



MTO 7.1 Examples: Roeder, Pulse Streams and Problems of Grouping

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

<http://www.mtosmt.org/issues/mto.01.7.1/mto.01.7.1.roeder.php>

Figure 1.

20 *sf*

21

25

30

35

piu *f*

sf vib

2

40

mf

sf *b* - - -

45

sf *b* - - -

50

3 2 3 2 3 2

55

3 2 3 2 3 2

60

sf

65

meno f

Example II.9.

left hand: {D,E}

46

l.h., higher register {C#,D}

48

right hand, (B,C) higher register

50

left hand stepwise motion recalls earlier r right hand:

same pc series: <Eb,D , C , Bb , C>

<Db,C , Bb , A , G>

41

Figure 2.

A musical score consisting of two staves. The top staff is in treble clef and common time (indicated by a '2'). The bottom staff is in bass clef and common time (indicated by a '4'). The score includes various musical markings such as slurs, grace notes, and dynamic markings like 'p' (piano). Numbered boxes (1 through 8) are placed along the right edge of the music, corresponding to specific measures. Annotations include:

- Box 1: Above measure 22.
- Box 2: Above measure 30.
- Box 3: Above measure 30.
- Box 4: Above measure 22.
- Box 5: Above measure 22.
- Box 6: Above measure 30.
- Box 7: Above measure 30.
- Box 8: Above measure 22.

Textual annotations are present in the middle of the score:

- "missing E" near measure 22
- "missing G#s" near measure 22
- "added" near measure 30

Performance markings include parentheses with letters and numbers, such as '(e)', '(o)', and '(p)'.

Figure 3. Pulse-stream analysis of mm. 30–43

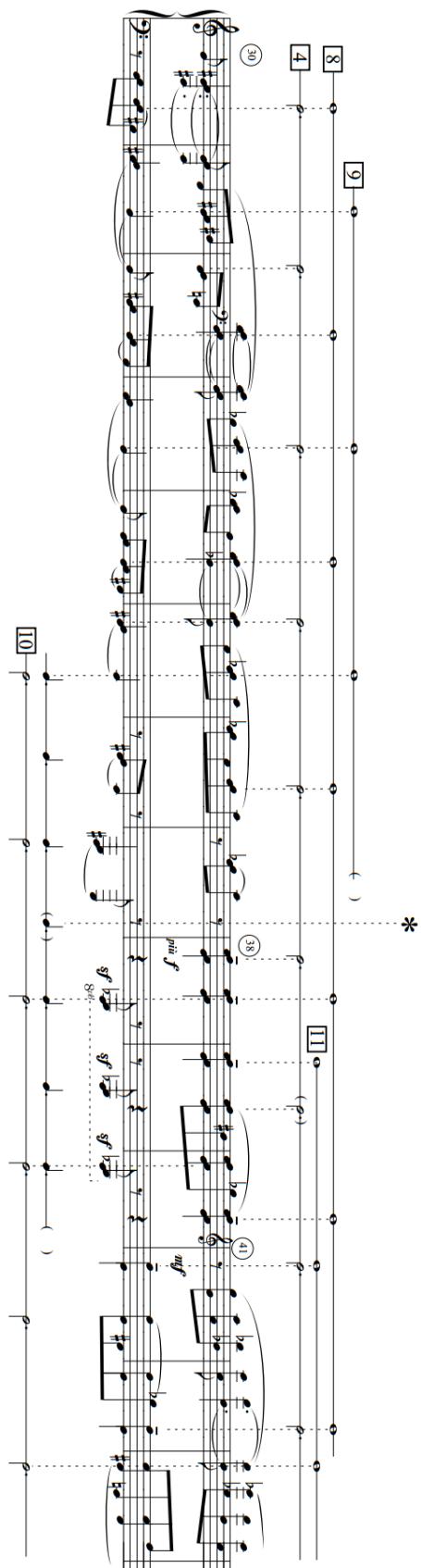
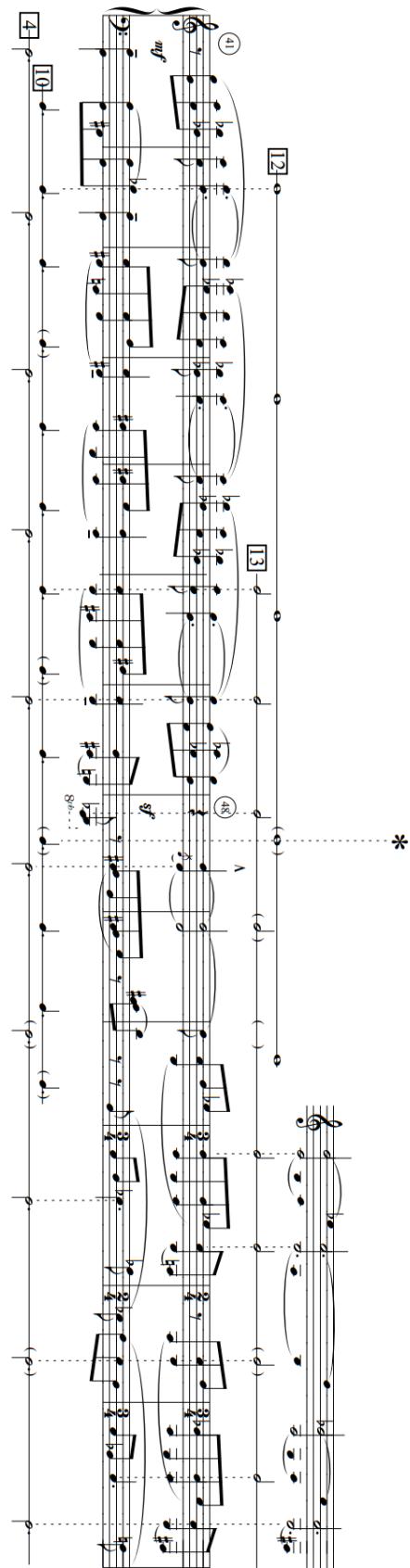


Figure 4. Pulse-stream analysis of mm. 41–53



Example VII.2.

The musical score consists of three staves of music. Measure 50 starts with a dyad (two notes) on the first attack, indicated by a circled '50' and a question mark. A bracket below the staff asks, "why a dyad on the first attack, rather than on the second attack". Measure 52 follows, with a circled '52' and the text "as in the second leg:". Measure 54 follows, with a circled '54' and the text "or the third leg: of the sequence???".

Figure 5. Pulse-stream analysis of mm. 56–68

