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MTO 27.1 Examples: Beaudoin, Gould's Creaking Chair, Schoenberg's Metric Clarity

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

<https://mtosmt.org/issues/mto.21.27.1/mto.21.27.1.beaudoin.html>

Example 1. Front view of Glenn Gould's loose-jointed piano chair



Library and Archives Canada, e010868574-v8

Example 2. Side view of Gould's piano chair, revealing its central wooden support and individually adjustable legs



Example 4. The three sections of Schoenberg op. 19 no. 1, as described in Kramer 1988

SECHS KLEINE KLAVIERSTÜCKE 11

op. 19 SCHOENBERG

I

Leicht, zart(♩) 2 etwas zögernd~

1 2

PPP P

3 4 5 6 7

flüchtig espress.

PP PPP P

6 7 8 9

leicht flüchtig

PP PPP

10 11 12

pp flüchtig rit..

r.H. fpp trem.

13 14 15 16 17

(mit Ton) molto rit.. molto rit..

mf PPP PPP

P PP

Nach jedem Stück ausgiebige Pause; die Stücke dürfen nicht ineinander übergehen!

Section I
mm. 0–6

Section II
mm. 7–12

Section III
mm. 13–17

Example 5. Roeder's graph of the "rhythmic form" of mm. 1–4 of Schoenberg op. 19, no. 1, published as Example 5 in *Music Theory Spectrum* 16 (2)

Key:
 Pulse
 Contour accents, high and low
 Dynamic accent
 "Agogic" accent

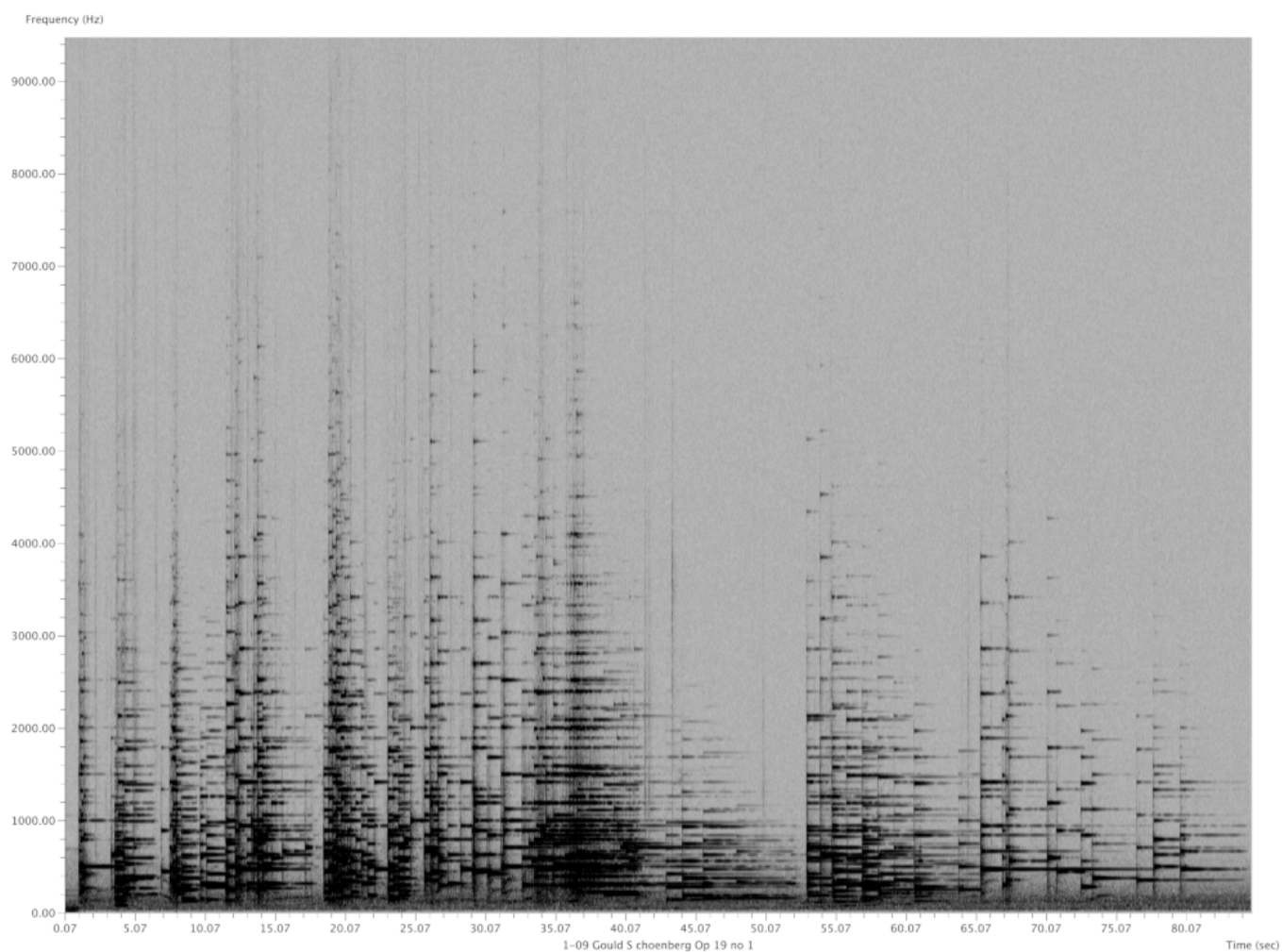
Commentary:
 1 2 3 4 5 6

Pulses:

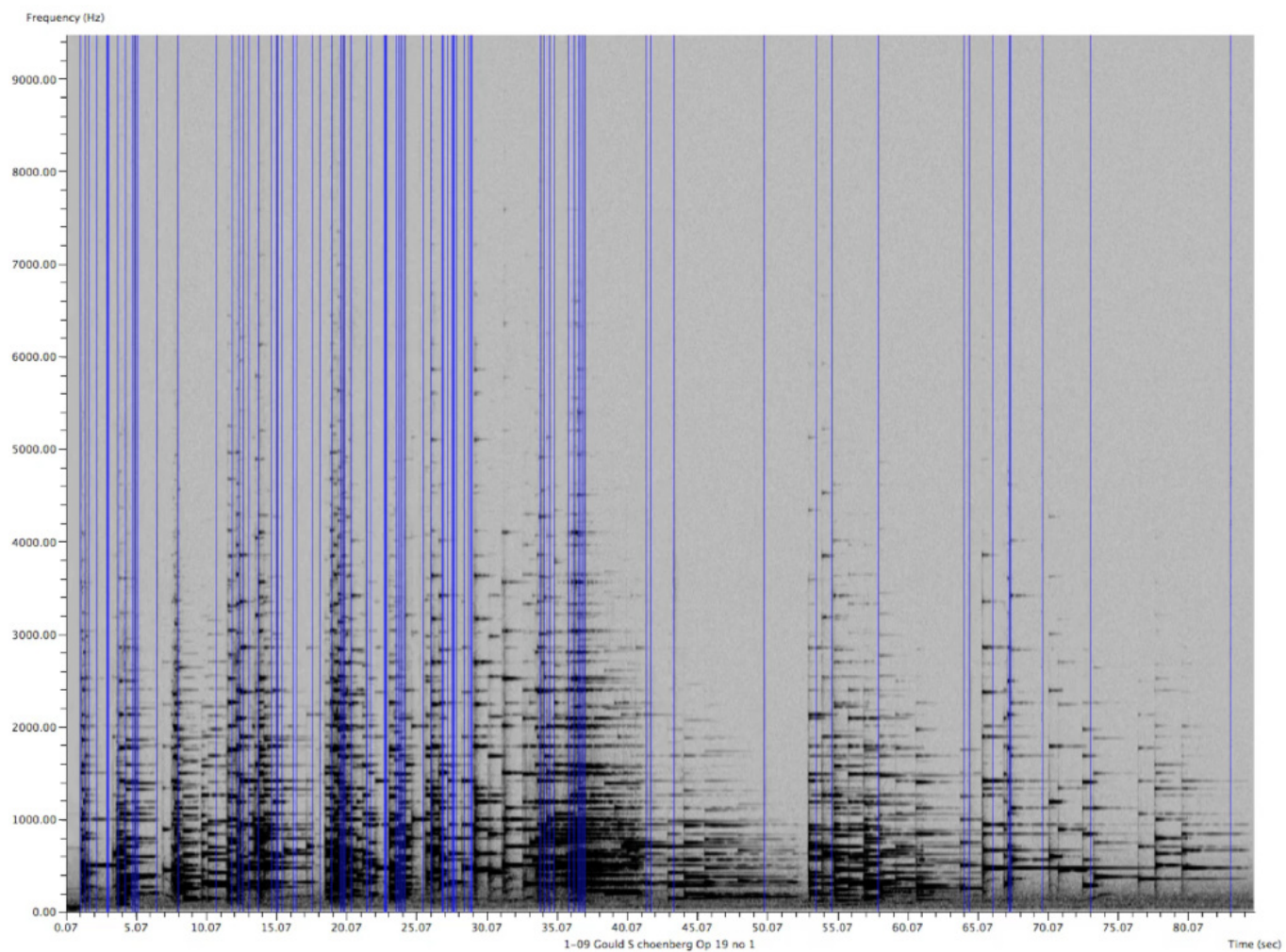
The diagram illustrates the rhythmic form of measures 1–4 of Schoenberg's op. 19, no. 1. It features a musical score with five staves. The first staff shows the original notation, while the subsequent staves show the analysis. The analysis includes a series of pulses (vertical lines) and contour accents (curved lines) that map the rhythmic structure of the music. The measures are numbered 1 through 6, with measure 6 being a continuation of the previous measure. The analysis shows a complex rhythmic structure with various accents and pulses.

Example 9. Two spectrograms of Gould's recording of Schoenberg op. 19, no. 1

(a) The spectrogram of the complete recording



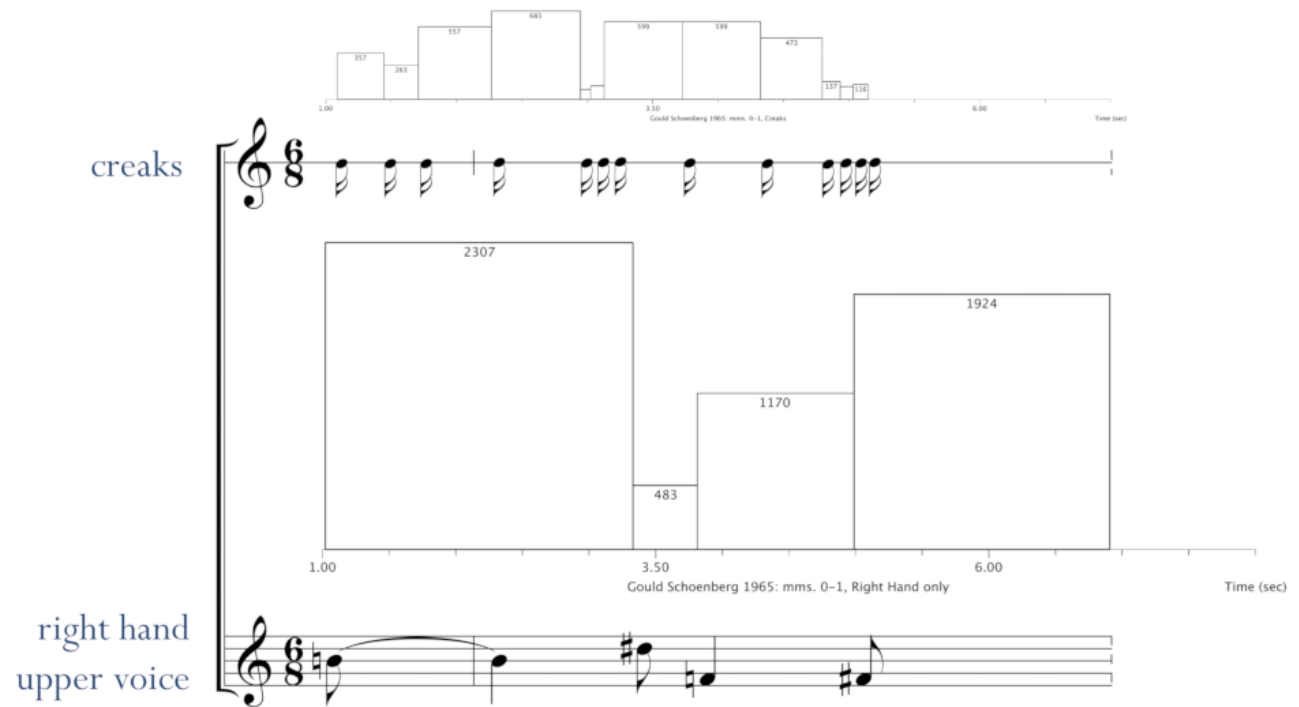
(b) The spectrogram of the complete recordings with blue markers superimposed on Gould's chair creaks



Example 10. A comparison of the interonset intervals (IOI) between the right hand upper voice and the chair creaks during mm. 0–1 of Gould's recording of Schoenberg op. 19, no. 1

OPENING PHRASE (mm. 0–1)

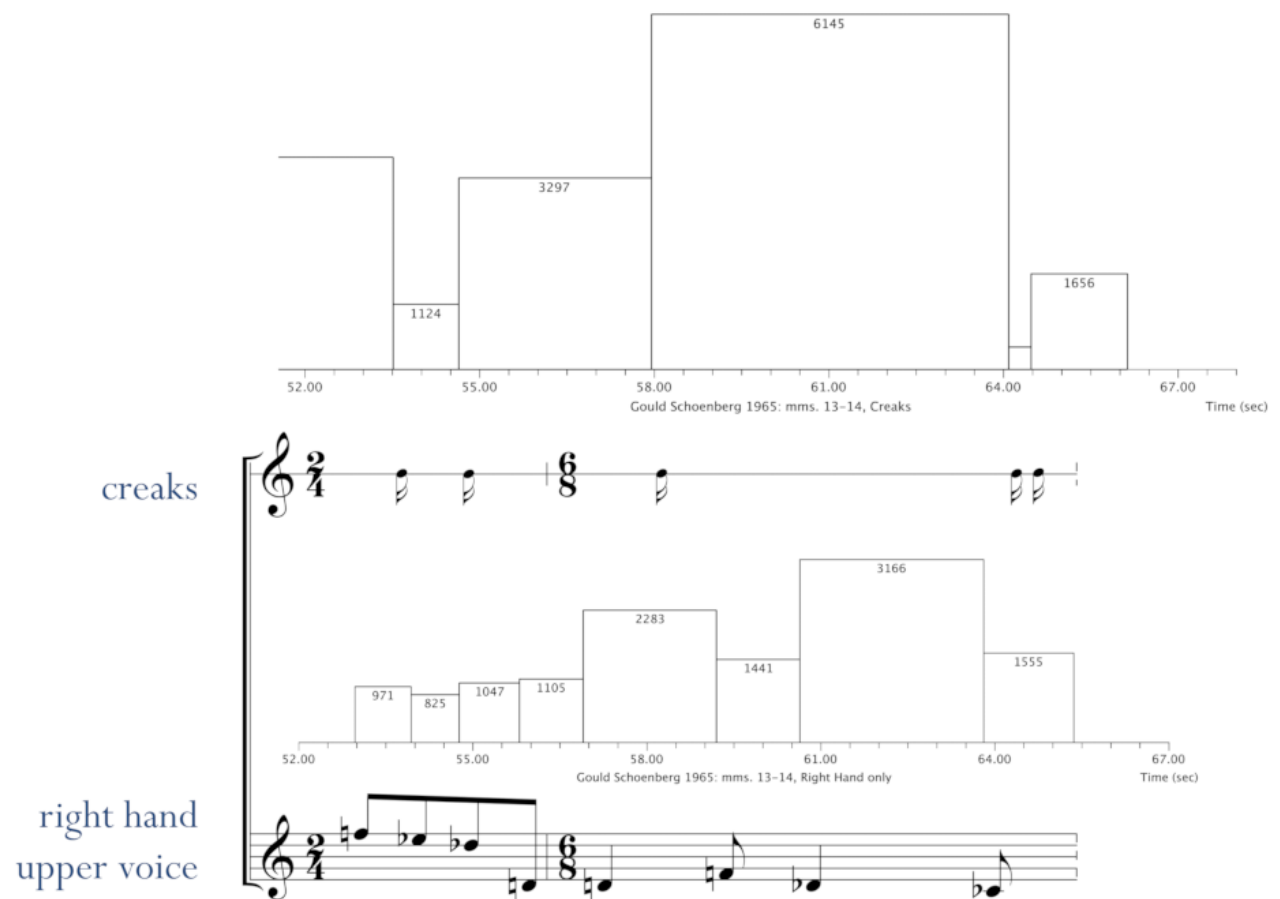
13 creaking sounds in 6.9 seconds = *1.88 creaks per second*



Example 11. A comparison of the interonset intervals (IOI) between the right hand upper voice and the chair creaks during mm. 13–14 of Gould's recording of Schoenberg op. 19, no. 1

CLOSING PHRASE (mm. 13–14)

5 creaking sounds in 13.6 seconds = *0.37 creaks per second*



Example 12. The number of Gould's chair creaks occurring in each of Kramer's three sections (score view) of Schoenberg op. 19 no. 1 (score view)

SECHS KLEINE KLAVIERSTÜCKE 11

op. 19 SCHOENBERG

I

Leicht, zart (♩) 2 etwas zögernd

1 2

3 4

5 6

7 8

9 10

11 12

13 14

15 16

17 18

19 20

21 22

23 24

25 26

27 28

29 30

31 32

33 34

35 36

37 38

39 40

41 42

43 44

45 46

47 48

49 50

51 52

53 54

55 56

57 58

59 60

61 62

63 64

65 66

67 68

69 70

71 72

73 74

75 76

77 78

79 80

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167 168

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531 532

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571 572

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689 690

691 692

693 694

695 696

697 698

699 700

701 702

703 704

705 706

707 708

709 710

711 712

713 714

715 716

717 718

719 720

721 722

723 724

725 726

727 728

729 730

731 732

733 734

735 736

737 738

739 740

741 742

743 744

745 746

747 748

749 750

751 752

753 754

755 756

757 758

759 760

761 762

763 764

765 766

767 768

769 770

771 772

773 774

775 776

777 778

779 780

781 782

783 784

785 786

787 788

789 790

791 792

793 794

795 796

797 798

799 799

Nach jedem Stück ausgiebige Pause; die Stücke dürfen nicht ineinander übergehen!

Section I : mm. 0–6

55 creaks

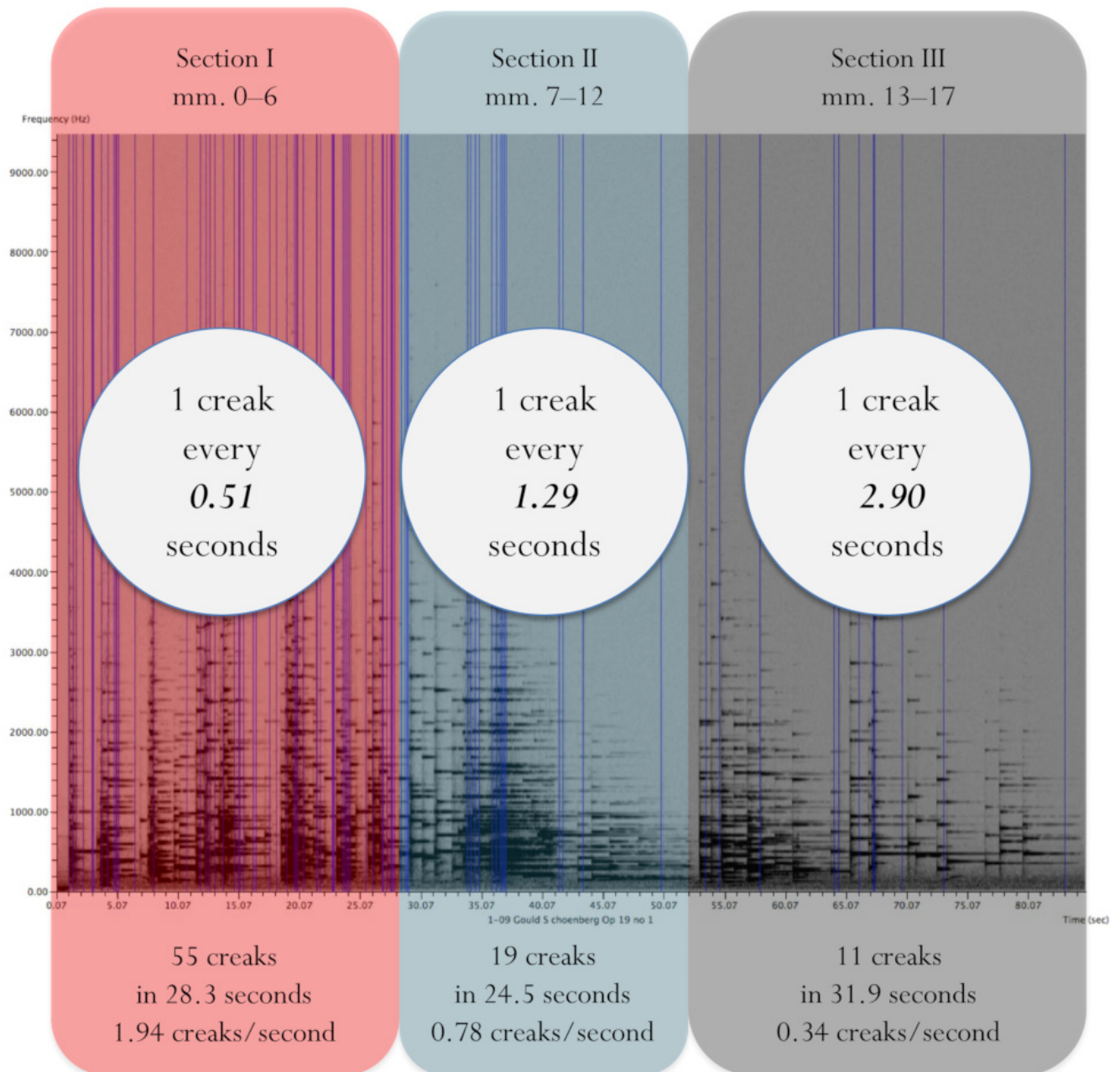
Section II : mm. 7–12

19 creaks

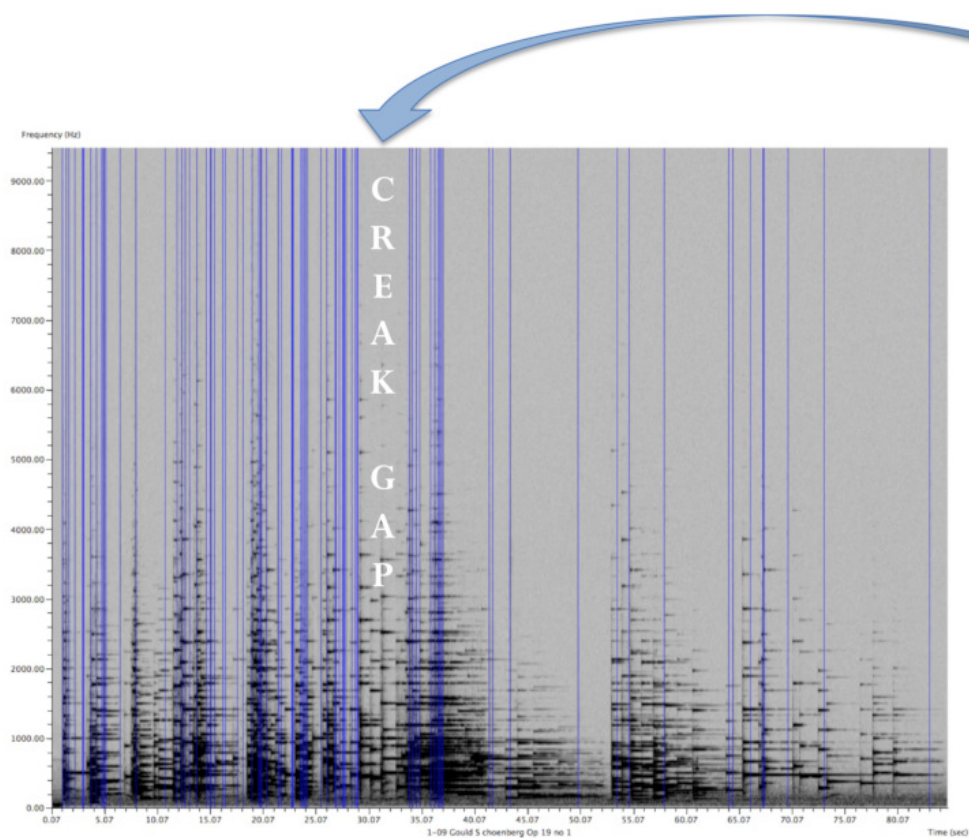
Section III : mm. 13–17

11 creaks

Example 13. The number of Gould's chair creaks occurring in each of Kramer's three sections (spectrogram view) of Schoenberg op. 19 no. 1 (spectrogram view)



Example 14. The gap in creaking sounds between 29.0–33.8 seconds of Gould's recording



Gap precisely
corresponds to m. 7:

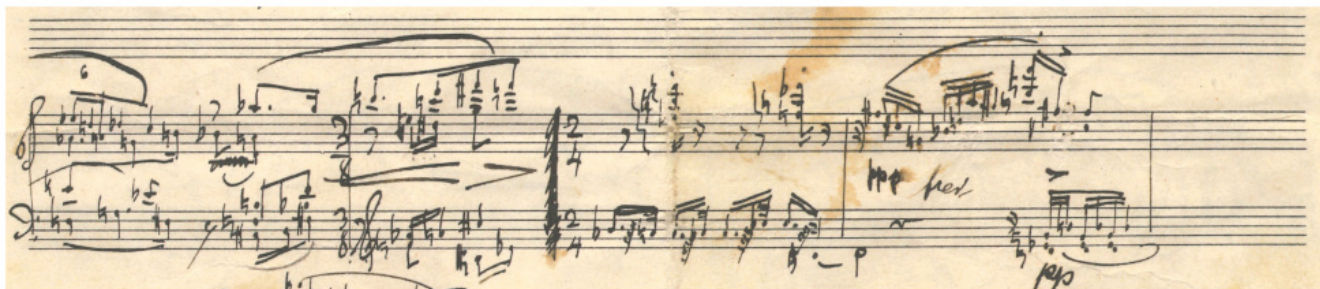


“...the clearest meter
thus far. The rhythmic
repetition in m. 7
creates an
unambiguous 2/4”

— Kramer 1988, 182

Example 16. Evidence of Schoenberg's tied Ds between mm. 7–8 of op. 19, no. 1 in both the *Erste Niederschrift* and *Autographe Reinschrift*

(a) mm. 5–8 of the *Erste Niederschrift* (first written copy) of op. 19, no. 1

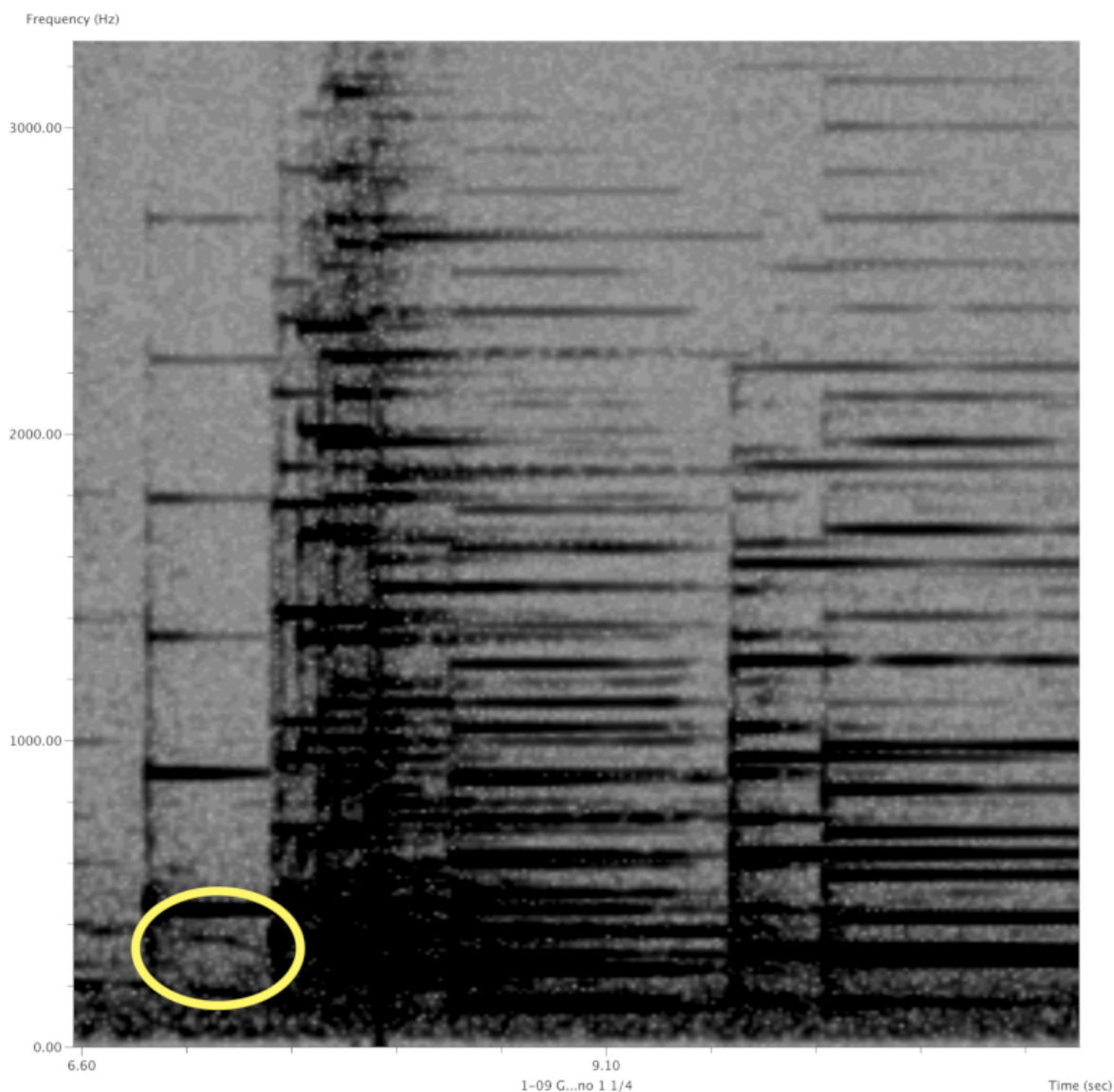


(b) mm. 5–10 of the *Autographe Reinschrift* (holograph fair copy) of op. 19, no. 1

A photograph of a handwritten musical score on aged paper, showing a more refined and organized version of the music. The score is written in black ink and includes various musical notations such as notes, rests, and accidentals. There are some red markings and corrections visible, particularly in the upper right section. The notation is more clearly structured than in the first draft, with some measures containing multiple staves. The word "Zeichn" is written in the middle of the score, and "ppp frei" is written in the lower left.

Used by permission of Belmont Music Publishers, Los Angeles.

Example 17. The curved line in the spectrogram represents Gould singing a glissando down from F \sharp in m. 2.2, foreshadowing a similar falling motive [F \sharp -D \sharp] heard in the piano music at m. 2.4



etwas zögernd

2

p

Gould's voice, seen in the yellow oval

mm _____

The musical score is in 6/8 time. The piano part consists of two staves: the right hand plays a melody with eighth and sixteenth notes, and the left hand plays a bass line with eighth notes and rests. The voice part is on a single staff, starting with a half note followed by a series of eighth notes. A slur covers the first two measures of the piano part, and a fermata is placed over the first measure of the voice part. The tempo marking 'etwas zögernd' is above the first measure, and the dynamic 'p' is below the first measure of the piano part. The text 'Gould's voice, seen in the yellow oval' is written below the piano part, and 'mm _____' is at the bottom.

Example 18. The cover of the 1968 re-release of Gould's recording of Schoenberg's *Oeuvre pour piano*

