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## MTO 24.4 Examples: Polth, The Individual Tone and Musical Context in Albert Simon's Tonfeldtheorie

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

<http://mtosmt.org/issues/mto.18.24.4/mto.18.24.4.polth.html>

### Example 1. Fifths rows (Quintenreihen)

The image shows two staves of music. The top staff has four measures divided by vertical bar lines. The first measure is labeled "Triton" above the staff. The second measure is labeled "Tetraton". The third measure is labeled "Pentaton". The fourth measure is labeled "Hexaton". The bottom staff has three measures divided by vertical bar lines. The first measure is labeled "Heptaton". The second measure is labeled "Oktoton". The third measure is labeled "Enneaton". All measures begin with a note on the first line of the staff.

### Example 2. “Function” (Funktion)

The image shows two staves of music. The top staff has six measures divided by vertical bar lines, labeled 'a' through 'f' above the staff. The bottom staff also has six measures divided by vertical bar lines, corresponding to the same segments 'a' through 'f'. The music consists of various notes and rests, with some notes having accidentals like sharps and flats.

**Example 3.** “Construct” (Konstrukt)



**Example 4.** Franz Schubert, Piano Sonata D. 960, first movement, mm. 115–117, in: Cohn 2004, 301

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes from two flats to one sharp. Measure 115 starts with a dynamic of *pp*. Measure 116 begins with a dynamic of *p*, indicated by a crescendo arrow. Measure 117 begins with a dynamic of *f*, indicated by a decrescendo arrow, followed by a ritardando instruction (*rit.*). The music features eighth-note chords and single notes.

**Example 5.** Schoenberg, Klavierstück op. 19, no. 6, with analysis by Bernhard Haas (2004)

*Sehr langsam (♩)*

The musical score consists of five systems of piano music, each with specific performance instructions and markings:

- 1. System:** Dynamics include *p*, *pp*, *ppp*, *ppp*. Articulation marks like *—* and *—* (with a vertical line) are present.
- 2. System:** Dynamics include *p*, *pp*, *ppp*. Articulation marks like *—* and *—* (with a vertical line) are present.
- 3. System:** Dynamics include *p*, *pp*, *ppp*. Articulation marks like *—* and *—* (with a vertical line) are present. Tritone chords are marked with  $\# \underline{\underline{E}}_G$  and  $\underline{\underline{A}}\# \underline{\underline{C}}$ .
- 4. System:** Dynamics include *p*, *pp*, *ppp*. Articulation marks like *—* and *—* (with a vertical line) are present. Tritone chords are marked with  $\# \underline{\underline{E}}_G$  and  $\underline{\underline{A}}\# \underline{\underline{C}}$ .
- 5. System:** Dynamics include *p*, *pp*, *ppp*. Articulation marks like *—* and *—* (with a vertical line) are present. Tritone chords are marked with  $\# \underline{\underline{E}}_G$  and  $\underline{\underline{A}}\# \underline{\underline{C}}$ .

Annotations by Bernhard Haas:

- 2. System:** "Tension bis *f*" is indicated above the staff.
- 3. System:** "Tension bis *f*" is indicated above the staff.
- 4. System:** "Position as *bis c*" is indicated above the staff. Tritone chords are labeled  $\# \underline{\underline{E}}_G$  and  $\underline{\underline{A}}\# \underline{\underline{C}}$ . "Tritone" is written below the staff.
- 5. System:** "Position as *bis c*" is indicated above the staff. Tritone chords are labeled  $\# \underline{\underline{E}}_G$  and  $\underline{\underline{A}}\# \underline{\underline{C}}$ . "Tritone" is written below the staff.
- 2 Kontraste:** "Kontakt IIa" is written below the staff.
- 3. System:** "Kontakt IIb" is written below the staff.
- 4. System:** "Kontakt IIb" is written below the staff. Tritone chords are labeled  $\# \underline{\underline{E}}_G$  and  $\underline{\underline{A}}\# \underline{\underline{C}}$ .
- 5. System:** "Kontakt IIb" is written below the staff. Tritone chords are labeled  $\# \underline{\underline{E}}_G$  and  $\underline{\underline{A}}\# \underline{\underline{C}}$ .
- 2 Kontraste:** "Kontakt IIb" is written below the staff.
- 4. System:** "weiter zurück nach IIb" is written below the staff.
- 5. System:** "weiter vorwärts auf IIb" is written below the staff.
- 6. System:** "Tritone" is written below the staff.
- 7. System:** Dynamics include *p*, *pp*, *ppp*. Articulation marks like *—* and *—* (with a vertical line) are present. Tritone chords are labeled  $\# \underline{\underline{E}}_G$  and  $\underline{\underline{A}}\# \underline{\underline{C}}$ .
- 8. System:** Dynamics include *p*, *pp*, *ppp*. Articulation marks like *—* and *—* (with a vertical line) are present. Tritone chords are labeled  $\# \underline{\underline{E}}_G$  and  $\underline{\underline{A}}\# \underline{\underline{C}}$ .
- 9. System:** Dynamics include *p*, *pp*, *ppp*. Articulation marks like *—* and *—* (with a vertical line) are present. Tritone chords are labeled  $\# \underline{\underline{E}}_G$  and  $\underline{\underline{A}}\# \underline{\underline{C}}$ .
- 10. System:** Dynamics include *p*, *pp*, *ppp*. Articulation marks like *—* and *—* (with a vertical line) are present. Tritone chords are labeled  $\# \underline{\underline{E}}_G$  and  $\underline{\underline{A}}\# \underline{\underline{C}}$ .