

MTO 15.1 Examples: Lind and Roeder, Transformational Distance and Form

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.09.15.1/mto.09.15.1.lind_roeder.php

Figure 1. Instances of 0268 in section A

*conclusion/reversal of opening progression:
 same pcs as opening tetrachord
 (enharmonically re-spelled)*

(1st subsection) I (2nd subsection: same progression
 as 1st section, but retrograded)

Langsam (*Tempo I*) Alban Berg, Op. 2, No 2

Schla - fend tragt man mich in mein Hei - mat - land. ein wenig bewegter (*Tempo II*)

6 A tempo (*II*)

accl. - Rit. Fer - ne komm' ich

mf espress.

Green = 0268s belonging to whole-tone collection (C, D, E, F \sharp , A \flat , B \flat)

Orange = 0268s belonging to whole-tone collection (D \flat , E \flat , F, G, A, B)

Figure 2. 0268 tetrachords in section A'

The image shows a musical score for section A' with two systems of music. The first system starts at measure 10 and ends at measure 13. The second system starts at measure 14 and ends at measure 21. The score includes vocal lines and piano accompaniment. The lyrics are: "her, ü-ber Gip - fel, ü-ber Schlün - de, ü-ber ein dun-kles Meer in mein Hei - mat - land." The piano part includes markings such as *wogend*, *dimin.*, *pp*, *ppp*, *rit.*, and *atempo (I)*. Vertical bars highlight specific tetrachords: orange bars highlight tetrachords from the collection (D \flat , E \flat , F, G, A, B) and green bars highlight tetrachords from the collection (C, D, E, F \sharp , A \flat , B \flat). The number 8.9540 is printed at the bottom of the second system.

Green = 0268s belonging to whole-tone collection (C, D, E, F \sharp , A \flat , B \flat)

Orange = 0268s belonging to whole-tone collection (D \flat , E \flat , F, G, A, B)

Figure 3. Measures 1–8 and 13–17, reduced to 0268s progressing by characteristic transformations

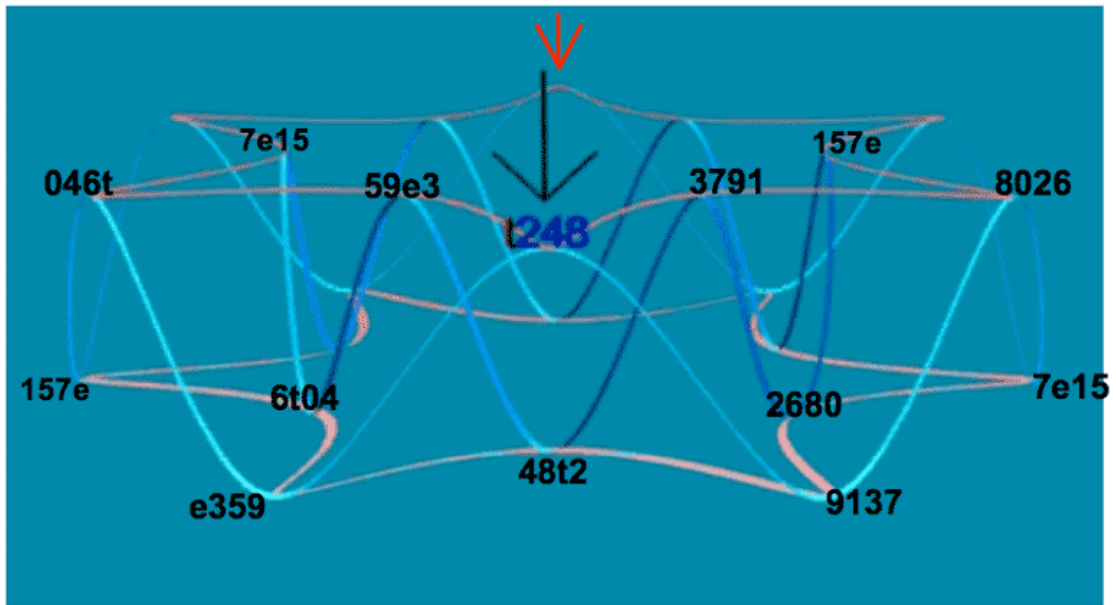
The image displays a musical score for piano and voice, divided into two systems. The first system covers measures 1 through 8, and the second system covers measures 13 through 17. The piano accompaniment is shown in both treble and bass clefs, while the vocal line is in the treble clef. The key signature is B-flat major (two flats). The score is annotated with characteristic transformations: T₁, T₅, T₇, and T₁₁. Brackets and arrows indicate the scope of these transformations across the measures. The lyrics are written below the vocal line.

Measures 1–8:
1 Schla-fend trägt man mich in mein Hei-mat-land.
2
3
4
5
6
7
8

Measures 13–17:
13 Schlünde, über ein dunkles Meer in mein Hei-mat-land.
14
15
16
17

Figure 4. Two views of the toroidal space

a. Front



b. Rear

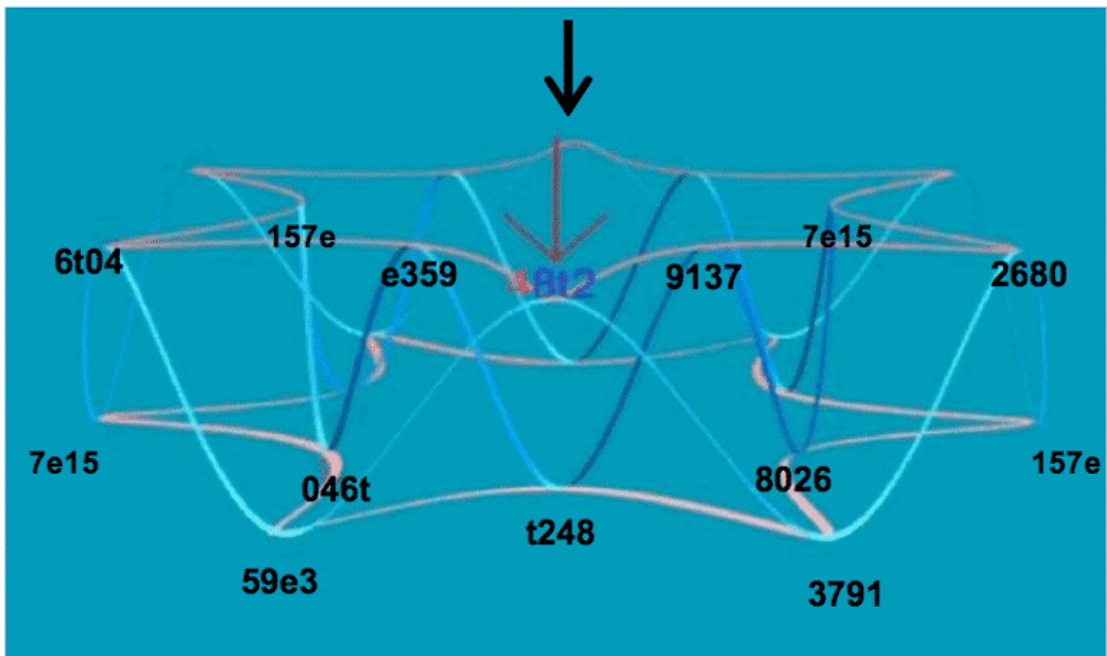


Figure 5. Nodes whose contents belong to the same whole-tone collection

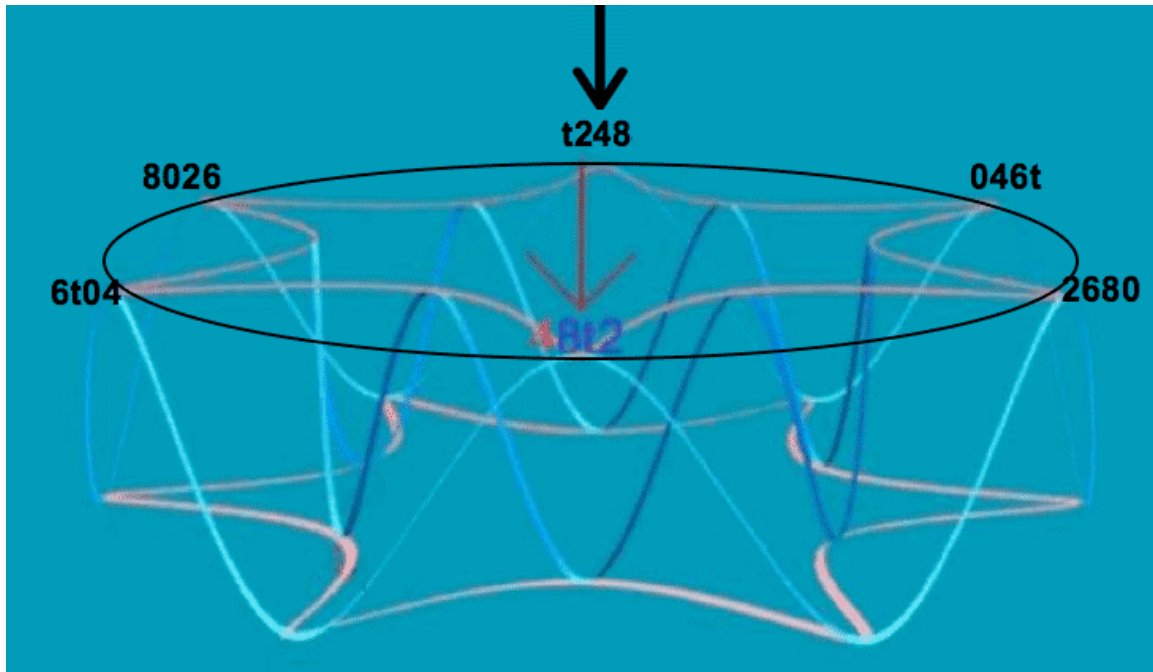
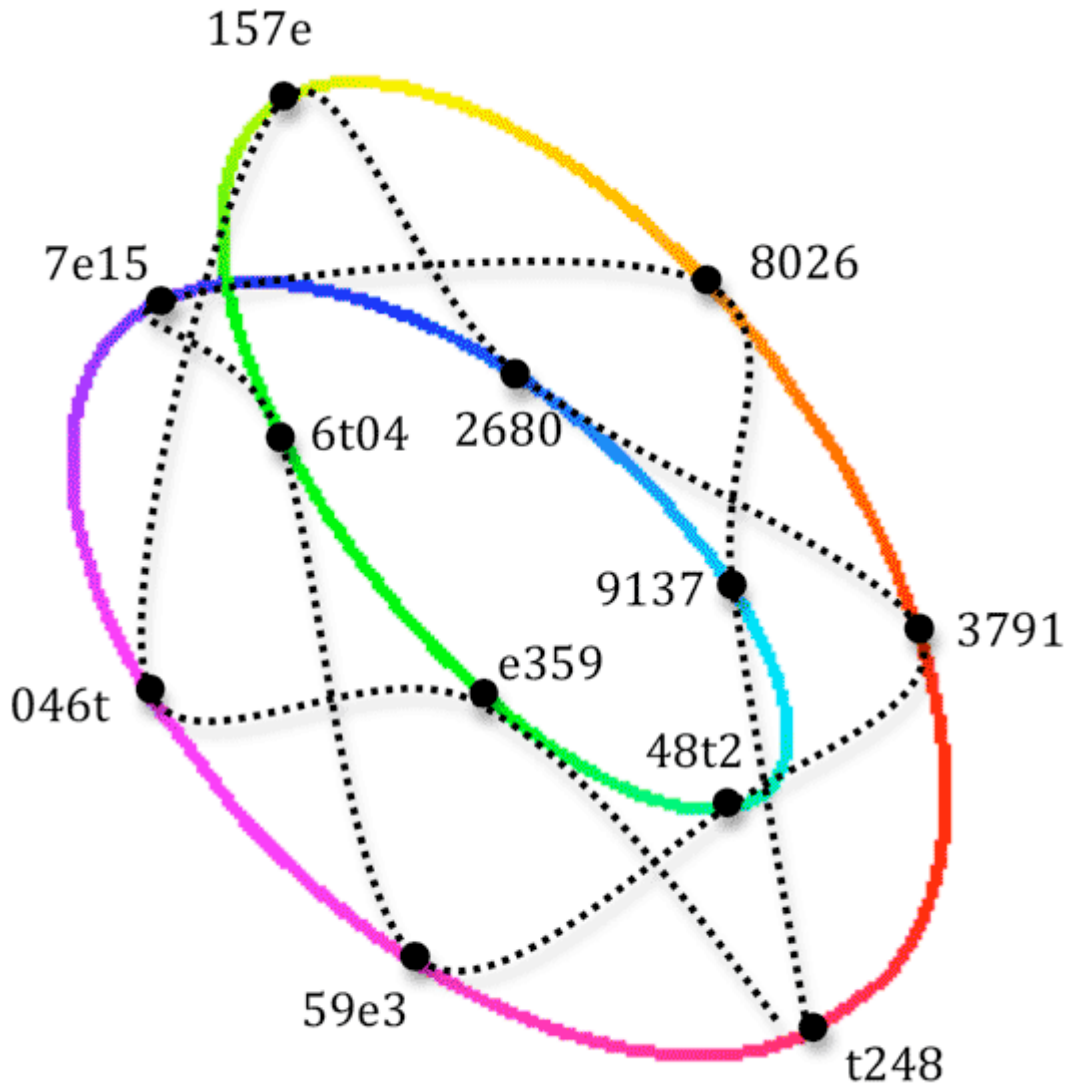


Figure 6. A 12-node alternative space



Animation 1.

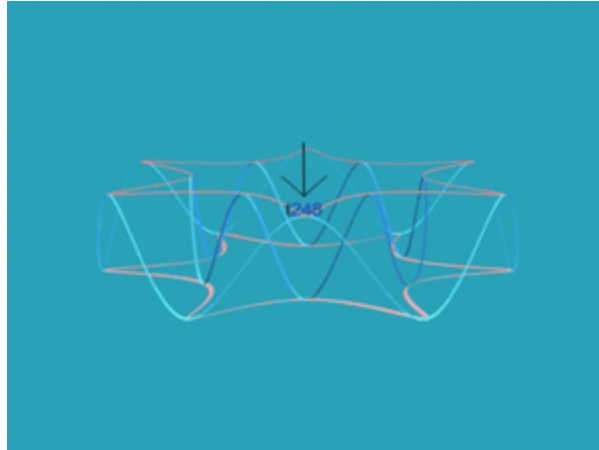


Figure 7. Measures 8–12

Figure 8. Reduction of the piano, RH, in measures 9–12, featuring 04 dyads

Animation 2.

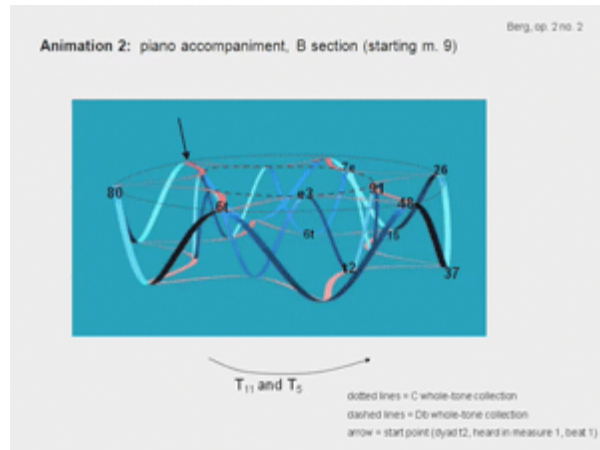


Figure 9. The first vocal phrase, measures 1–4, and a reduction showing 04 dyads

T₁₁ T₇ T₁₁ T₁₁ T₁₁

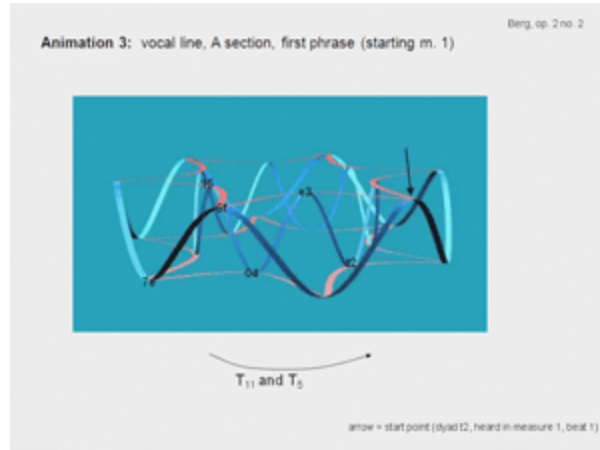
Schla - fend trägt man mich in mein Hei - mat land.

Figure 10. The last vocal phrase, measures 13–18, with a reduction showing 04 dyads

T₁₁ T₇ T₁₁ T₇ T₁₁ T₁₁ T₁₁

de, ü-ber ein dü-n-kles Meer in mein Hei - - - - mat land.

Animation 3.



Animation 4.

