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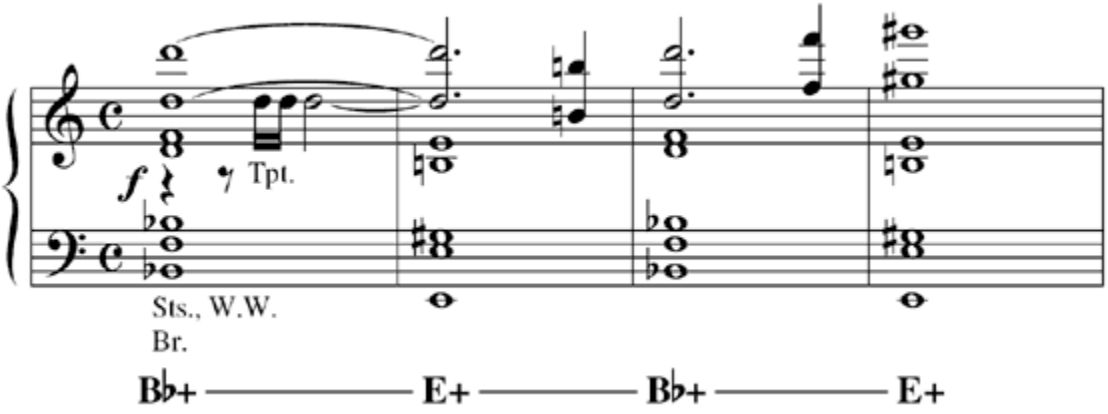
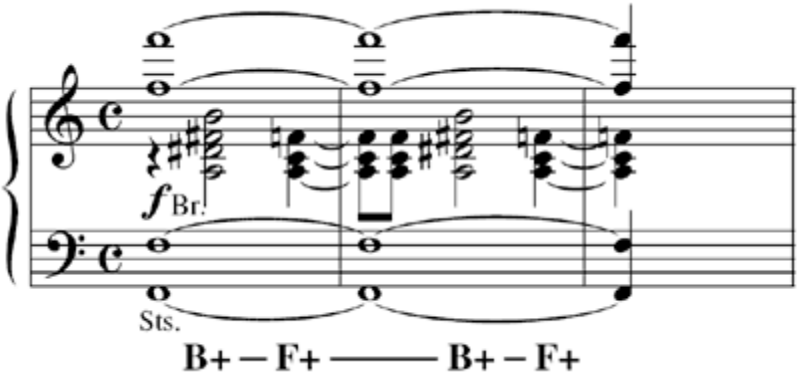
MTO 12.2 Examples: Murphy, The Major Tritone Progression in Recent Hollywood Science Fiction Films

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.06.12.2/mto.06.12.2.murphy.php

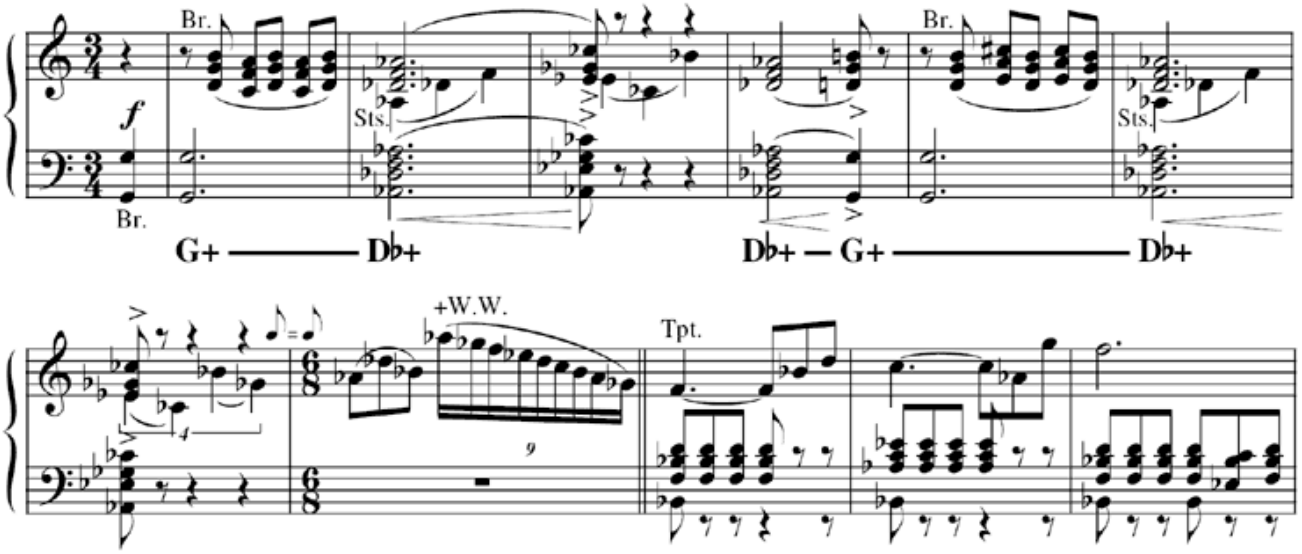
Example 1. James Newton Howard, *Treasure Planet* (2002), 0:49:18, quarter ≈ 110



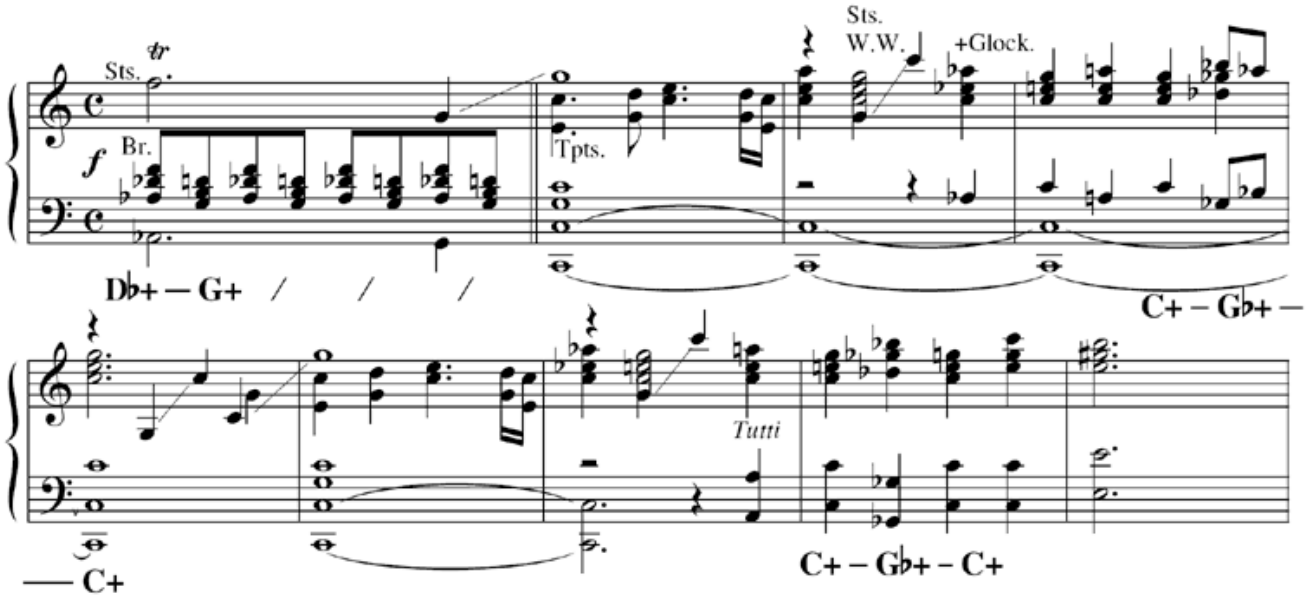
Example 2a. Uses of the MTTP type to accompany settings of outer space.
John Williams, *Star Wars* (1977/1997), 0:07:22, quarter ≈ 80



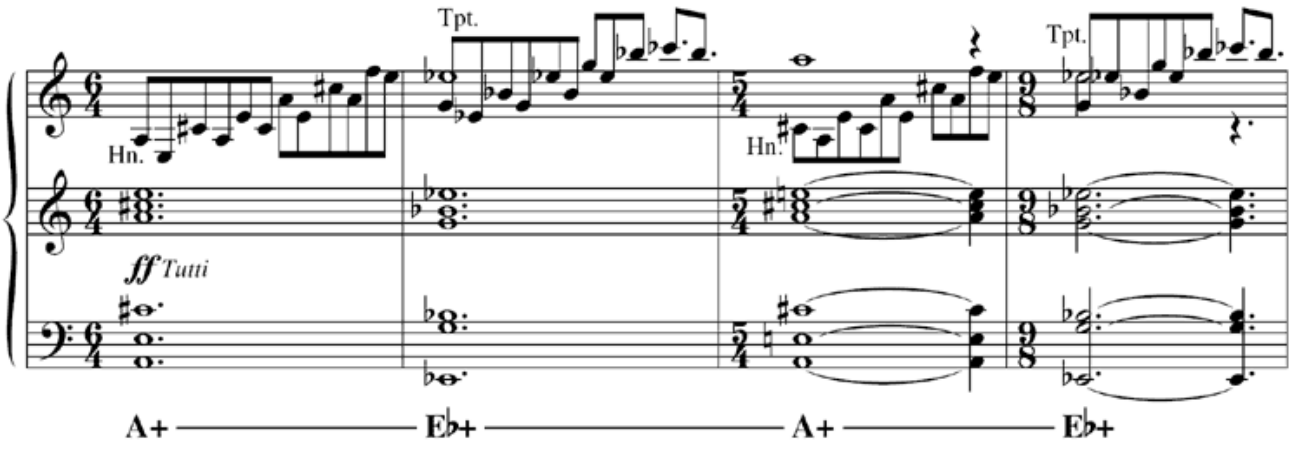
Example 2b. Uses of the MTTP type to accompany settings of outer space.
Jerry Goldsmith, *Star Trek: The Motion Picture* (1979), 0:03:20, dotted half ≈ 54



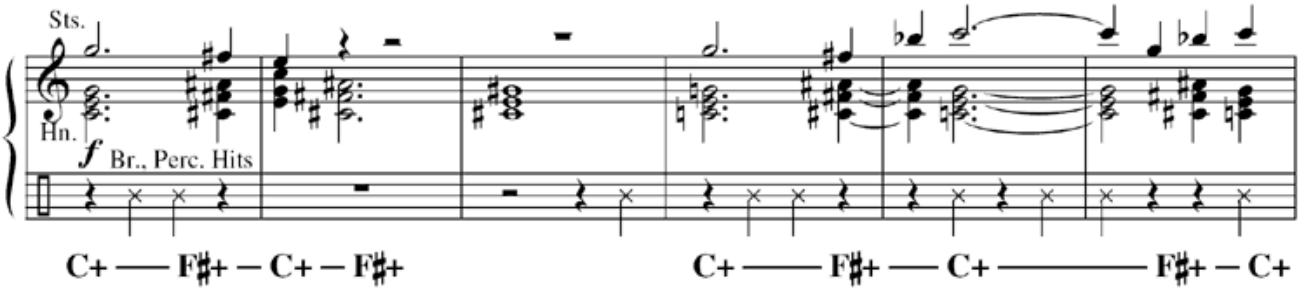
Example 2c. Uses of the MTTP type to accompany settings of outer space.
James Horner, *Star Trek II: The Wrath of Khan* (1982), 0:00:44, quarter ≈ 100



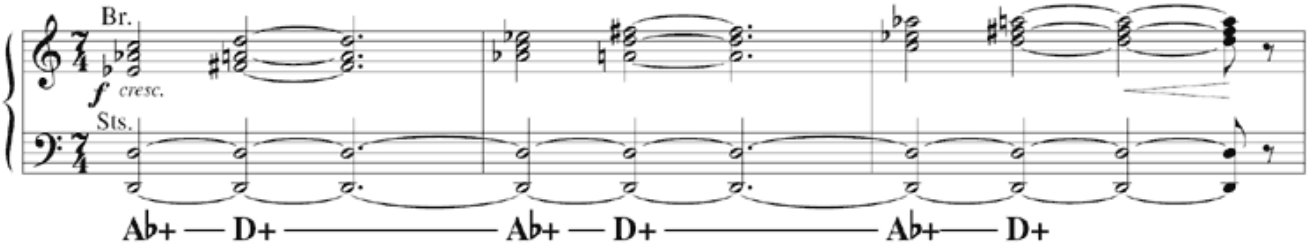
Example 2d. Uses of the MTTP type to accompany settings of outer space.
Horner, *Star Trek II: The Wrath of Khan* (1982), 1:34:42, dotted half ≈ 42



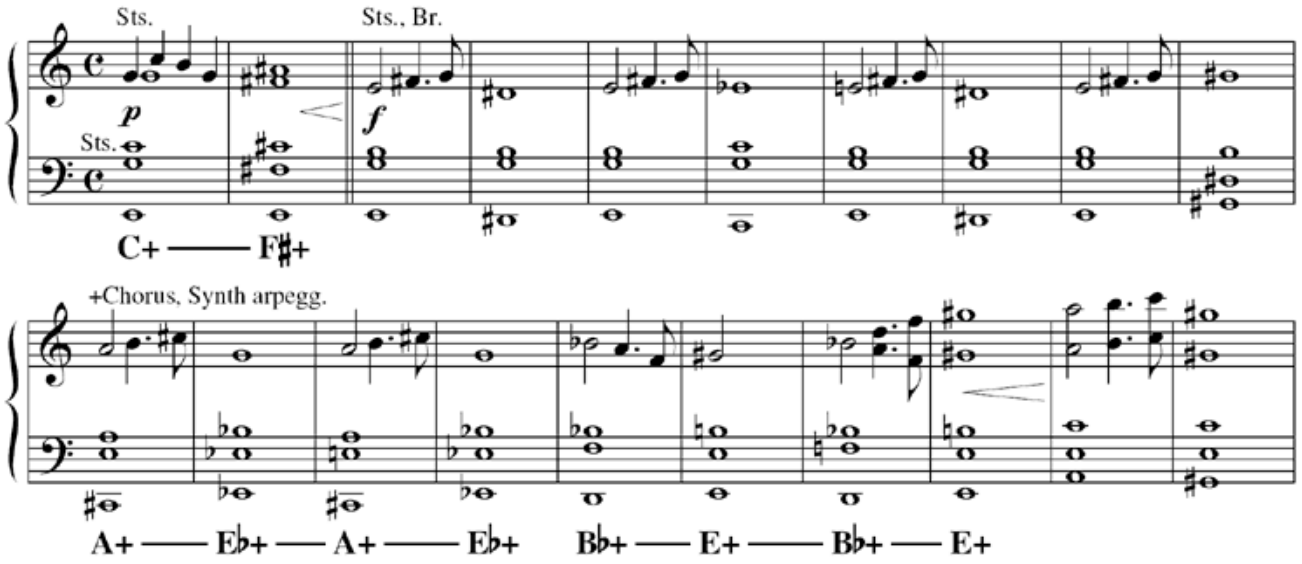
Example 2e. Uses of the MTTP type to accompany settings of outer space.
Goldsmith, *Star Trek: Insurrection* (1998), 0:53:21, half ≈ 85



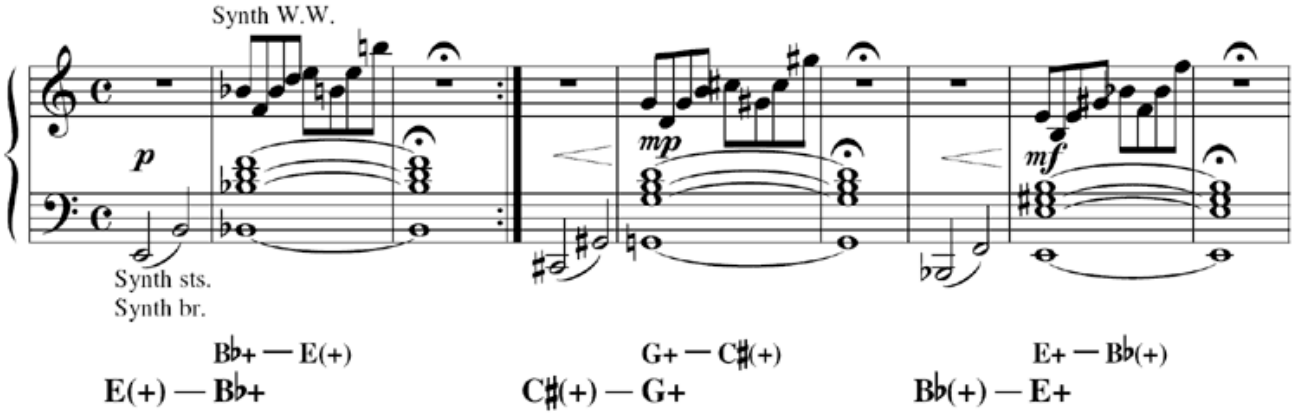
Example 2f. Uses of the MTTP type to accompany settings of outer space.
Roger Taylor, *Flash Gordon* (1980), 0:17:51, quarter ≈ 122, quarter ≈ 160 right before excerpt begins



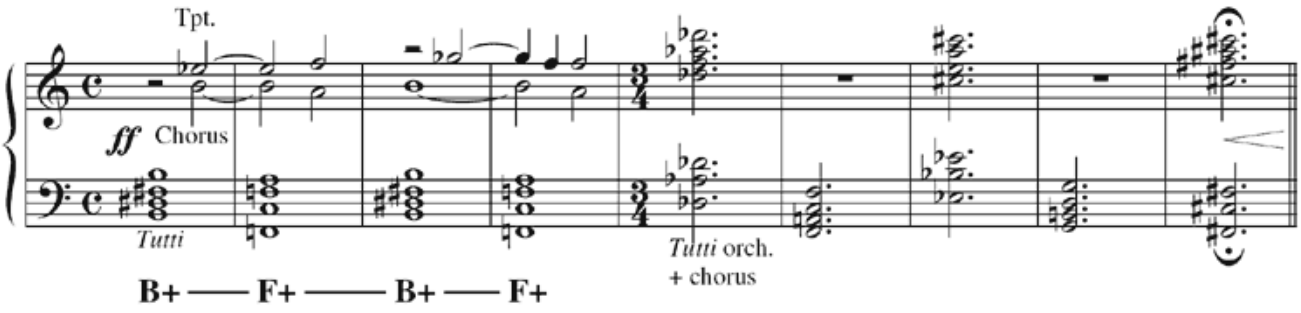
Example 2g. Uses of the MTTP type to accompany settings of outer space.
Toto, *Dune* (1984), 0:02:21, quarter ≈ 70 before double bar, quarter ≈ 104 after double bar



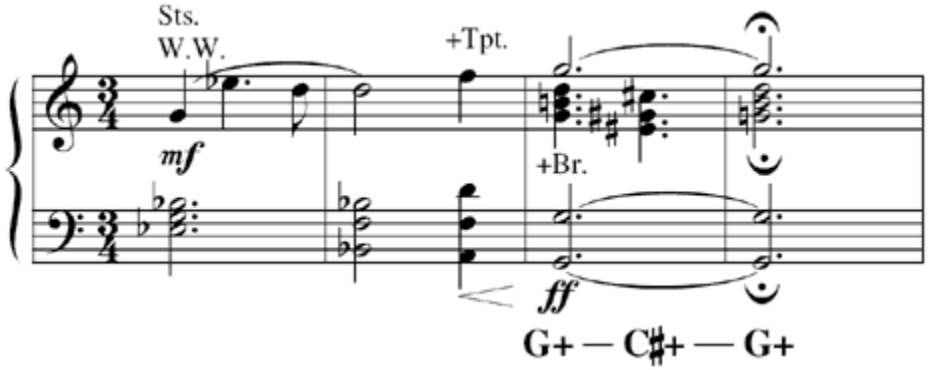
Example 2h. Uses of the MTTP type to accompany settings of outer space.
Alan Silvestri, *Flight of the Navigator* (1986), 0:36:48, quarter ≈ 50



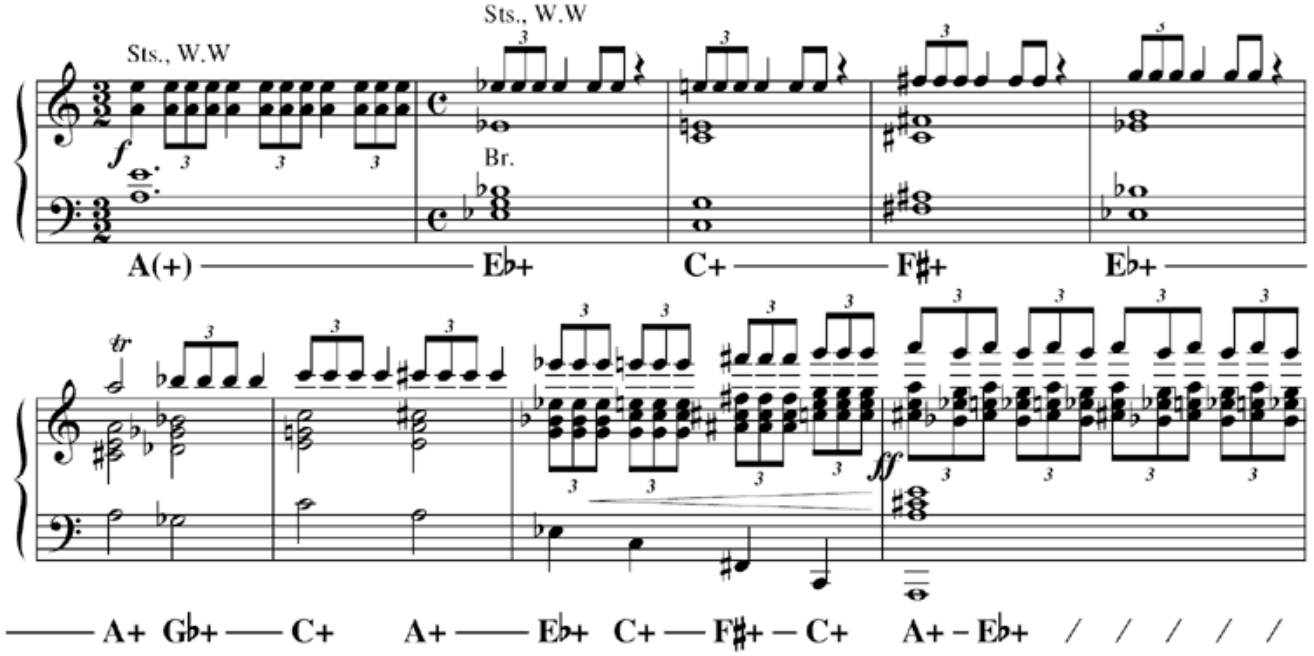
Example 2i. Uses of the MTTP type to accompany settings of outer space.
Danny Elfman, *Men in Black* (1997), 1:08:32, quarter ≈ 112



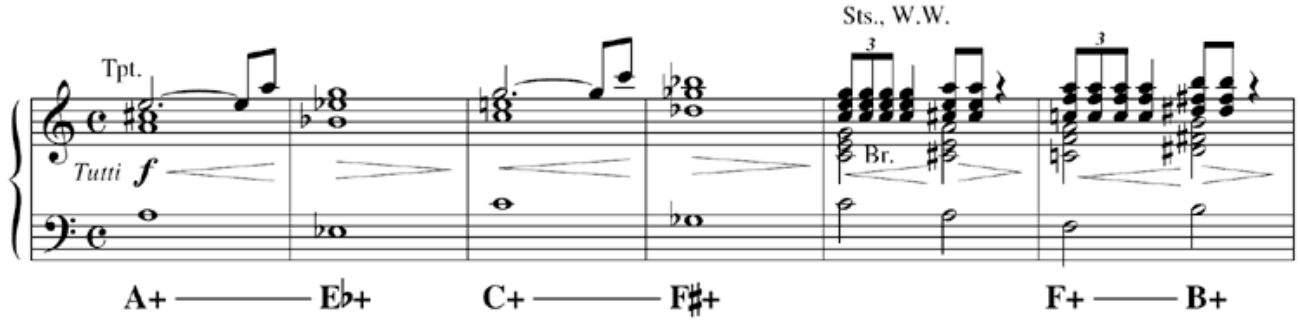
Example 2j. Uses of the MTTP type to accompany settings of outer space.
Basil Poledouris, *Starship Troopers* (1997), 0:32:54, quarter ≈ 85



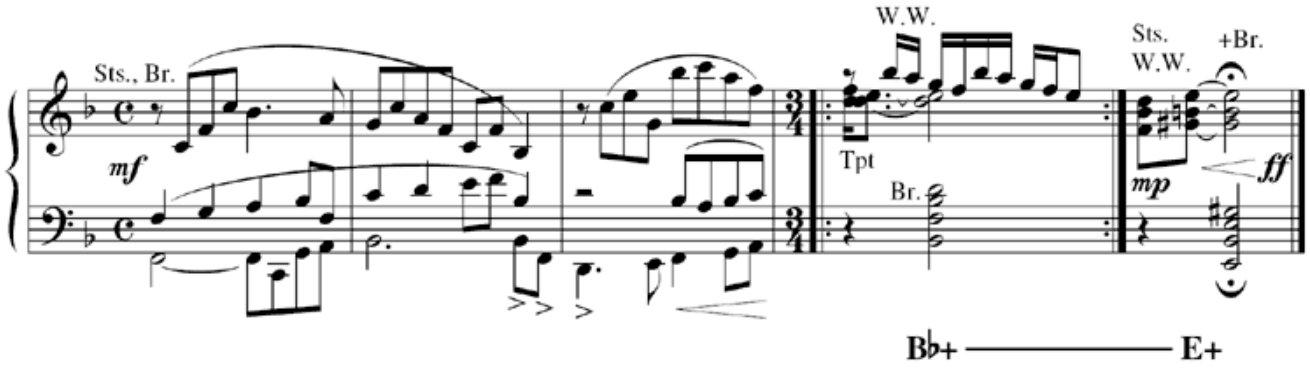
Example 2k. Uses of the MTTP type to accompany settings of outer space.
Poledouris, *Starship Troopers*, 1:00:47, quarter ≈ 120



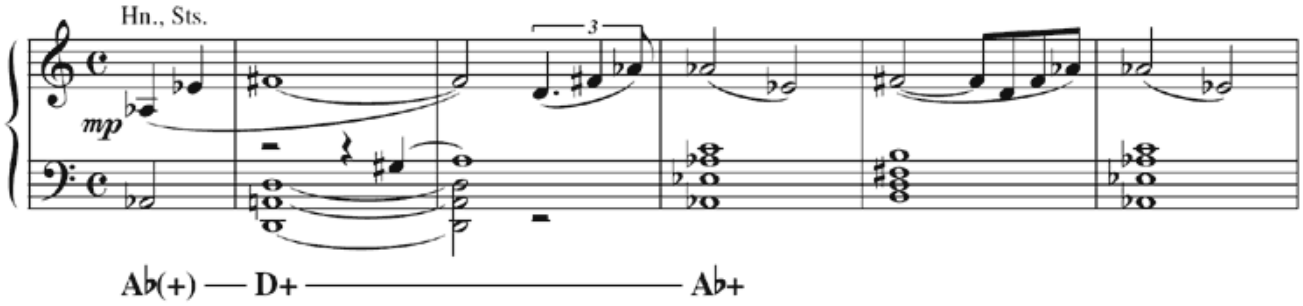
Example 2l. Uses of the MTTP type to accompany settings of outer space.
Poledouris, *Starship Troopers*, 1:43:01, quarter ≈ 128



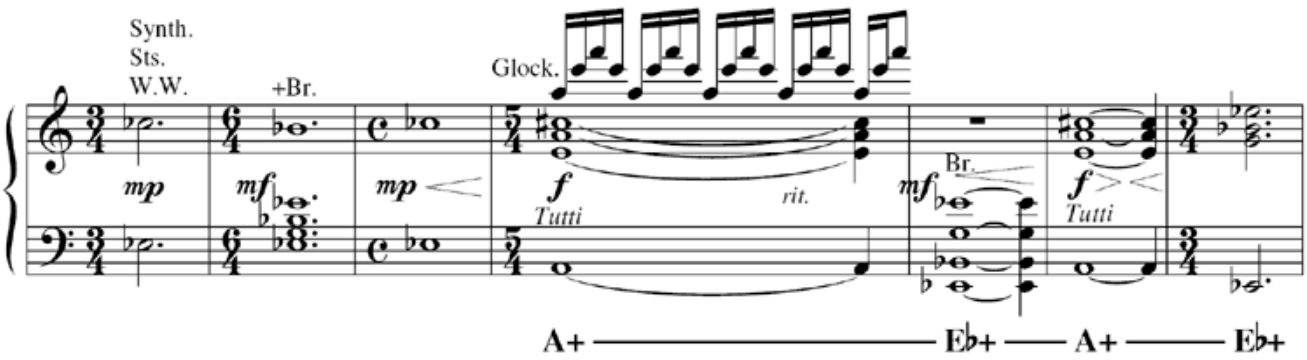
Example 2m. Uses of the MTTP type to accompany settings of outer space.
Joel McNeely, *Soldier* (1998), 1:31:42, quarter ≈ 62



Example 2n. Uses of the MTTP type to accompany settings of outer space.
Elfman, *Planet of the Apes* (2001), 0:04:39, quarter ≈ 60



Example 2o. Uses of the MTTP type to accompany settings of outer space.
Eliot Goldenthal, *Final Fantasy: The Spirits Within* (2001), 0:02:57, quarter ≈ 64



Example 2p. Uses of the MTTP type to accompany settings of outer space.
Silvestri, *Lilo and Stitch* (2002), 0:03:59, quarter ≈ 140

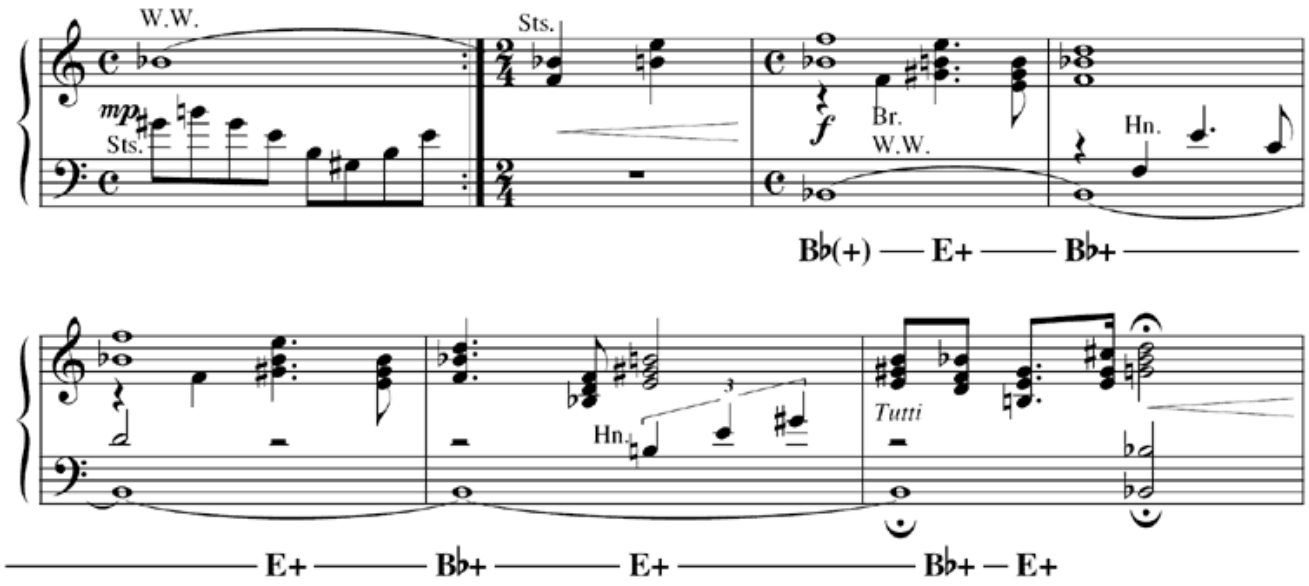


Figure 1. The six voice-leading mappings for a MTTP

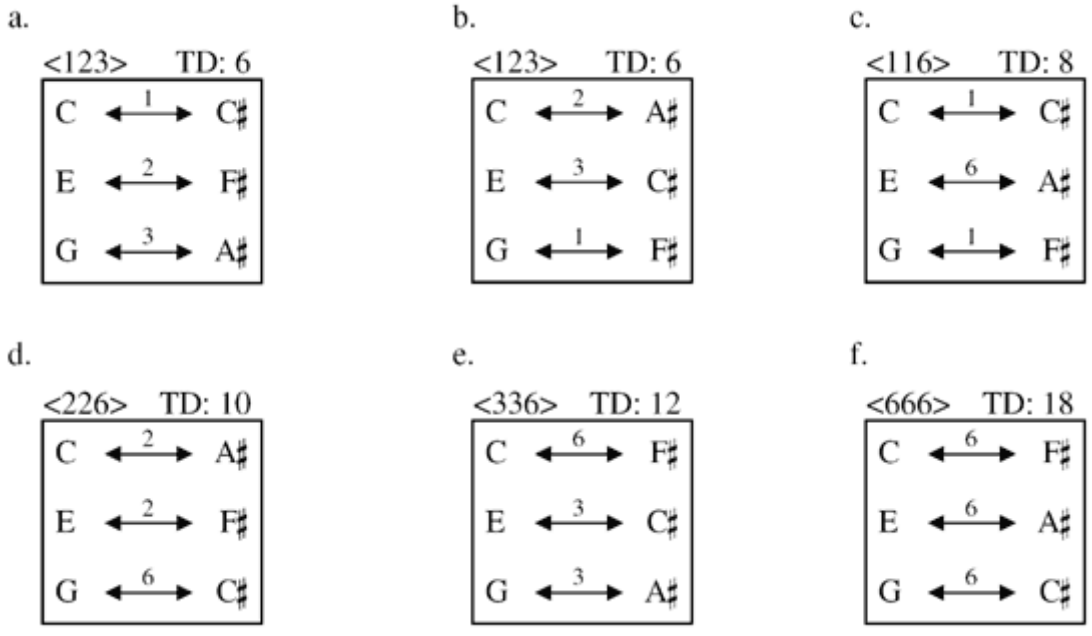


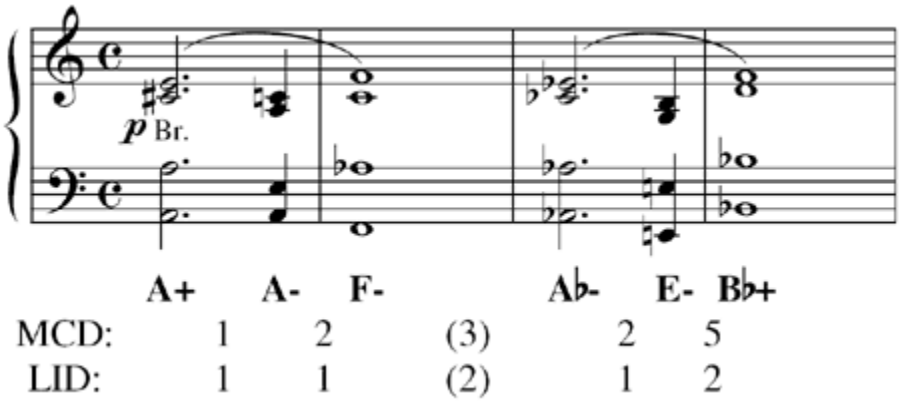
Table 1. Total displacement of a maximally close voice leading (MCD) of all twenty-four triadic progressions

Triad Compared to C+	MCD
C+	0
C-, E-	1
E+, Ab+, C#-, F-, A-	2
Db+, Eb+, F+, G+, A+, B+, G#-	3
Eb-, G-, B-	4
D-, F#-, Bb-	5
D+, F#+, Bb+	6

Table 2. Largest individual displacement in a maximally close voice leading (LID) of all twenty-four triadic progressions

Triad Compared to C+	LID
C+	0
C-, C#-, Db+, E+, E-, F-, G#-, Ab+, B+	1
D+, D-, Eb+, Eb-, F+, F#-, G+, G-, A+, A-, Bb+, B+, B-	2
F#+, Bb-	3

Example 3. Howard, *Treasure Planet*, 0:02:20, quarter ≈ 50



Example 4. Howard, *Treasure Planet*, 0:12:59, quarter ≈ 68

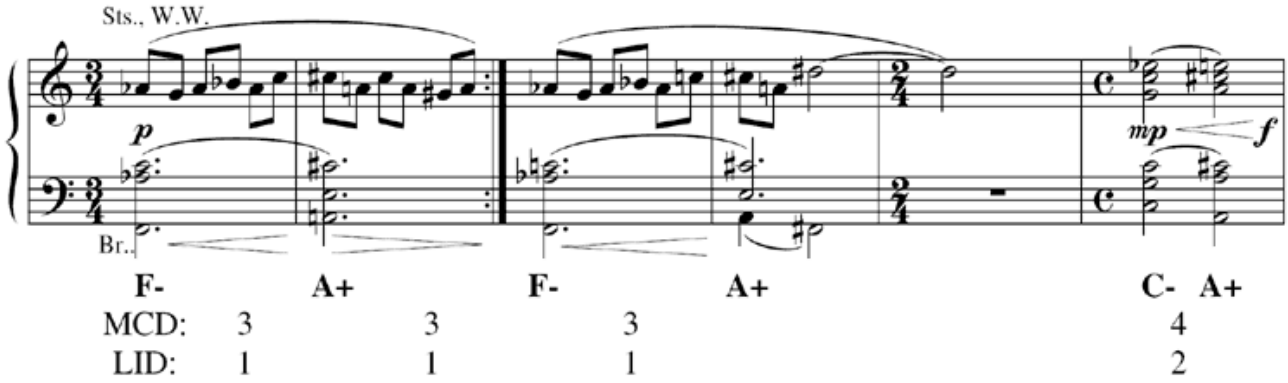
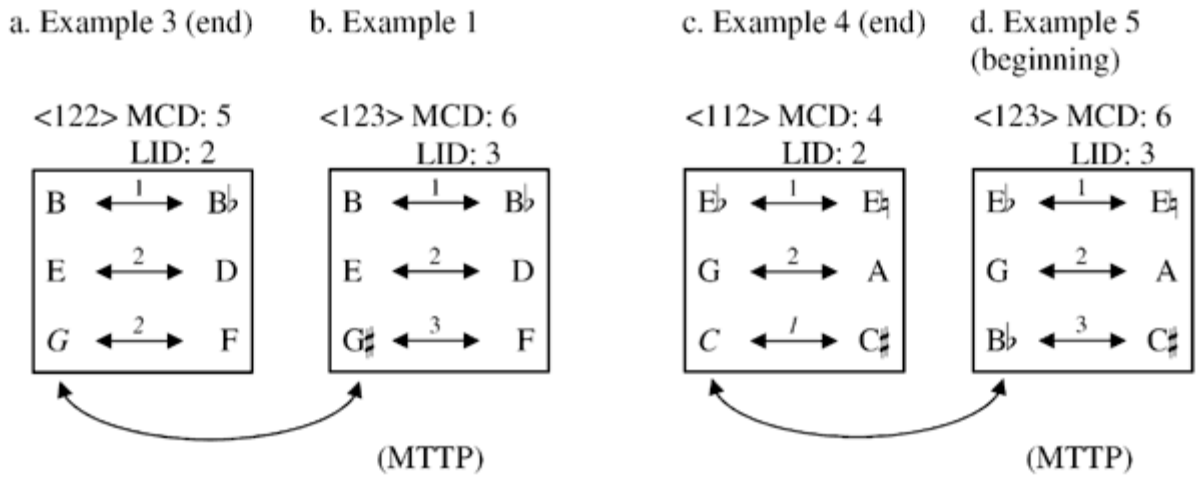
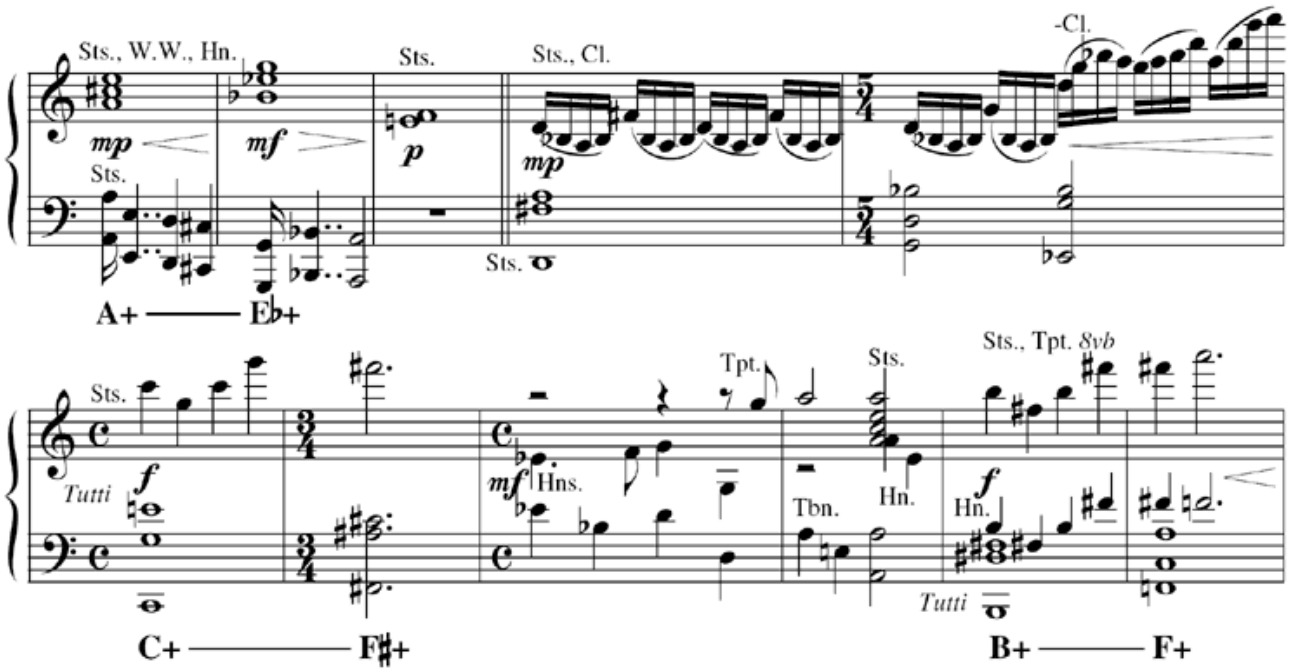


Figure 2. Variations on two MTTPs



Example 5. Howard, *Treasure Planet*, 1:13:04, quarter ≈ 70 before double bar, quarter ≈ 56 after double bar