MTO 13.3 Examples: O’Donnell, Embracing Relational Abundance

(Note: audio, video, and other interactive examples are only available online)

Figure 1. (Buchler’s Figure 14). Lutosławski, Symphony No. 4, Rehearsal 92, vc. (tutti)

\[ \frac{\text{c1}}{\text{c2}} \quad \text{pizz.} \quad \text{fff} \quad \text{rit.} \quad \text{ff} \quad \text{mf} \quad \text{p} \quad \text{mf} \quad \text{c3} \quad \text{a tempo} \]

P.G.

Figure 2. An initial aural impression

Buchler’s Motive 1  Buchler’s Motive 2  Buchler’s Motive 3

\[ \text{c1} \quad \text{c2} \quad \text{c3} \quad \text{c4} \quad \text{c5} \quad \text{c6} \]

[037] [027] [027] [027] [027] [027]
Figure 3. Dual transpositions modeling Buchler’s three motives

![Diagram showing dual transpositions]

Figure 4. Motivic dual mappings through all six trichords

![Diagram showing motivic dual mappings]
Figure 5. K-nets modeling all six trichords

Figure 6. An irresistible supernetwork