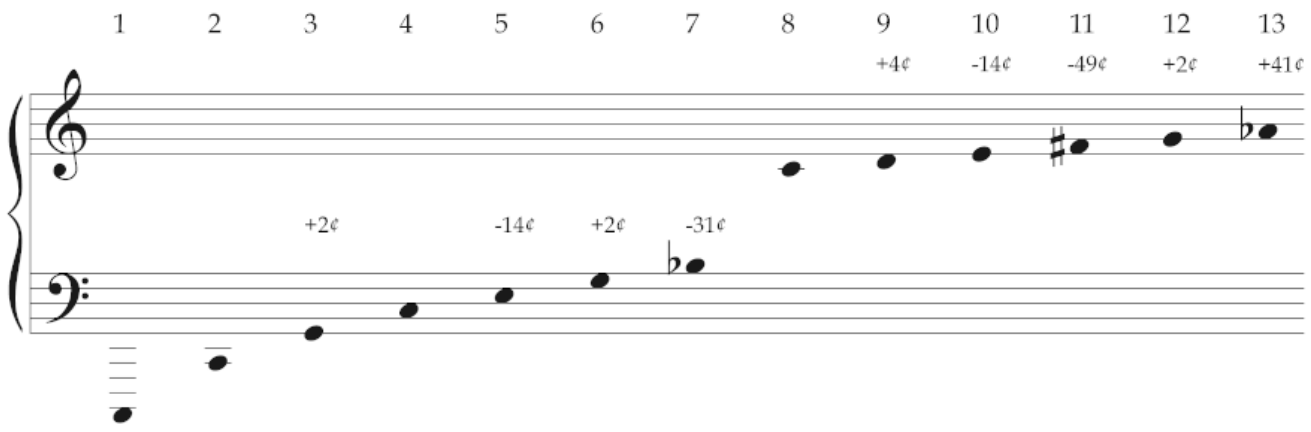
A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

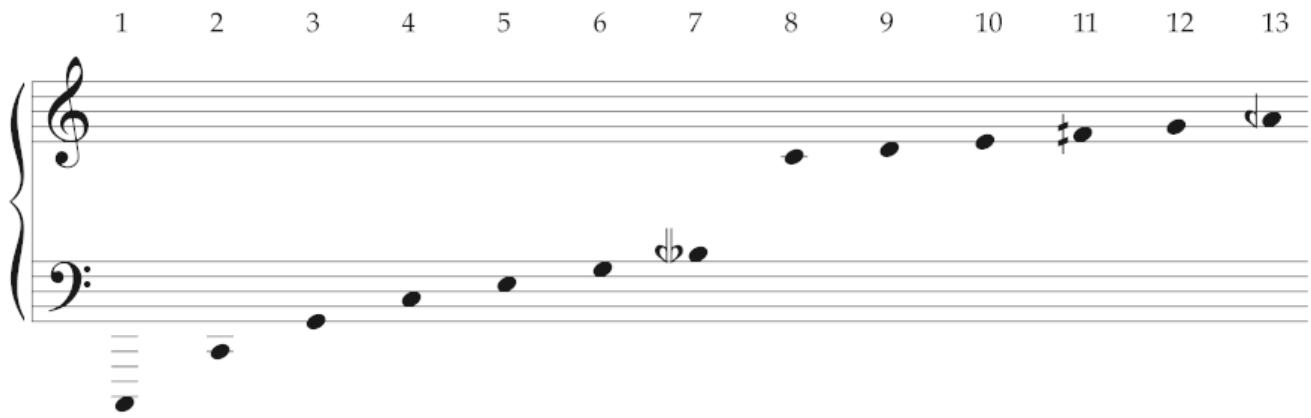
MTO 28.2 Examples: Stephenson, The Poetics and Politics of Ambiguity

(Note: audio, video, and other interactive examples are only available online)
https://www.mtosmt.org/issues/mto.22.28.2/mto.22.28.2.stephenson.html

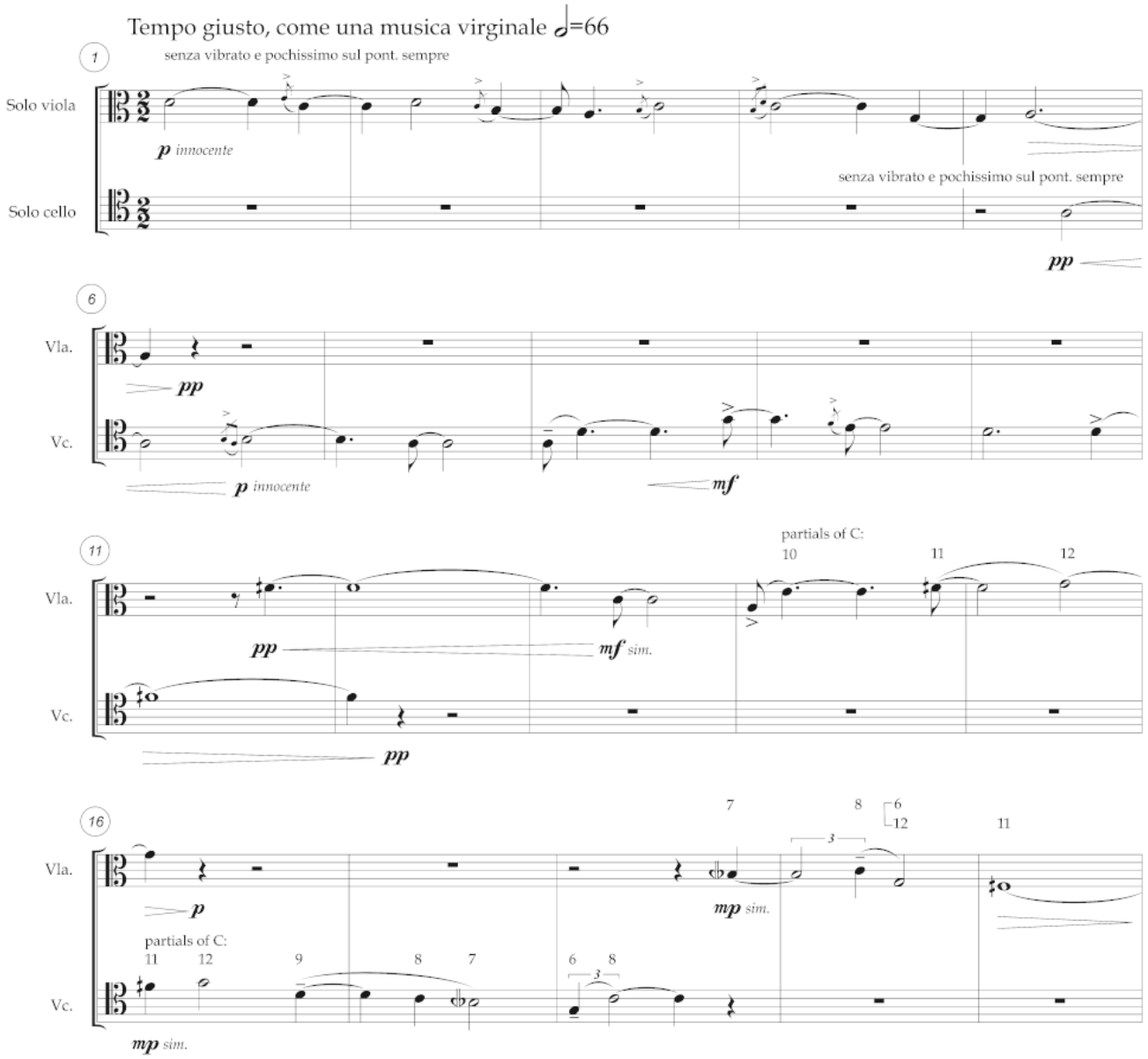
Example 1. The first thirteen partials of a C1 fundamental rounded to the nearest cent



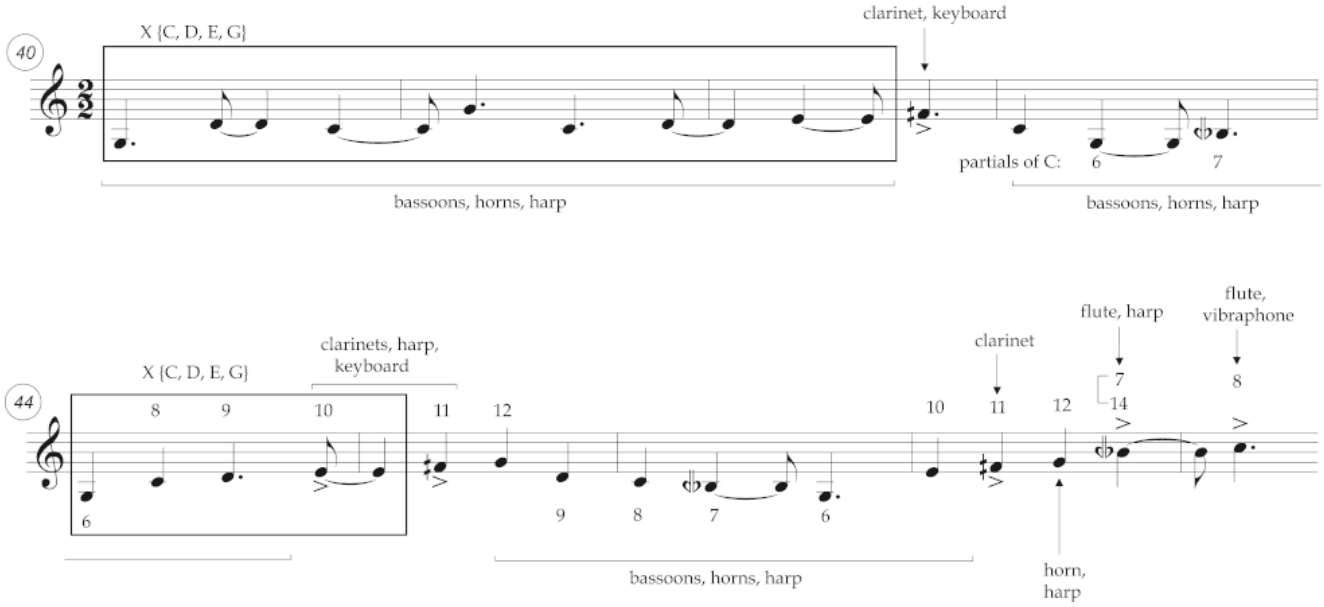
Example 2. The first thirteen partials of a C1 fundamental rounded to the nearest equal-tempered quartertone



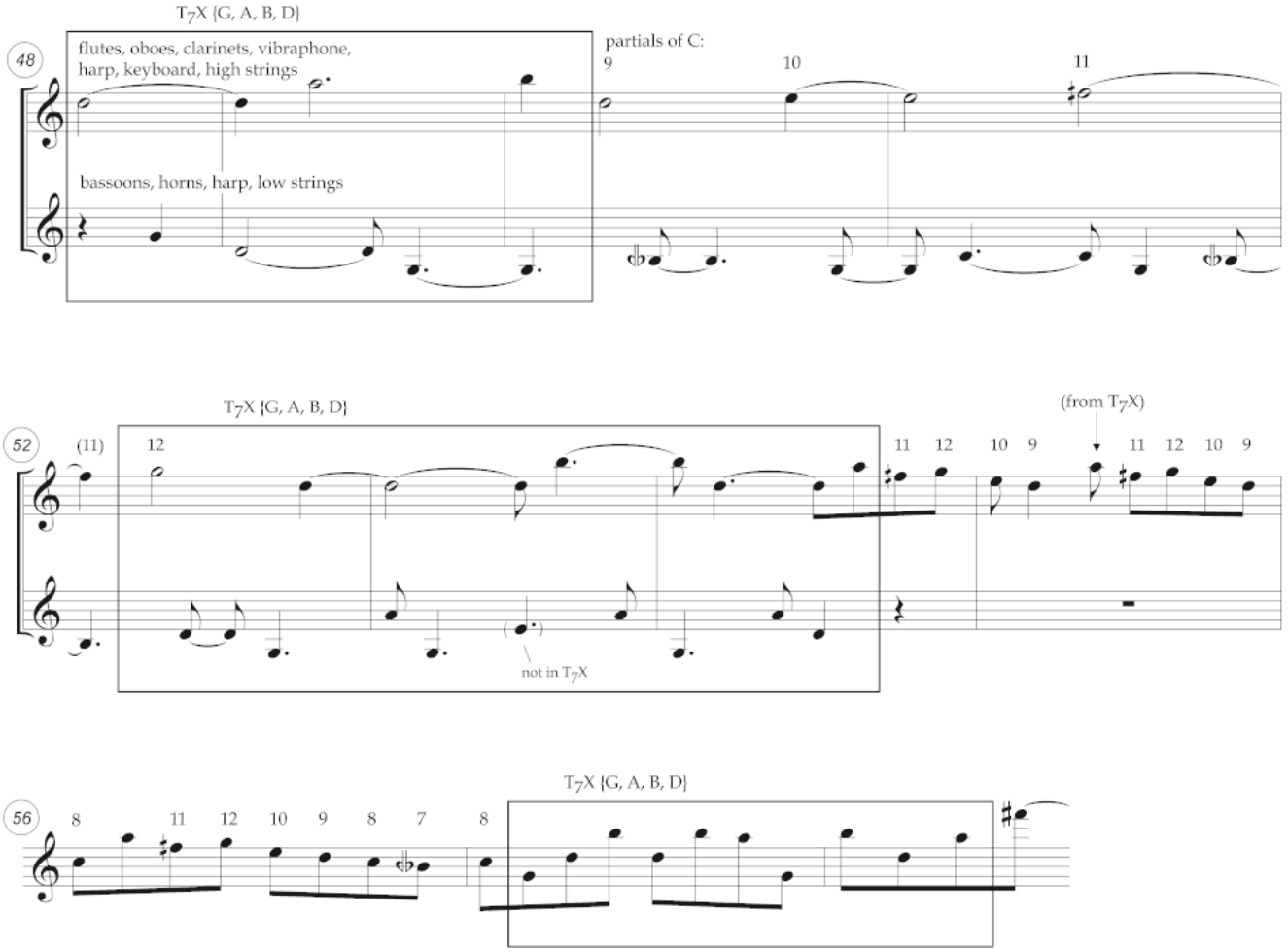
Example 3. Anderson, *Eden*, mm. 1–20



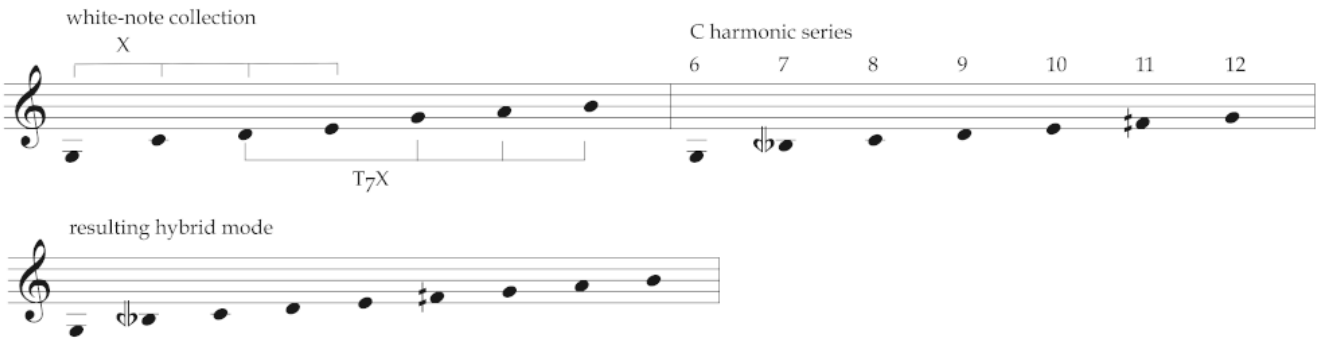
Example 4. Reduction and analysis of Anderson, *Eden*, mm. 40–48.1



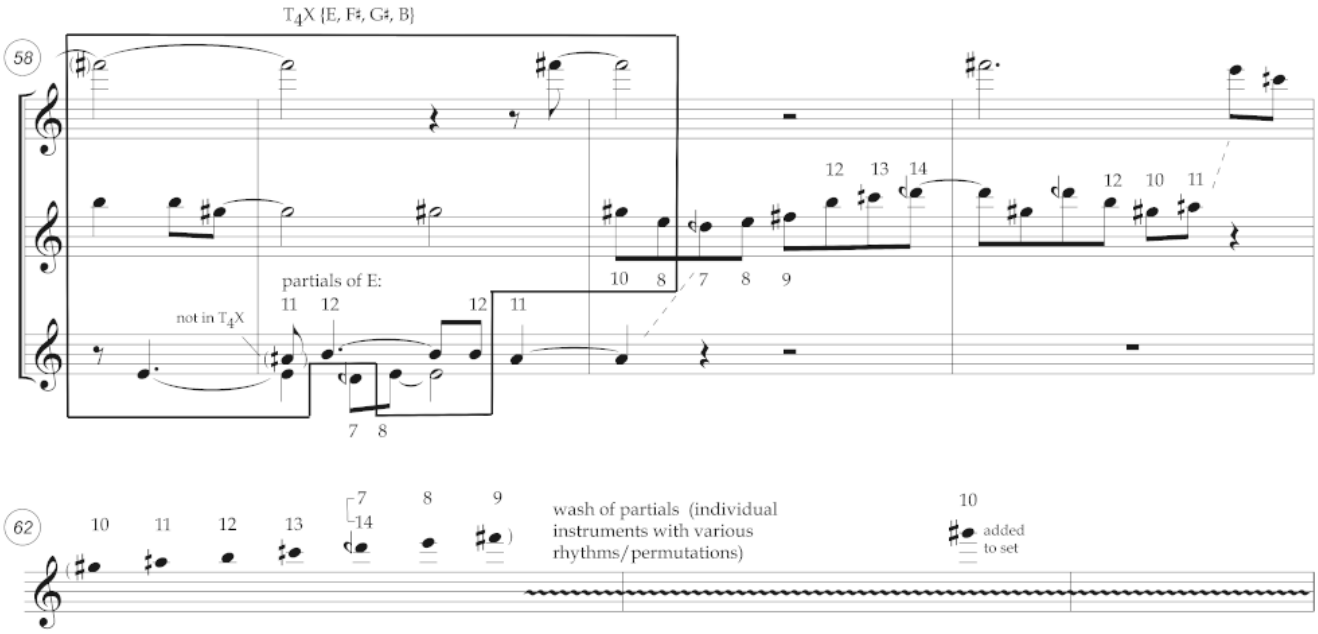
Example 5. Reduction and analysis of Anderson, *Eden*, mm. 48.2–58.1



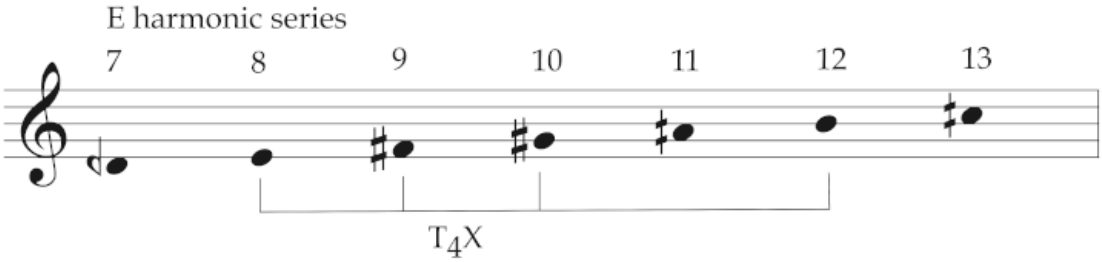
Example 6. Mode for Anderson, *Eden*, mm. 1–20 and mm. 40–58.1



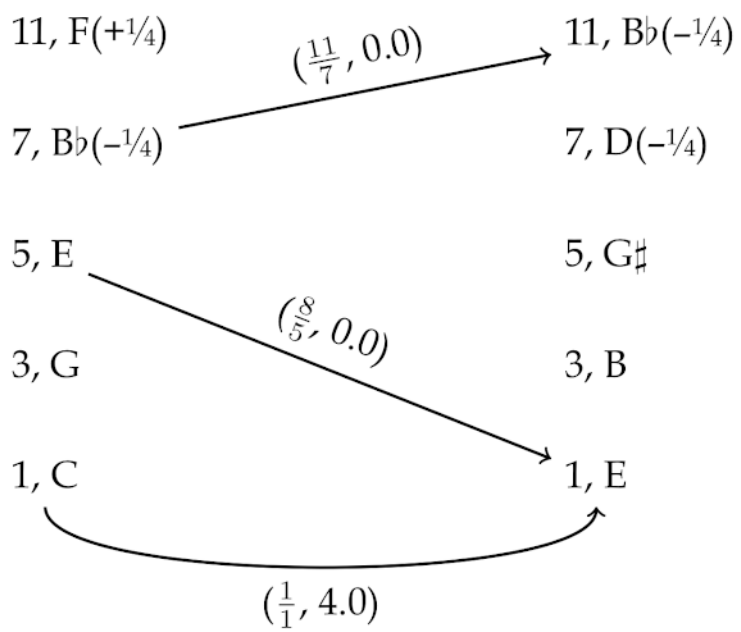
Example 7. Reduction and analysis of Anderson, *Eden*, mm. 58.2–64



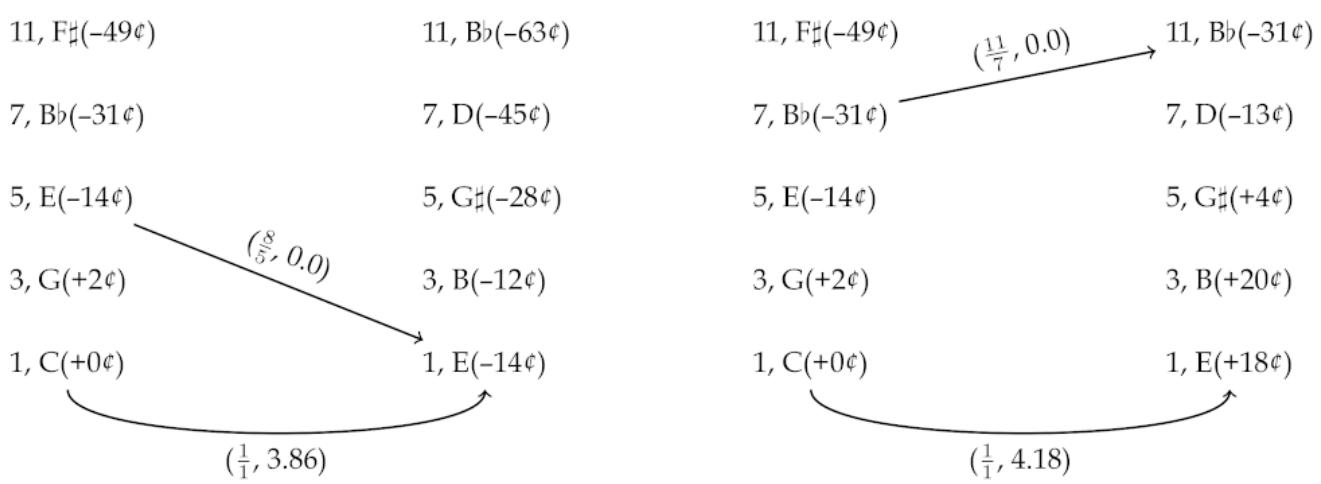
Example 8. Mode for Anderson, *Eden*, mm. 58.2–64



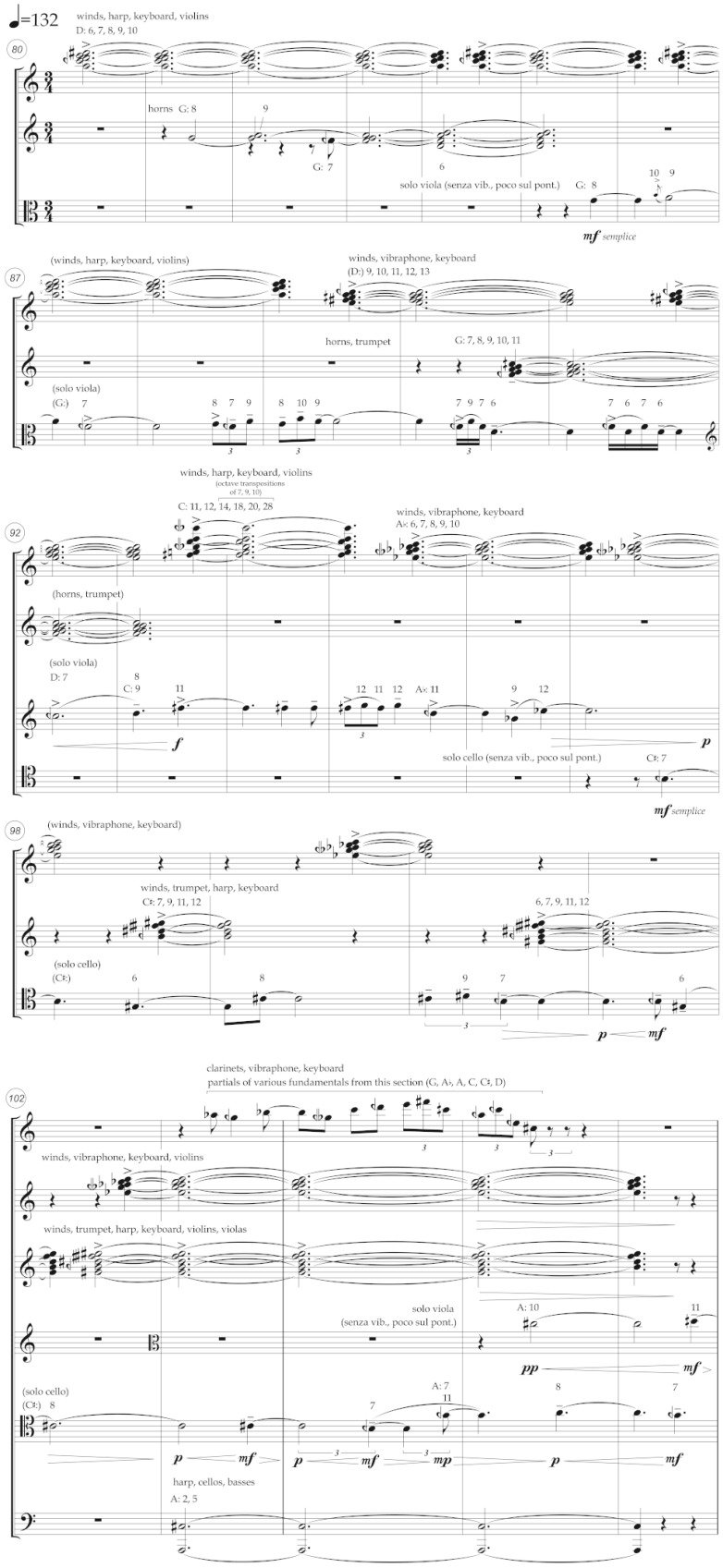
Example 9. Analysis of the modulation between collections in Anderson, *Eden*, mm. 40–64, showing overtone-class interval and pitch-class interval transformations obtaining between the collections' common tones (straight arrows) and fundamentals (curved arrow)



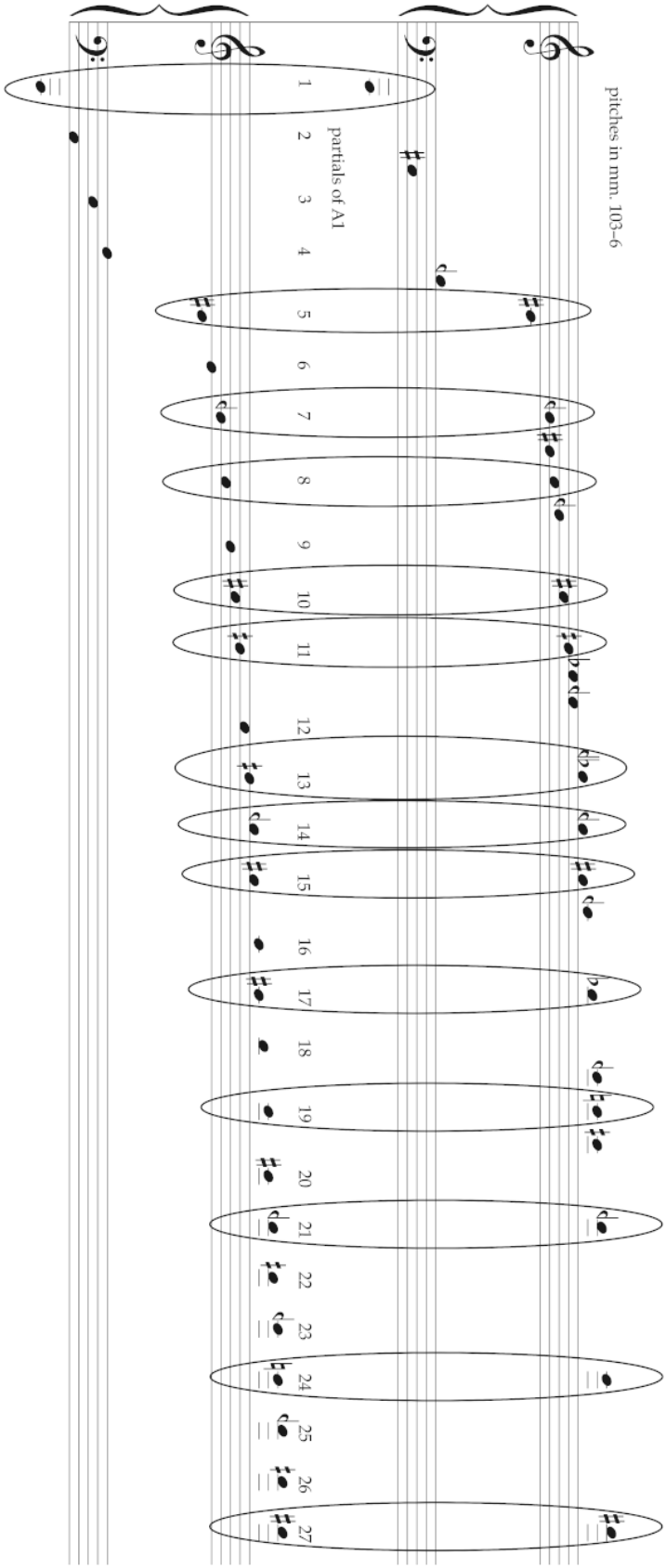
Example 10. Two possibilities for realizing the modulation shown in Example 9 in just intonation



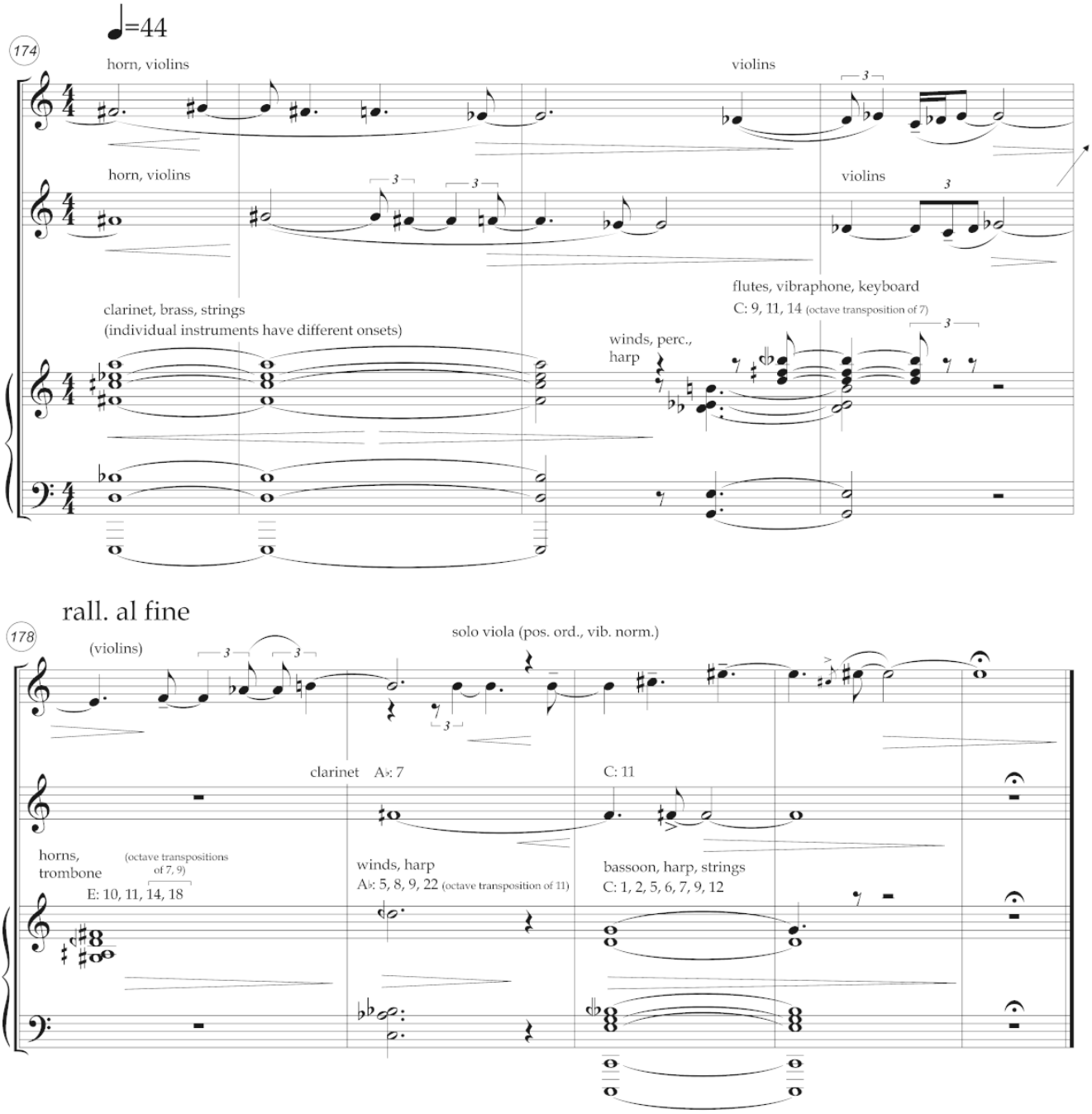
Example 11. Reduction and analysis of Anderson, *Eden*, mm. 80–106



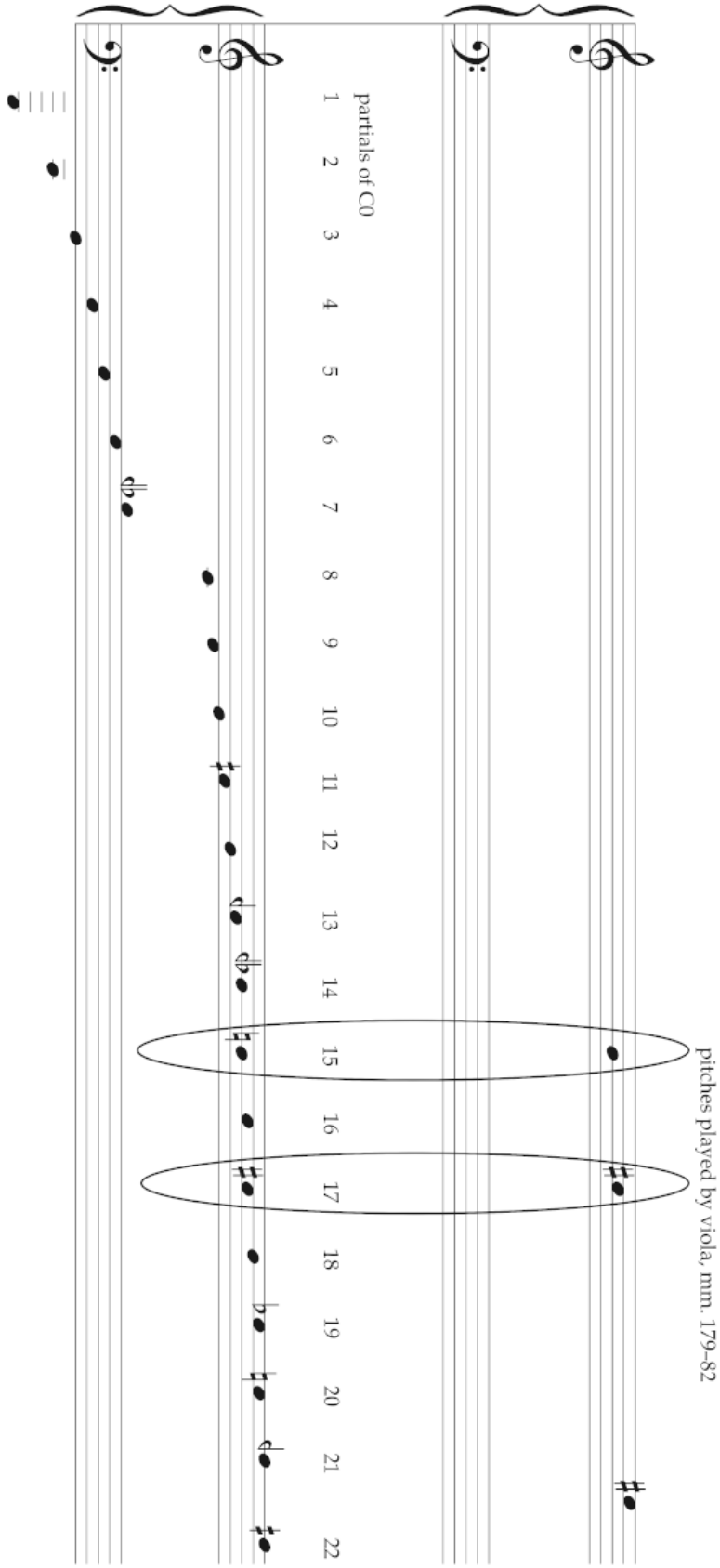
Example 12. Pitch content of Anderson, *Eden*, mm. 103–6, compared with quartertone-approximated partials of A1



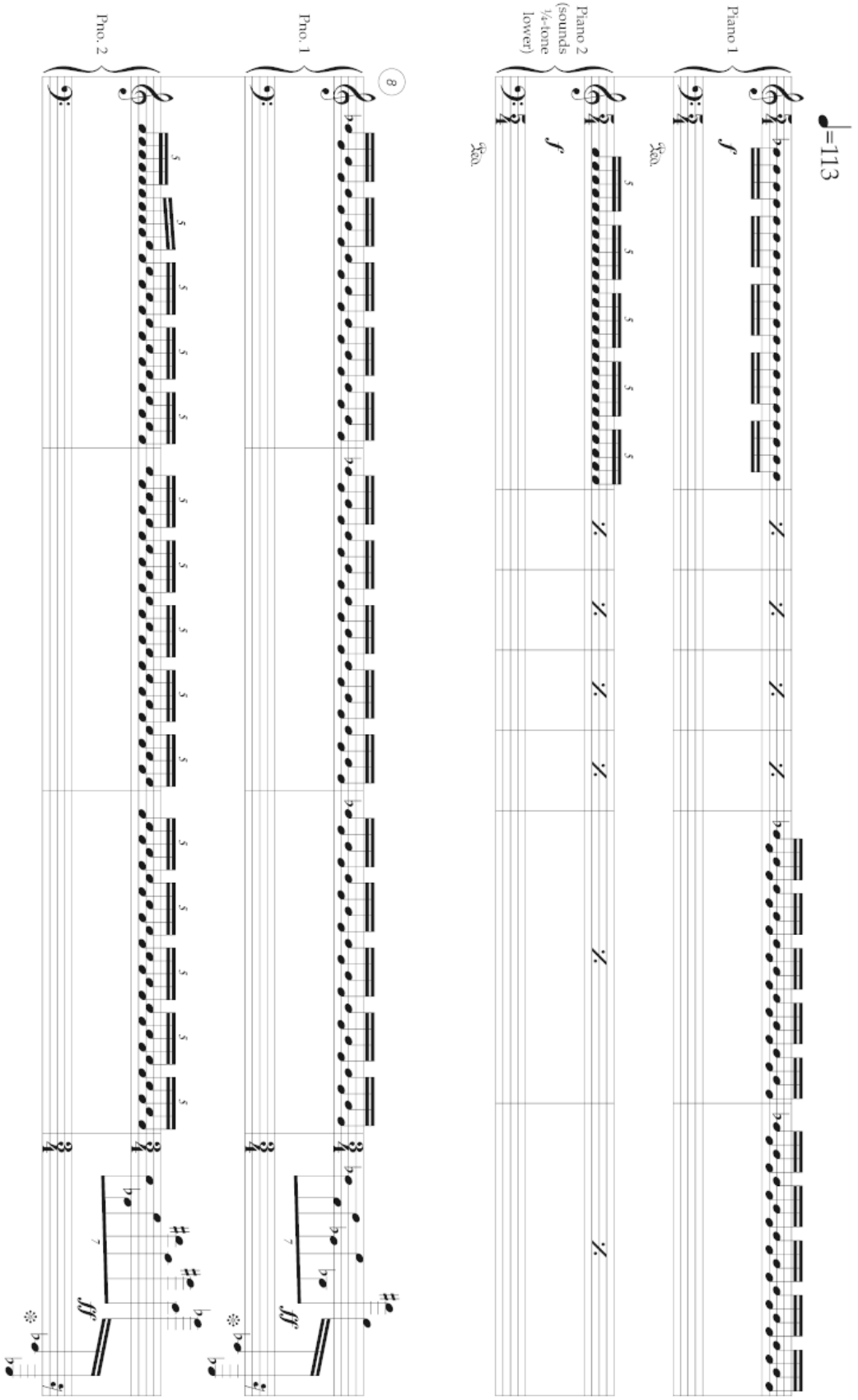
Example 13. Reduction and analysis of Anderson, *Eden*, mm. 174–82



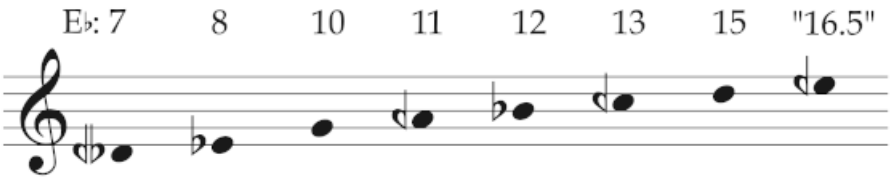
Example 14. Pitch content of Anderson, *Eden*, mm. 179–82 (viola only), compared with quartertone-approximated partials of C1



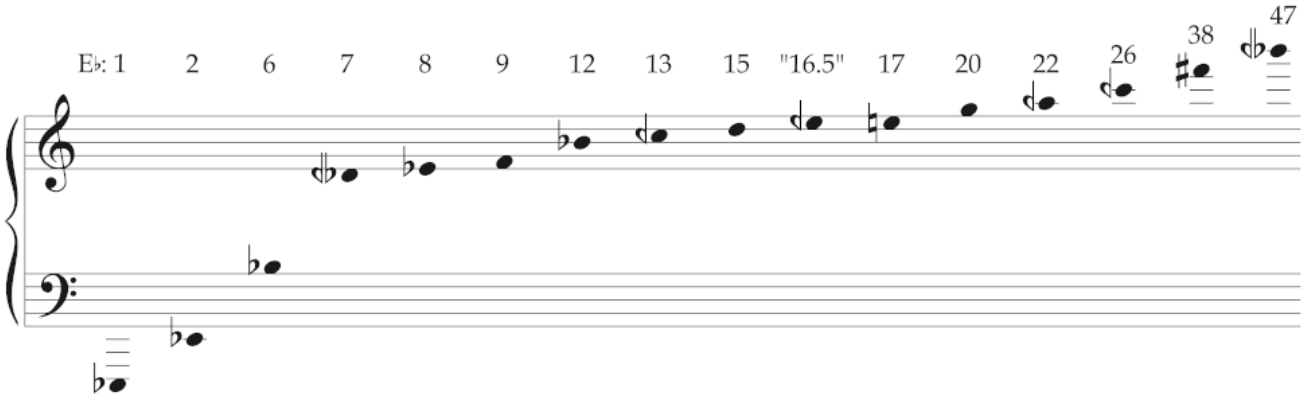
Example 15. Steiger, *Post-truth Lament*, mm. 1–11. Piano 2 sounds one quartertone lower than written



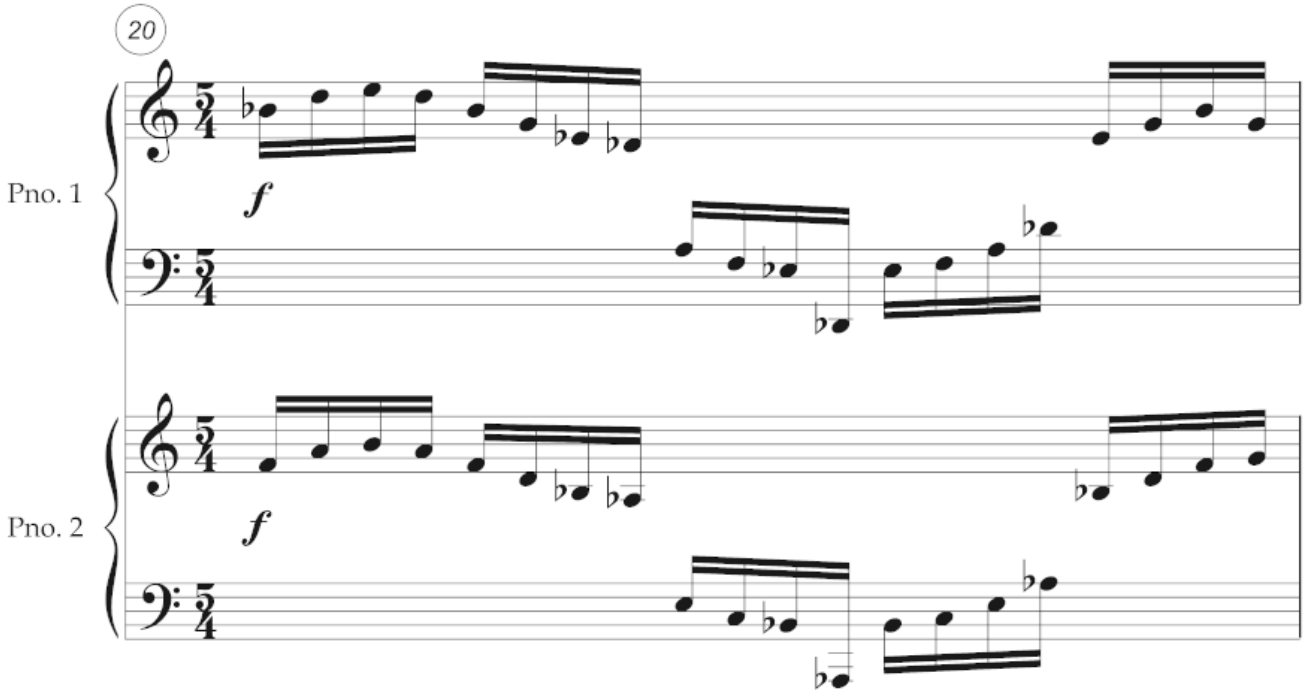
Example 16. Pitch content for the polyrhythmic unfurling of partials of E♭1 in Steiger, *Post-truth Lament*, mm. 1–35



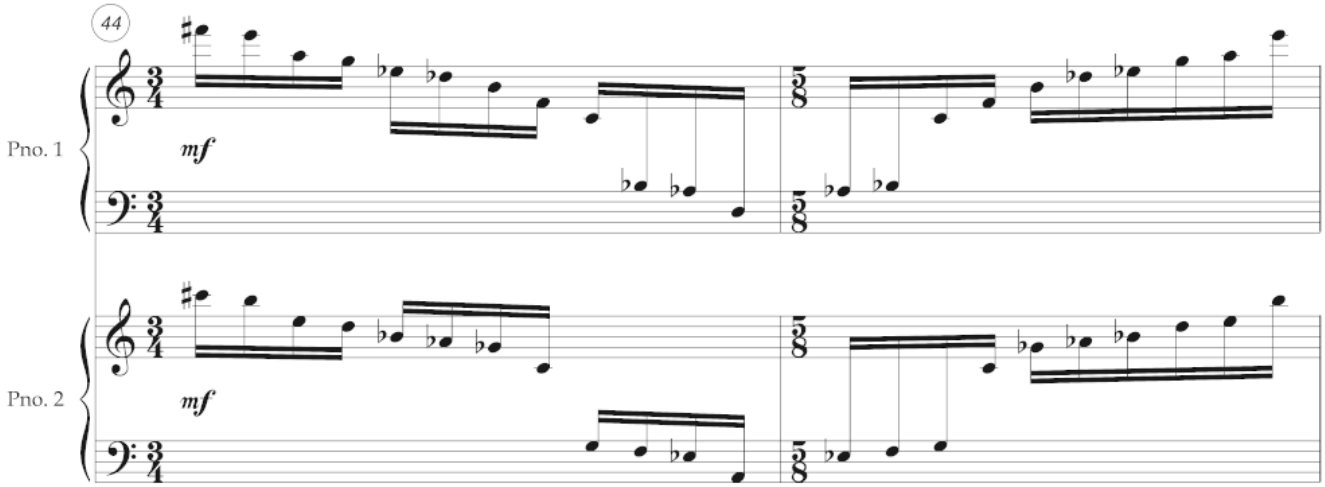
Example 17. Pitch content of Steiger, *Post-truth Lament*, m. 11



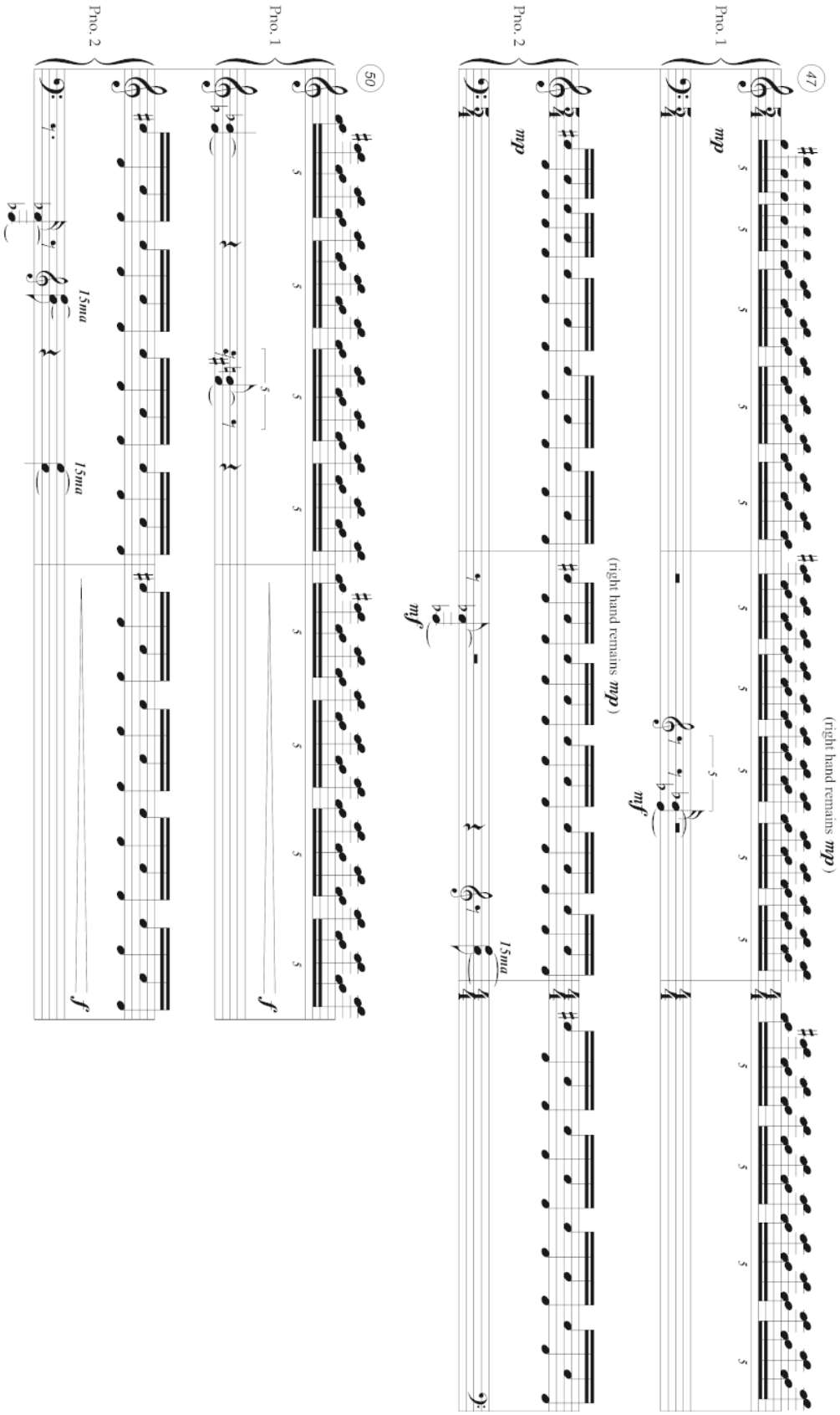
Example 18. Steiger, *Post-truth Lament*, m. 20. Piano 2 sounds one quartertone lower than written



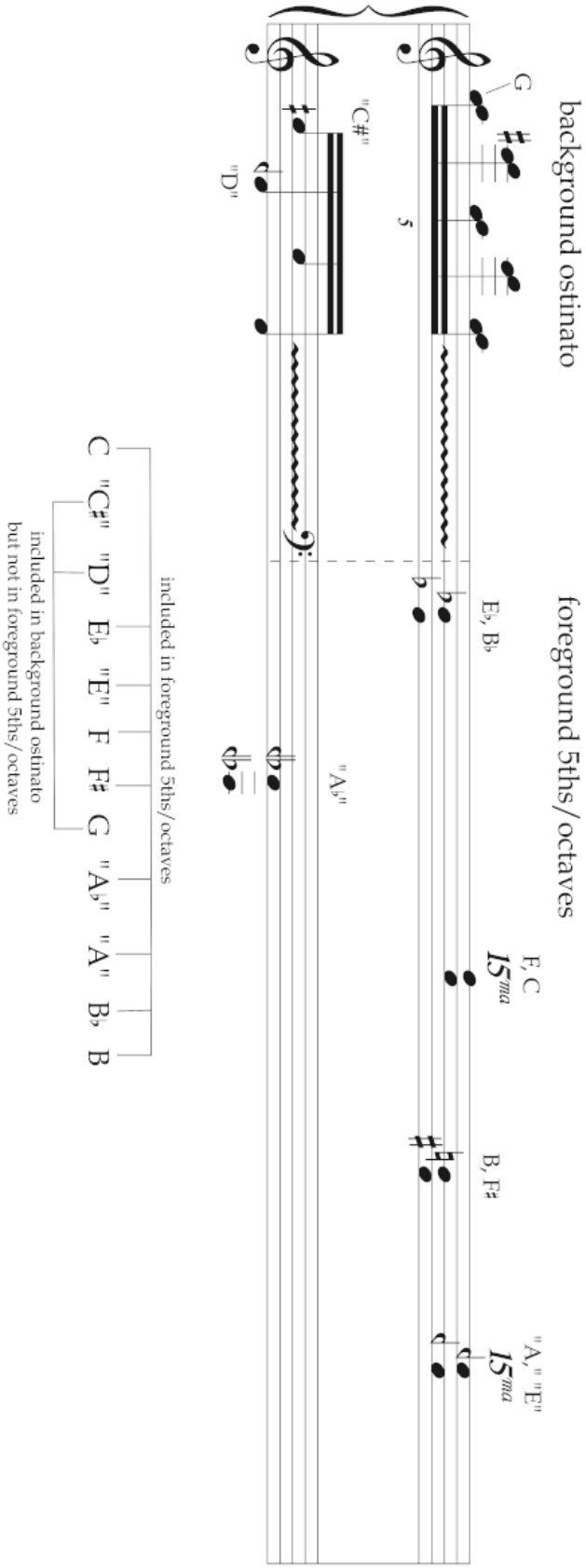
Example 19. Steiger, *Post-truth Lament*, mm. 44–45. Piano 2 sounds one quartertone lower than written



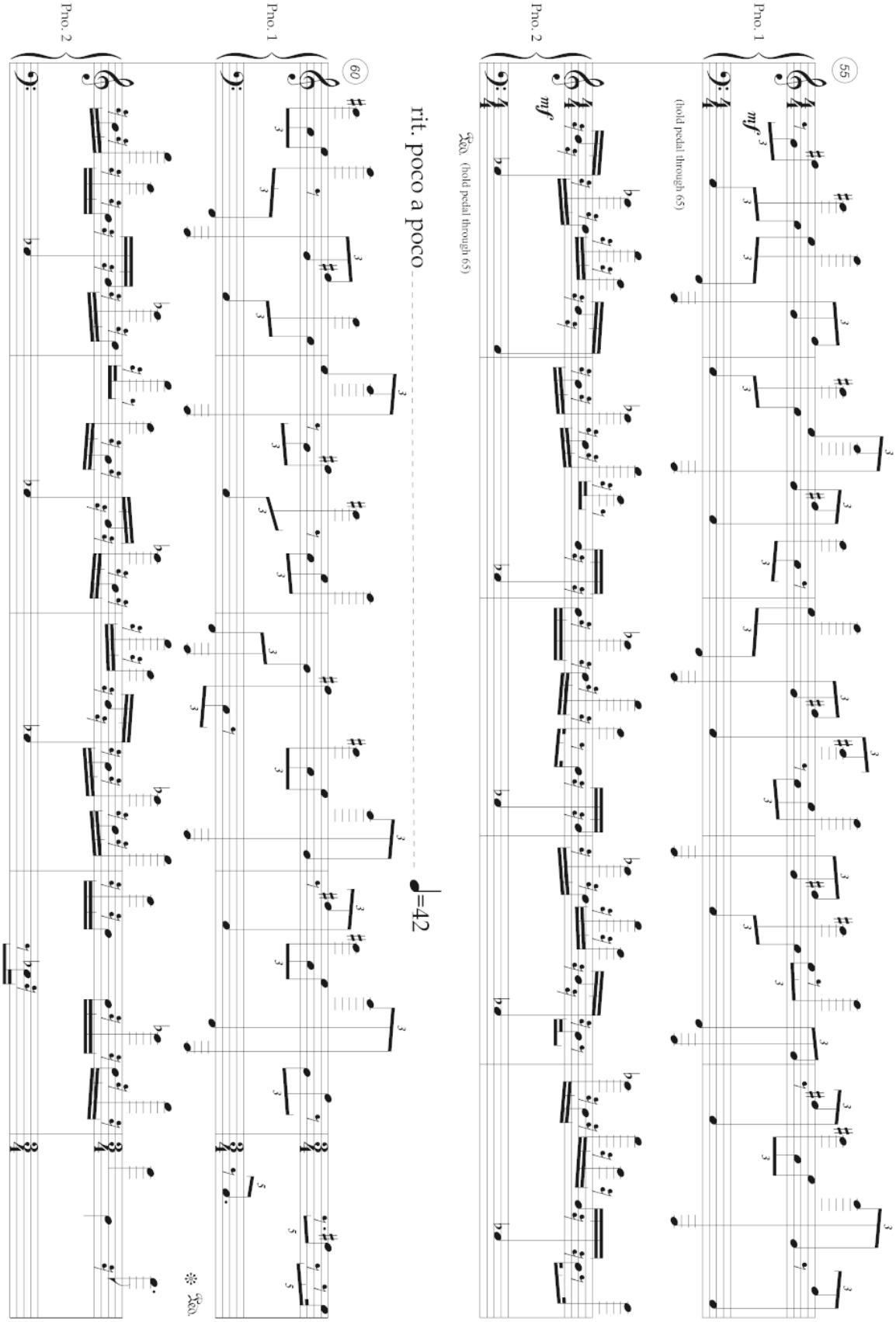
Example 20. Steiger, *Post-truth Lament*, mm. 47–51. Piano 2 sounds one quartertone lower than written



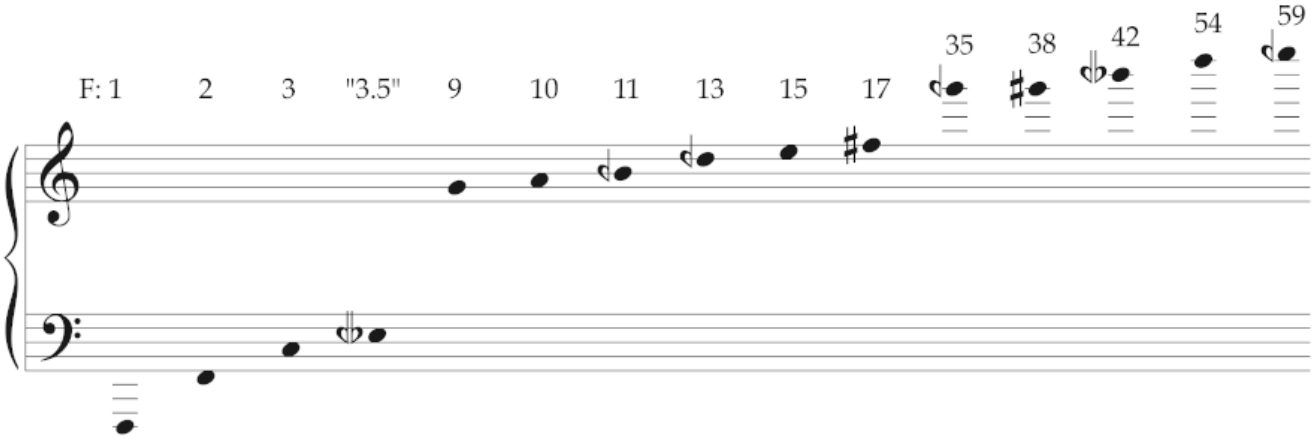
Example 21. Analysis of Steiger, *Post-truth Lament*, m. 50. 12-TET pitch classes realized on the second piano (and therefore lowered in tuning by a quartertone) are labeled in quotation marks



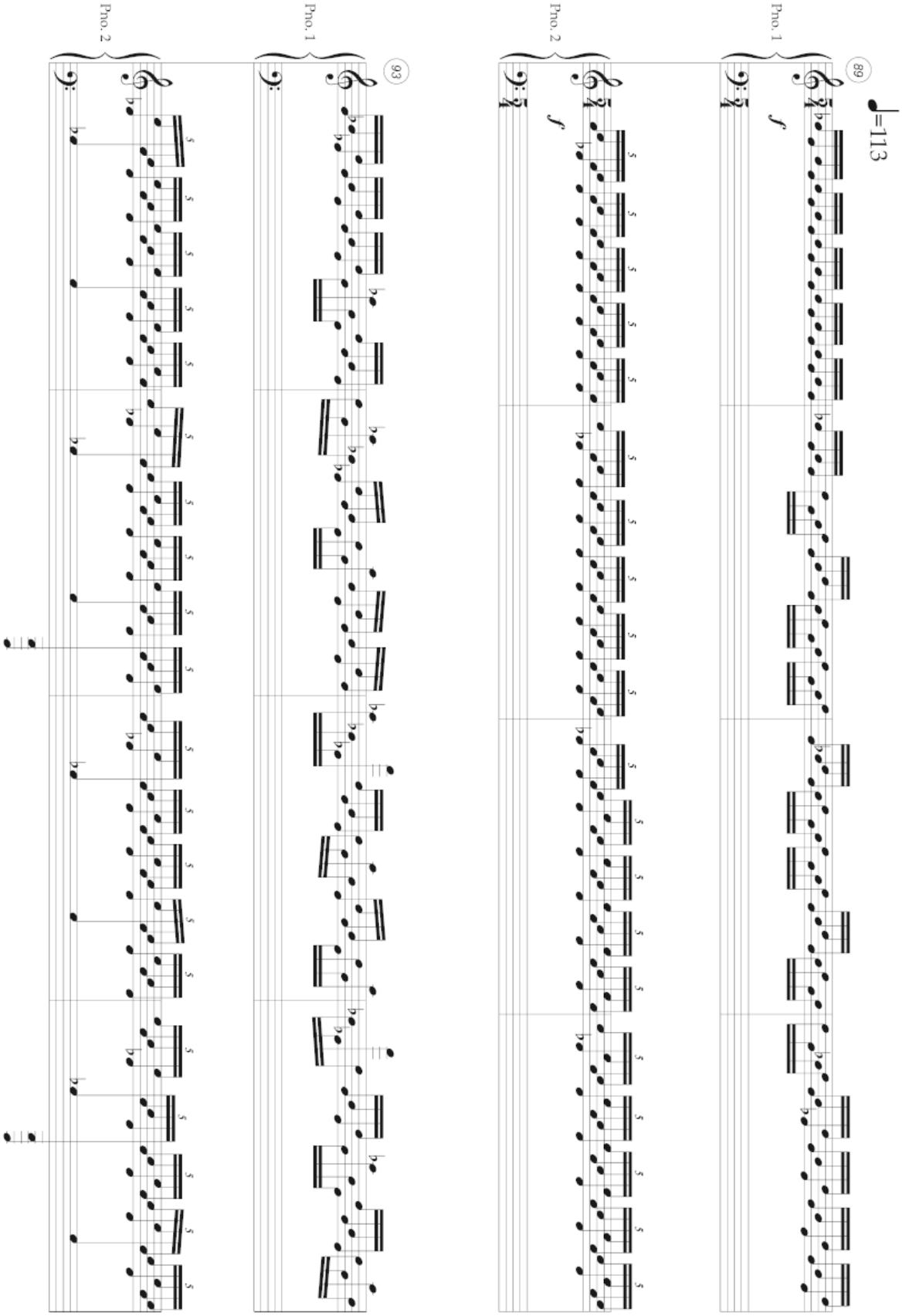
Example 22. Steiger, *Post-truth Lament*, mm. 55–64. Piano 2 sounds one quartertone lower than written



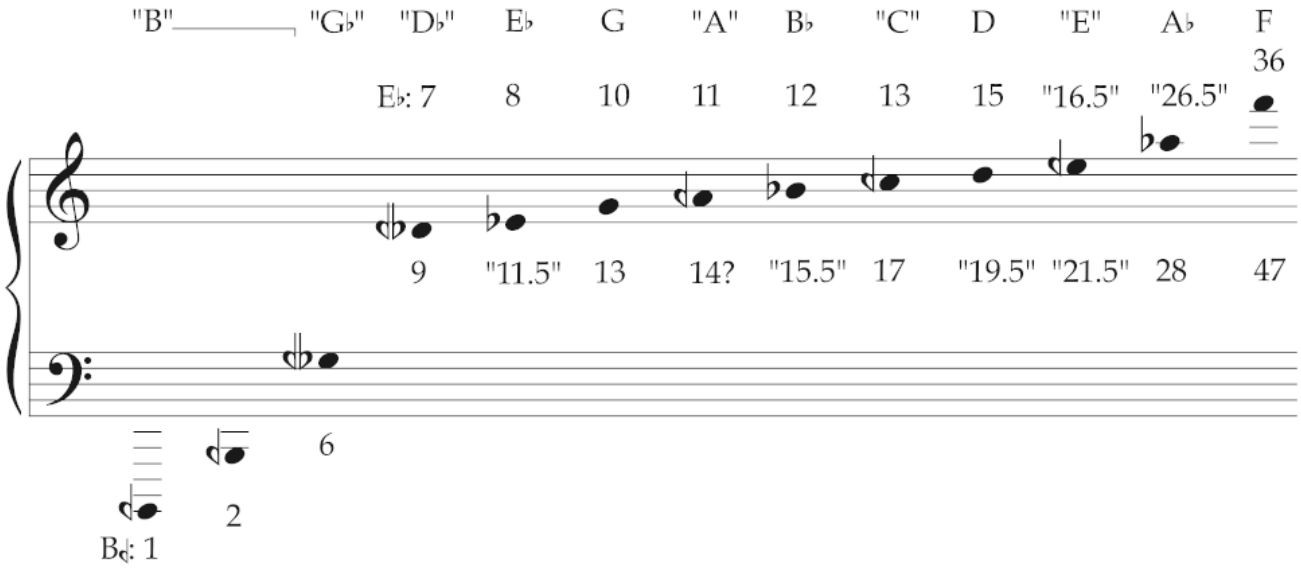
Example 23. Pitch content of Steiger, *Post-truth Lament*, mm. 55–64



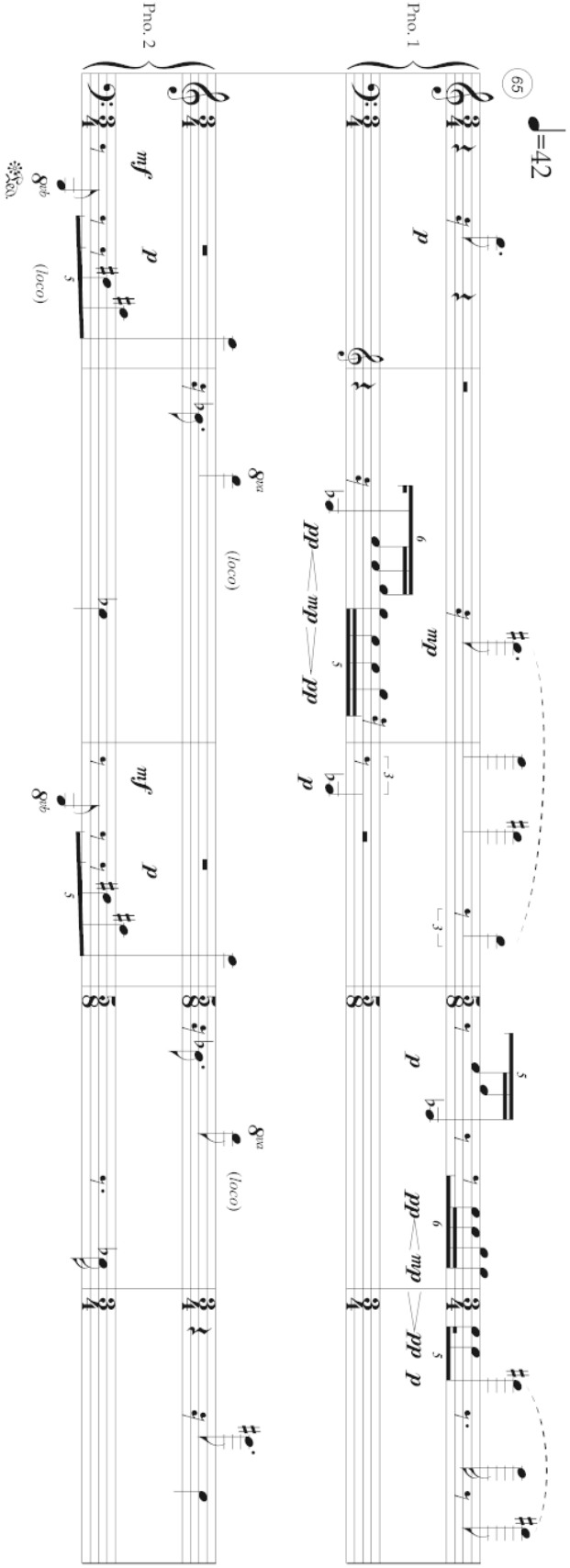
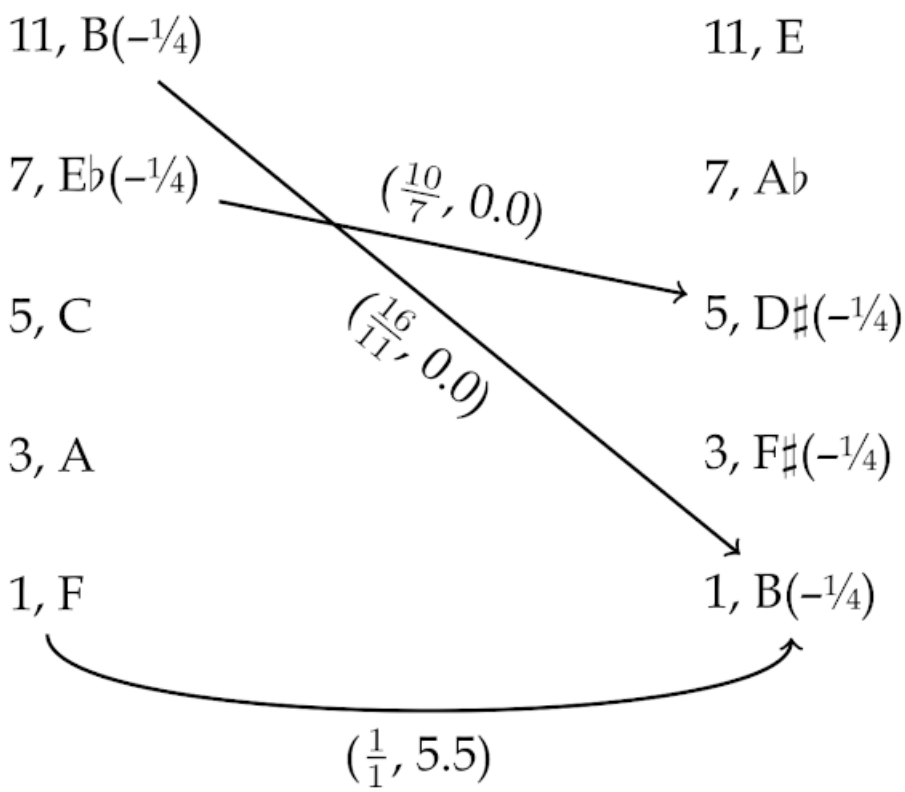
Example 24. Steiger, *Post-truth Lament*, mm. 89–96. Piano 2 sounds one quartertone lower than written



Example 25. Pitch content of Steiger, *Post-truth Lament*, mm. 93–101



Example 26. Steiger, *Post-truth Lament*, mm. 65–69. Piano 2 sounds one quartertone lower than written



Example 27. Analysis of the modulation between harmonies in Steiger, *Post-truth Lament*, mm. 55–64 and mm. 65–69