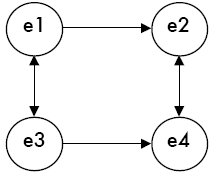
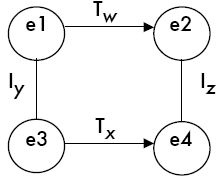
|  |
| --- |
| MTO banner  **MTO 13.2 Examples: Buchler, Reconsidering Klumpenhouwer Networks**  (Note: audio, video, and other interactive examples are only available online) <http://www.mtosmt.org/issues/mto.07.13.2/mto.07.13.2.buchler.php> |

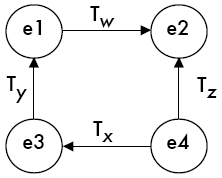
**Figure 1.**A network of nodes and arrows



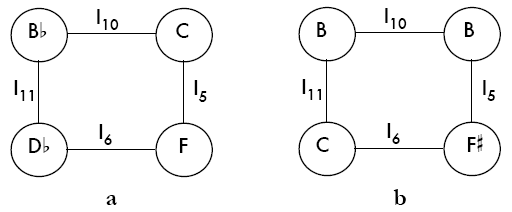
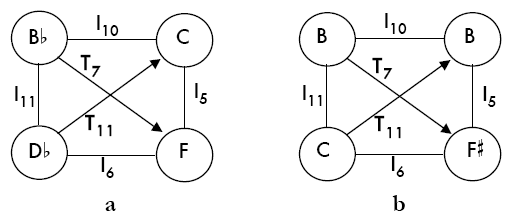
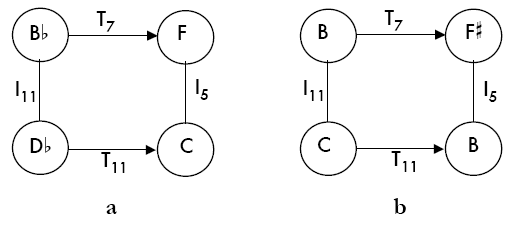
**Figure 2.**An abstract four-node K-net model



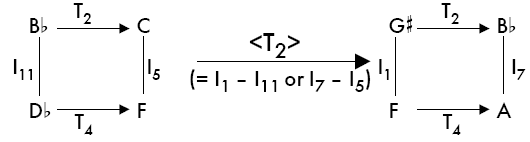
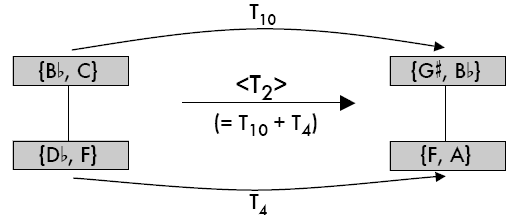
**Figure 3.**An abstract four-node T-net



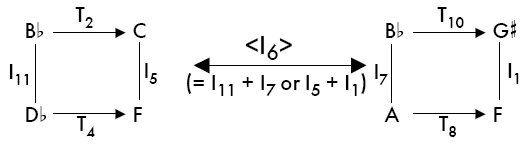
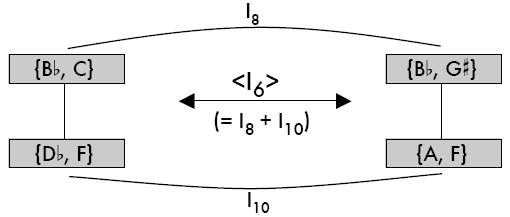
**Figure 4.**Two four-node I-nets (that are really K-nets)

  
  
but implicitly:   
  
  
  
and more clearly:   
  


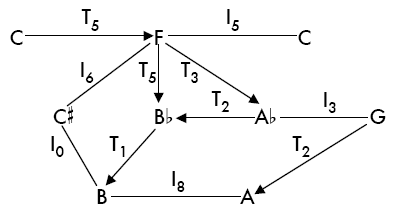
**Figure 5.**Two ways to calculate K-net positive isography

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

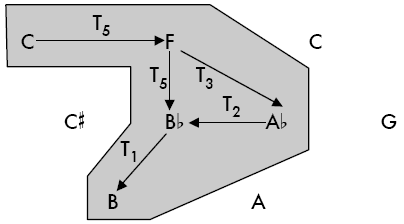
**Figure 6.**Two ways to calculate K-net negative isography

a)   
  
b) 

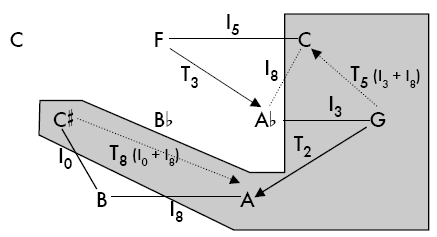
**Figure 7.**Lewin’s rather large K-net (Figure 1.3 from Lewin 2002)



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

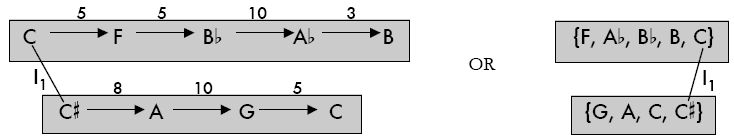


**Figure 9.**The other T-set that (less obviously) falls out of Lewin’s rather large K-net

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

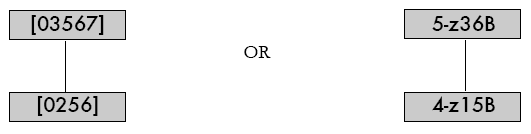
**Figure 10.**Two simpler displays that more clearly differentiate the two constituent T-sets

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

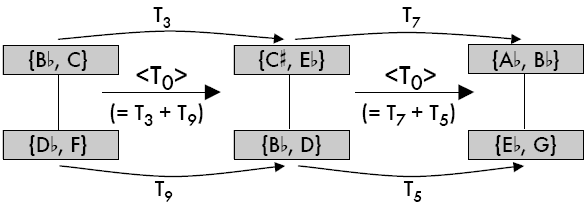
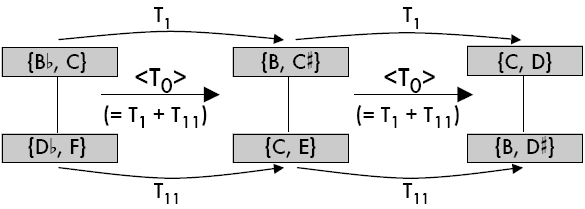


**Figure 11.**Two abstractions, representing all possible K-nets that are positively isographic to Lewin’s rather large K-net

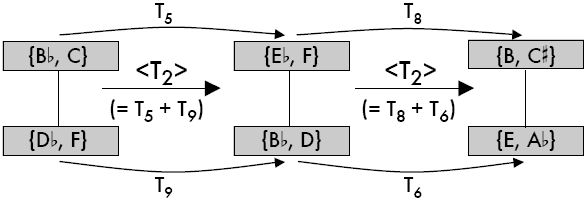
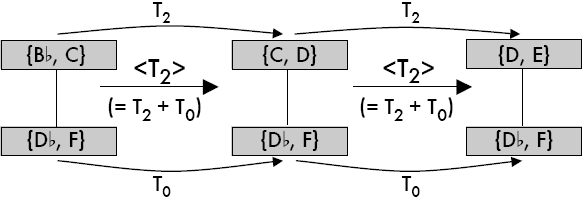
|  |  |
| --- | --- |
| a) | b) |



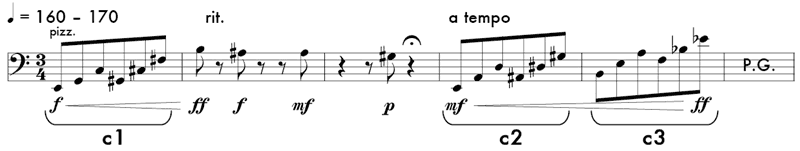
**Figure 12.**Two progressions that feature <T0> relations

a)   
  
b) 

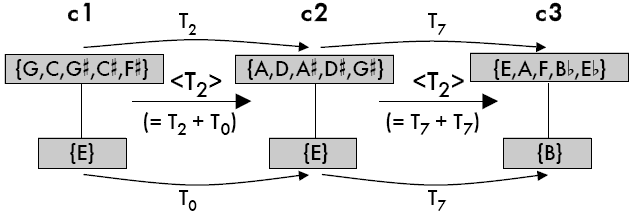
**Figure 13.**Two progressions that feature <T2> relations

a)   
  
b) 

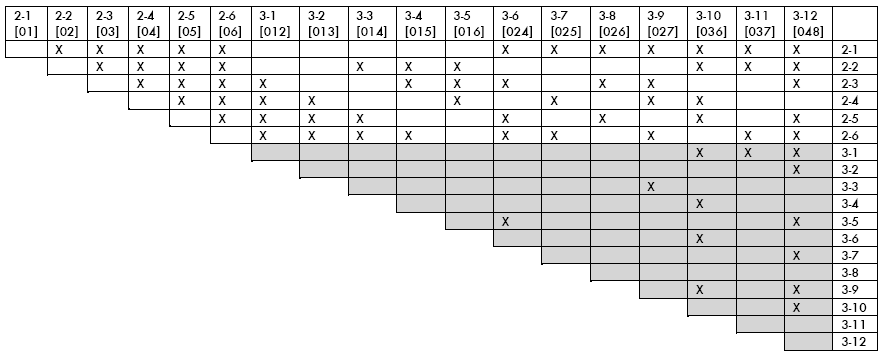
**Figure 14.**Lutoslawski, Symphony No. 4, Rehearsal 92, vc. (tutti)



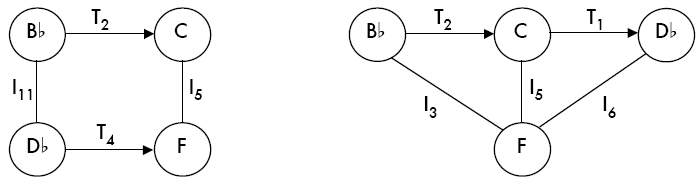
**Figure 15.**K-net interpretations of the passage from Figure 14



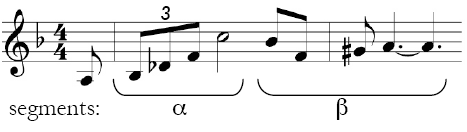
**Figure 16.**Trichordal and dyadic set classes that cannot be strong, positively, or negatively isographic with each other

  
(the shaded region duplicates Stoecker 2002, Example 2)

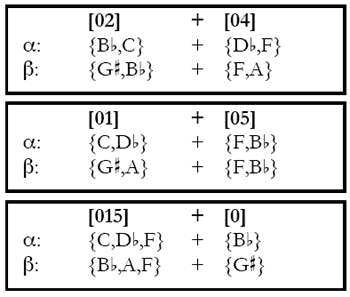
**Figure 17.**Two four-node K-net types (box and umbrella)



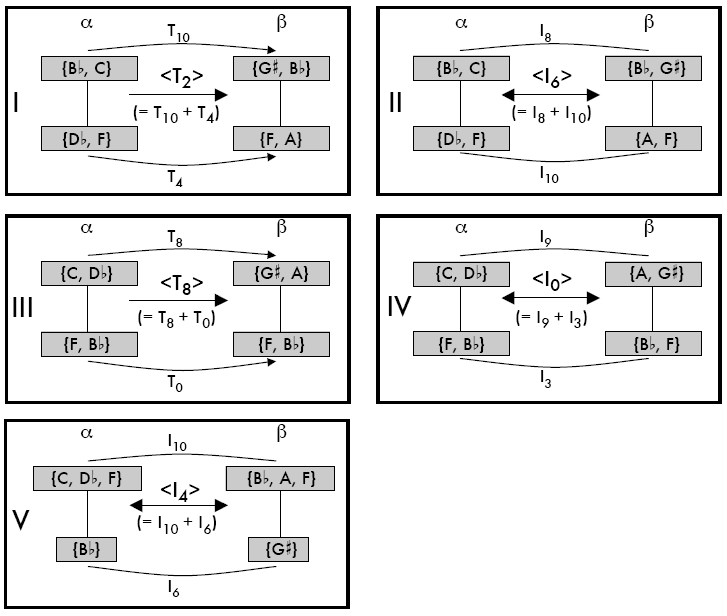
**Figure 18.**Dizzy Gillespie, “A Night in Tunisia,” opening gesture split into two four-note segments



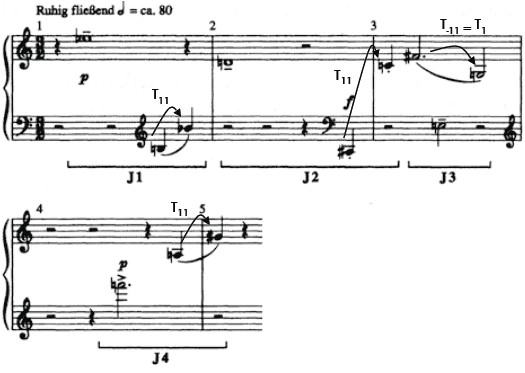
**Figure 19.**Three ways to split α 4-14 {Bflat,C,Dflat,F}([0237]) and β 4-4 {F,Gsharp,A,Bflat}([0125]) into the same pairs of constituent set classes



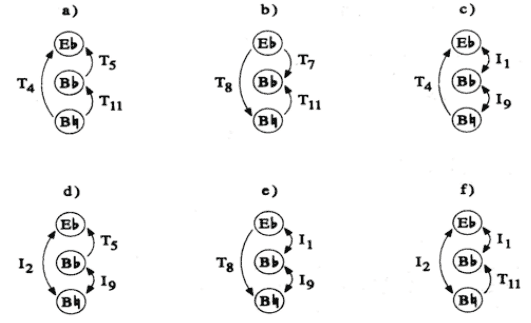
**Figure 20.**{Bflat,C,Dflat,F} and β {F,Gsharp,A,Bflat} cast as five isographic pairs of K-nets



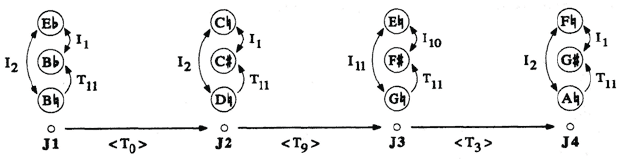
**Figure 21.**The opening twelve notes of Webern, opus 23, mvt. 3, segmented into trichords



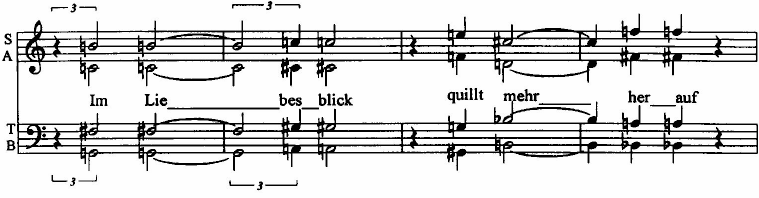
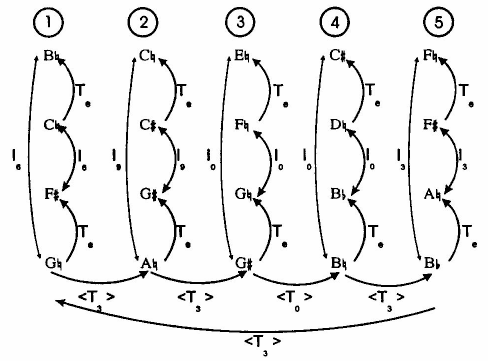
**Figure 22.**Six network interpretations of the first trichord (J1 in Figure 20)



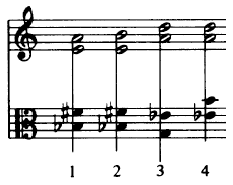
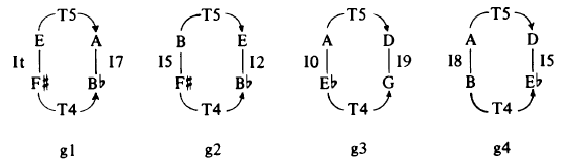
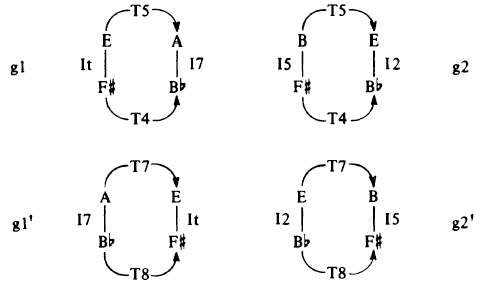
**Figure 23.**One depiction of positive isography among the trichords J1–J4

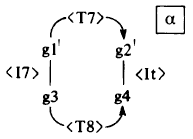


**Figure 24.**An example of K-nets that are consistently projected in register

**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

