



### **MTO 13.3 Examples: Sallmen, Listening to the Music Itself**

(Note: audio, video, and other interactive examples are only available online)

<http://www.mtosmt.org/issues/mto.07.13.3/mto.07.13.3.sallmen.php>

**Example 1.** Robert Lowell, “In Genesis” from *History* (1973) in *Collected Poems* / Robert Lowell, ed. Frank Bidart & David Gewanter (New York: Farrar, Strauss and Giroux, 2003), 423

- A1 Blank. A camel blotting up the water.
- A2 God with whom nothing is design or intention.  
In the beginning the Sabbath could last a week,  
God grumbling secrecies behind Blue Hill . . .
- B1 The serpent walked on foot like us in Eden;  
glorified by the perfect Northern exposure,  
Eve and Adam knew their nakedness,  
a discovery to be repeated many times . . .
- B2 in joyless stupor? . . . Orpheus in Genesis  
hacked words from brute sound, and taught men English,  
plucked all the flowers, deflowered all the girls  
with the overemphasis of a father.
- C He used too many words, his sons killed him,  
dancing with grateful gaiety round the cookout.

“In Genesis” from *COLLECTED POEMS* by Robert Lowell.  
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**Example 2.** X, pitches of Section A1 vocal line

X

The image shows a musical staff with a treble clef and a key signature of one sharp (F#). The staff contains six notes, each labeled with a number from 1 to 6 below it. The notes are: 1 (F#), 2 (G#), 3 (A), 4 (B), 5 (C), and 6 (D). The notes are connected by a horizontal line, and the entire staff is enclosed in a rectangular box.

### Example 3. Overview of analysis

THE POEM			
Section	A1	A2 (phrases 1 – 3)	B1 (phrases 1 – 5)
Poetic topic	Pre-creation void	God at creation	Fall from innocence
Text incipit	"Blank. A candle. ..."	"God"	"The serpent"
			B2 (phrases 1 – 4)
			Personalization of fall
			"Orphan's lack of words"
			C (phrases 1 – 3)
			Final judgment
			"He used too many words"

THE SHELL			
Measures	1-6	7-14	15-34
Large-Scale Temporal Strategies	12/8, ♩ = 60, <i>Maestoso</i>		2/2, ♩ = 67+, <i>Phi Espresso</i>
	Meter, Tempo, Expressive indication		4/4, ♩ = 90, <i>Marcato</i>
			45-62
			Instrumental, 6/8, ♩ = 60, <i>Maestoso</i>
			Phrase 1: 6/8, ♩ = 60, <i>Maestoso</i>
			Phrase 2: 3/4, ♩ = 90, <i>Agitato</i>
			Phrase 3: 3/4, ♩ = 90, <i>Legero e fronto</i>
			Measured <i>accelerando</i> in opening instrumental passage
Twelve-tone chords	Closing flourish (m. 6)	Closing flourish (m. 13)	"glorified" (m. 22)
			"overemphases" (mm. 42-44)
			Phrases 1-2 (m. 49, 51-56)

BREAKING THROUGH			
Pitch structure of Genesis fifths	Pitch structure of Genesis fifths		
	Derived passages	- Fragmentation: H1-H4 (T3-RT3-R76) and J1-J5 (RT10-T0-T10-T10) - RT3(X123) / RT10(X123), RT6(X12356) / RT1(X12356), RT3(X356) / RT10(X356)	
	Voice	- A3 at "God" - symmetry around A13 - B <sub>5</sub> only pc omitted	- A4 is apex three times
	Accompaniment	- A3 repeated	
X = F <sub>1</sub> -G <sub>1</sub> -A <sub>1</sub> -F <sub>2</sub> -B <sub>2</sub> -F <sub>2</sub>	Voice	T0(X1-6)	T0(X1-3), X3+6 <sup>2</sup> (T5), X135 <sup>2</sup> X1-5, [0146]
	Accompaniment	T0(X4-6)	T6 (X235), X2-6 <sup>4</sup> , X2-5 <sup>2</sup> (T11), X2-4 <sup>2</sup> (T5), X2356 <sup>2</sup> (T5), [01346] <sup>2</sup> , [025] <sup>2</sup>
Spontaneous interrelationships	Voice	- 3-pc ordered sets (T9)	- 4-pc ordered set (RT10)
	Accompaniment	- 4-pc ordered sets (T10) - [0137], [0146], [0257] - retrograde rhythm - [0151] <sup>2</sup> , [0157] <sup>2</sup> - pentatonic, diatonic <sup>6</sup>	- 2-pc ordered sets (T3) - 2-pc ordered sets (T9) - pentatonic <sup>2</sup>
- miscellaneous - fifths (oddface) - RT6 (falics) - All-Trichord Hexachord [012478] and relatives (≠ATH)		- N1-N3 (fifth, X, [0146] ≡ ATH) - diatonic, pentatonic <sup>3</sup>	- 3-pc ord. sets (T21, RT5) - 4-pc ord. sets (ZT3D) - [0124789] <sup>3</sup> (≡ATH) - [0137], [0146] - pentatonic, diatonic - allusion to tonality

**Example 4.** Overall Form of Elliott Carter's "In Genesis"

<u>Section</u>	<u>Phrase</u>	<u>Meter, Tempo, Expressive Indication</u>
A1 (mm. 1-6)	1	12/8, ♩ = 60, <i>Maestoso</i>
A2 (mm. 7-14)	1 - 3	12/8, ♩ = 60, <i>Maestoso</i>
B1 (mm. 15-34)	1 - 5	2/2, ♩ = 67+, <i>Piu Espressivo</i>
B2 (mm. 35-44)	1 - 4	4/4, ♩ = 90, <i>Marcato</i>
C (mm. 45-49)	instrumental	6/8 ♩ = 60, <i>Maestoso</i>
(mm. 50-53)	1	6/8, ♩ = 60, <i>Maestoso</i>
(mm 54-57)	2	3/4, ♩ = 90, <i>Agitato</i>
(mm. 58-62)	3	3/4, ♩ = 90, <i>Legero e Ironico</i>

**Example 5.** Rhythmic features of the Genesis fifths

Section: A1		A2		
Phrase: 1		1	2	3
Measure: 1		5	9	
Text: "Blank. A camel..."		"God, with whom..."		

Audio Excerpt 1

Section: B1					B2
Phrase: 1	2	3	4	5	1
Measure: 15				32	35
Text: "The serpent..."		"a discov'ry..."		"in joyless..."	

Audio Excerpt 2

**Example 6.** RT6-invariant, all-interval twelve-tone chords

N.B. Brackets connect T<sub>6</sub>-related pitch classes

Section A1                      Section A2                      Section B1

6                                      13                                      22a                                      22b

all-trichord  
hexachords

Section B2

42                      43a                      43b                      43c                      43d                      44

Section C

49                      51a                      51b                      51c

Audio Excerpt 3

52a                      52b                      52c                      54                      56

**Example 7. Pitch structure in the Genesis fifths**

(a) The Fall

Section: A1		A2		
Phrase: 1		1	2	3
Measure: 1		5	9	
Text:			"In the beginning..."	

Section: B1					B2
Phrase: 1	2	3	4	5	1
Measure: 15				32	35
Text: "The serpent..."					

(b) The Crash (mm. 34-35)

**Example 8.** Fifth-based passages in Section C derived from Section A

(a) Genesis fifths from Section A (mm. 1-14)

(b) Section C, instrumental passage (mm. 44-46)

End of Audio Excerpt 4

(c) Section C, phrases 1 - 2 (mm. 53-55)

(d) Section C, phr. 2 - 3 (mm. 57-62)

Middle of Audio Excerpt 3

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Inexact correspondences:

<u>reference</u>	<u>model</u>	<u>actual</u>
K2 = T11(K1)	{BF#}-{BbF}-{A <sup>b</sup> E <sup>b</sup> }	{BFF#}-{B <sup>b</sup> EF}-{A <sup>b</sup> DE <sup>b</sup> }
K4 = T9(K1)	{AE}-{G#D#}-{F#C#}	A-{G#D#}-{F#C#}
K5 = T7(K1)	{GD}-{F#C#}-{EB}	D-{F#C#EB}-G





**Example 10.** X and spontaneous interrelationships in Section A1

(a) Initial realization of X, tenor (mm. 3-5)

3  
Blank. A cam-el Blot-ting up the wa-ter.  
T0  
T-3  
augmentation

(b) Derivation of A1 flourish (mm. 1, 5-6)

1 5 6  
{ACEG} - A $\flat$   
"blot-ting"  
[0237]  
T0  
T0  
[0237]  
[0237]  
A-G-C-G $\sharp$  T10 G-E $\sharp$ -A $\sharp$ -F $\sharp$   
A1 flourish

**Example 11.** X and spontaneous interrelationships in Section A2, phrase 1 (mm. 7–8)

(a) Tenor

7

contour maxima T5I(X346)

T0I(X346) T5

God with whom no-thing is de-sign or in-ten-tion.

contour minima: T11I(X1-5)

[0137] [0257]

T7I(X135) RT2(X135)

(b) Accompaniment

7

RT3

T0

God with whom no-thing is de-sign or in-ten-tion.

T10

T10-related fifths

Diatonic subsets:  $\overbrace{F\sharp} \quad \overbrace{A \text{ or } E} \quad \overbrace{C} \quad \overbrace{E} \quad \overbrace{C \text{ pentatonic}} \quad \overbrace{A}$

C

Other sets:  $[015] [015] \quad [0157] [0157]$

**Example 12.** X and spontaneous interrelationships in Section A2, tenor (mm. 7–13)

phrase 1  
 7  $\frac{12}{8}$   $\gamma$   $\gamma$  God [0137] with whom no - thing is de-sign or in - ten-tion.

phrase 2  
 9  $\gamma$  In the Be - gin - ning, the Sab - bath could last a week,

$\gamma$  exact retrograde of phrase 1's durations

phrase 3  
 11  $\frac{6}{8}$   $\frac{3}{4}$  [0146] completes large-scale T0(X1-3)  
God grum - bling se - cre - cies be - hind Blue Hill. summarizes large-scale T0(X1-3)  
measured ritardando

**Example 13.** X and spontaneous interrelationships in Section B1, tenor (mm. 15–33)

The image shows a musical score for tenor voice, measures 15 to 33. The score is divided into five phrases, each with specific annotations for transformations and relationships. The lyrics are: "The ser-pent walked on foot like us in E-den glo-ri-fied by the per-fect North-ern ex-po-sure, Eve and A-dam knew their na-ked-ness, a dis-cov-'ry to be re-peat-ed ma-n'y times in joy-less stu-por?"

**Phrase 1 (mm. 15-18):** "The ser-pent walked on foot". Annotations:  $T6(X235)$ ,  $R$ ,  $[01346]$ . A large bracket labeled  $T111(X2-6)$  spans from the start of phrase 1 to the start of phrase 2.

**Phrase 2 (mm. 19-22):** "like us in E-den". Annotations:  $T5(X2-6)$ ,  $r4T4(X2-6)$ ,  $r4T4(X2-6)$ . A large bracket labeled  $RT6$  spans from the start of phrase 2 to the start of phrase 3.

**Phrase 3 (mm. 23-26):** "Eve and A-dam knew their na-ked-ness, a dis-cov-'ry to be re-peat-ed". Annotations:  $[01346]$ ,  $T71(X2-5)$ ,  $RT7(X2-5)$ ,  $RT2(X2-4)$ ,  $T5$ . A large bracket labeled  $T5$  spans from the start of phrase 3 to the start of phrase 4.

**Phrase 4 (mm. 27-30):** "ma-n'y times in joy-less stu-por?". Annotations:  $r2T3(X2356)$ ,  $T5$ ,  $r2T8(X2356)$ ,  $T71$  of "posure, Eve and A-".

**Phrase 5 (mm. 31-33):** "in joy-less stu-por?". Annotations:  $T71$  of "posure, Eve and A-".

**Example 14.** Section B1, phrase 2 (mm. 23–25)

N1

T2

N2

T3

N3

E diatonic  
(including sustained A-E)

D $\flat$  pentatonic

D pentatonic

Example 15. Section B2, tenor (mm. 36–44)

The image shows a musical score for tenor voice, measures 36 to 44. The score is divided into four phrases:

- phrase 1** (mm. 36-38): "Or - phe-us in Gen-e-sis hatched words from brute sound, and taught men Eng - lish, plucked all"
  - Annotations:  $RT14(X4-6)$ ,  $T11$ ,  $T5$ ,  $[01346]$ ,  $[04\{16\}]$
- phrase 2** (mm. 39-40): "the girls with the o-ver-em-pha-sis of a fa-ther"
  - Annotations:  $T11$ ,  $T5$ ,  $[01346]$ ,  $[04\{16\}]$
- phrase 3** (mm. 41-42): "the flow'rs, de - flow'ed all"
  - Annotations:  $RT6(X1345)$ ,  $T11$ ,  $[04\{16\}]$ ,  $[01346]$
- phrase 4** (mm. 43-44): "the girls with the o-ver-em-pha-sis of a fa-ther"
  - Annotations:  $T11$ ,  $T5$ ,  $T0(X136)$ ,  $[01346]$ ,  $[04\{16\}]$

Additional annotations include  $RT10$  and "octatonic (missing  $D\sharp$ )" with arrows pointing to specific notes in the score.

**Example 16.** Section B2, phrases 1 and 2 (mm. 36–9)

set type	partial orderings	operator
[01258]	{DB $\flat$ }-{FA}-G $\sharp$ A-{CA $\flat$ }-{D $\sharp$ G}	RT5I
[012478]	{G $\sharp$ -A-B $\flat$ {CD $\sharp$ E}}    {D-E $\flat$ -D $\flat$ {FA $\flat$ A}}	r2T5
[0124578]	{BF $\sharp$ }-B $\flat$ -{DD $\sharp$ }-{FC}    {FG $\flat$ }-C $\sharp$ -{DA}-{E $\flat$ A $\flat$ }	r3RT3
[0124578]	{C $\sharp$ FG $\flat$ }-{DE $\flat$ A $\flat$ A}    {F $\sharp$ GCC $\sharp$ }-{B $\flat$ FA}	RT4

N.B. Due to pc repetition and the sustaining of some pcs through others, the actual passages are more complicated than these partially-ordered sets convey.

**Example 17.** Section B2, phrases 1–3, accompaniment

(a) Accompanimental segments (mm. 37-8, 39-40)

37 "hacked" P1 T5 P2 C?

38 "taught" T2 P3 T5 P4

39 "plucked"

[014]

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(b) Phrases 3 and 4 (mm. 39-40, 41-42)

"plucked all the flow'rs"

"deflow' red all the girls"

{BC#EF}-E-G-{F#A}-{CE#G}

{BC#EF}-E-G-{F#A}-{CE#G}



**Example 18.** Section C, tenor

phrase 1 phrase 2

conclusion of the complete and large-scale T0X T0(X4-6)

He used too many words, his sons kill'd him,

phrase 3

danc-ing with grate-ful gai-e-ty 'round the cook-out.

[0137] RT4(X4-6)

C pentatonic G pentatonic

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Example 19. Section C, phrase 3

58

$D_2$  pentatonic (plus sustained {EB}) [0124789]

A mel minor [0124789]

E mel minor [0124789]

hexatonic [0124789]

Pe relations in bassoon: T21 RT5 r2T5I

Cl. Bn.

via. ped. 'till end

ve. ped. 'till end

60

RT4I(X4-6)

F4: fa- sol- mi- do

B4: do- re- ti- sol

T0

T5

T2

T5

T1 of "dancing with grateful"

clarinet's contour maxima recur in retrograde

clarinet's contour minima recur 8ve lower as a chord

T0(X1-3)

F4 harmonic minor (plus {CG} ped.)

F4 major diatonic (plus {CG} ped.)

Audio Excerpt 5