



MTO 26.1 Examples: Chandler, “Octatonic” Voice Leading and Diatonic Function

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

<https://mtosmt.org/issues/mto.20.26.1/mto.20.26.1.chandler.html>

Example 1. Elgar, String Quartet op. 83, finale; principal cadences marked in bold

<i>Exposition</i>	Introduction (A+B+C)	-:1-5	e
<i>Intro., P, S</i>	A=-:1; B=-:2; C=-:4-5		(prominent $\hat{5}$ - $\hat{6}$ voice leading)
	P (Small Ternary): A	38:1-9.2	E
	Trans. to P: B	38:9.3-13	“V/C”
	P: B (contrasting middle)	39:1-15	IAC: C → IAC: e
	P: A'	40:1-41:1.2	E
	Trans. to P: B(?)	41:1.3-4	
	Introduction (A+B ext.)	41:5-10	e
	Transition	42:1-7	V/A
	S1	43:1-44:4	A (V: HC)
	S2	44:5-14	A/a
<i>Development</i> <i>(Reversed)</i>	S-based	45:1-8	Begins on E (V/A?). Roving: cycle of 5ths
<i>S, P, Intro.</i>	P: B-based	45:9-48:5	Roving: cycles of 5ths and 3rds
	“Standing on V” (P: A-based: turn figure from 38:9.1-2)	48:6-8	$B^{s4/3} \rightarrow B^{4/3} = V/e$
	Octatonic-Polar passage (Introduction A-based)	48:9-11	→ IAC: C (strongest cadence) descending fifth in bass; elided with recap.
<i>Recapitulation</i> <i>(Reversed)</i>	Introduction A (new counterpoint)	49:1-5	C/e
<i>Intro., S2, S1, P</i>	S2	49:6-51:1	→ II ₁₃ /C
	Transition	51:1-11	→ V/C
	S1	52:1-53:8	C
	Introduction (B + C)	54:1-10	e
	P: A	55:1-14.2	e
	Transition to P: B-based	55:14.3-18	→ V/e
<i>Coda (Reversed)</i>	P :B(!) S2-based	56:1-8	C
<i>S2, S1, P, Intro.</i>	S1-based	57:1-5	→ vii ^{o6/5} /e
	P: A-like	57:6-9	C/e
	Introduction (A)	58:1-8	C/e
	Final Cadence	58:9-end	E: $\flat V^{6/3}(!) - vii^{o4/2} - V^{6/4} - 4/b3/2 - I$ (Octatonic relation between E and B:?)

Example 2. Elgar, String Quartet op. 83, 3rd movement, 48:9–10

Violin I

Violin II

Viola

Violoncello

p *pizzicato*

f

p *pizzicato*

f

p *pizzicato*

f

e^{\flat}_5 C^{\sharp}_3 $f^{\sharp \flat}_5$ D^{\sharp}_3 $g^{\sharp \flat}_5$ F^{\flat}_3 $a^{\sharp \flat}_5$ G^{\flat}_3

Example 3. Octatonic poles, 48:9–10

Octatonic Scale 1

$e^{\flat 7}$ $C^{\sharp \flat}_5$

Octatonic Scale 2

$f^{\sharp \flat 7}$ $D^{\sharp \flat}_5$

Octatonic Scale 3

$g^{\sharp \flat 7}$ F^{\flat}_5

Octatonic Scale 1

$a^{\sharp \flat 7}$ G^{\flat}_5

Example 4. 48:8–49:1, Kurthian Reading

Structural Pillar Massively expanded pre-dominant Structural Pillar

Violin I

Violin II

Viola

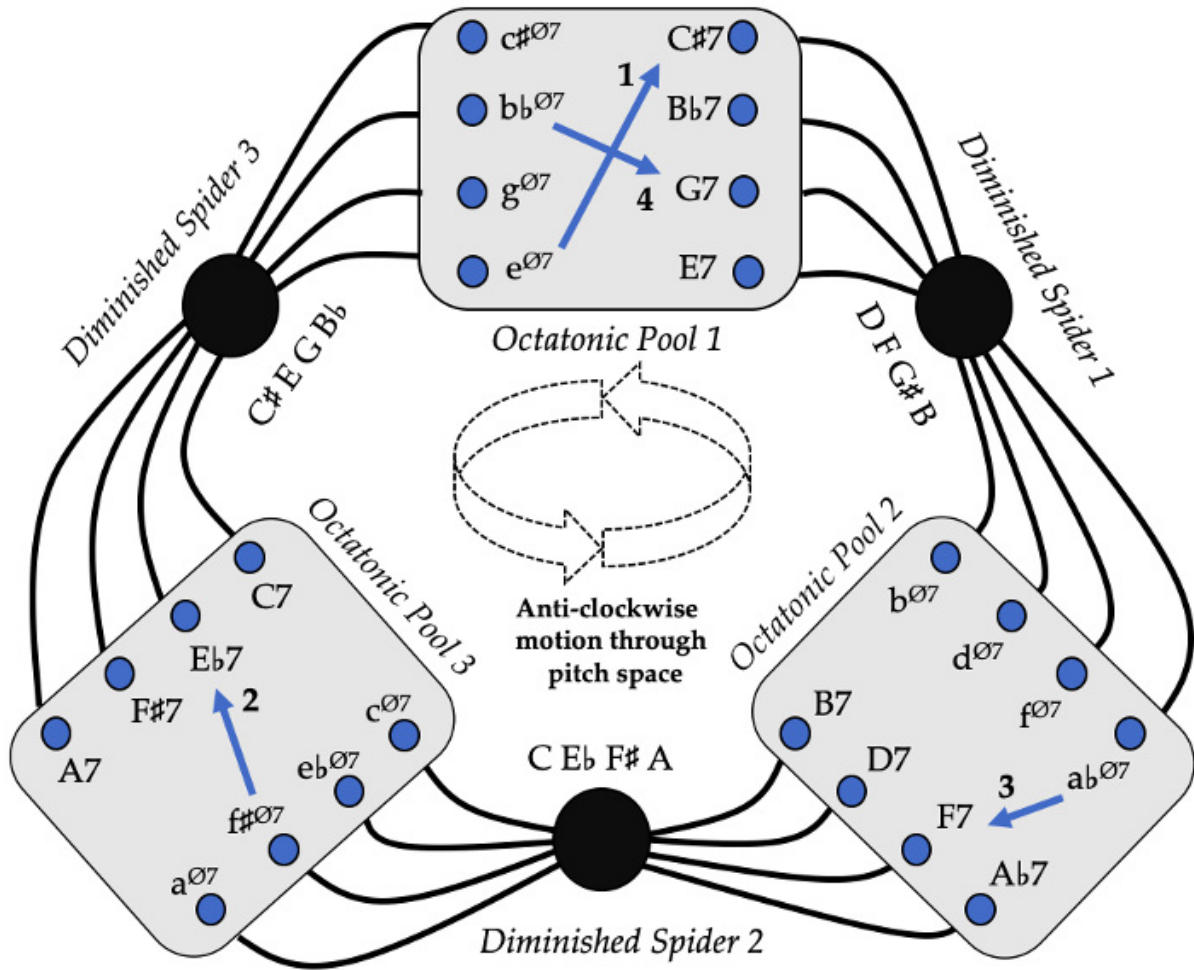
Violoncello

C: V_3^4/iii

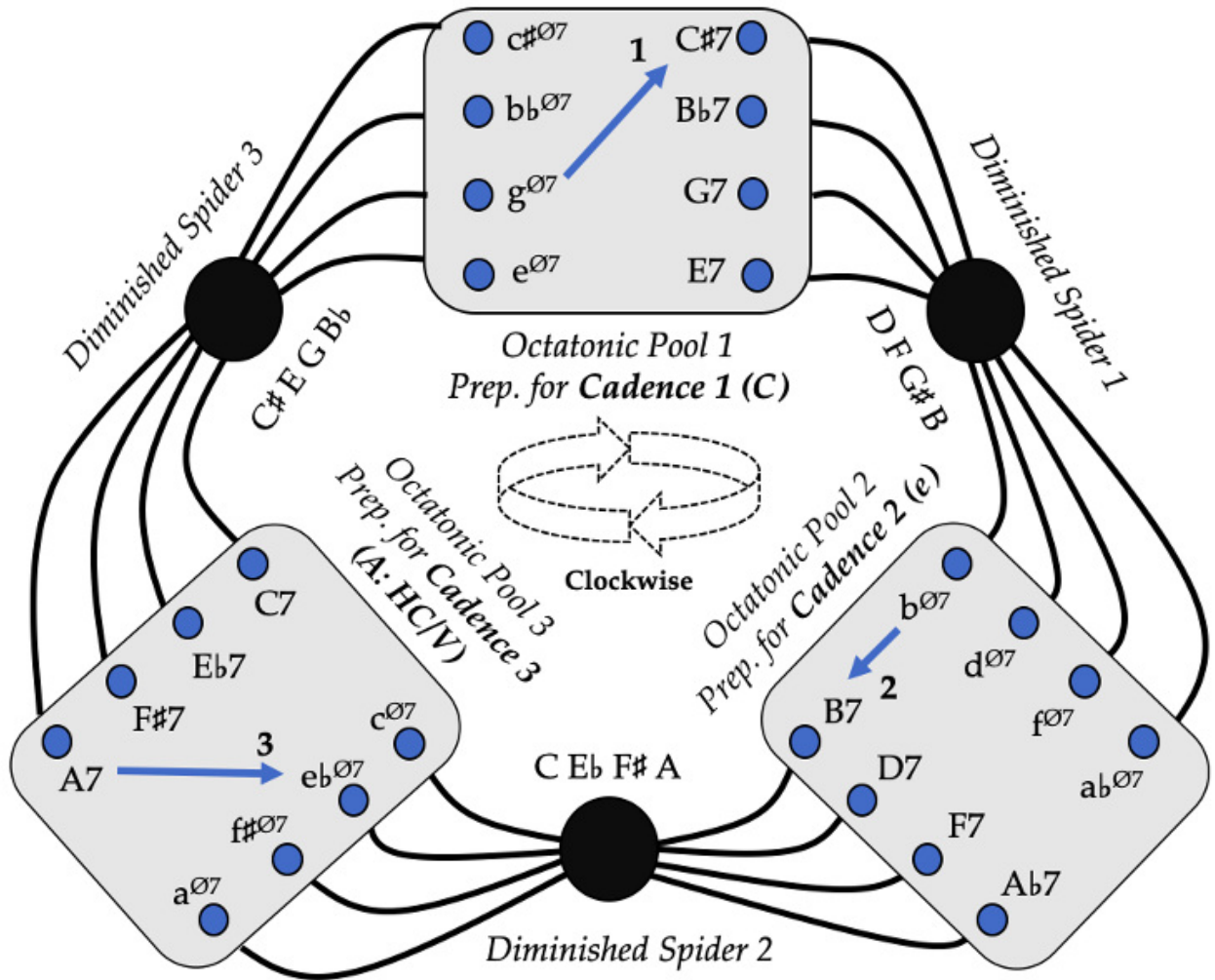
V_7 I

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Example 5. Octatonic Pools, Diminished Spiders (*ponticello* interjection)



Example 6. Octatonic Pools, Diminished Spiders (exposition)



Example 7. Rehearsal figures -:1-2

Allegro molto.

Violin I
senza sord.

Violin II
senza sord. *risoluto*

Viola
risoluto
senza sord.

Violoncello
senza sord.

p *p* *p* *p*

iv (with an under third)
ii *i*⁵ 6 5
plagal resolution

Example 8. Voice-leading reduction, -:1-38:4

-:1 2 3 4 5 38:1 2 4

[^] 5 [^] 6 [^] 5

ii^{o7} *i* *ii*^{o6} *VI*₃⁶ *V*₃⁶ *i*

Example 9. Rehearsal figures 38:9–39:1

38:9

Violin I
Violin II
Viola
Violoncello

5th 5th 5th
LN LN LN LN

vii[♭]/₃/e Cycle of 5ths: vii[♭]/₃/C C[♯] vii[♭]/₃/F F[♯] B[♭]/G e[♭]/C

39

Octatonic voice leading: g⁷ O⁴⁽³⁾ D[♭]₃⁴ O⁴⁽³⁾ g⁷ O⁴⁽³⁾ D[♭]₃⁴ O⁴⁽³⁾ g⁷ O⁴⁽³⁾ D[♭]₃⁴

Octatonic Pool 1 C (VI/e): V₇ I (IAC)

Example 10. Voice-leading reduction, 38:4–39:1

3-prg: 38:4 9 10

3-prg:

Octatonic Pool 1 11 13 Diminished Spider 1 39:1

$g^{\#7}$ $O4(3)$ $Db7$ $O6(+)$ $G7$

Tetrachordal voice leading

i V_3 $C: V_4$ s_{b3} $iv^{\#7}/V$ $\#4 \text{ sub.}/V$ V_7 I

Dominant Lock

Example 11. Voice-leading reduction, 39:1–40:2

39:1 2 3 4 5 6 7 8-9 10 11 12 14 15-17 40:1 2

$b^{\#7} O2(3) B7$

Octatonic Pool 2

$c^{\#7} O6(-) f^{\#7}$

Diminished Spider 2

$C a F d$

Diatonically adjusted 3rd sequence (in C)

$E: V_7 I_3$

IAC

$V_3 V_7/VI VI$

Paired cadence

$C a F\# d\#/e_b$

Chromatic 3rd sequence

$E: ii^{\#6} VI_3 i$

Contrapuntal cadence

Example 12. Voice-leading reduction, 43:1–44:1

43:1 2 3 4 5 6 8 9 10 44:1

Octatonic Pool 3 **Diminished Spider 3**

A_{b7} $O^{4(3)}$ $d\#^7$ A_{b5}^6 $O^{3(+)}$ C_{b7}

3 Antecedent 2 // Consequent 3

I $\frac{4}{b3}$ V/V $VII_{b3}^{\#5}$ V_4^6 Ger^6 V_4/V vii^{o4}_2 V_4^6 $\frac{4}{2}$ I_3^6 bII_3^6 I^{b7}

V: HC Plagal cadence: IVpL -> I

Example 13. Voice-leading reduction, 48:8–49:1

48:8 9 10 11 49:1

Octatonic polar 'prolongation'

Pool 1 Pool 3 Pool 2 Pool 1

$e_5^{\#6}$ $C_3^{\#4}$ $f\#_5^{\#6}$ $D_3^{\#4}$ $g_5^{\#6}$ $E_3^{\#4}$ $a_5^{\#6}$ $G_3^{\#4}$

e and C interchangeable (5-6 voice leading)

implied coupling

e: V_3^4 $i_5^{\#6}$ V_7/iL iL
 C: V/V v_5^6 V^7 I

Paired structural cadence (combined dominant functions of e and C connected by octatonicism)