MTO 27.1 Examples: Beaudoin, Gould’s Creaking Chair, Schoenberg’s Metric Clarity

(Note: audio, video, and other interactive examples are only available online)
https://mtosmt.org/issues/mto.21.27.1/mto.21.27.1.beaudoin.html

**Example 1.** Front view of Glenn Gould’s loose-jointed piano chair
Example 2. Side view of Gould’s piano chair, revealing its central wooden support and individually adjustable legs
Example 4. The three sections of Schoenberg op. 19 no. 1, as described in Kramer 1988

Section I
mm. 0–6

Section II
mm. 7–12

Section III
mm. 13–17
Example 5. Roeder's graph of the “rhythmic form” of mm. 1–4 of Schoenberg op. 19, no. 1, published as Example 5 in *Music Theory Spectrum* 16 (2)
Example 9. Two spectrograms of Gould’s recording of Schoenberg op. 19, no. 1

(a) The spectrogram of the complete recording
(b) The spectrogram of the complete recordings with blue markers superimposed on Gould’s chair creaks.
Example 10. A comparison of the interonset intervals (IOI) between the right hand upper voice and the chair creaks during mm. 0–1 of Gould’s recording of Schoenberg op. 19, no. 1

OPENING PHRASE (mm. 0–1)

13 creaking sounds in 6.9 seconds = 1.88 creaks per second
Example 11. A comparison of the interonset intervals (IOI) between the right hand upper voice and the chair creaks during mm. 13–14 of Gould’s recording of Schoenberg op. 19, no. 1

CLOSING PHRASE (mm. 13–14)

5 creaking sounds in 13.6 seconds $= 0.37$ creaks per second
Example 12. The number of Gould’s chair creaks occurring in each of Kramer’s three sections (score view) of Schoenberg op. 19 no. 1 (score view)

Section I: mm. 0–6

55 creaks

Section II: mm. 7–12

19 creaks

Section III: mm. 13–17

11 creaks
Example 13. The number of Gould’s chair creaks occurring in each of Kramer’s three sections (spectrogram view) of Schoenberg op. 19 no. 1 (spectrogram view)

Section I
mm. 0–6
1 creak every 0.51 seconds
55 creaks in 28.3 seconds
1.94 creaks/second

Section II
mm. 7–12
1 creak every 1.29 seconds
19 creaks in 24.5 seconds
0.78 creaks/second

Section III
mm. 13–17
1 creak every 2.90 seconds
11 creaks in 31.9 seconds
0.34 creaks/second
Example 14. The gap in creaking sounds between 29.0–33.8 seconds of Gould’s recording

Gap precisely corresponds to m. 7:

“...the clearest meter thus far. The rhythmic repetition in m. 7 creates an unambiguous 2/4”

— Kramer 1988, 182
Example 16. Evidence of Schoenberg’s tied Ds between mm. 7–8 of op. 19, no. 1 in both the Erste Niederschrift and Autographe Reinschrift

(a) mm. 5–8 of the Erste Niederschrift (first written copy) of op. 19, no. 1

(b) mm. 5–10 of the Autographe Reinschrift (holograph fair copy) of op. 19, no. 1

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Example 17. The curved line in the spectrogram represents Gould singing a glissando down from F # in m. 2.2, foreshadowing a similar falling motive [F#-D#] heard in the piano music at m. 2.4

eingeschränkt

Gould’s voice, seen in the yellow oval
Example 18. The cover of the 1968 re-release of Gould’s recording of Schoenberg’s *Oeuvre pour piano*