

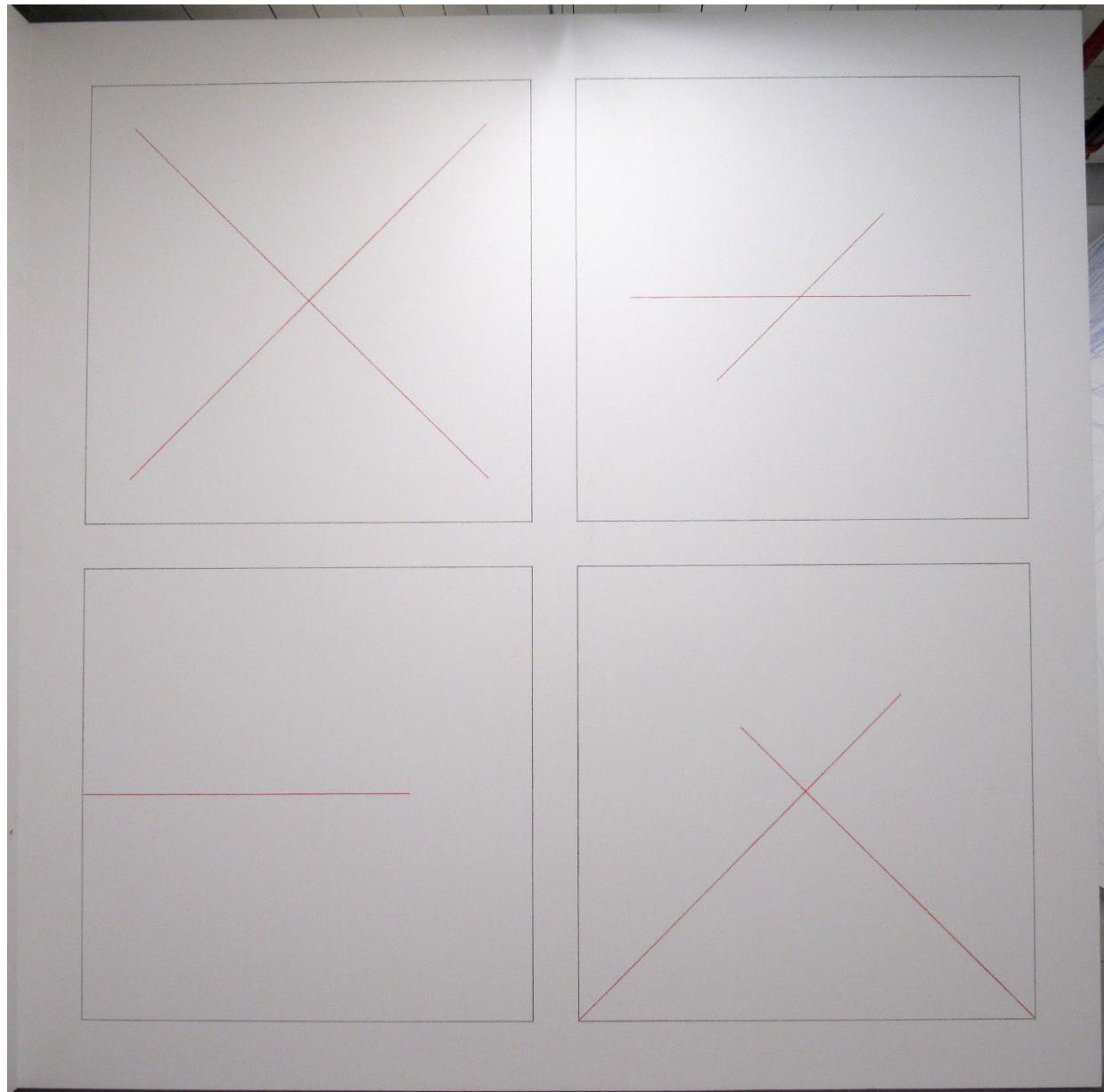


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MTO 31.4 Examples: Johnson, Lines and Points

(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.)

D

Slides forward and back

Parallel fifths, with glissandi

Allemande left

A black outlined square with a red horizontal line from the midpoint

Texts from LeWitt

with a line centered on the axis between the midpoint of the left side and the midpoint

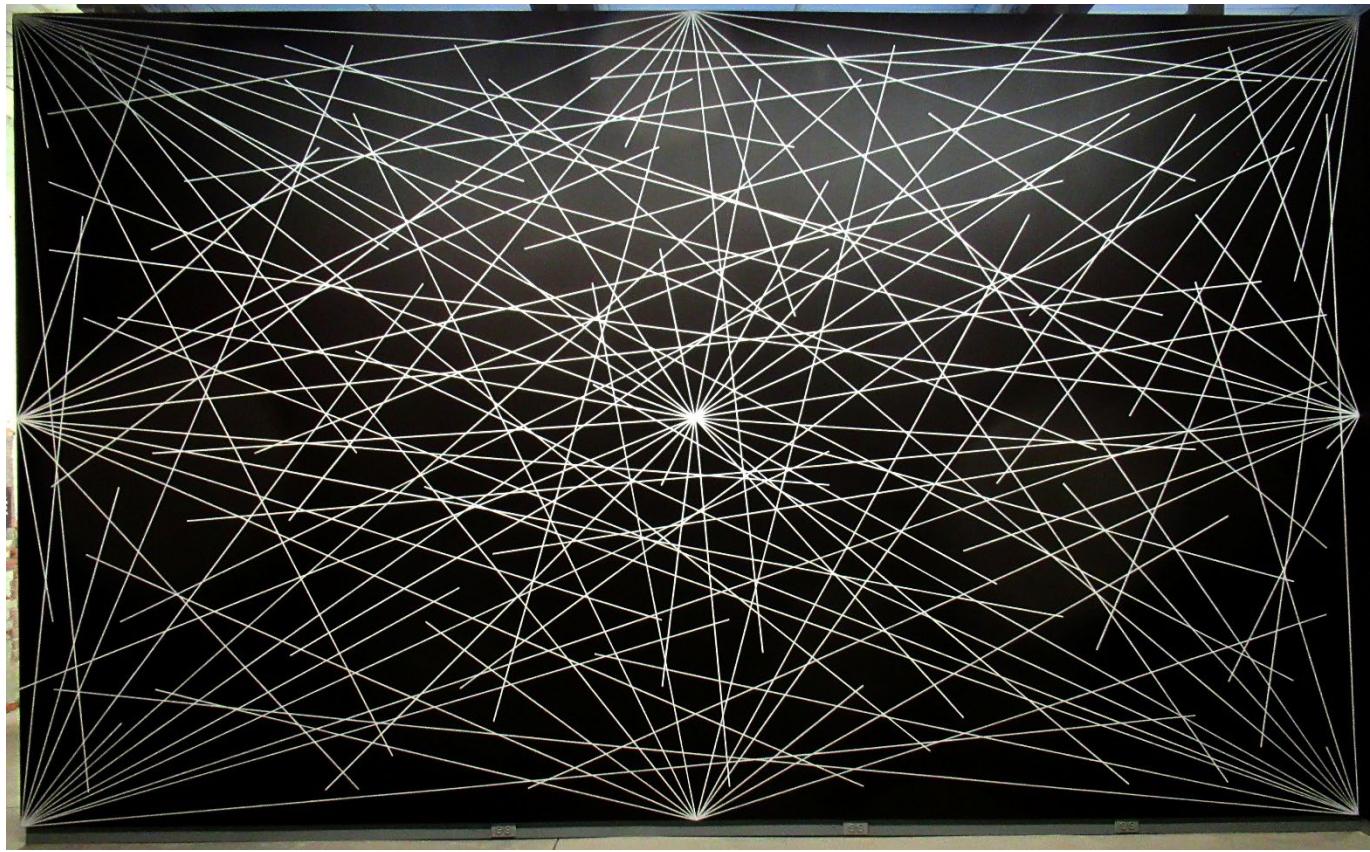
a red diagonal line from the lower left corner toward the upper right corner

Juxtaposed perfect fifths

Parallel triads

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.

1 *Audible inhales and exhales*
mm: mmb

2 *Audible inhales and exhales*
mm: mmb

3 *Audible inhales and exhales*
mm: mmb

4 *Audible inhales and exhales*
mm: mmb

5 *Text from LeWitt*
twelve lines from the midpoint of each of the sides

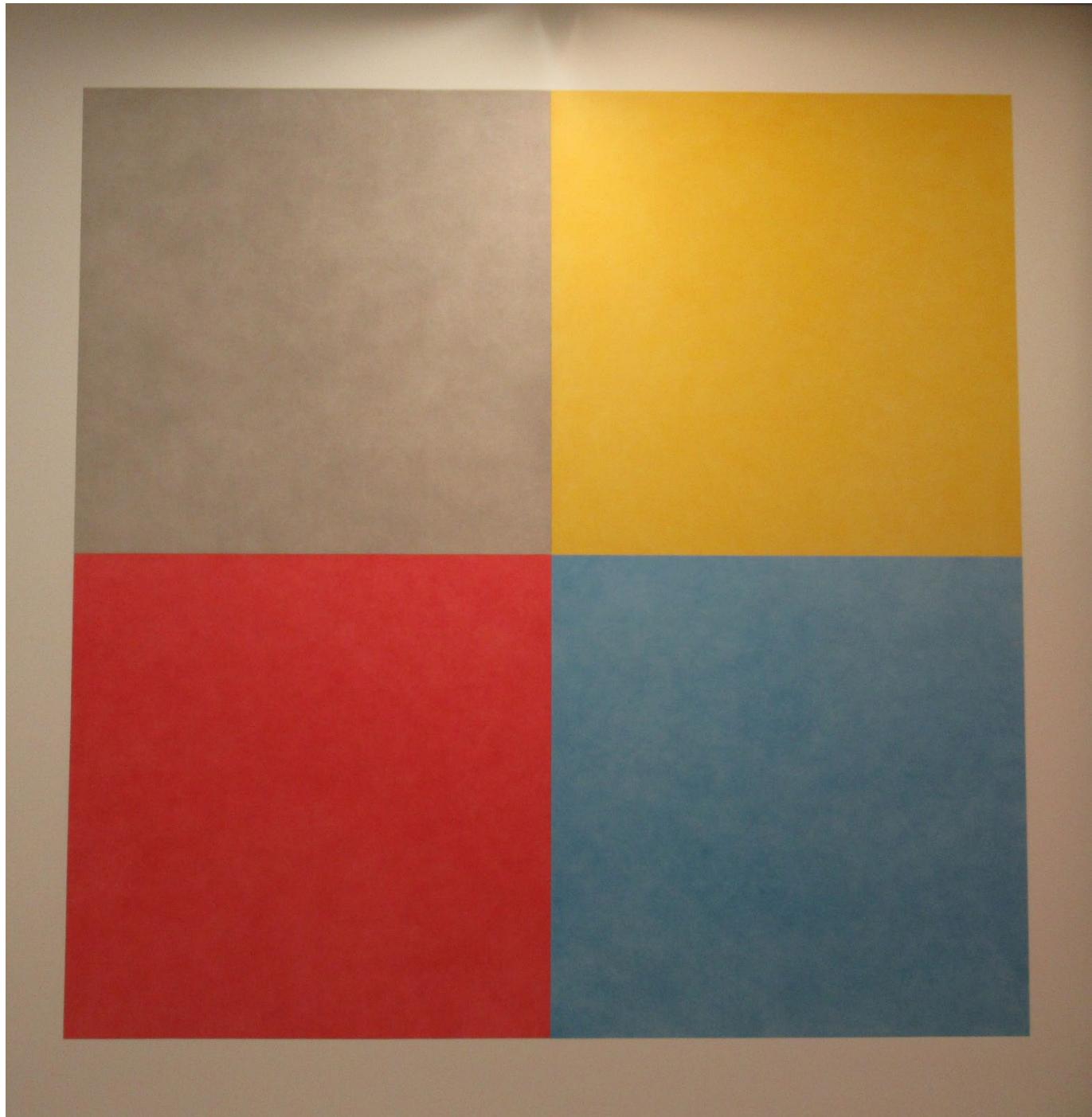
6 Fourth wall: twenty-four lines from the center, twelve lines from the midpoint of each of the sides

7 *Tutti arrival of sung chords*
mm: a

8 *Tutti arrival of sung chords*
mm: a

A blue diagonal line and a green curve represent "Text from LeWitt". A yellow box highlights "Tutti arrival of sung chords".

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

Follow your neighbor grand swing thru

Cut the diamond allemande left

Juxtaposed perfect fifths

Imitation with outlined perfect fifths

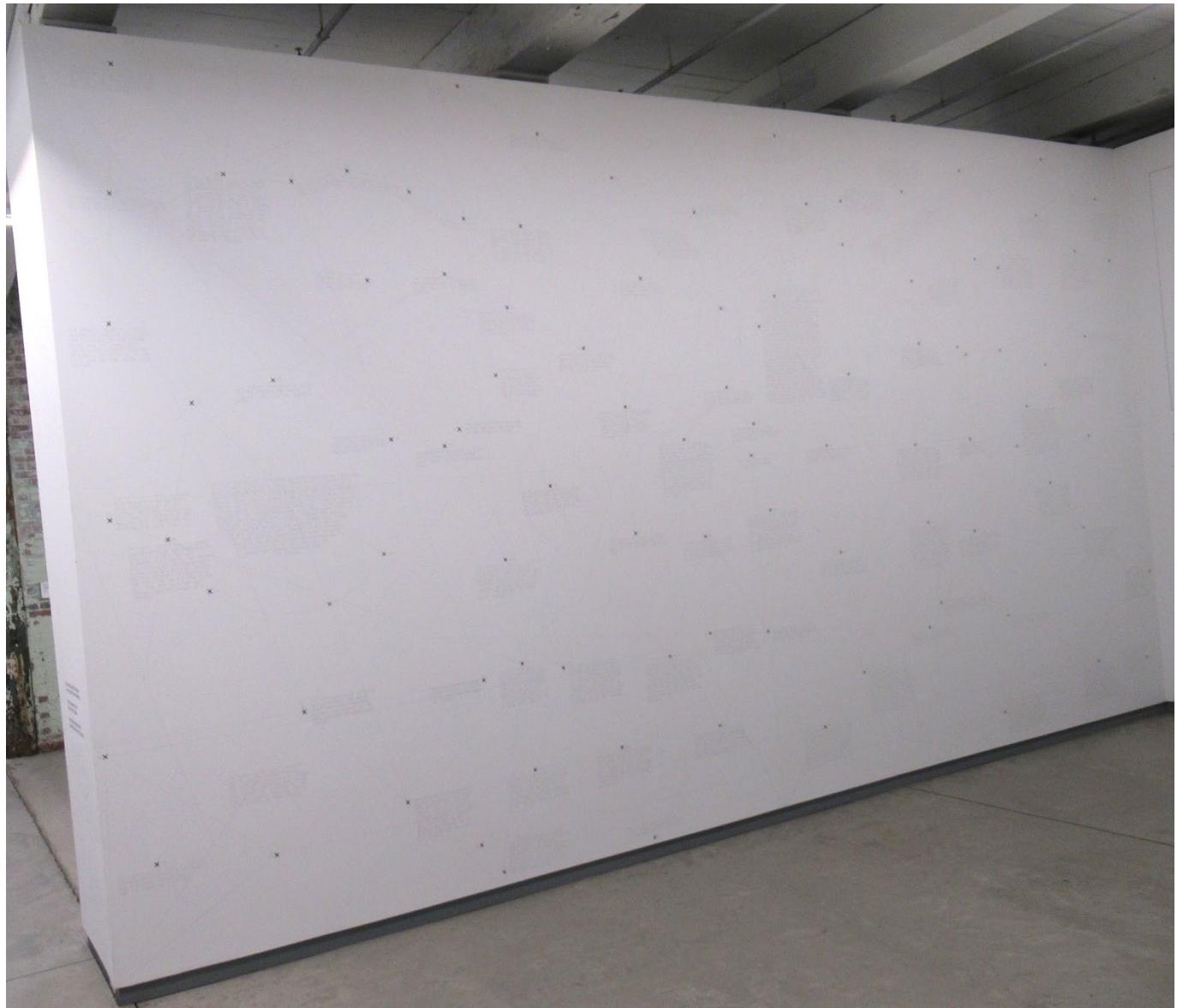
The wall is bordered and divided into four equal parts

Texts from LeWitt

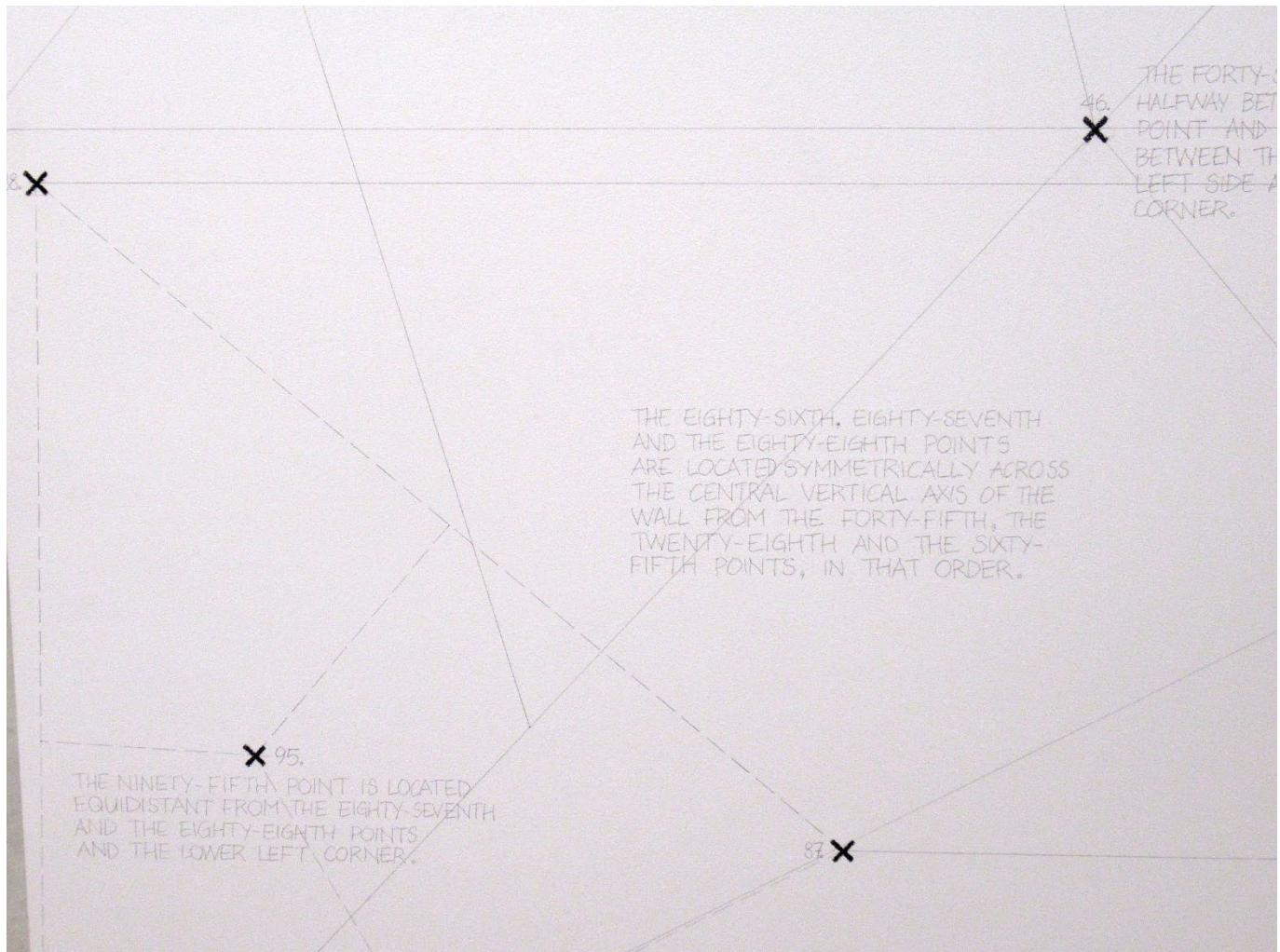
A square divided horizontally and vertically into four equal parts, one gray, one yellow, one red, and one blue

This image shows a musical score for eight voices (numbered 1 to 8) in 2/4 time with a key signature of one sharp. The score consists of eight staves. Annotations include: a box at the top left with 'stretch pitch slightly in either direction' and a circled 'C'; a box at the top right with 'Follow your neighbor grand swing thru'; a box in the middle right with 'Cut the diamond allemande left'; a blue box on the right with 'Juxtaposed perfect fifths'; a red box on the right with 'Imitation with outlined perfect fifths'; a green oval at the bottom right with 'The wall is bordered and divided into four equal parts' and 'Texts from LeWitt'; and a box at the bottom right with 'A square divided horizontally and vertically into four equal parts, one gray, one yellow, one red, and one blue'. The score features various musical markings such as dynamic (p, mm), articulation (a), and performance instructions (e.g., 'Cut the diamond allemande left'). Red outlines highlight specific melodic lines in voices 1, 2, 3, 4, and 5.

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.

1 *poco più mosso* **C** *plainchantish improv on these two pitches*
2 *Neighbor notes disrupt harmony*
3
4 *plainchantish improv on these two pitches*
5 *Neighbor notes disrupt harmony*
6 *xöömei* *f* *xöömei* *Pedal tones disrupt harmony*
7
8

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.

