MTO 22.3 Examples: Bourne, Perceiving Irony in Music

(Note: audio, video, and other interactive examples are only available online)  
http://www.mtosmt.org/issues/mto.16.22.3/mto.16.22.3.bourne.php

Figure 1. Grice’s maxims, a component of linguistic H.P. Grice’s Cooperative Principle

| 1 | Quantity | Make your contribution as informative as required (do not be under-informative)  
Do not make your contribution more informative than is required (do not be over-informative) |
|---|---|---|
|   |   | Example of flouting the maxim of Quantity:  
Person 1: “Where did you go yesterday?”  
Person 2: “Somewhere on this earth.” |
| 2 | Quality | Do not say what you believe to be false  
Do not say what you lack adequate evidence for |
|   |   | Example of flouting the maxim of Quality:  
(The weather is stormy and bad outside)  
Person 1: “Nice weather.” |
| 3 | Relation | Be relevant |
|   |   | Example of flouting the maxim of Relation:  
Person 1: “Do you love me?”  
Person 2: “I think we should order pizza tonight.” |
| 4 | Manner | Avoid obscurity of expression  
Avoid ambiguity  
Be orderly |
|   |   | Example of flouting the maxim of Manner  
(from Attardo 1994, 272):  
Person 1: “Do you believe in clubs for young people?”  
Person 2: “Only when kindness fails” (attributed to W.C. Fields) |
Figure 2. Linguistic slots that map onto musical slots (graphic adapted from London 1996, 52)

<table>
<thead>
<tr>
<th>LANGUAGE</th>
<th>Onto</th>
<th>MUSIC</th>
</tr>
</thead>
<tbody>
<tr>
<td>SPEAKERS</td>
<td>COMPOSERS</td>
<td></td>
</tr>
<tr>
<td>HEARERS</td>
<td>LISTENERS/AUDIENCE</td>
<td></td>
</tr>
<tr>
<td>UTTERANCES</td>
<td>MELODIES</td>
<td>(notes, chords, motives)</td>
</tr>
<tr>
<td>SPEECHES</td>
<td>MOVEMENTS</td>
<td>(i.e., large musical structures)</td>
</tr>
<tr>
<td>(extended discourse)</td>
<td></td>
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</tr>
</tbody>
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Figure 3. The generic layout of Two-Part Sonata Form (from Hepokoski and Darcy 2006, 17)
Figure 4. Visual representation of violation of expectations and the subset that both flouts maxims and violates expectations
Example 1. Beethoven, op. 95/iv (Serioso), mm. 126–153
Example 2. Beethoven, op. 132, finale, mm. 290–309
**Figure 5.** Layout of sonata-rondo form and placement of EEC and ESCs (from Hepokoski and Darcy 2006, 428)

![Diagram of sonata-rondo form and placement of EEC and ESCs](image)

**Figure 6.** The Indugio schema (from Gjerdingen 2007, 464)

![Diagram of the Indugio schema](image)
Example 3. Beethoven, op. 95/iv, mm. 118–20
Example 4. Beethoven, op. 131/v, mm. 1–19
Example 5. Recomposition of Beethoven, op. 131/v, mm. 3–10, showing hypothetical expected ending
Example 6. Beethoven, op. 131/v, mm. 11–48
Example 7. Beethoven, op. 131/v, mm. 40–48

G#m: V7 VI
EM: I
Example 8. Beethoven, op. 130/i, mm. 13–28
Figure 7. The Meyer schema (from Gjerdingen 2007, 459); the Aprile variant closes 2–1 instead of 4–3 in the soprano

Figure 8. Example of the Aprile variant (with a less common 5–1 close in the bass instead of 7–1) from Aprile, Solfeggio, MS fol. 40v, Larghetto, mm. 1–4 (from Gjerdingen 2007, 123)
Example 9. The Aprile schema in Beethoven, op. 130/i, mm. 13–19
Example 10. Beethoven, op. 130/i, mm. 47–58
Example 11. Beethoven, op. 130/i, mm. 104–132