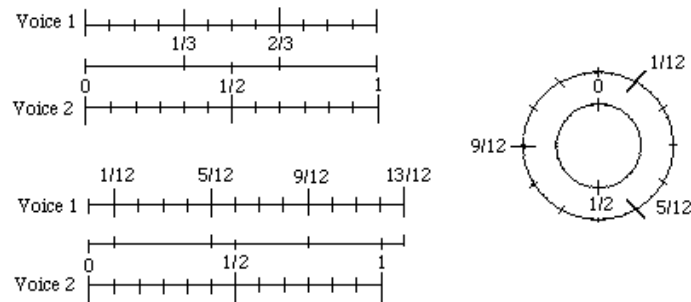


MTO 3.3 Examples: Taylor, Chopin, Pygmies, and Tempo Fugue

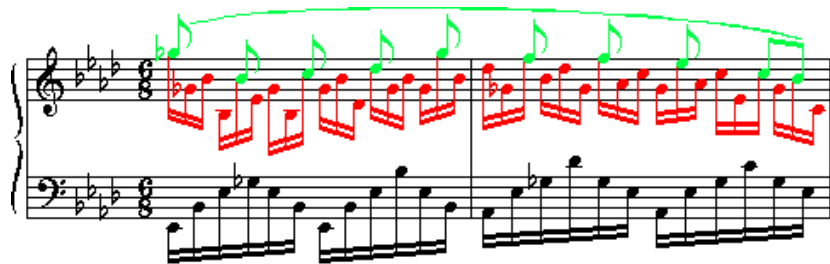
(Note: audio, video, and other interactive examples are only available online)

<http://www.mtosmt.org/issues/mto.97.3.3/mto.97.3.3.taylor.php>

Example 1. Adapted from Hofstadter, 178



Example 2. Adapted from Hofstadter 179



Example 3. Freely adapted from Arom, *African Polyphony and Polyrhythm*



Example 4. The background ostinato (at the beginning and at measure 98) and the foreground melody, measures 2–3

Background ostinato, "Lamento motif" rolled octaves

Background ostinato on a single note

(every 5th pulse accented)

m. 1 (etc.) mm. 2-3 m. 98

Example 5. Dynamics and form in "Automne a Varsovie"

measure: 1 10 20 30 40 50 60 70 80 90 100 110 120

p mp mf <f pp <mf p >pp <ff pp p mp mf f <ff pp <ff ff pp <ff pp <ff

Climax: ① ② ③ ④ ⑤ ⑥ ⑦

Binary form:

First half	interlude	Second half	(return of Eb/D#)
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"Tempo fugue":

Exposition	Episode 1	Episode 2	Re-exposition	Episode 3	Episode 4	Coda
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Example 5: Dynamics and form in "Automne à Varsovie."

Example 6. Analytical reduction of “Automne a Varsovie,” mm. 1–24

The image displays a musical score for three staves, labeled A, B, and C, representing an analytical reduction of the first 24 measures of "Automne a Varsovie".

- Staff A:** Contains measures 1 through 5. It features a treble clef and a bass clef. The treble clef part has notes in blue and purple. The bass clef part has notes in purple. A text annotation reads "ostinato background (continuous 16ths)". Dynamic markings include *ppp* and *p*. Chord symbols Fb and Fb^* are present.
- Staff B:** Contains measures 10 through 15. It features a treble clef and a bass clef. The treble clef part has notes in blue and purple. The bass clef part has notes in purple. Dynamic markings include *mp* and *mf*. Chord symbols $F\#$ and $G\#$ are present.
- Staff C:** Contains measures 18 through 24. It features a treble clef and a bass clef. The treble clef part has notes in red and purple. The bass clef part has notes in purple. Dynamic markings include *mf*, *ppp*, *mp*, *f*, *mf*, and *f*. Performance instructions include *sub.* and *ppp*. Chord symbols $A\#$ and Cb are present.

Tempo levels are indicated by colors: purple (4/16), blue (5/16), red (3/16), and green (7/16). The notes in the score are color-coded according to these levels.

Different colors in the following graphs represent different tempo levels:

purple 4/16

blue 5/16

red 3/16

green 7/16

Example 7. Analytical reduction of “Automne a Varsovie,” re-exposition (measures 55–85)

measure: 55

60

D

d1 d2 d3

pppp melody (B/F) melds into ostinato

65

70

E

(d extended)

e1 e2 e3

p mp > p mf > p mp > p

75

80

F

(d extended)

(e extended)

cresc poco a poco

etc.

sfz f1 sfz f2 sfz f3

Example 8. Sequencer (piano-roll) view of “Automne,” measures 87–98.. This view shows the different voice-leading strands, each in a different color, accelerating to the climax in measure 98.

