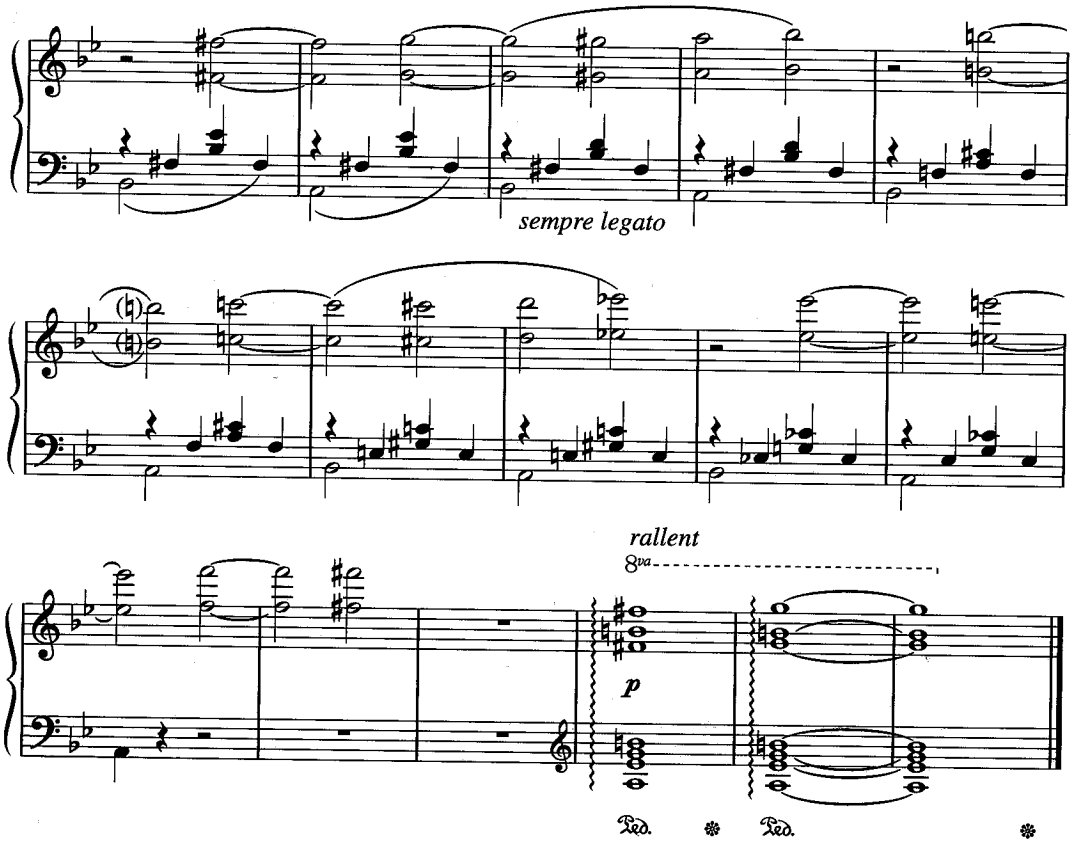
EXAMPLE 1–9 Liszt: "Gray Clouds" ("Nuages gris") (1881), mm. 33–48 *(© Copyright 1952 Schott & Co., Ltd., London. Copyright renewed. All rights reserved. Used by permission of European American Music Distributors Corporation, sole U.S. and Canadian agent for Schott & Co., Ltd., London)*



times not; some of them are highly dissonant (mm. 38–39, for example). Suspended tonality is the result, even at the end, where the final sonority does little to confirm the presumed tonality of G.

Unresolved dissonances, as in the Liszt example, are typical of some late nineteenth-century music. In many cases they come about through the juxtaposition of apparently independent musical ideas (melodies, sequences, and so on) with no attempt being made to put those dissonances into any traditional context, and they often contribute to a feeling of suspended tonality.

Augmented triads and diminished-7th chords are both examples of *equal division of the octave*. Real sequences also frequently divide the octave into equal parts, usually by transposing the pattern by a minor 3rd or a major 3rd. Traditional division of the octave had