

MTO 9.2 Examples: Cramer, Harmonic Function of the Altered Octave

(Note: audio, video, and other interactive examples are only available online)
<http://www.mtosmt.org/issues/mto.03.9.2/mto.03.9.2.cramer.php>

Figure 1. Saussure’s “plane of vague, amorphous thought” (A) and “the equally featureless plane of sound” (B)

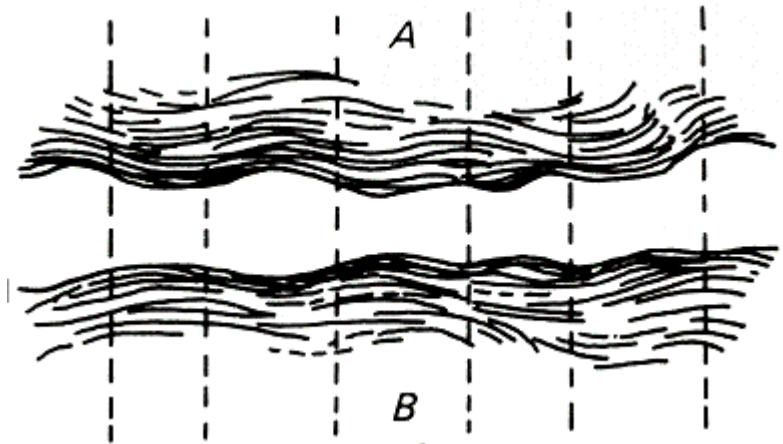


Figure 2.

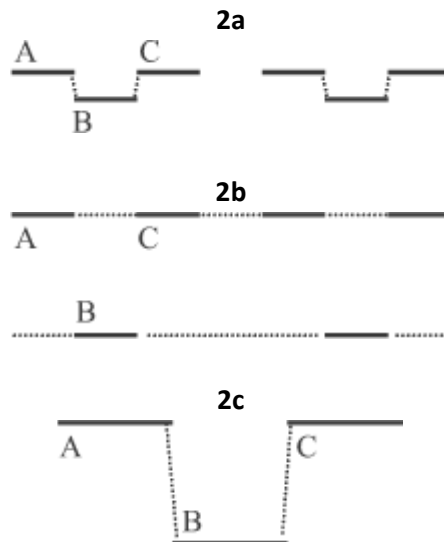


Table 1. Factors in auditory stream integration and segregation

<u>Simultaneous tones</u>	
<u>factors favoring fusion</u>	<u>factors opposing fusion (favoring stream segregation)</u>
<ul style="list-style-type: none">• parallel motion• comodulation of tones• conformance to a single hypothetical overtone series• simultaneous onset of tones• spacial distance	<ul style="list-style-type: none">• contrary motion• nonsimultaneous onset of tones

<u>Consecutive tones</u>	
<u>factors favoring stream integration</u>	<u>factors favoring stream segregation</u>
<ul style="list-style-type: none">• small pitch interval• small spacial distance between sound sources• slow succession of tones	<ul style="list-style-type: none">• large pitch interval• large spacial distance between sound sources• fast succession of tones

Figure 3.

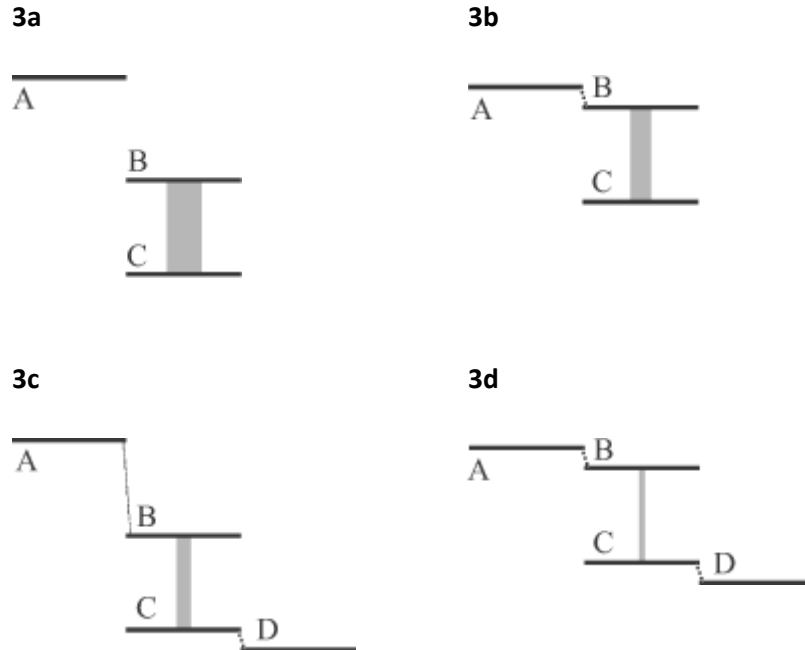


Figure 4. Critical band interactions of intervals

Long dark lines represent partials of a pitch in mid-treble register, such as g_1 . Short dark lines represent the partials of tones at the specified interval above mid-treble pitch. Shaded bands represent critical bands.

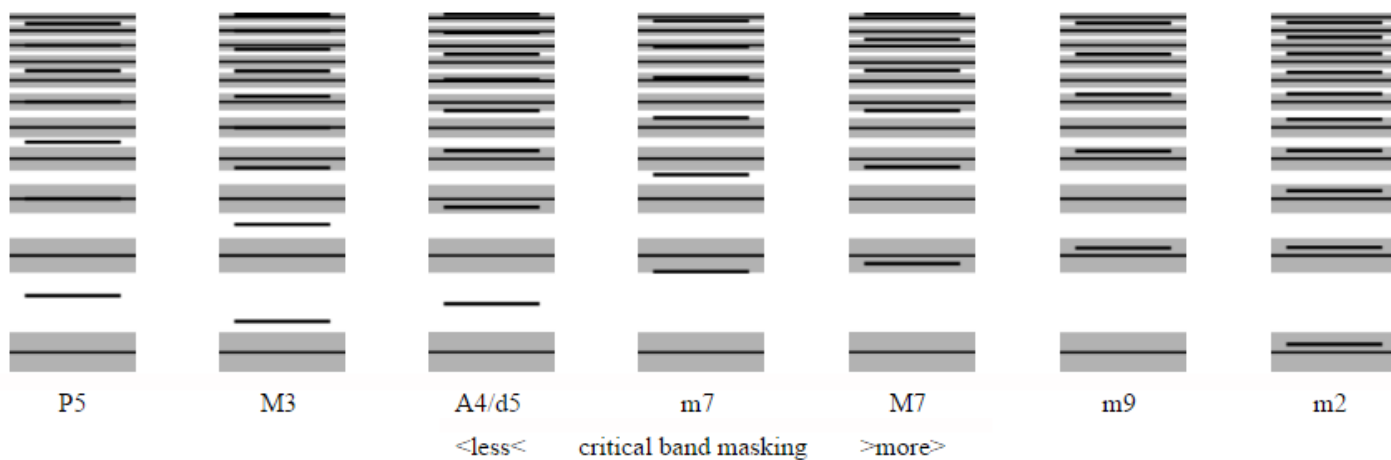


Figure 5.

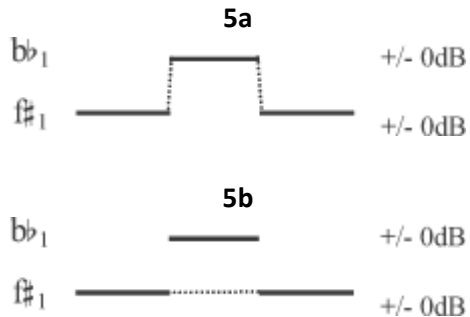


Figure 6.



Figure 7.

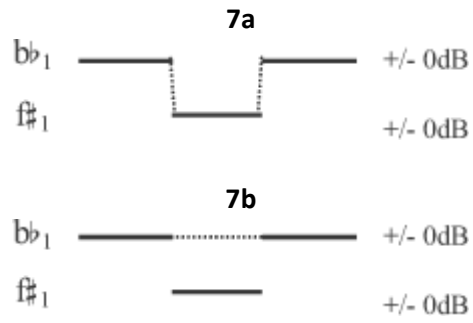


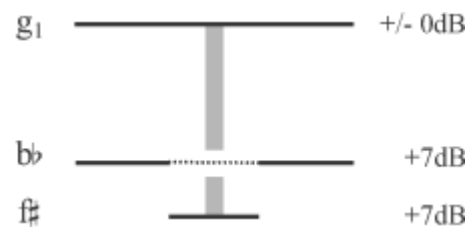
Figure 8.



Figure 9.



Figure 10.



Example 1. Webern, String quartet movement op. 5, no. 5, mm. 26–26

rit. *sehr langsam* (♩ = ca 40) *rit.* *verlöschend*

Vn. *ppp* *ppp* *verlöschend*

Vn. *ppp* *ppp* *verlöschend*

Vla. *ppp* *ppp* *verlöschend*

Vc. *pp* *ppp* *ppp* *verlöschend*

Figure 11.

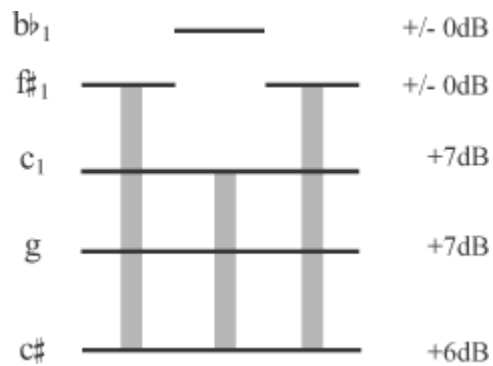


Figure 12.

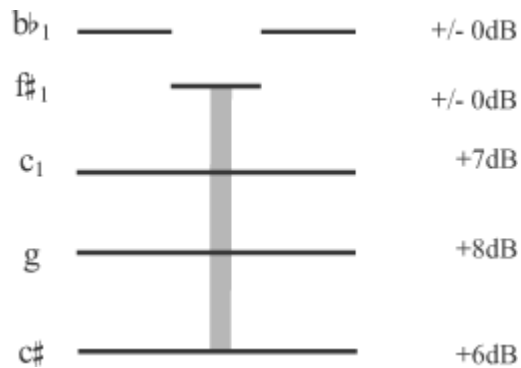


Figure 13.

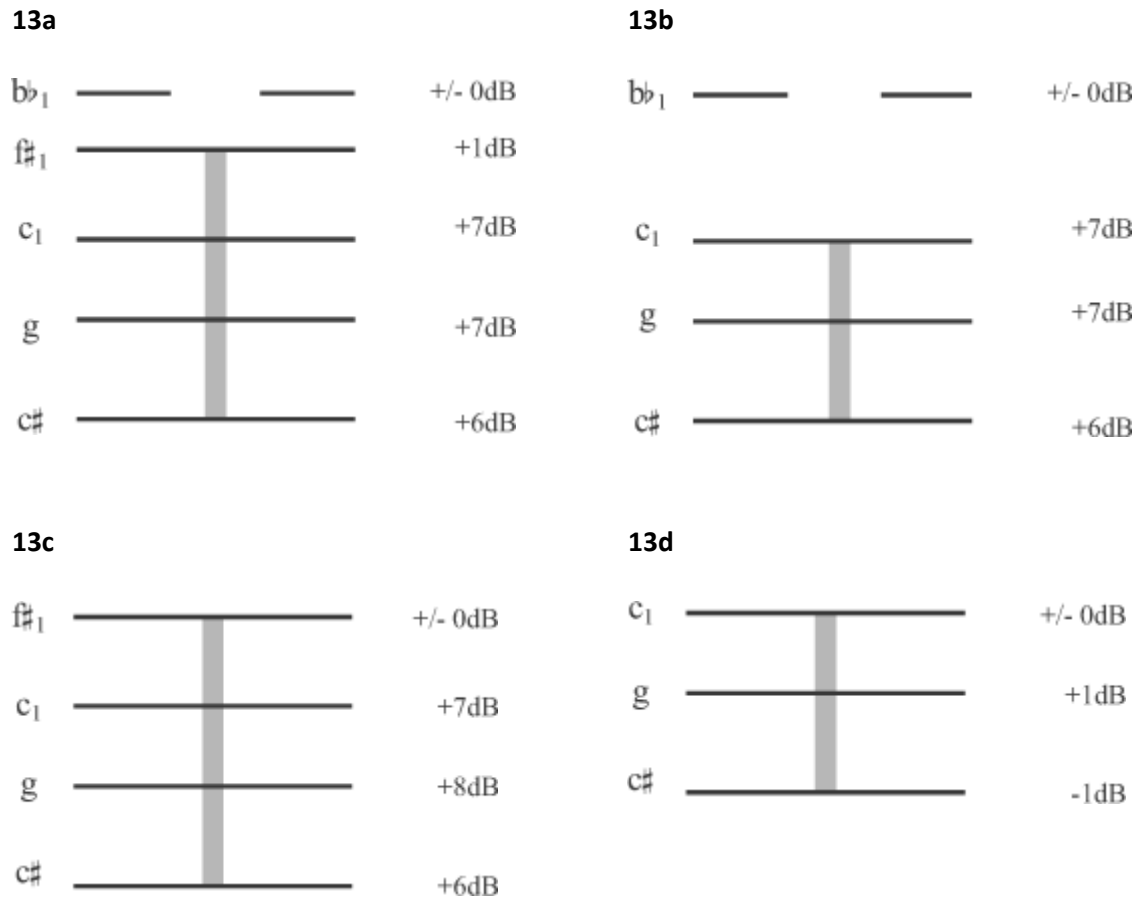


Figure 14.

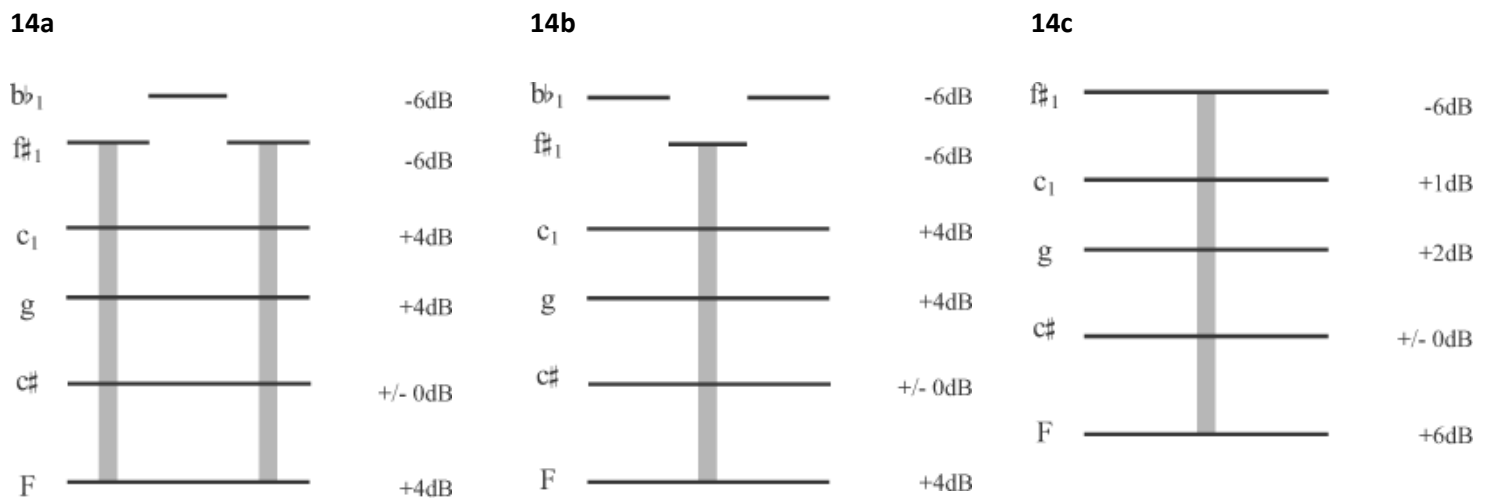


Figure 15.

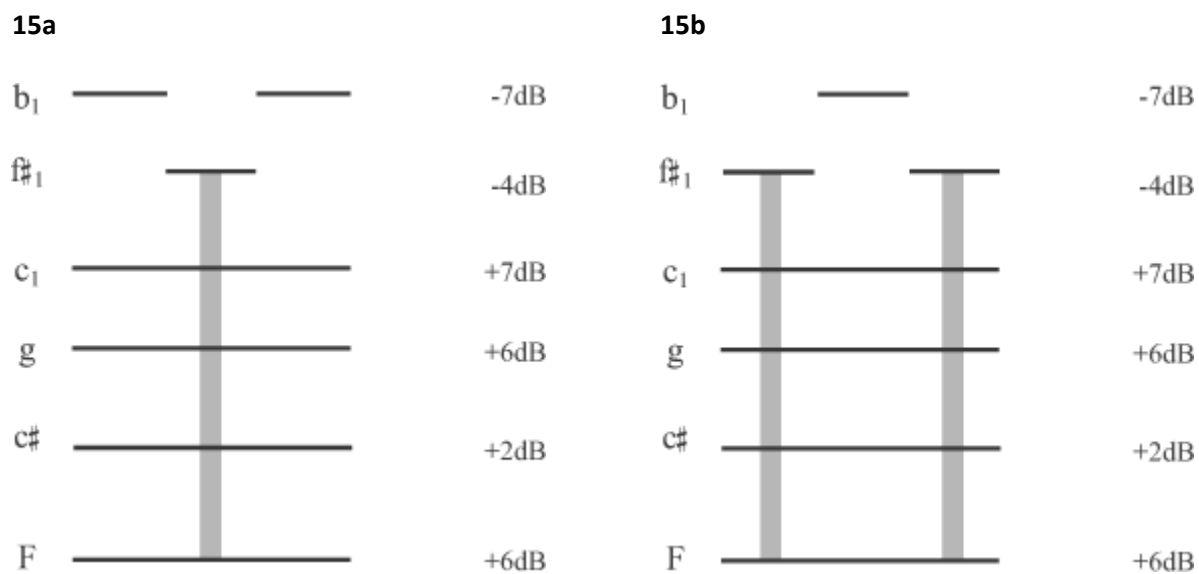
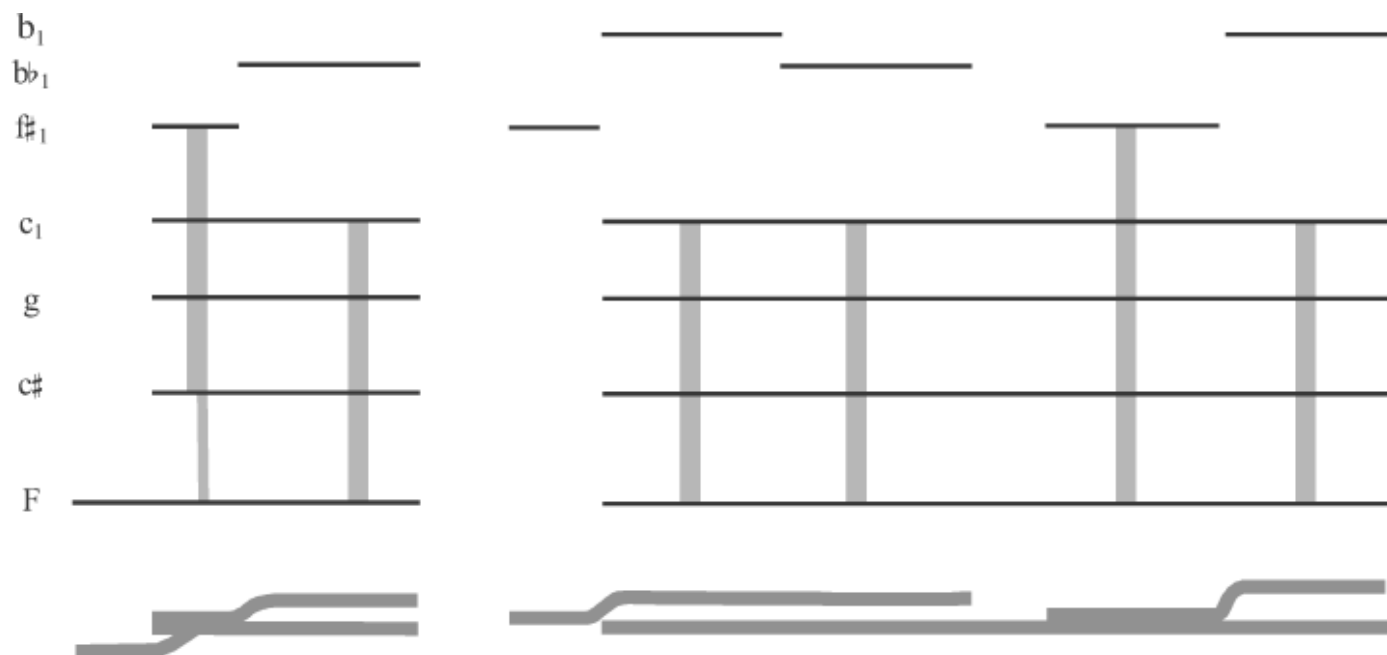


Figure 16.



Example 2. Webern, Orchestral Piece op. 22, no. 1 (1913), mm. 2–3

Cl

2 3

Vcl

pp

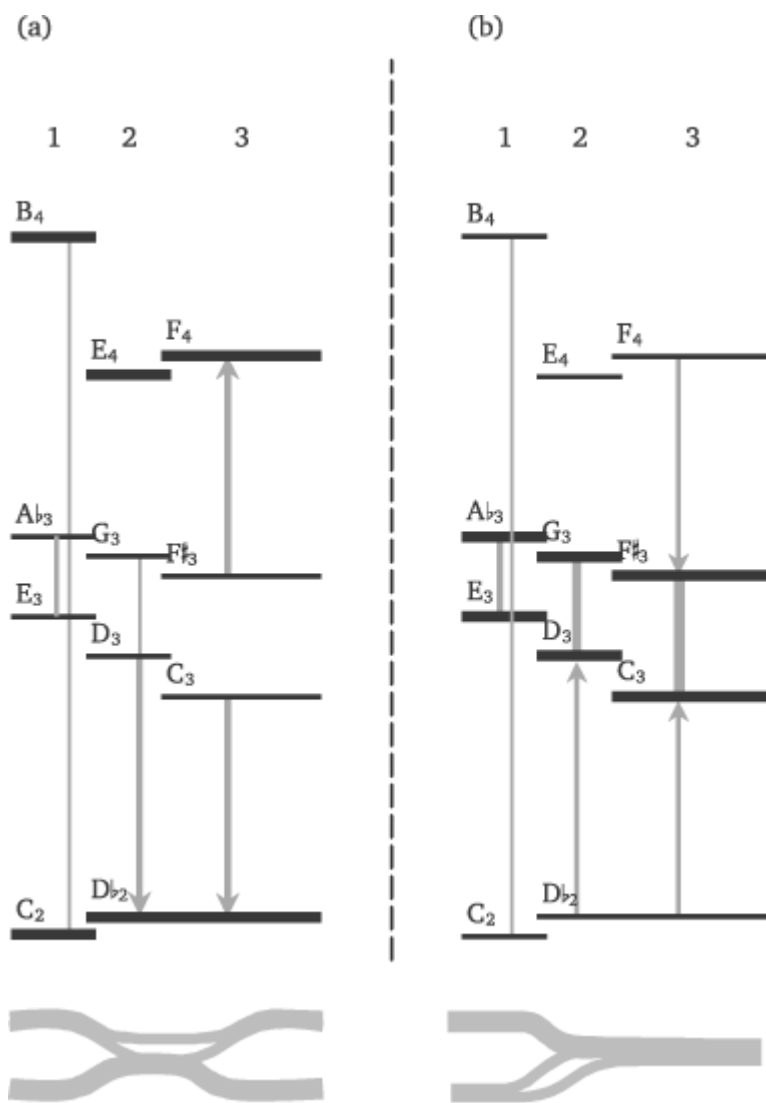
pp

pp

pp

1 2 3

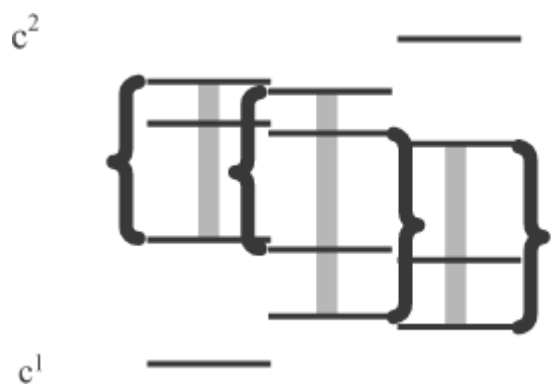
Figure 17. Schoenberg, “Seraphita,” op. 22, no. 1, measures 2–3, cellos after Cramer, “*Klang and Klangfarbenmelodie*,” page 29



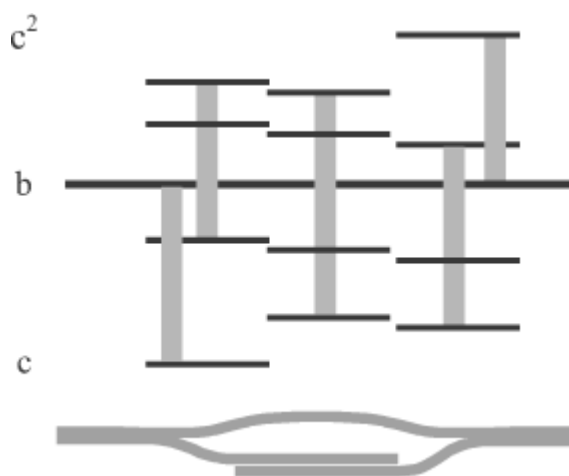
Example 3. Webern, Orchestral Piece op. 6, no. 1 (1909), mm. 2–4

Figure 18.

18a



18b



Brackets
denote minor
9ths.

Example 4. Webern, Orchestral Piece op. 6, no. 1 (1909), mm. 8–9

8 9 *etwas drängend*

solo vc *f*

2 fls
2 obs

vn II *am Steg*
sfp *cresc.*

cl, fg
vc pizz. *f*

2 hns *staccato* 3 *p* *cresc.*