MTO 23.1 Examples: Cook, Nature’s Voice in Crumb’s Idyll

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

http://www.mtosmt.org/issues/mto.17.23.1/mto.17.23.1.cook.php

Table 1. Form of George Crumb, *An Idyll for the Misbegotten*

<table>
<thead>
<tr>
<th>Section</th>
<th>Subsection</th>
<th>Page and System in Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>a₁</td>
<td></td>
<td>4.1–5.1, before five-second pause</td>
</tr>
<tr>
<td>A</td>
<td>a₂</td>
<td>5.1, rehearsal 3–6.1, before five-second pause</td>
</tr>
<tr>
<td></td>
<td>a₃</td>
<td>6.1, rehearsal 6–7.1, before five-second pause</td>
</tr>
<tr>
<td>b₁</td>
<td></td>
<td>7.1, rehearsal 9–7.3, rehearsal 11</td>
</tr>
<tr>
<td>B</td>
<td>b₂</td>
<td>7.3, rehearsal 11–8.3, rehearsal 13</td>
</tr>
<tr>
<td></td>
<td>b₃</td>
<td>8.3, rehearsal 13–9.1, rehearsal 14</td>
</tr>
<tr>
<td></td>
<td>b₄</td>
<td>9.1, rehearsal 14–10.2, before 13-second pause</td>
</tr>
<tr>
<td>a’</td>
<td>a’₂</td>
<td>10.2, rehearsal 17–11.1, rehearsal 19</td>
</tr>
<tr>
<td>A’</td>
<td>a’₁</td>
<td>11.1, rehearsal 19–11.2, before five-second pause</td>
</tr>
<tr>
<td></td>
<td>a’₂</td>
<td>11.3, rehearsal 21–12.2</td>
</tr>
</tbody>
</table>

Table 2. Quotation in Crumb’s Music, 1967–1985

<table>
<thead>
<tr>
<th>Work Title</th>
<th>Source Title</th>
<th>Location</th>
<th>Marking in Score</th>
<th>Description in Score</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Echoes of Time and the River</em> (1967)</td>
<td>“Were You There When They Crucified The Lord?”</td>
<td>II. Remembrance of Time, after rehearsal 6</td>
<td>Title</td>
<td>“A distant music”; “serenely, as from afar”</td>
</tr>
<tr>
<td><em>Vox Balaenae</em> (1971)</td>
<td>Strauss, <em>Also Sprach Zarathustra</em></td>
<td>“Vocalise (.. for the beginning of time),” sung into flute while keying arpeggios</td>
<td>Footnote: “Parody of ‘Also Sprach Zarathustra”</td>
<td>“(emulate brass timbre)”</td>
</tr>
<tr>
<td></td>
<td>Chopin, Fantasie-Impromptu, op. 66</td>
<td>11. “Dream Images (Love-Death Music)”</td>
<td>Quotation marks; composer and title</td>
<td>Movement heading: “Musingly, like the gentle caress of a faintly remembered music”</td>
</tr>
<tr>
<td>Title</td>
<td>Composer/Work</td>
<td>8. “A Prophecy of Nostradamus”</td>
<td>None</td>
<td>“like an echo”</td>
</tr>
<tr>
<td>--------------------------------------------</td>
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</tr>
<tr>
<td><em>Makrokosmos II</em> (1973)</td>
<td>Beethoven, Piano Sonata in B♭ Major, op. 106, fourth mvt.</td>
<td>11. “Litany of the Galactic Bells”</td>
<td>Quotation marks; composer and title</td>
<td>“should sound ‘out-of-focus, surreal’”</td>
</tr>
<tr>
<td><em>Star-Child</em> (1977)</td>
<td>Dies irae</td>
<td>“Musica Apocalyptica” and “Musica Humana I”; whole-tone parody</td>
<td>None</td>
<td>None</td>
</tr>
<tr>
<td><em>An Idyll for the Misbegotten</em> (1985)</td>
<td>Debussy, <em>Syrinx</em></td>
<td></td>
<td>Quotation marks; composer and title in footnote</td>
<td></td>
</tr>
</tbody>
</table>
Example 2. Debussy, *Syrinx*, mm. 9–12. Performance by Jean-Pierre Rampal © 1962 Radiodiffusion-Télévision Française. Used under Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International license. https://creativecommons.org/licenses/by-nc-nd/4.0/

**Un peu mouvementé (mais très peu)**

G and A elaborative

elaborated WT trichord 
[0, 1, 2, 5]
tetrachord spanning G♭-D♭

pentatonic tetrachord spanning G♭-D♭

E♭ completes pentatonic collection?
Example 3. Debussy, *Syrinx*, mm. 26–35. Performance by Jean-Pierre Rampal © 1962 Radiodiffusion-Télévision Française. Used under Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International license. https://creativecommons.org/licenses/by-nc-nd/4.0/
Example 4. Crumb, *Idyll*, N and D figures in a’ section, 4.1–5.1, before rehearsal 2

a. *N* figures, 4.1–4.3

\[
N (4.1, \text{beginning}) \quad [0, 2, 5]
\]

\[
N' (4.2, \text{beginning}) \quad [0, 1, 2, 5]
\]

\[
\text{Flute}\quad \text{pp semplice (like a primitive instrument)}
\]

\[
T_6(N) (4.2, \text{rehearsal 1})
\]

\[
T_6(N') (4.3, \text{after 3 sec pause})
\]

b. *D* figures and motivic interaction with *N*

\[
D (4.1, \text{before three-second pause})
\]

\[
D (4.2, \text{before five-second pause})
\]

\[
N\text{-elaborated}(4.3, \text{beginning})
\]

\[
N'+D (4.3, \text{before five-second pause})
\]

F# and Ab from *D* figures

Wide [0, 1, 2]

\[
D (4.3, \text{end-5.1, before rehearsal 2})
\]

"Turtle-dove effect"
Example 9. Crumb, *Idyll*, b₃ section, 8.3, after rehearsal 13–9.1, before rehearsal 14


b. Sketch of *Syrinx* quotation (7.2, before rehearsal 10) compared to sketch of elaborations in b₃ section

"Syrinx," 7.2, before rehearsal 10

8.3, rehearsal 13

8.3, end-9.1, before rehearsal 14

c. Wide [0, 1, 2] motives in b₃ section

8.3, rehearsal 13

8.3, end–9.1, before rehearsal 13

b. Transpositions of $P$ motive and return to original $P$ in second through fourth strains, 9.3, after rehearsal 15–10.2, before 13-second pause.