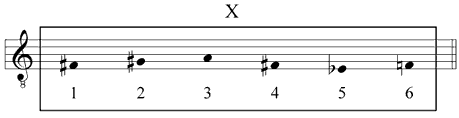
|  |
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| MTO banner  **MTO 13.3 Examples: Sallmen, Listening to the Music Itself**  (Note: audio, video, and other interactive examples are only available online) <http://www.mtosmt.org/issues/mto.07.13.3/mto.07.13.3.sallmen.php> |

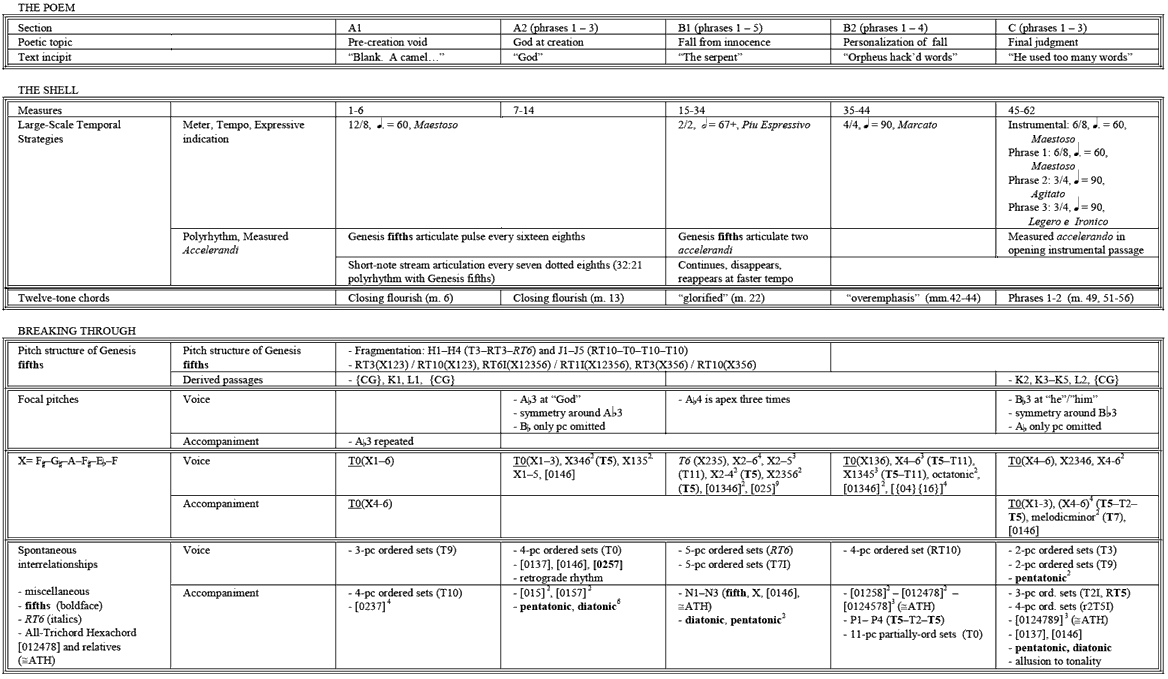
**Example 1.** Robert Lowell, “In Genesis” from History (1973) in Collected Poems / Robert Lowell, ed. Frank Bidart & David Gewanter (New York: Farrar, Strauss and Giroux, 2003), 423

|  |  |
| --- | --- |
| 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.  Copyright © 2003 by Harriet and Sheridan Lowell.  Reprinted by permission of Farrar, Straus and Giroux, LLC. | |

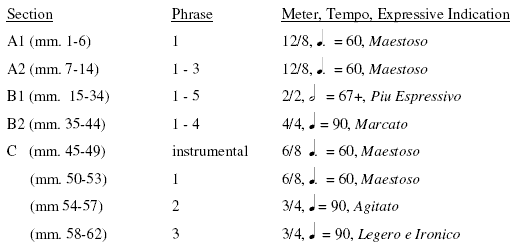
**Example 2.** X, pitches of Section A1 vocal line



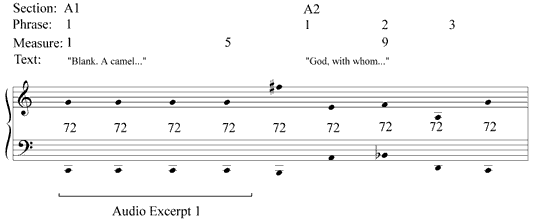
**Example 3.** Overview of analysis



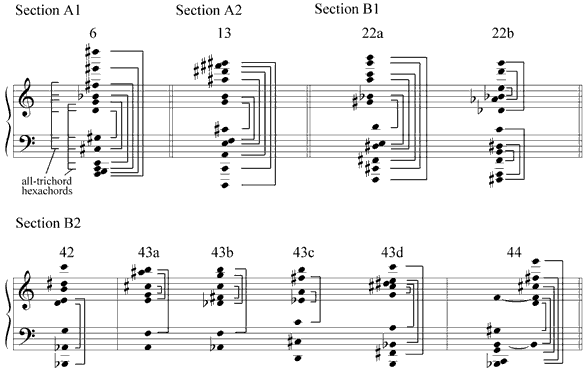
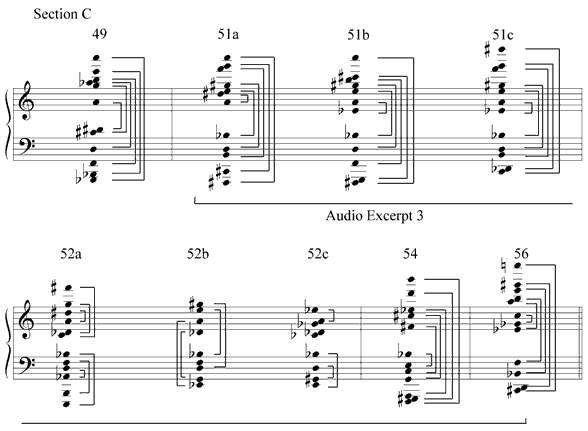
**Example 4.** Overall Form of Elliott Carter’s “In Genesis”



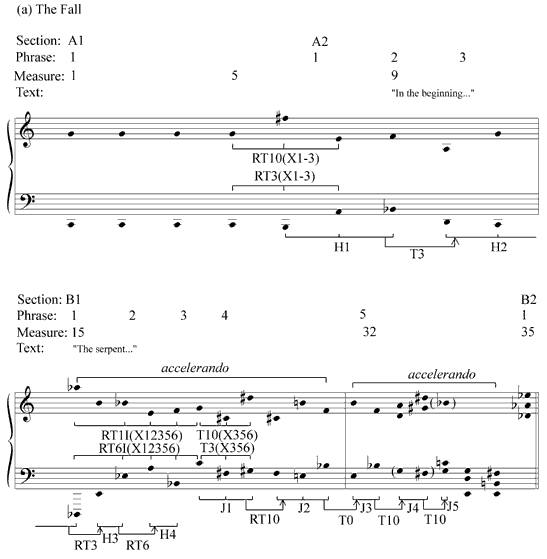
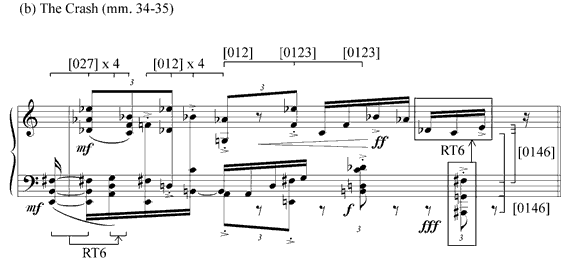
**Example 5.** Rhythmic features of the Genesis fifths

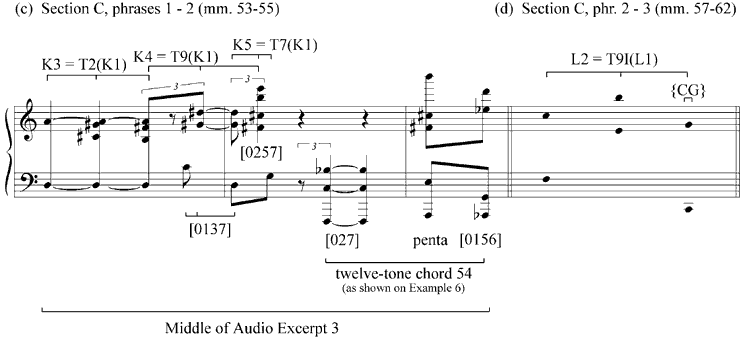
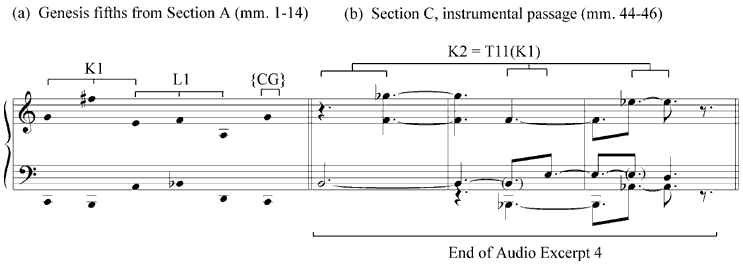
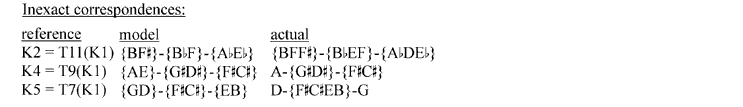

**Example 6.** RT6-invariant, all-interval twelve-tone chords  
  
N.B. Brackets connect T6-related pitch classes

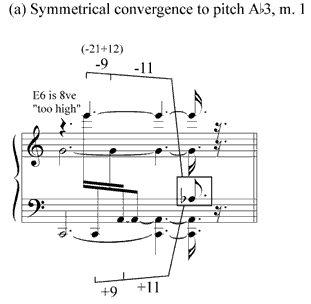
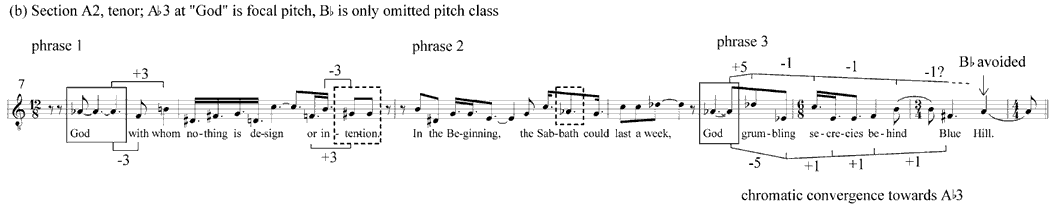
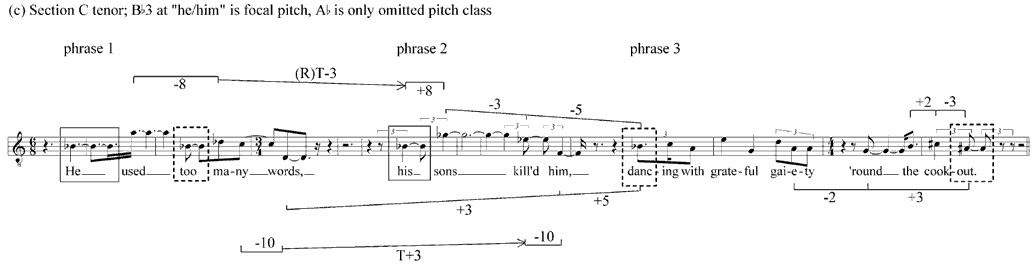
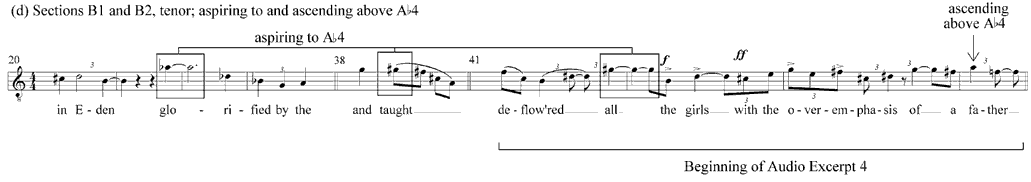
**Example 7.** Pitch structure in the Genesis fifths

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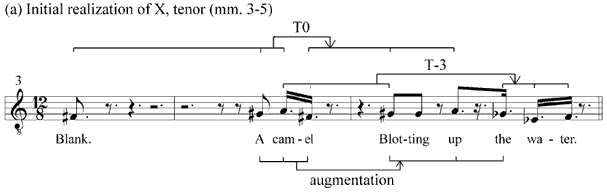
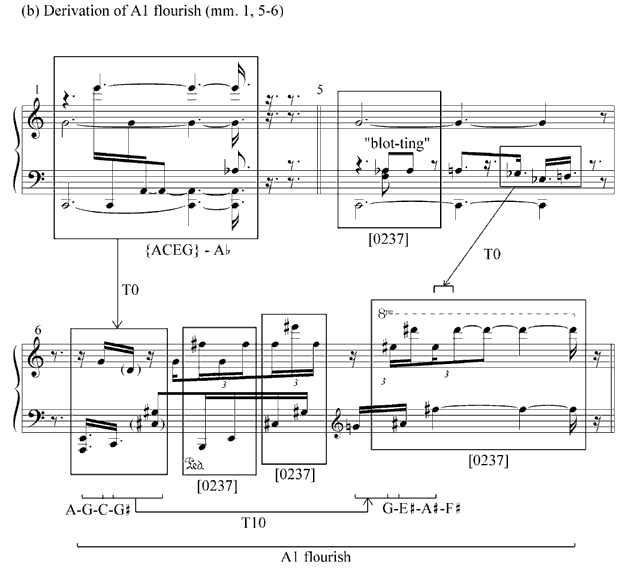
**Example 8.** Fifth-based passages in Section C derived from Section A

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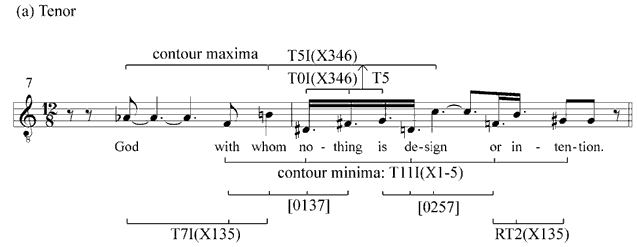
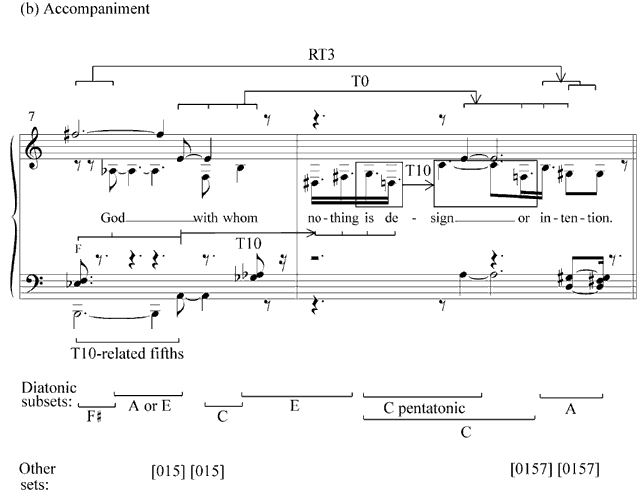
**Example 9.** Focal pitches and the divinity/humanity dichotomy

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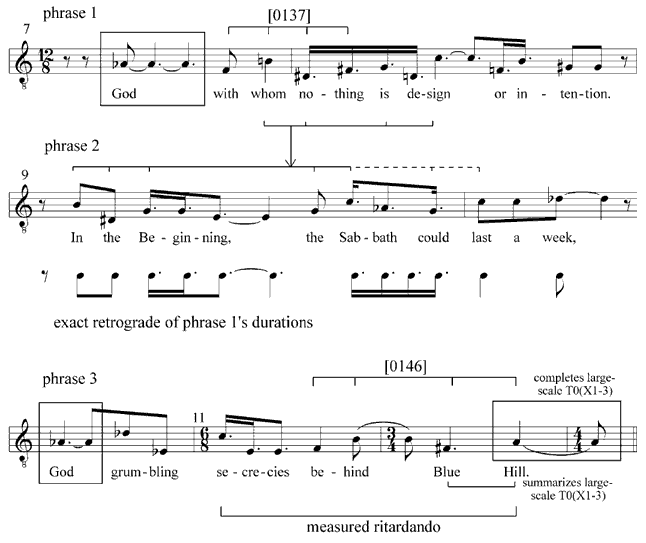
**Example 10.** X and spontaneous interrelationships in Section A1

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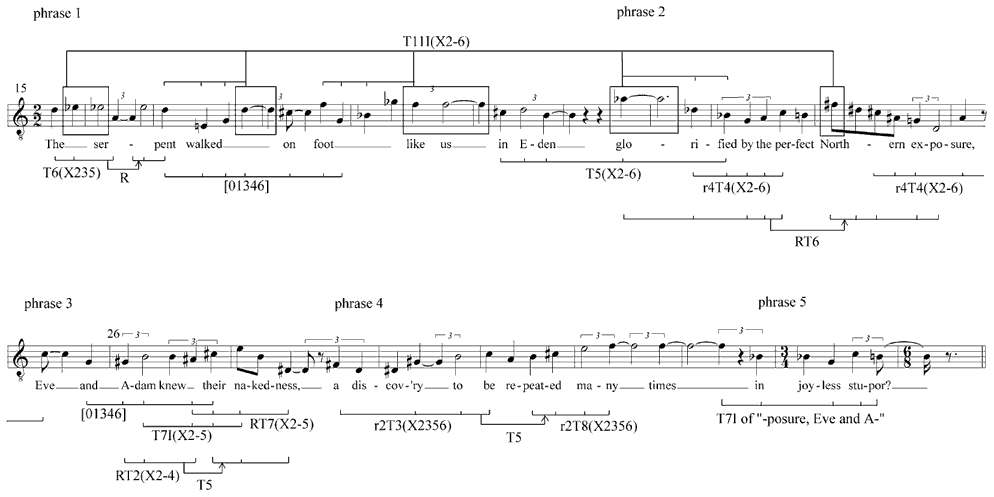
**Example 11.** X and spontaneous interrelationships in Section A2, phrase 1 (mm. 7–8)

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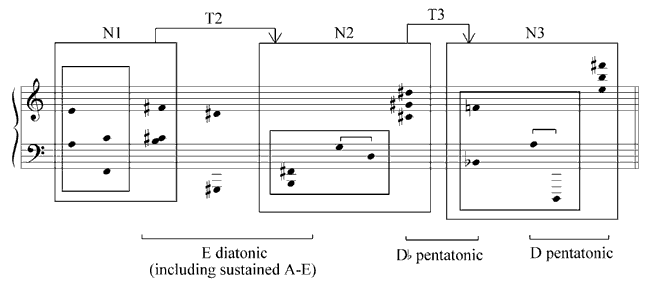
**Example 12.** X and spontaneous interrelationships in Section A2, tenor (mm. 7–13)

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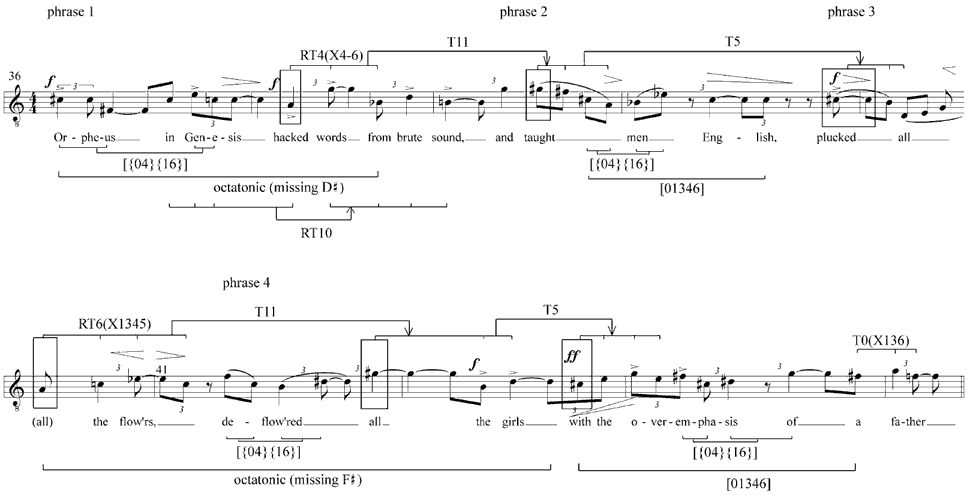
**Example 13.** X and spontaneous interrelationships in Section B1, tenor (mm. 15–33)

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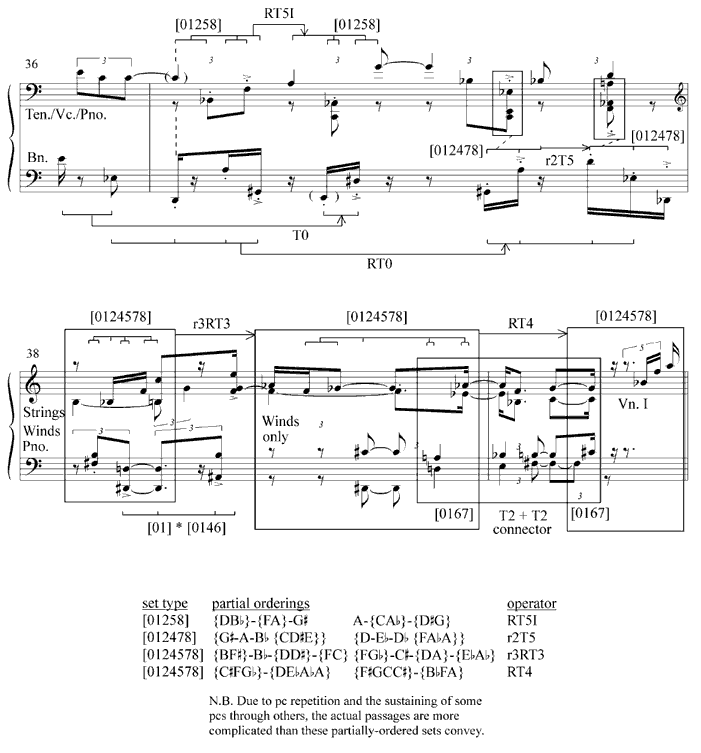
**Example 14.** Section B1, phrase 2 (mm. 23–25)



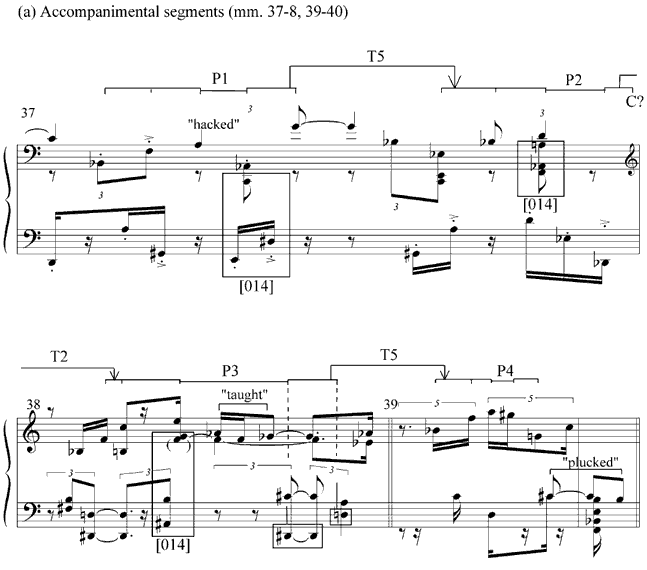
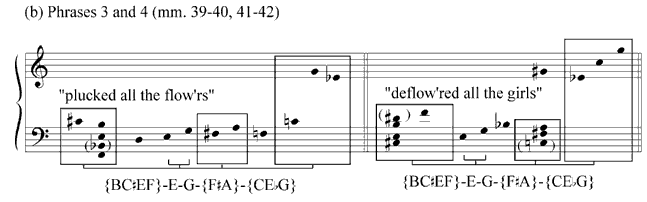
**Example 15.** Section B2, tenor (mm. 36–44)

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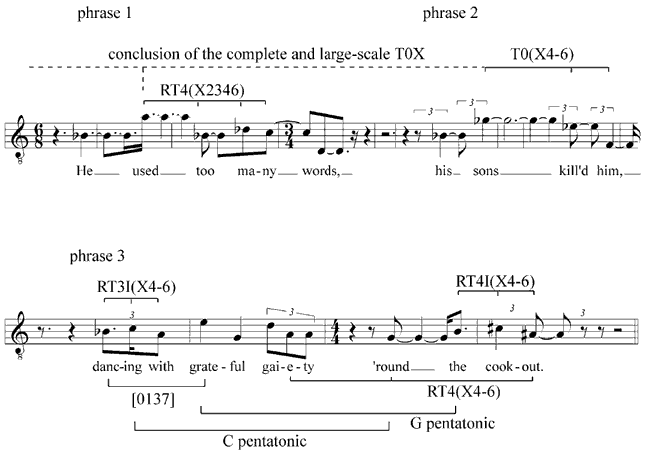
**Example 16.** Section B2, phrases 1 and 2 (mm. 36–9)

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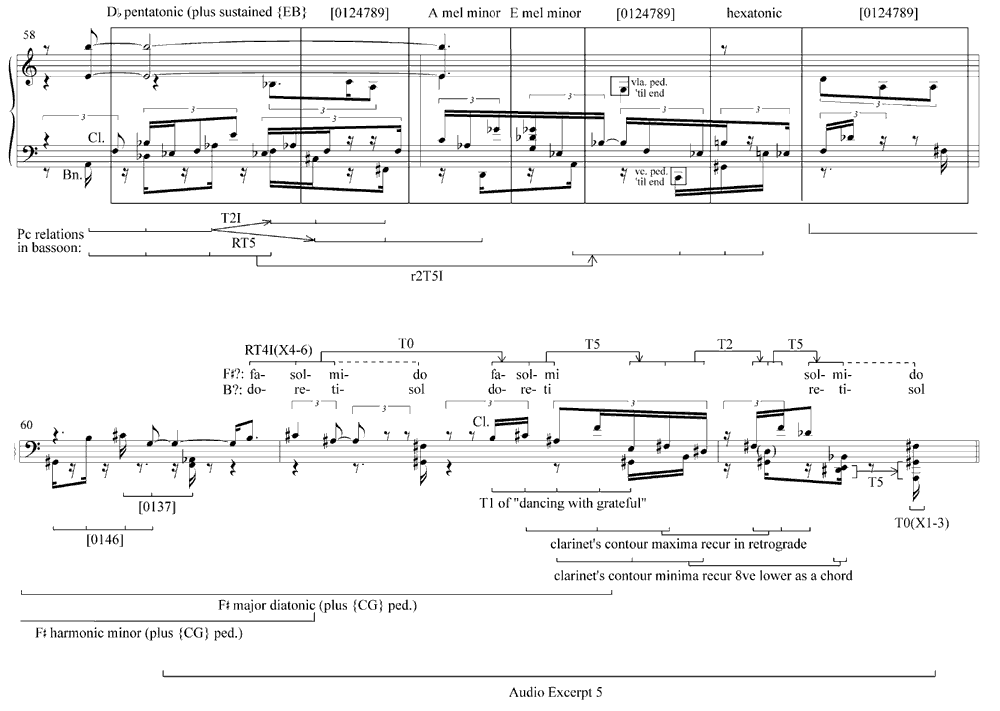
**Example 17.** Section B2, phrases 1–3, accompaniment

  
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**Example 18.** Section C, tenor

  
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**Example 19.** Section C, phrase 3

  
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