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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

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| 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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