



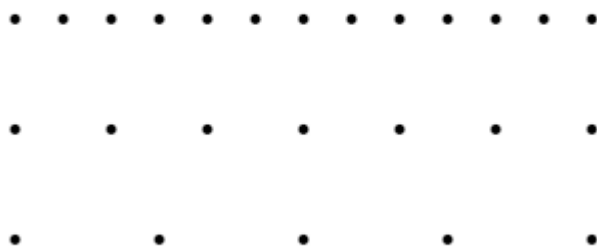
MTO 28.4 Examples: Temperley, Review of Santa

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

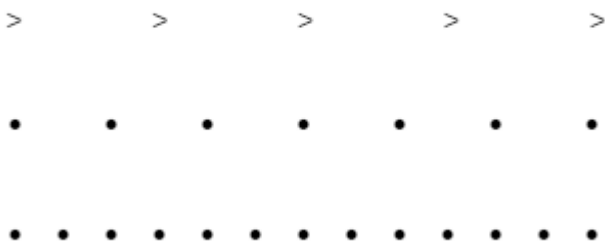
<https://mtosmt.org/issues/mto.22.28.4/mto.22.28.4.temperley.html>

Example 1. (A) A $G3/2$ grouping dissonance, as represented in *HRA*M (54). (B) An alternative notation for the same dissonance.

A.



B.



Example 2. (A) Example 4.9 from *HRAM* (59), showing Schumann's Quartet Op. 41 No. 1, I, mm. 127–37, with Santa's metrical analysis. (B) The notation corresponding to Santa's hearing of the passage (with two additional measures at the beginning).

A.

D. Diss. Displacement Dissonance (producing a new sounding meter)

127 1^2 2 1^3 2 3 1^2 2 1 2 1 2 1 2 1⁴

p

• • (•) • • • (•) • (•) • (•) • (•) • (•) • (•) • (•) • (•) • (•) • • •

EXAMPLE 4.9 Schumann, String Quartet No. 1, I, mm. 127–137.

B.

125

131

p

Example 3. Schumann, Quartet Op. 41 No. 1, I, mm. 88–101

The image displays a musical score for the first movement of Schumann's Quartet Op. 41 No. 1, specifically measures 88 through 101. The score is written for piano and is in 6/8 time. It consists of two systems of music, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor). The first system (measures 88-94) features a strong, rhythmic accompaniment in the bass with a melody in the treble. The second system (measures 95-101) continues the accompaniment and includes a melodic passage in the treble that ends with a fermata. Dynamics include *f* (forte), *sf* (sforzando), and *p* (piano).