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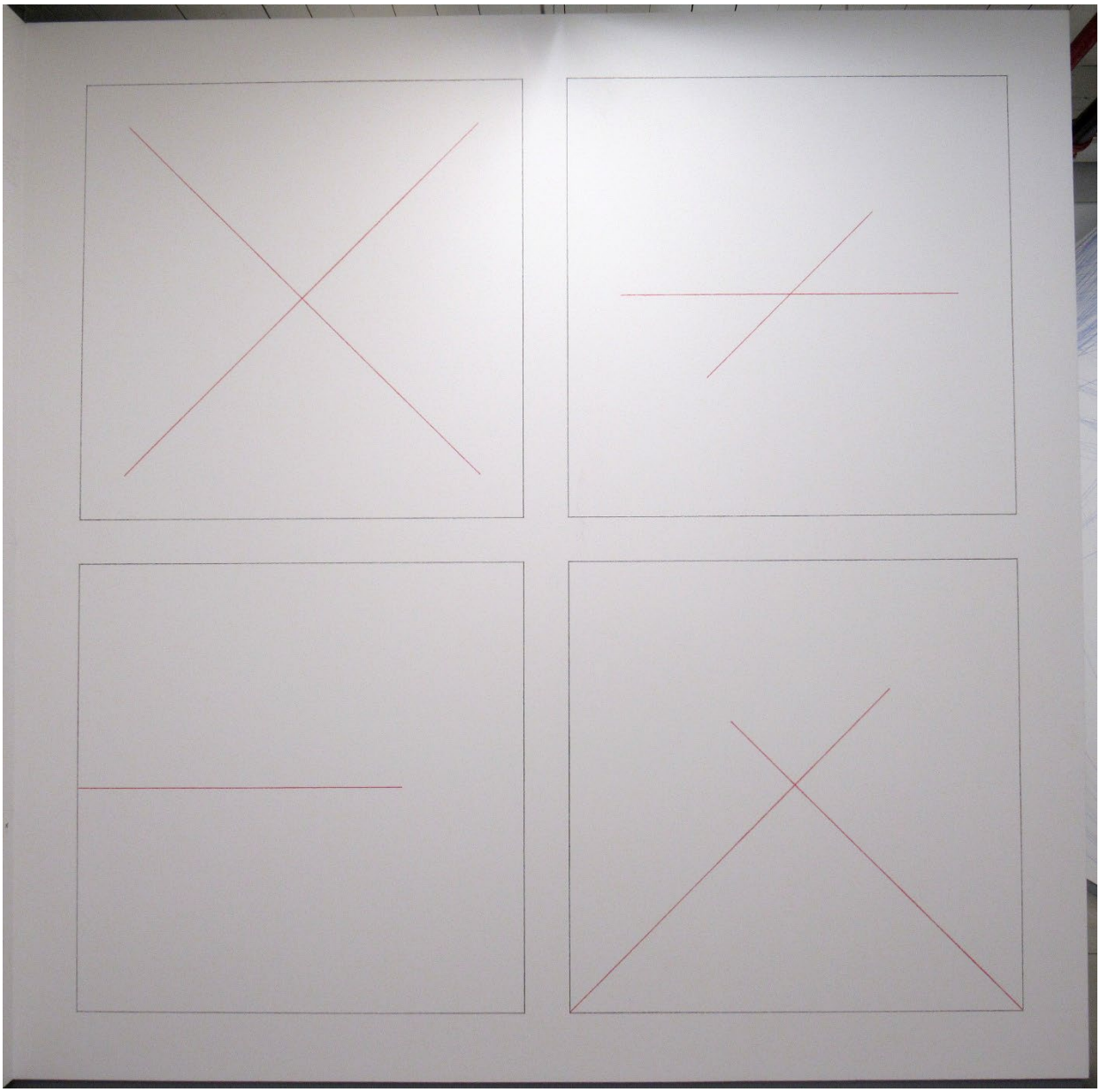
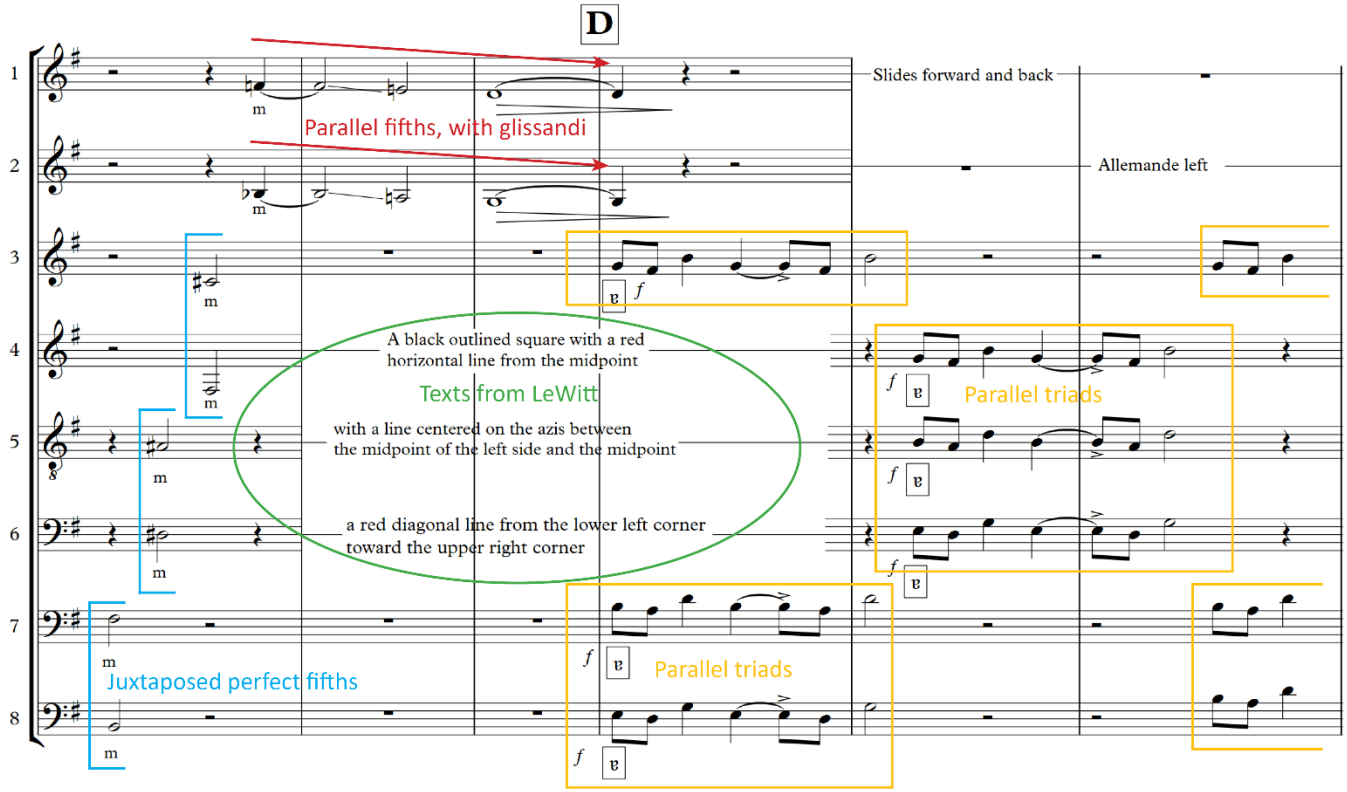
MTO 31.4 Examples: Johnson, Lines and Points

(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

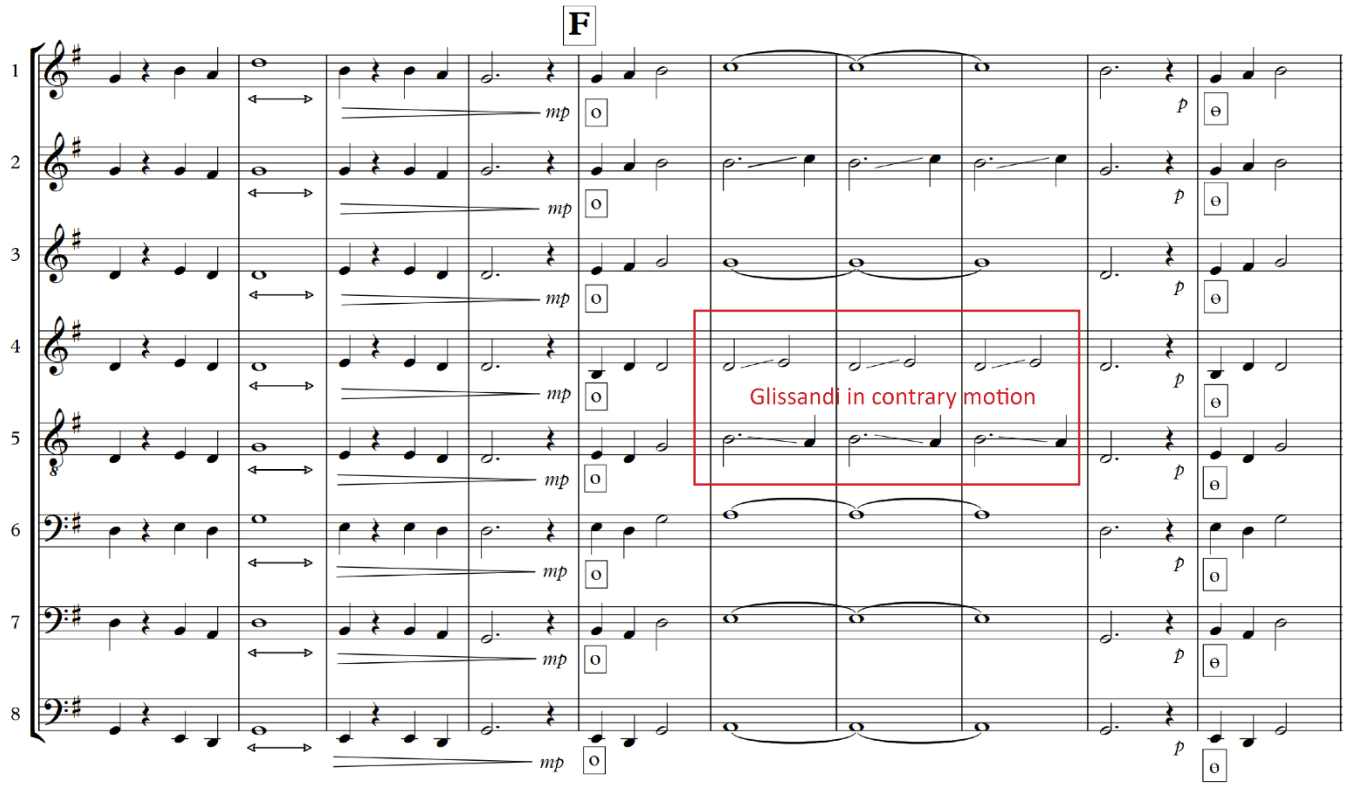
Example 1. LeWitt, Wall Drawing 160, Wall Drawing 164, Wall Drawing 159, and Wall Drawing 154 (clockwise from upper left corner). These four drawings appear on a single wall in this arrangement at MASS MoCA. Photograph by author.



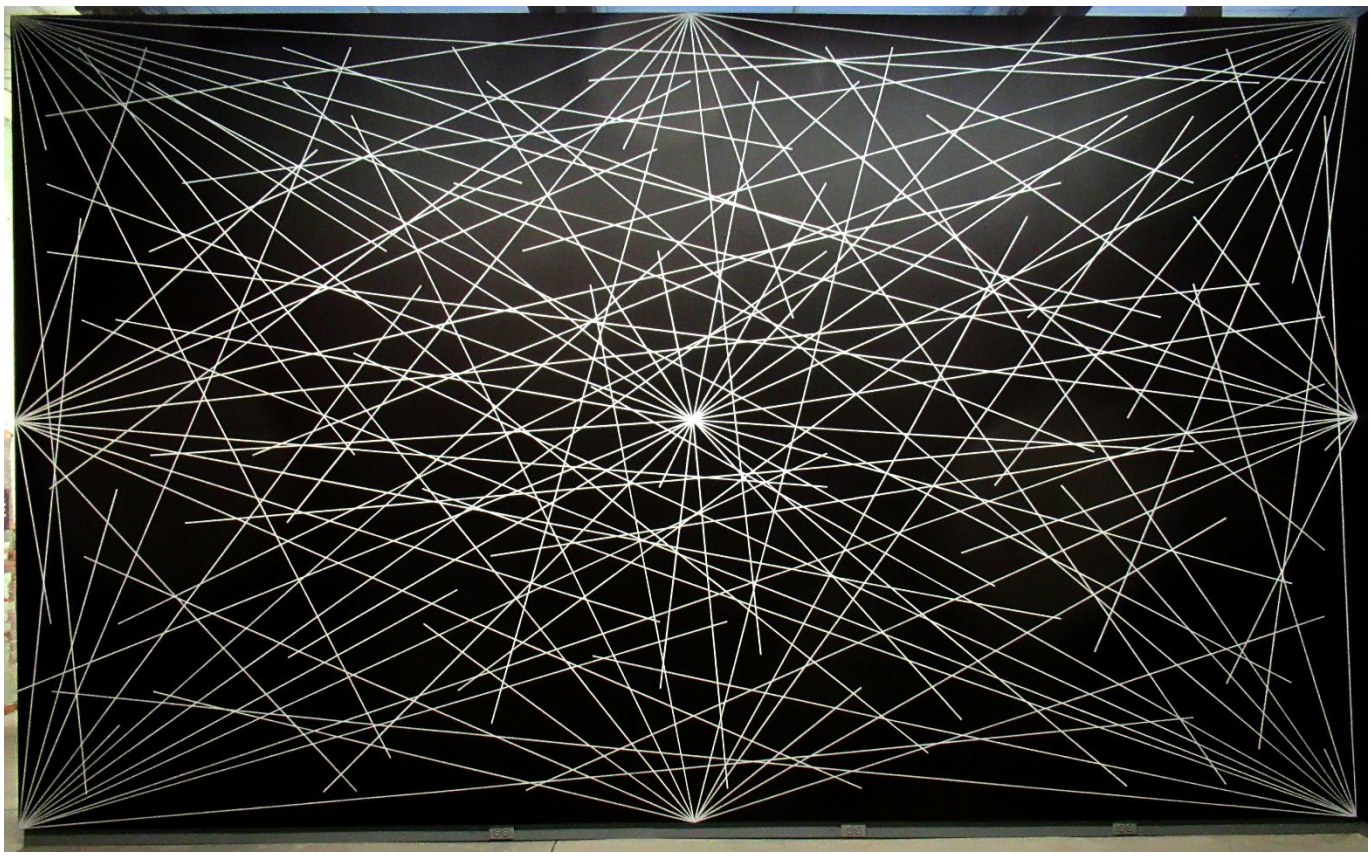
Example 2. Shaw, *Partita*, I. Allemande, C.6–D.3, with audio (0:46–1:00). Texts from LeWitt's instructions for Wall Drawings 154, 164, and 159. Musical lines and shapes reflect artistic lines and shapes. (All color annotations are by the author, and all annotations in black are Shaw's.)



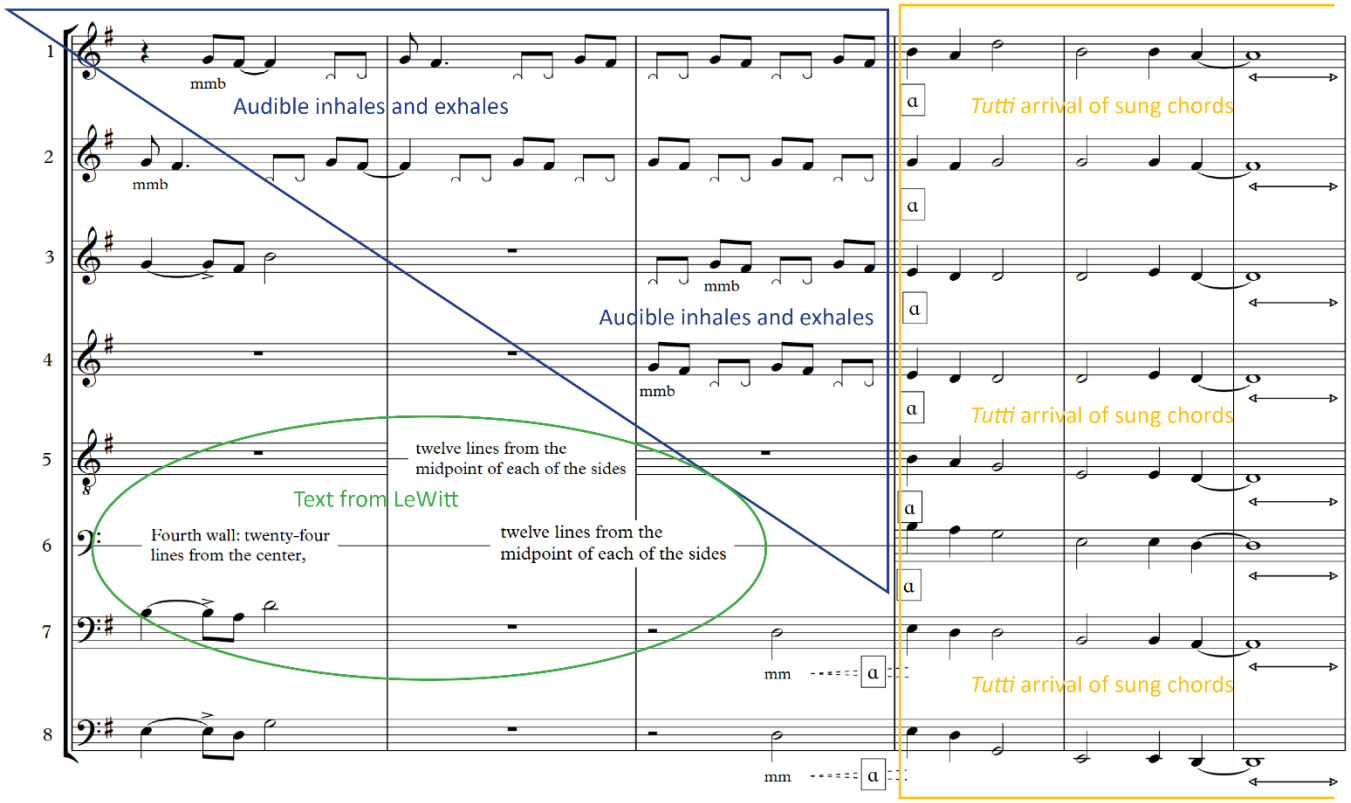
Example 3. Shaw, *Partita*, I. Allemande, E.4–F.6, with audio F.1–F.5 (1:19–1:29). Musical lines in contrary motion reflect artistic diagonal lines.



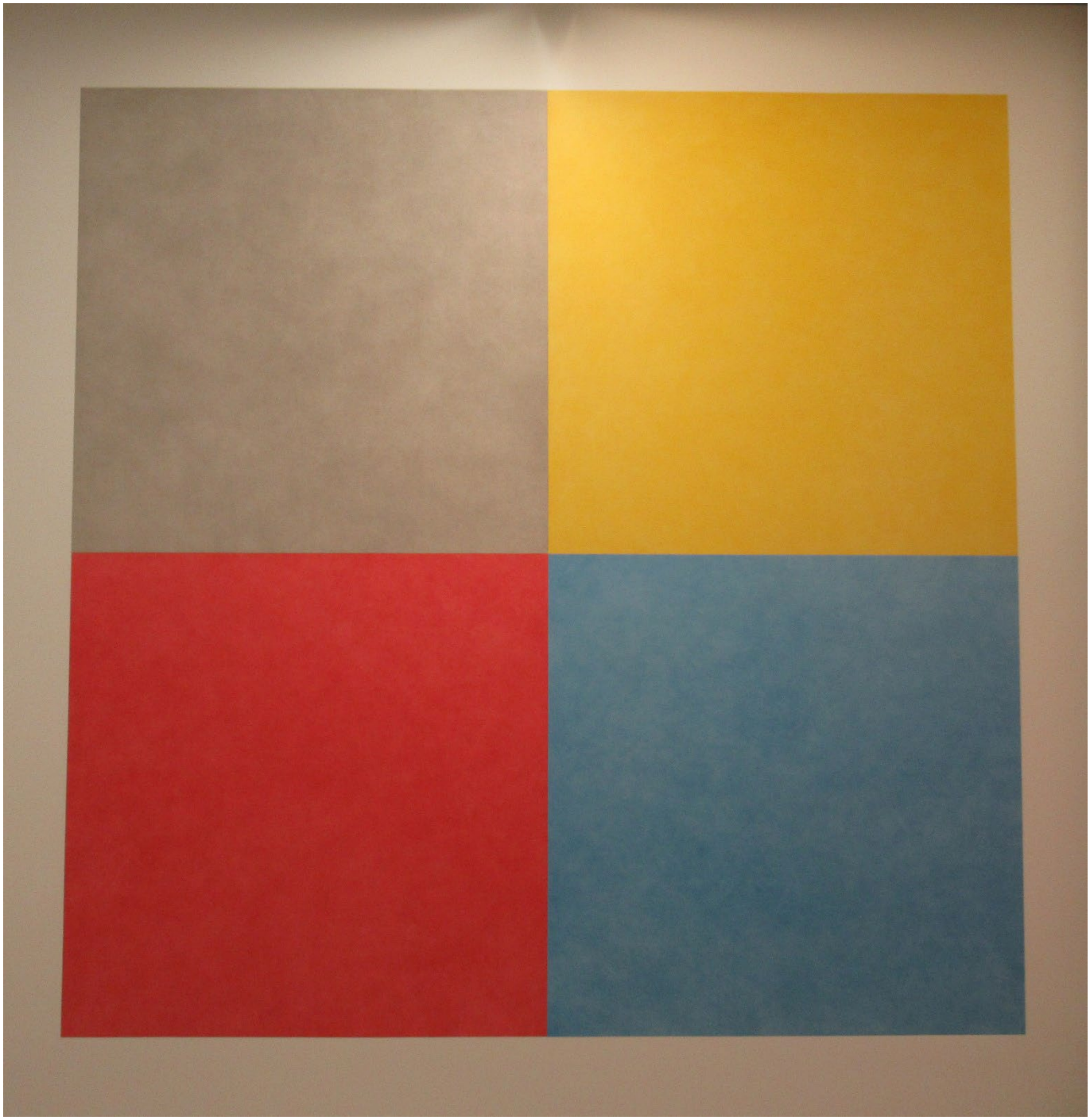
Example 4. LeWitt, Wall Drawing 289. MASS MoCA. Photograph by author.



Example 5. Shaw, *Partita*, I. Allemande, D.4–E.3, with audio (0:58–1:11). Text from instructions for LeWitt, Wall Drawing 289. Musical textures, lines, and shapes reflect multiple intersecting lines and their texts.

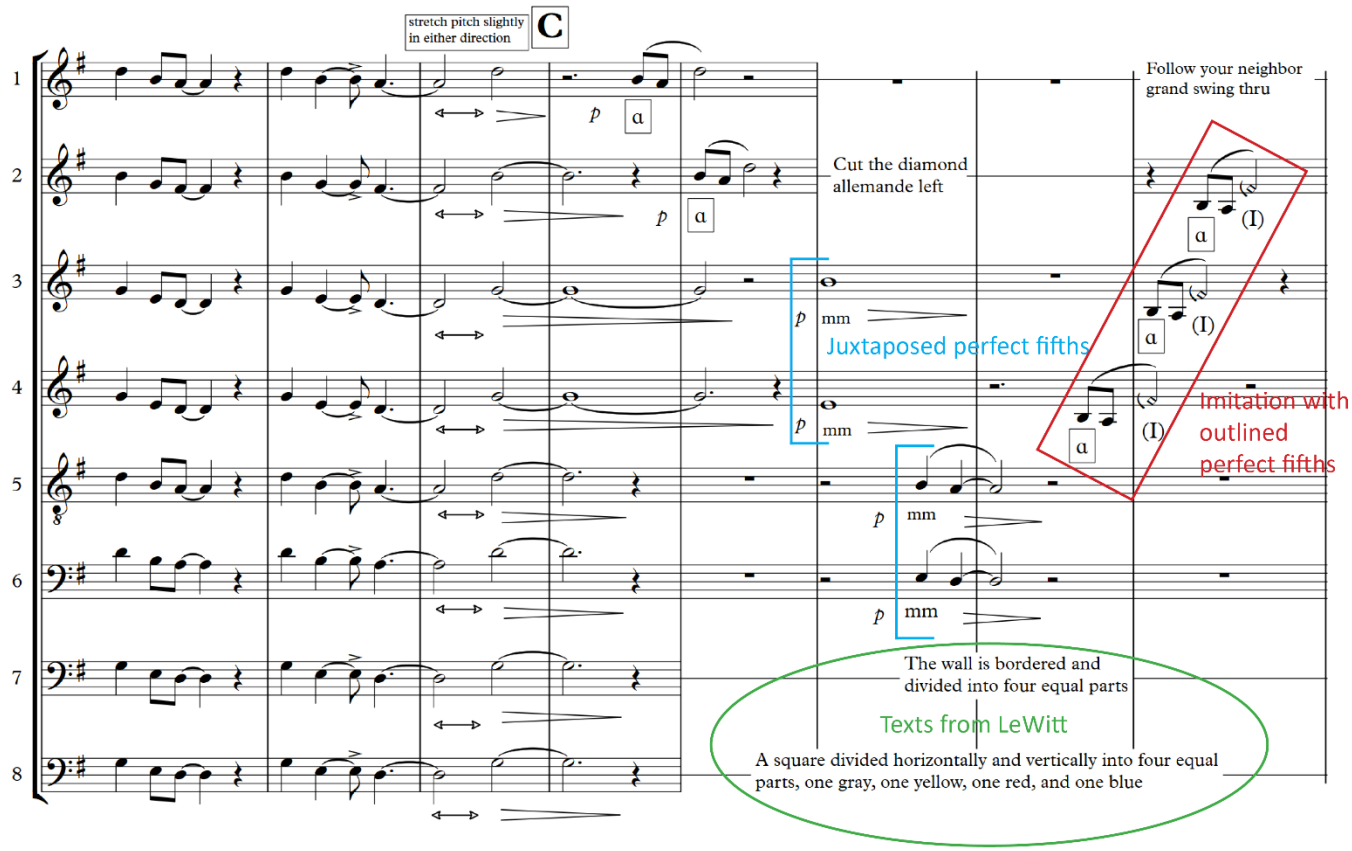


Example 6. LeWitt, Wall Drawing 381. MASS MoCA. Photograph by author.

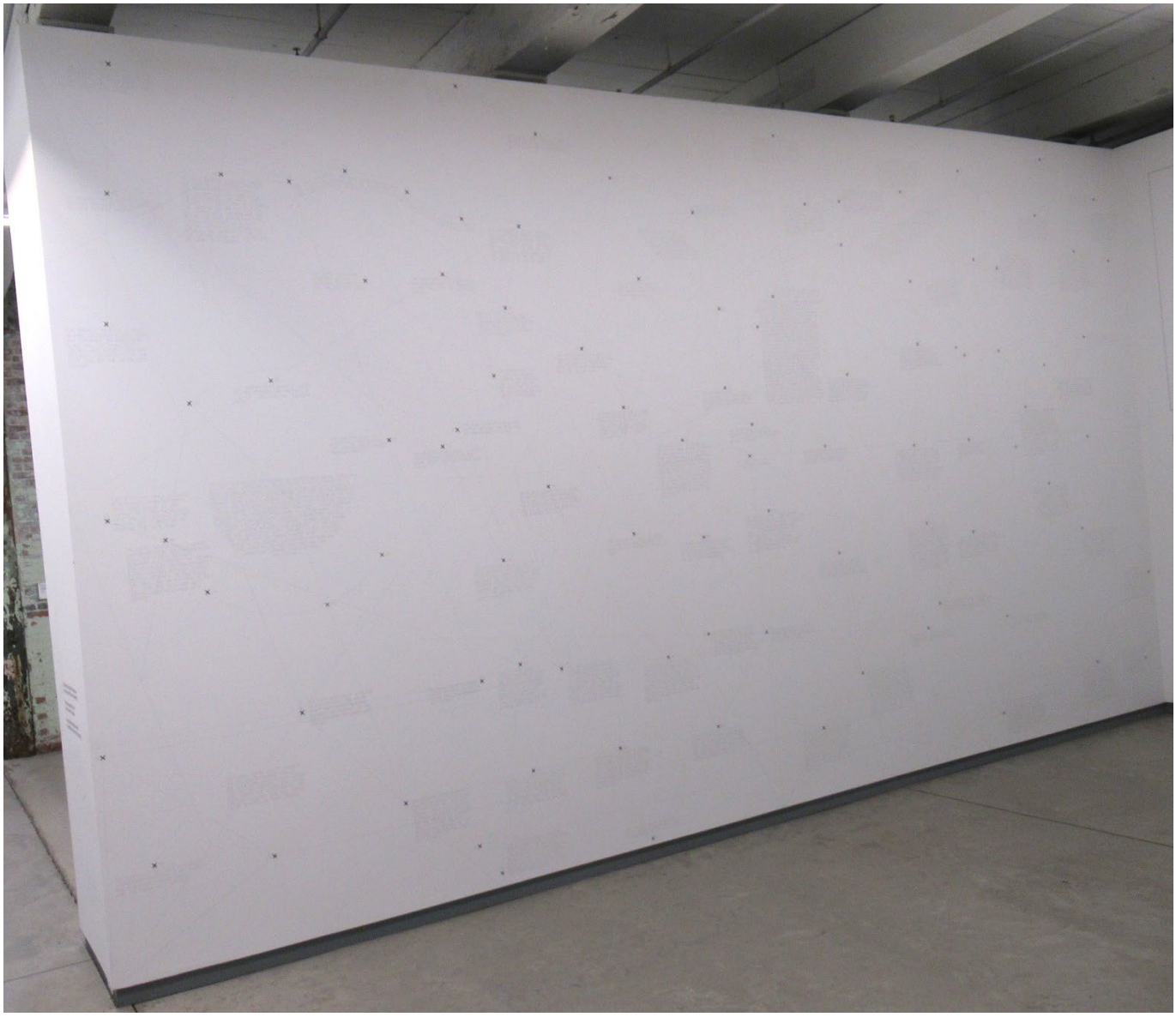


Example 7. LeWitt, Wall Drawing 419. MASS MoCA. Photograph by author.

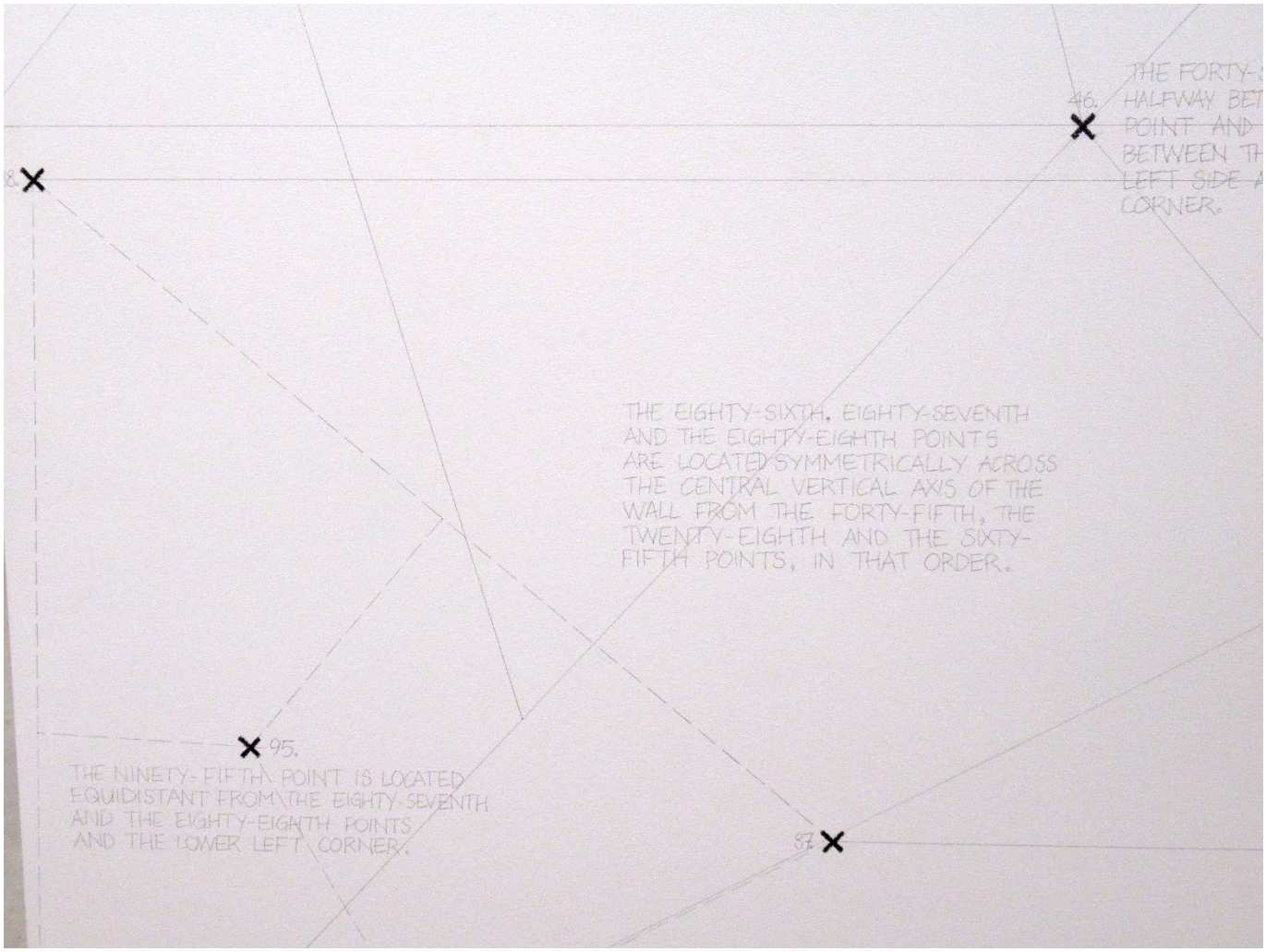
Example 8. Shaw, *Partita*, I. Allemande, B.5–C.5, with audio (0:39–0:49). Text from instructions for LeWitt, Wall Drawing 381 and Wall Drawing 419. Musically moving from parallel triads to fragmented perfect fifths reflect LeWitt's juxtaposed, parallel bands of colors.



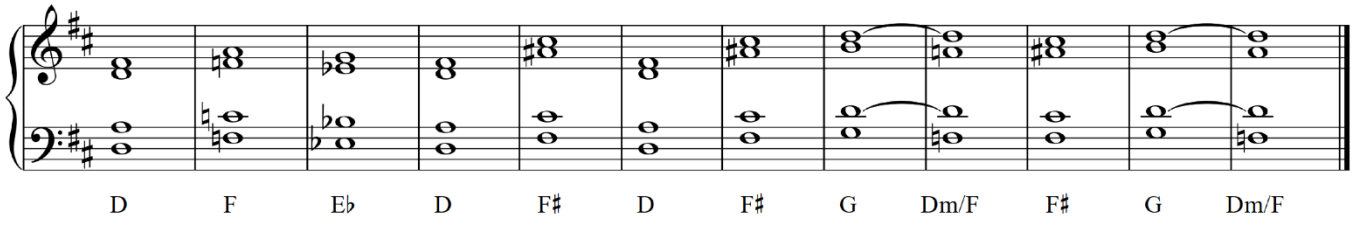
Example 9. LeWitt, Wall Drawing 305. MASS MoCA. Photograph by author.



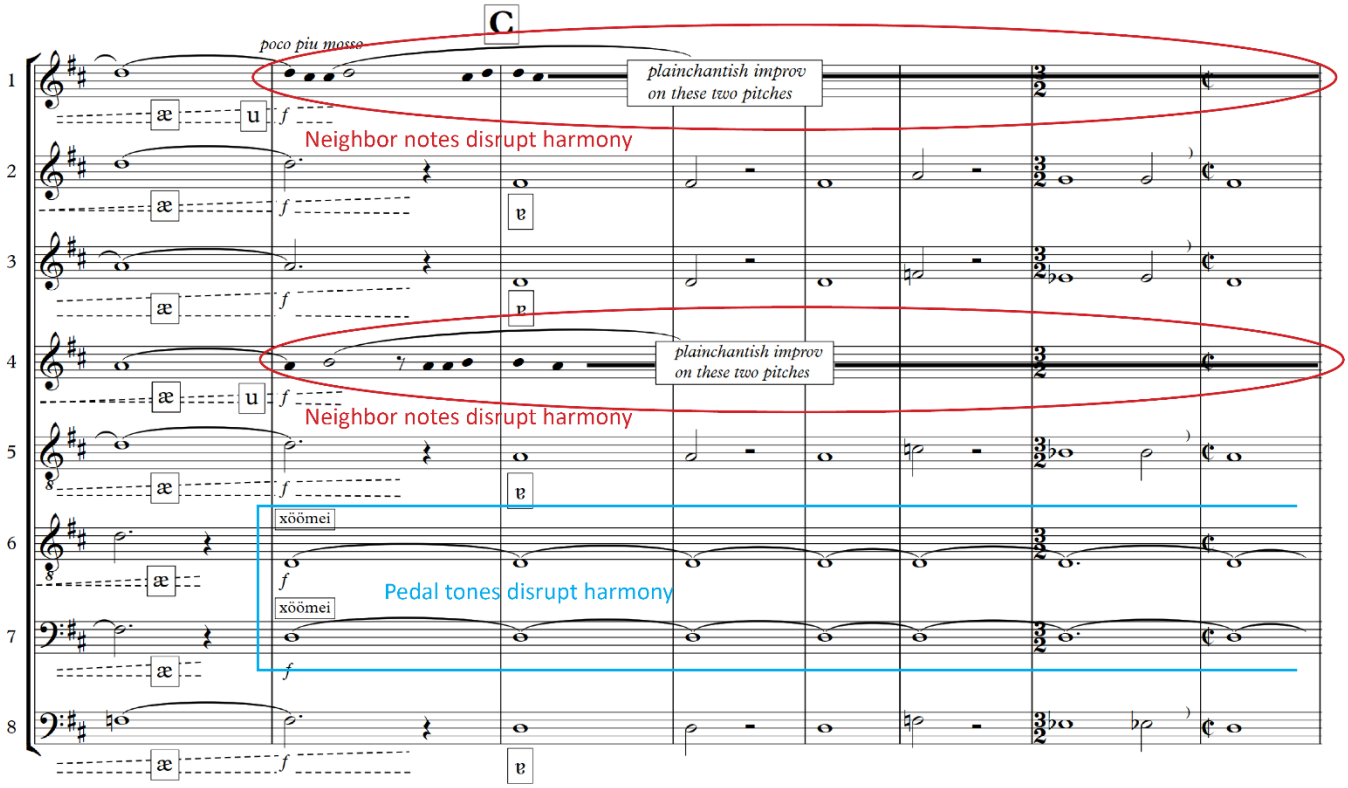
Example 10. LeWitt, Wall Drawing 305. MASS MoCA. Closeup, partial view, showing the distant points now visible as Xs, with detailed textual descriptions of the locations of the points written by the drafter. Photograph by author.



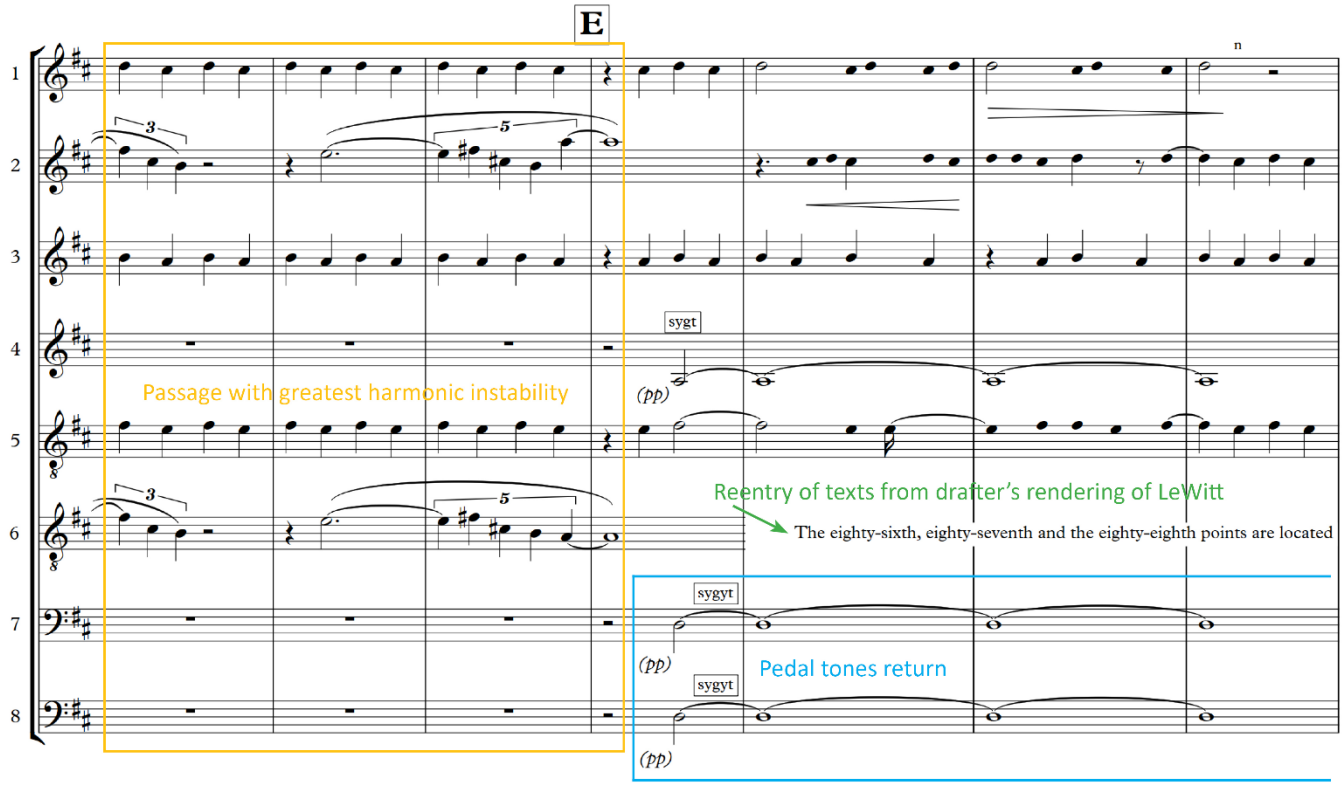
Example 11. Shaw, *Partita*, IV. Passacaglia. Harmonic sketch of mm. 1–10, with audio (0:00–0:39)



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.



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.



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.