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 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 $E_b$ adjacent to B (as $C_b$), 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