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**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

	Chord	Ala	Alb	A2	A3	A4	A5	B1	B2	B3	B4	B5	B6	C1	C2	C3
	mm.	1-11	12-17	18-21	22-26	27-29	30-35	36-38	39-41	42-44	45-47	48-50	51-52	83	84-85	86-89
		53-70						71-72	73-74	75-76	77-78	79-80	81-82			

Chord

1.

2.

0:00 0:23 0:35 0:43 0:53 0:59 1:10 1:16 1:22 1:28 1:34 1:40 2:44 2:47 2:51

1:44

p *ff* *p* *ff* *p* *ff*

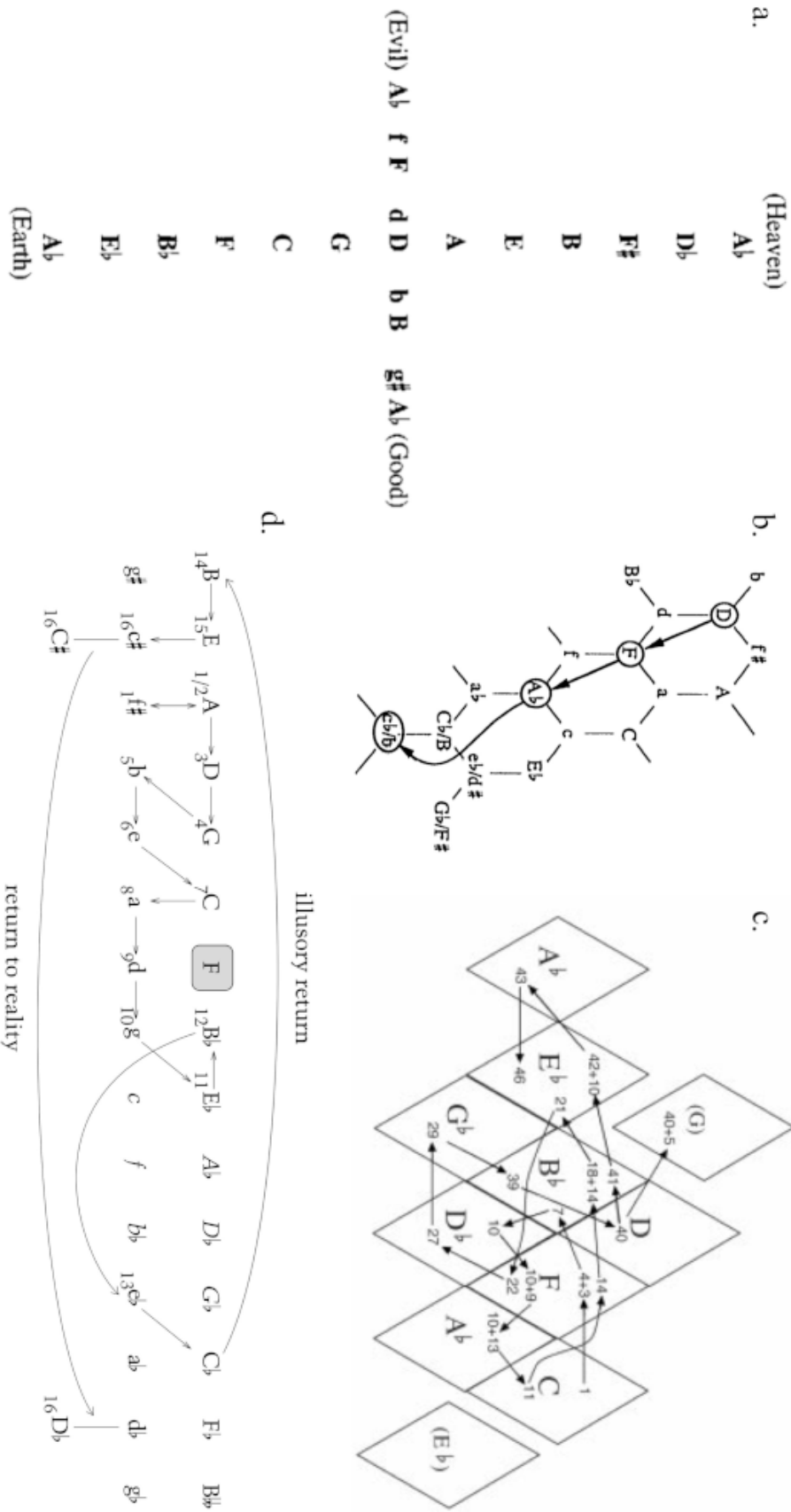
acc

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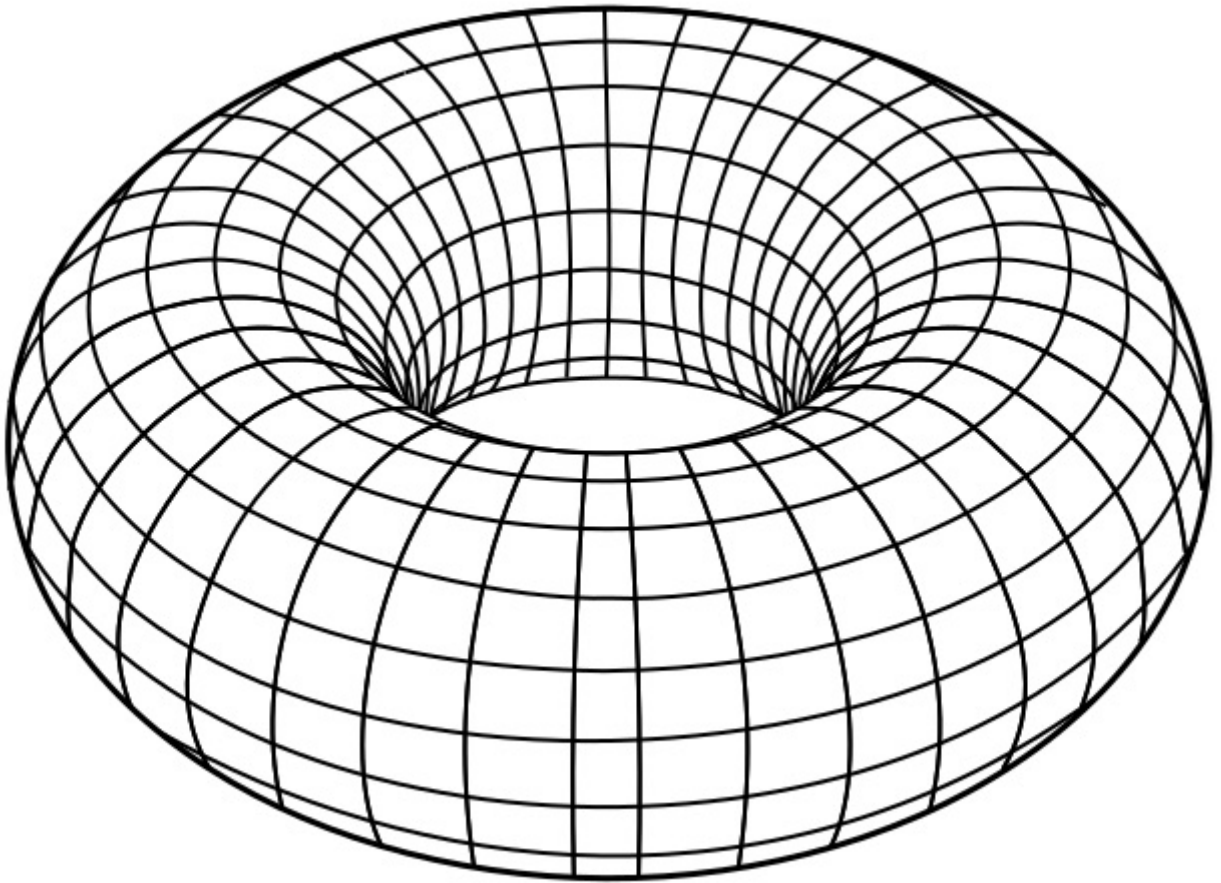
Example 2. Herrmann, *Vertigo*, "Prelude," mm. 1-2

The musical score consists of two staves. The upper staff is in treble clef and common time. It contains four measures, each with a triplet of eighth notes. The notes are G4, Bb4, G4, and Bb4. The first measure has a double underline under the first note. The second measure has a double underline under the second note. The third measure has a double underline under the third note. The fourth measure has a double underline under the fourth note. The lower staff is in bass clef and common time. It contains four measures, each with a triplet of eighth notes. The notes are Bb3, G3, and Bb3. The first measure has a double underline under the first note. The second measure has a double underline under the second note. The third measure has a double underline under the third note. The fourth measure has a double underline under the fourth note.

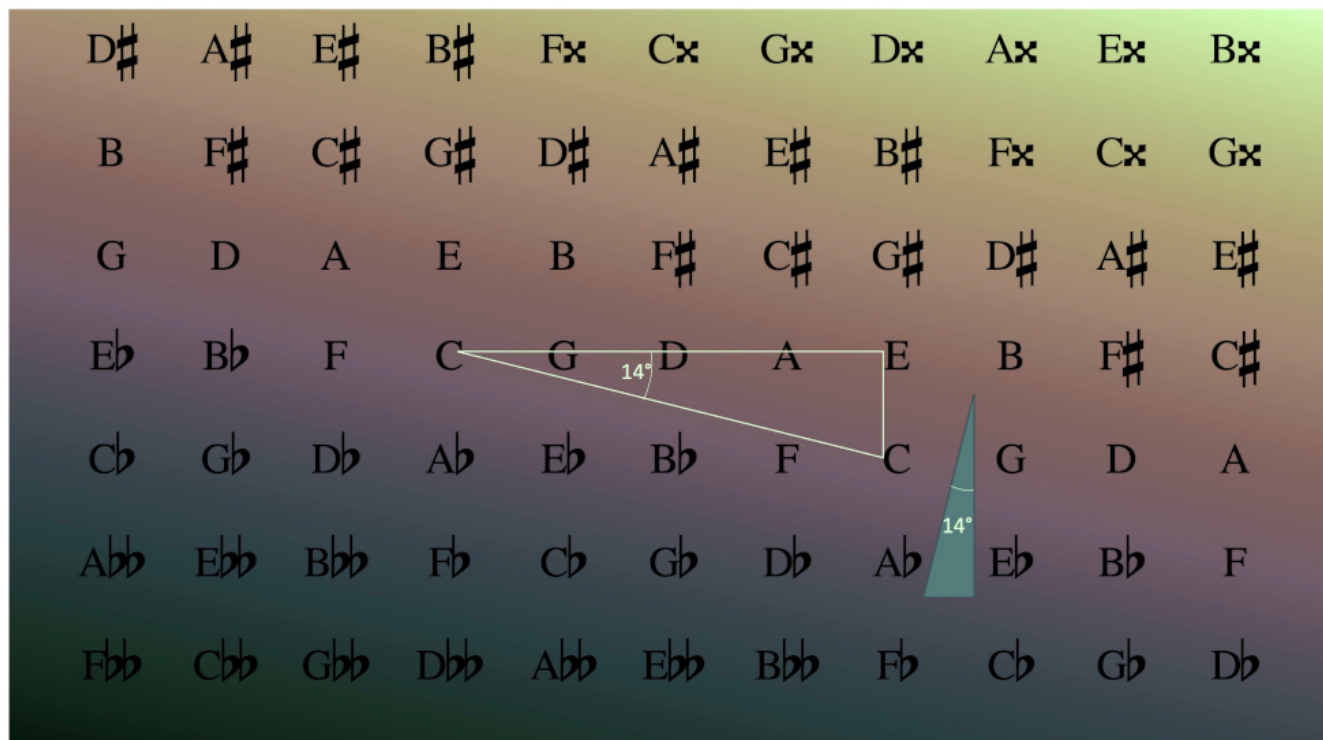
Example 3. Music-analytical *Tonnetzen* from (a) Lerdahl (1994, 2001) (b) Gollin (2000) (c) Harrison (2001) (d) Hoekner (2005)



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



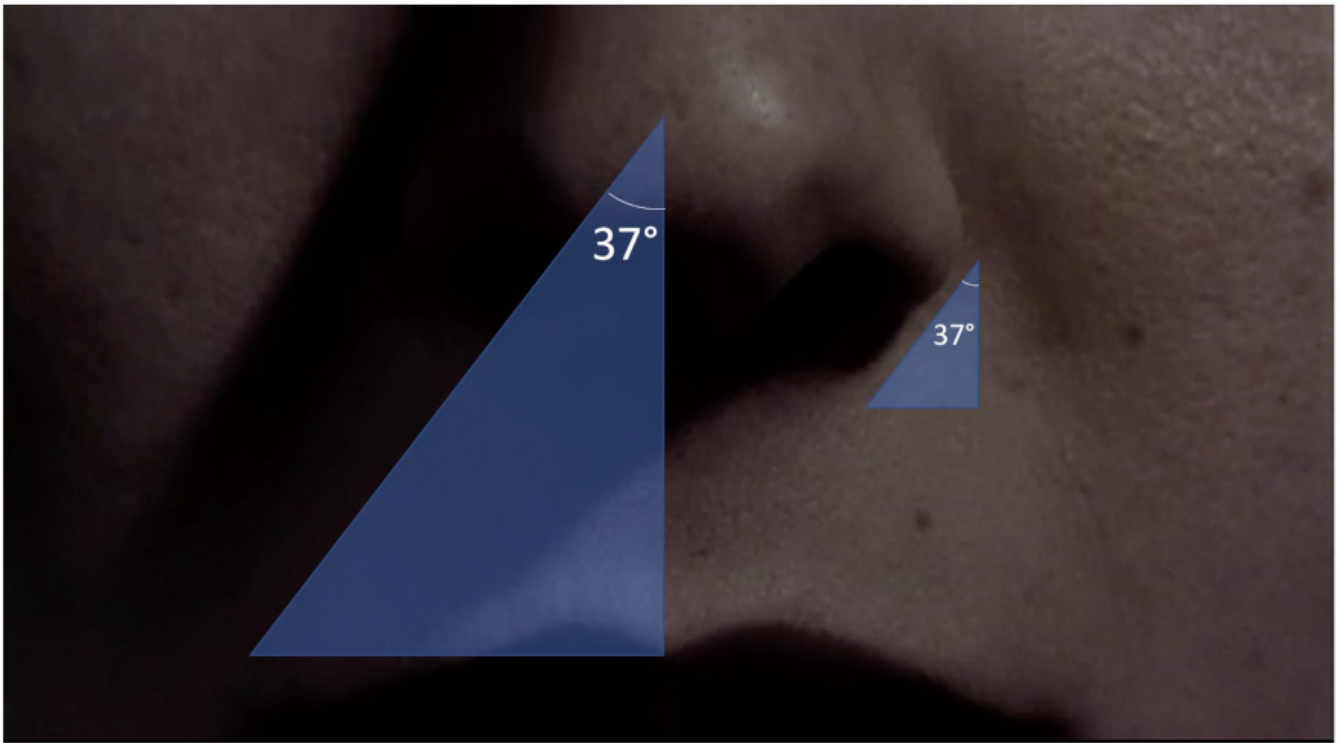
Example 5. A portion of a “nonconformed” *Tonnetz* arranged by orthogonal equal-tempered perfect fifths and major thirds, with shading indicating degree of sharpness



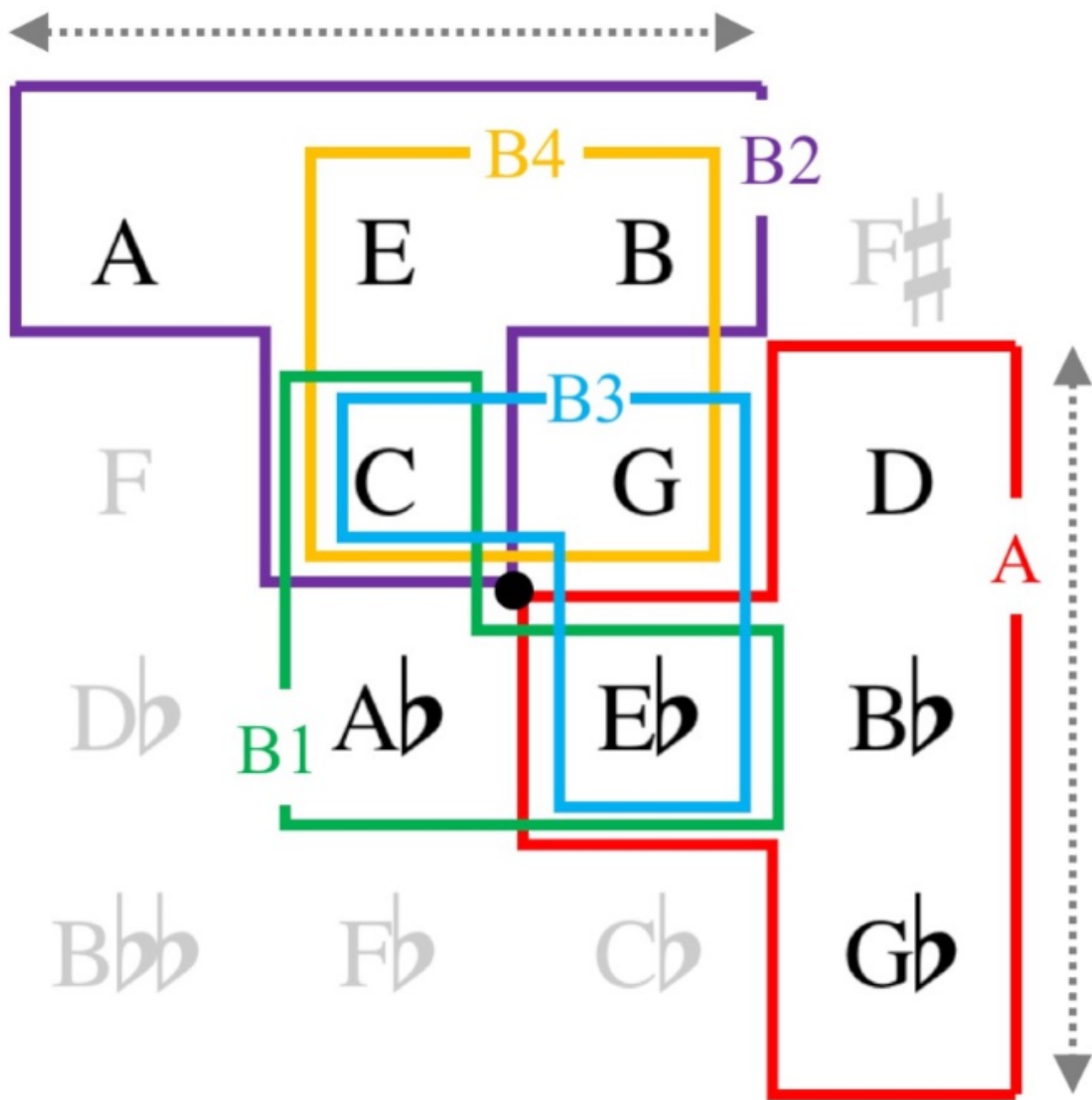
Example 6. A portion of the “embodied *Tonnetz*” (Brower 2008)

	D	D \sharp	
B \flat	B	B \sharp	
	G	G \sharp	
E \flat	E	E \sharp	
	C	C \sharp	
A \flat	A	A \sharp	
	F	F \sharp	
D \flat	D	D \sharp	
	B \flat	B	
G \flat	G	G \sharp	
	E \flat	E	
C \flat	C	C \sharp	
	A \flat	A	
F \flat	F	F \sharp	
	D \flat	D	

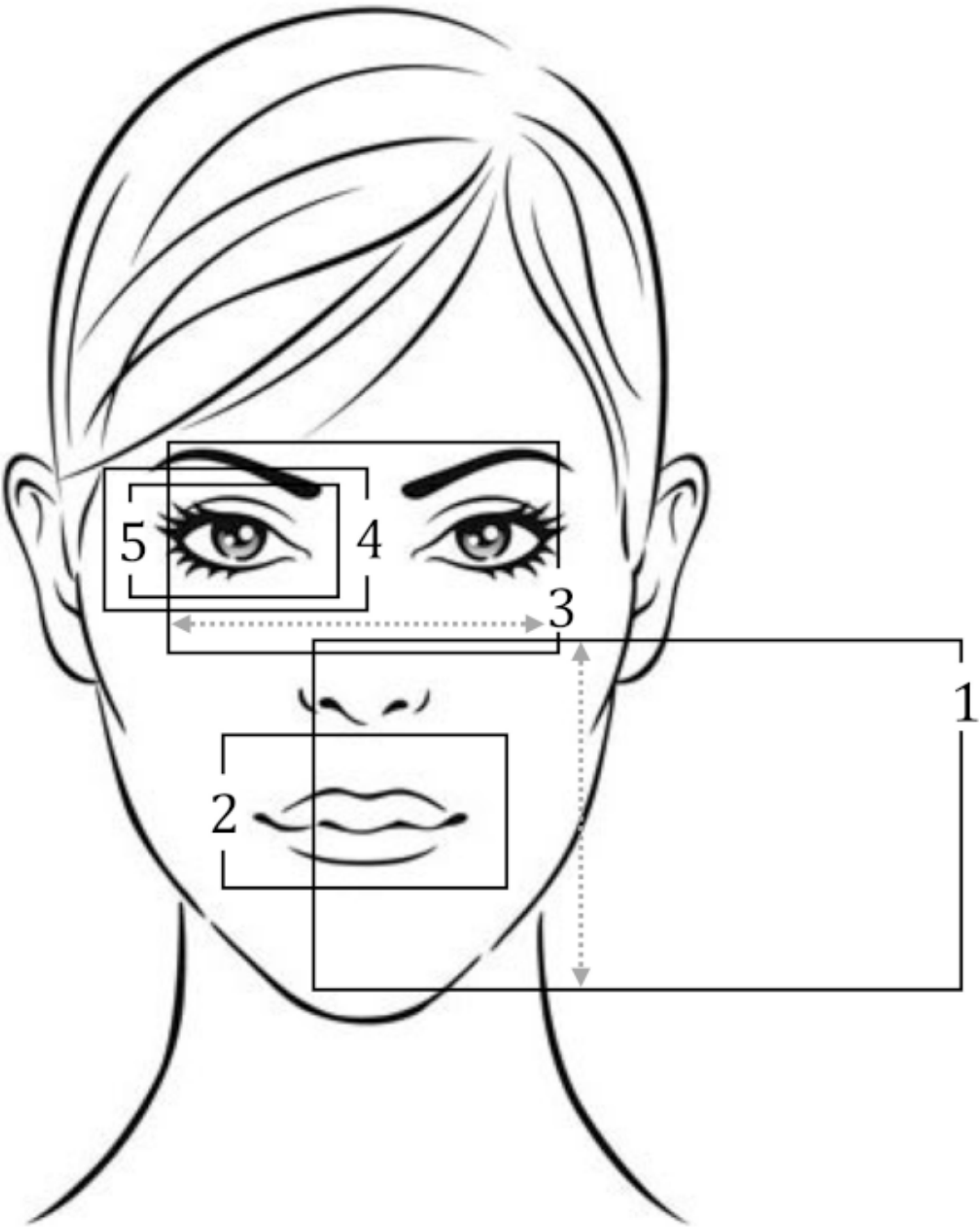
Example 7. *Vertigo*, 0:30, shadow analysis



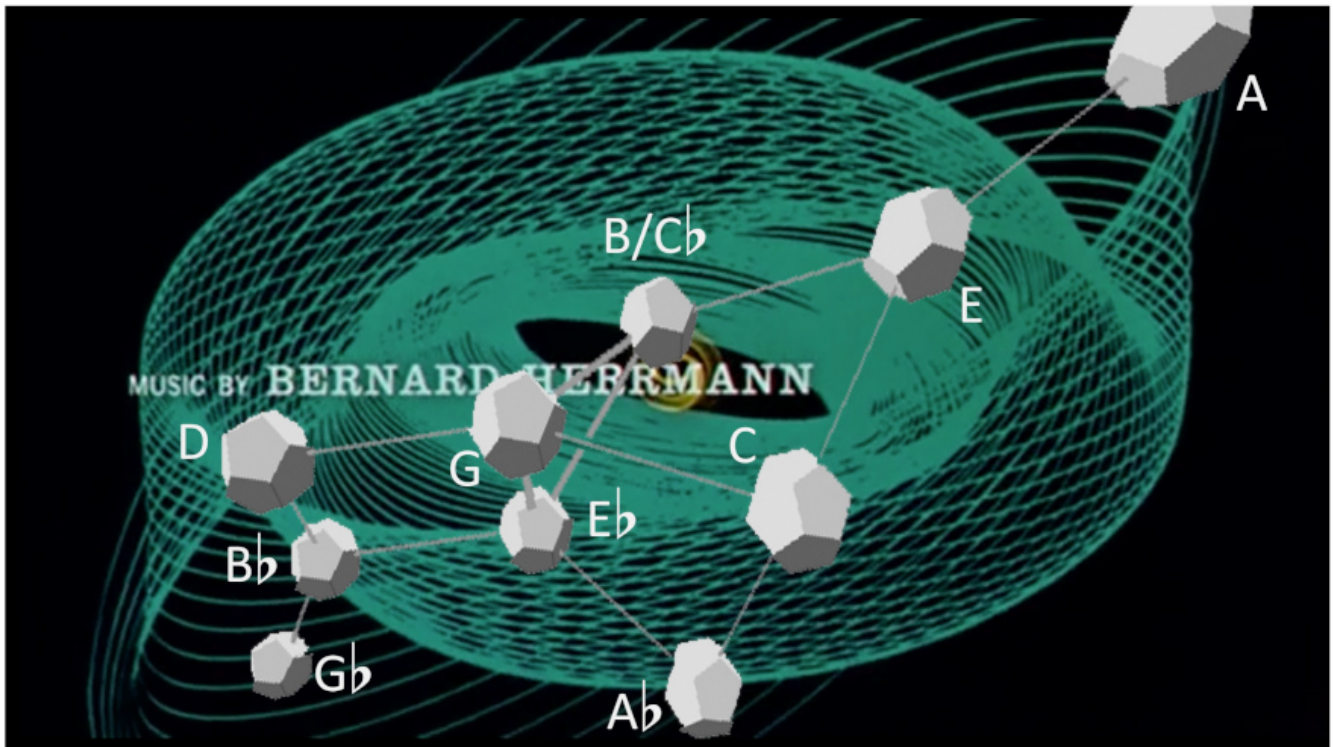
Example 8. Five harmonies of Herrmann's "Prelude" on a portion of a Tonnetz



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



Example 10. A rendering of Example 8 with $E\flat$ adjacent to B (as $C\flat$), 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

The image displays a musical score for the B section, featuring chord analysis and syntonic loops. The score is written in Eb major and 4/8 time. It consists of two systems of music, each with a treble and bass staff. The first system includes chords Eb: VI (V/ii), impostor, ii, V, and i. The second system includes chords Eb: i, IV, #iv, and vi. A 'Tristan' loop is indicated between the two systems. The syntonic loops are shown as horizontal arrows below the chord analysis, indicating the relationships between the roots of the chords in each system.

System 1 Chord Analysis:

- Chord 1: Eb: VI (V/ii) — Root: C
- Chord 2: impostor — Root: F
- Chord 3: ii — Root: F
- Chord 4: V — Root: Bb
- Chord 5: i — Root: Eb

System 2 Chord Analysis:

- Chord 1: Eb: i — Root: Eb
- Chord 2: IV — Root: Ab
- Chord 3: #iv — Root: C
- Chord 4: vi — Root: C

Syntonic Loops:

- System 1: C → F → Bb → Eb
- System 2: Eb → Ab → C

Tristan Loop: A horizontal arrow labeled "Tristan" connects the root of the 'impostor' chord (F) in System 1 to the root of the #iv chord (C) in System 2.