

**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>

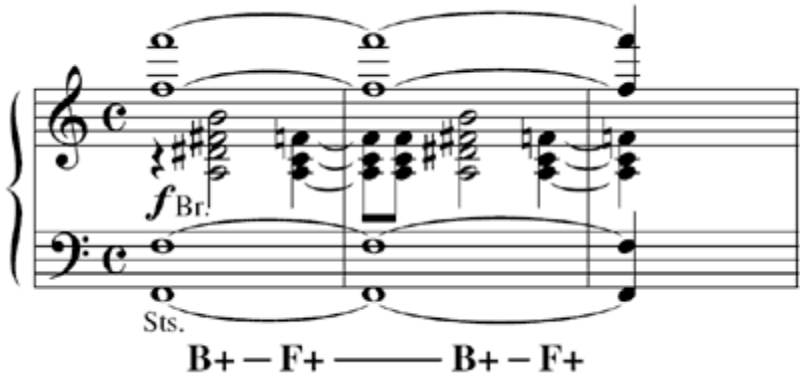
**Example 1.** James Newton Howard, *Treasure Planet* (2002), 0:49:18, quarter ≈ 110



Sts., W.W.  
Br.

**B<sup>b+</sup> — E<sup>+</sup> — B<sup>b+</sup> — E<sup>+</sup>**

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



Sts.

**B<sup>+</sup> — F<sup>+</sup> — B<sup>+</sup> — F<sup>+</sup>**

**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  $\approx$  54

Br. *f* Sts. *f*

G+ — Db+ Db+ — G+ — Db+

+W.W. Tpt.

**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  $\approx$  100

Sts. *f* Br. *f* W.W. +Glock. Tpts.

Db+ - G+ / / / C+ - Gb+ -

Tutti C+ - Gb+ - C+

**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  $\approx$  42

Musical score for Example 2d. The score is in 4/4 time and consists of three systems. The first system is in G major (one sharp). The second system changes to E-flat major (three flats). The third system changes to G major (one sharp). The instruments are Horns (Hn.), Trumpets (Tpt.), and Piano (Pn.). The piano part is marked *ff* *Tutti*. The chord changes are indicated below the piano part: A+ (G major), Eb+ (E-flat major), A+ (G major), and Eb+ (E-flat major).

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

Musical score for Example 2e. The score is in 4/4 time and consists of six measures. The instruments are Horns (Hn.), Strings (Sts.), and Percussion (Perc.). The piano part is marked *f*. The chord changes are indicated below the piano part: C+ (C major), F#+ (F# major), C+ (C major), F#+ (F# major), C+ (C major), and F#+ (F# major).

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

Musical score for Example 2f. The score is in 7/4 time and consists of four measures. The instruments are Brass (Br.) and Strings (Sts.). The piano part is marked *f* *cresc.*. The chord changes are indicated below the piano part: Ab+ (A-flat major), D+ (D major), Ab+ (A-flat major), and D+ (D major).

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

Sts. Sts., Br.

*p* *f*

Sts.

+Chorus, Synth arpegg.

A+ — F#+      #0      #0      #0      #0      #0      #0      #0      #0      #0

A+ — Eb+ — A+ — Eb+      Bb+ — E+ — Bb+ — E+

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

Synth W.W.

*p* *mp* *mf*

Synth sts.  
Synth br.

Bb+ — E(+)  
E(+) — Bb+

G+ — C#(+)  
C#(+) — G+

E+ — Bb(+)  
Bb(+) — E+

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

Musical score for Example 2i. The score is in common time (C) and features a trumpet part (Tpt.) and a chorus part. The trumpet part begins with a melodic line, and the chorus part provides a harmonic accompaniment. The dynamic marking is *ff* (fortissimo). The score includes the instruction "Tutti" and "Tutti orch. + chorus". Below the score, the chord progression is indicated as B+ — F+ — B+ — F+.

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

Musical score for Example 2j. The score is in 3/4 time and features a string and woodwind part (Sts. W.W.) and a trumpet part (+Tpt.). The string and woodwind part begins with a melodic line, and the trumpet part provides a harmonic accompaniment. The dynamic marking is *mf* (mezzo-forte). The score includes the instruction "+Br." (brass). Below the score, the chord progression is indicated as G+ — C#+ — G+.

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

This musical score is for a piano accompaniment in 3/4 time. The first system features a treble clef with a melody of eighth-note triplets and a bass clef with a bass line of eighth-note triplets. The tempo is marked as quarter ≈ 120. The key signature has one flat (B-flat). Above the first staff, there are markings for "Sts., W.W" and "Br.". Below the first staff, the chords are indicated as A(+), Eb+, C+, F#+, and Eb+. The second system continues with similar rhythmic patterns, including a trill (tr) in the treble clef and a fortissimo (ff) dynamic marking. The chords below the second staff are A+, Gb+, C+, A+, Eb+, C+, F#+, C+, A+, and Eb+.

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

This musical score is for a piano accompaniment in 4/4 time. The first system features a treble clef with a melody of eighth notes and a bass clef with a bass line of eighth notes. The tempo is marked as quarter ≈ 128. The key signature has one flat (B-flat). Above the first staff, there are markings for "Tpt." and "Sts., W.W.". Below the first staff, the chords are indicated as A+, Eb+, C+, F#+, F+, and B+. The second system continues with similar rhythmic patterns, including a fortissimo (f) dynamic marking.

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

Sts., Br. *mf*

W.W. Tpt Br. *mp*

Sts. W.W. +Br. *ff*

Bb+ ————— E+

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

Hn., Sts. *mp*

Hn., Sts. *mp*

Hn., Sts. *mp*

Hn., Sts. *mp*

Hn., Sts. *mp*

Ab(+) — D+ ————— Ab+

**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  $\approx$  64

Synth. Sts. W.W. *mp*

+Br. *mf*

+Br. *mp*

Glock. *f*

Br. *mf*

Tutti *f*

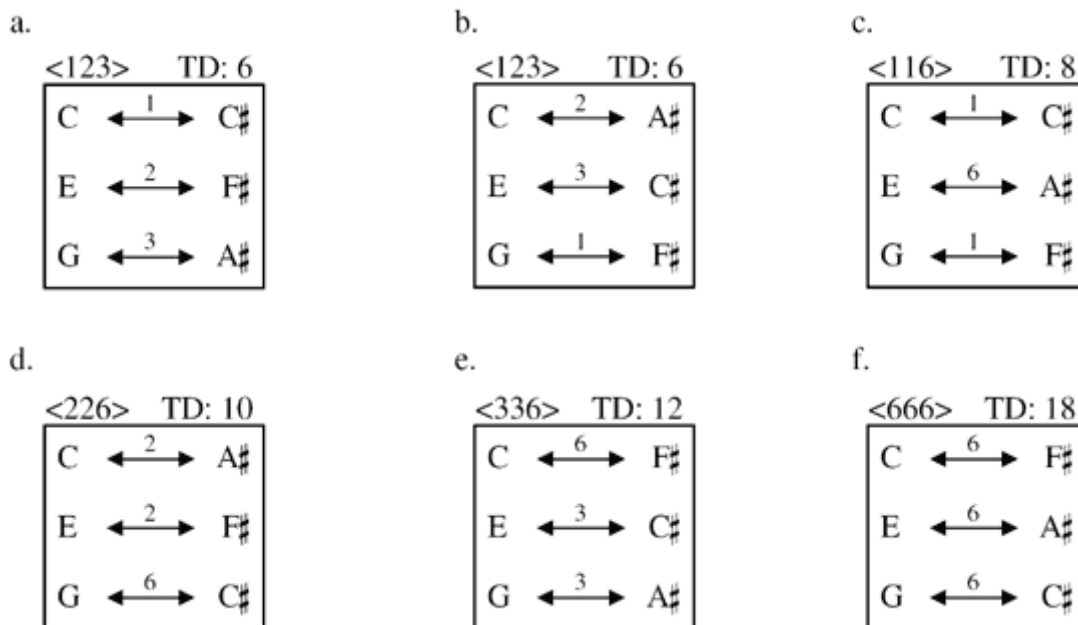
Tutti *f*

A+ ————— Eb+ — A+ ————— Eb+

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

The musical score consists of two systems. The first system shows a piano accompaniment (W.W. and Sts.) and a vocal line (Br. W.W.). The second system shows a piano accompaniment (Hn. and Tutti) and a vocal line (Hn.). Below the piano parts, chord progressions are indicated:  $Bb(+)$  —  $E+$  —  $Bb+$  —  $E+$  —  $Bb+$  —  $E+$ .

**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  $\approx$  50

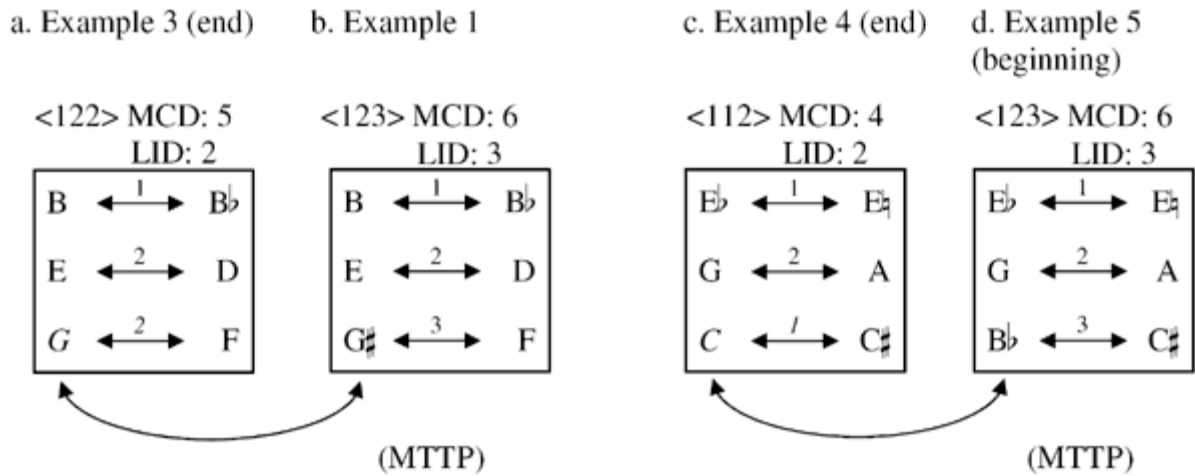
A+    A-    F-                      Ab-    E-    Bb+  
 MCD:    1    2    (3)                      2    5  
 LID:    1    1    (2)                      1    2

**Example 4.** Howard, *Treasure Planet*, 0:12:59, quarter  $\approx$  68

Sts., W.W.  
*p*  
*mp* *f*  
 Br.  
 F- A+ F- A+ C- A+

MCD:	3	3	3	4
LID:	1	1	1	2

**Figure 2.** Variations on two MTTPs



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

The image displays a musical score for Example 5 from Howard's *Treasure Planet*. It consists of two systems of staves. The first system features a piano part with a treble and bass clef. The treble staff includes dynamic markings of *mp*, *mf*, and *p*, and is labeled with "Sts., W.W., Hn." and "Sts., Cl.". The bass staff is labeled with "Sts." and "A+ — Eb+". The second system also features a piano part with a treble and bass clef. The treble staff includes dynamic markings of *f* and *mf*, and is labeled with "Sts.", "Tpt.", "Sts.", and "Sts., Tpt. 8vb". The bass staff is labeled with "Tbn.", "Hn.", "Tutti", and "B+ — F+". The score includes various musical notations such as notes, rests, and dynamic markings.