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MTO 17.2 Examples: Iverson, Creating Space

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.11.17.2/mto.11.17.2.iverson.php

Figure 1a. Summary of Bregman's factors influencing simultaneous integration

	Favor integration—single stream	**Oppose integration—multiple streams**
Frequency	Frequency close or similar enough to fuse partials	Frequencies quite distant or acoustically unrelated
Timbre	Similar timbre; similar spectral peaks in overtone series; likely originated from the same source	Different timbres; accidental mixture possible due to different spectral peaks in overtone series
Synchrony	Synchronous on-sets and off-sets	Asynchronous on-sets and off-sets

Example 1. *Fourth Symphony*, IV, measures 2-6, rehearsal no. 1. Simultaneous factors in scene analysis.

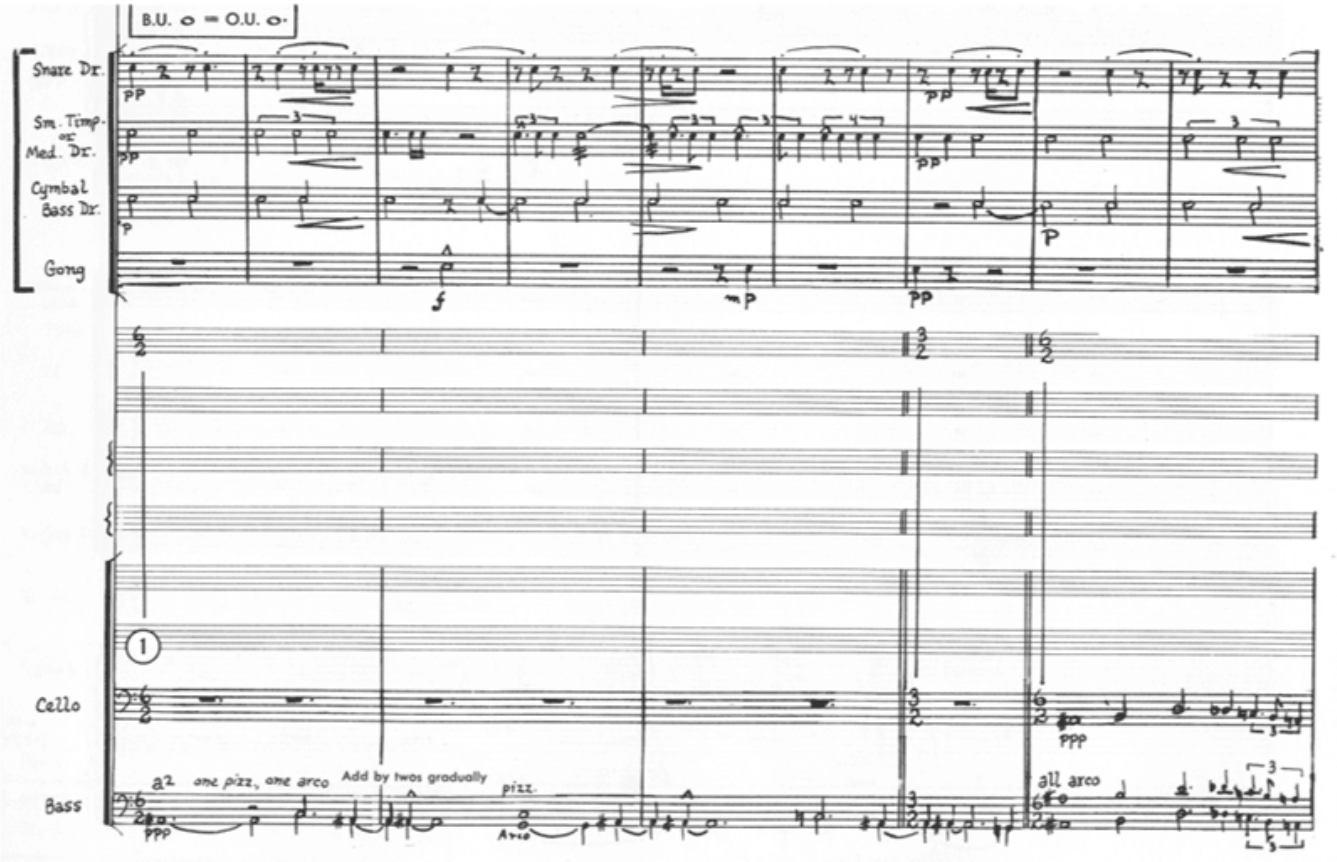
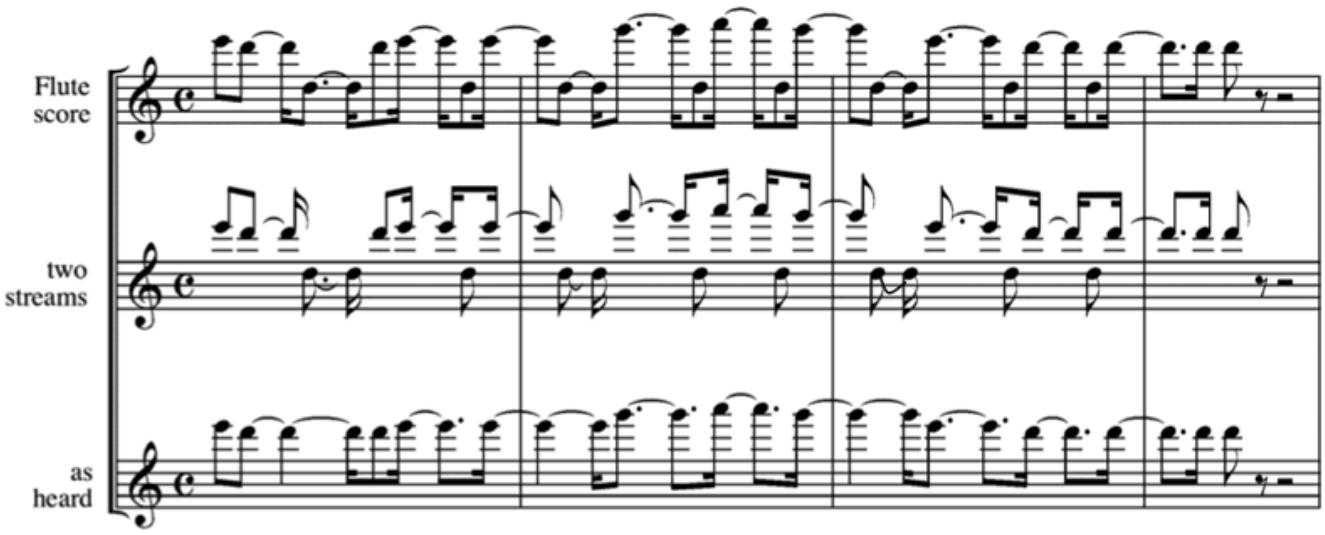


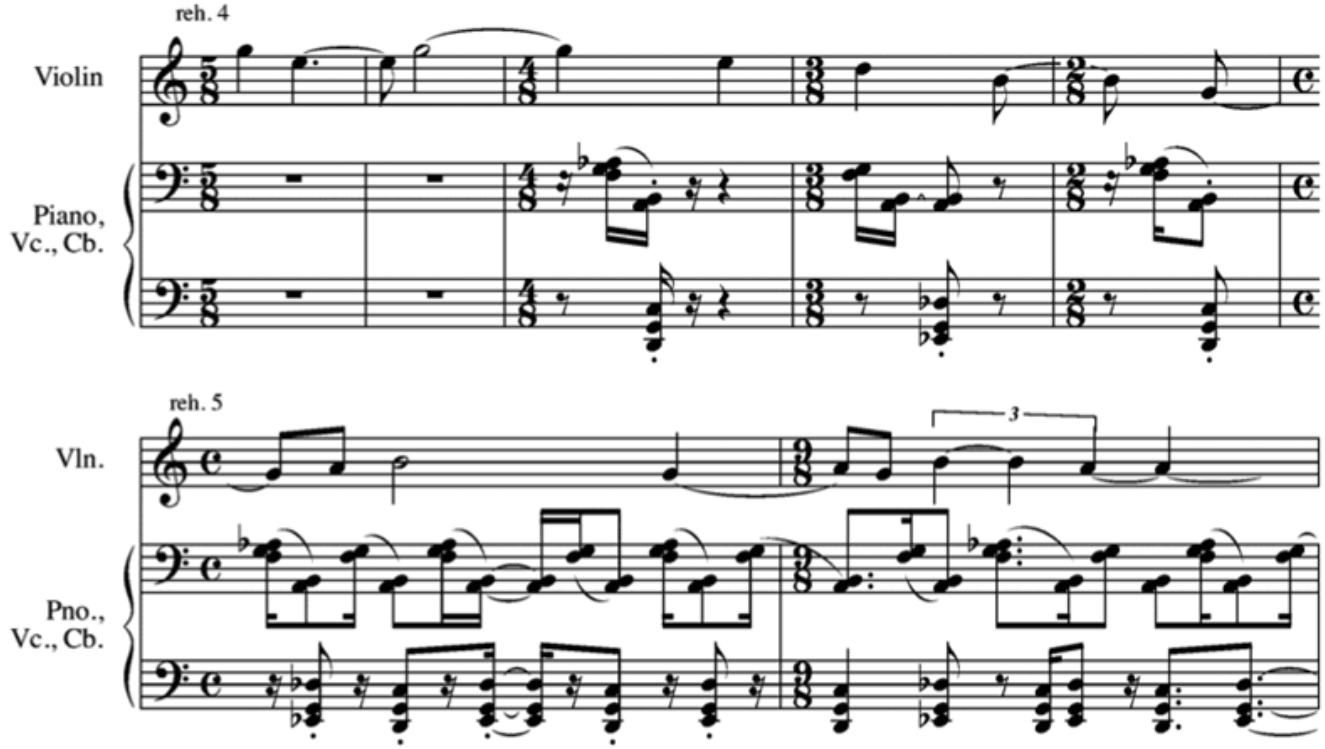
Figure 1b. Summary of Bregman's factors influencing sequential integration

	Favor integration—single stream	**Oppose integration—multiple streams**
Frequency	Frequency quite close (perhaps < P4)	Frequency diverges widely and/or quickly
Speed of succession	Slow succession of pitches encourages a single integrated stream	Faster succession encourages formation of two or more independent streams
Timbre	Similar timbre; overtone series may have similar spectral peaks	Different timbre; overtone series may have unrelated spectral peaks
Spatial Clues	Acoustically similar sounds from similar spatial positions	Differently located sounds, especially if they are acoustically dissimilar

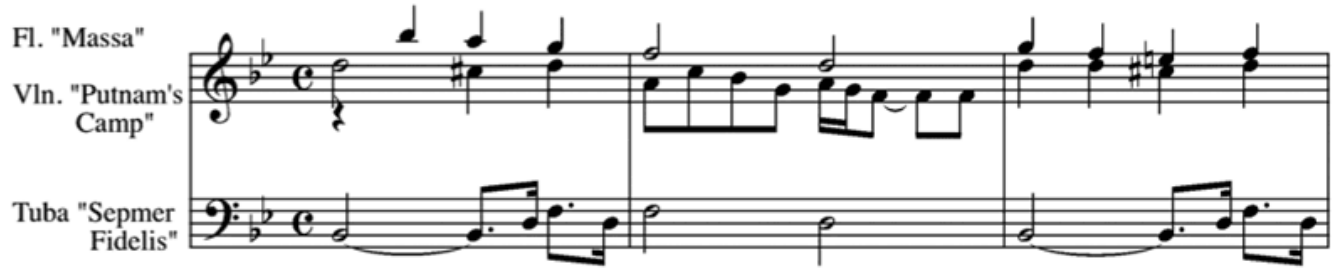
Example 2. *Fourth Symphony*, II, rehearsal no. 11. Sequential factors in scene analysis.



Example 3. *Fourth Symphony*, II, rehearsal nos. 4-5. Violin melody vs. piano/low strings stream.

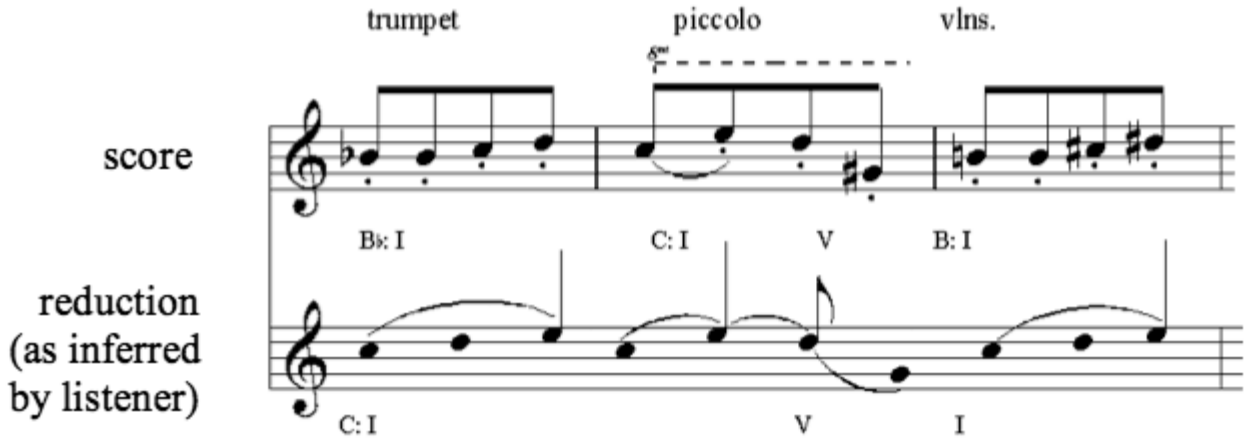


Example 4. “Putnam’s Camp,” measures 27-29. Three separate but complementary streams.

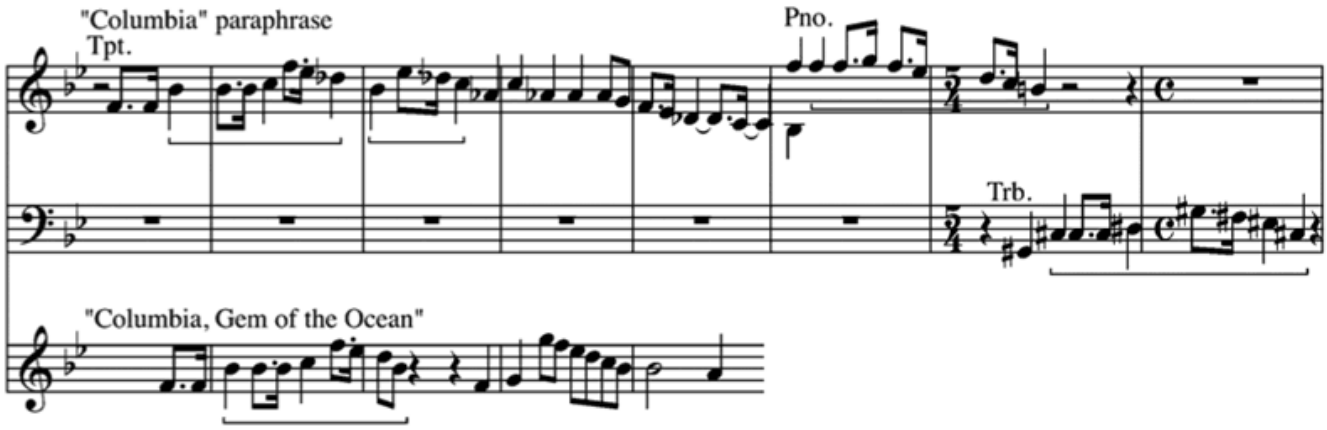


Audio Example 4a
Audio Example 4b

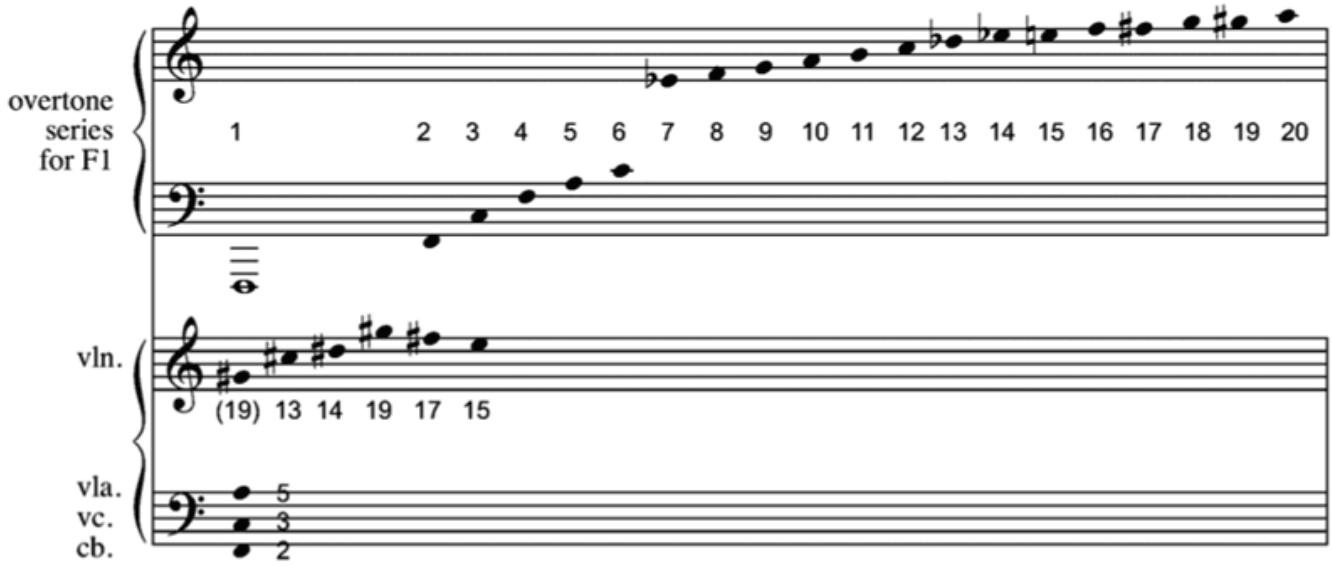
Example 5. “Putnam’s Camp,” measures 34-36. “Yankee Doodle” normalized into one stream.



Example 6. *Fourth Symphony*, II, rehearsal no. 20-21. “Columbia, Gem of the Ocean” paraphrase.



Example 7. *The Fourth of July*, measures 1-3. “Columbia” outside of the harmonic spectrum.



Example 8. *The Fourth of July*, measures 8-11. “Columbia” inside the harmonic spectrum.

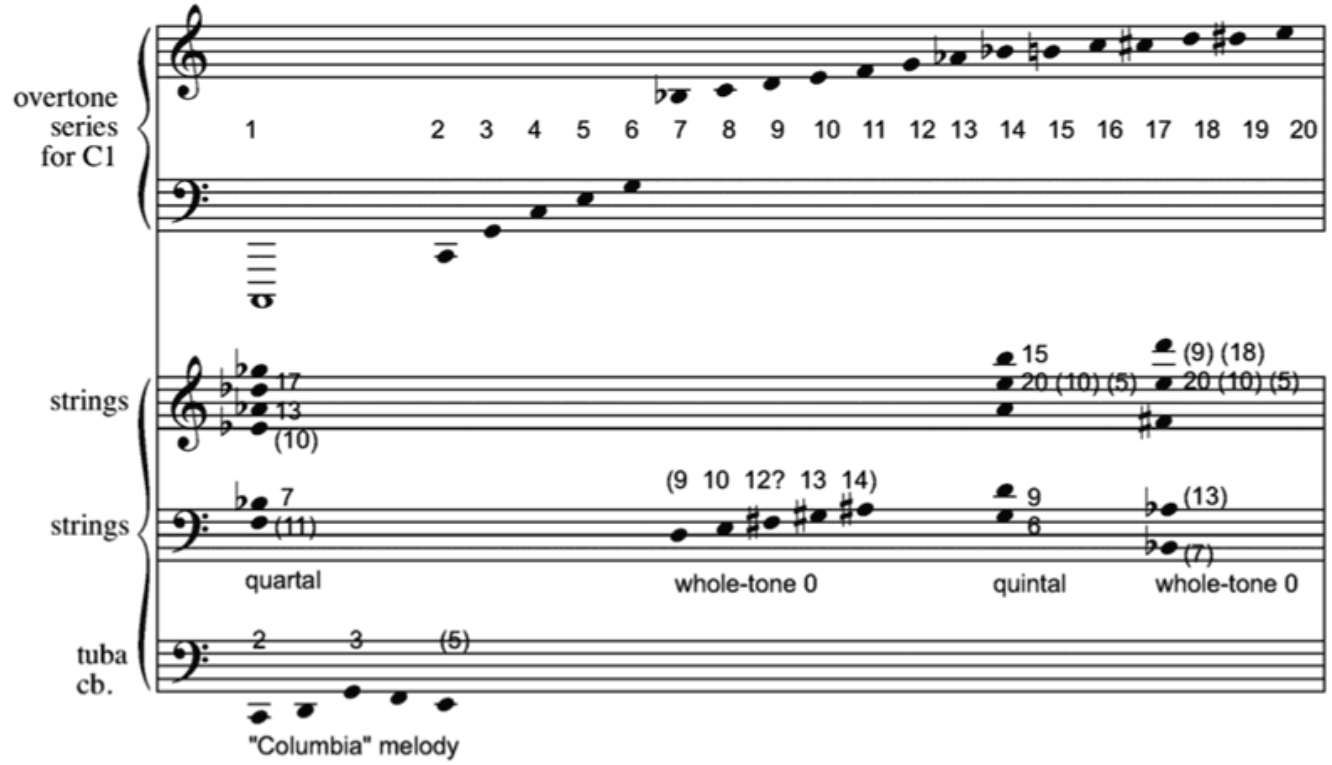
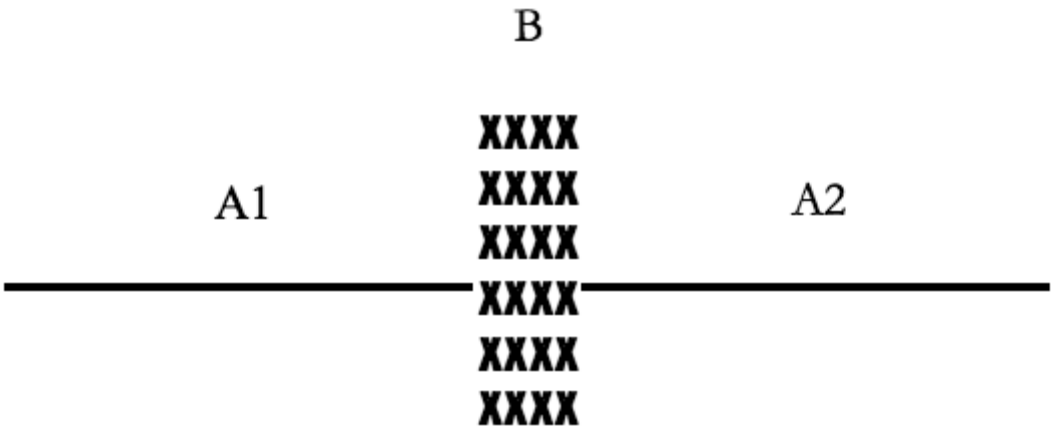
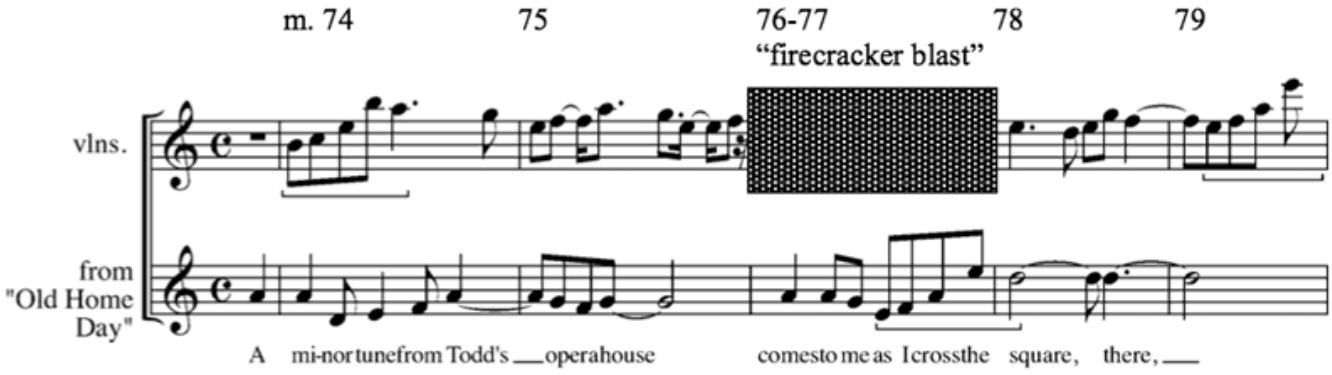


Figure 2. Continuity illusion as depicted in Bregman's Figure 3.22 (345).



Example 9. *The Fourth of July*, measures 74-79. "Old Home Day" continues behind masking blast.



Example 10. *Fourth Symphony*, II, rehearsal nos. 33-36. "Martyn" continues behind masking train noise.

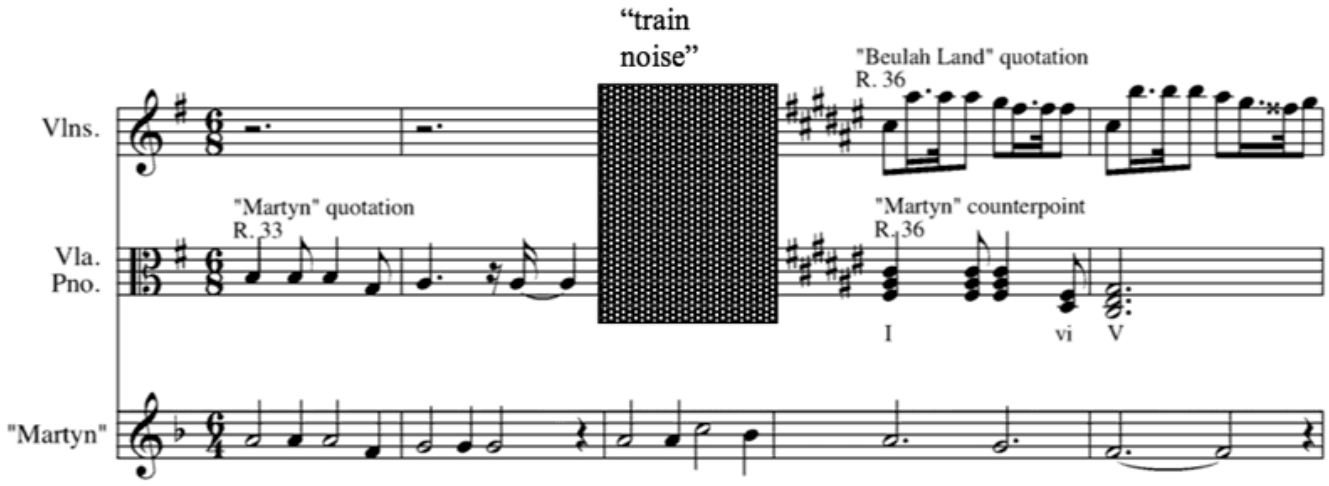


Figure 3. Ternary formal scheme for "Putnam's Camp", showing primary and secondary thematic materials in each section

A (measures 1-64)	**B** (measures 65-88)	**A'** (measures 89-163)
"Putnam's Camp" • Putnam's Camp melody (originally composed) • "British Grenadiers" • "Semper Fidelis" • "Massa's in de Cold Ground" • "Battle Cry of Freedom" • "Yankee Doodle" • children's tune (originally composed)	**"Lady Liberty"** • Lady Liberty melody (originally composed) • "British Grenadiers" • marching drum cadence	**"Putnam's Camp"** • "British Grenadiers" • children's tune • Putnam's Camp melody

Figure 4. Ternary formal scheme for *The Fourth of July*, showing primary and secondary thematic materials in each section

A (measures 1-44)	**B** (measures 45-98)	**A'** (measures 99-123)
"Columbia, Gem of the Ocean" • "Columbia, Gem of the Ocean" • "Old Home Day" • cuckoo call • "Assembly" • "Marching Through Georgia"	**"Old Home Day"** • "Old Home Day" • "Battle Hymn of the Republic" • "Battle Cry of Freedom" • "Reveille" • "Columbia, Gem of the Ocean" • "Tramp, Tramp, Tramp"	**"Columbia, Gem of the Ocean"** inaudible secondary material includes "Yankee Doodle," "Assembly," "Katy, Darling," "Dixie," "Garryowen," "Irish Washerwomen," "Marching Through Georgia," and others (see Burkholder 1995, 378-79)

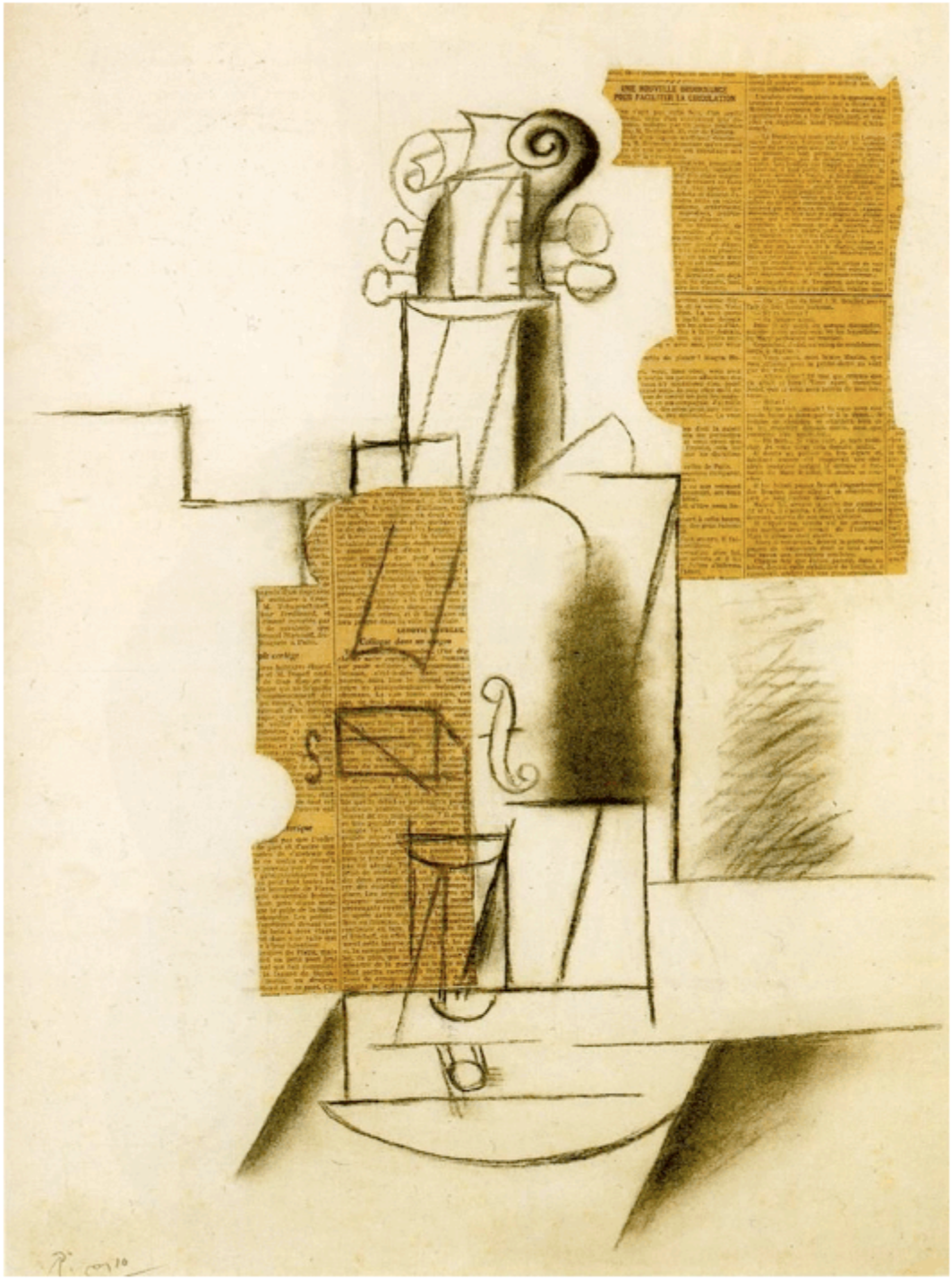



Figure 5. Pablo Picasso, Violin, 1912. Pasted paper and charcoal.