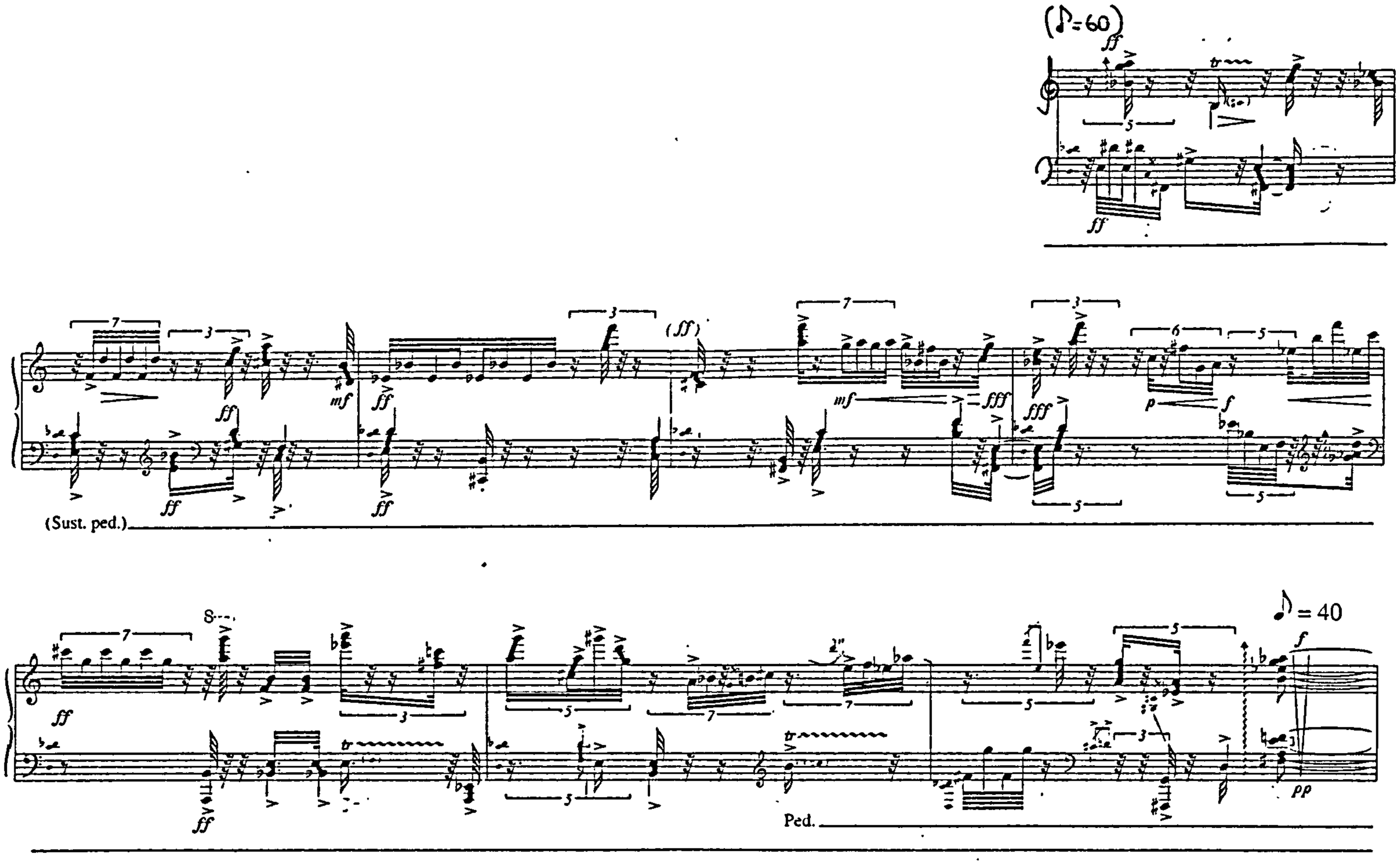
Example 4.20 *Sequenza IV*

4.21 8/ii-iii



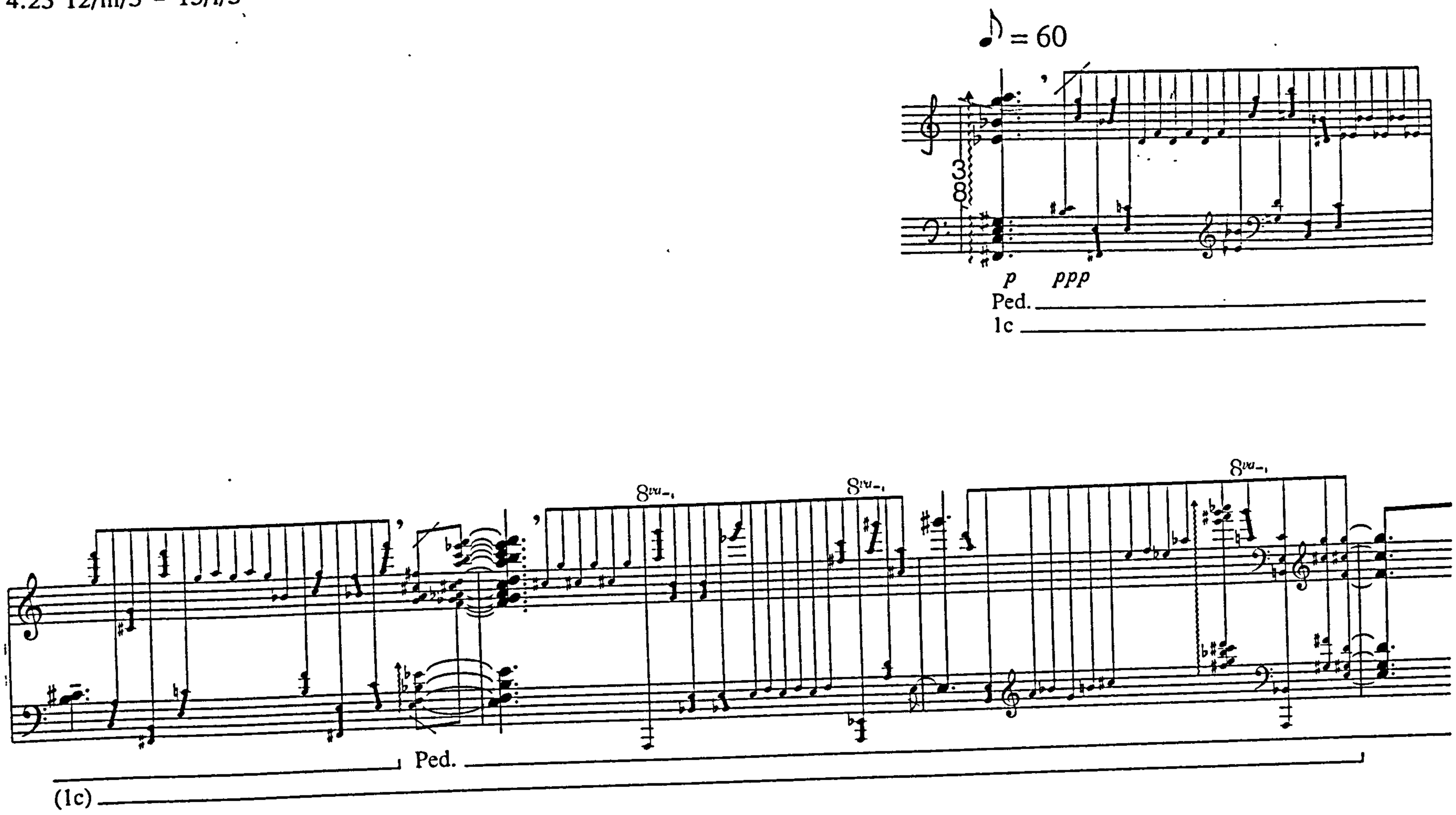
Example 4.21 *Sequenza IV*

4.22 4/iii/4 – 5/ii/3



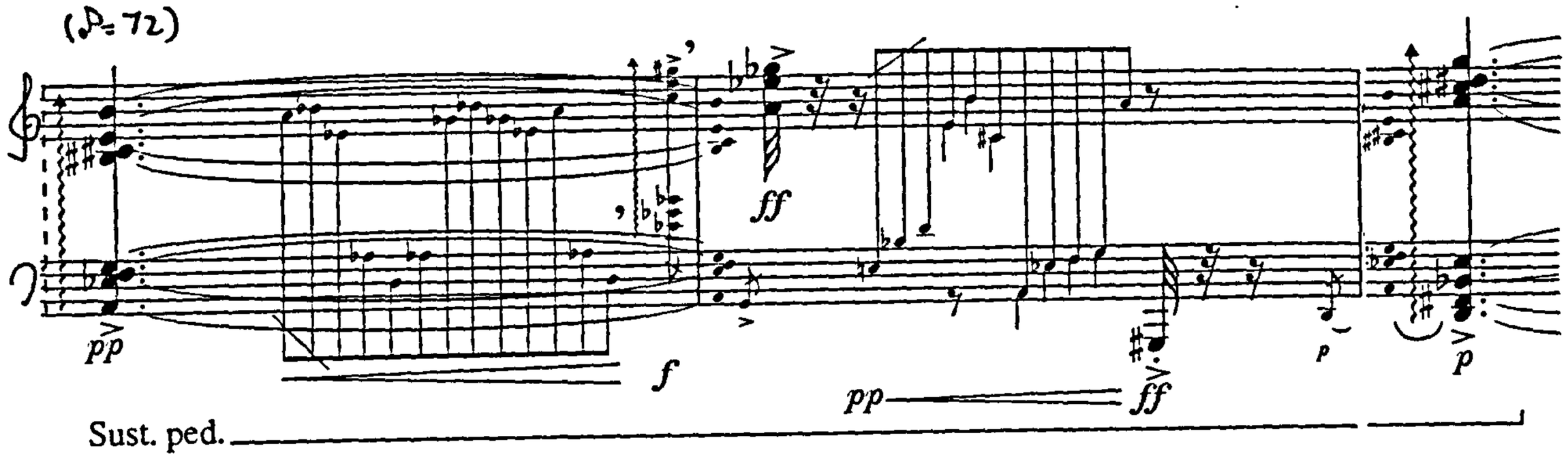
Example 4.22 *Sequenza IV*

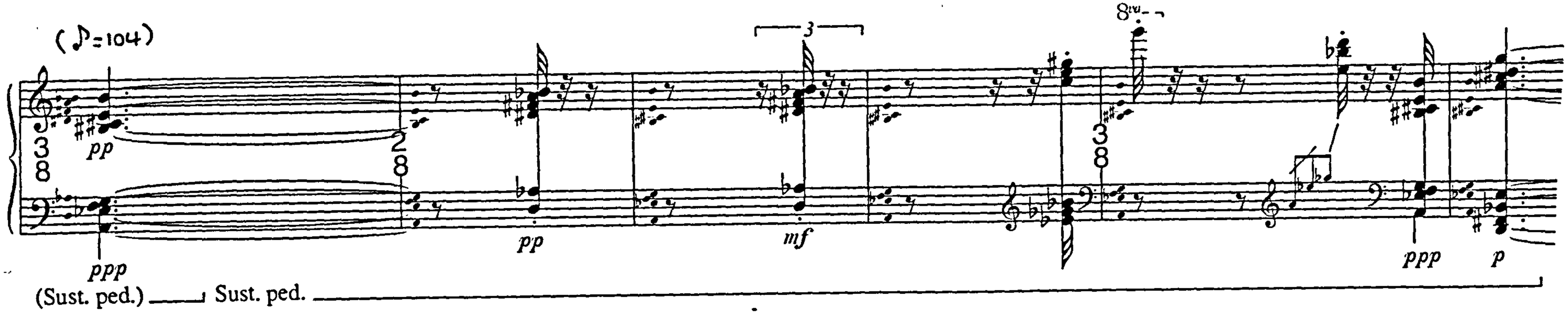
4.23 12/iii/3 - 13/i/3



Example 4.23 *Sequenza IV*

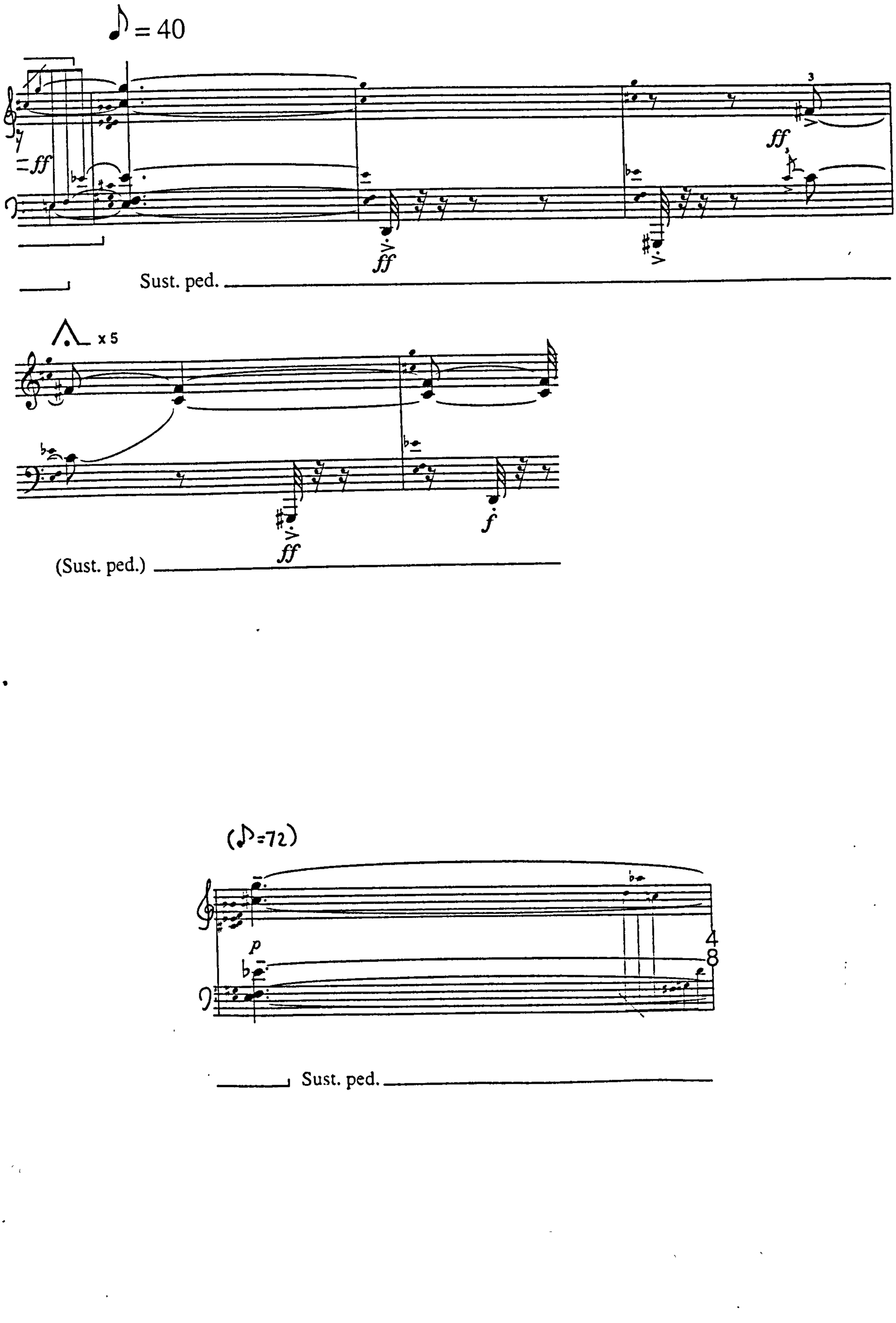
4.24a 12/i/2–4; 16/i



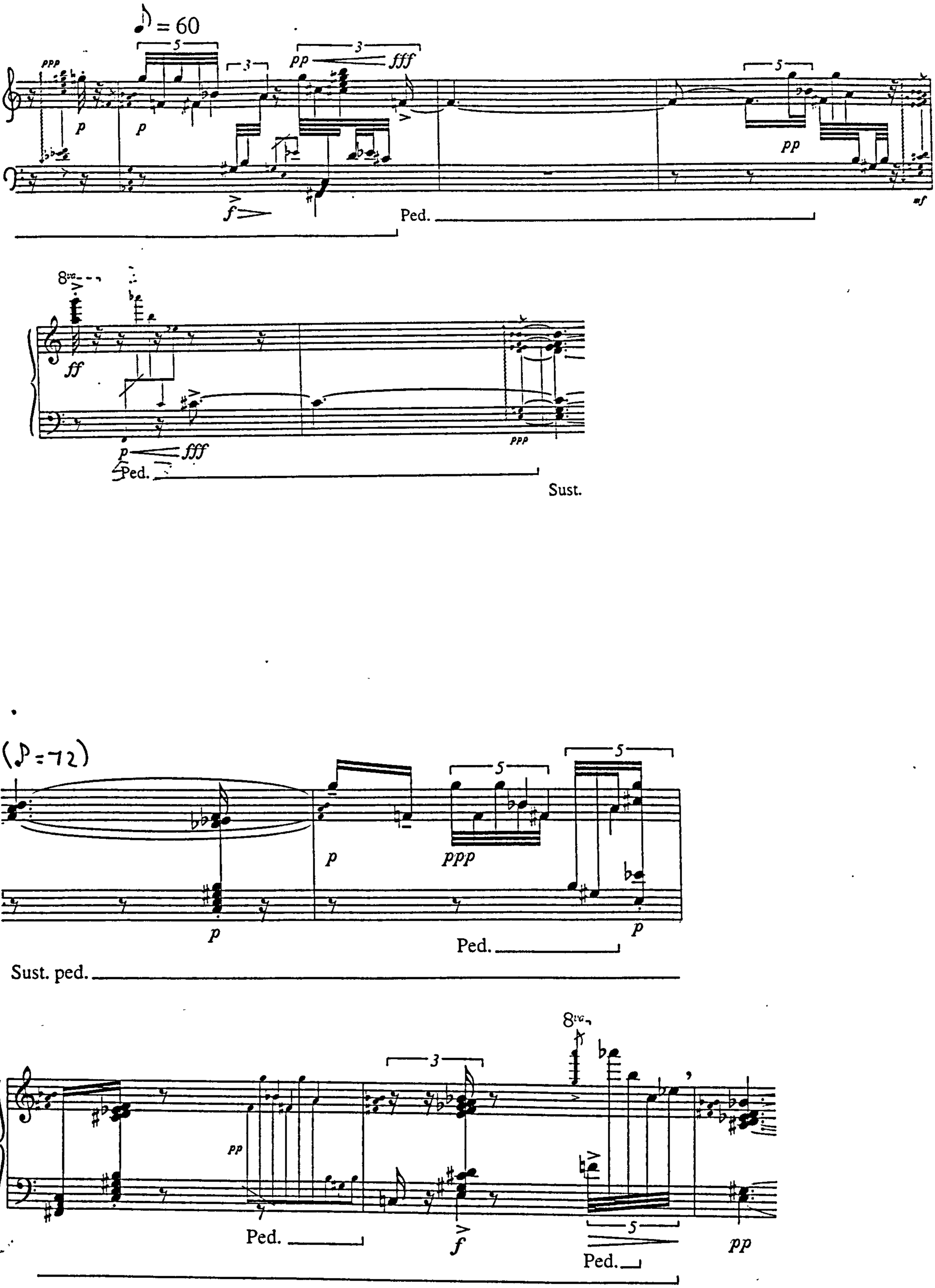


Example 4.24a *Sequenza IV*

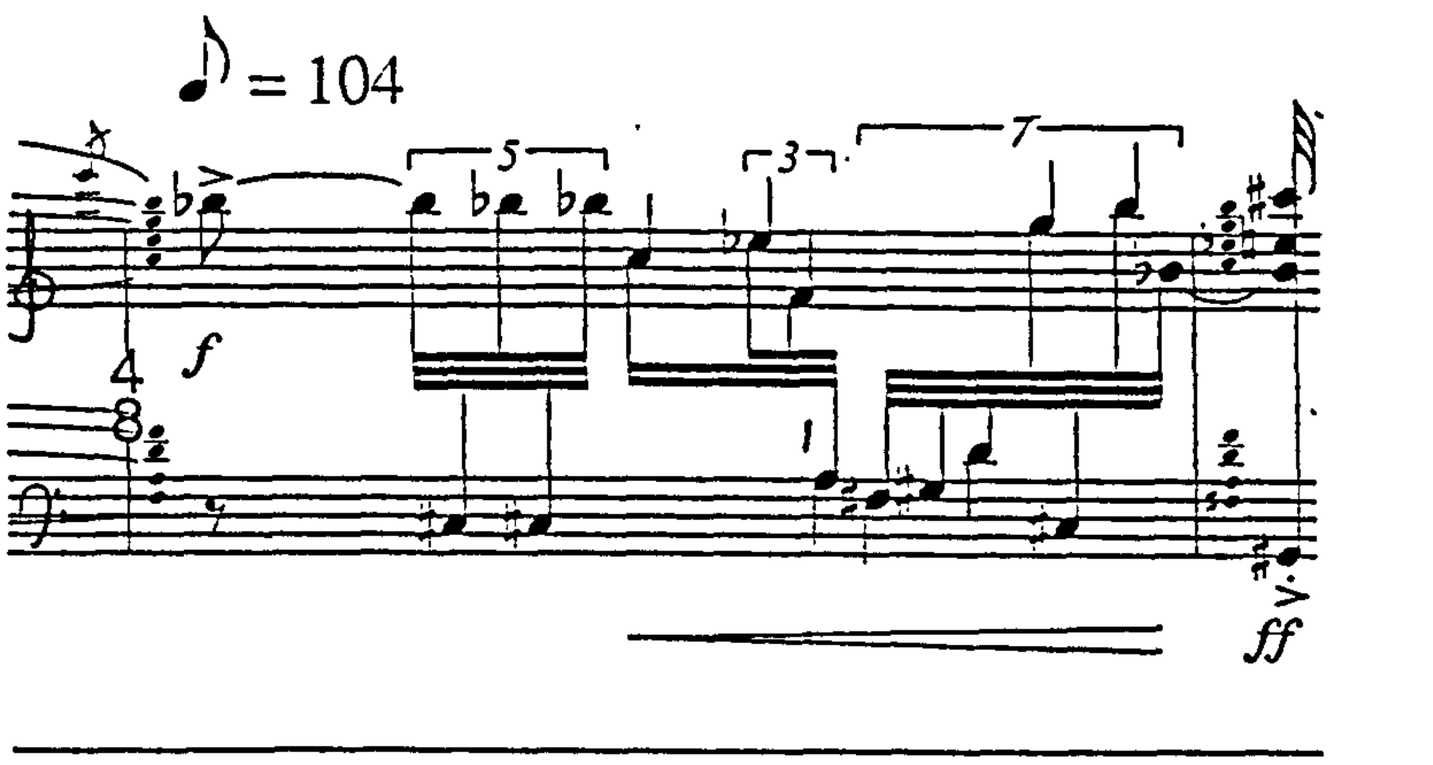
4.24b 10/iii/4 - 11/i/2; 14/iii/3



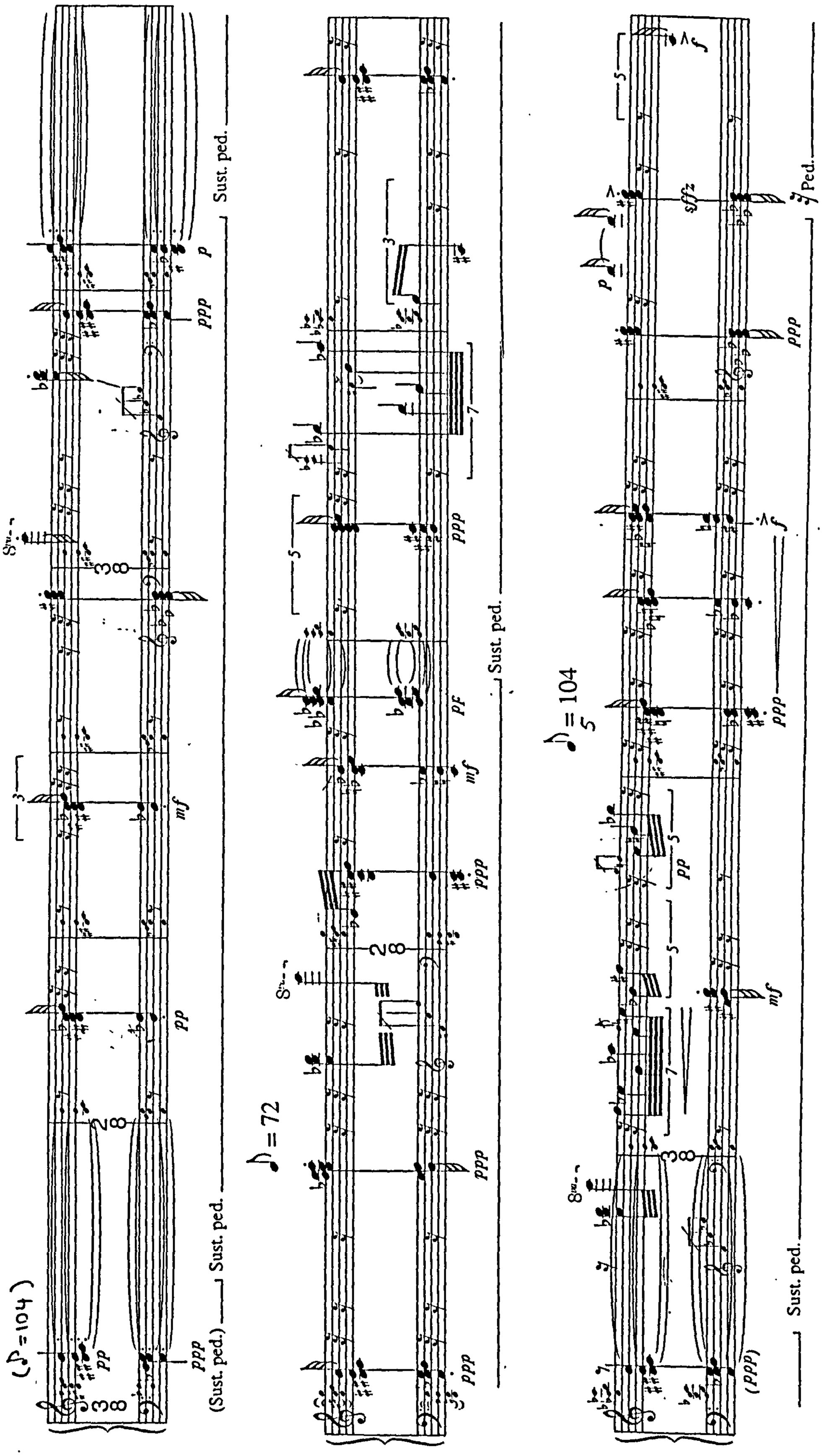
4.25 10/i/2 - 10/ii/3; 14/i/3 - 14/ii/3



4.26 11/ii/3; 15/ii/1



Example 4.27 *Sequenza IV*



4.27 pg.16-17

Sust. ped.

Sust. ped.

Ped.

♪ = 72

Sust. ped.

Sust. ped.

♪ = 60

♪ = 50

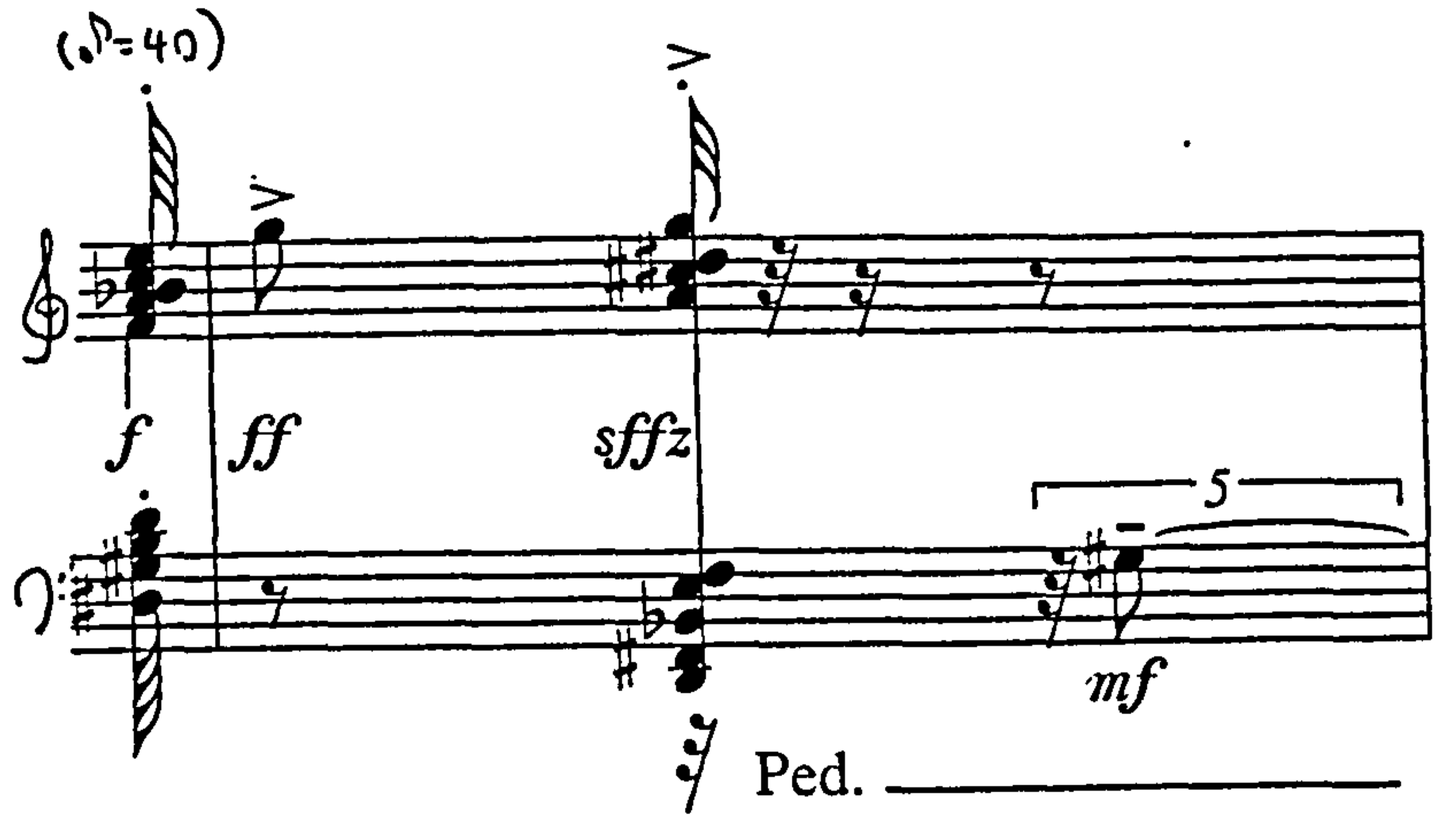
♪ = 40

Sust. ped.

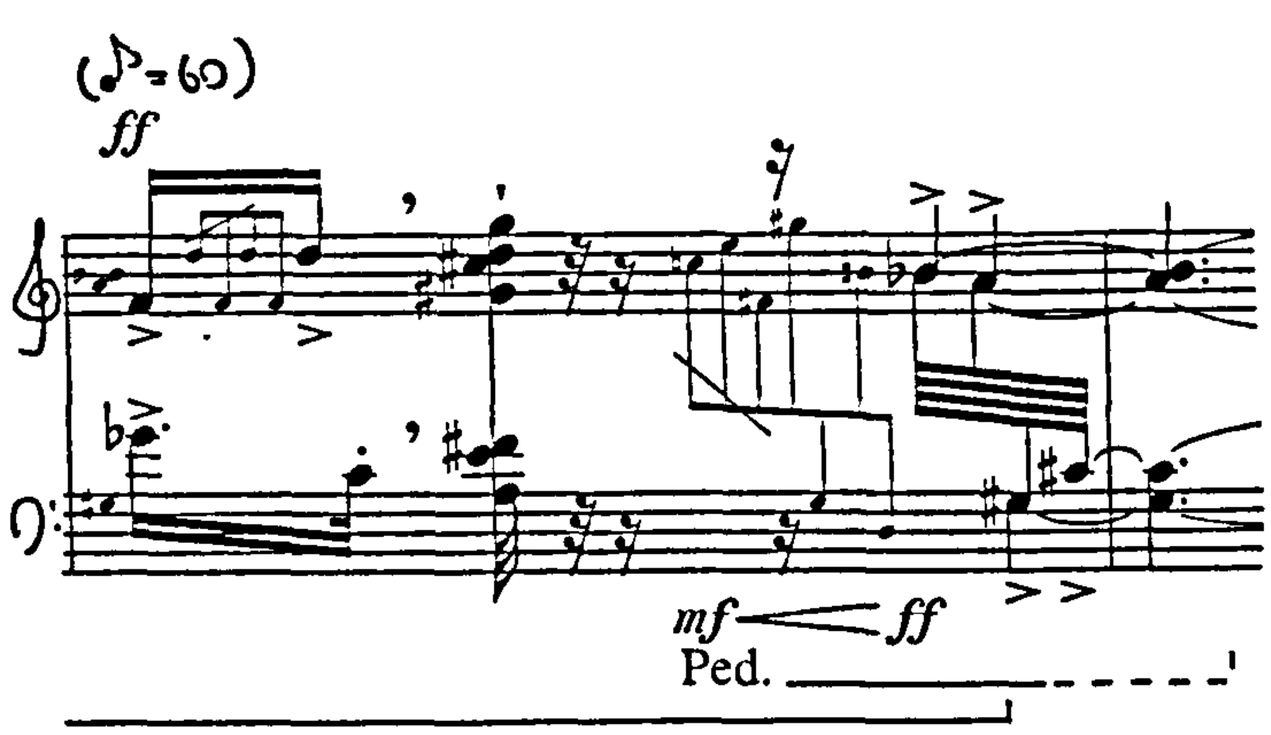
Example 4.27 (cont.) *Sequenza IV*

Example 4.28 *Sequenza IV*

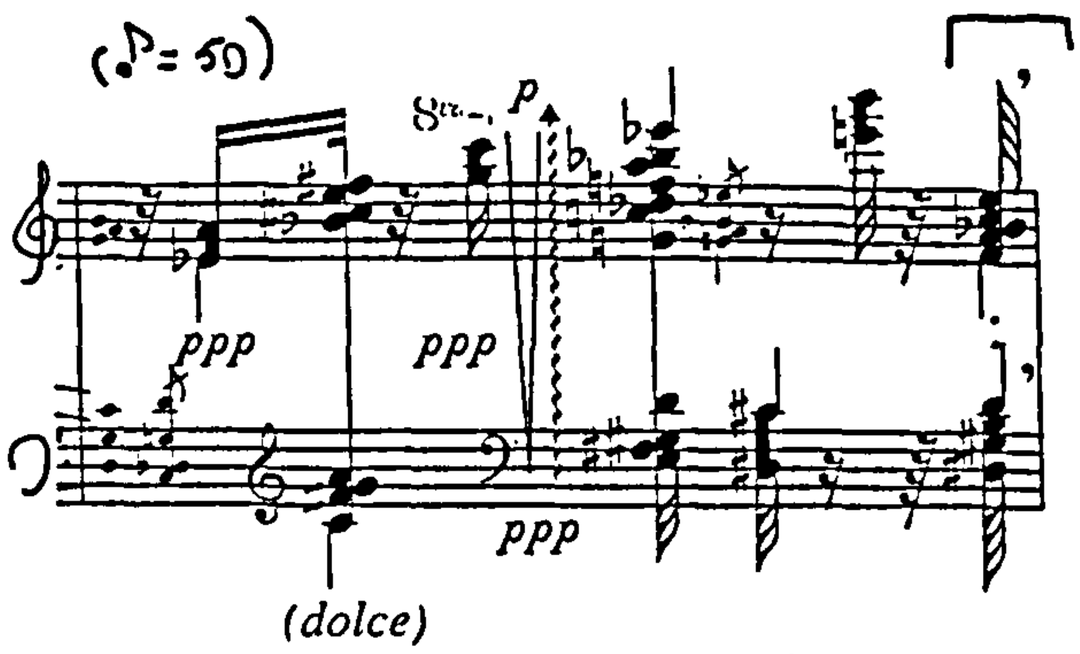
4.28a 5/iii/4



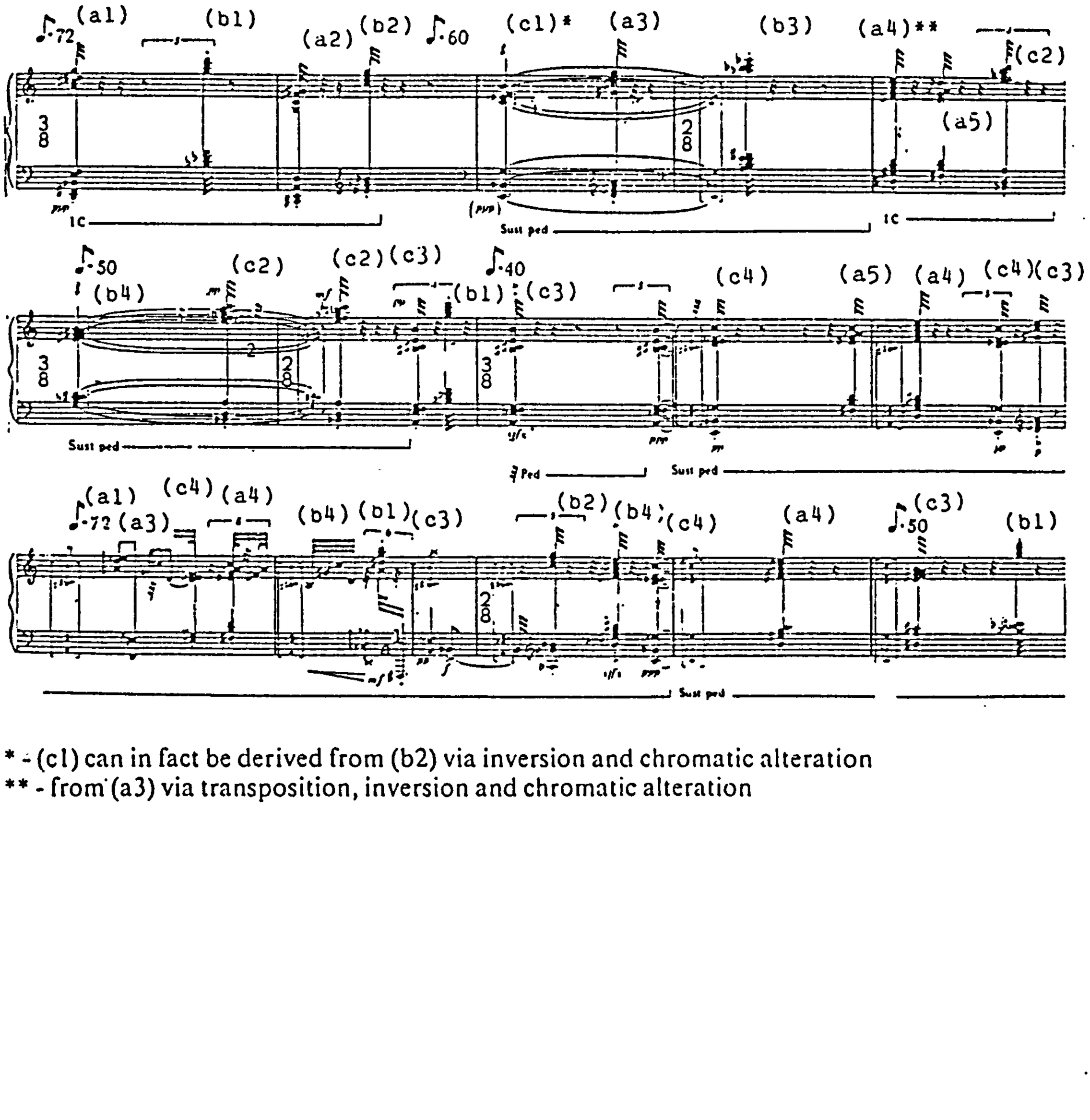
4.28b 7/i/2



4.28c 8/i/5

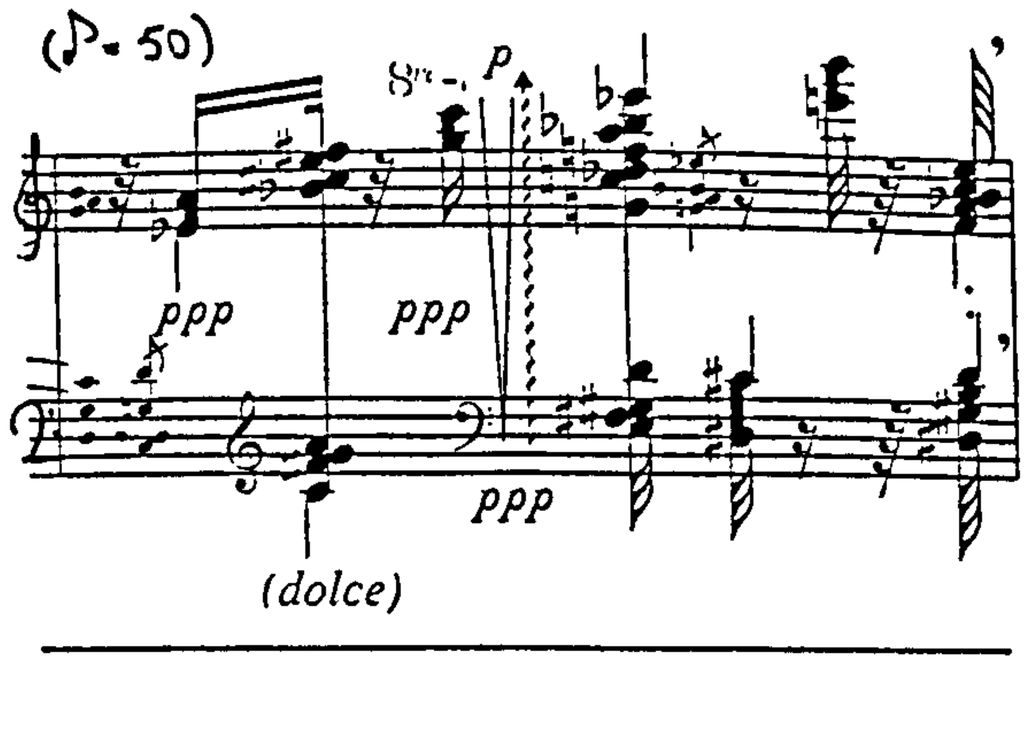
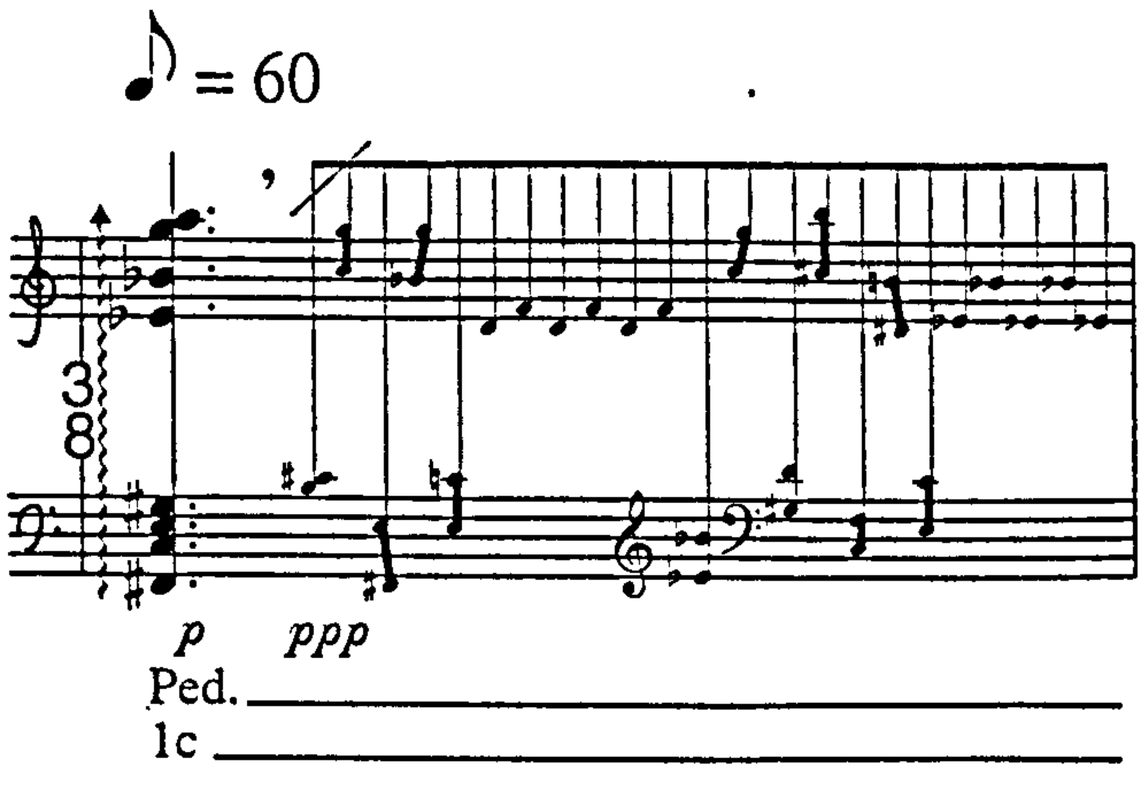
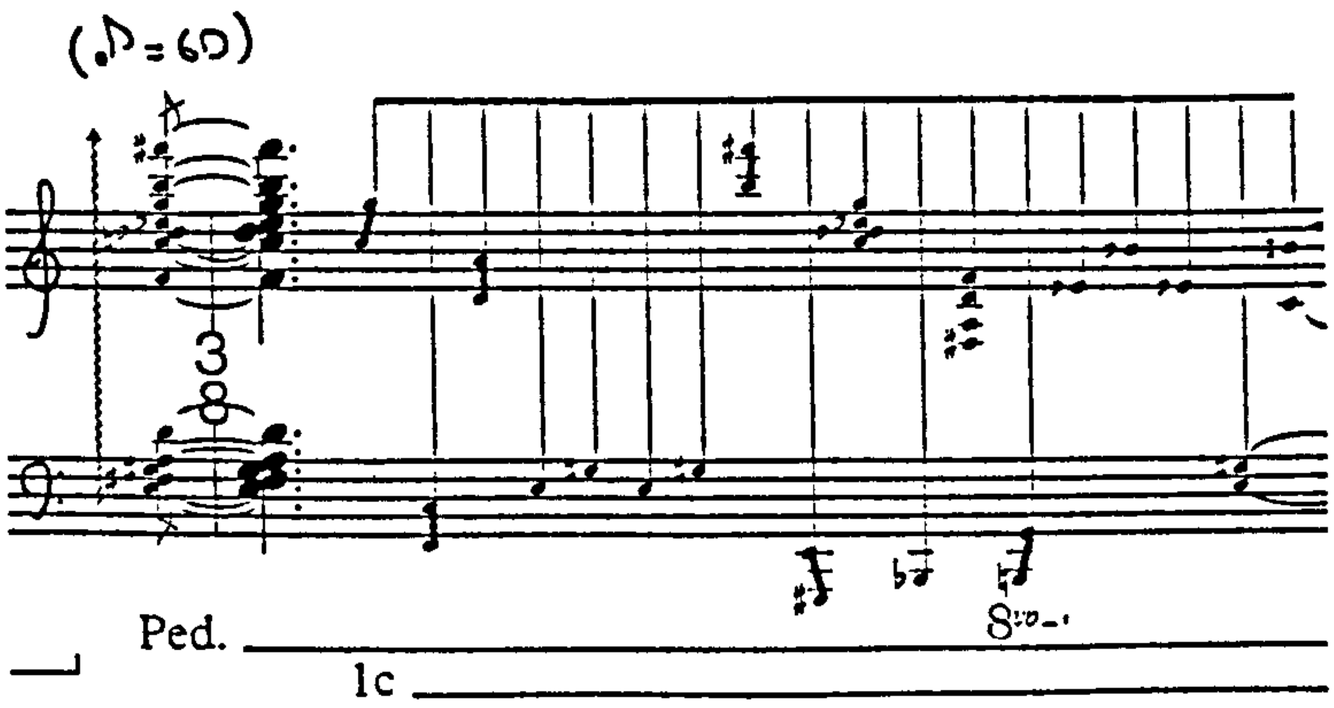


4.29 MacKay's analysis of chords from pg.1



* - (c1) can in fact be derived from (b2) via inversion and chromatic alteration
** - from (a3) via transposition, inversion and chromatic alteration

4.30 8/i/5; 12/iii/3; 13/ii/1



(dolce)