

MTO 17.2 Examples: Heetderks, Aaron Copland's *Quiet City*

(Note: audio, video, and other interactive examples are only available online)  
<http://www.mtosmt.org/issues/mto.11.17.2/mto.11.17.2.heetderks.php>

Figure 1. *Quiet City*, five measures after rehearsal 16 to ending (reduction)

The musical score is presented in three systems. The first system, labeled [16]+5, features a trumpet part with a *mp* dynamic and a string part with dynamics *pp*, *ppp*, and *pppp*. The second system, labeled [17], includes an English horn part with a *p* dynamic and a piano part with dynamics *mp* and *p*, along with a *morendo* marking. The third system shows a piano reduction of the final measures.

Figure 2. ic1/ic5 Tonnetz

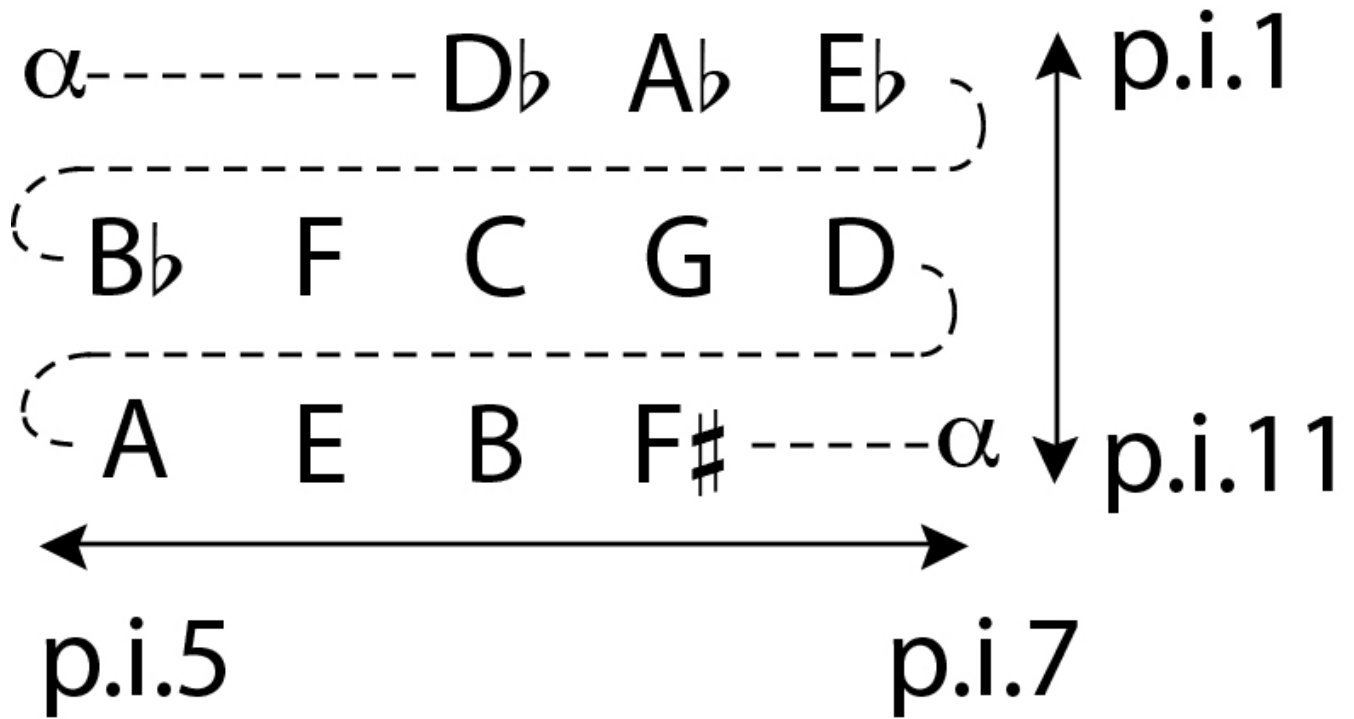
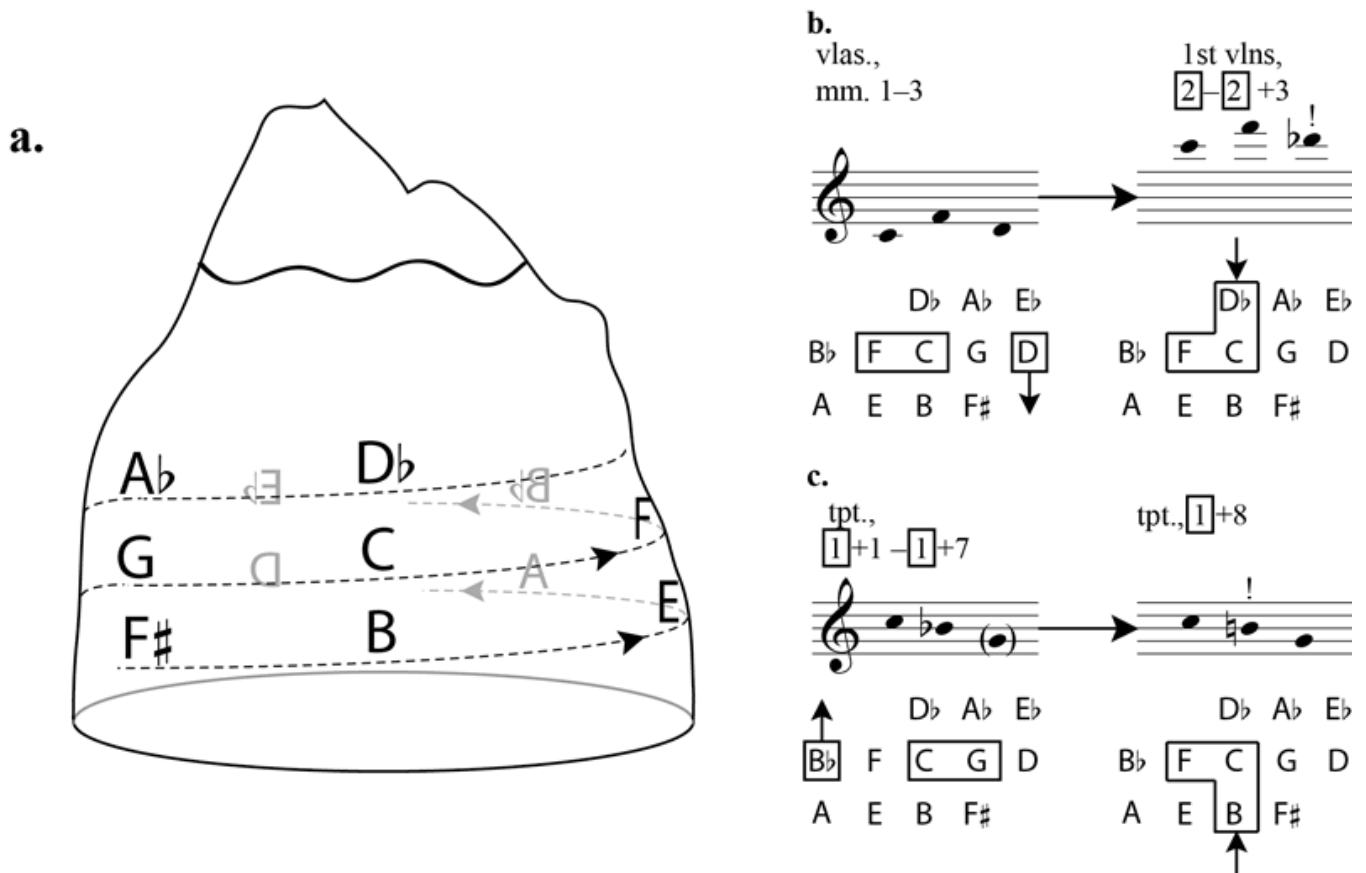


Figure 3. Opening five measures of *Quiet City*

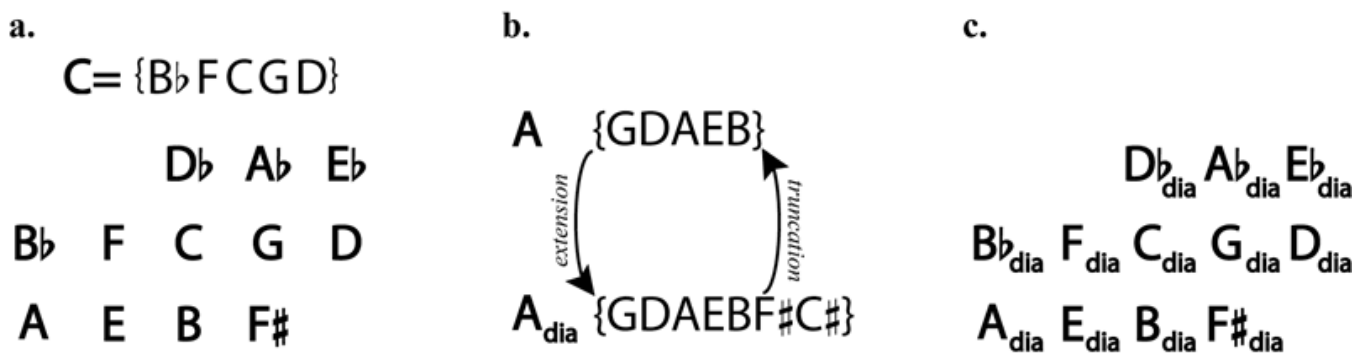
The musical score shows the opening five measures of *Quiet City*. The notation includes:

- Staff 1: Treble clef, measures 2, 3, 4, 5 (Eng. Hn.), 6, 7.
- Staff 2: Treble clef, labeled "vlns 1&2". It features a C-F interval in measure 2 and sustained chords in measures 3-7.
- Staff 3: Treble clef, labeled "vla.". It features a C-F interval in measure 2 and sustained chords in measures 3-7.
- Staff 4: Bass clef, labeled "vcl.". It features sustained chords in measures 3-7.

**Figure 4.** a. Conceptual representation of *Tonnetz* as “pitch mountain”; b–c. Semitonal inflections of [025] trichord

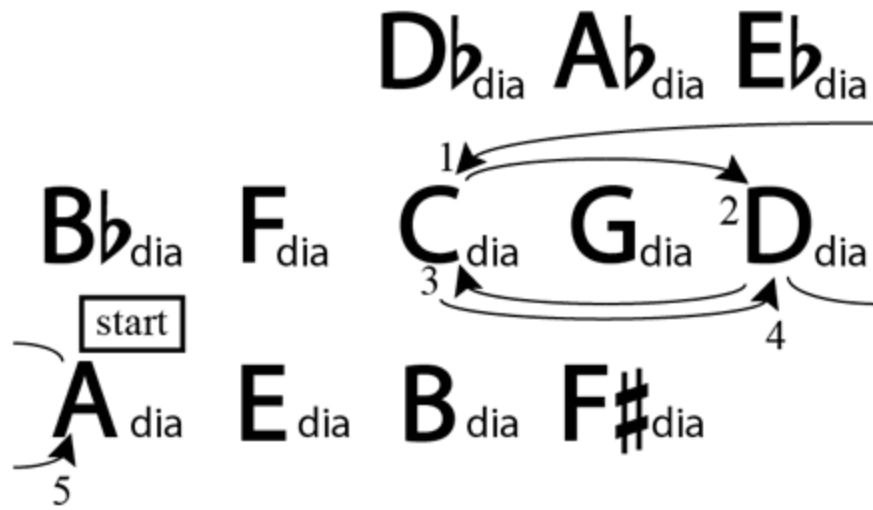


**Figure 7.** a. Network of pentatonic collections; b. Extension and truncation operations; c. Network of diatonic collections

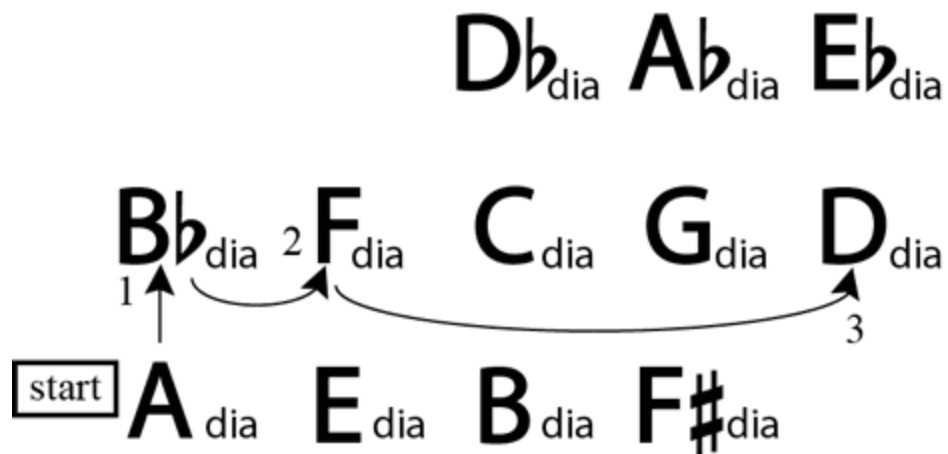


**Figure 9.** *Tonnetz* analysis of collectional shifts from rehearsal 3 to 9

**3** – **6**



**6** – **9**



**Figure 11.** a. Ascending semitones in outer voices at rehearsal 12; b. Reversal of semitone motion from rehearsal 3

**a**

ascending semitone [12]

tpt. *f* *ff*

vln. ascending semitone vln.

vla. Eng. ascending semitone Eng. *ff*

hn. ascending semitone hn.

vcl. vla., vcl.

bass ascending semitone bass

**b**

[3] [12]

tpt. tpt.

Eng hn. Eng hn.

Detailed description: Part (a) shows a musical score for rehearsal 12. It features five staves: trumpet (tpt.), violin (vln.), viola (vla.), English horn (Eng. hn.), and cello (vcl.). The trumpet part starts with a half note G4 (marked *f*) and moves to a half note A4 (marked *ff*) via an ascending semitone, indicated by a dashed line and the text 'ascending semitone'. The violin and viola parts play chords that also move up by a semitone from rehearsal 3 to rehearsal 12, with dashed lines and the text 'ascending semitone' connecting the notes. The English horn and cello parts also show this semitone motion. A rehearsal mark [12] is placed above the trumpet staff. Part (b) shows a comparison between rehearsal 3 and rehearsal 12. At rehearsal 3, the trumpet (tpt.) plays a half note G4. At rehearsal 12, the English horn (Eng. hn.) plays a half note G4, and the trumpet (tpt.) plays a half note F4. A dashed line indicates the reversal of the semitone motion between the two rehearsals.

Figure 12. Arrival on C four measures after rehearsal 16

16

tpt.

vlns 1&2

vla.

vcl.

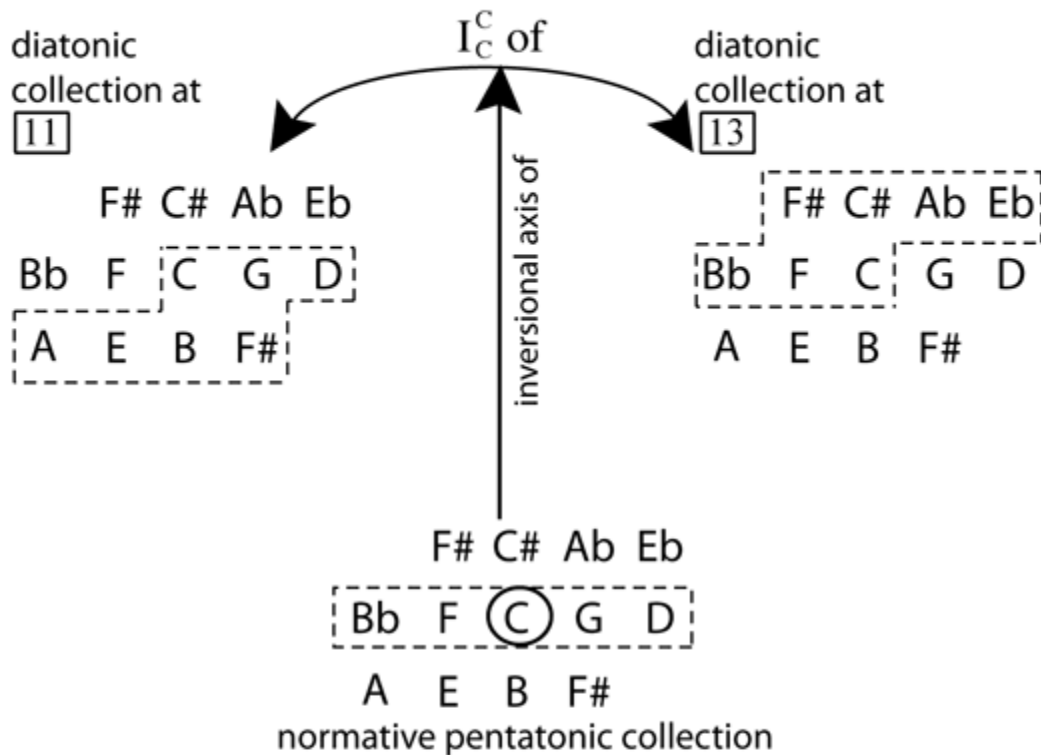
basses

$D\flat$   $A\flat$   $E\flat$   
 $B\flat$   $F$   $C$   $G$   $D$   
 $A$   $E$   $B$   $F\sharp$

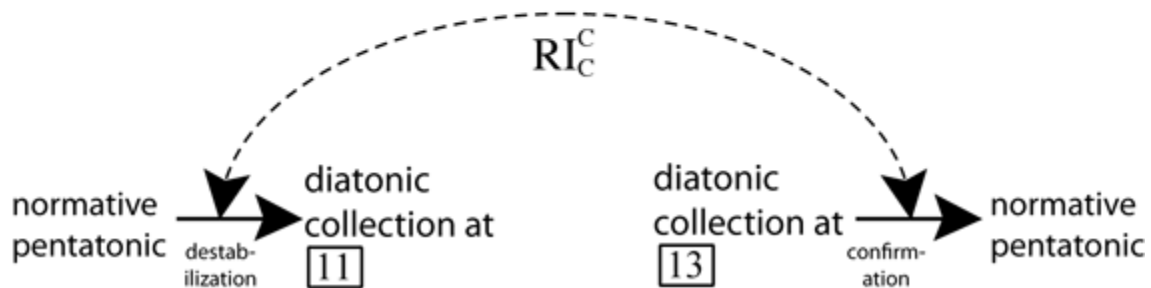
$D\flat$   $A\flat$   $E\flat$   
 $B\flat$   $F$   $C$   $G$   $D$  pentatonic completion  
 $A$   $E$   $B$   $F\sharp$

**Figure 13.** a. Relations expressed in large-scale cadential motion from rehearsal 11 to ending; b. Retrograde inversion relation between motion from original pitch collection to  $D_{\text{dia}}$ , and from  $A_{\text{dia}}$  to original pitch collection

**a**



**b**



**Figure 14.** Reduction of principal melodic line for entire work

rehearsal no.: 1 3-1 3 12 13 16



collection: **C**                      **A<sub>dia</sub>**    **A<sub>b</sub>dia**    **B<sub>b</sub>dia**    **C**

**Path traced by  
collections:**

