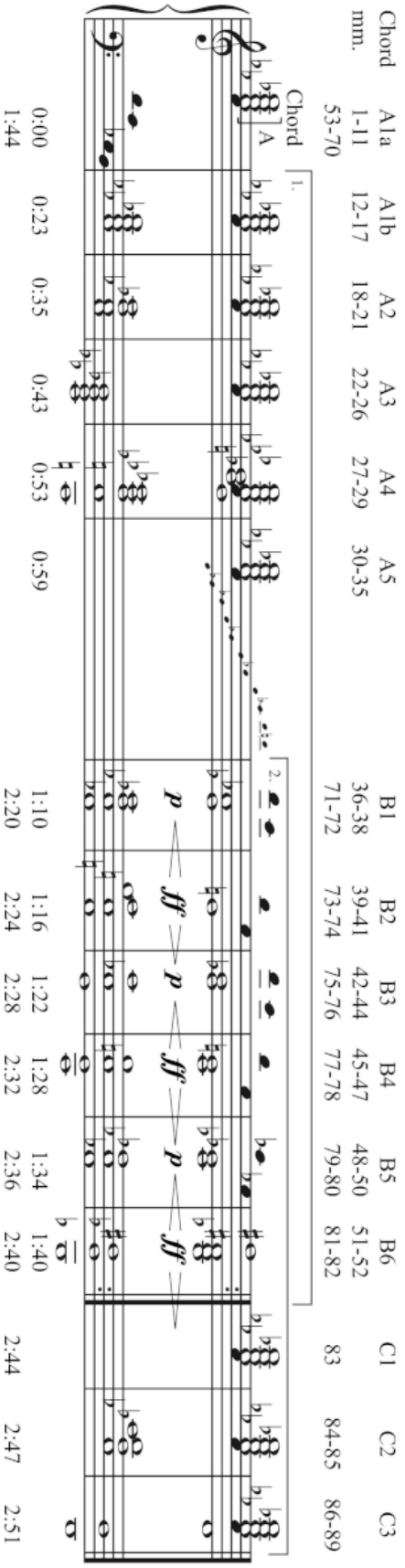
A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

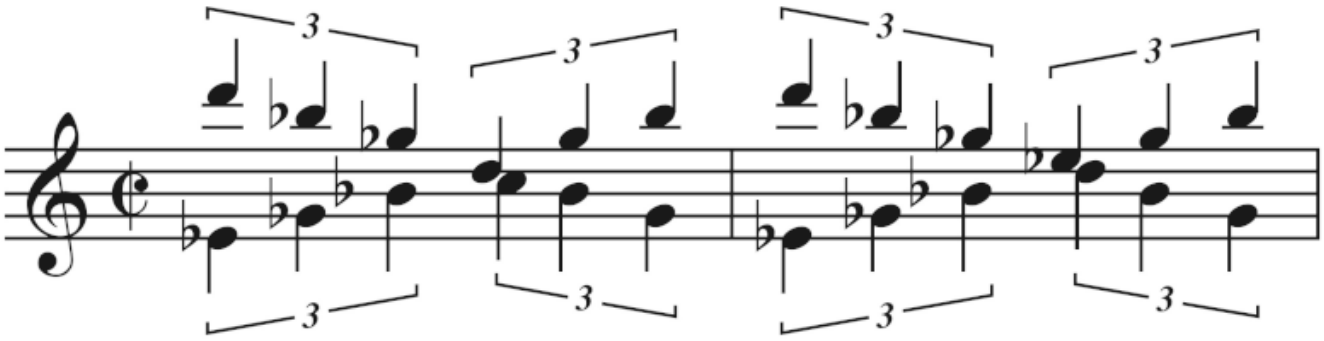
MTO 28.1 Examples: Murphy, Three Audiovisual Correspondences in the Main Title for Vertigo

(Note: audio, video, and other interactive examples are only available online)
https://mtosmt.org/issues/mto.22.28.1/mto.22.28.1.murphy.html

Example 1. Herrmann, *Vertigo*, "Prelude," reduction

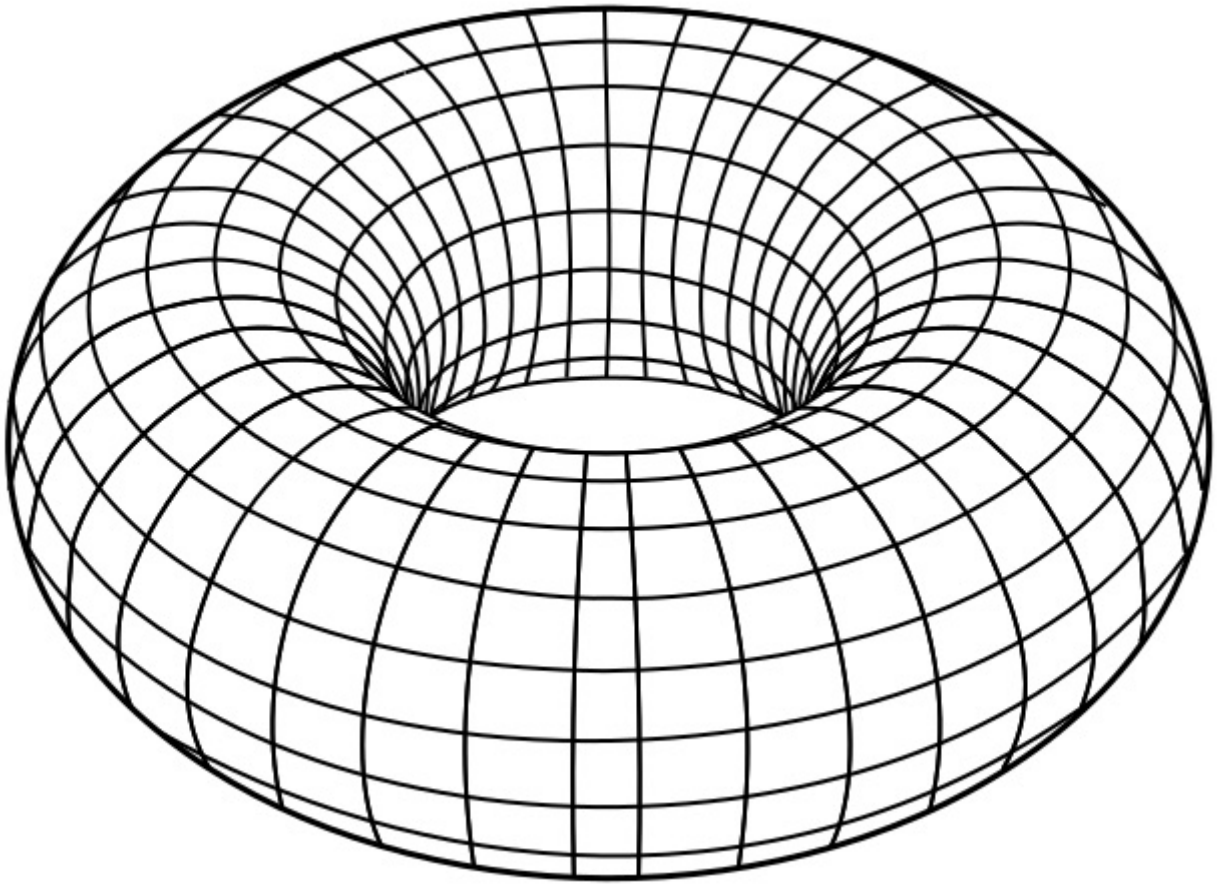


Example 2. Herrmann, *Vertigo*, "Prelude," mm. 1–2

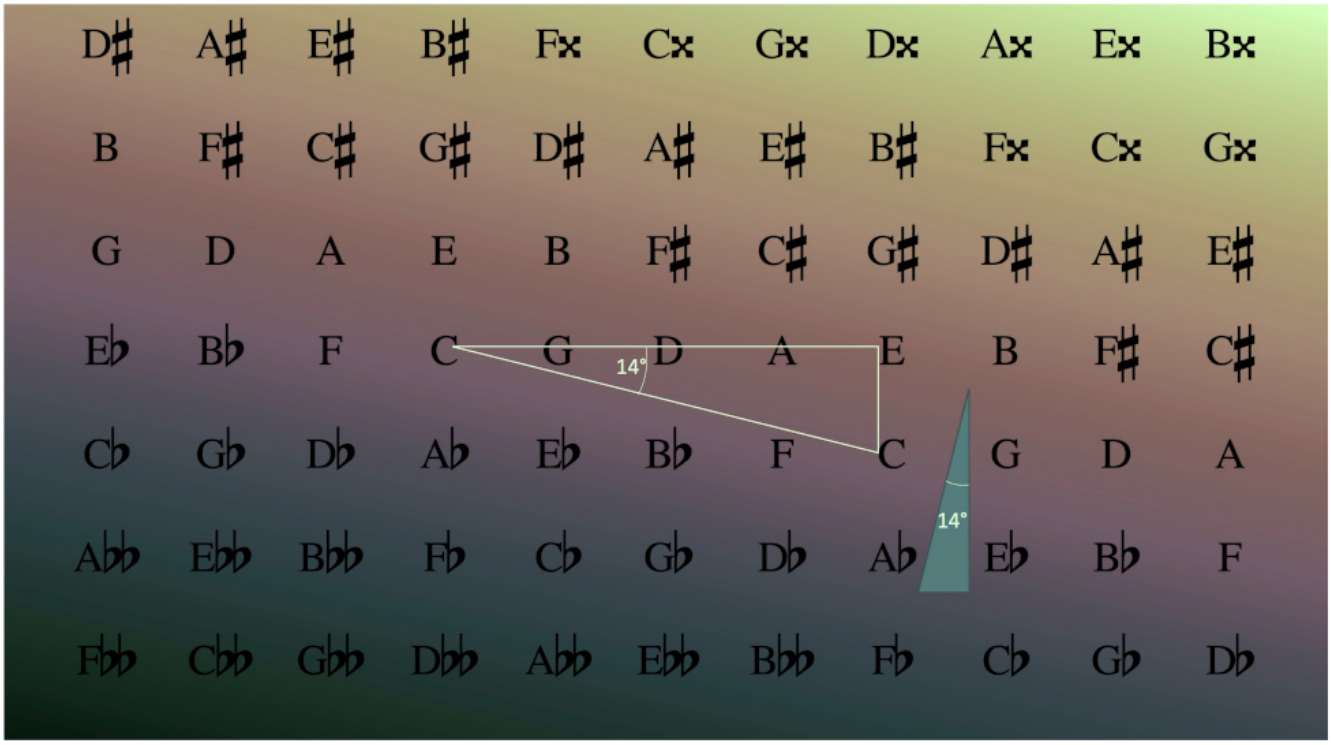


Example 3. Music-analytical *Tonnetzen* from (a) Lerdahl (1994, 2001) (b) Gollin (2000) (c) Harrison (2001) (d) Hoeckner (2005)

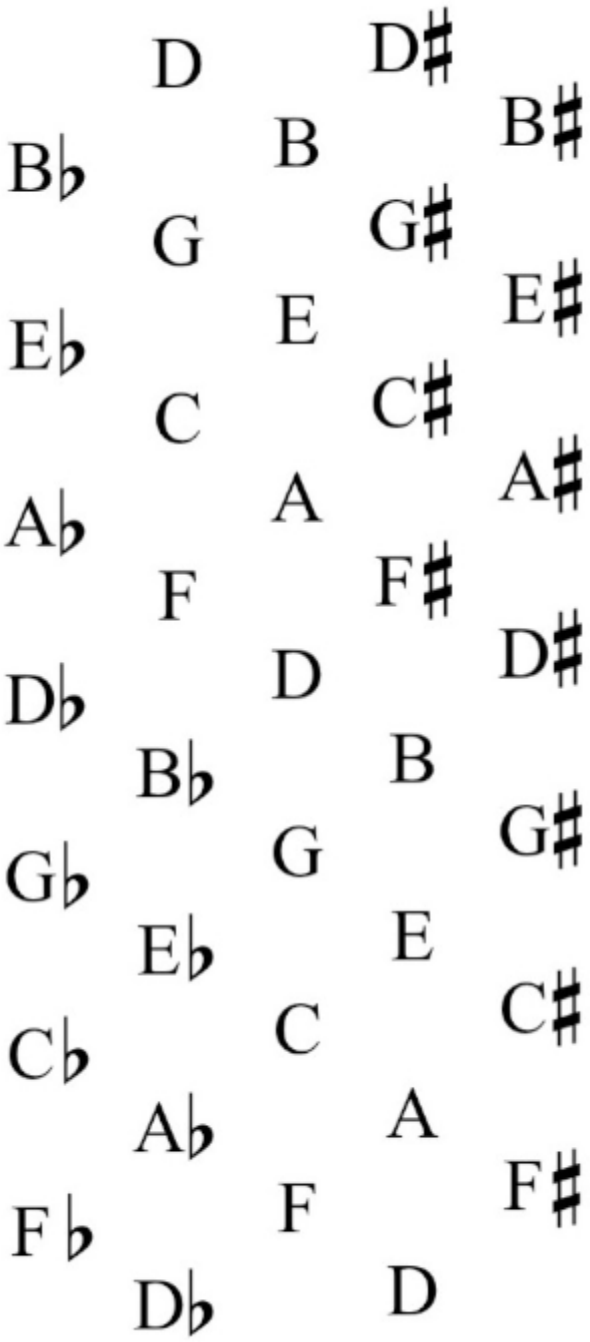
Example 4. A common three-dimensional depiction of the torus



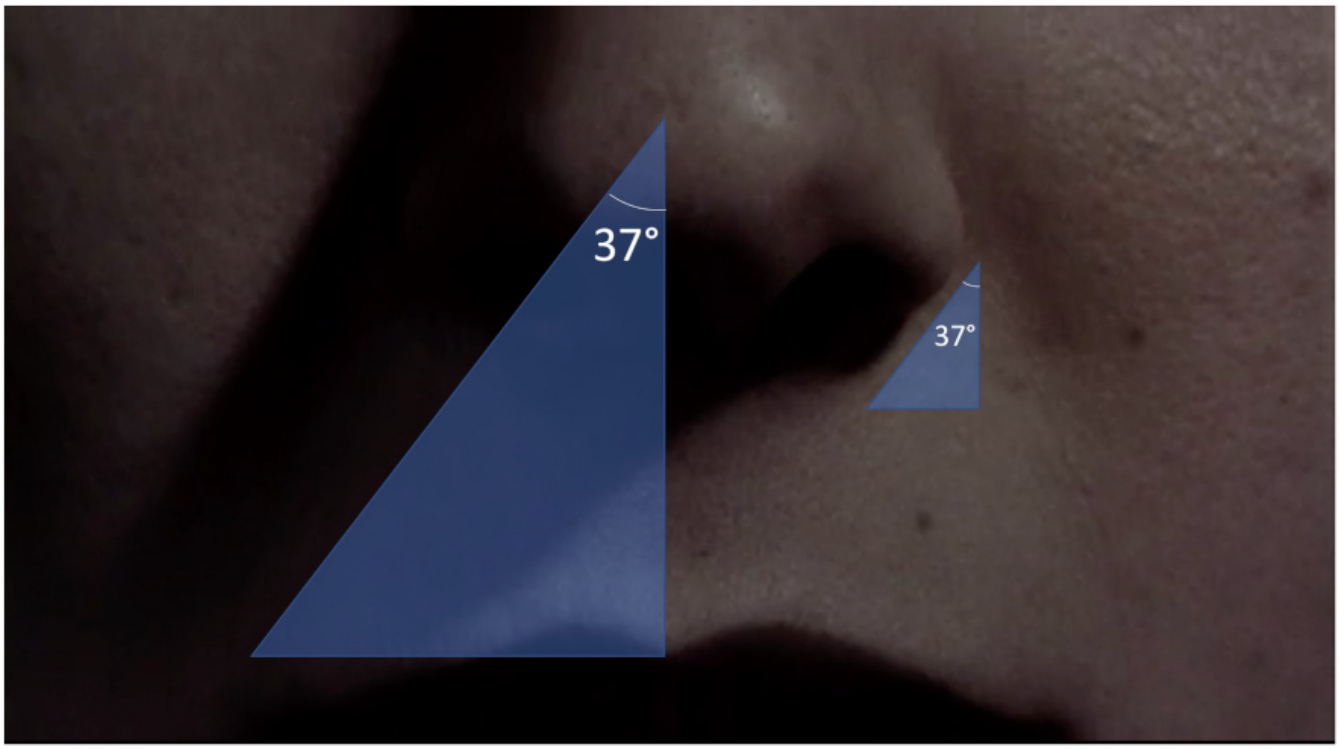
Example 5. A portion of a "nonconformed" *Tonnetz* arranged by orthogonal equal-tempered perfect fifths and major thirds, with shading indicating degree of sharpness



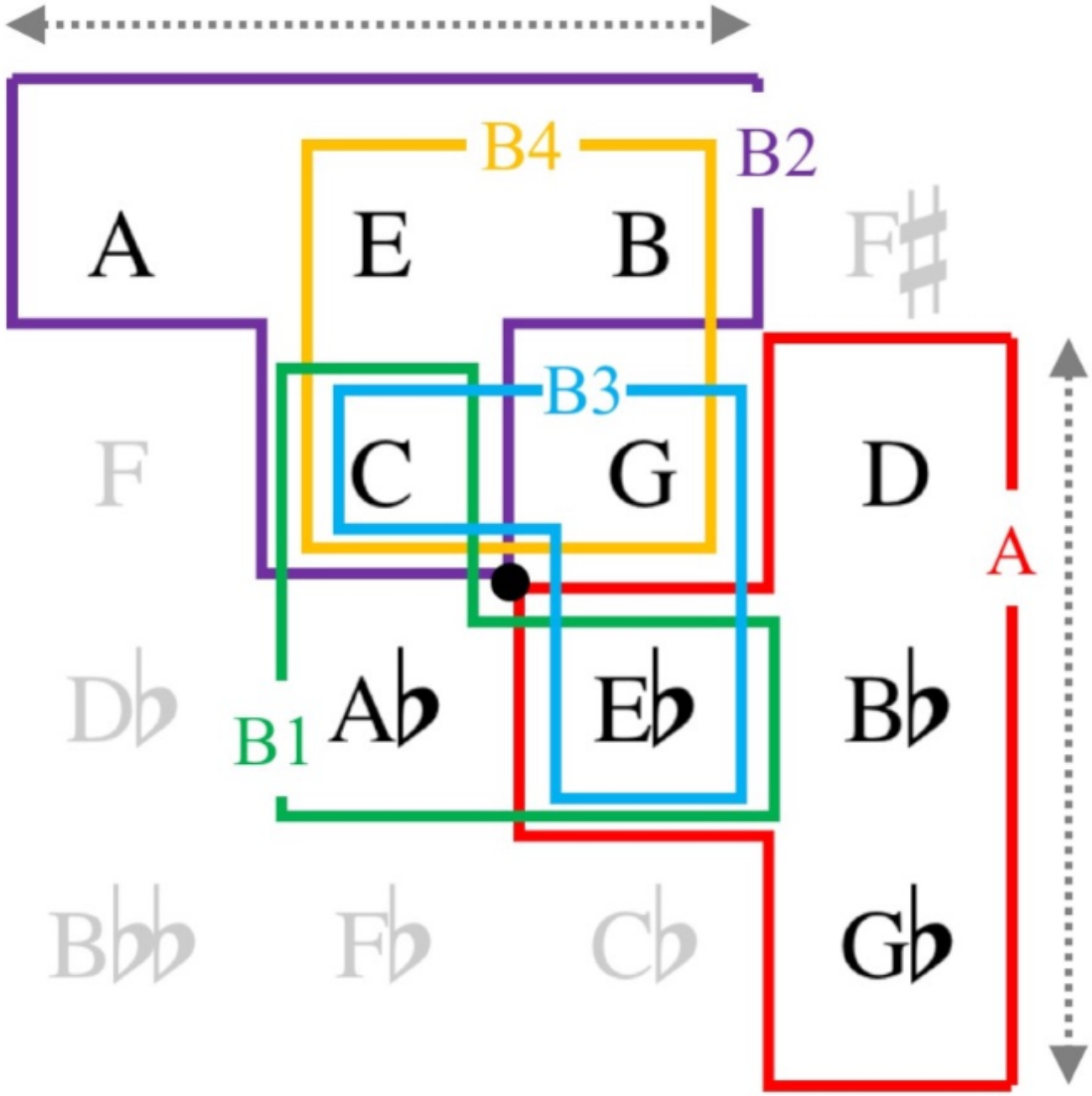
Example 6. A portion of the "embodied *Tonnetz*" (Brower 2008)



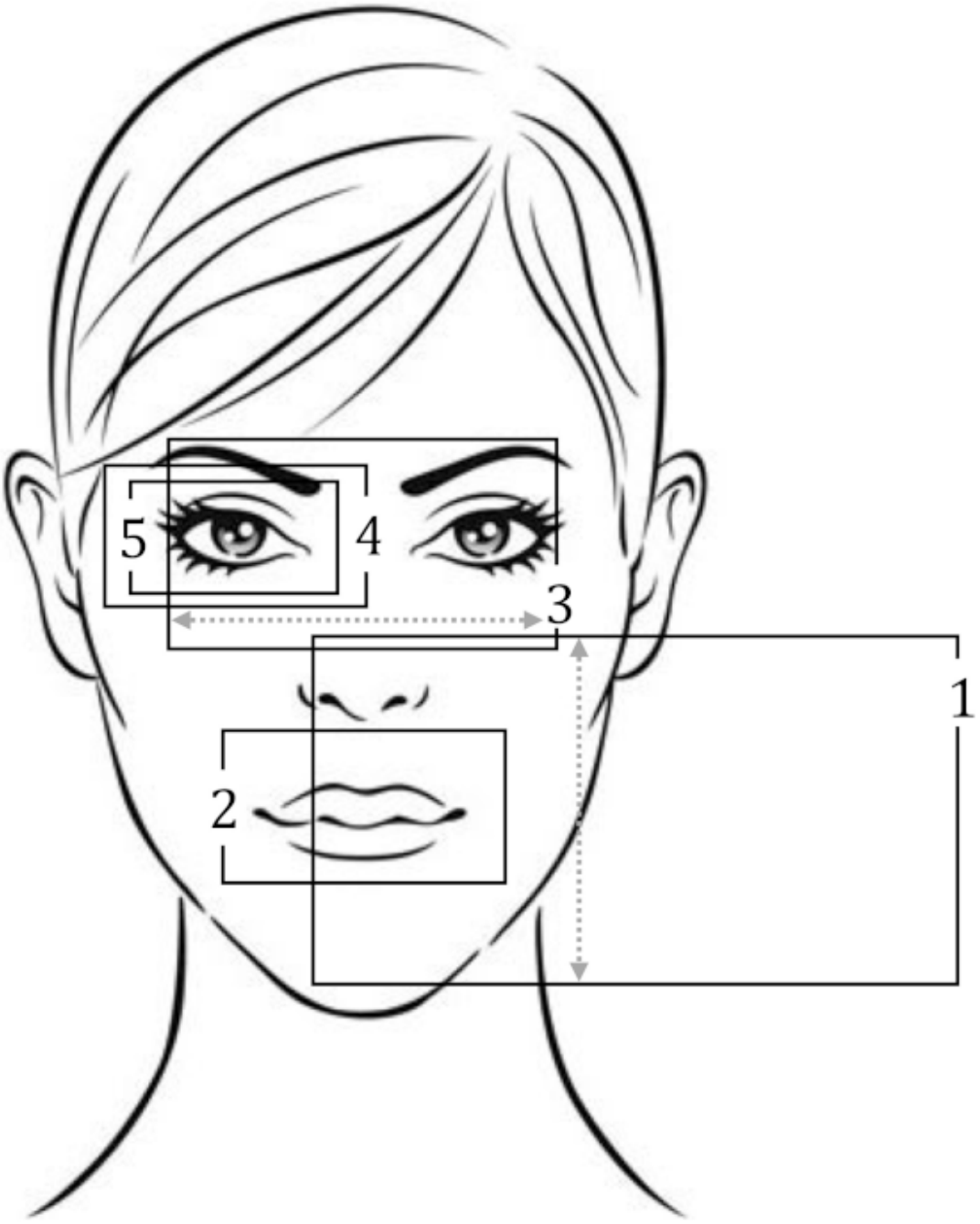
Example 7. *Vertigo*, 0:30, shadow analysis



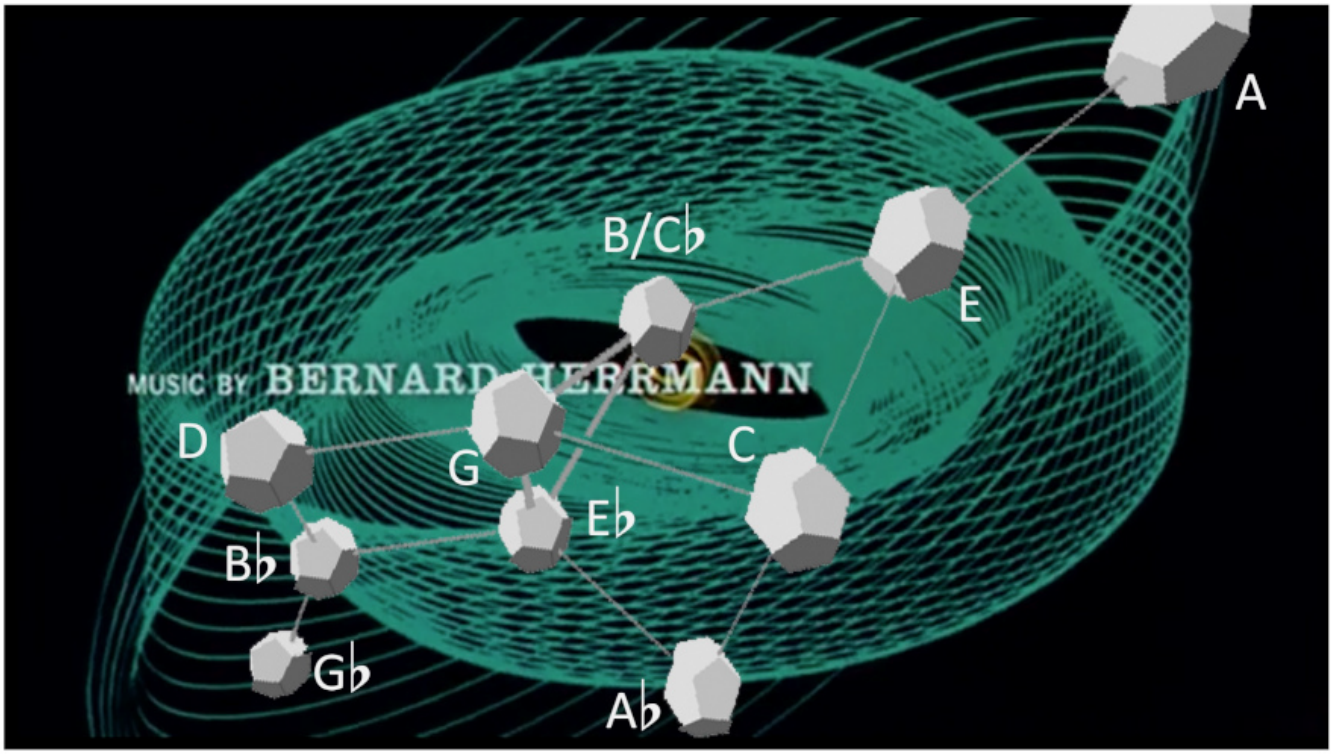
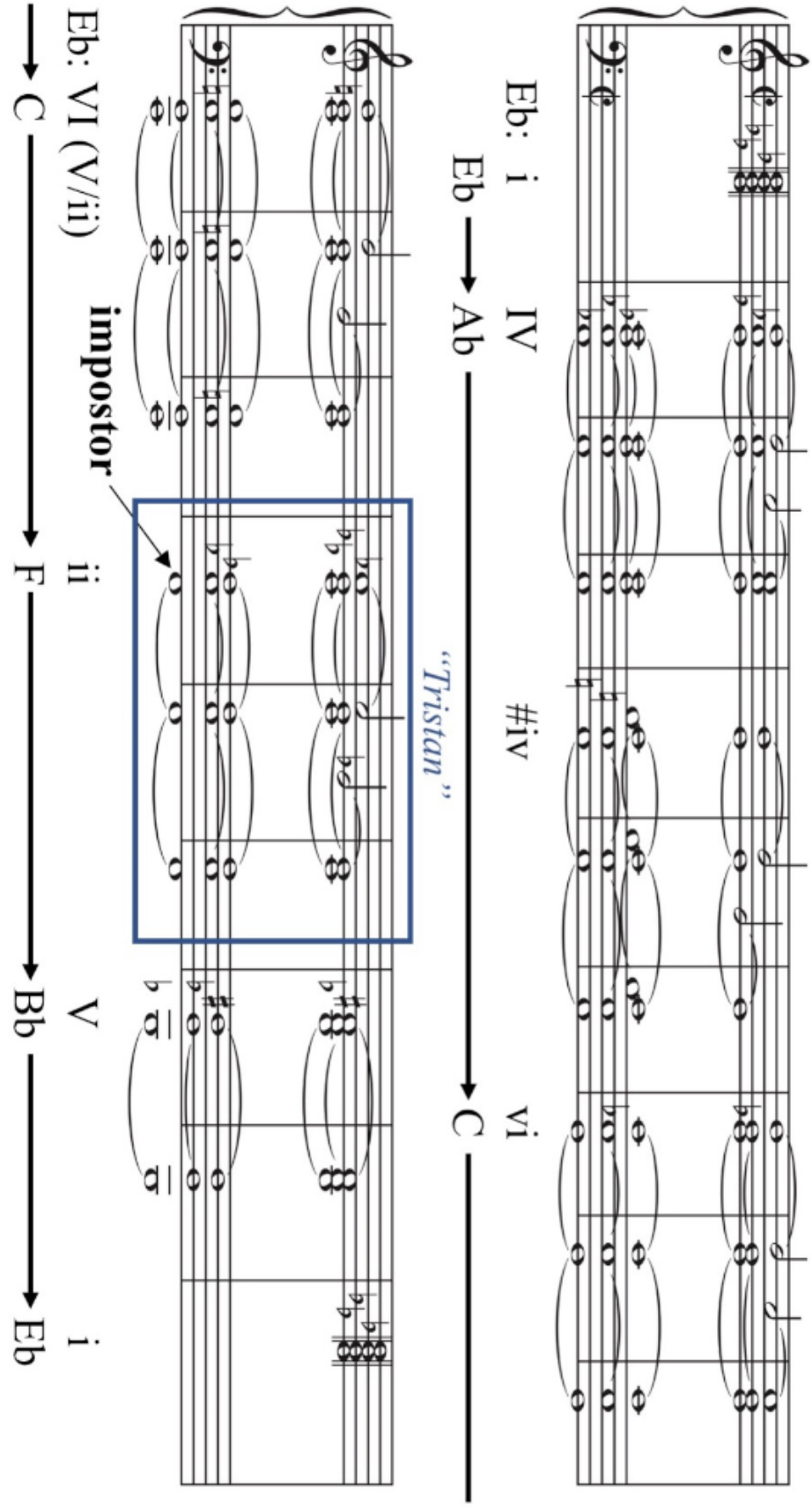
Example 8. Five harmonies of Herrmann's "Prelude" on a portion of a *Tonnetz*



Example 9. The five camera positions and zooms of the main title of *Vertigo*



Example 10. A rendering of Example 8 with E♭ adjacent to B (as C♭), as invoked by the progression from chord B4 to chord B5, superimposed upon *Vertigo*, 2:27



Example 11. Recomposition of B section, with new bass note, chord-root analysis, and syntonic loop