

MTO 11.1 Examples: Leong and McNutt, Virtuosity in *Lonely Flute*

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.05.11.1/mto.05.11.1.leong_mcnutt.php

Example 1. Opening aggregates of pitch-class and time-point arrays

a. Pitch-class array

	①	②	③
Register			
C6-B6	72		231985
	6		6et0
C5-B5	e	057	
	834	2t9	
C4-B4	5t9	e34	47
	01	168	
Partition	3 ² 2 ² 1 ²	3 ⁴	6 4 2

b. Time-point array (T₆ of pitch-class array)

	①	②
Dynamic		
ff	18	
f	0	
mf	5	6e1
mp	29t	843
p	e43	59t
pp	67	702
Partition	3 ² 2 ² 1 ²	3 ⁴

Example 2. Opening aggregates of pitch-class and time-point arrays

pitch-class aggregates ① ② ③

time-point aggregates ① ②

(time points labeled below staff; * indicates departure from array dynamic)

FLUTE $\text{♩} = 72$

time points: 0 1 6 8 2 7 e

4) 3 = ♩ 3 = ♩

6) 1 *7 0 8

8) P 9 t 2 *3

Example 3. Pitch-class array cross-references (aligned with first staff line below; compare to highlighted array lyne in Example 6a)

1) row segment (first hexachord)	0	7	8	6	2	1
2) array-lyne segment (respecting partitions)	0 0	7 8 6 2 1	~	~	~	
3) single array-lyne partition (equal-duration string)		8 6 2 1				

♩ = 72

FLUTE

time points: 0 1 6 8 2 7 e

4) 3 = d, 3 = d

6) 1 7 0 8

3) 4 9 t 2 * 3

Example 4b. Tchaikovsky, “None but the Lonely Heart”

9 *respr.*
 Нет, толь-ко тот, кто знал
 None but the lone-ly heart

Example 5. “Climax” (pitch-class aggregate 39) and its context (Time points labeled below the staff; equal subdivisions indicated above the staff)

15 37
 98) $\frac{3}{4}$
 time points: $\frac{3}{4}$ $\frac{3}{4}$
 > pp e p $\frac{2}{4}$ pp $\frac{3}{4}$ e
 101) $\frac{3}{4}$
 < p t $\frac{3}{4}$ $\frac{4}{4}$ > pp $\frac{4}{4}$ < p 4 5 8
 103) $\frac{2}{4}$
 p pp $\frac{2}{4}$ p pp
 1 3 0 2 4 3
 105) $\frac{7}{16}$
 $\frac{3}{4}$
 108) $\frac{4}{4}$ 16
 ms $\frac{7}{16}$ p $\frac{7}{16}$ mf > mp
 6 7 0 1 2
 4/4 + 7/16

Example 7. Reference to “climax” (compare to pitch-class aggregate 39 in Examples 5 and 6)

a. Equal-duration string referencing 12¹ partition

12¹ partition | 3 2 9 7 1 - e 0 4 6 5 t |

(55) ... | (56) | (57)

152)

11/16 (ff) > p

2/4 pp

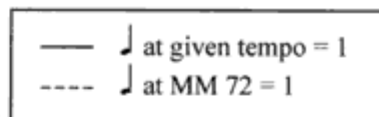
time points: t 0 9

b. Pitch-class array source

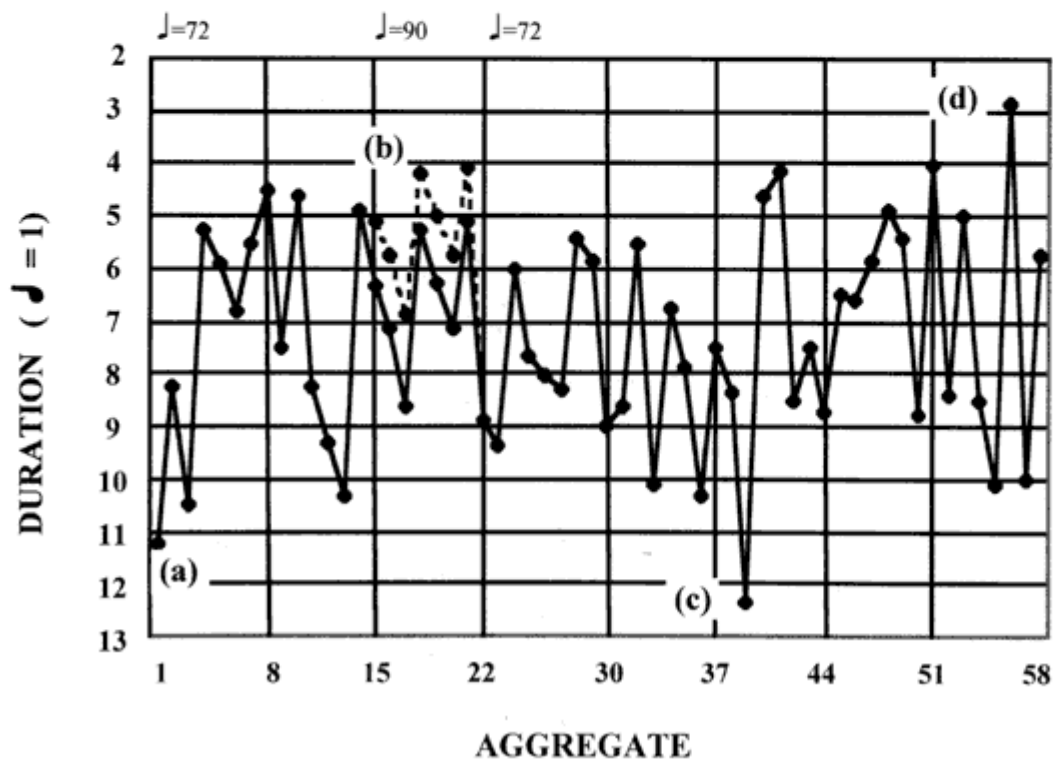
... Block VIII ...

	(55)	(56)	
Register	8540	0	
C6-B6	2	23	
C5-B5	9	94t 8	
	6	7e	
C4-B4	1	16	
	7te 3	5	
Partition	4 ² 1 ⁴	4 2 ³ 1 ²	

Example 8. Pacing of pitch-class aggregates



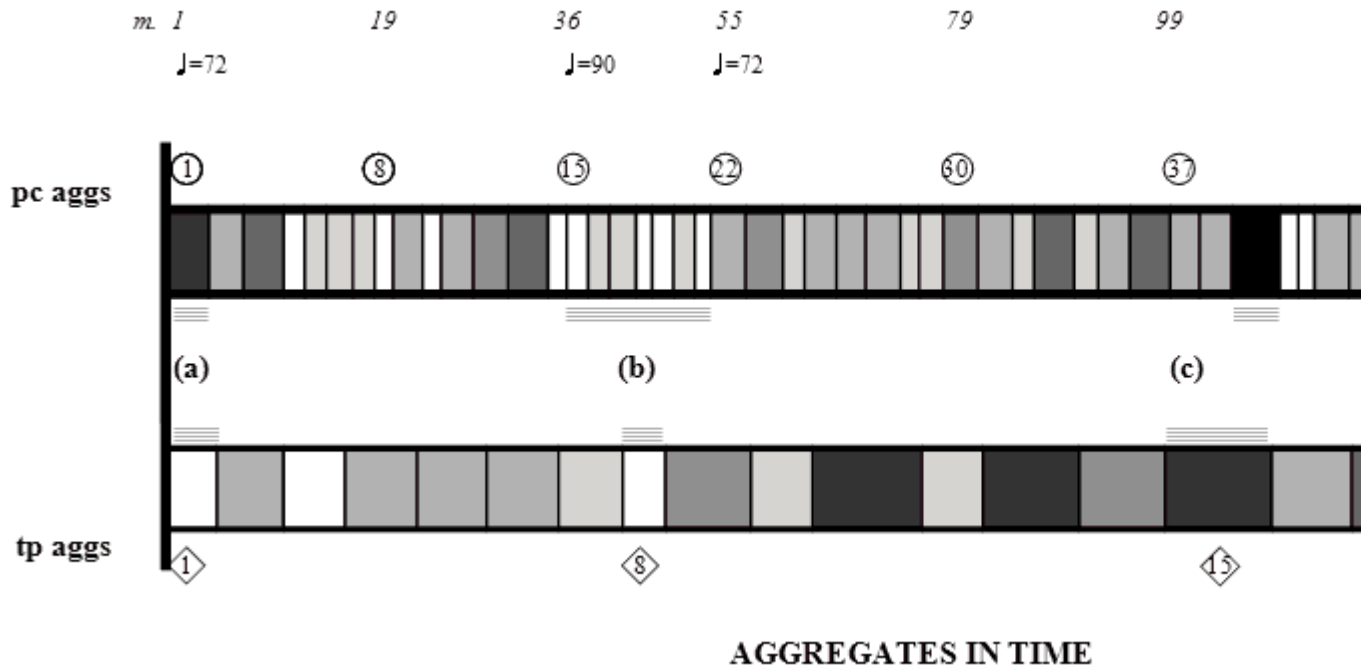
<i>m. 1</i>	<i>19</i>	<i>36</i>	<i>55</i>	<i>79</i>	<i>99</i>	<i>118</i>	<i>138</i>
<i>Block I</i>	<i>II</i>	<i>III</i>	<i>IV</i>	<i>V</i>	<i>VI</i>	<i>VII</i>	<i>VIII</i>



Example 9. Pacing of pitch-class and time-point aggregates

a. Pc and tp aggregate durations represented proportionally and by shading
 (Within each row below, longer ↔ shorter durations represented by darker
 ↔ lighter shading.)

♩ at MM 72 = 1



b. Approximate ratio of pitch-class to time-point aggregates

