



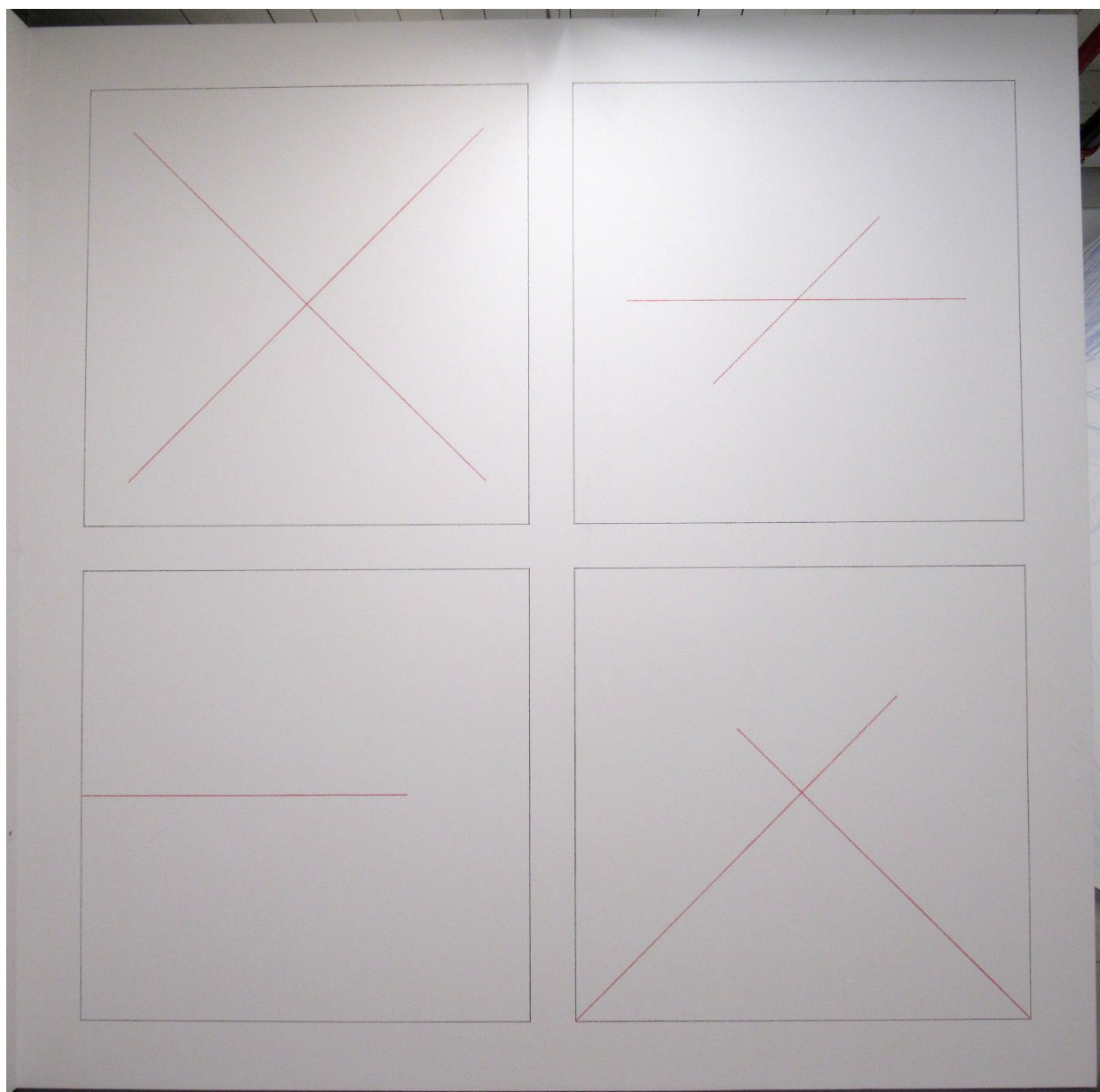
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MTO 31.4 Examples: Johnson, Lines and Points

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

<https://www.mtosmt.org/issues/mto.25.31.4/mto.25.31.4.johnson.html>

Example 1. LeWitt, Wall Drawing 160, Wall Drawing 164, Wall Drawing 159, and Wall Drawing 154 (clockwise from upper left corner). These four drawings appear on a single wall in this arrangement at MASS MoCA. Photograph by author.



Example 2. Shaw, *Partita*, I. Allemande, C.6–D.3, with audio (0:46–1:00). Texts from LeWitt’s instructions for Wall Drawings 154, 164, and 159. Musical lines and shapes reflect artistic lines and shapes. (All color annotations are by the author, and all annotations in black are Shaw’s.)

The image displays a musical score for the 'Allemande' from the Notebook for Anna Bach, BWV 991, by Johann Sebastian Bach. The score is written for a four-part setting (Soprano, Alto, Tenor, Bass) and includes several annotations for analysis:

- Staff 1 (Soprano):** Features a red line indicating a glissando and a red arrow pointing to a note. A red box highlights a measure with a note labeled 'm'.
- Staff 2 (Alto):** Features a red line indicating a glissando and a red arrow pointing to a note. A red box highlights a measure with a note labeled 'm'.
- Staff 3 (Tenor):** Features a blue box highlighting a measure with a note labeled 'm'. A yellow box highlights a measure with a note labeled 'f'.
- Staff 4 (Bass):** Features a blue box highlighting a measure with a note labeled 'm'. A yellow box highlights a measure with a note labeled 'f'.
- Staff 5 (Soprano):** Features a blue box highlighting a measure with a note labeled 'm'. A yellow box highlights a measure with a note labeled 'f'.
- Staff 6 (Alto):** Features a blue box highlighting a measure with a note labeled 'm'. A yellow box highlights a measure with a note labeled 'f'.
- Staff 7 (Tenor):** Features a blue box highlighting a measure with a note labeled 'm'. A yellow box highlights a measure with a note labeled 'f'.
- Staff 8 (Bass):** Features a blue box highlighting a measure with a note labeled 'm'. A yellow box highlights a measure with a note labeled 'f'.

Annotations include:

- Parallel fifths, with glissandi:** Indicated by red lines and arrows on the first two staves.
- Slides forward and back:** Indicated by a red line on the first staff.
- Allemande left:** Indicated by a red line on the second staff.
- Parallel triads:** Indicated by yellow boxes on the third, fourth, fifth, sixth, seventh, and eighth staves.
- Juxtaposed perfect fifths:** Indicated by a blue box on the eighth staff.
- Texts from LeWitt:** A green oval highlights a section of the score with the following text:
 - A black outlined square with a red horizontal line from the midpoint
 - with a line centered on the axis between the midpoint of the left side and the midpoint
 - a red diagonal line from the lower left corner toward the upper right corner

Example 3. Shaw, *Partita*, I. Allemande, E.4–F.6, with audio F.1–F.5 (1:19–1:29). Musical lines in contrary motion reflect artistic diagonal lines.

F

1 mp p

2 mp p

3 mp p

4 mp p

5 mp p

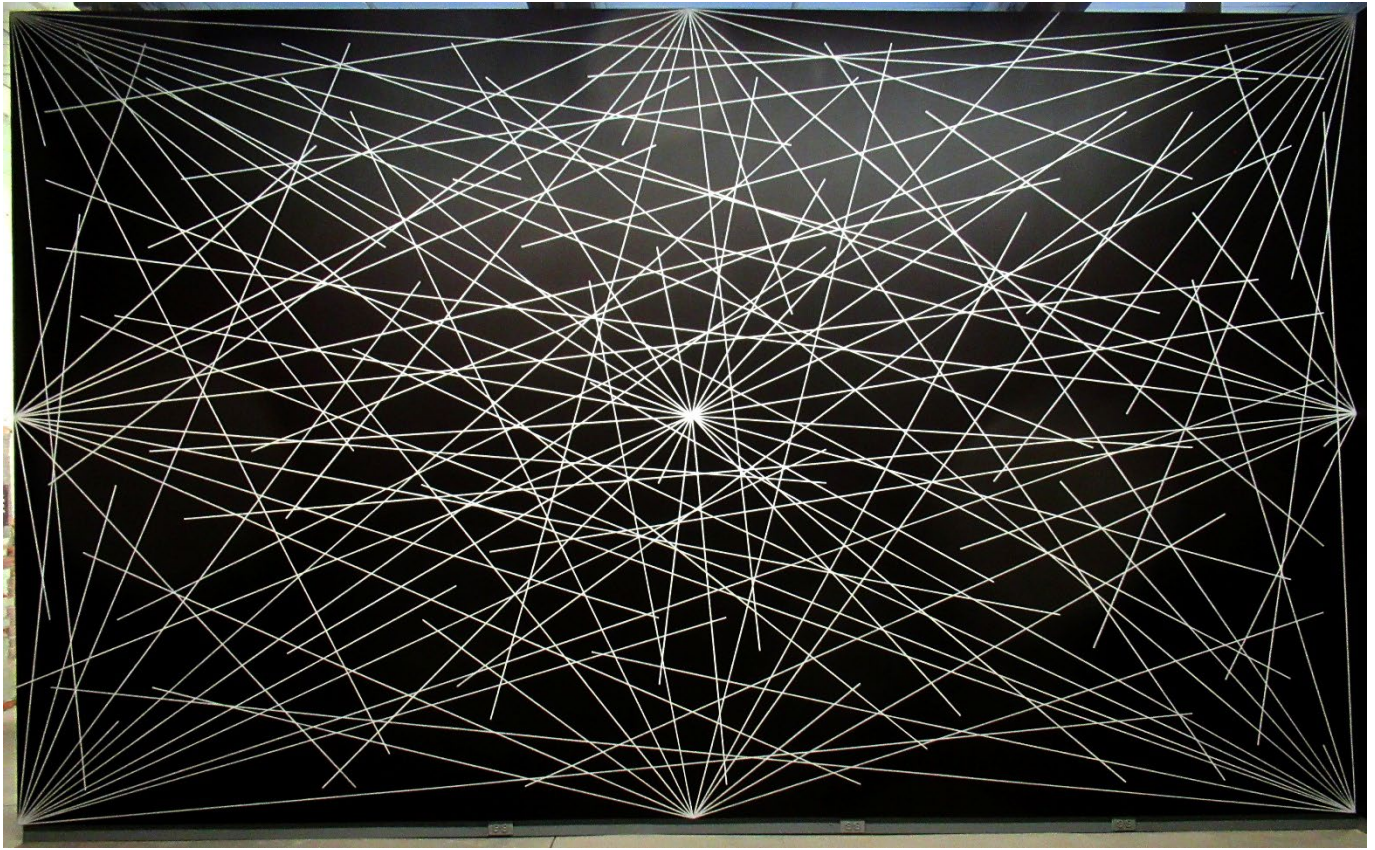
6 mp p

7 mp p

8 mp p

Glissandi in contrary motion

Example 4. LeWitt, Wall Drawing 289. MASS MoCA. Photograph by author.

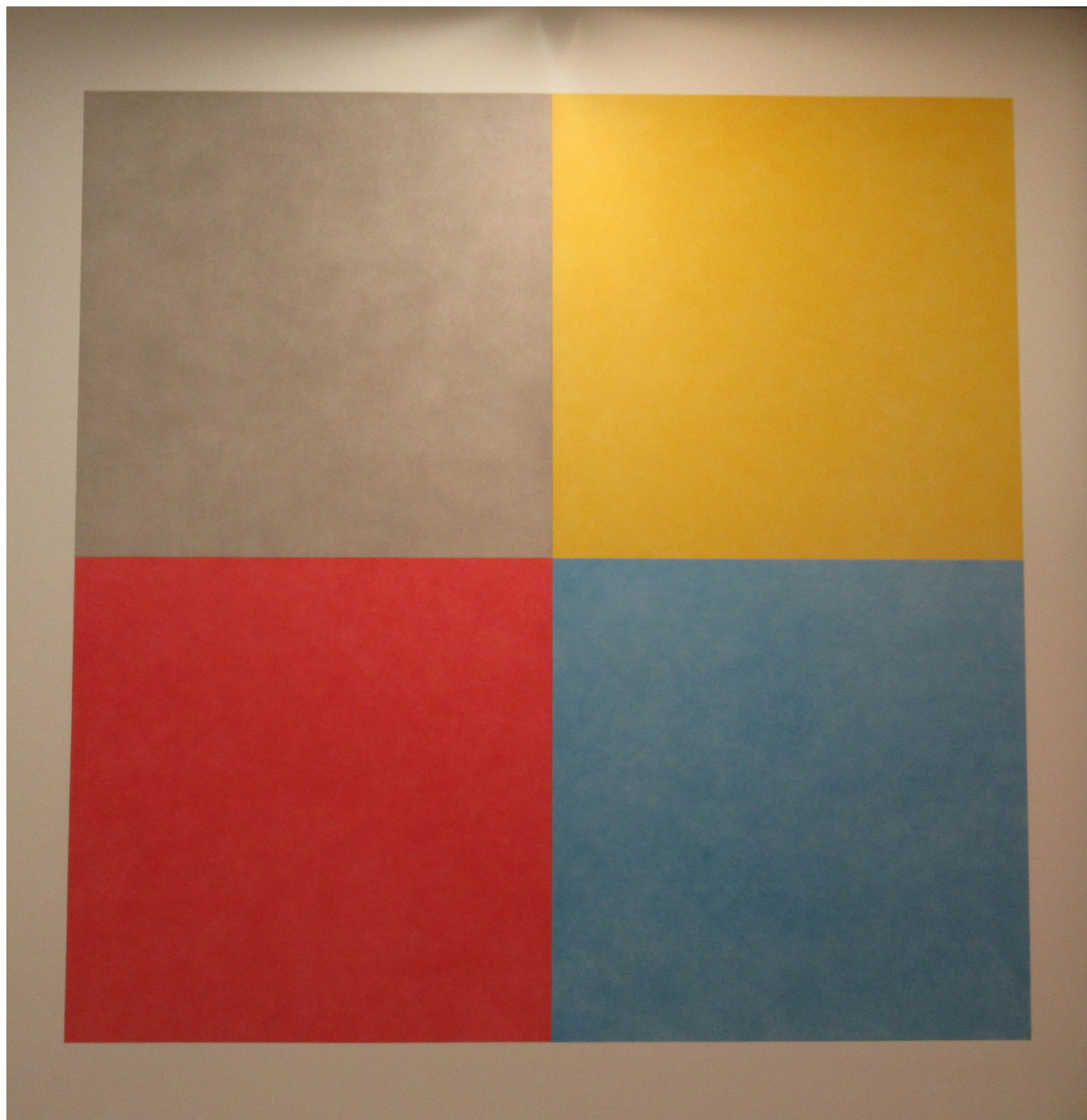


The image displays a musical score for 'The Fourth Wall' by John Cage, featuring eight staves. The score is annotated with various elements:

- Staff 1:** Labeled 'Audible inhales and exhales' in blue. It begins with a 'mmb' (medium mouth breath) marking.
- Staff 2:** Also labeled 'Audible inhales and exhales' in blue, with a 'mmb' marking.
- Staff 3:** Labeled 'Audible inhales and exhales' in blue, with a 'mmb' marking.
- Staff 4:** Labeled 'Audible inhales and exhales' in blue, with a 'mmb' marking.
- Staff 5:** Labeled 'Text from LeWitt' in green. It contains the text 'twelve lines from the midpoint of each of the sides'.
- Staff 6:** Labeled 'Fourth wall: twenty-four lines from the center,' in green. It contains the text 'twelve lines from the midpoint of each of the sides'.
- Staff 7:** Labeled 'Tutti arrival of sung chords' in orange. It contains a 'mm' (medium mouth) marking and a 'Tutti arrival of sung chords' annotation.
- Staff 8:** Labeled 'Tutti arrival of sung chords' in orange. It contains a 'mm' (medium mouth) marking and a 'Tutti arrival of sung chords' annotation.

A blue diagonal line runs from the top left to the bottom right, crossing all staves. A green oval encircles the text on staves 5 and 6. A yellow vertical line is positioned between staves 6 and 7.

Example 6. LeWitt, Wall Drawing 381. MASS MoCA. Photograph by author.



Example 7. LeWitt, Wall Drawing 419. MASS MoCA. Photograph by author.



Example 8. Shaw, *Partita*, I. Allemande, B.5–C.5, with audio (0:39–0:49). Text from instructions for LeWitt, Wall Drawing 381 and Wall Drawing 419. Musically moving from parallel triads to fragmented perfect fifths reflect LeWitt’s juxtaposed, parallel bands of colors.

stretch pitch slightly in either direction **C**

1 Follow your neighbor grand swing thru

2 Cut the diamond allemande left

3 Juxtaposed perfect fifths

4 Imitation with outlined perfect fifths

5

6

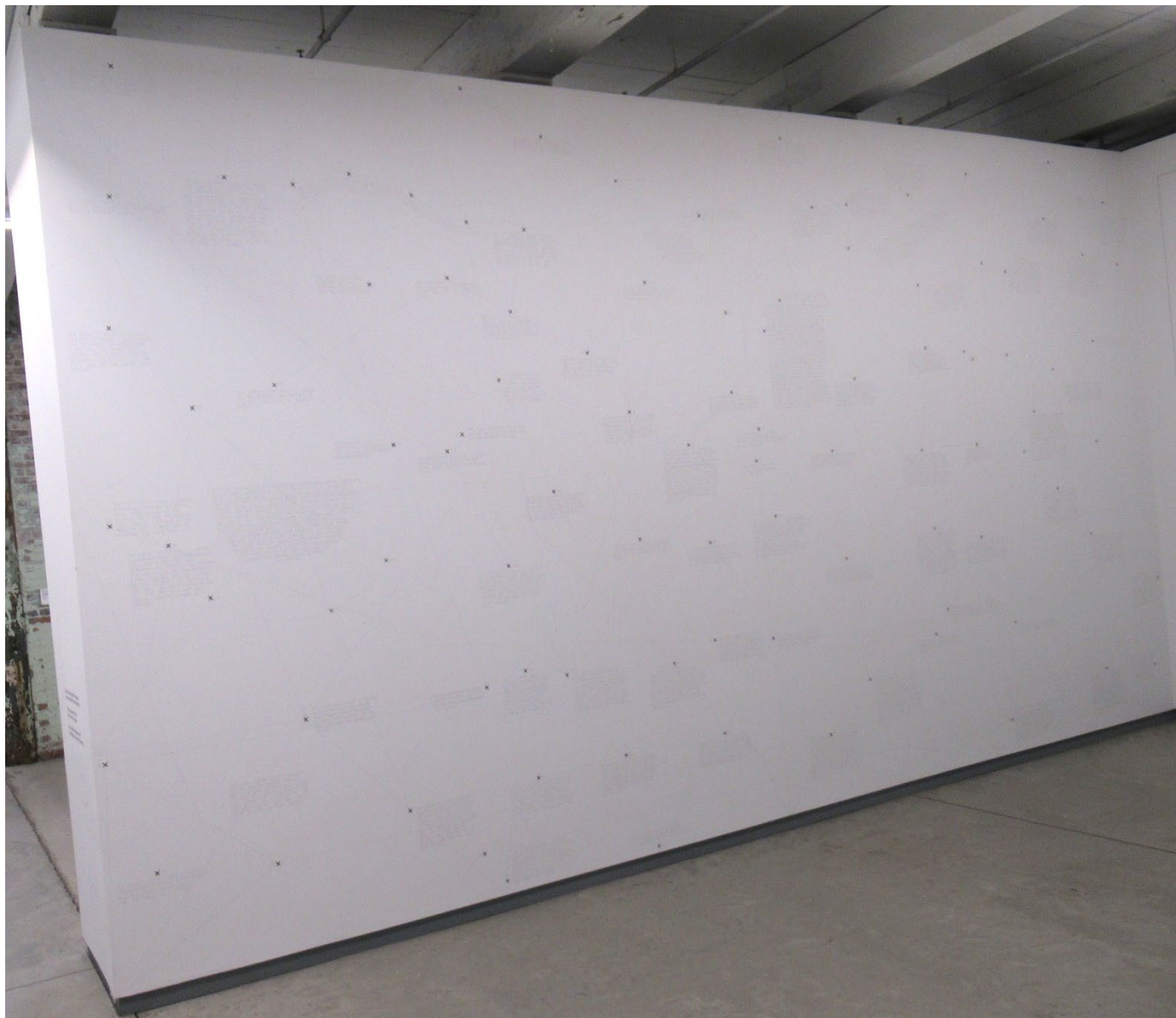
7 The wall is bordered and divided into four equal parts

8 Texts from LeWitt

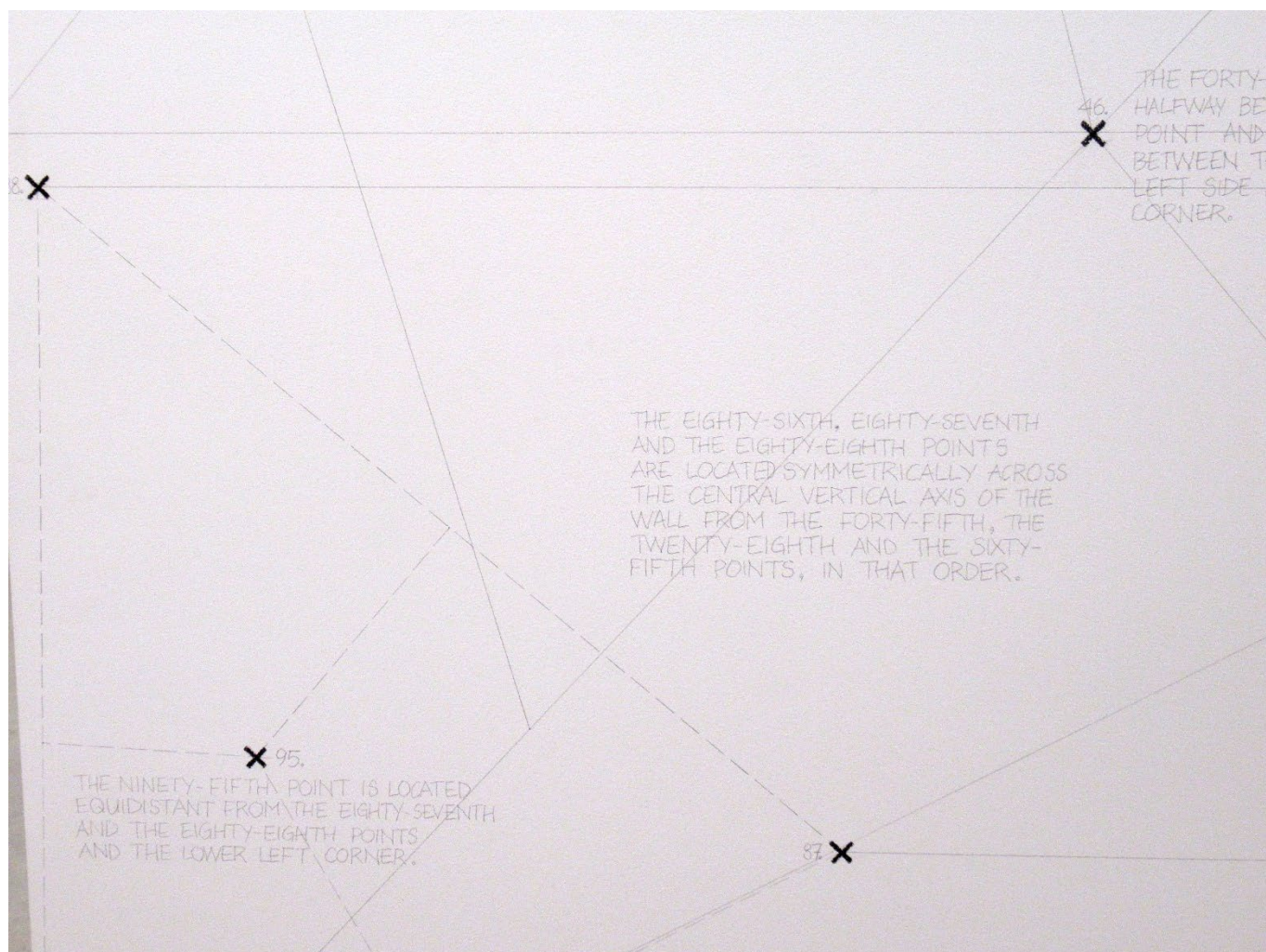
A square divided horizontally and vertically into four equal parts, one gray, one yellow, one red, and one blue

The musical score consists of eight staves, numbered 1 to 8. Staves 1-4 are in treble clef, and staves 5-8 are in bass clef. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'mm' (marcato). Annotations include 'stretch pitch slightly in either direction' with a box 'C', 'Follow your neighbor grand swing thru', 'Cut the diamond allemande left', 'Juxtaposed perfect fifths' (highlighted with a blue bracket), 'Imitation with outlined perfect fifths' (highlighted with a red bracket), 'The wall is bordered and divided into four equal parts', 'Texts from LeWitt', and 'A square divided horizontally and vertically into four equal parts, one gray, one yellow, one red, and one blue' (circled in green).

Example 9. LeWitt, Wall Drawing 305. MASS MoCA. Photograph by author.



Example 10. LeWitt, Wall Drawing 305. MASS MoCA. Closeup, partial view, showing the distant points now visible as Xs, with detailed textual descriptions of the locations of the points written by the drafter. Photograph by author.



Example 11. Shaw, *Partita*, IV. Passacaglia. Harmonic sketch of mm. 1–10, with audio (0:00–0:39)

D F Eb D F# D F# G Dm/F F# G Dm/F

Example 12. Shaw, *Partita*, IV. Passacaglia, B.10b–C.6, with audio (1:38 – 2:00). Pedal tones and neighbor notes begin to disrupt the passacaglia chord succession.

poco piu mosso

C

Neighbor notes disrupt harmony

plainchantish improv on these two pitches

Neighbor notes disrupt harmony

plainchantish improv on these two pitches

Neighbor notes disrupt harmony

Pedal tones disrupt harmony

xöömei

xöömei

Example 13. Shaw, *Partita*, IV. Passacaglia, D.6–E.4, with audio (2:21–2:42). Passage with greatest level of harmonic instability leads to reentrance of textual content, with return of pedal tones.

E

Passage with greatest harmonic instability

Reentry of texts from drafter's rendering of LeWitt
The eighty-sixth, eighty-seventh and the eighty-eighth points are located

Pedal tones return

Example 14. Photograph of the author viewing LeWitt, Wall Drawing 305. MASS MoCA. Referenced by Shaw in *Partita*, IV. Passacaglia. Two other wall drawings that Shaw references in *Partita*, I. Allemande, also appear on the adjacent, perpendicular wall (right side of photograph)—LeWitt, Wall Drawing 160 and LeWitt, Wall Drawing 154. MASS MoCA. Photograph by Anne Marie Johnson.

