



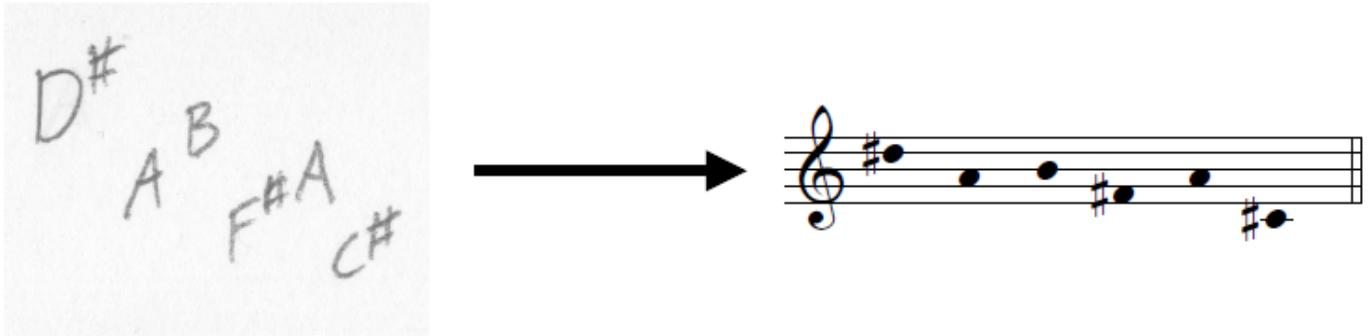
A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

MTO 28.3 Examples: Micchelli, Sound Structures and Naked Fire Gestures in Cecil Taylor's Solo Piano Music

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

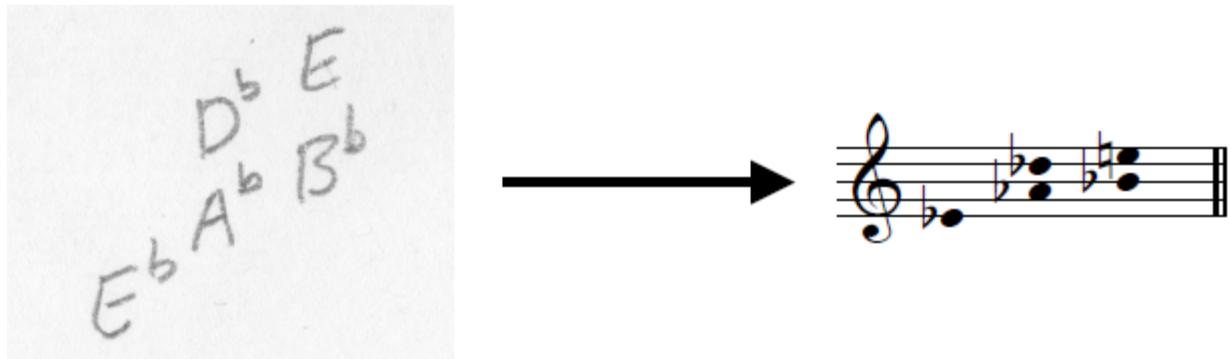
<https://mtosmt.org/issues/mto.22.28.3/mto.22.28.3.micchelli.html>

Example 1a. Letter notation and five-line staff notation (sequential letter names)



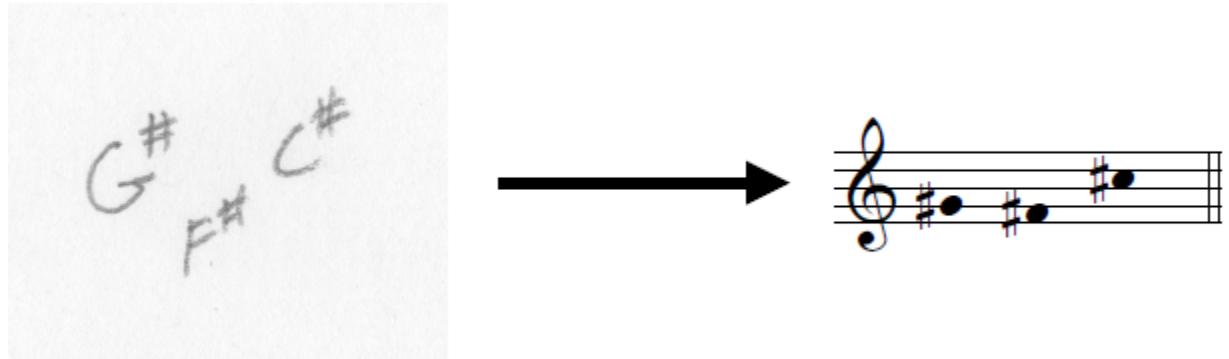
Handwritten letter notation: D[#], A, B, F[#], A, C[#]. An arrow points to a five-line staff with a treble clef, a key signature of one sharp (F#), and notes D[#], E, F, G, A.

Example 1b. Letter notation and five-line staff notation (stacked letter names)

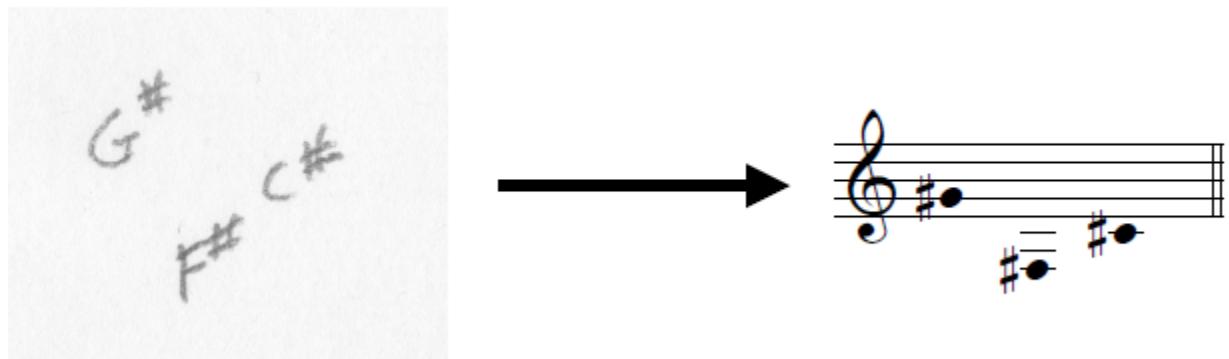


Handwritten letter notation: E^b, A^b, D^b, E, B^b. An arrow points to a five-line staff with a treble clef, a key signature of one flat (B-flat), and notes E^b, F, G^b, A^b, B^b.

Example 1c. Small variation in letter-name height causes large difference in melody

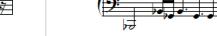
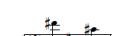


Handwritten letter notation: G[#], F[#], C[#]. An arrow points to a five-line staff with a treble clef, a key signature of one sharp (G#), and notes G[#], A, B, C[#].

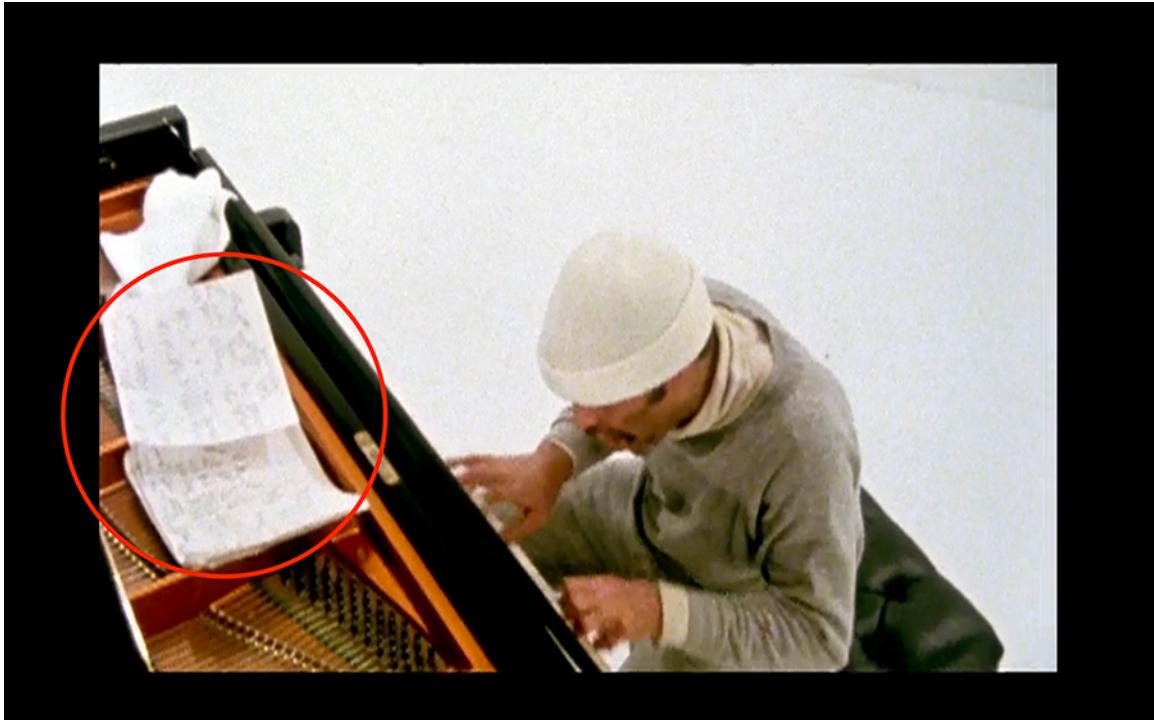


Handwritten letter notation: G[#], F[#], C[#]. An arrow points to a five-line staff with a treble clef, a key signature of one sharp (G#), and notes G[#], F, E, C[#].

Example 2. Relationship between “Klook” score, CTC-classes, and CTC-instances

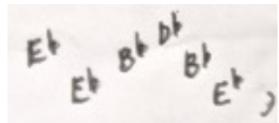
	Score	CTC-Class	CTC-Instance 1 (mm. 5-15)	CTC-Instance 2 (mm. 20-30)	CTC-Instance 3 (mm. 50-60)	Notes
CTC 1						
CTC 2						
CTC 3						
CTC 4						This CTC appears to have been treated more loosely than most; all CTC-instances of feature the pitch classes E, B, and D, but not in a consistent order or register.
CTC 5						
CTC 6						
CTC 7						Most likely changed from the score, given that all three CTC-instances feature G-F-D-G.
CTC 8						The consistent presence of B5 in the right hand as Taylor transposes the CTC-class up an octave is notable. See my discussion in [3.3.11].
CTC 9						Most likely changed from the score, given that all three CTC-instances feature E-Di-Bb.
CTC 10						Most likely changed from the score, given that all three CTC-instances feature F-E-A. The left hand note choices appear to be treated loosely.
CTC 11						Most likely changed from the score, given that all three CTC-instances end with a B-Di dyad, not a B-D dyad. The F4 in the first CTC-instance is most likely an error, as Taylor immediately switches to the "correct" note in the right hand without making a corresponding shift in his left hand. I discuss the unusual left hand note choices in the second CTC-instance in [3.3.10].

Example 3. Letter notation visible in *Imagine the Sound*



Example 4. Measures 5, 20, and 50 of the “Pontos Cantados” transcription

Score



CTC-class

CTC-instances

Example 5. Measures 16 and 29 of the *Imagine the Sound* transcription

CTC-class

CTC-instances

16 29

Example 6. Measures 32 and 41 of the *Imagine the Sound* transcription

The figure shows a musical score with two main sections: 'CTC-class' and 'CTC-instances'.

CTC-class: This section shows a single measure of music for two staves (treble and bass). Red arrows and brackets highlight specific notes: a red bracket on the top staff covers the first two notes, and a red bracket on the bottom staff covers the first three notes. A red dashed bracket on the top staff covers the last three notes. A red dashed bracket on the bottom staff covers the last note.

CTC-instances: This section shows two measures of music, numbered 32 and 41. Red arrows and brackets highlight specific notes. In measure 32, a red bracket on the top staff covers the first two notes, and a red bracket on the bottom staff covers the first three notes. A blue double-headed arrow spans across both staves between the first two notes. In measure 41, a red bracket on the top staff covers the first two notes, and a red bracket on the bottom staff covers the last three notes.

Example 7. A hypothetical revision of the CTC-class in mm. 32 and 41

Hypothetical CTC-class

Hypothetical CTC-instances

Example 8. Three examples of <20121> from the *Imagine the Sound* improvisation

m. #	Transcription	CTC-Class	CSEG
m. 42			<20121>
m. 67			<30132>
m. 105			<30231>

Example 9. Form chart for the *Imagine the Sound* improvisation

Section	# of CTC-Classes	Times Played	Duration	Notes	"Energy"	"Energy" Duration	Total Duration
A	2	3	1'07"		build-up	3'02"	3'44"
B	6	2	45"				
C	5	4	42"				
D	3	2	14"				
E	3	2	9"				
F	2	2	5"				
G	3	2	15"	monophonic	climax	42"	
H	n/a	n/a	27"	cluster runs			
I	4	2	20"		build-up	40"	1'16"
J	4	2	9"				
K	2	2	7"				
L	1	2	2"				
M	n/a	n/a	13"	clusters	climax	36"	
N	n/a	n/a	9"	no repetition			
O	2	2	7"	fast and loud			
P	n/a	n/a	7"	cluster runs			
Q	2	2	9"		build-up	43"	1'22"
R	2	2	11"	sudden rit.			
S	2	2	7"				
T	n/a	n/a	16"	no repetition			
U	n/a	n/a	28"	cluster runs	climax	39"	
V	1	2	3"				
W	2	2	4"				
X	n/a	n/a	4"	cluster runs			
Y	n/a	n/a	5"	no repetition	coda	18"	18"
Z	2	2	13"				

Example 10a. Two presentations of the “same cell” with different contours

<012> <021324>

The image shows two musical staves. The left staff, labeled <012>, has a treble clef and a key signature of one sharp. It contains three notes: a quarter note on the second line, an eighth note on the first line, and another eighth note on the first line. The right staff, labeled <021324>, also has a treble clef and a key signature of one sharp. It contains four notes: a quarter note on the first line, an eighth note on the second line, an eighth note on the first line, and another eighth note on the first line.

Example 10b. The relationship between <012> and <021324>

<021324> <|02|13|24|> <012>

The image shows three musical staves. The first staff, labeled <021324>, has a treble clef and a key signature of one sharp. It contains four notes: a quarter note on the first line, an eighth note on the second line, an eighth note on the first line, and another eighth note on the first line. The second staff, labeled <|02|13|24|>, has a treble clef and a key signature of one sharp. It contains four notes: a quarter note on the first line, an eighth note on the second line, an eighth note on the first line, and another eighth note on the first line. The third staff, labeled <012>, has a treble clef and a key signature of one sharp. It contains three notes: a quarter note on the second line, an eighth note on the first line, and another eighth note on the first line.

Example 11a. Measures 27–28, 46, and 102 of the *Imagine the Sound* transcription

The image shows a musical score for piano. It includes three staves: treble, bass, and a lower bass staff. Measure 27 starts with a treble note followed by a bass note. Measure 46 starts with a treble note followed by a bass note. Measure 102 starts with a treble note followed by a bass note. Various numbers (1, 2, 3, 5) are placed above the notes in the treble staff, and some are marked with an asterisk (*).

Example 11b. A hypothetical revision of mm. 27–28, 46, and 102

The image shows a hypothetical revision of the musical score for piano. It includes three staves: treble, bass, and a lower bass staff. Measure 27 starts with a treble note followed by a bass note. Measure 46 starts with a treble note followed by a bass note. Measure 102 starts with a treble note followed by a bass note. The numbers (1, 2, 3, 5) are placed above the notes in the treble staff, and some are marked with an asterisk (*). The revision changes the note patterns compared to the original transcription.

Example 12. Measures 35, 37, 49, 51, and 52 of the *Imagine the Sound* transcription

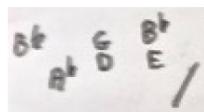
A musical score for a two-part composition. The top part is in bass clef and the bottom part is in bass clef. Measure 35: The top part has eighth-note pairs, and the bottom part has eighth-note pairs. Measure 37: The top part has sixteenth-note pairs, and the bottom part has eighth-note pairs. Measure 49: The top part has eighth-note pairs, and the bottom part has eighth-note pairs. Measure 51: The top part has sixteenth-note pairs, and the bottom part has eighth-note pairs. Measure 52: The top part has eighth-note pairs, and the bottom part has eighth-note pairs.

Example 13. Measure 30 of the “Pontos Cantados” transcription

A musical score for a two-part composition. The top part is in treble clef and the bottom part is in bass clef. Measure 30: The top part has eighth-note pairs, and the bottom part has eighth-note pairs. A red oval highlights a specific eighth-note pair in the bottom part, which consists of a note on the second line and a note on the first line.

Example 14. Measures 12, 27, and 57 of the “Pontos Cantados” transcription

Score



CTC-class



CTC-instances



Example 15. Taylor’s left elbow angled in (high register cluster run)



Example 16. Taylor resuming normal posture (low register cluster run)



Example 17. Score for "Klook at the Top of the Stairs" (copied by Karen Borca)

