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| --- |
| MTO banner**MTO 13.2 Examples: Buchler, Reconsidering Klumpenhouwer Networks**(Note: audio, video, and other interactive examples are only available online)<http://www.mtosmt.org/issues/mto.07.13.2/mto.07.13.2.buchler.php> |

**Figure 1.**A network of nodes and arrows



**Figure 2.**An abstract four-node K-net model



**Figure 3.**An abstract four-node T-net



**Figure 4.**Two four-node I-nets (that are really K-nets)



but implicitly:



and more clearly:



**Figure 5.**Two ways to calculate K-net positive isography

a)

b) 

5a shows the regular way to arrive at <T2>; 5b reconfigures the pair,
demonstrating the dual transformational path to <T2>

**Figure 6.**Two ways to calculate K-net negative isography

a)

b) 

**Figure 7.**Lewin’s rather large K-net (Figure 1.3 from Lewin 2002)



**Figure 8.**One T-set that falls out of Lewin’s rather large K-net



**Figure 9.**The other T-set that (less obviously) falls out of Lewin’s rather large K-net



(dotted lines signify relationships that are implicit from Lewin’s arrows)

**Figure 10.**Two simpler displays that more clearly differentiate the two constituent T-sets

|  |  |
| --- | --- |
| a)   | b) |



**Figure 11.**Two abstractions, representing all possible K-nets that are positively isographic to Lewin’s rather large K-net

|  |  |
| --- | --- |
|    a)   | b) |



**Figure 12.**Two progressions that feature <T0> relations

a) 

b) 

**Figure 13.**Two progressions that feature <T2> relations

a) 

b) 

**Figure 14.**Lutoslawski, Symphony No. 4, Rehearsal 92, vc. (tutti)



**Figure 15.**K-net interpretations of the passage from Figure 14



**Figure 16.**Trichordal and dyadic set classes that cannot be strong, positively, or negatively isographic with each other


(the shaded region duplicates Stoecker 2002, Example 2)

**Figure 17.**Two four-node K-net types (box and umbrella)



**Figure 18.**Dizzy Gillespie, “A Night in Tunisia,” opening gesture split into two four-note segments



**Figure 19.**Three ways to split α 4-14 {B,C,D,F}([0237]) and β 4-4 {F,G,A,B}([0125]) into the same pairs of constituent set classes



**Figure 20.**{B,C,D,F} and β {F,G,A,B} cast as five isographic pairs of K-nets



**Figure 21.**The opening twelve notes of Webern, opus 23, mvt. 3, segmented into trichords



**Figure 22.**Six network interpretations of the first trichord (J1 in Figure 20)



**Figure 23.**One depiction of positive isography among the trichords J1–J4



**Figure 24.**An example of K-nets that are consistently projected in register

 

**Figure 25.**Four isographic K-nets (g1′, g2′, g3, g4) combine to form a “hyper-network” or “middleground” K-net structure

a) Schoenberg, op. 11, no. 2, four chords excerpted from Lewin's Ex. 9


b) Four network interpretations excerpted from Lewin's Ex. 10



c) Lewin's Ex. 12: interpretations g1 and g2 and their negatively isographic permutations g1' and g2'



d) Network that (recursively) interprets g1', g2', g3, g4, based upon Lewin's Ex. 13



**Figure 26.**K-nets intended to reflect the musical surface shown in Figure 25a

