

MTO 23.4 Examples: Bradford, Review of Everett

(Note: audio, video, and other interactive examples are only available online)
<http://www.mtosmt.org/issues/mto.17.23.4/mto.17.23.4.bradford.php>

Example 1. Everett’s model for multimodal discourse (p. 3)

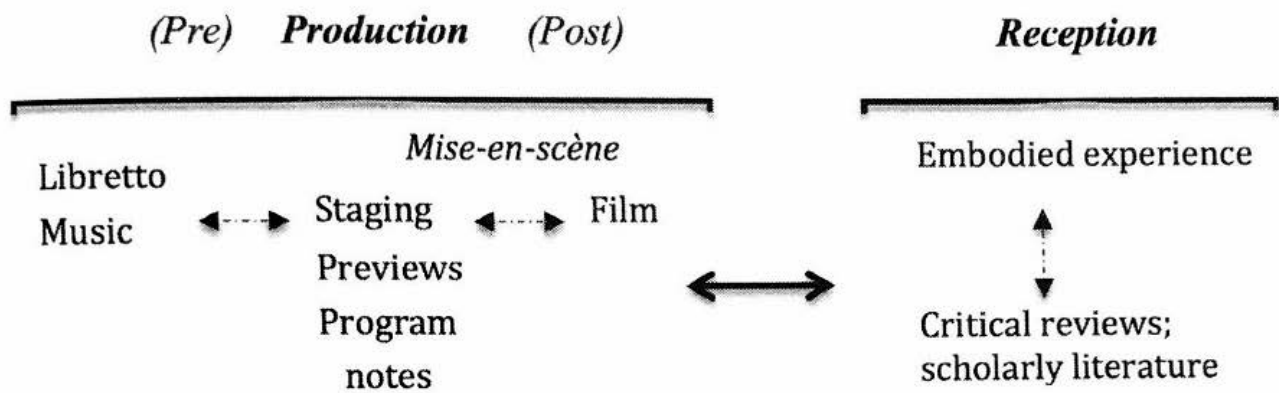


Figure 1.1. A Model for Operatic Discourse

Example 2. Everett's eleven semic units for *Adriana Mater* (p. 91)

Table 3.1. Identification of Semic Units in *Adriana Mater*

Semic units	Instruments/features	Contour, rhythm, pitch profile (set-class)	Expressive indication	Character/ Expressive Register
S1	Trumpet solo; sequential repetition	Ascending M7 [01] and its variants	<i>Disperato</i>	Yonas / Inquiry (E4)
S2	Sustained chord in the strings	Descending semitonal glissando [0134679]	<i>Dolce</i>	Adriana / Nurture (E3)
S2'	Rhythmic chordal motive in strings, woodwinds, chorus	Animated rhythm [0134679]	<i>Furioso</i>	Adriana / Anger (E2)
S2"	Chord sustained in the piano; "lullaby" music	Triple meter [0134679]	<i>Molto espressivo</i>	Adriana / Nurture (E3)
S3	Violin and flute; melodic exchange	Downward glissando [015]	<i>Dolce</i>	Refka / Anguish (E4)
S4	Circling figuration (woodwinds)	Upward arpeggiation [0148]	<i>Misterioso</i>	Dream (E3)
S5	Chorus	Downward glissandi	<i>Misterioso</i>	Dream (E4)
S5'	Flute/piccolo	Upward inflection; repetitive	<i>Molto espressivo</i>	Yonas (E3)
S6	Harp	Circular glissandi; downward	<i>Misterioso</i>	Refka (E3)
S7	Voice (Adriana's rondeau)	Downward [015] Upward [016]	<i>Sempre con molto sentimento</i>	Adriana / Hope (E1)
S8	Clarinet solo	Rising arpeggiation [014568]		Adriana / Rage (E2)
S8'	Clarinet solo	Falling arpeggiation [0134689]		Tsargo / Yearning (E1)
S9	Tutti	Homophonic/ <i>sffz</i> [0123456789]	<i>Furioso</i>	Tsargo / chord of violence (E2)
S10	Tutti	Ascending quarter note motive; [0134579]	<i>Ben sonante</i>	Adriana / Openness (E1)
S11	Low strings	Glissando with a dynamic swell [0134]	<i>Sostenuto, lugubre</i>	Tsargo / Death (E4)