



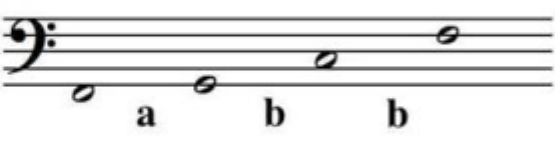
MTO 24.4 Examples: de Jong and Noll, Fundamental Bass and Real Bass in Dialogue: Tonal Aspects of the Structural Modes

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

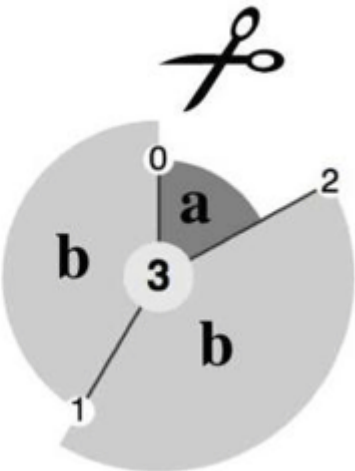
http://mtosmt.org/issues/mto.18.24.4/mto.18.24.4.de_jong_noll.html

Example 1. Octave species of the structural scale. The first, second, and third modes share the same circular interval pattern, but each one traces a different circular permutation

1st Mode 

2nd Mode 

3rd Mode 



Example 2. The three structural modes over the same final (or tonic) C

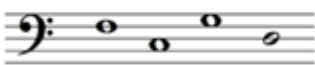
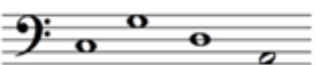
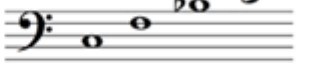
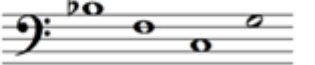


Example 3. The first and second structural modes can be interpreted as refinements of the authentic division of the octave (left side) and likewise of its plagal division, respectively (right side)

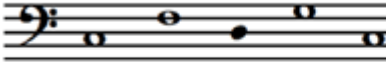
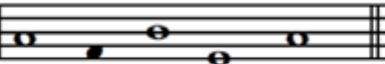
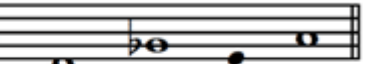
	authentic division	plagal division
1st Mode		
2nd Mode		

Example 4. Duality between step-interval patterns and the fifth/fourth foldings for the first structural mode (left) and the first diatonic mode (right)

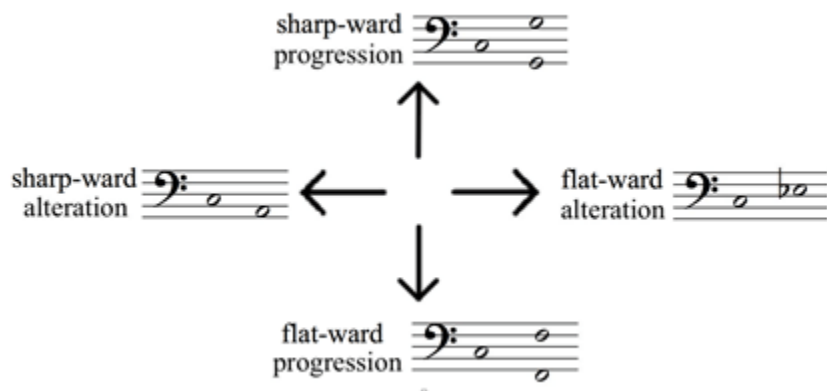
Example 5. Step-interval patterns and sharp-ward fifth/fourth foldings for the three structural modes over the same tonic C. Not only is the step-interval pattern characteristic for each mode but so also is the position of the framing minor third of the folding pattern

1st mode	2nd mode	3rd mode
 	 	 

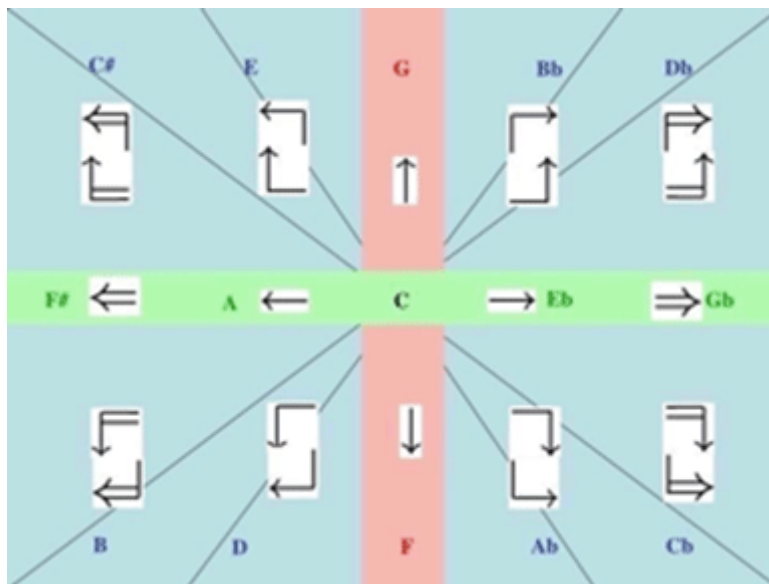
Example 6. Prototypical fundamental bass progressions for each of the three structural modes. The downward directed arrows designate flat-ward fifths (or fourths) while the leftward directed arrows designate sharp-ward directed structural augmented primes

														
↓	←	↓	↓		←	↓	↓	↓		↓	↓	←	↓	

Example 7. Arrow notation for elementary structural progressions and alterations



Example 8. Arrow notation for compound structural progressions and alterations



Example 9. Structural Mode Annotations for typical instances of the Quiescenza, Monte, and Fonte schemata

Quiescenza	Monte	Fonte
↓ ↘ ↓ $C_1: T \quad S \quad D \quad T$	↓ ← ↓ $C_1: T \quad S \quad \sharp S \quad D$	↓ ↓ ↓ $F_2: \sharp T \quad S \quad D \quad T$

Example 10. Johann Sebastian Bach, Suite in D major, BWV 1068, II (Air), mm. 13–15, two structural interpretations

13

cresc.

cresc.

↓ ← ↓ ← ↓ ↓ ↓ ↓ ↓

D₁: T S #S D #S D T

D₁: T S E₁: T S F#₁: T S

E₁: D T D₁: D T

Example 11. W. A. Mozart, Don Giovanni, Overture, mm. 5–11

Fl. Cl. *p*

Haut.

Quad.

↓ ↓ ↓

D₂: T S D D₁: T

Haut.

Cors.

Alt. Basses.

↓ ← ↓

S #S D

Musical score for "The Swan" by Camille Saint-Saëns. The score shows a modulation from E-flat major (Eb) to C major (C). The piano part is marked *p* and the treble part is marked *dolce*. The score includes various musical notations such as *cresc.* and *f*. Below the piano staff, a diagram illustrates the chord progression and modulation:

Eb1: T D S T (expected)

C1: S T (modulation)

melody

real bass

structural bass

falling fifth

left-down pattern

left-down pattern

C#1: T

↓ S

← #S ↓ D

[illegible]

Example 15. Scriabin, Etude in C-sharp minor, op. 2, no. 1, structural analysis of mm. 9–12

9

C#₂: T #T

G#₂: S D T #T

D#₂: S D

Example 16. Scriabin, Etude in C-sharp minor, op. 2, no. 1, structural analysis of mm. 13–16

13

D#₂: T #T S

A#₁: #S D (S T) D T

Example 17. Scriabin, Etude in C-sharp minor, op. 2, no. 1, structural analysis of mm. 17–20

17

D#₂: D

Example 18. Scriabin, Etude in C-sharp minor, op. 2, no. 1, structural analysis of mm. 21–25

21

D#1: T S C#1: T S D #S D #S D

Example 19. Scriabin, Etude in C-sharp minor, op. 2, no. 1, structural analysis of mm. 34–37

34

C#1: D

Example 20. Scriabin, Etude in C-sharp minor, op. 2, no. 1, structural analysis of mm. 38–41

38

C#1: T S #S D T S #S

Example 21. Scriabin, Etude in C-sharp minor, op. 2, no. 1, structural analysis of mm. 42–45

42

C#₁: T #S T (S) T S T

Example 22. Scriabin, Etude in C-sharp minor, op. 2 no. 1, structural analysis: overview. Blue = primary theme, stable. Yellow = modulating transition. Green = secondary theme.

C#₁ C#₂ G#₂ D#₂

A#₂ D#₁ standing on dominant C#₁

C#₁ C#₂ C#₂ standing on dominant

C#₁ C#₁

Example 23. Scriabin, Etude in C-sharp minor, op. 2 no. 1, structural analysis: The second mode in C# as meta-mode

2nd mode

4# T S D (T)

4# T D S (#T)