Example 1: Evolution of background structure

Example 3: The tonic hexachord in 4ths and its complement in 5ths

Example 4: Clusters

Example 5: Whole-tone "modulation"
Example 2: Two levels of the middleground

a.

b.

Rehearsal letters
Bar numbers

“The Red, White and Blue”

half-step displacement

common tones

superposed bass

WT bass = dominant function

(see ex. 15.1)

sequence:

$\text{B-c} + f + e^\sharp$

$\text{A-b} + e^\sharp + e^\sharp$

$\text{F#} + e^\sharp$

$\text{G}^\flat - f$

(D-major)
Example 6: Schoenberg, Kammersymphonie, op. 9, bars 1–19

Example 7: “Puritan” chords

Example 8: Complementary neighbors
Example 9: David Shaw, “The Red, White and Blue” (“Columbia, the gem of the ocean”)

a.

B♭: I V

CHORUS (not used by Ives)

b.

motive: * * *

B♭: I V I

V I
Example 10: “Old Home Day,” bars 6, 10–12

Example 11

Example A (note 25)

Example B
Example 12: A middleground quote
bars 12–24 25 26–32 33–39 40 42–44

Example 13: Parallel 4th chords (in quote)

Example 14: Dyads

Example 15: Another middleground quote? (revised)
bars 50 51 52–53 55 56–57 58–59 60 61 62

Example 15.1: Interval cycles (new, 2014)
Pitches are generated by concurrent interval cycles, but the harmony is articulated rhythmically.

harmonic collection: C, F, B♭, E♭, G,(D), A♭ (013568T)
Example 16: Structural tonic

"Oh—say! can you... see?"

passing chord and octave doubling in trombones omitted;
F² from Horn 1, Trumpet 3, and Cornet, downbeat of bar 116

(arrival on I undercut)

Example 17: “... as a falling rocket”

“Hoo-ray for the Red, White...”

(→ C–b?)
Example 18: “The Things Our Fathers Loved”

Slowly and sustained

C: I?
F: I

“shadow counterpoint” in middleground
ascending 5th, G–D, chromatically filled

voice 3-note WT segments

WT0 piano (“shadow counterpoint”) WT1

voice (3/4)
voice (5/4)

summary within summary

summary of diatonic structure
Example 18, page 2

"The Battle-Cry of Freedom"

*a little faster and with more emphasis* in a gradually excited way

5ths

(etc.)

G: V↑7

summary of chromatic structure

cf. bass, b.4
not goal of rising chromatic line (N of C only)

cf. soprano, b.3–4

B♭–a (NB registral disposition of pitches)

continued
Example 18, page 3

NB the play of E–Eb

“Battle-Cry of Freedom”

\(\begin{array}{c}
\text{(pattern repeats)}
\text{(pattern repeats 1–10)}
\text{(pattern 15–19, 1–14)}
\end{array}\)

\(\frac{4}{4}\) voice: “The Sweet By-and-By”

G: V\(^7\) (+ D\(^#\)–e)

38_6E4

\(\hat{5}/2\)

\(\hat{4}/0\)

tone of original tune’s
5-line suppressed

cf. 16th-note pattern 13, 14

cf. pattern 18, 19

\(\begin{array}{c}
\text{II}\(^7\)\text{–}
\text{CS}
\end{array}\)

VI

bVI\(^7\)

Background

b.1 2 3 4 6 7 8 10 11 15 17 18 21

schematic based on division into
mutually exclusive hexachords

Bb–a (5ths)

D\(^#\)–e (4ths)