Ex. 1, the central portion of the line of fifths (Hook 2011)

Ex. 2, heptachordal spelled pitch class (hspc) and its transpositions
Ex. 3, coordinated transpositions of an ordered set of heptachordal spelled pitch classes

Ex. 4, hspc as a key space

**Definition**

\[(n, p, q)\]

diatonic collection as center spec

given note as gpc

tonic as gpc

E♭ major: \(\hat{5}\)

(F, B, E)

\((-3, 6, 2)\)

**Transposition**

\[T_{(x, y, z)}\]

diatonic collection

given note’s gpc

tonic gpc

**Coordinated Transpositions**

\[T_{(0, 0, 0)} = E\] identity transformation

\[T_{(k, 0, 0)} = P_k\] parallel inflection

\[T_{(0, k, 0)} = t_k\] diatonic transposition

\[T_{(0, 0, k)} = \sigma_k\] scale-degree reinterpretation/tonic shift

\[T_{(0, k, k)} = r_k\] relative modulation

\[T_{(k, 0, k)} = S_k\] Schubert transformation

\[T_{(k, 4k, 0)} = J_k\] Brahms transformation

\[T_{(k, 4k, 4k)} = \tau_k\] chromatic modulation

Ex. 5, modal spelled pitch class (mspc) and its transpositions
Ex. 6, coordinated transpositions of an ordered set of modal spelled pitch classes
Ex. 7, melodic incipits from Holst’s First Military Suite in E-flat major, Op. 28

Ex. 8, Brahms, Variations on a Theme by Robert Schumann, Op. 9
Ex. 9a, Schubert, Piano Sonata in B-flat major, D. 960

Ex. 9b, Schubert, Piano Sonata in B-flat major, D. 960
Ex. 10, Stephen Sondheim, *Sweeney Todd*, “Green Finch and Linnet Bird”

A section phrase openings:

B section

A’ section

Ex. 11a, Schubert, Impromptu No. 2 in E-flat major, D. 899
Ex. 11b, Schubert, Impromptu No. 2 in E-flat major, D. 899

Bibliography


