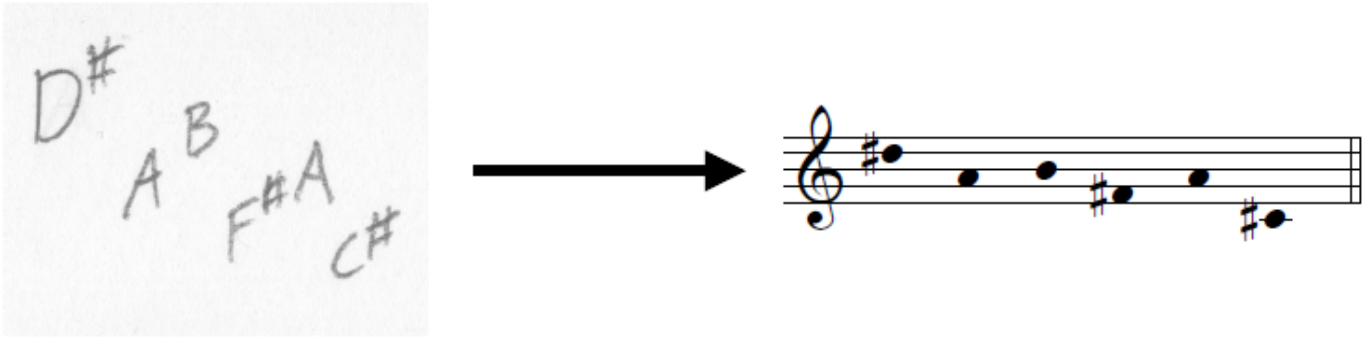
A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

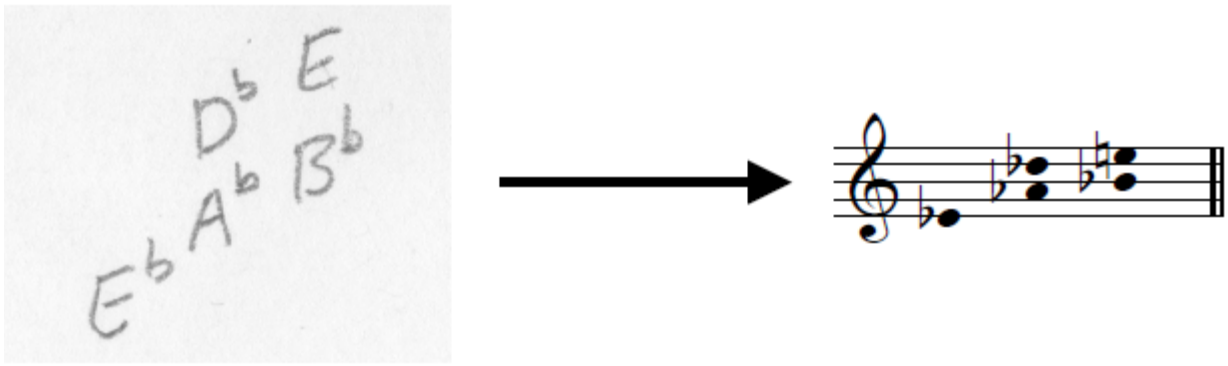
# MTO 28.3 Examples: Micchelli, Sound Structures and Naked Fire Gestures in Cecil Taylor's Solo Piano Music

(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

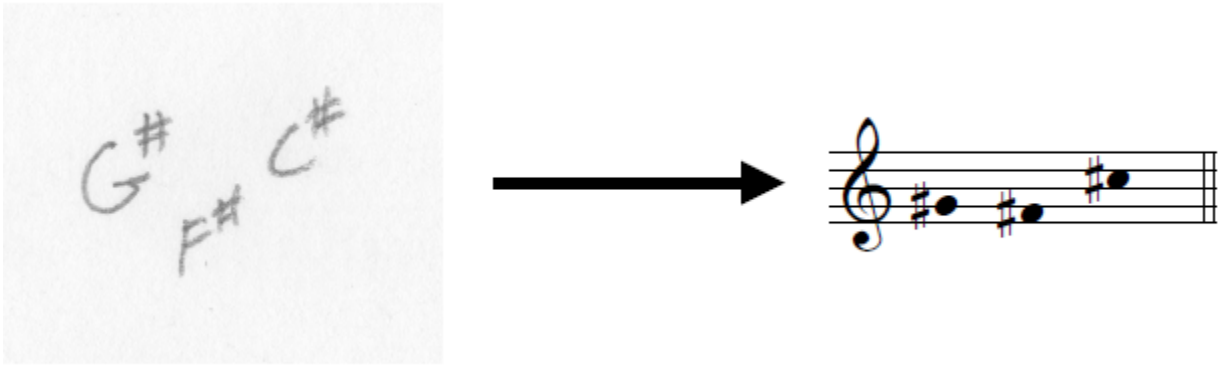
**Example 1a.** Letter notation and five-line staff notation (sequential letter names)

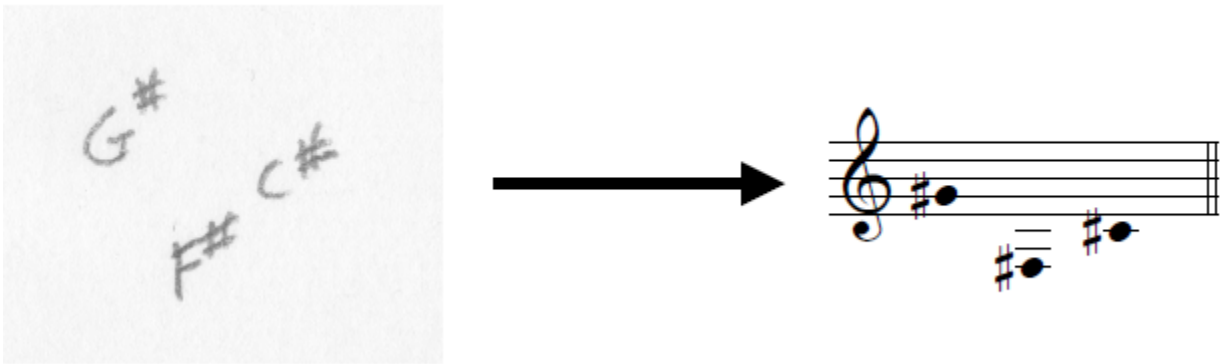



**Example 1b.** Letter notation and five-line staff notation (stacked letter names)

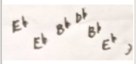
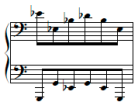
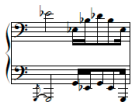
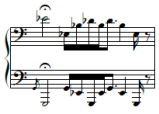
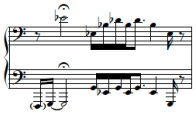
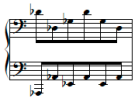
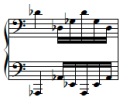
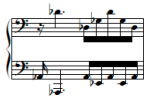
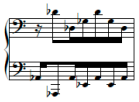
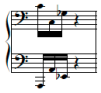
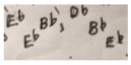
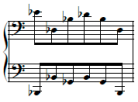
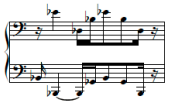
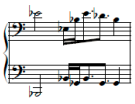
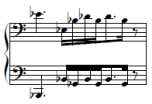
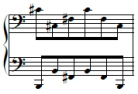
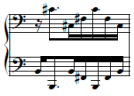
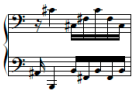
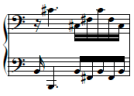
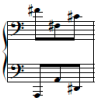
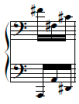
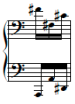
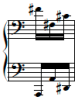
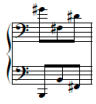
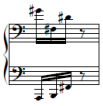
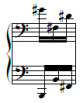
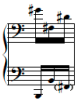
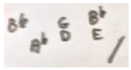
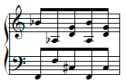
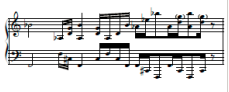
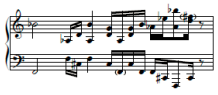
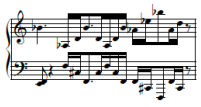
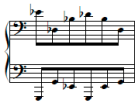
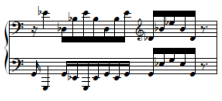
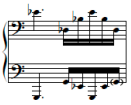
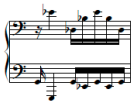
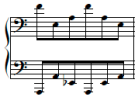
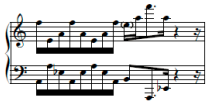
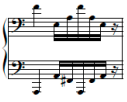
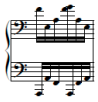
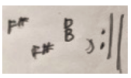
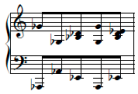
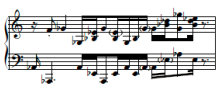
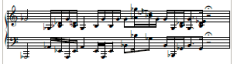
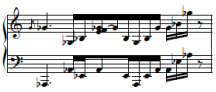



**Example 1c.** Small variation in letter-name height causes large difference in melody

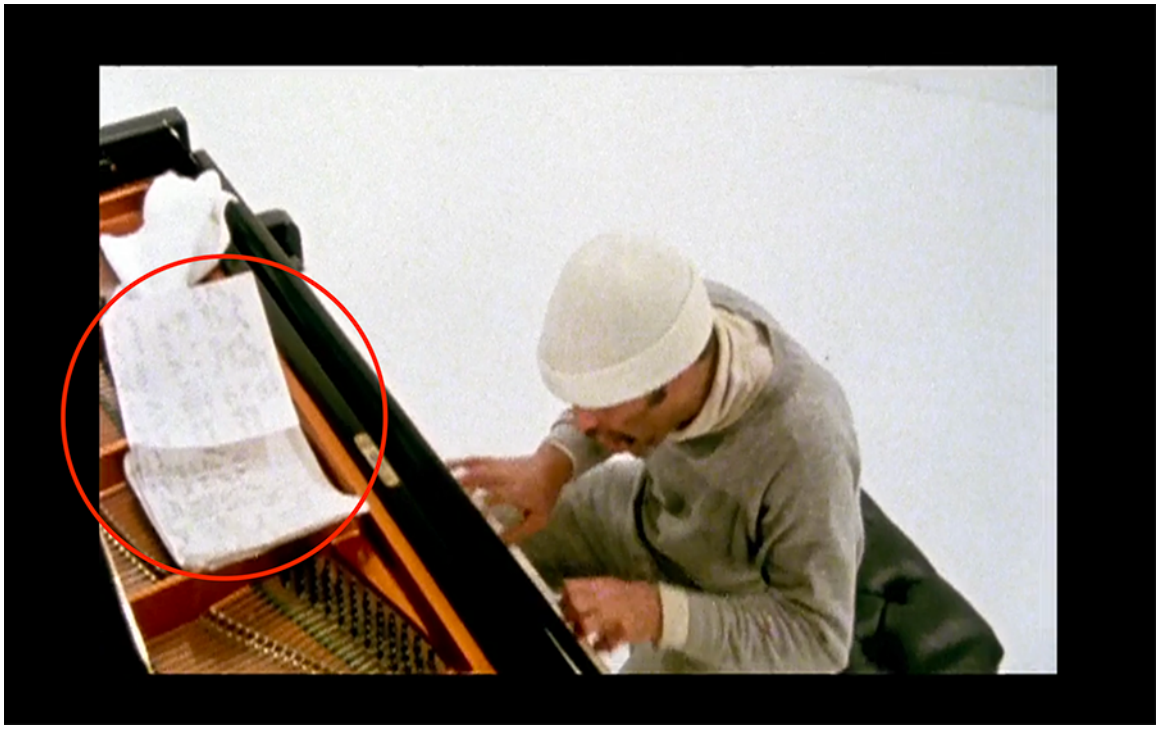


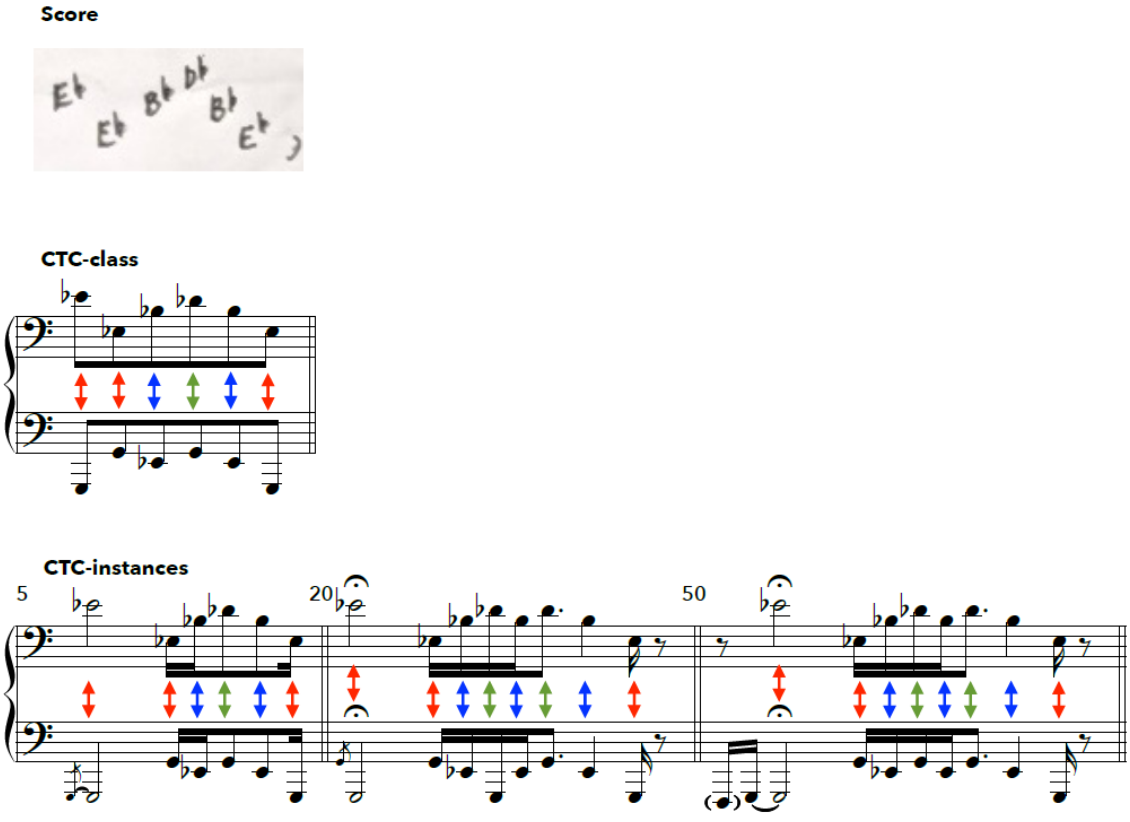
**Example 2.** Relationship between "Klook" score, CTC-classes, and CTC-instances

| | 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 score, given that all three CTC-instances feature G♯-F♯-D♯. |
| CTC 8 |  |  |  |  |  | The consistent presence of E♭5 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♭-D♭-B♭. |
| 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♭-D♭ 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]. |

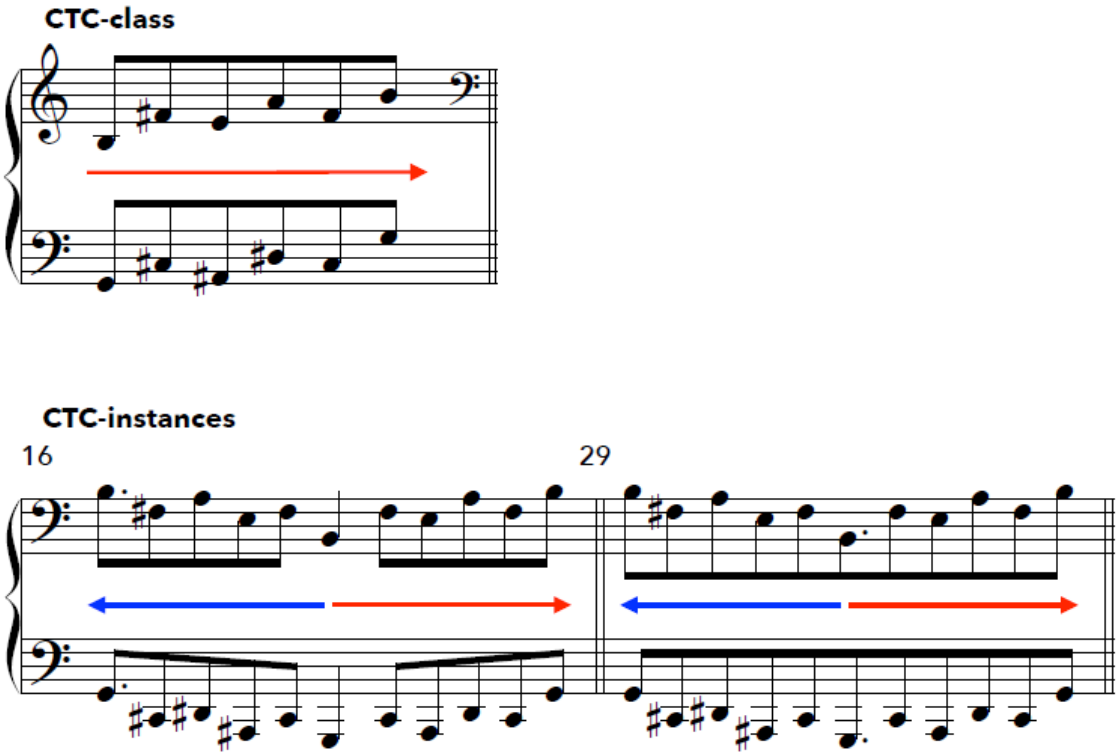
**Example 3.** Letter notation visible in *Imagine the Sound*



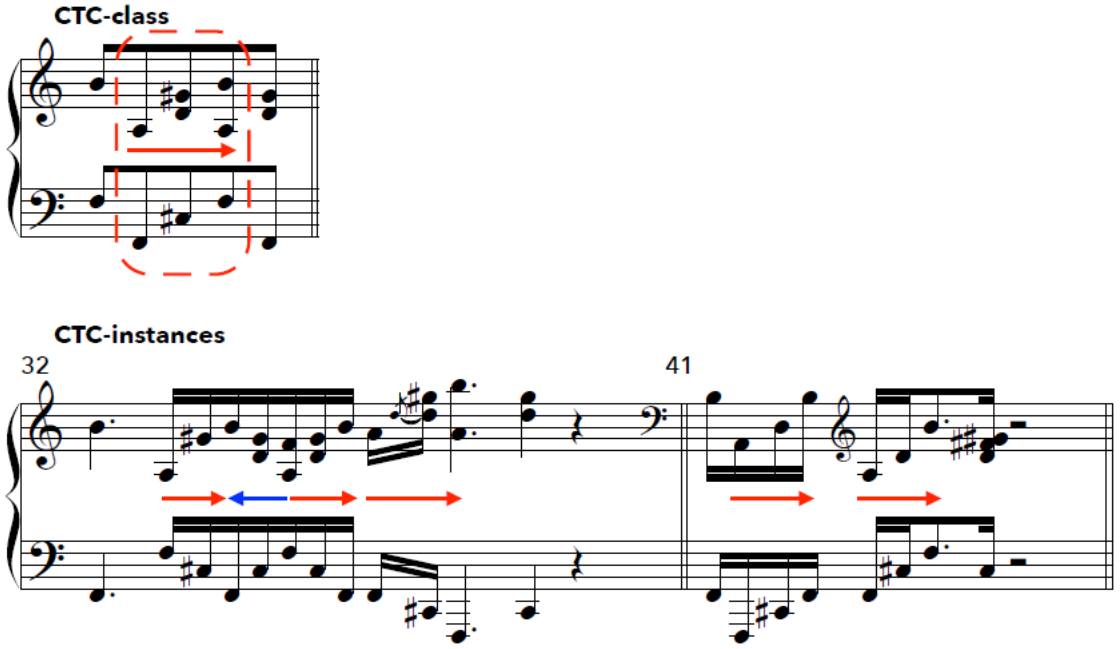
**Example 4.** Measures 5, 20, and 50 of the "Pontos Cantados" transcription



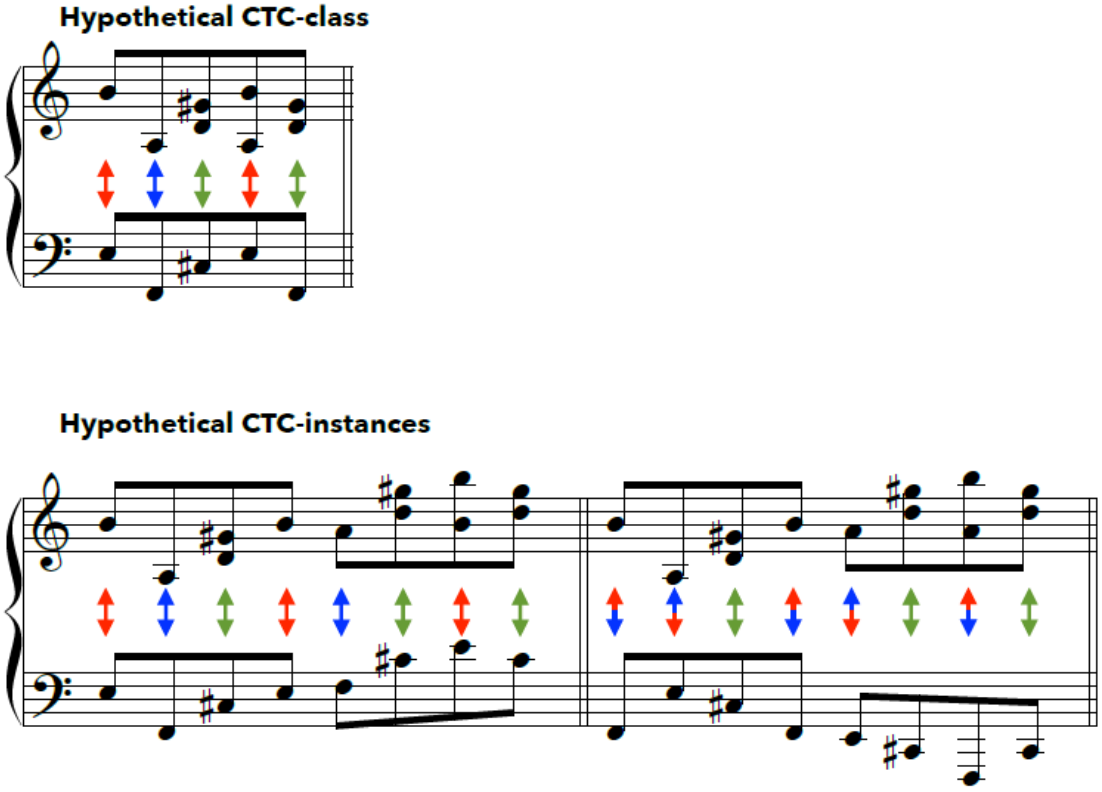
**Example 5.** Measures 16 and 29 of the *Imagine the Sound* transcription




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



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



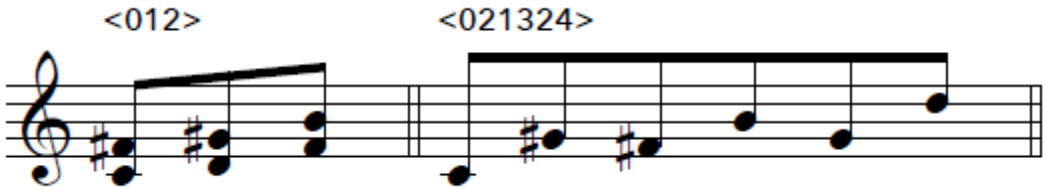

**Example 8.** Three examples of <20121> from the *Imagine the Sound* improvisation

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

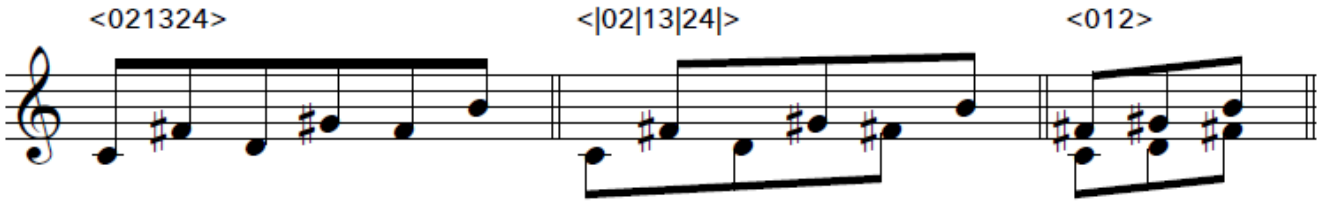
**Example 9.** Form chart for the *Imagine the Sound* improvisation

| 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″ | | | | |

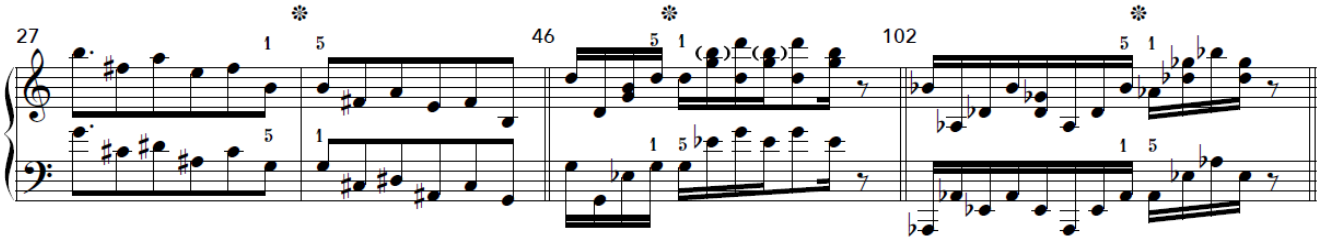
**Example 10a.** Two presentations of the "same cell" with different contours



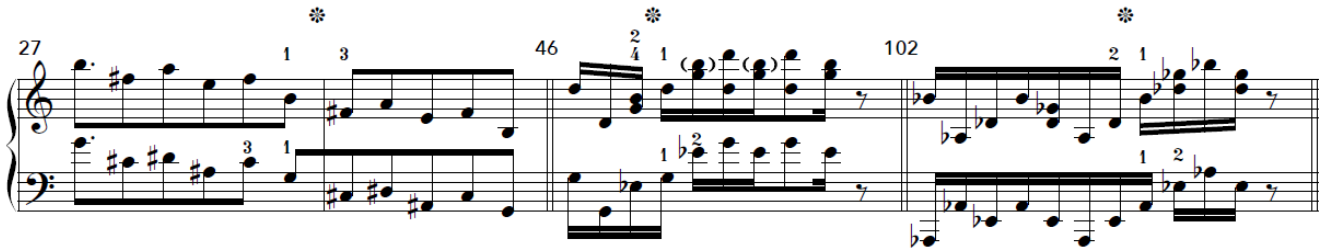

**Example 10b.** The relationship between <012> and <021324>



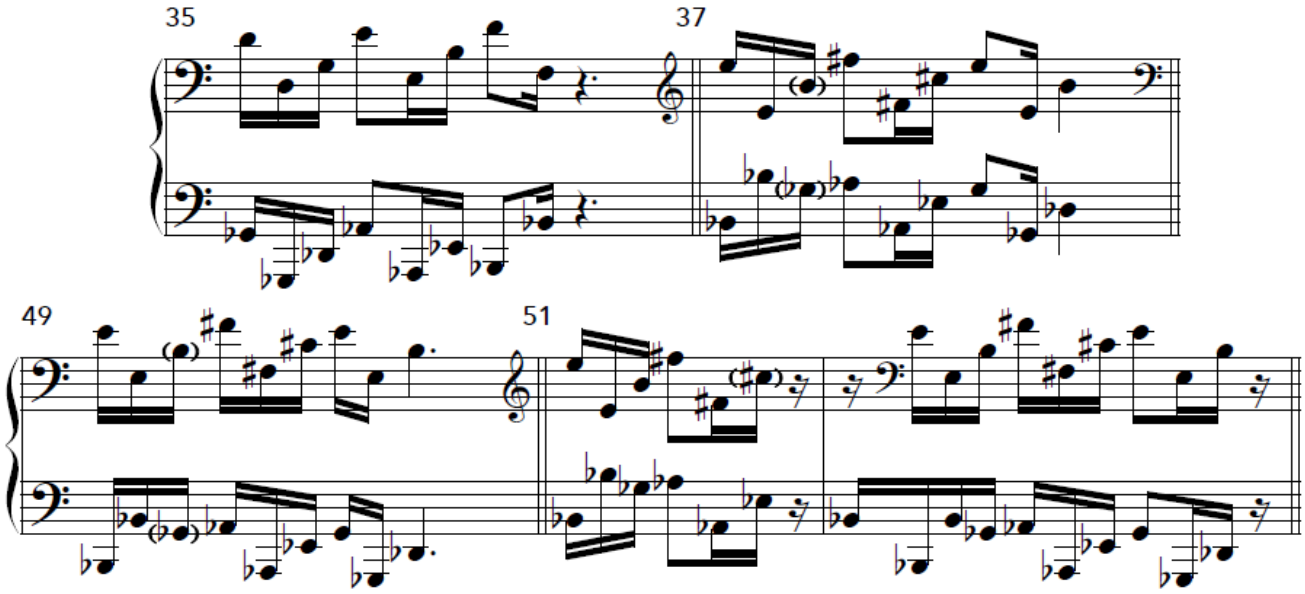

**Example 11a.** Measures 27–28, 46, and 102 of the *Imagine the Sound* transcription



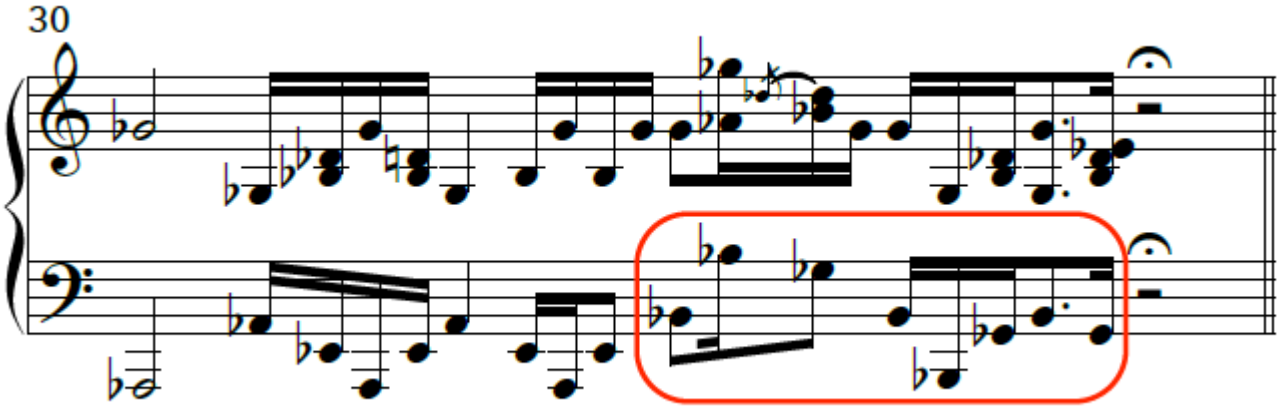

**Example 11b.** A hypothetical revision of mm. 27–28, 46, and 102



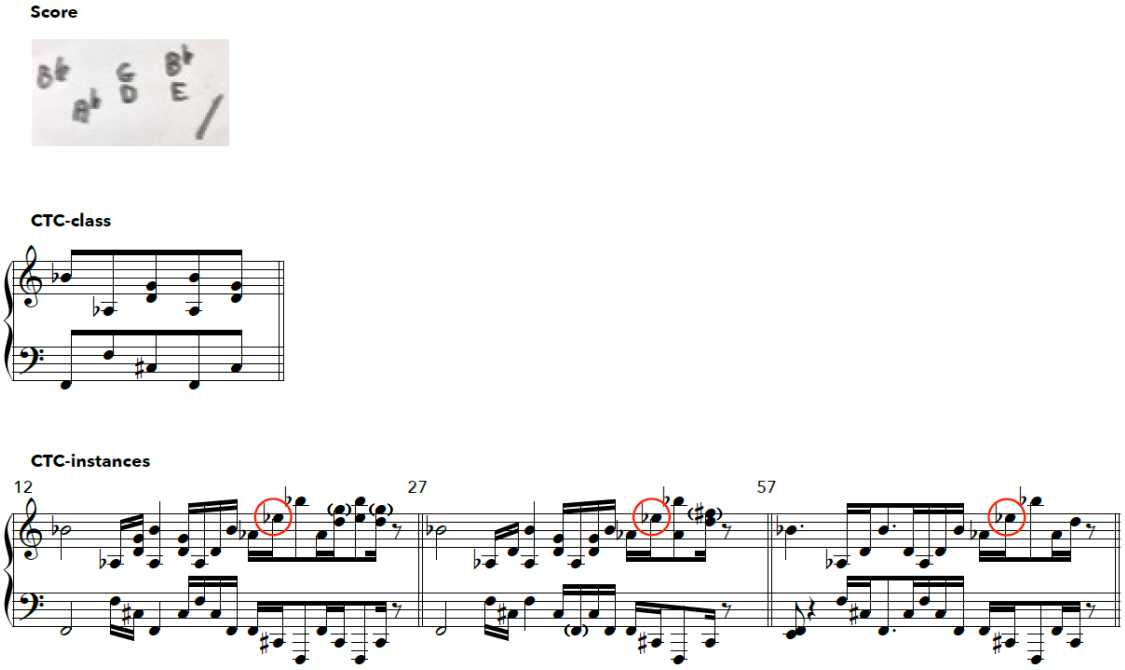
**Example 12.** Measures 35, 37, 49, 51, and 52 of the *Imagine the Sound* transcription



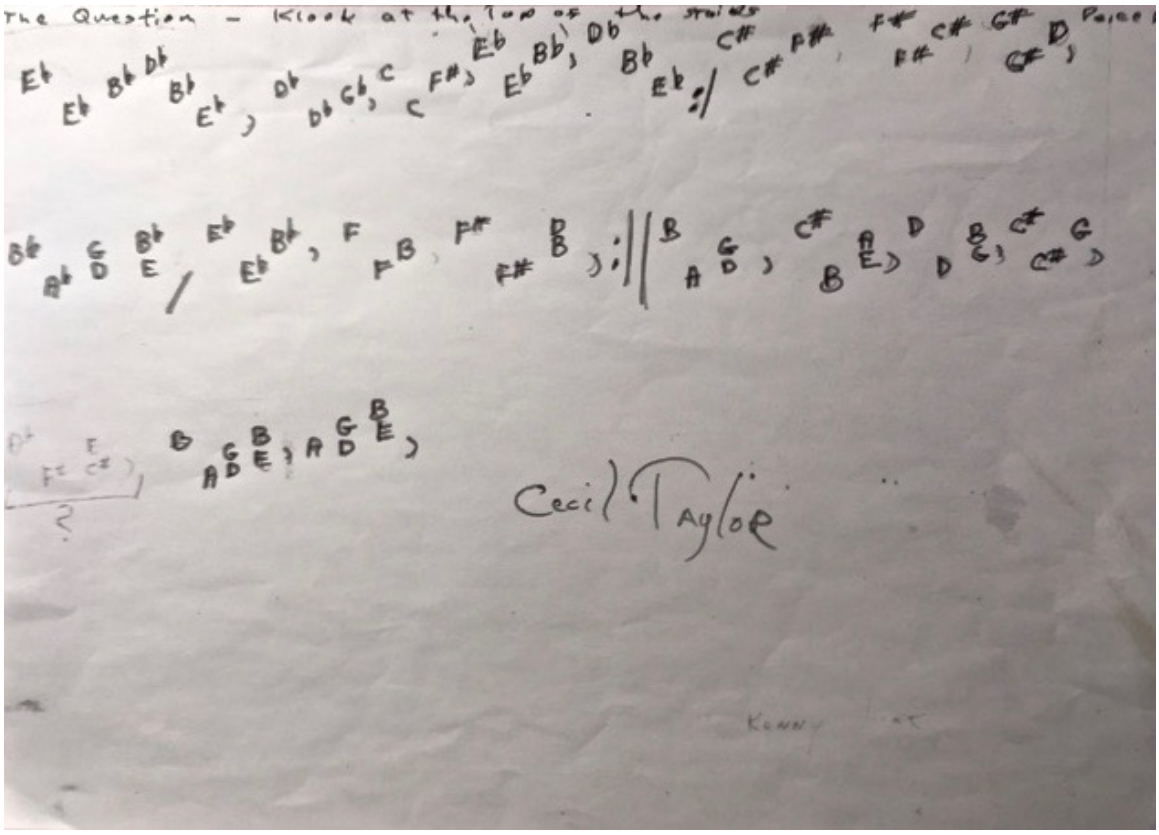

**Example 13.** Measure 30 of the "Pontos Cantados" transcription



**Example 14.** Measures 12, 27, and 57 of the "Pontos Cantados" transcription




**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)