A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

MTO 25.1 Examples: Link, Harmony in Elliott Carter's Late Music

(Note: audio, video, and other interactive examples are only available online)
http://mtosmt.org/issues/mto.19.25.1/mto.19.25.1.link.html

Example 1. The Core Harmonies

All-interval tetrachords (AITs):

$\boxed{18}$ (0146)

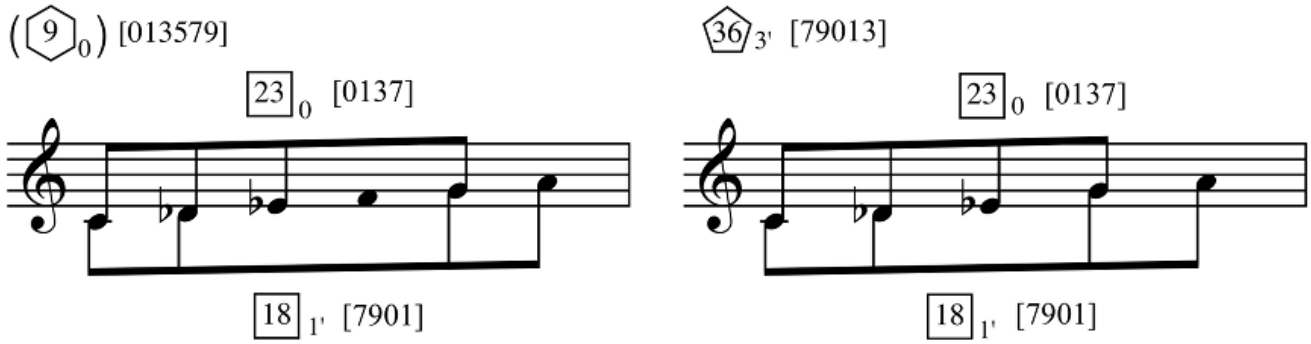
$\boxed{23}$ (0137)

All-trichord hexachord (ATH):

$\hexagon{35}$ (012478)

Notation: $\boxed{23}_{7'}$ = t7i of (0137) = [0467]

Example 2. Non-core hexachord 9 (013579) and derived core pentachord 36 (02368)



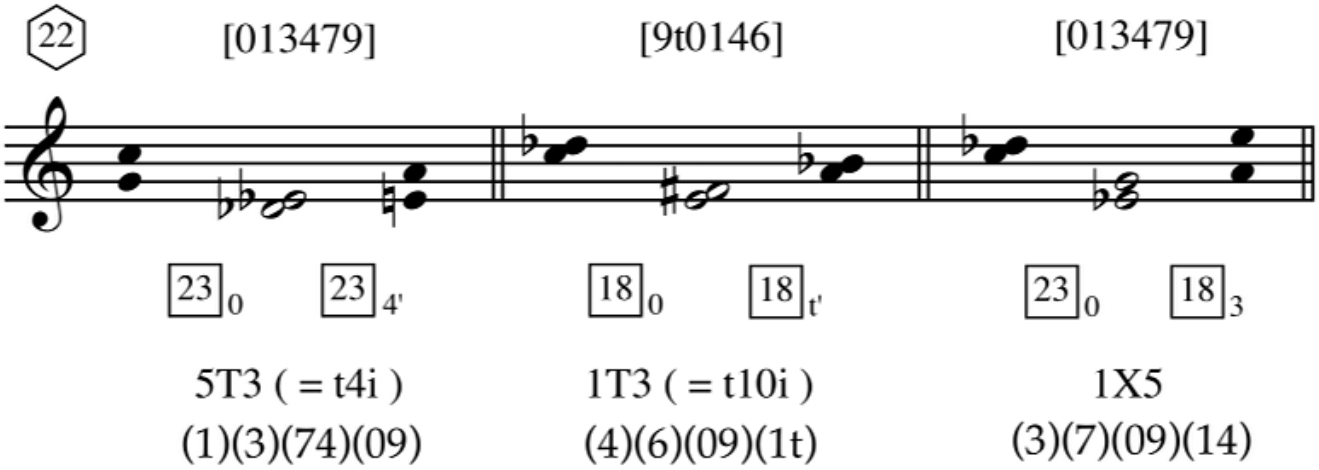
Example 3. Derived core harmonies

	No.	prime form	18+18	23+23	18+23		prime form	No.	18+18	23+23	18+23
5	31	01367			x		01367	31			x
	36	02368			x		02368	36			x
6	10	012468			x		012348	23		x	
	11	014568			x		012357	20			x
	14	013469			x		012378	34		x	
	15	013679	x	x			012456	24	x		
	20	012357			x		012468	10			x
	22	013479	x	x	x		012567	33	x		
	23	012348		x			012579	25	x		
	24	012456	x				013467	29	x	x	x
	25	012579	x				013469	14			x
	26	013578		x			013479	22	x	x	x
	27	023568	x	x	x		013578	26		x	
	29	013467	x	x	x		013679	15	x	x	
	31	014679	x	x	x		014568	11			x
	33	012567	x				014679	31	x	x	x
	34	012378		x			023568	27	x	x	x

	No.	prime form	18+18	23+23	18+23		35+18	35+23	35+35
7	4	0124678	x	x			x	x	x
	6	012468t	x	x					
	13	0123567	x		x				
	15	0123468	x		x				
	17	0124568		x	x				
	22	0123579		x	x				
	27	0123478		x	x			x	
	28	0123578		x	x				
	29	0124578					x	x	
	30	0123678			x				
	33	0134679	x	x					
	34	0124789	x		x		x		
	35	0123589					x	x	
	36	0135679					x	x	
	37	0124689	x		x				

	No.	prime form	18+18	23+23	18+23		35+18	35+23	35+35
8	2	01236789	x	x					
	3	02345679	x	x					
	5	0134679t			x				
	8	01234589							x
	9	01234569			x				
	10	01234789					x	x	x
	12	0124678t			x		x	x	x
	13	01345689	x	x					
	14	0124579t			x				
	15	01245789							x
	18	01234689					x		
	19	01235789					x	x	
	21	01235689					x	x	
	22	01234678					x	x	
	23	01235679						x	
	28	01345679					x	x	
	29	0124578t					x	x	

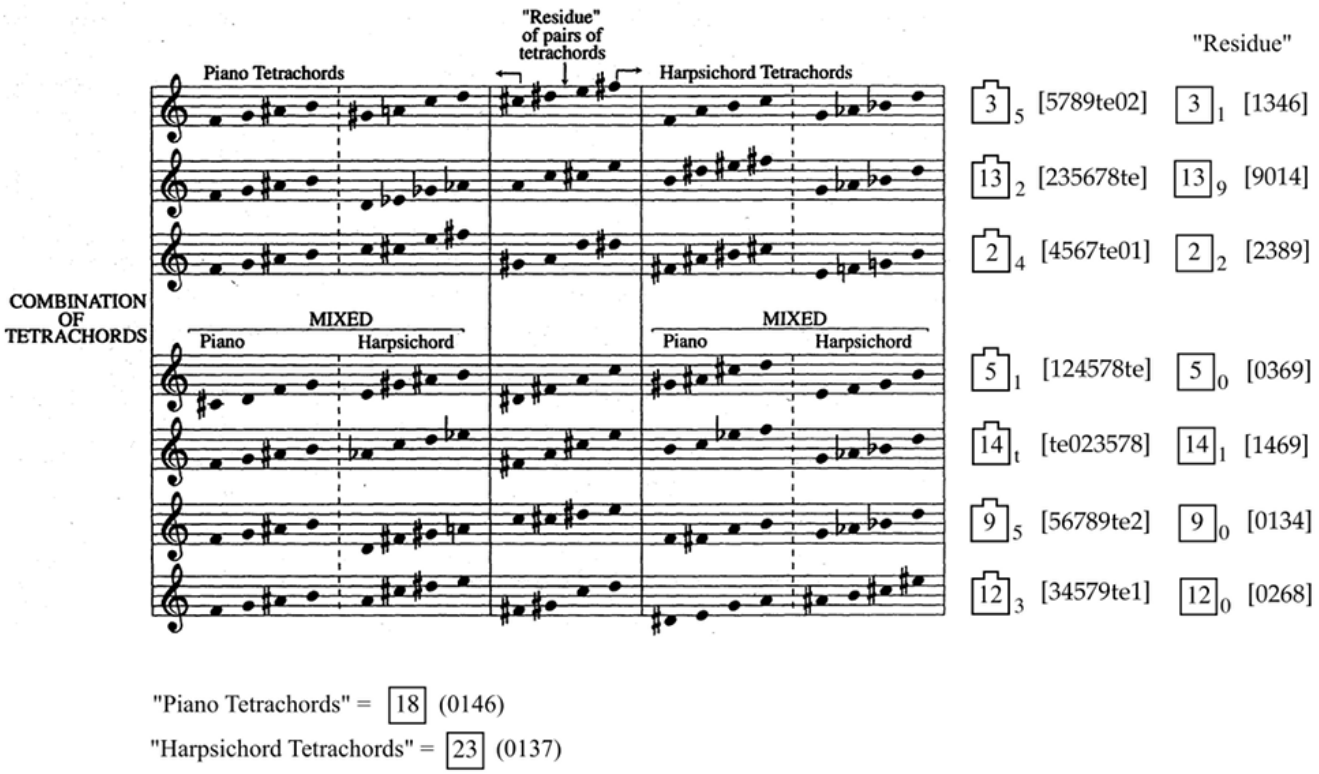
Example 4a. Derived core hexachord 22 (013479) as a collection of AIT mappings (after Childs, 2006)



Example 4b. Derived core hexachords interpreted as AIT mappings (after Childs, 2006)

		18 → 18	23 → 23	18 ⇄ 23
(012456)	24	3T1 (= t6i)		
(012579)	25	3T5 (= t0i)		
(012567)	33	6T1 (= t5i)		
(012348)	23		3T1 (= t2i)	
(013578)	26		3T5 (= t8i)	
(012378)	34		6T1 (= t3i)	
(013679)	15	3T6 (= t6)	3T6 (= t6)	
(013479)	22	1T3 (= t10i)	5T3 (= t4i)	5X1 / 1X5
(023568)	27	5T3 (= t4i)	1T3 (= t10i)	1X5 / 5X1
(013467)	29	4T3 (= t7i)	2T3 (= t7i)	2X4 / 4X2
(014679)	31	2T3 (= t1i)	4T3 (= t1i)	4X2 / 2X4
(012468)	10			6T2
(014568)	11			3T4
(013469)	14			3T2
(012357)	20			6T3

Example 5. Octachords formed by non-intersecting AITs ("combination sets"), from Carter (1970), with annotations



Example 6. Elliott Carter, Oboe Quartet (2001), mm. 38–39

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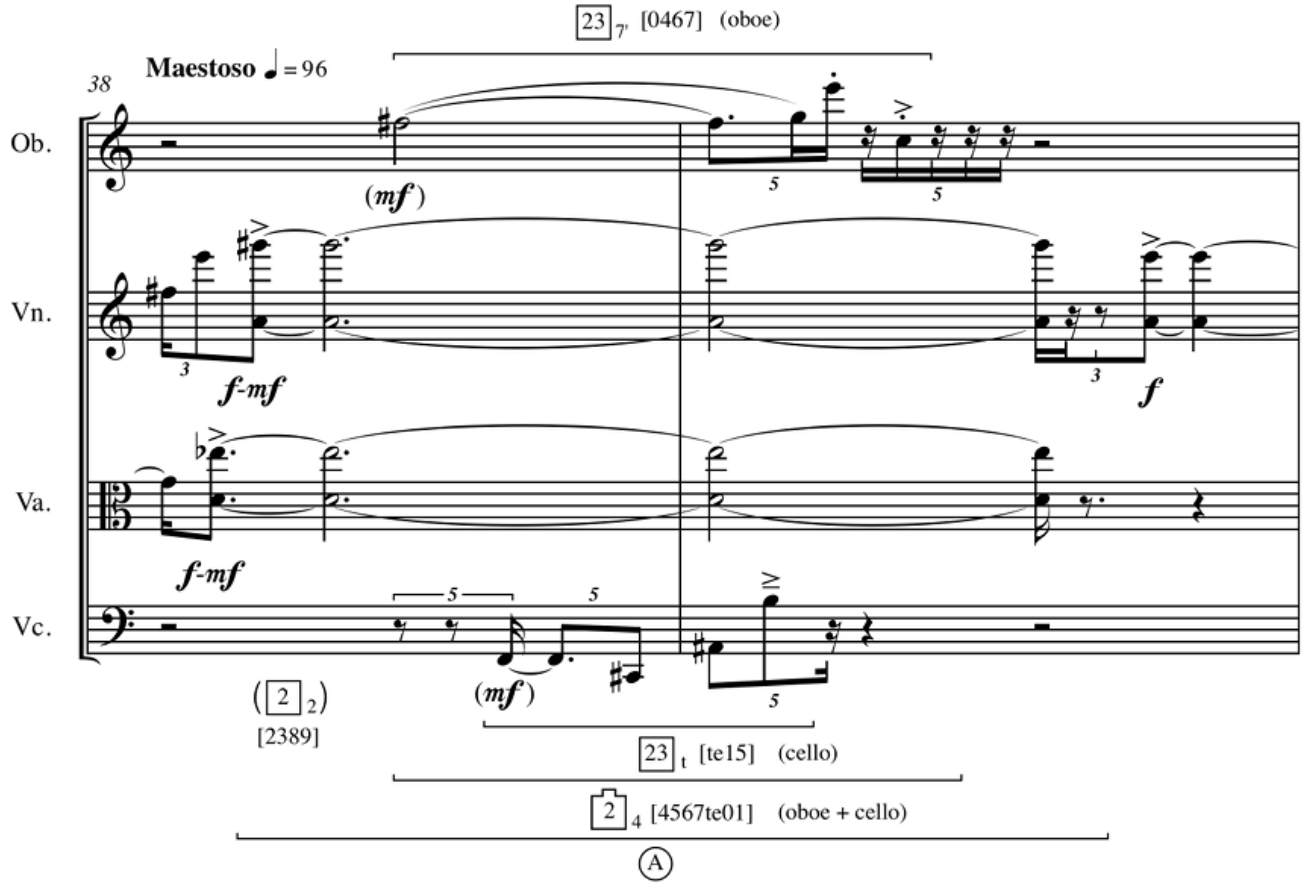
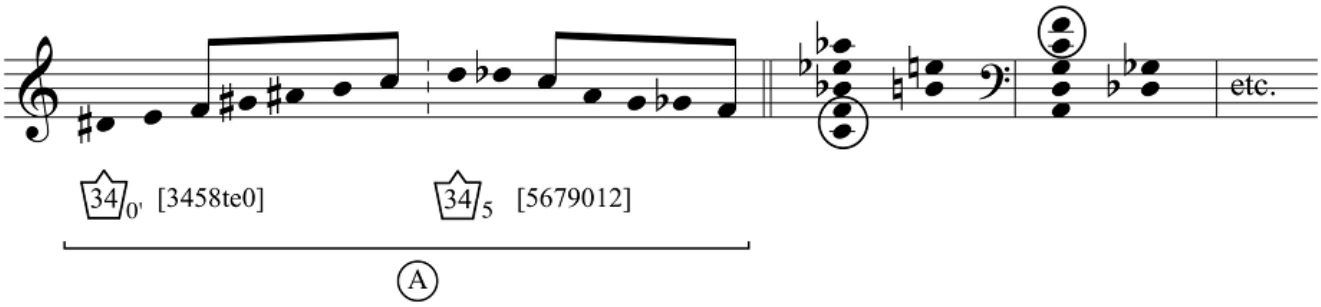


Example 7. Carter's sketch of his "seven-note chord system" showing derived core septachord 34 (0124789) (Analysis added)



Example 8. Carter, Epigrams (2012), I, mm. 2–10

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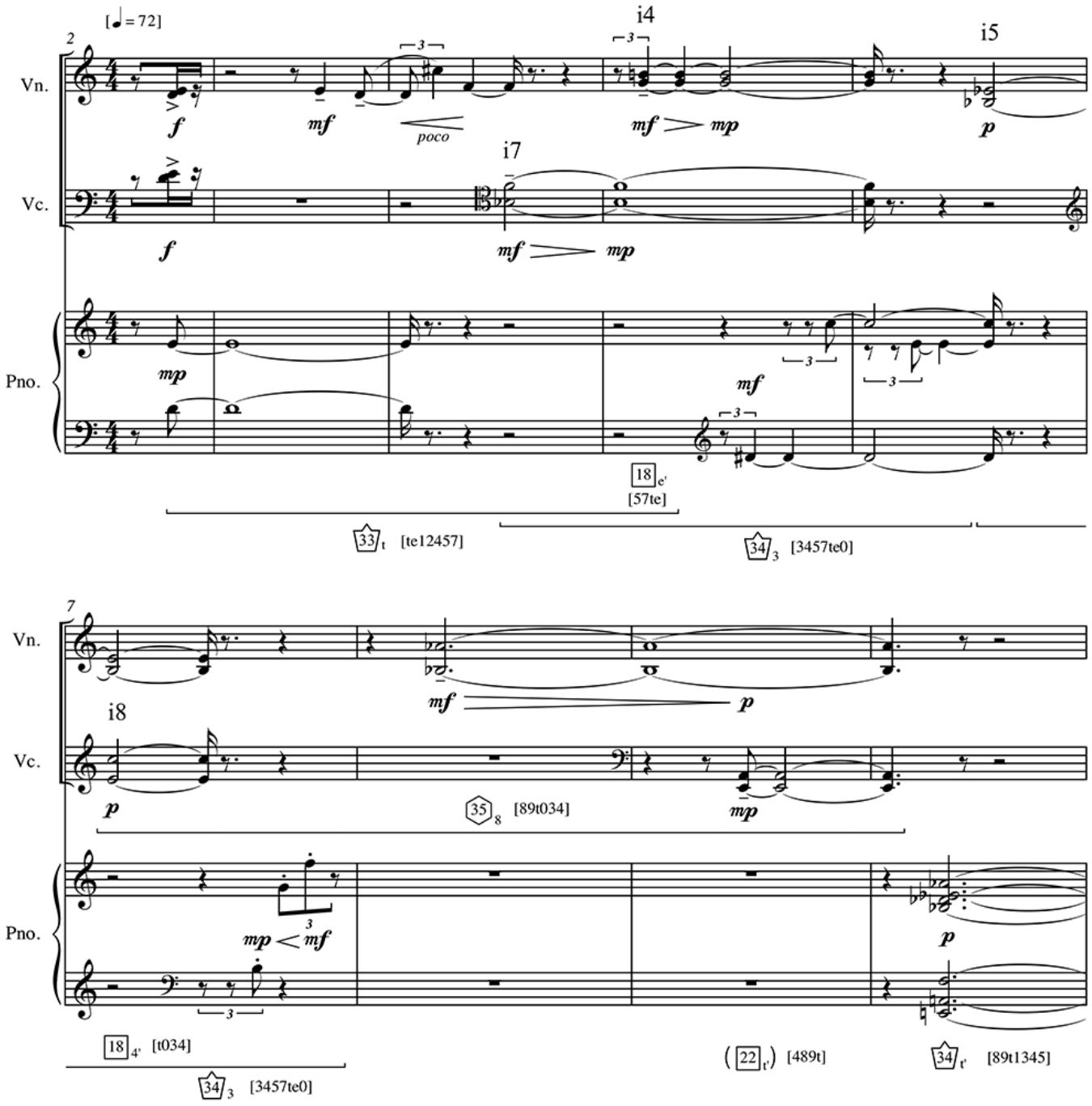
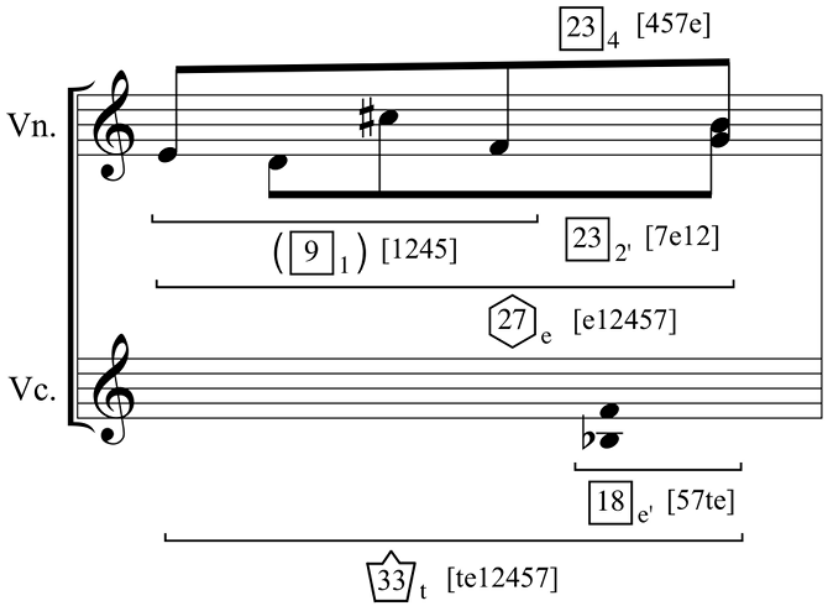


Example 9. Carter, Epigrams (2012), I, mm. 3–5 (strings), harmonic analysis



Example 10. Carter, Concertino for Bass Clarinet and Chamber Orchestra (2009), mm. 75–81, solo part (sounding pitch)

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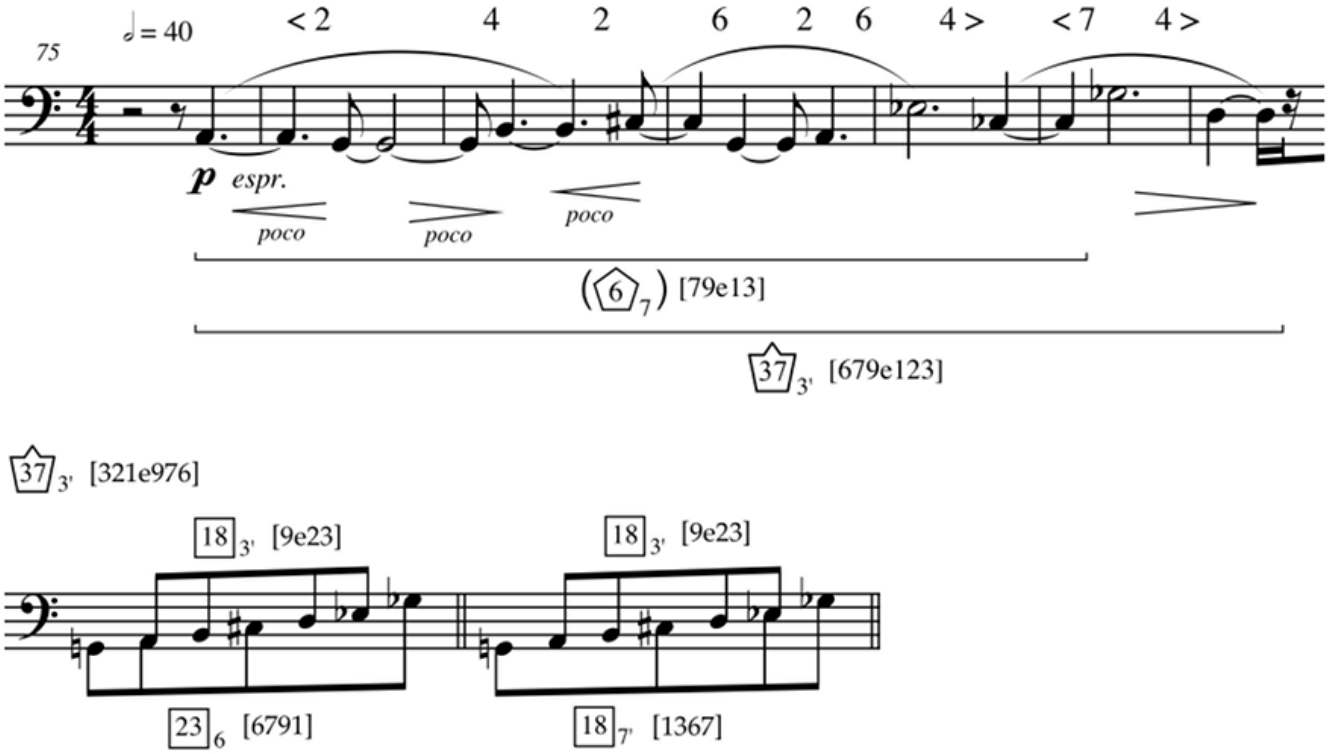
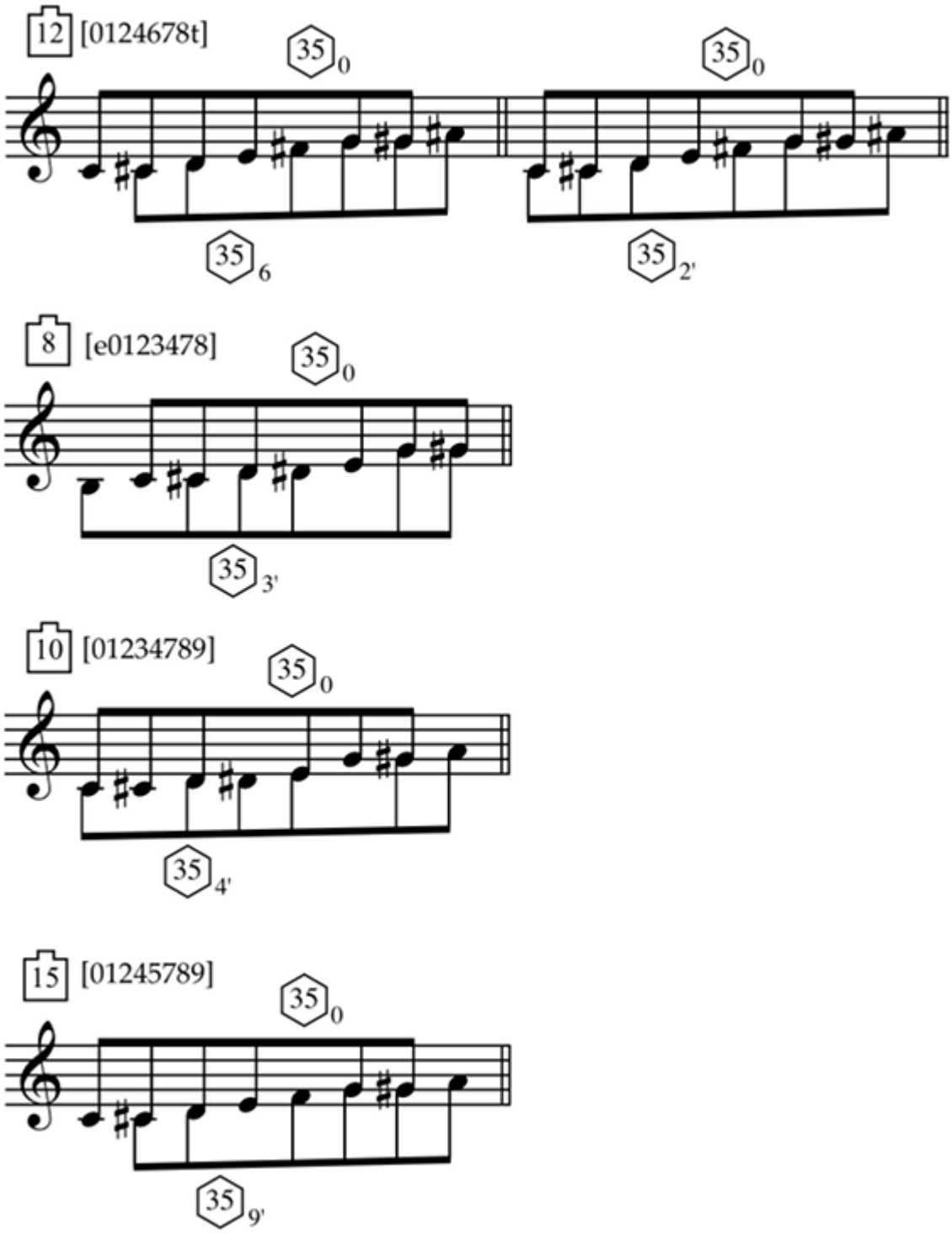


Example 11. Derived core octachords derived from pairs of ATHs



Example 12a. Carter, "Re-Statement of Romance," from In the Distances of Sleep (2006), mm. 14–18 © Copyright 2006 by Hendon Music, Inc., a Boosey & Hawkes Company

14 [♩ = 66] [espr.]

Mezzo Sop.

On - ly we two may in - ter - change

Strings

Vla.

mp p

16

Mezzo Sop.

Each in the oth - er what each has to give.

Strings

Vln. I & II

p

Example 12b. Carter, "Re-Statement of Romance," mm. 14–15, harmonic analysis

31 3 [3479t0] (voice)

18 4' [t034]

23 t' [379t]

On - ly we two may in - ter-change

31 9 [9t034]

31 t' [3479t]

8 7 [789te034]

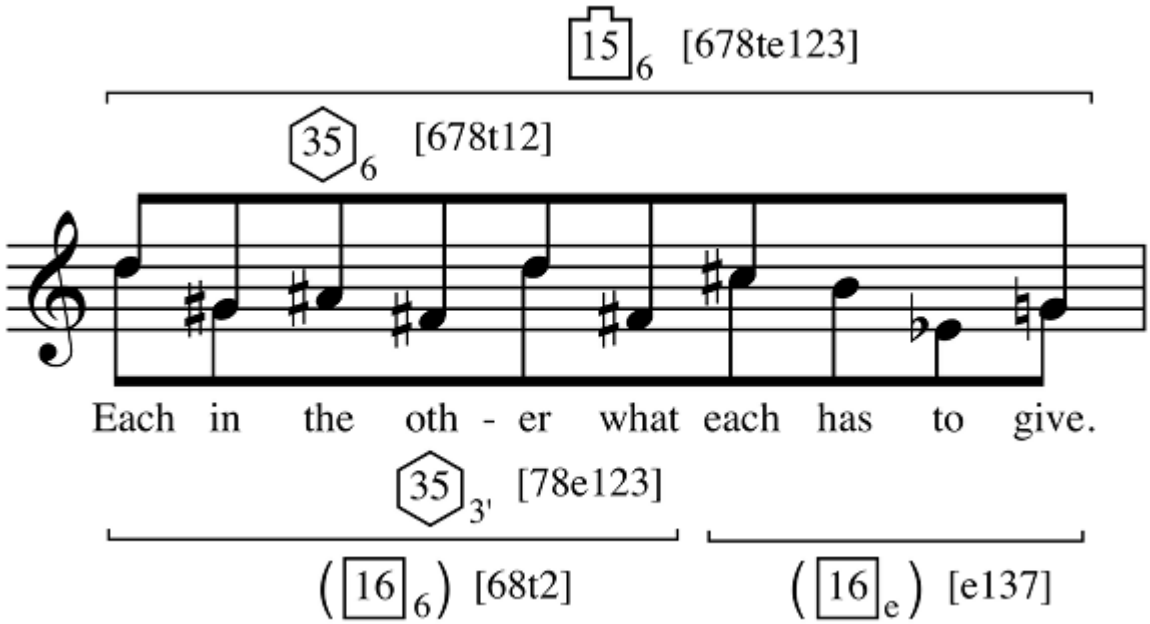
35 8 [89t034]

35 e' [3479te]

On - ly we two may in - ter-change

8 7 [789te034]

Example 12c. "Re-Statement of Romance," mm. 16–18, harmony



Example 13a. Carter, Oboe Quartet (2001), mm. 1–5
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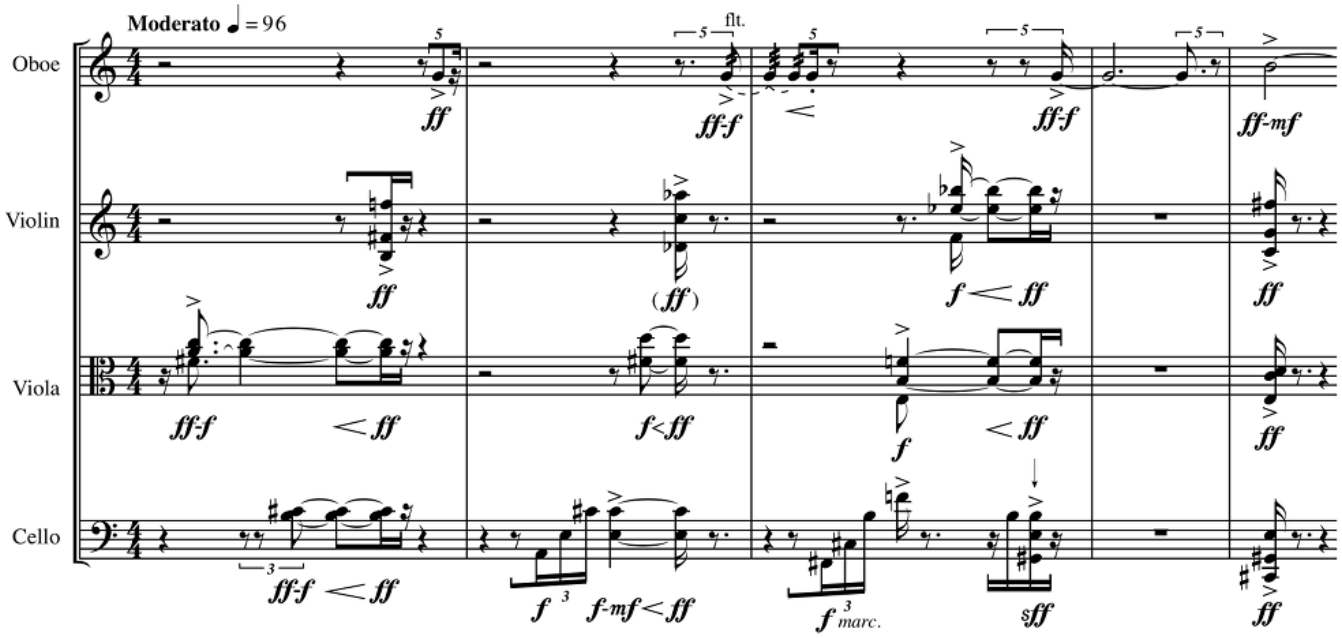
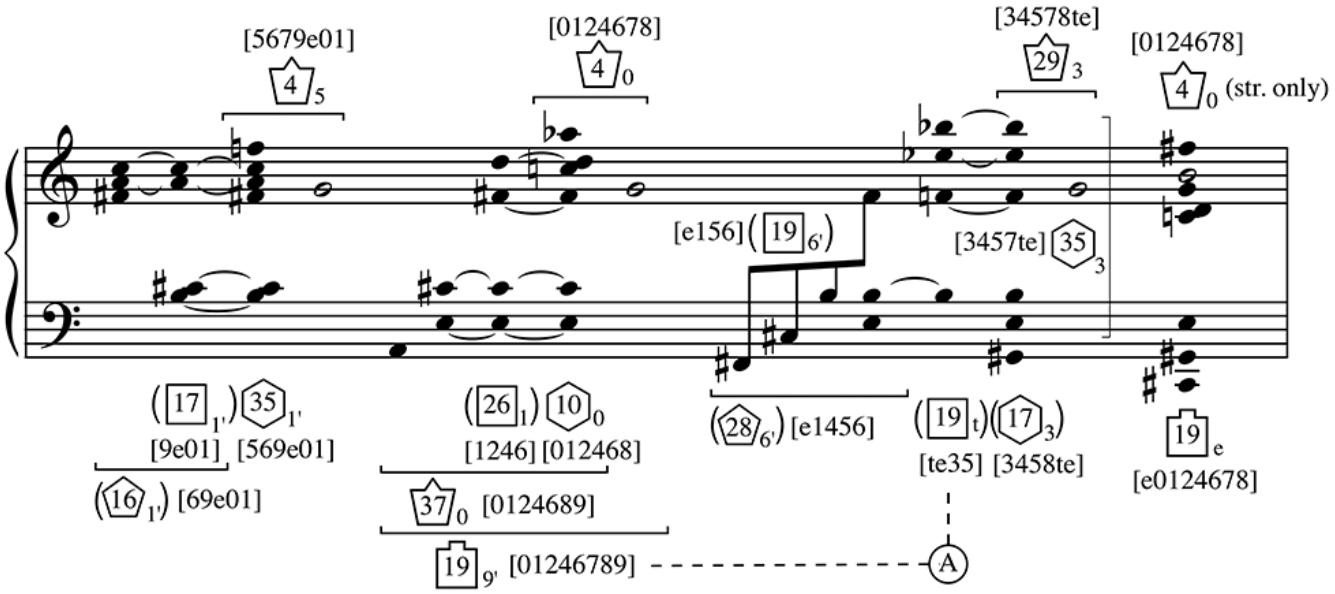


Example 13b. Carter, Oboe Quartet (2001), mm. 1–5, harmonic analysis



Example 14. Carter, Rhapsodic Musings (2000), mm. 21–22
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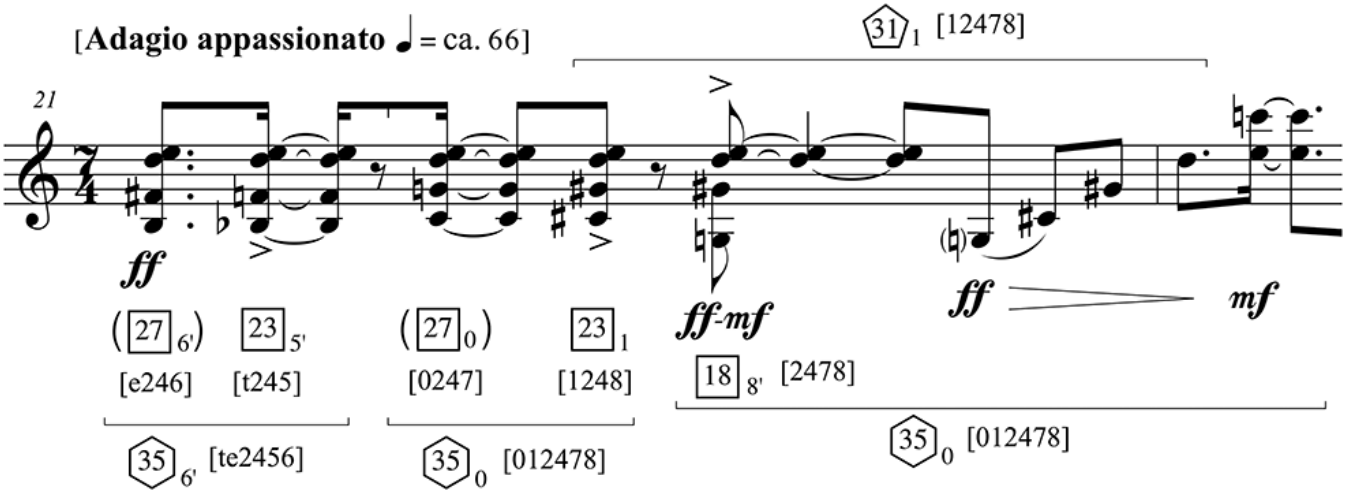

Example 15. Carter, Rhapsodic Musings (2000), m. 1
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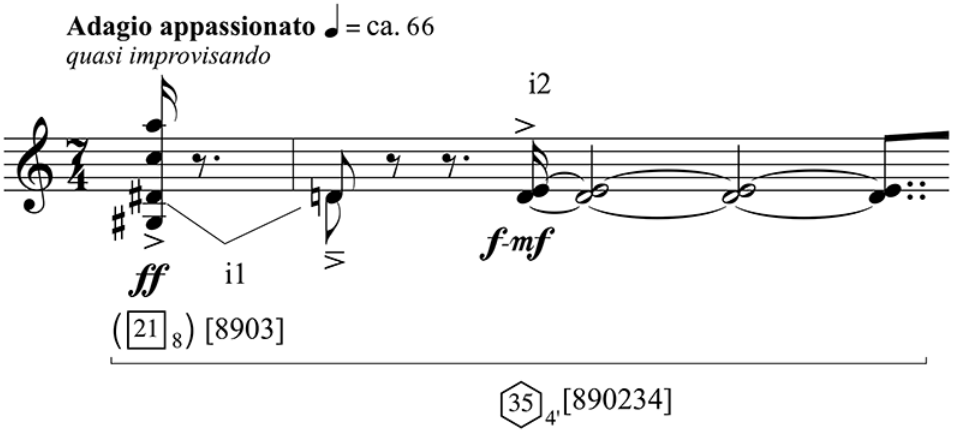

Example 16a. Carter, Rhapsodic Musings (2000), mm. 9–13
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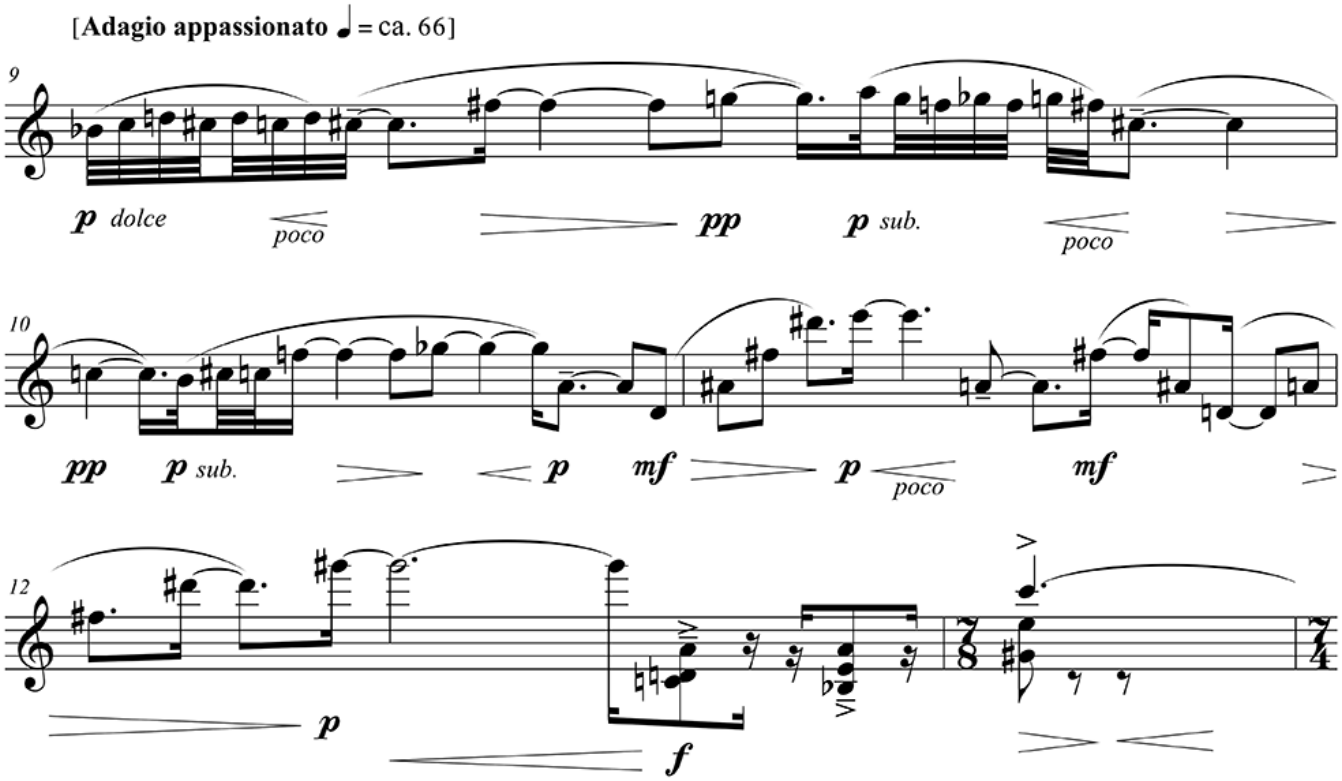
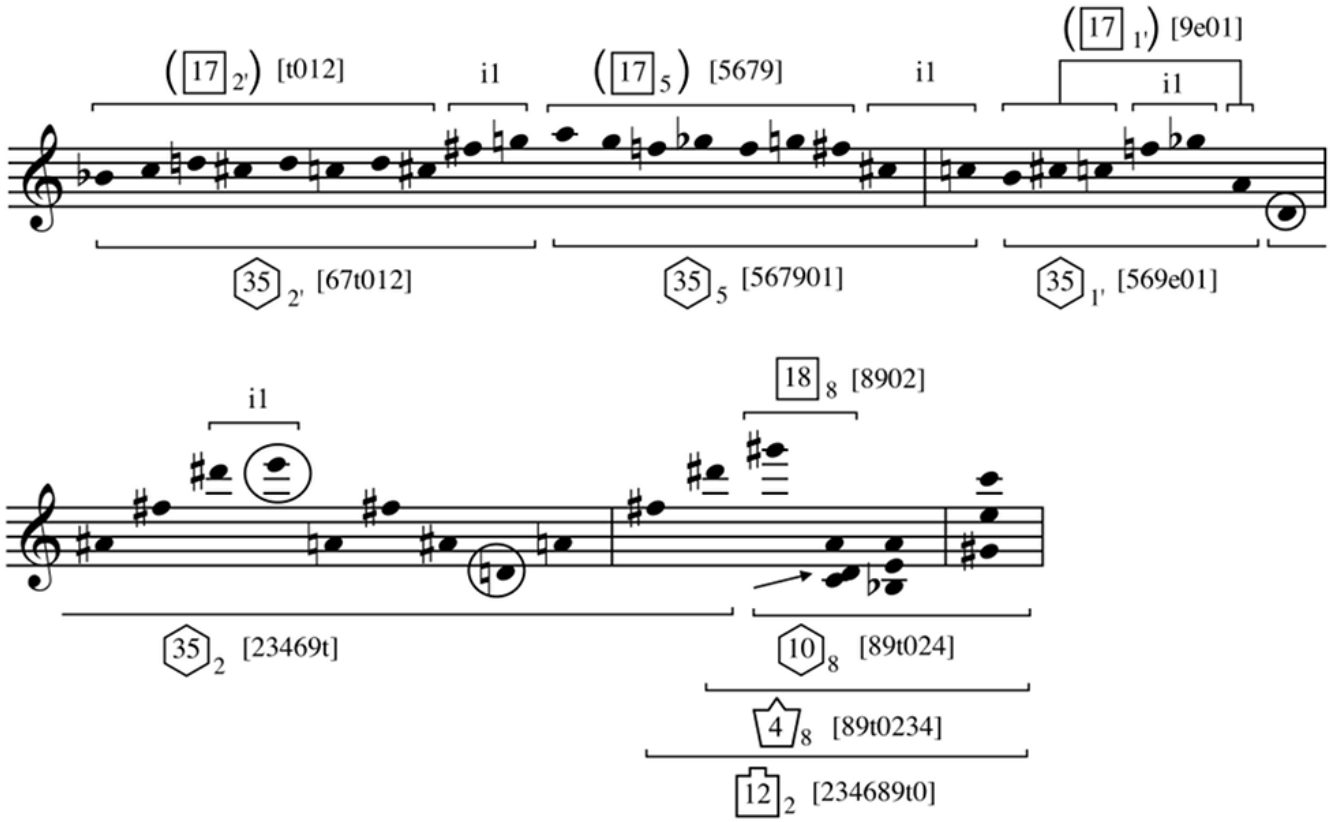


Example 16b. Carter, Rhapsodic Musings (2000), mm. 9–13, harmonic analysis



Example 17. Carter, Rhapsodic Musings (2000), final measure
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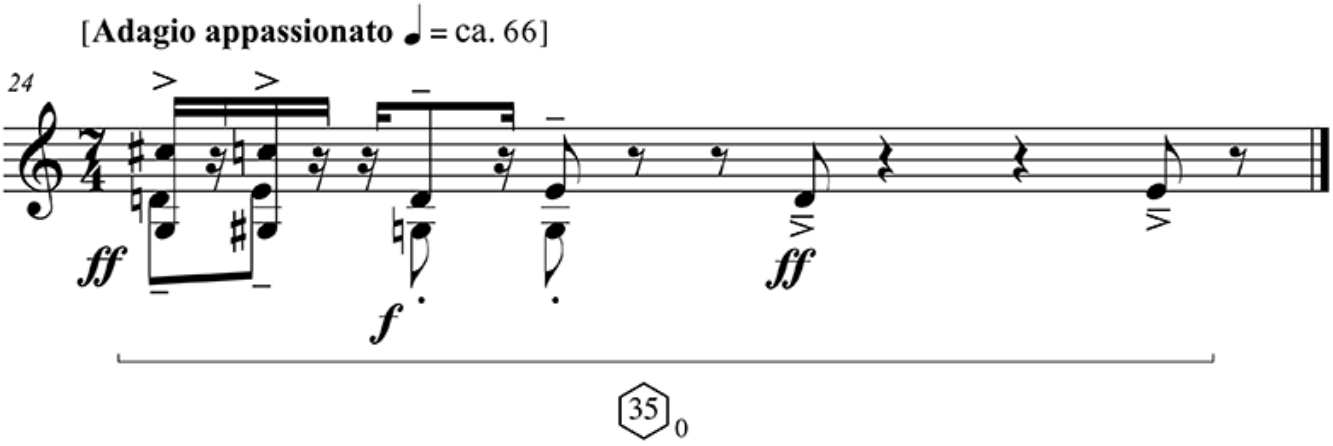

Example 18a. Carter, Quintet for Piano and String Quartet (1997), mm. 241–46 (strings only)
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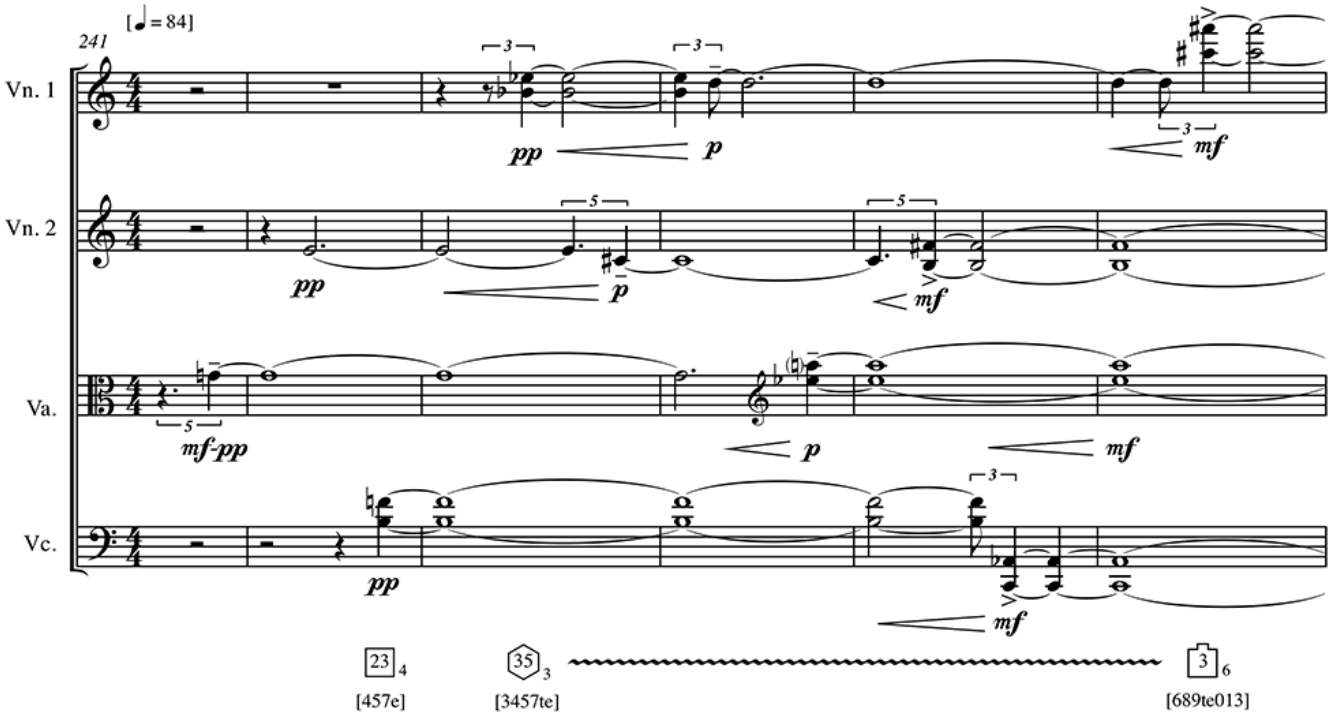
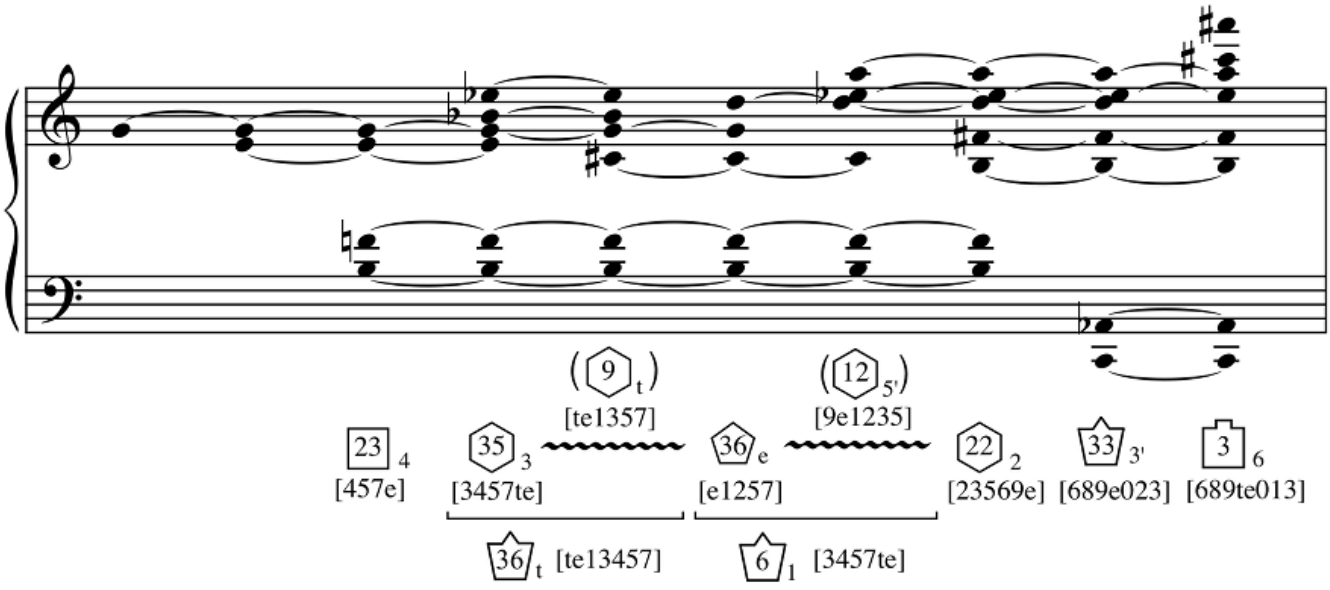
Example 18b. Carter, Quintet for Piano and String Quartet (1997), mm. 241–46, harmonic analysis