MTO 12.2 Examples: Murphy, The Major Tritone Progression in Recent Hollywood Science Fiction Films

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.06.12.2/mto.06.12.2.murphy.php


![Example 1](image1)

Example 2a. Uses of the MTTP type to accompany settings of outer space.
John Williams, *Star Wars* (1977/1997), 0:07:22, quarter ≈ 80

![Example 2a](image2)
Example 2b. Uses of the MTTP type to accompany settings of outer space.
Jerry Goldsmith, *Star Trek: The Motion Picture* (1979), 0:03:20, dotted half ≈ 54

Example 2c. Uses of the MTTP type to accompany settings of outer space.
James Horner, *Star Trek II: The Wrath of Khan* (1982), 0:00:44, quarter ≈ 100

![Musical notation](image1)


![Musical notation](image2)

Example 2f. Uses of the MTTP type to accompany settings of outer space. Roger Taylor, *Flash Gordon* (1980), 0:17:51, quarter ≈ 122, quarter ≈ 160 right before excerpt begins

![Musical notation](image3)
Example 2g. Uses of the MTTP type to accompany settings of outer space. Toto, *Dune* (1984), 0:02:21, quarter ≈ 70 before double bar, quarter ≈ 104 after double bar

Example 2h. Uses of the MTTP type to accompany settings of outer space. Alan Silvestri, *Flight of the Navigator* (1986), 0:36:48, quarter ≈ 50
Example 2i. Uses of the MTTP type to accompany settings of outer space.  

Example 2j. Uses of the MTTP type to accompany settings of outer space.  
Basil Poledouris, *Starship Troopers* (1997), 0:32:54, quarter ≈ 85
Example 2k. Uses of the MTTP type to accompany settings of outer space.
Poledouris, *Starship Troopers*, 1:00:47, quarter ≈ 120

Example 2l. Uses of the MTTP type to accompany settings of outer space.
Poledouris, *Starship Troopers*, 1:43:01, quarter ≈ 128
Example 2m. Uses of the MTTP type to accompany settings of outer space.

Example 2n. Uses of the MTTP type to accompany settings of outer space.
Elfman, *Planet of the Apes* (2001), 0:04:39, quarter \(\approx 60\)

Example 2o. Uses of the MTTP type to accompany settings of outer space.
Eliot Goldenthal, *Final Fantasy: The Spirits Within* (2001), 0:02:57, quarter \(\approx 64\)
Example 2p. Uses of the MTTP type to accompany settings of outer space.
Silvestri, *Lilo and Stitch* (2002), 0:03:59, quarter ≈ 140

![Musical notation image]

**Figure 1.** The six voice-leading mappings for a MTTP

<table>
<thead>
<tr>
<th></th>
<th>a.</th>
<th>b.</th>
<th>c.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><img src="image" alt="Diagram a" /></td>
<td><img src="image" alt="Diagram b" /></td>
<td><img src="image" alt="Diagram c" /></td>
</tr>
<tr>
<td></td>
<td><img src="image" alt="Diagram d" /></td>
<td><img src="image" alt="Diagram e" /></td>
<td><img src="image" alt="Diagram f" /></td>
</tr>
</tbody>
</table>

**Example 2p:**
Silvestri, *Lilo and Stitch* (2002), 0:03:59, quarter ≈ 140
Table 1. Total displacement of a maximally close voice leading (MCD) of all twenty-four triadic progressions

<table>
<thead>
<tr>
<th>Triad Compared to C+</th>
<th>MCD</th>
</tr>
</thead>
<tbody>
<tr>
<td>C+</td>
<td>0</td>
</tr>
<tr>
<td>C-, E-</td>
<td>1</td>
</tr>
<tr>
<td>E+, Ab+, C#, F-, A-</td>
<td>2</td>
</tr>
<tr>
<td>Db+, Eb+, F+, G+, A+, B+, G#-</td>
<td>3</td>
</tr>
<tr>
<td>Eb-, G-, B-</td>
<td>4</td>
</tr>
<tr>
<td>D-, F#-, Bb-</td>
<td>5</td>
</tr>
<tr>
<td>D+, F#+, Bb+</td>
<td>6</td>
</tr>
</tbody>
</table>

Table 2. Largest individual displacement in a maximally close voice leading (LID) of all twenty-four triadic progressions

<table>
<thead>
<tr>
<th>Triad Compared to C+</th>
<th>LID</th>
</tr>
</thead>
<tbody>
<tr>
<td>C+</td>
<td>0</td>
</tr>
<tr>
<td>C-, C#, Db+, E+, E-, F-, G#, Ab+, B+</td>
<td>1</td>
</tr>
<tr>
<td>F#+, Bb-</td>
<td>3</td>
</tr>
</tbody>
</table>

Example 3. Howard, *Treasure Planet*, 0:02:20, quarter ≈ 50

![Musical notation](image)
Example 4. Howard, *Treasure Planet*, 0:12:59, quarter ≈ 68

![Musical notation]

Figure 2. Variations on two MTTPs

- a. Example 3 (end)
  - MCD: 5
  - LID: 2
  - B → B♭
  - E → D
  - G → F

- b. Example 1
  - MCD: 6
  - LID: 3
  - B → B♭
  - E → D
  - G → F

- c. Example 4 (end)
  - MCD: 4
  - LID: 2
  - Eb → E♭
  - G → A
  - C → C♯

- d. Example 5 (beginning)
  - MCD: 6
  - LID: 3
  - Eb → E♭
  - G → A
  - B♭ → C♯

(MTTP)
Example 5. Howard, *Treasure Planet*, 1:13:04, quarter ≈ 70 before double bar, quarter ≈ 56 after double bar