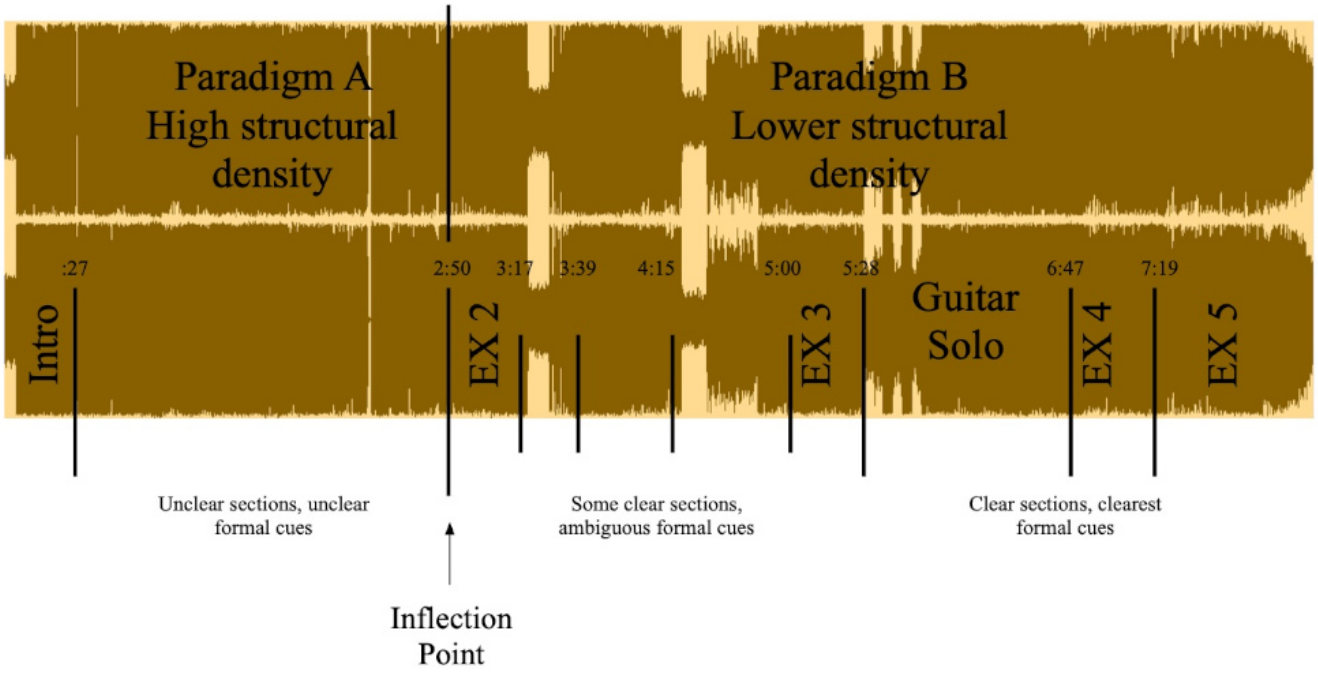
A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

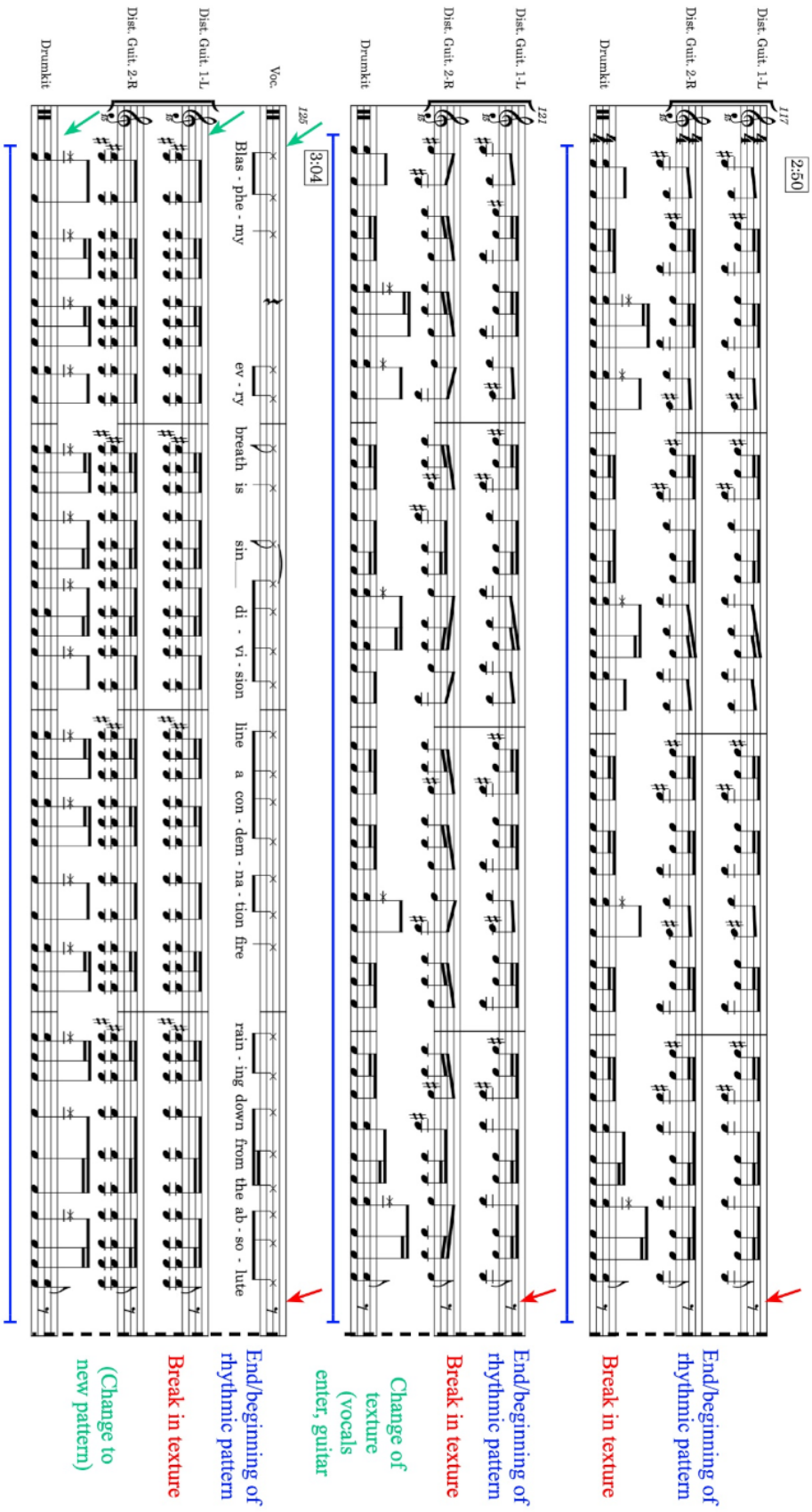
MTO 28.1 Examples: Hannan, Structural Density and Clarity

(Note: audio, video, and other interactive examples are only available online)
https://mtosmt.org/issues/mto.22.28.1/mto.22.28.1.hannan.html

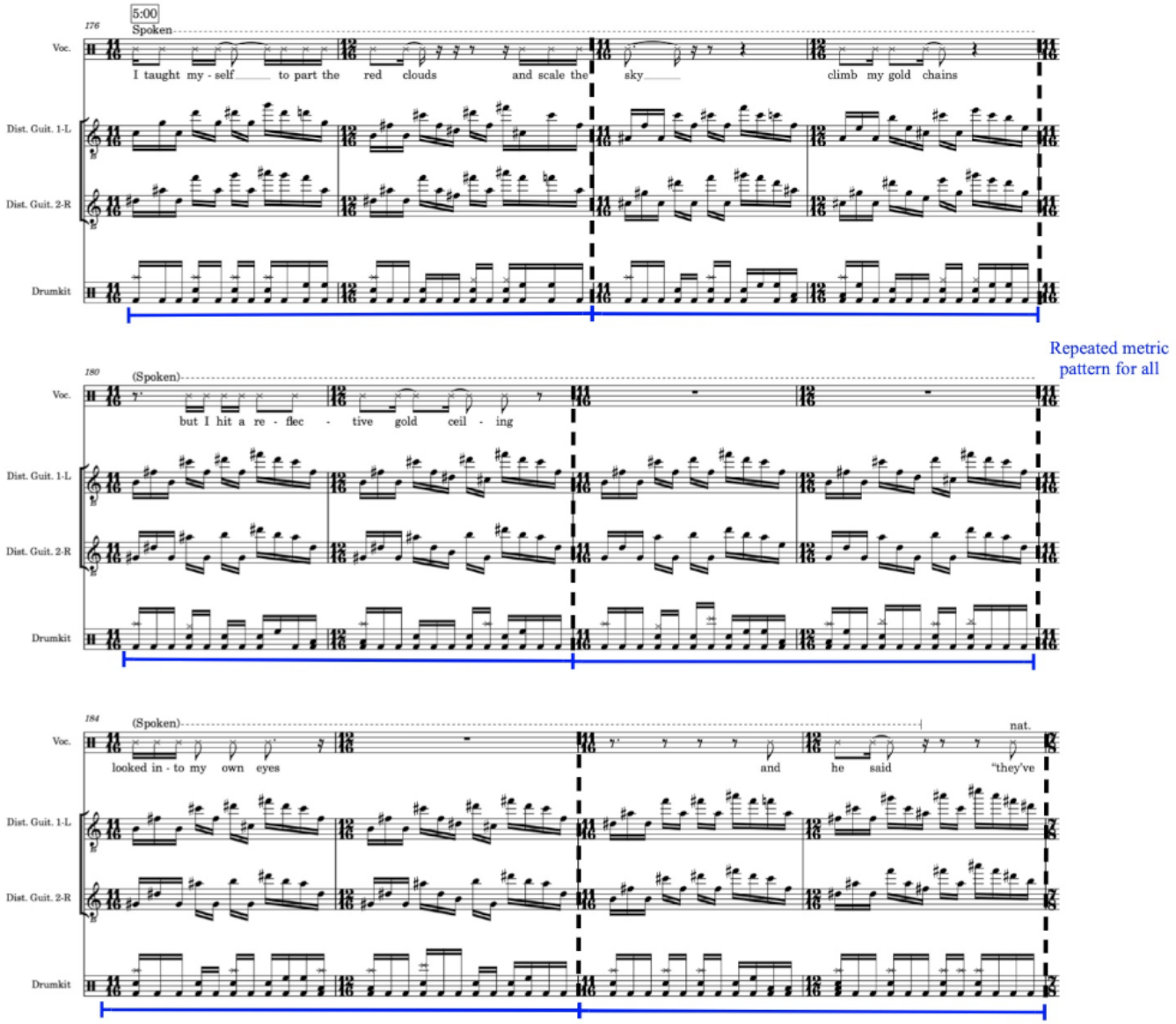
Example 1. Overview of "Ohmnivalent," with inflection point, Paradigm A, and Paradigm B labelled



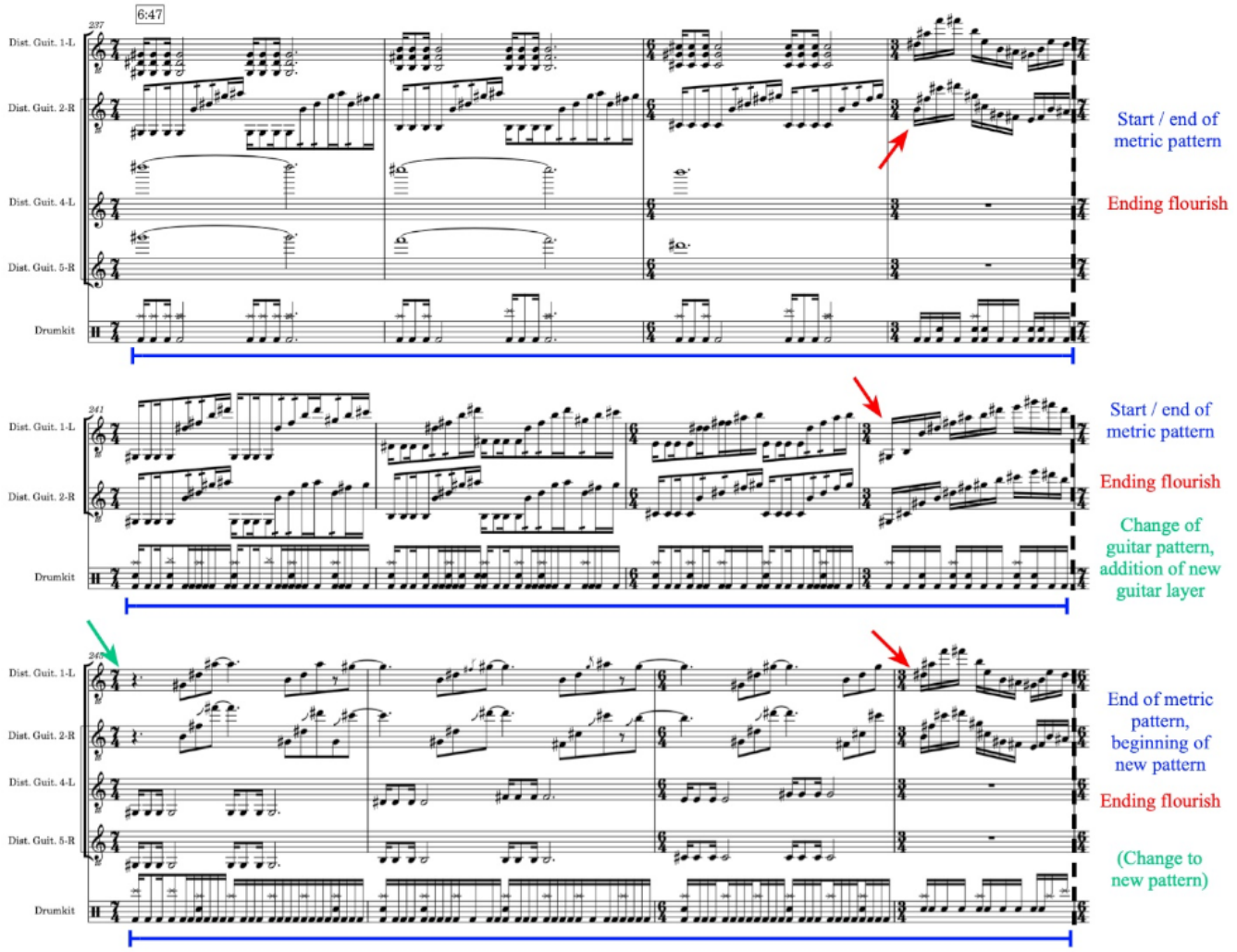
Example 2. Clear segmentation cues in the first riff after inflection point (2:50–3:11)



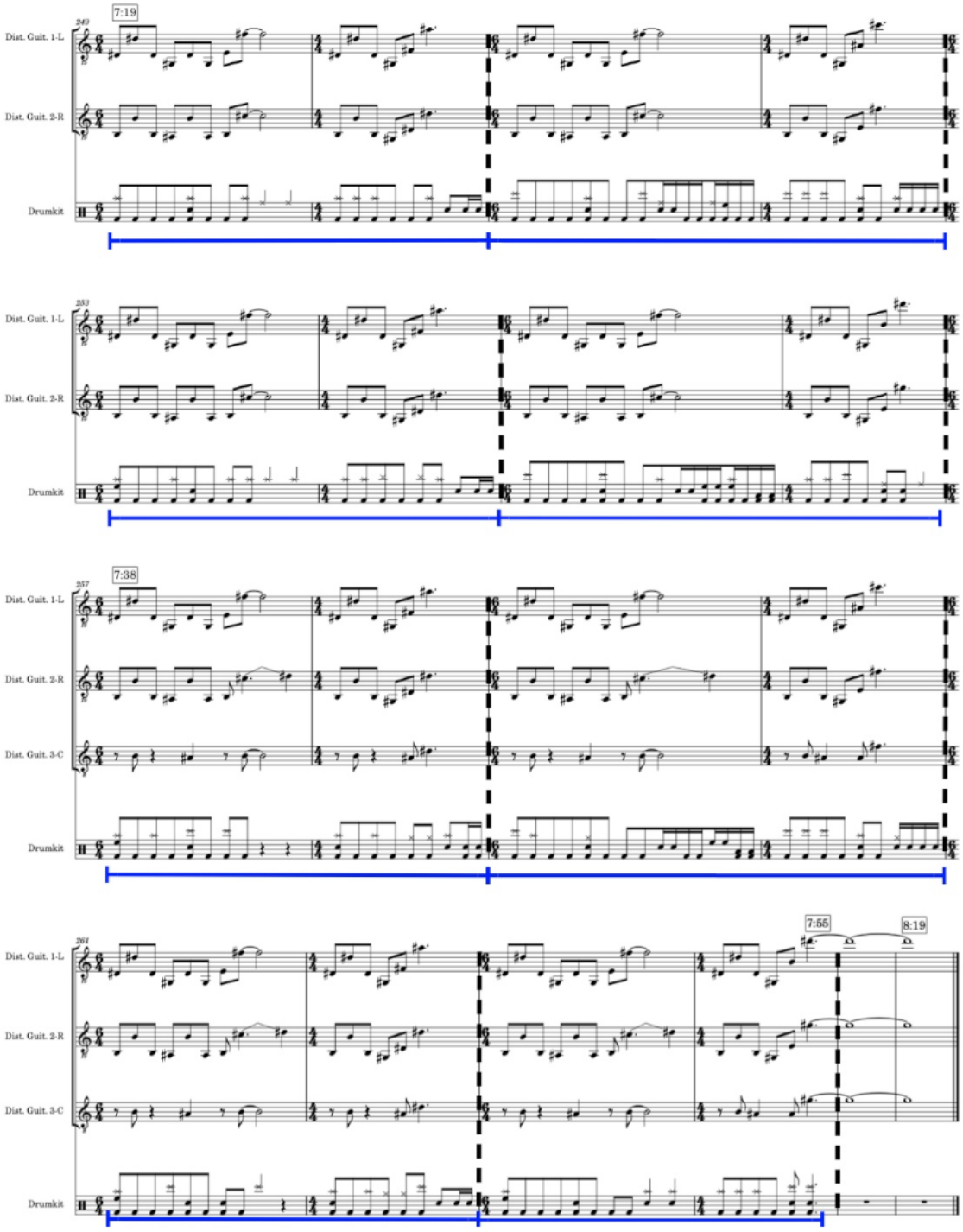
Example 3. Repetition facilitating segmentation and contributing to structural clarity (5:00–5:16)



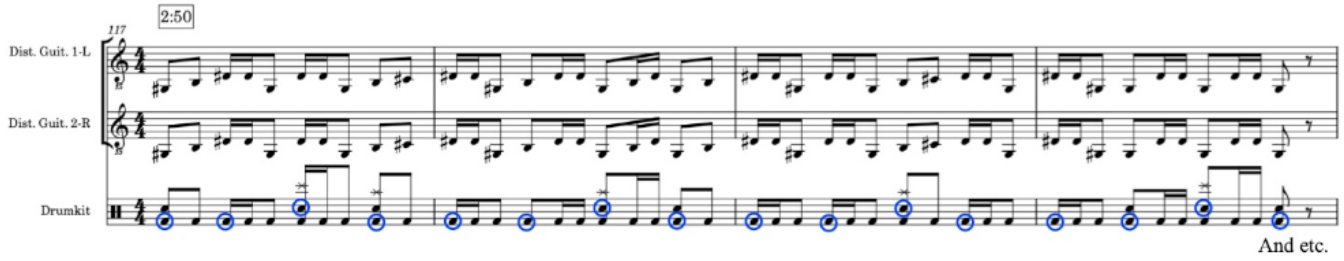
Example 4. Repeated metric patterns, ending flourish, and changes of texture all contribute to structural clarity in the song's penultimate section (6:47–7:19)



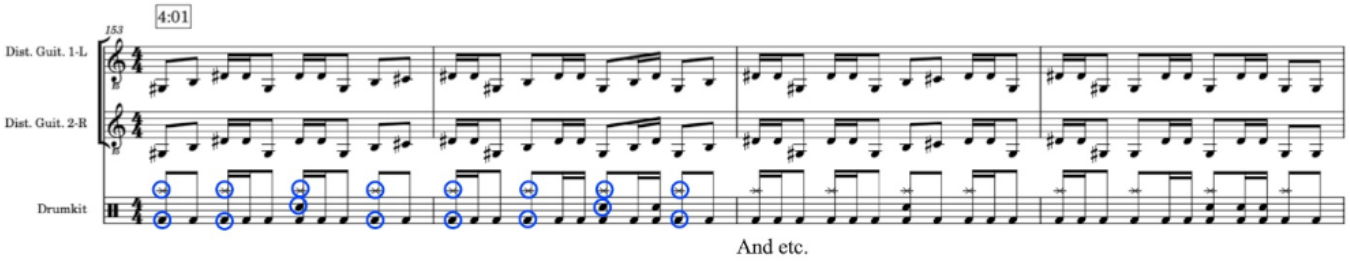
Example 5. Repetitive metric pattern and long last notes in the song's last section (7:19–end)



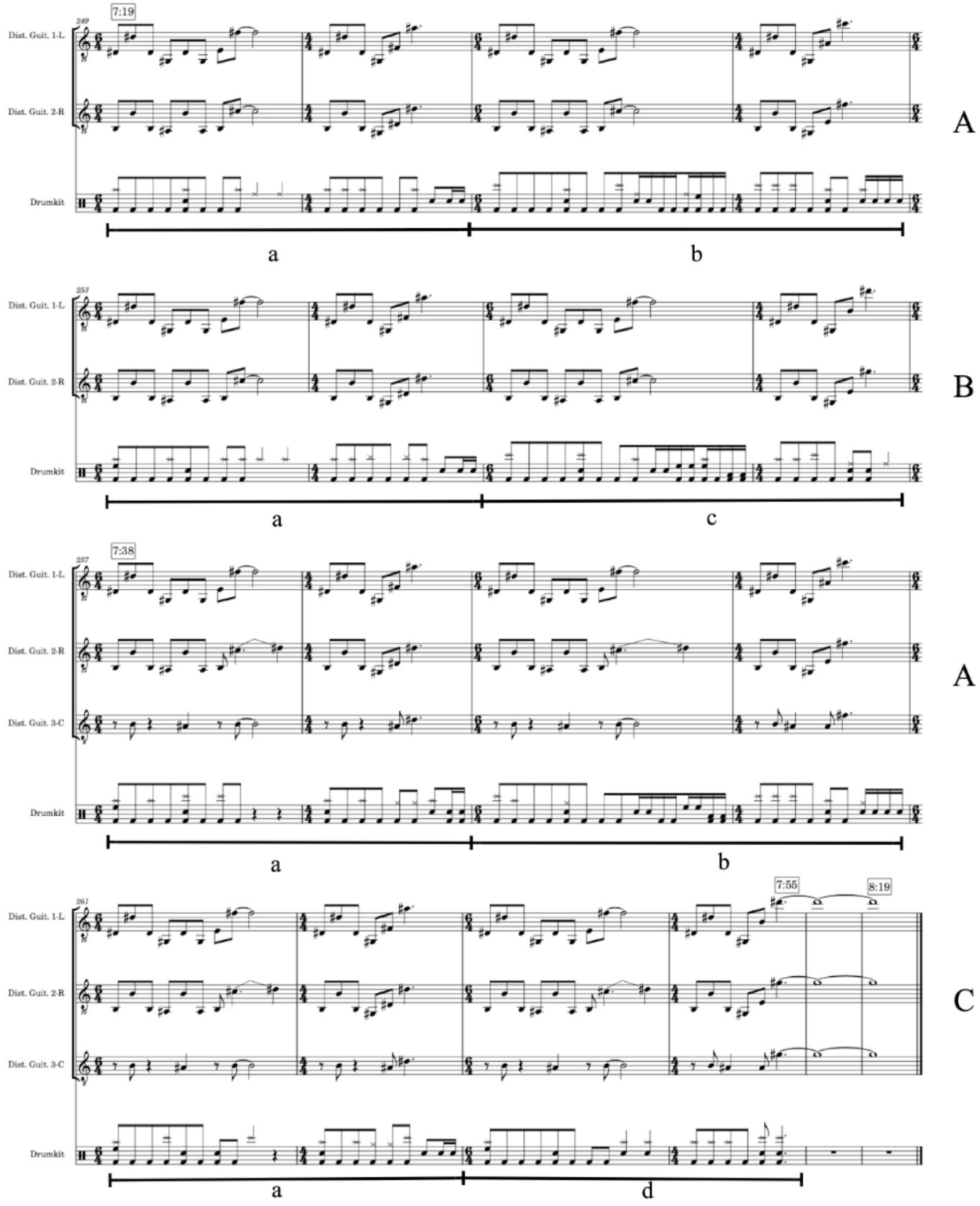
Example 6. Backbeat creates metric structure in the first section after the inflection point (2:50–2:57)



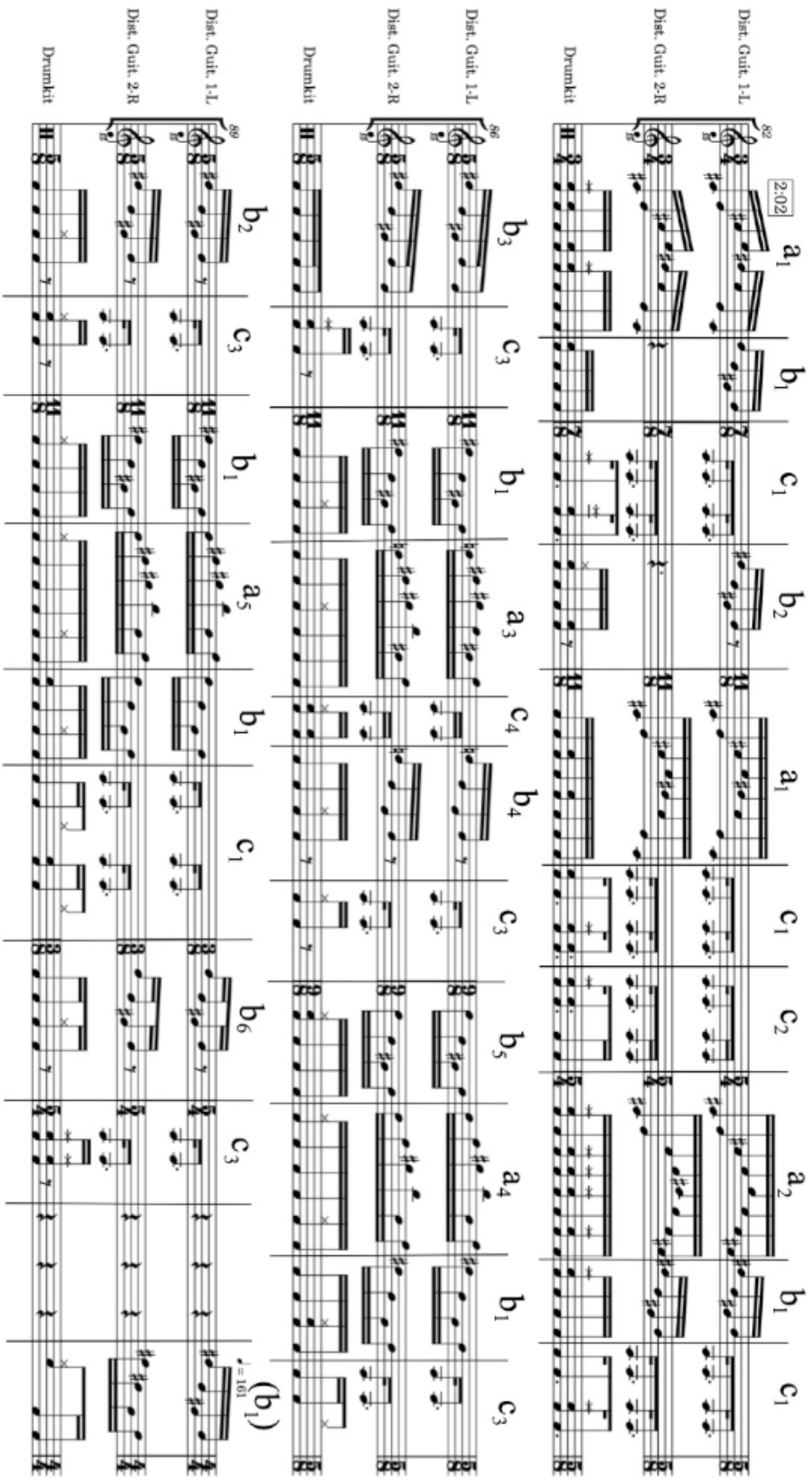
Example 7. Backbeat creates metric structure when the guitar riff returns later (4:01–4:08)



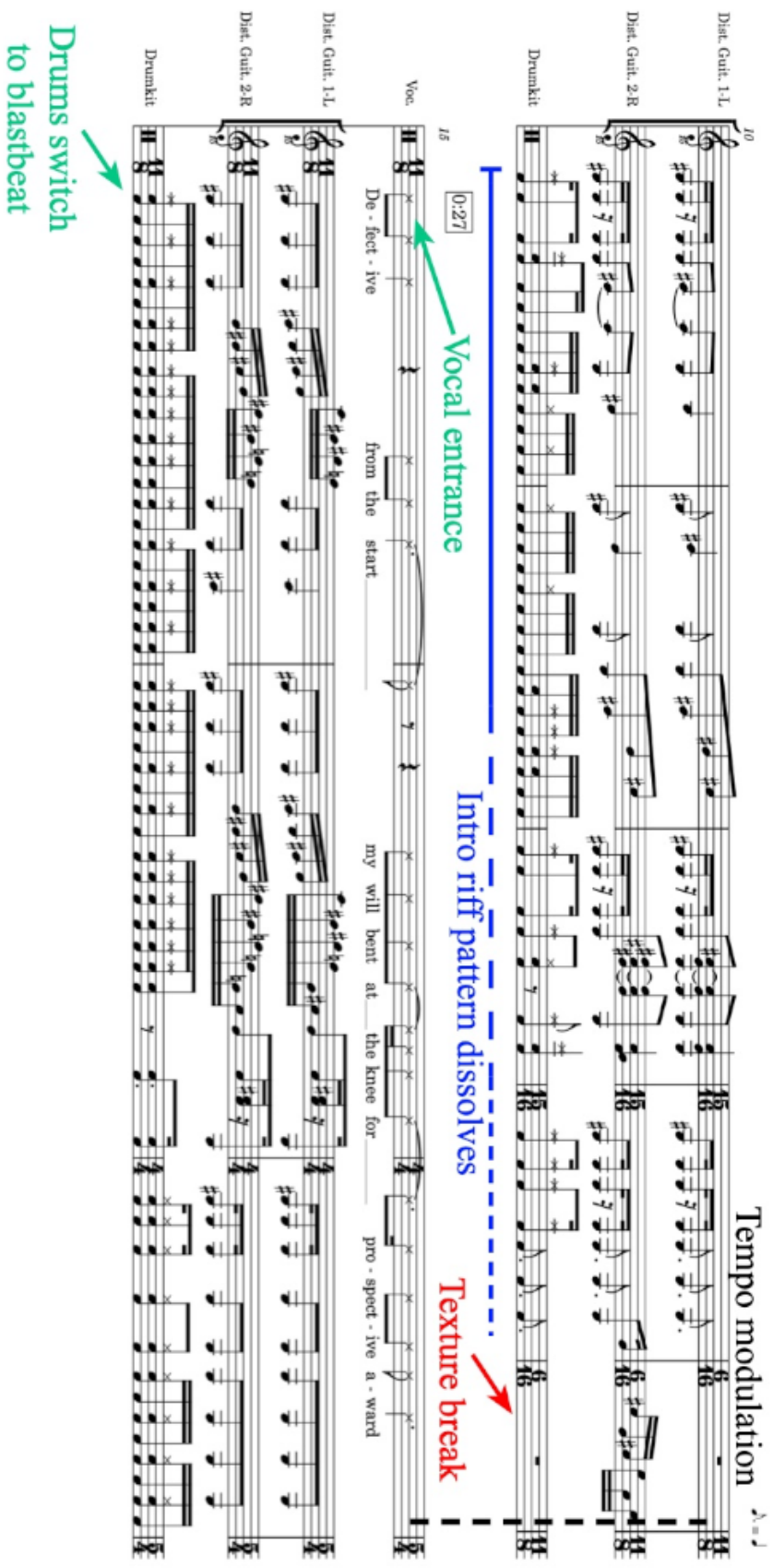
Example 8. Nested ABAC phrase structure in the song's last section (7:19–end)



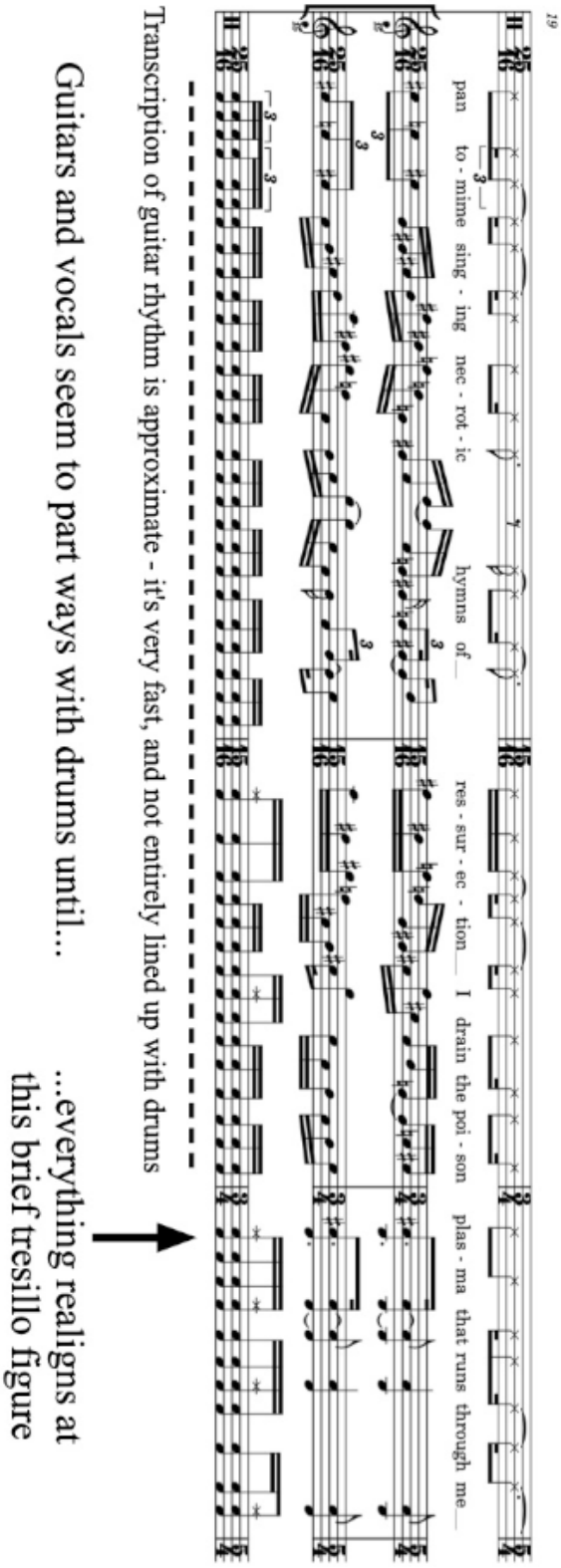
Example 9. 2:02–2:18 with motivic segmentation



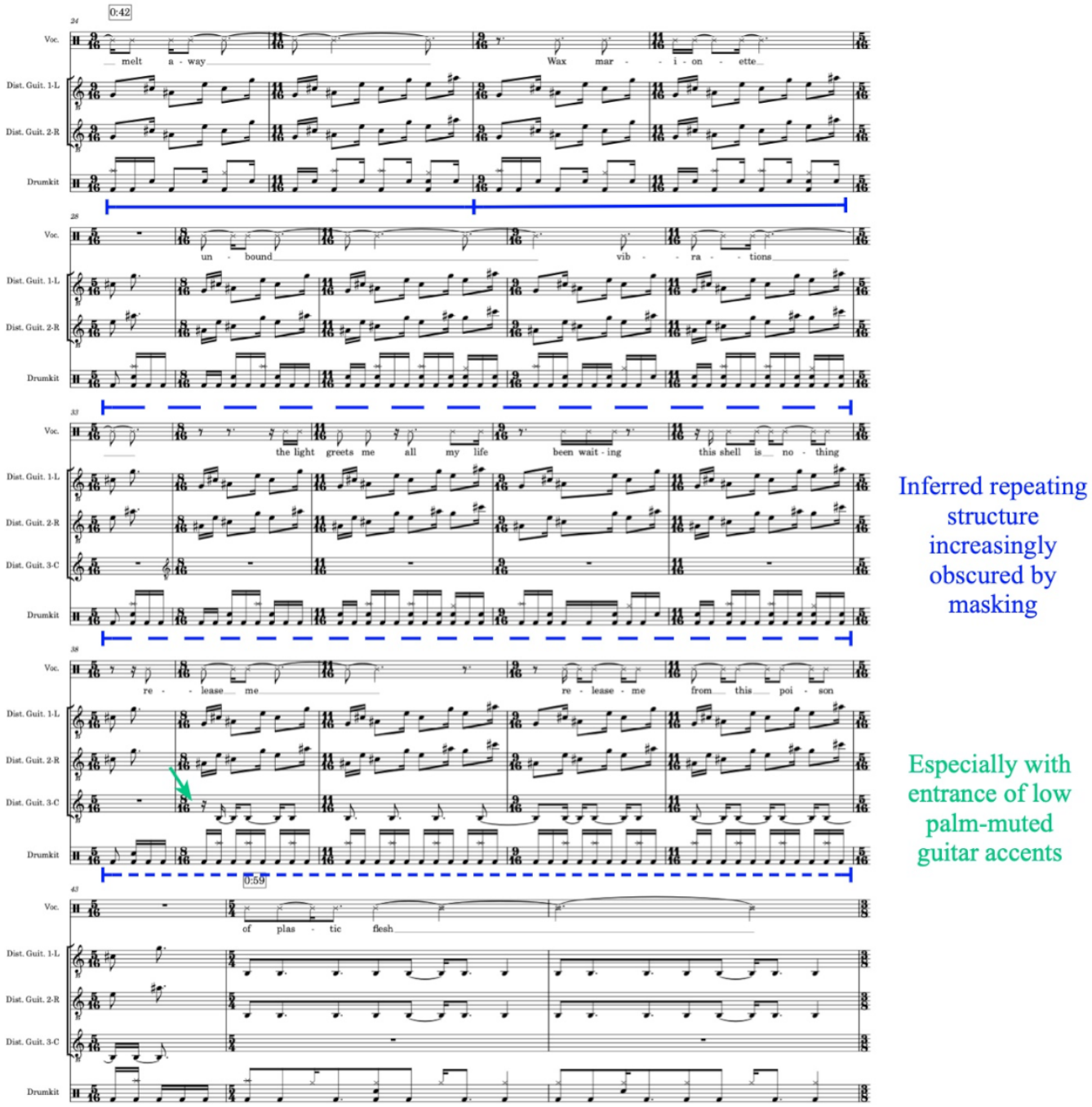
Example 10. Strong sectional boundary at end of intro section going into Paradigm A (0:22–0:33)



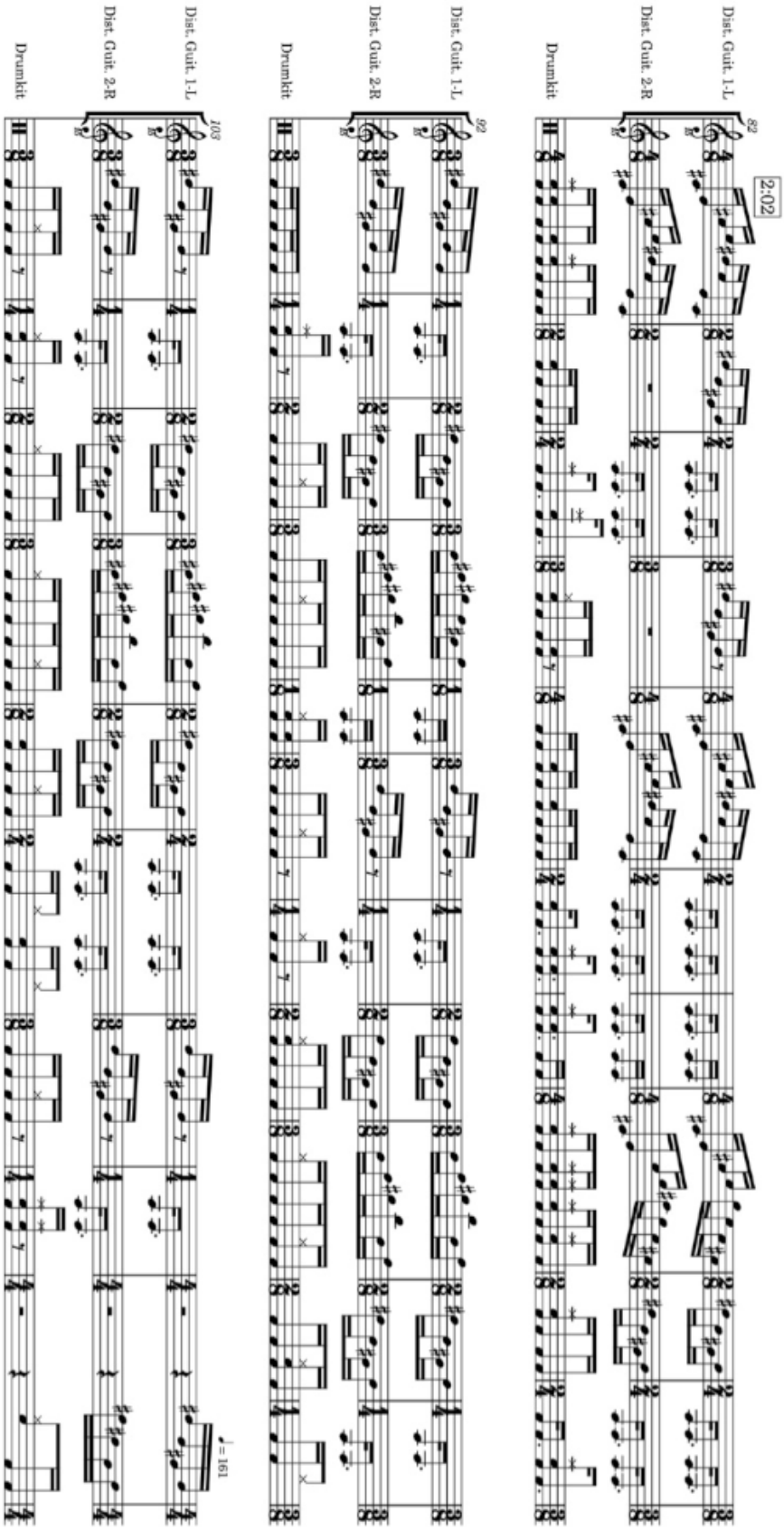
Example 11. My attempt at notating a brief passage (at :34) that resists rhythmic quantization



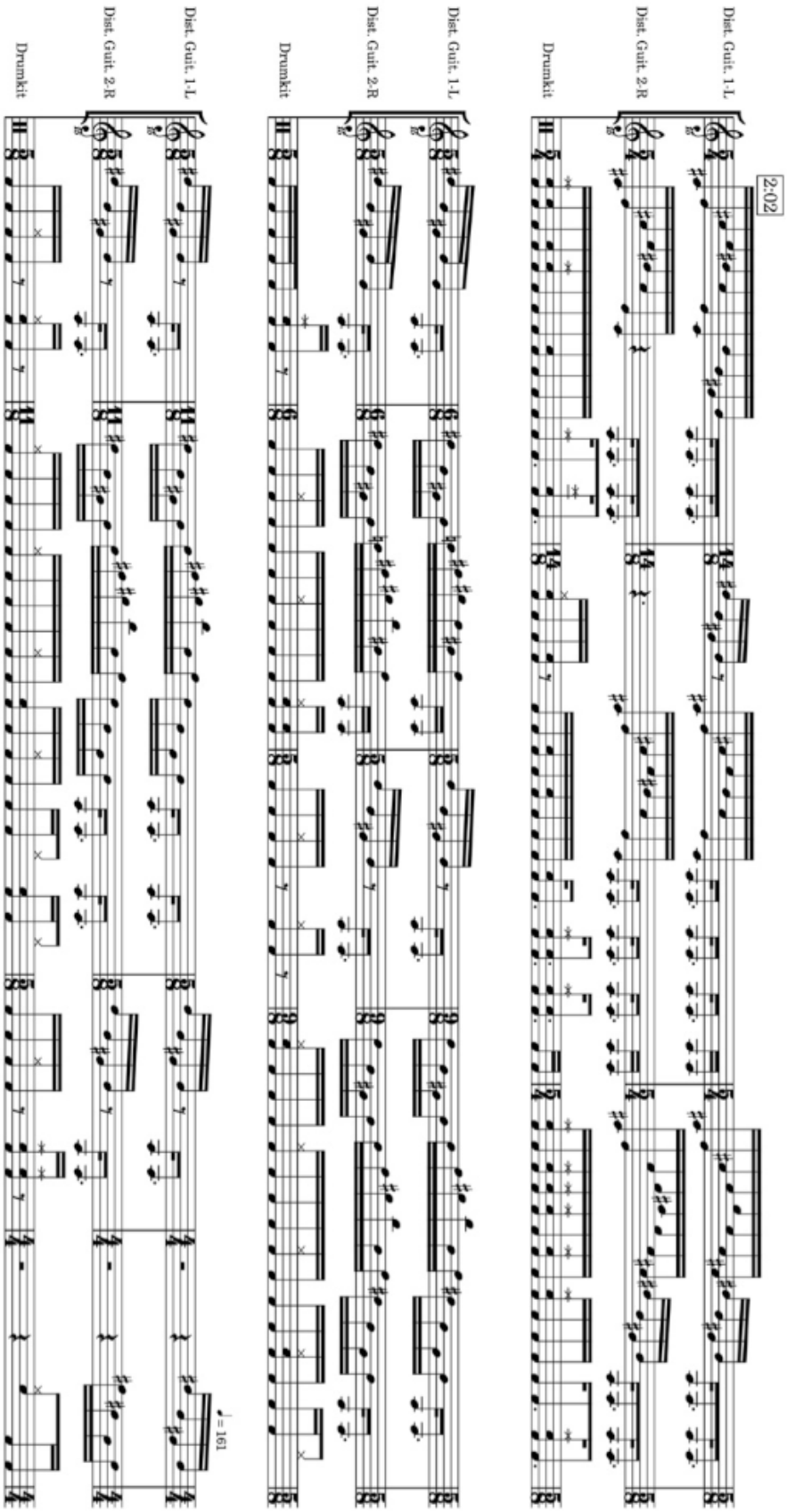
Example 12. Ascending tritone section, in which the guitar pattern is difficult to discern directly because of masking and non-coordinating rhythmic layers (0:42–1:03)



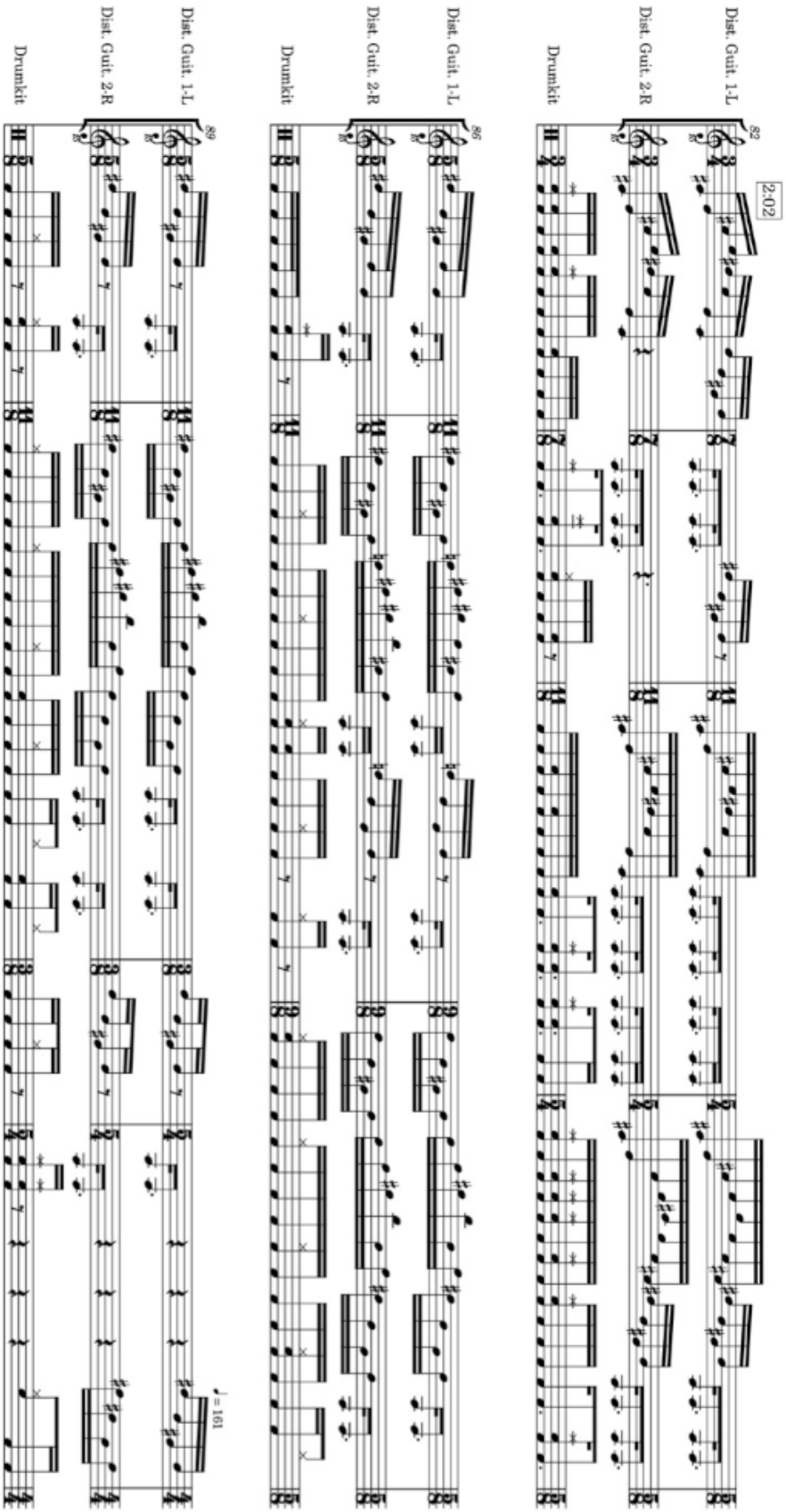
Example 13. Re-barring of 2:02–2:18 so that each motive gets its own measure



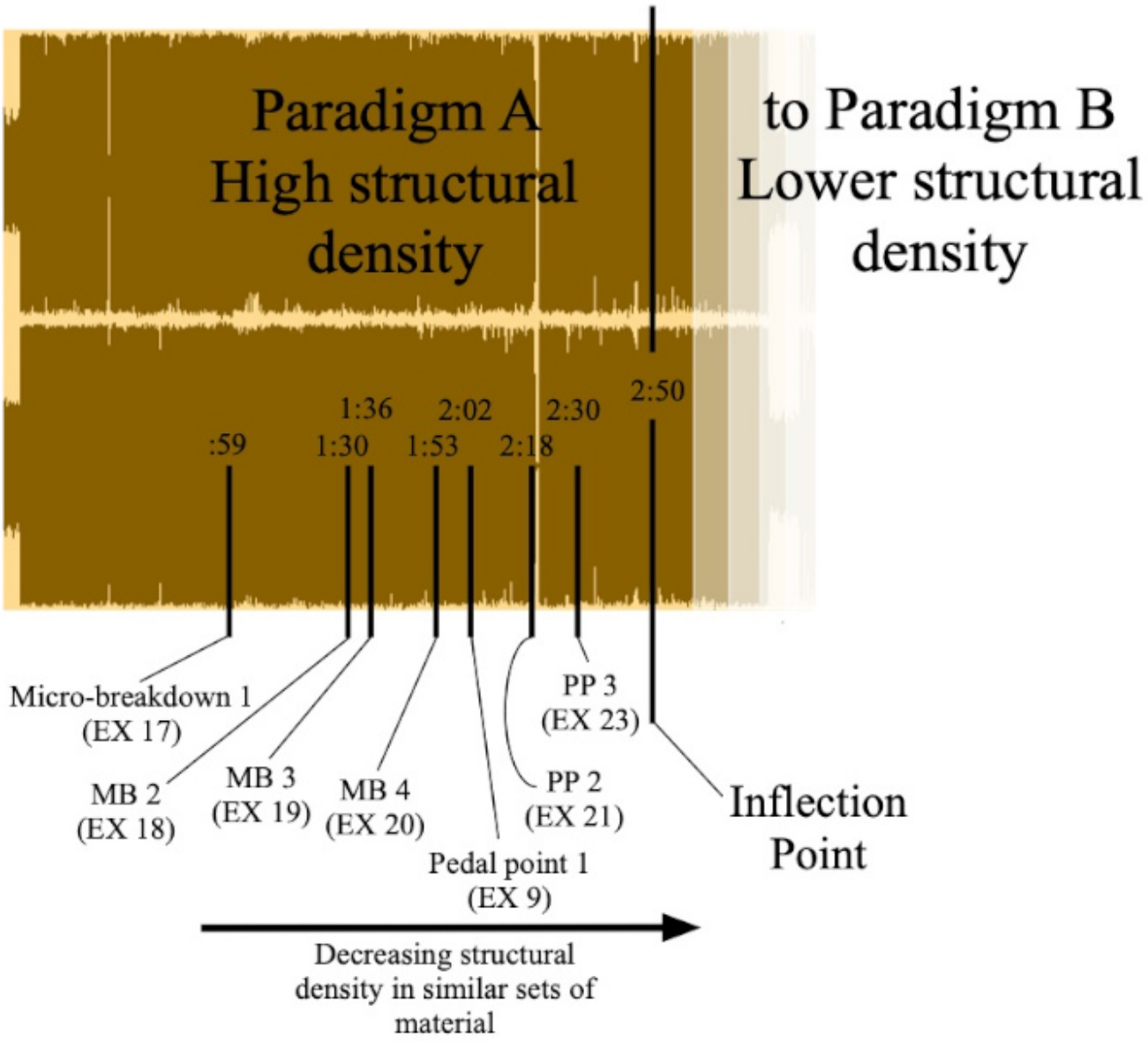
Example 14. Another re-barring of 2:02–2:18 so that motive c always ends a measure



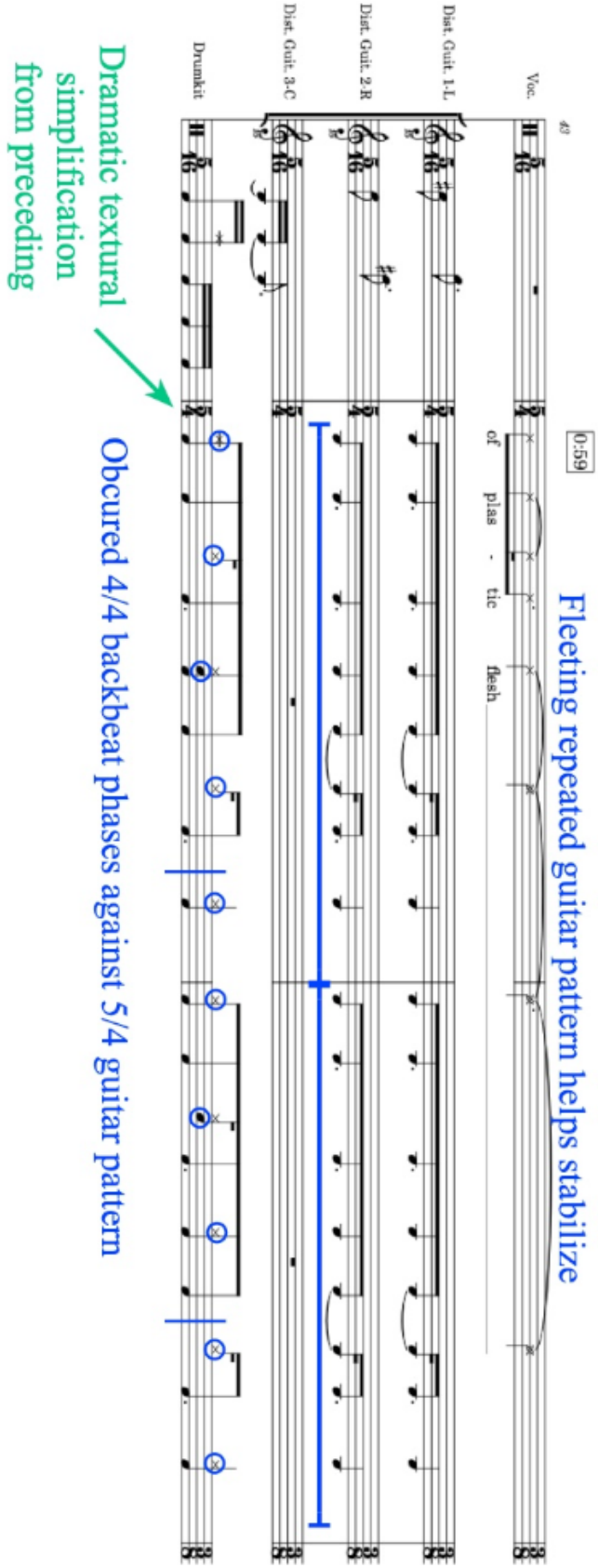
Example 15. The barring for 2:02–2:18 that I ultimately adopted, balancing manageable measure lengths with my experience of grouping while highlighting parallelisms



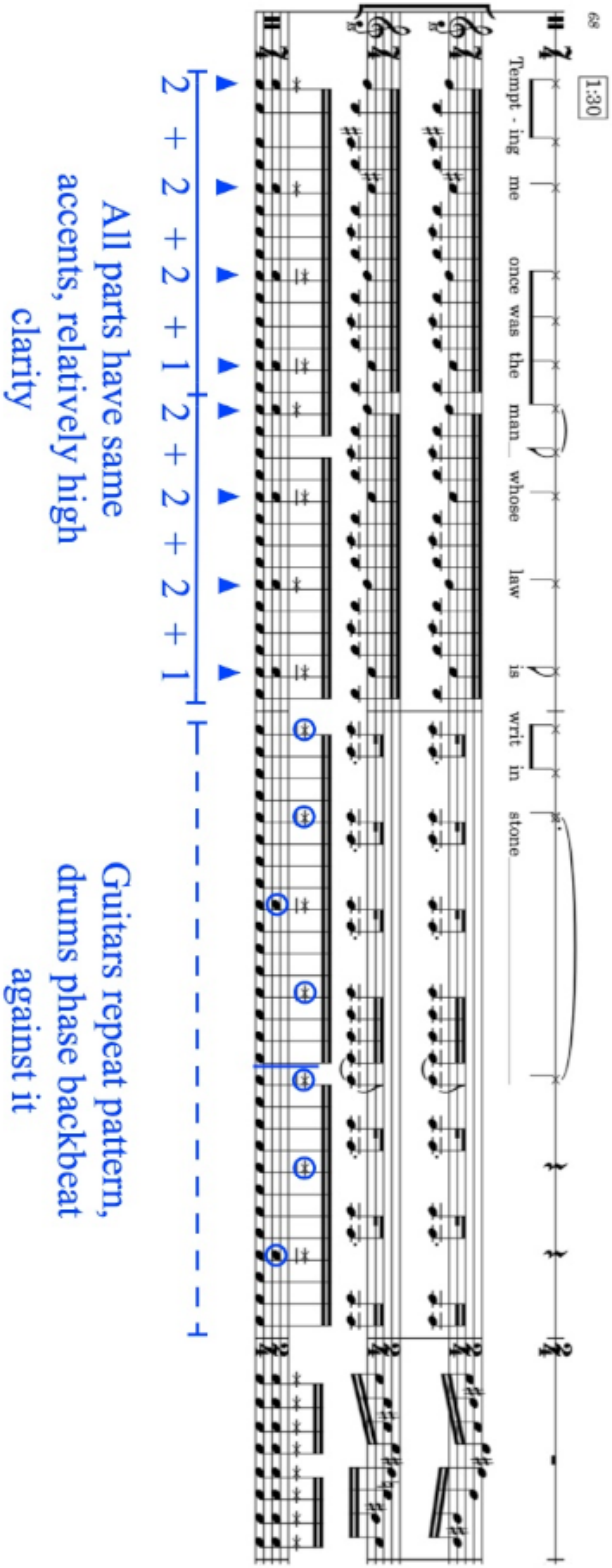
Example 16. Overview of material under discussion in Examples 17–23



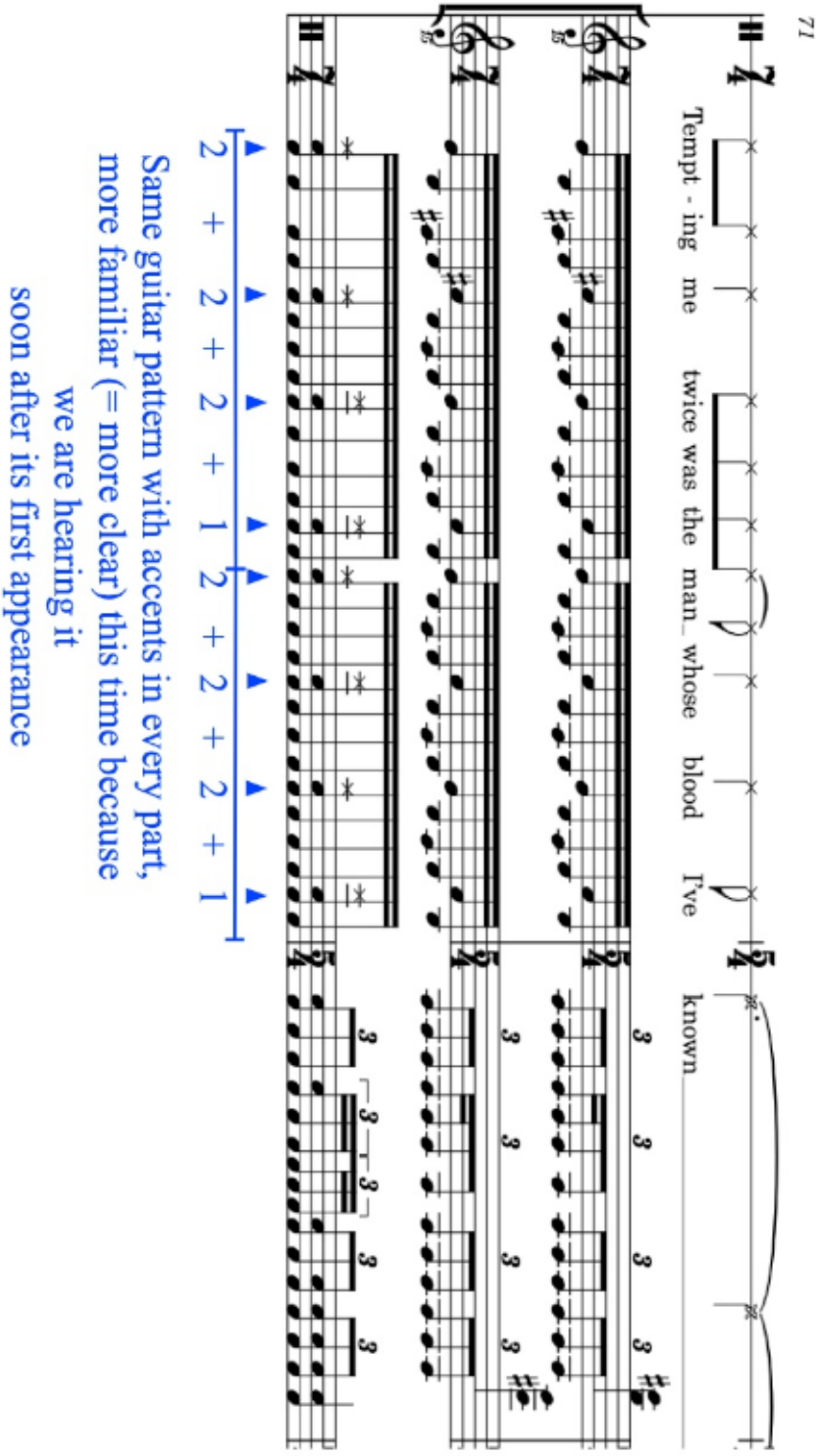
Example 17. First in a series of "micro-breakdowns" in Paradigm A (0:59–1:03)



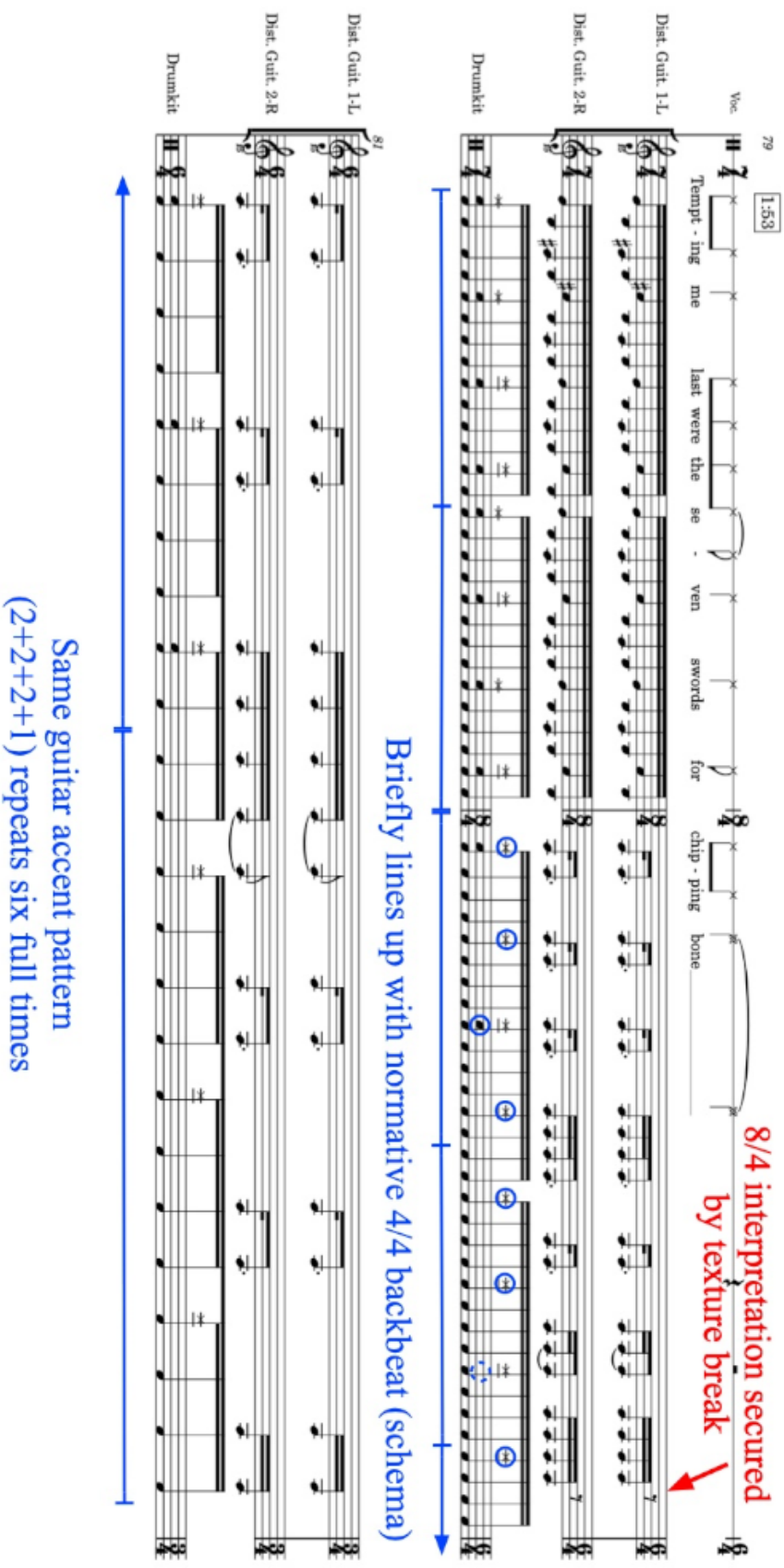
Example 18. Second micro-breakdown, clearer than the first (1:30–1:35)



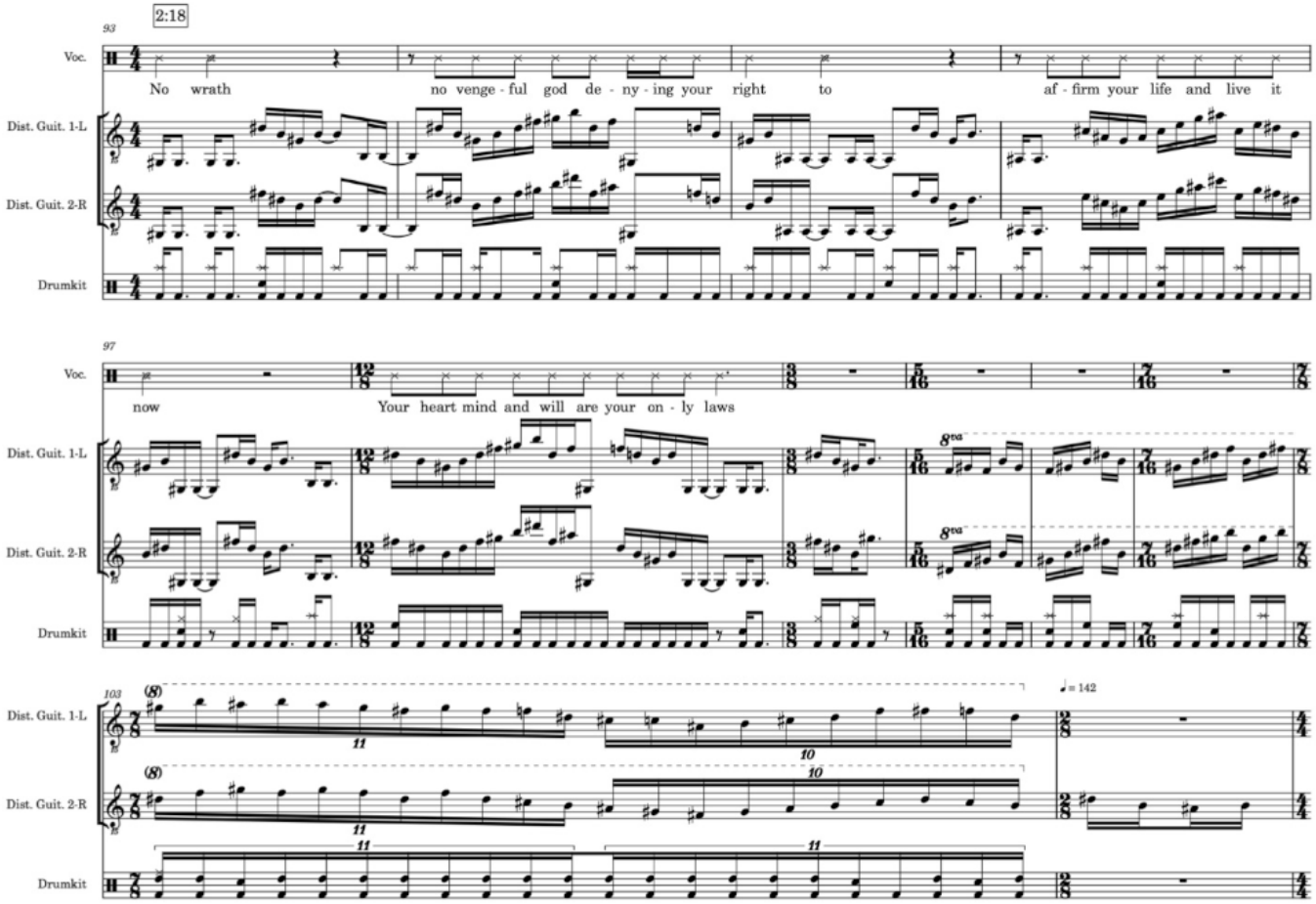
Example 19. Third micro-breakdown, still clearer (1:35–1:38)



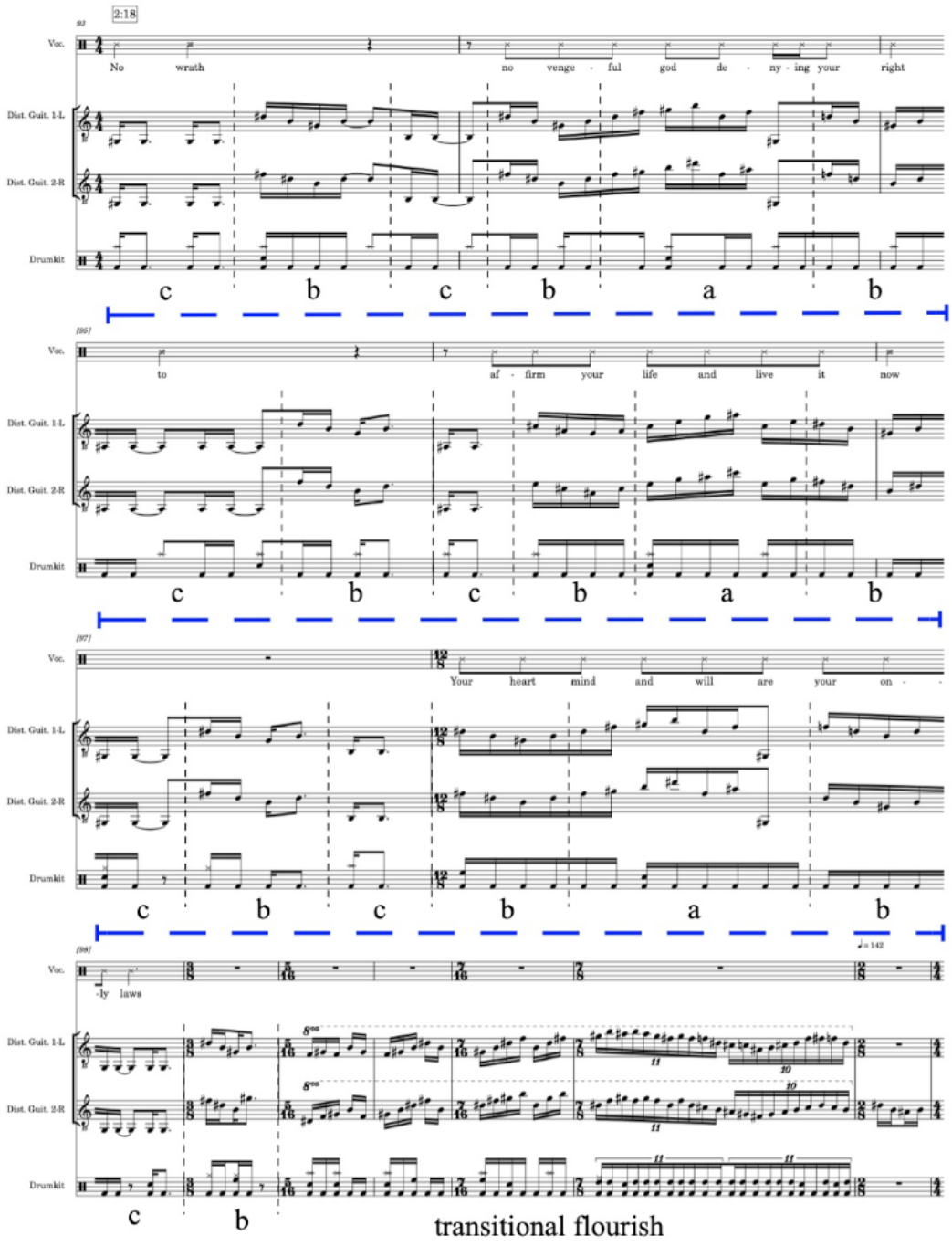
Example 20. Last micro-breakdown, clearest of all (1:53–2:02)



Example 21. Second pedal point melody section (2:18–2:32)

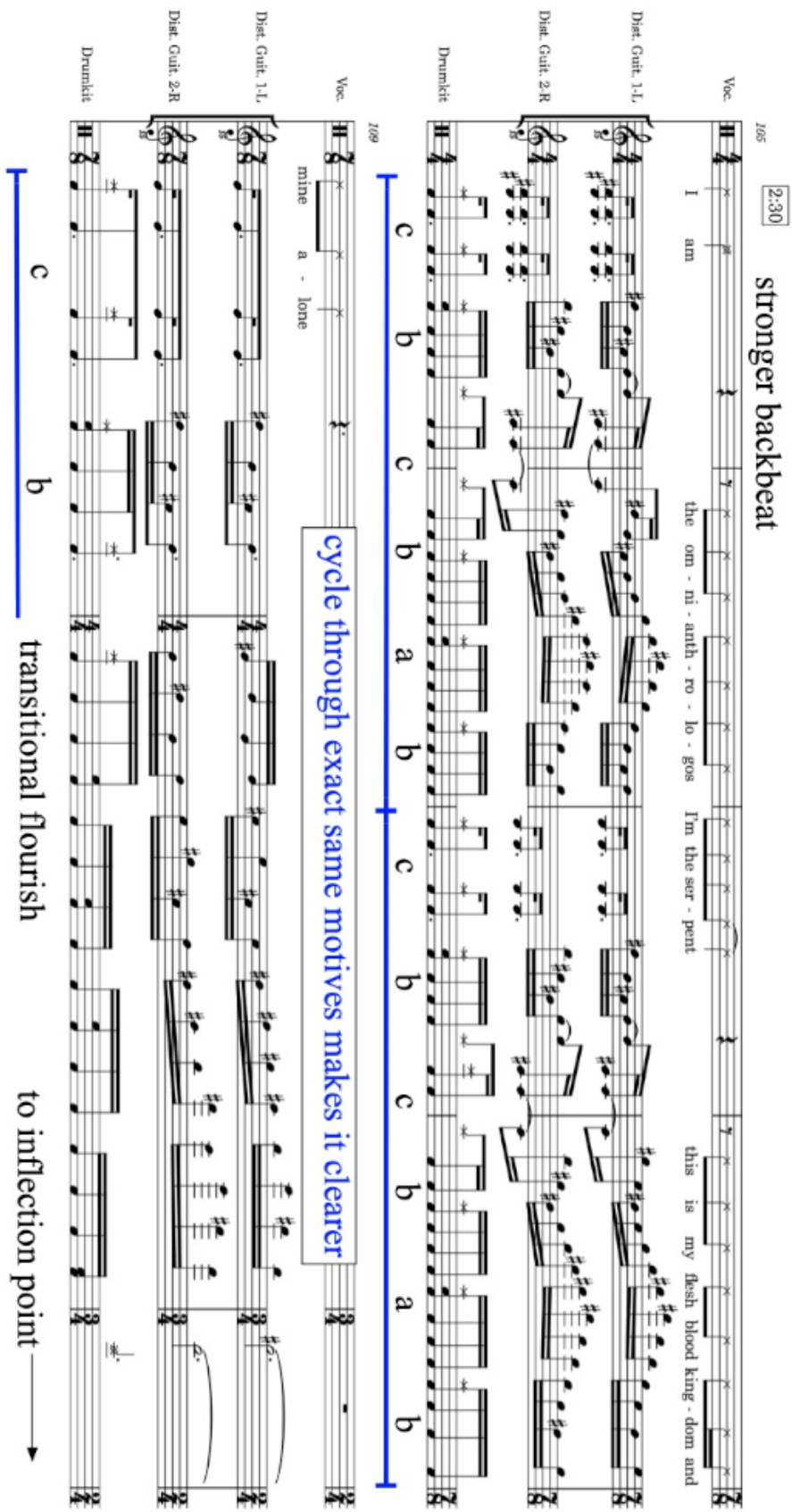


Example 22. Paradigmatic layout of 2:18–2:32 to show repeating motive structure

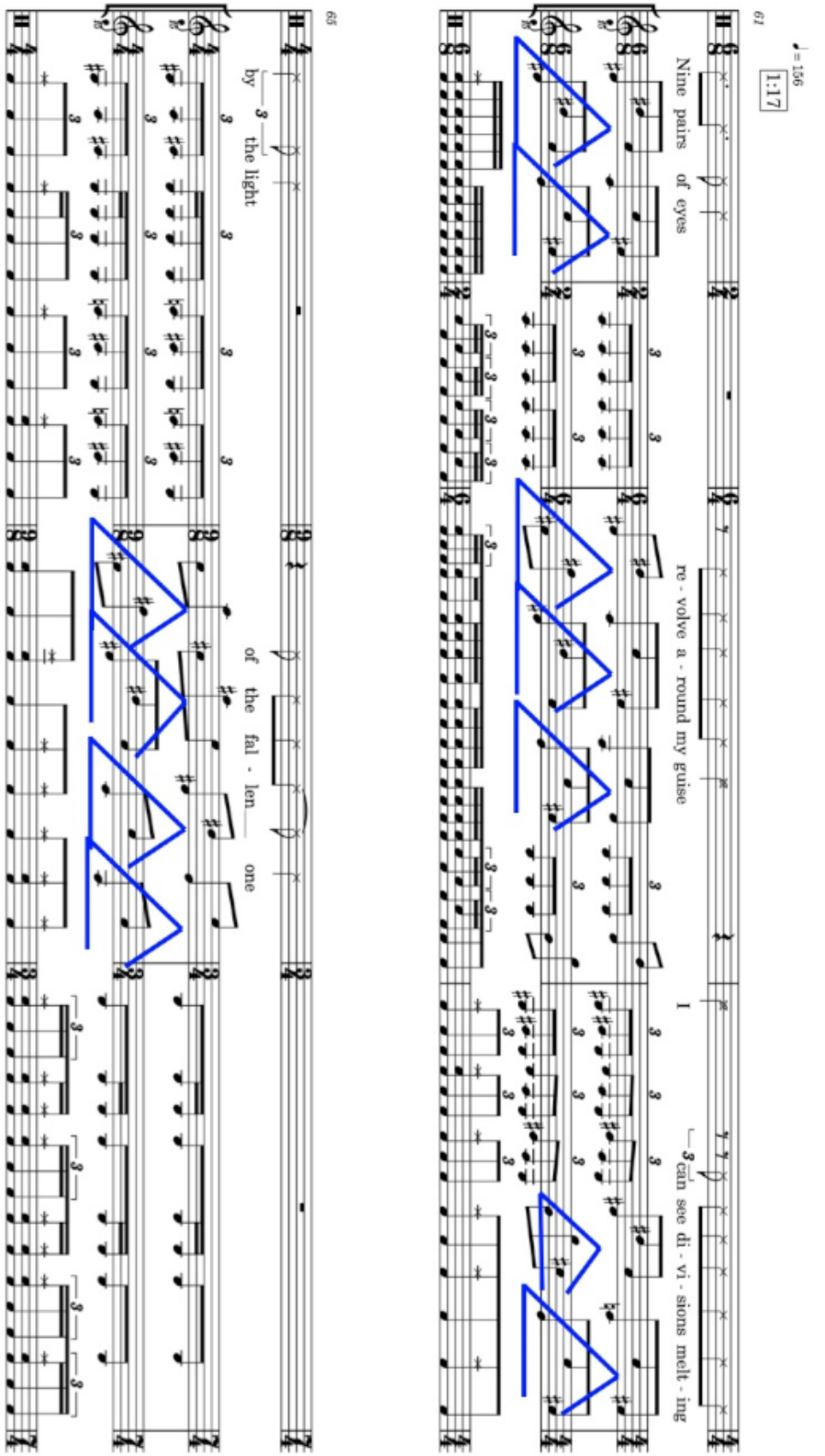


Cycle through same sequence of motives contributes to clarity; alterations to rhythmic and pitch profile of motives contribute to density

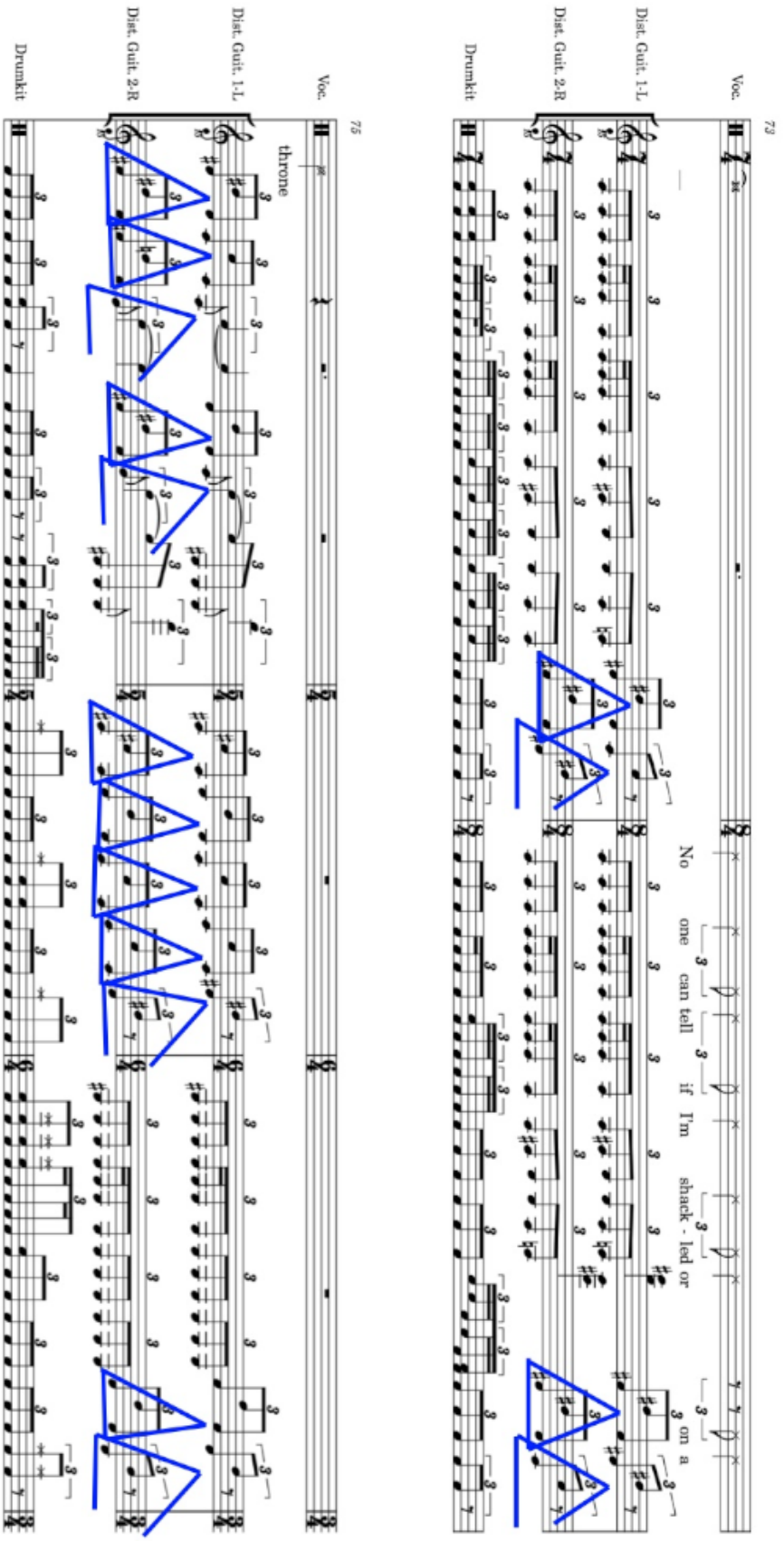
Example 23. Last and clearest pedal point melody section (2:32–2:43)



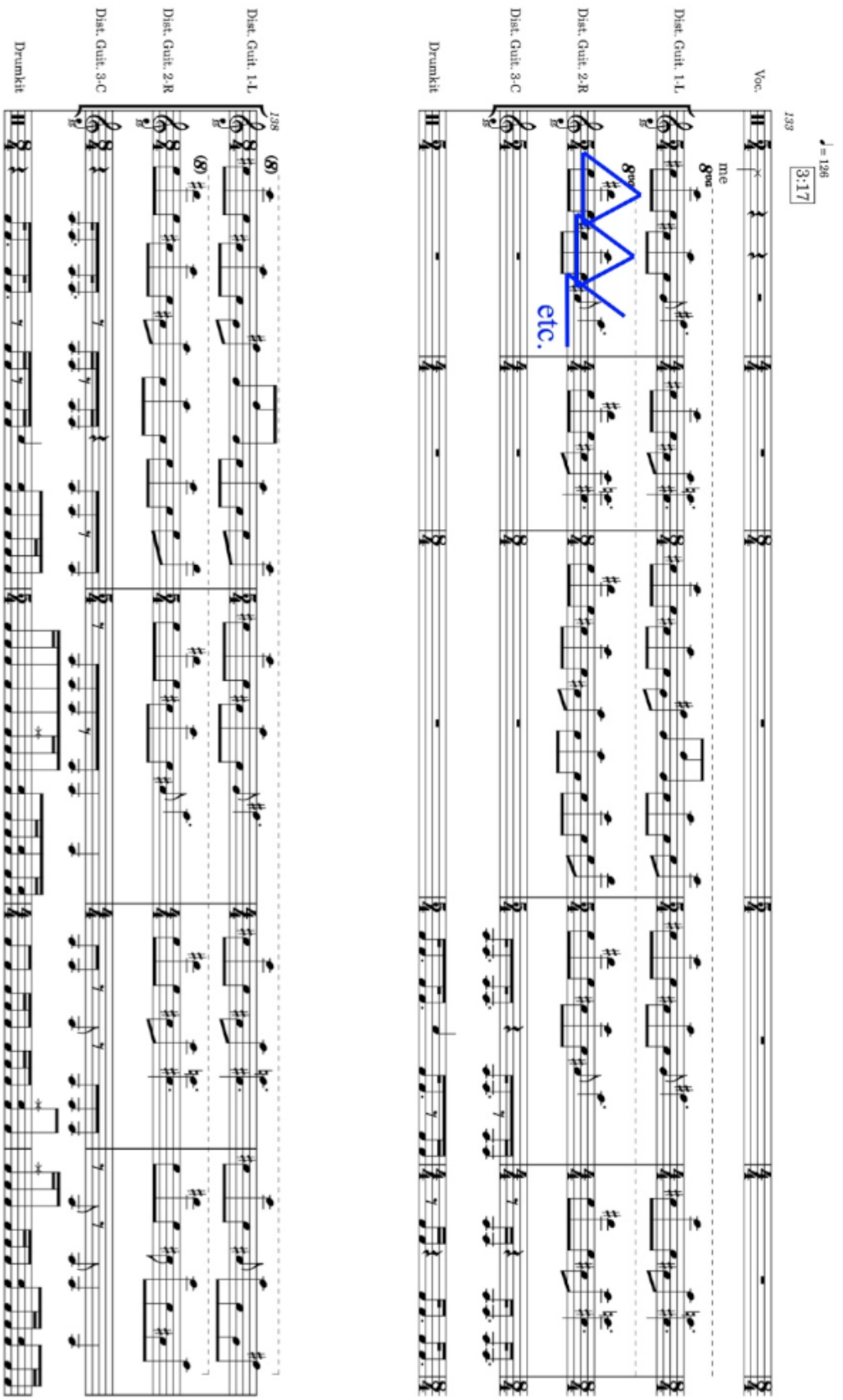
Example 24. First fleeting, texturally buried appearance of pyramid motives (1:17–1:26)



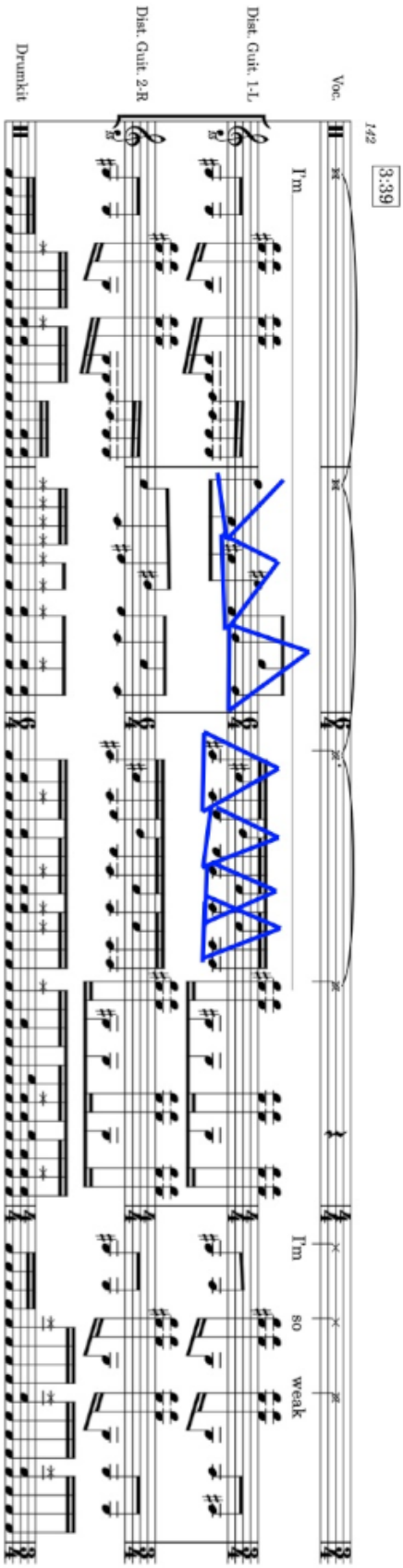
Example 25. More pyramids, now in full octaves, obscured by speed and dense texture. (1:40–1:48)



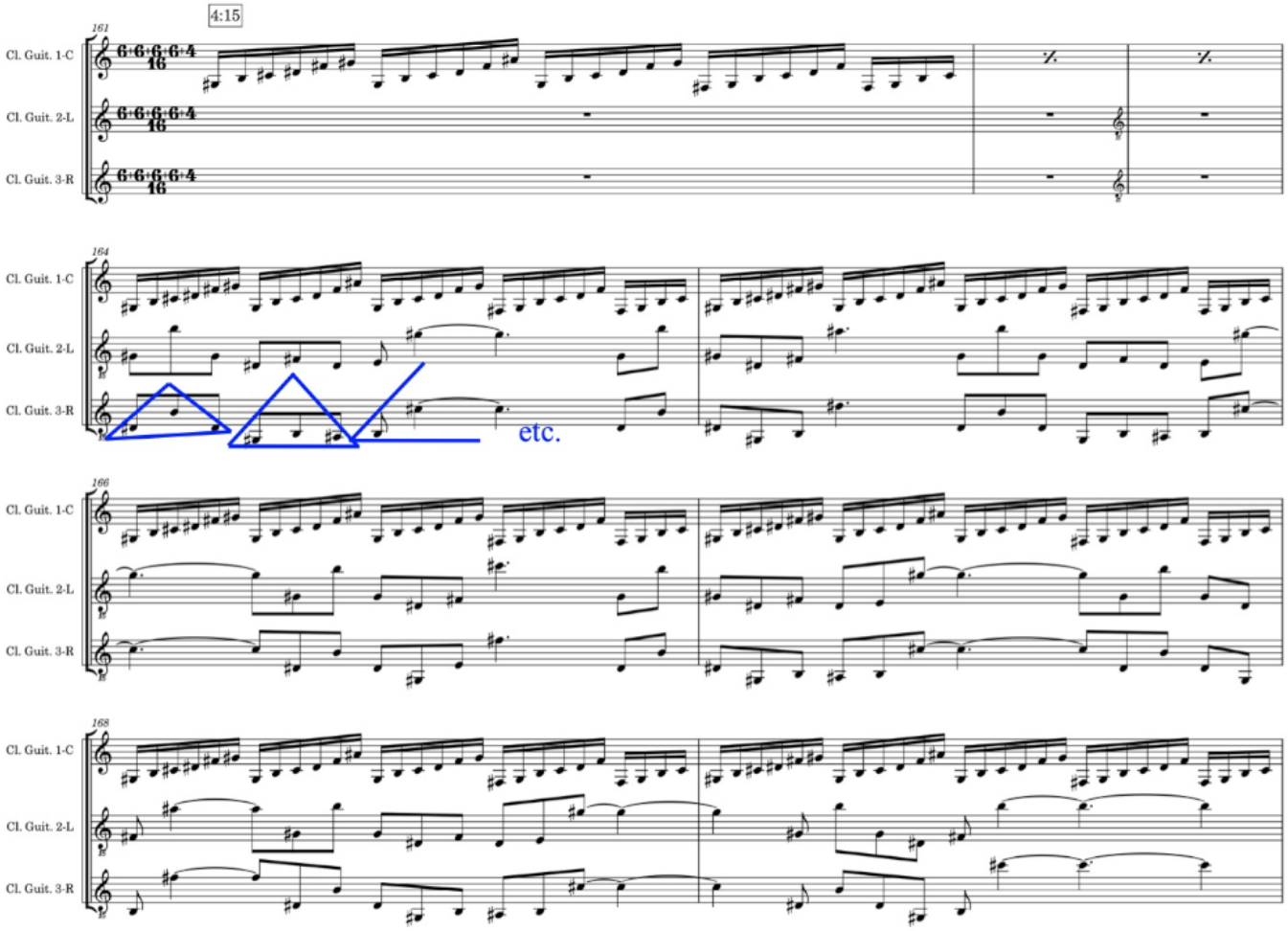
Example 26. Clearer version of pyramid motive (3:17–3:40)



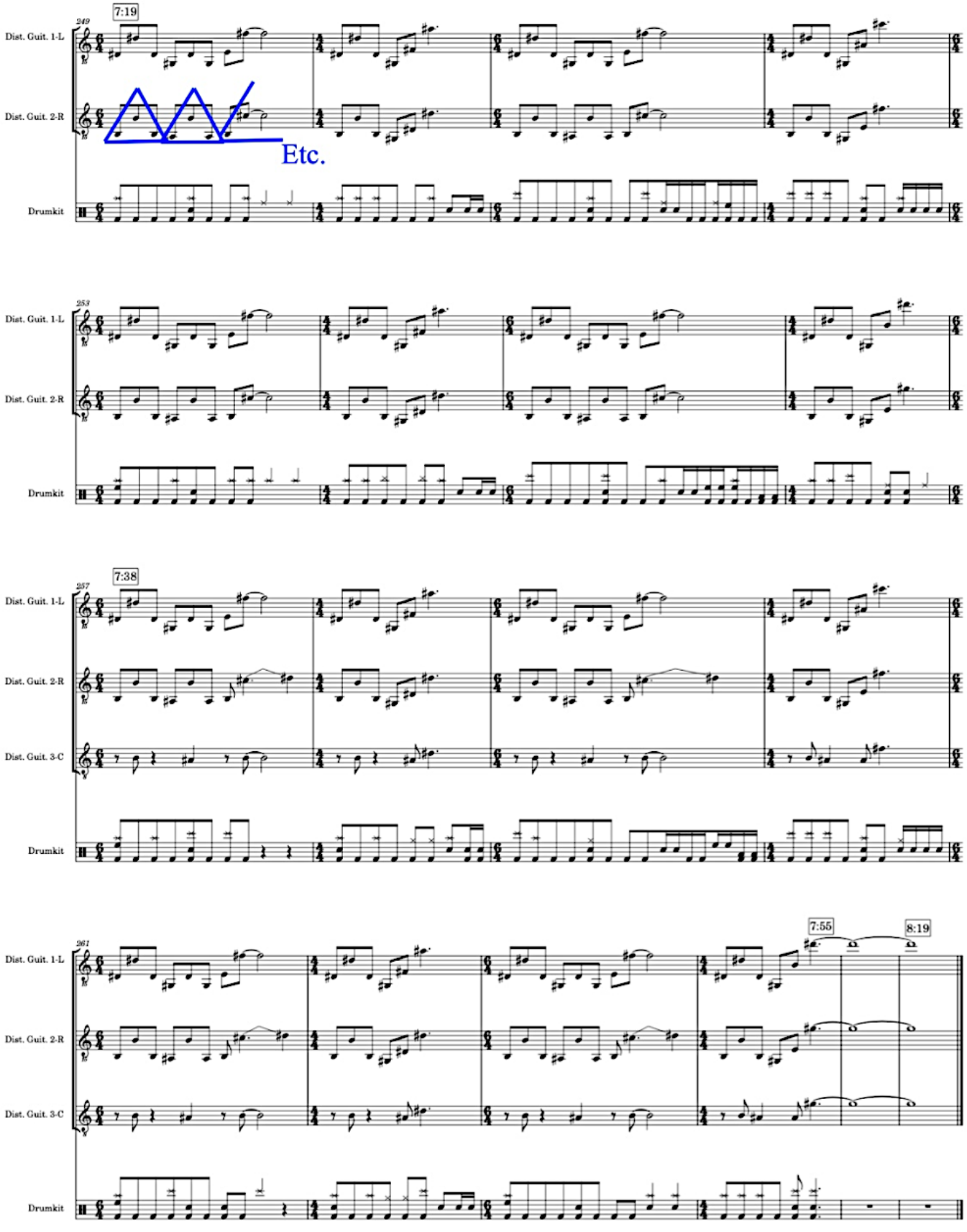
Example 27. More fleeting pyramids in one of the most structurally dense parts of Paradigm B (3:39–3:46)



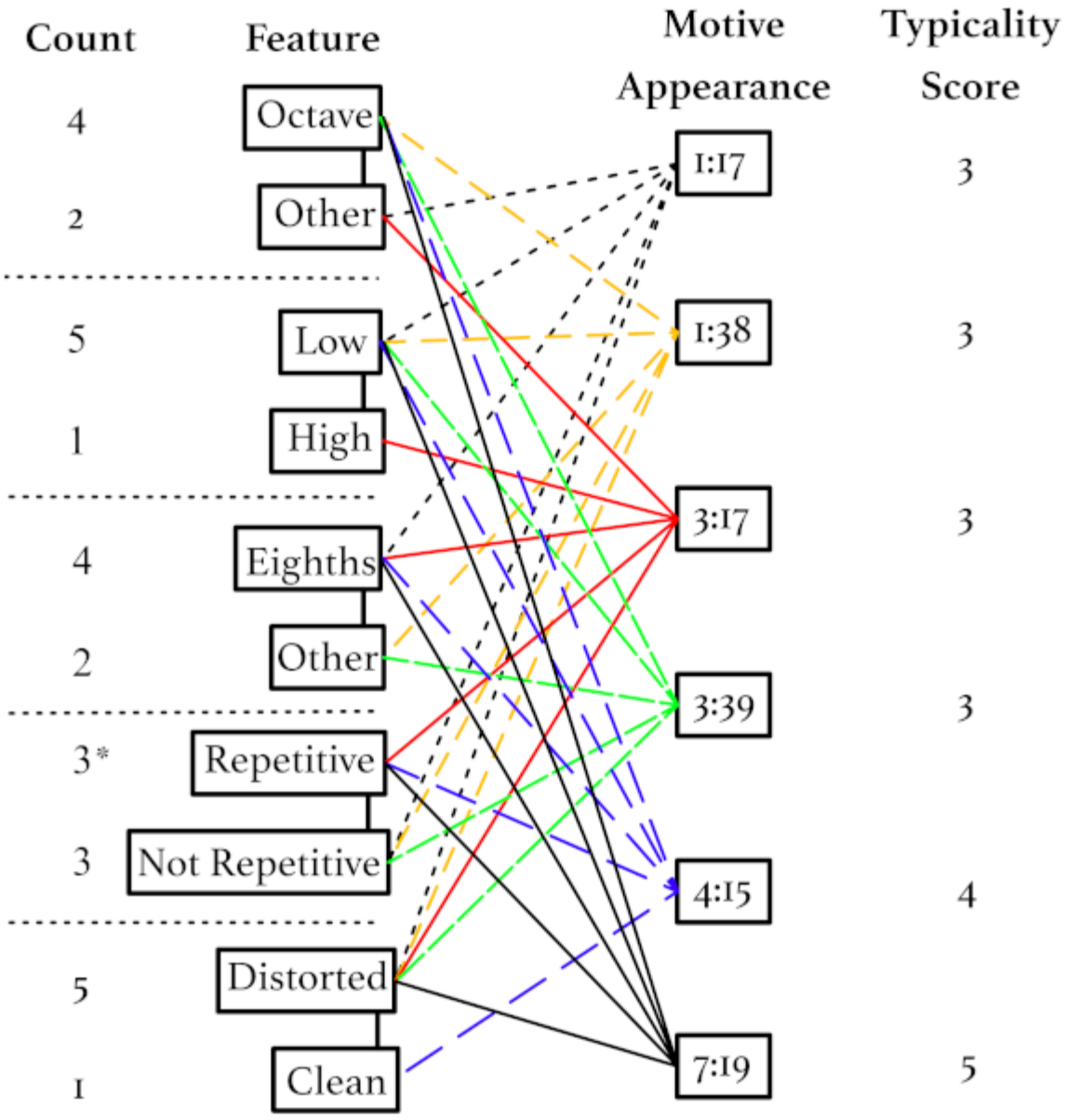
Example 28. Pyramids under the clean guitar ostinato in the bridge-like section (4:15–4:45)

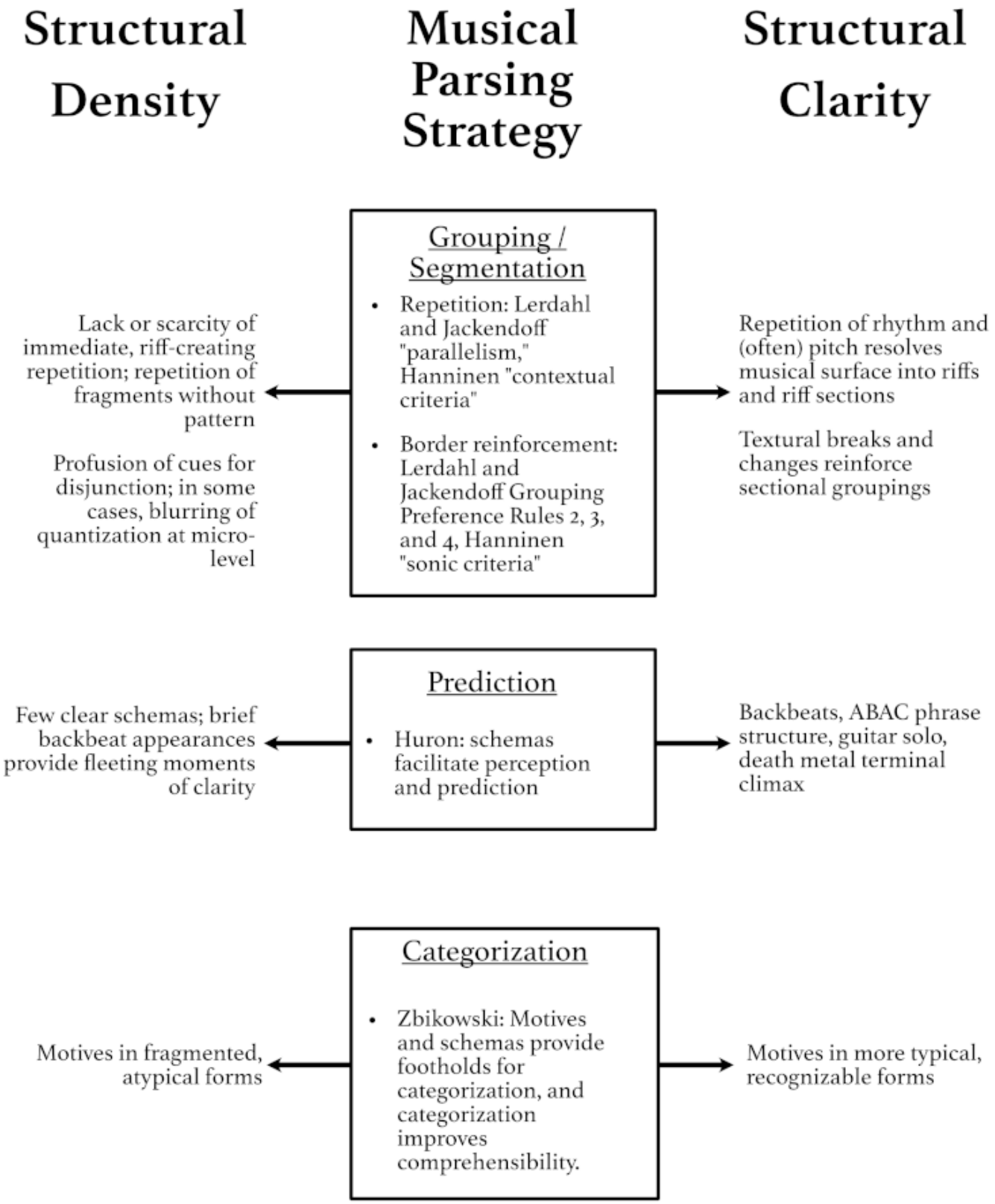


Example 29. Final version of pyramid motives in last section (7:19–end)



Example 30. Typicality diagram for pyramid motives, after Zbikowski (2002, 44. Adapted from his figure 1.2)



*Repetitive deemed more typical; tiebreaker based on repetitive structures taking more time and being more familiar

Example 31. Summary of factors contributing to structural density and clarity