MTO 17.2 Examples: Heetderks, Aaron Copland’s *Quiet City*

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.11.17.2/mto.11.17.2.heetderks.php

Figure 1. *Quiet City*, five measures after rehearsal 16 to ending (reduction)
Figure 2. ic1/ic5 Tonnetz

\[ \alpha \rightarrow \text{Db Ab Eb} \rightarrow \text{p.i.1} \]
\[ \text{Bb F C G D} \leftrightarrow \alpha \rightarrow \text{p.i.11} \]
\[ \text{A E B F#} \rightarrow \alpha \rightarrow \text{p.i.7} \]

Figure 3. Opening five measures of *Quiet City*
Figure 4. a. Conceptual representation of *Tonnetz* as “pitch mountain”; b–c. Semitonal inflections of [025] trichord

Figure 7. a. Network of pentatonic collections; b. Extension and truncation operations; c. Network of diatonic collections
Figure 9. Tonnetz analysis of collectional shifts from rehearsal 3 to 9

3 - 6

D_{#}^{\text{dia}} A_{#}^{\text{dia}} E_{#}^{\text{dia}}

B_{b}^{\text{dia}} F^{\text{dia}} C_{\text{dia}} G_{\text{dia}} D_{\text{dia}}

6 - 9

D_{#}^{\text{dia}} A_{#}^{\text{dia}} E_{#}^{\text{dia}}

B_{b}^{\text{dia}} F^{\text{dia}} C_{\text{dia}} G_{\text{dia}} D_{\text{dia}}
Figure 11. a. Ascending semitones in outer voices at rehearsal 12; b. Reversal of semitone motion from rehearsal 3
Figure 12. Arrival on C four measures after rehearsal 16
Figure 13. a. Relations expressed in large-scale cadential motion from rehearsal 11 to ending; b. Retrograde inversion relation between motion from original pitch collection to $D_{dia}$, and from $A_{dia}$ to original pitch collection

a

diatonic collection at 11

F#  C#  Ab  Eb
Bb  F  C  G  D
A  E  B  F#

I$_C^c$ of

diatonic collection at 13

F#  C#  Ab  Eb
Bb  F  C  G  D
A  E  B  F#

inversional axis of

normative pentatonic collection

b

R$_C^c$

diatomic collection at 11
destabilization

normative pentatonic
diatomic collection at 13
confirmation

normative pentatonic
Figure 14. Reduction of principal melodic line for entire work

rehearsal no.: 1 3 3 12 13 16

collection: C A\(_{\text{dia}}\) A\(_{\text{b dia}}\) B\(_{\text{b dia}}\) C

Path traced by collections:

- \(B_{\text{b dia}}\) F C G D
- \(A_{\text{dia}}\) E B F\#