



MTO 17.2 Examples: Leong, Webs and Snares

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

<http://www.mtosmt.org/issues/mto.11.17.2/mto.11.17.2.leong.php>

Example 1. *None but the Lonely Flute*: Pitch-class array cross-references

1) row segment (first hexachord)	0	7	8	6	2	1			
2) array-lyne segment (respecting partitions)	3//0 0	7	8	6	2	1	~	~	~
3) single array-lyne partition (equal-duration string)			8	6	2	1			
a)									
b)	3//0								

FLUTE

$\text{♩} = 72$

time points: 0 1 6 8 2 7 e

Dynamic markings: *f*, *ff*, *pp*, *ff*, *mp*, *pp*, *p*

Example 2. *Homily and Beaten Paths*: Hexachordal mosaics

$A = \{e 0 3 4 7 8\}$ $\bar{A} = \{1 2 5 6 9 t\}$

$B = \{0 1 4 5 8 9\}$ $\bar{B} = \{2 3 6 7 t e\}$

Homily, Beaten Paths (upper pc array) *Beaten Paths* (lower pc array)

$A \bar{A} A \bar{A} \dots$

$B \bar{B} B \bar{B} \dots$

$\bar{A} A \bar{A} A \dots$

$\bar{B} B \bar{B} B \dots$

$B \bar{B} B \bar{B} \dots$

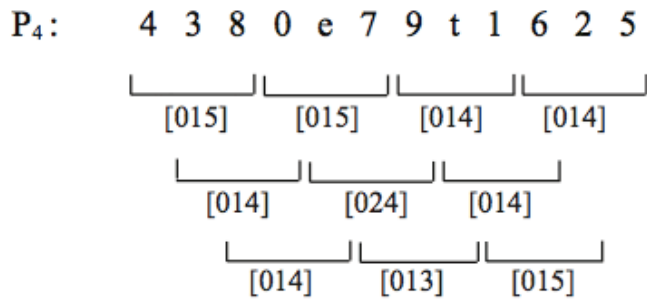
$\bar{A} A \bar{A} A \dots$

$\bar{B} B \bar{B} B \dots$

$A \bar{A} A \bar{A} \dots$

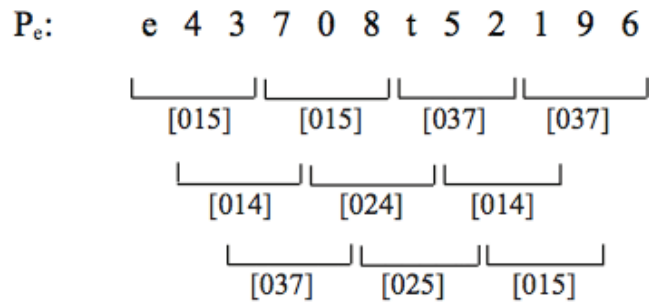
Example 3. Homily and Beaten Paths: Segmental trichords

Homily



trichord	no. of occurrences
[015]	3
[014]	3
[037]	2
[024]	1
[013]	1

Beaten Paths



trichord	no. of occurrences
[037]	3
[015]	3
[014]	2
[025]	1
[024]	1

Example 4. Homily: Opening aggregates

	①	②	③	④
Dur unit				
Dynamic				
f	438	0e7	9t1	625//
mf	1295	6t	874e30//	
mp	0	91854	26	73t
p	7t6e	23	5	10498//e
Partition	4 ² 3 1	5 3 2 ²	6 3 2 1	6 3 ²

① $\text{♩} = 90$
 SNARES OFF (YARN MALLETS)

tps: 0 1 2 4 7 9 t 0 3 5 6 8 e

②











③

④

Example 5. Homily: Dynamics and timbre

Block	I	II	III	IV	V	VI	VII	VIII	Coda
Snares on/off	_____			_____				_____	_____
Mallets	yarn	stick yarn	stick	brushes	soft mallet brush	stick	stick	yarn	stick (rolled)
Dynamics									
ff			x		x	x	x	x	x
f	x	x			x	x		x	x
mf	x	x	x	x		x	x		
mp	x		x	x	x	x	x		
p	x	x	x	x				x	x
pp		x		x	x		x	x	x

Example 6. Homily: Durational units

no. of dur units per 	durational unit	no. of aggregates controlled
12		1
10		5
8		7
7	 (7  : )	3
6		12
5		3
4		3

Example 7. Homily: Aggregates 29 to 31

	Ⓣ	Ⓚ	Ⓛ
Dur unit	♪	♪	♪ (♪)
Dynamic			
ff	83e0421t596//7		ff 4830
mf			f 7//25
mp	7326e		p t//9
pp	489501//t		pp c6
Partition	12	7 5	4 ² 2 ²

Example 8. Homily: Row segment cross-references

a) RI_1 (order numbers 2-6)

b) RI_8 (order numbers 3-6)

c) RI_3 (order numbers 2-4)

Example 9. Beaten Paths: Opening aggregates of upper and lower pitch-class arrays

Register	①	②	...	⑤	
C6 - B6	{	e437	08	...	
		29t6	15	...	
C5 - B5	{	8510	94	...	3//054819
			36te27	...	te726
Partition		4^3	$6\ 2^3$		7 5

		①	
C4 - B4	{	810	e673
C3 - B3		{	52t9
Partition			$4^2\ 3\ 1$

Example 10. *Beaten Paths*: Opening aggregates of upper and lower pitch-class arrays

Example 11. *Beaten Paths*: Array coordination and timbre

Mallets:	medium rubber	soft cord	soft yarn	medium yarn	soft yarn
Aggregates					
Upper array	1 2 3 4	5 6 7 8		9 10 11 12 13	
Lower array		1 2 3 4	5 6 7 8	9 10 11 12 —	13 14 15 16 17

	soft cord	medium yarn	soft cord	hard rubber	medium yarn
Upper array	14 15 16 17	18 19 20 21 22	23 24 25 26	27 28 29 30	31 32 33 34
Lower array	18 19 20 21	22 23 24 25 26	27 28 29 30		31 32 33 34

Example 12. *Beaten Paths*: Opening aggregate of time-point array

Dynamic

mp

0954

p

pp

612t

ppp

387e

Partition

4³

The musical score for Example 12 is written on a single staff in treble clef with a key signature of one sharp (F#). The time-point array is indicated by 'tps:' at the bottom. The array consists of time points 0, 6, 9, 1, 2, 3, 5, and 8. Dynamic markings are placed above the notes: mp at time points 0, 9, and 5; p at time points 6, 1, 2, and 3; and pp at time points 1, 2, 3, and 8. The notes are: G4 (0), A4 (6), B4 (9), C5 (1), D5 (2), E5 (3), F#5 (5), and G5 (8). There are also some accidentals and slurs in the score.

Example 13. *Beaten Paths*: Array-lyne partition source identified by aggregate and lyne

a) ⑥ lyne 1 | [6] // e 8 4 3 [0 7 9 5 t 2 1] |

b) I₈ (order numbers 6-8): 9 2 5

c) ④ lyne 4 | 5 1 2 |

d) ⑫ lyne 1 | t 3 6 7 |

e) ⑧ lyne 4 | 9 0 1 5 8 // [t 7] |

Example 14. *Beaten Paths*: interplay between upper and lower arrays

Array-lyne partition source identified by aggregate and lyne

- a) $\boxed{9}$ lyne 2 | [2] 7 6 |
- b) $\textcircled{10}$ lyne 4 | [2] e 6 8 4 9 1 0 |
- c) $\textcircled{14}$ lyne 4 | [2 7] 3 5 0 9 [8 4] |
- d) $\boxed{33}$ lyne 4 | [6] 1 t 9 5 2 |
- e) $\textcircled{4}$ lyne 1 | 5 2 1 [9] | (preceded by $\textcircled{3}$ lyne 1 | t |)

Example 15. *Beaten Paths: Closing*

34

129
4870
te36
5
4 ² 3 1

Partition

34

623t
5981
c047
4 ³

Partition

Musical score for 'Beaten Paths: Closing'. The score is written for two staves (treble and bass clef) in 4/4 time. It begins with a key signature of one sharp (F#) and a tempo marking of 107. The piece features a variety of dynamics including *ppp*, *ff*, *f*, and *mp*. Technical markings include triplets (3=), quintuplets (5=), and septuplets (7=). A vertical dashed line is placed at the beginning of the second measure. The score concludes with a double bar line.