

MTO 15.1 Examples: Roeder, Constructing Transformational Signification

(Note: audio, video, and other interactive examples are only available online)

http://www.mtosmt.org/issues/mto.09.15.1/mto.09.15.1.roeder_signification.php

Example 1. Bartók, Scherzo from *Suite*, Op. 14, measures 1–32

why stop?

why different?

why different?

why begin here, this way?

cresc.

why repeat

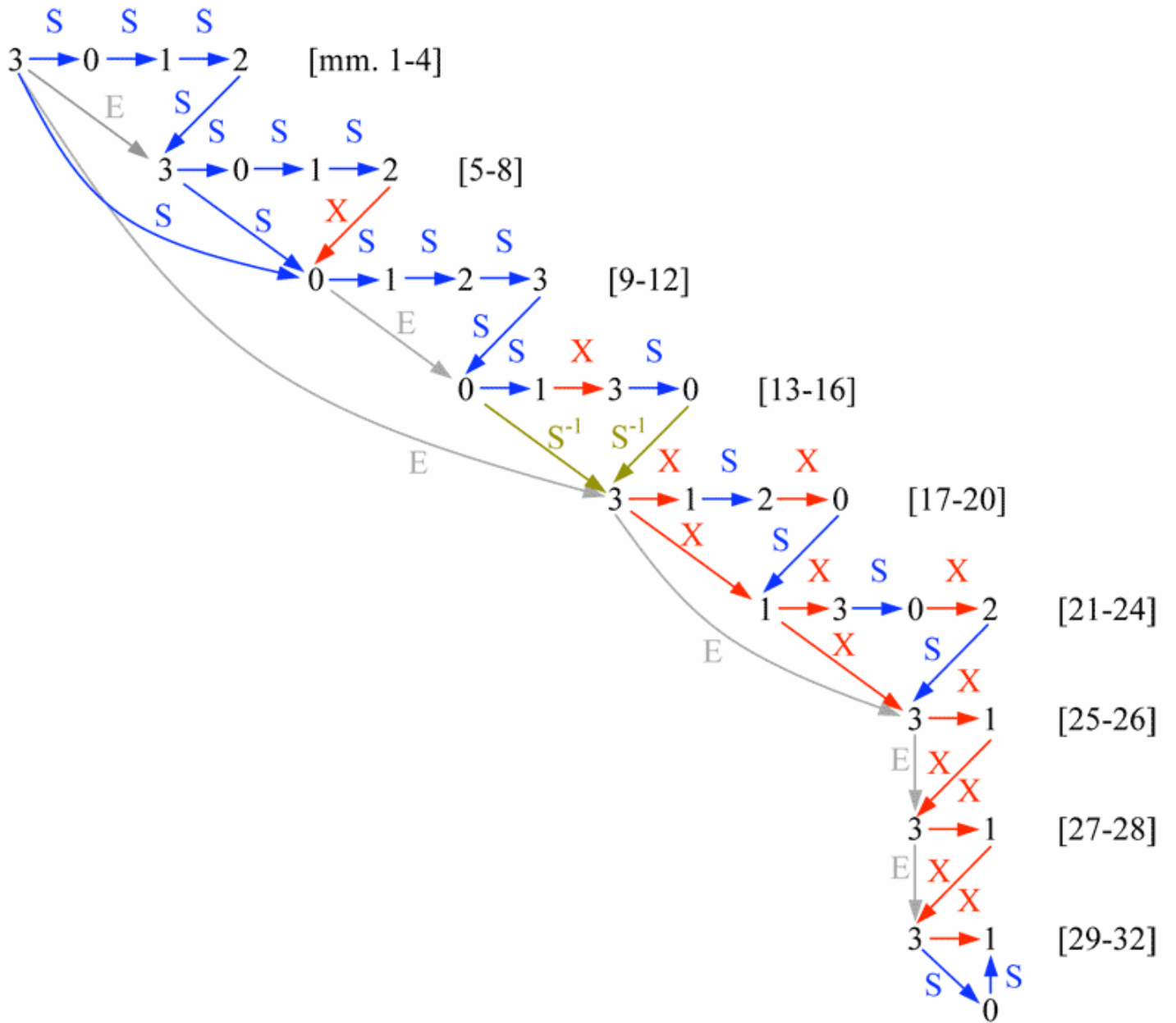
and get stuck here?

f marcatissimo

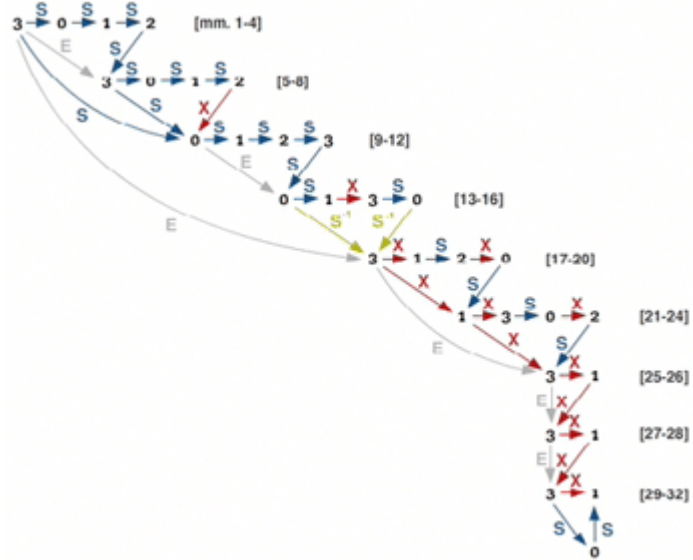
p

sf

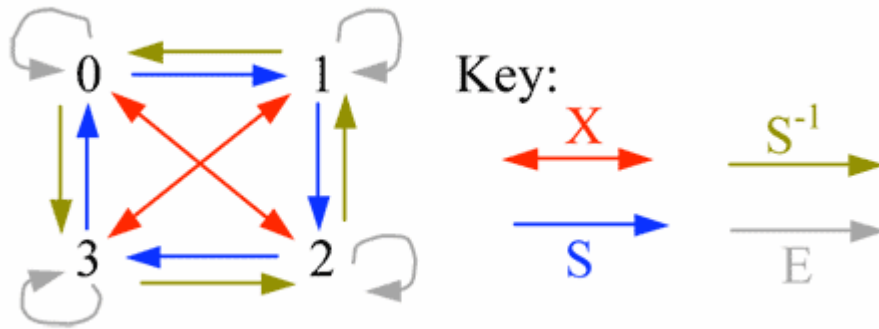
Example 2. Event-transformational analysis of Example 1



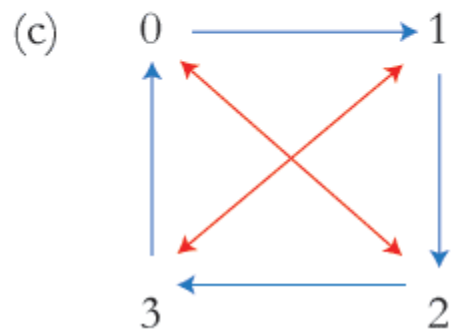
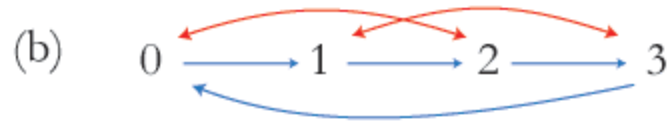
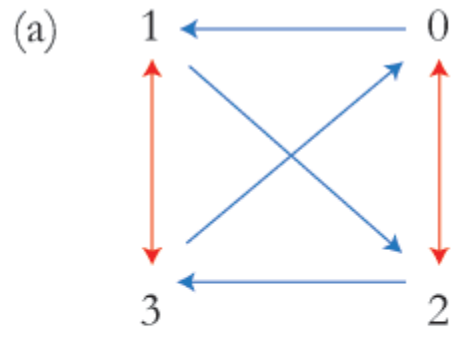
Animation 1. Animation of the event network of Example 2



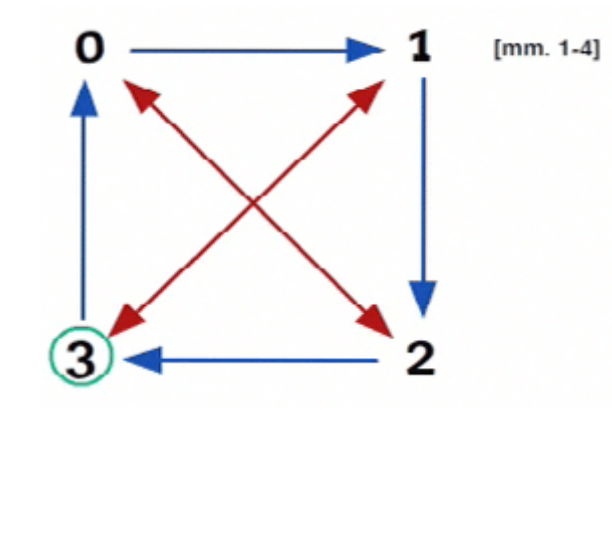
Example 3. A complete space containing the transformations of Example 2



Example 4. Various alternative visual layouts of the space of Example 3



Animation 2. A simple animation in the space of Example 4c



Animation 3. A representational version of Animation 2



Example 5. Characteristic moves of the first pc of each measure from a member of an augmented triad 4-wiggle

<p>MOVE 1: -7 from the referential pc of another augmented triad</p>	
<p>MOVE 2: -7 from the pc that is -4 from a referential pc</p>	
<p>MOVE 3: 7 from a referential pc</p>	
<p>MOVE 4: -7 from the pc that is 4 from a referential pc</p>	

Example 6. Instances of MOVEs in the Scherzo excerpt

Example 6 shows a musical score with four staves. The first two staves are in the treble clef, and the last two are in the bass clef. The score is annotated with various colored arrows and labels: MOVE1 (green), MOVE2 (red), MOVE3 (pink), and MOVE4 (blue). Intervals of 4, -4, 7, and -7 are marked. Performance markings include *f marcato/issimo*, *p*, *cresc.*, and *sf*. Measure numbers 9, 17, and 25 are indicated on the left. A note in measure 25 is labeled "missing Bb".

Example 7. Event-transformational analysis of Bartók, Scherzo, measures 33–42

Example 7 shows a musical score with two staves in the treble clef. The score is annotated with various colored arrows and labels: MOVE1 (green), MOVE2 (red), MOVE3 (pink), and MOVE4 (blue). Intervals of 4, -4, 7, and -7 are marked. Performance markings include *f giocoso*, *sf*, and [etc.]. Measure numbers 33 and 38 are indicated on the left.

This passage's characteristic gestures in the left-hand part are larger four-node networks of 4s and 7s, in which the 4 and -4 of the previous "wiggle" are now mediated by a 7 or -7. The notes in the right-hand accompaniment clearly derive by 7 from the prominent left-hand notes. The long green arrow indicates that the entire eight-bar group, measures 33–40, is transposed by the characteristic interval 7 (down in pitch a perfect fourth) to measures 41–48.

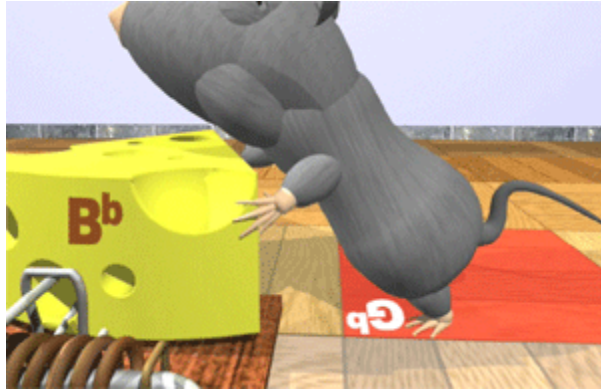
Example 8. A quasi-spatial network layout



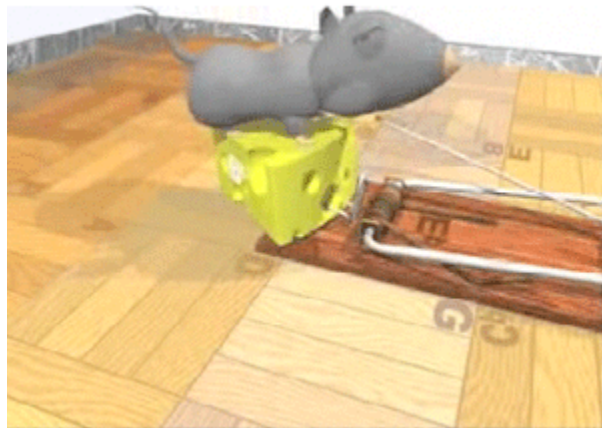
Animation 4. Enactment of measures 1–4 on the network of Example 8



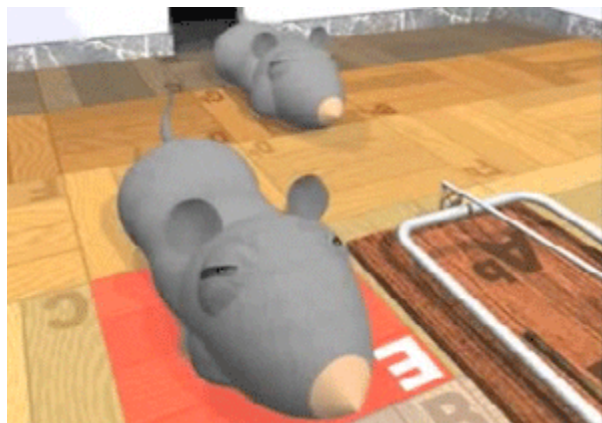
Animation 5. Enactment of measures 5–8



Animation 6. Enactment of measures 9–16



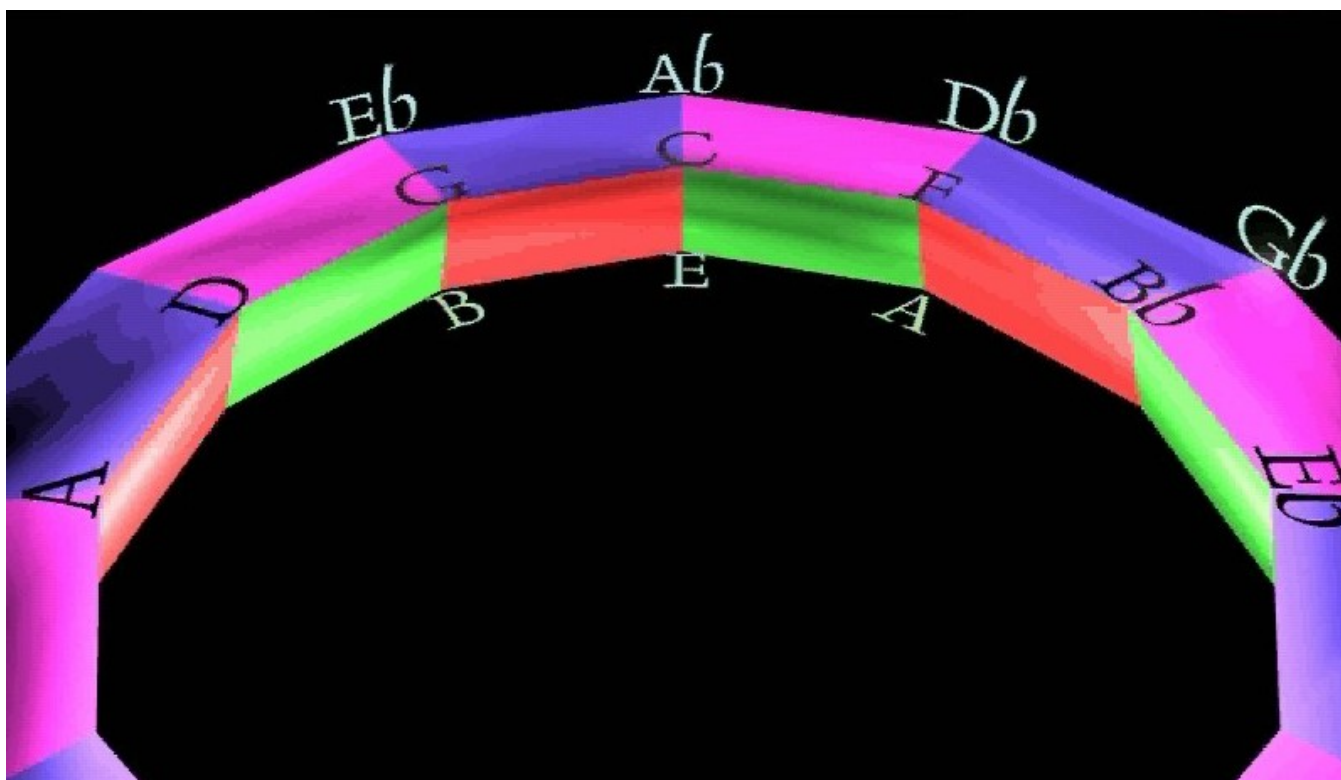
Animation 7. Enactment of measures 17–32



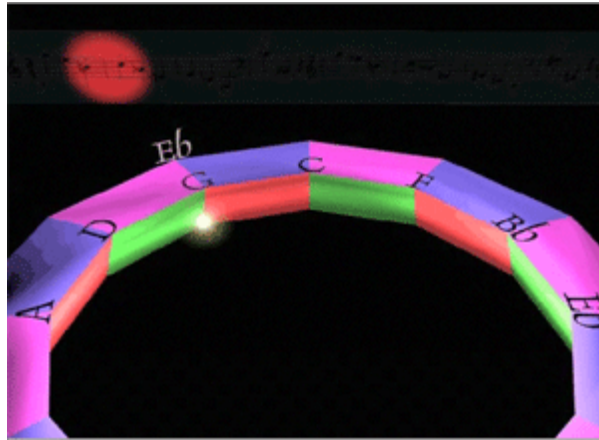
Animation 8. Enactment of measures 1–32



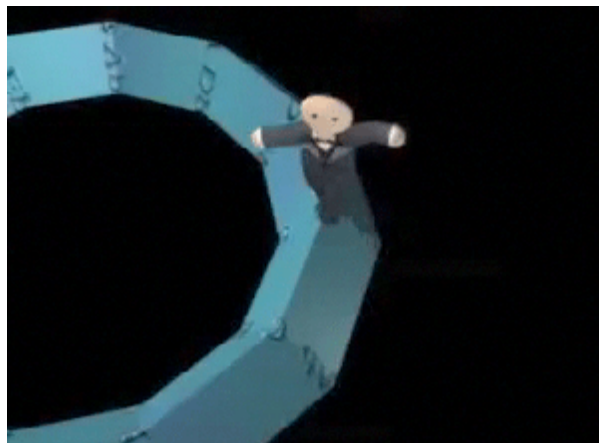
Example 9. A T7–T4 *Tonnetz* torus



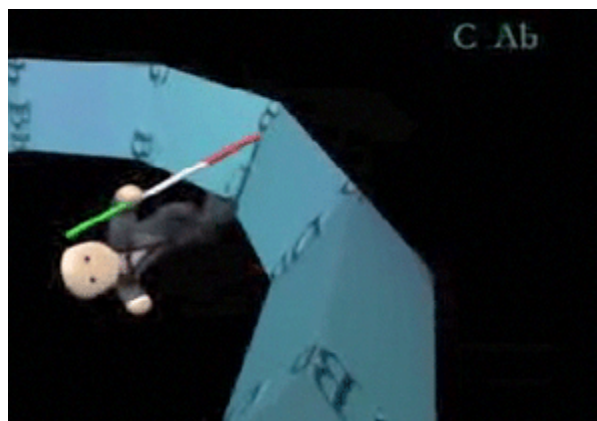
Animation 9. Enactment of measures 1–16 on the network of Example 9 by a moving light



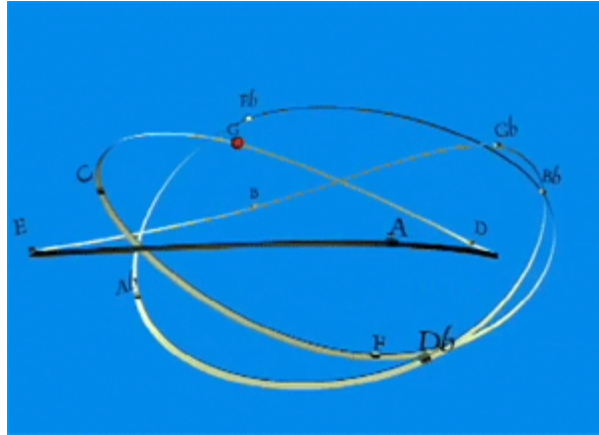
Animation 10. Enactment of measures 1–32 by a human agent on a T7–T4 *Tonnetz*



Animation 11. Enactment of measures 1–32 by a human agent on a T1–T4 *Tonnetz*



Animation 12. A tour of a minimal toroidal space with T7–T4 *Tonnetz* structure



Animation 13. Interactive tour of the space of Animation 12

