



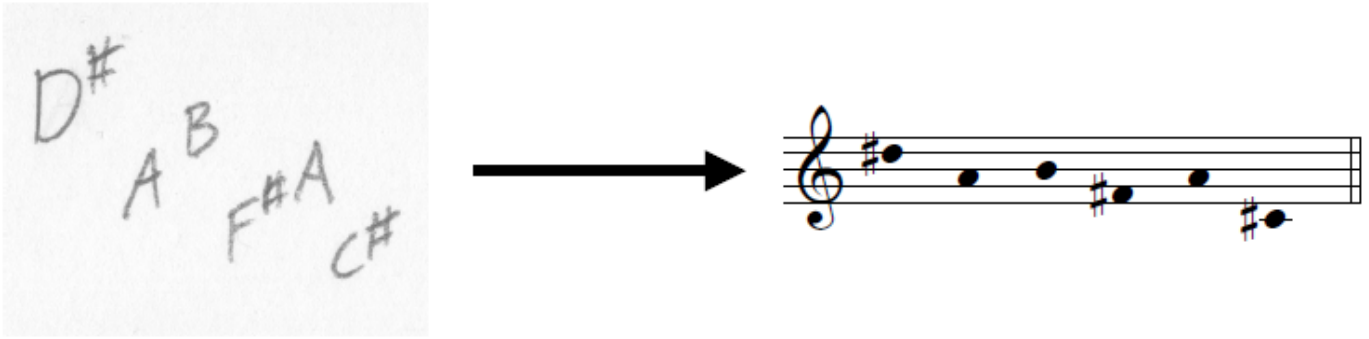
A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

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)

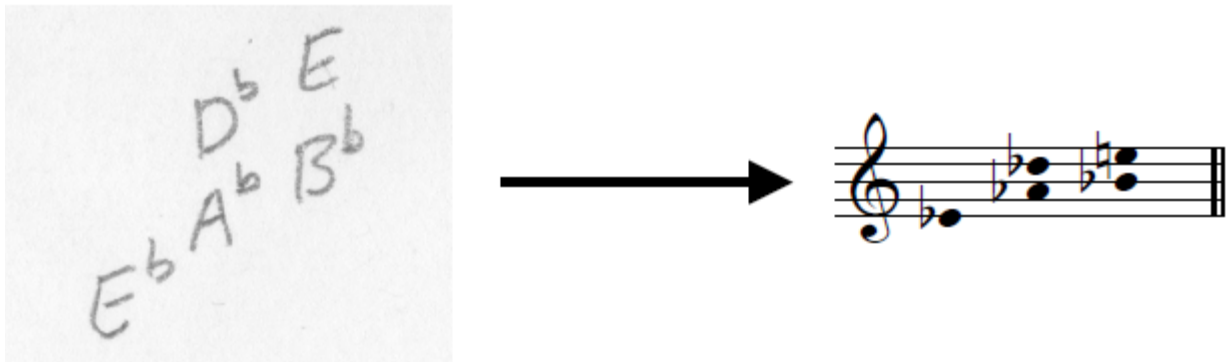
<https://mtosmt.org/issues/mto.22.28.3/mto.22.28.3.micchelli.html>

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



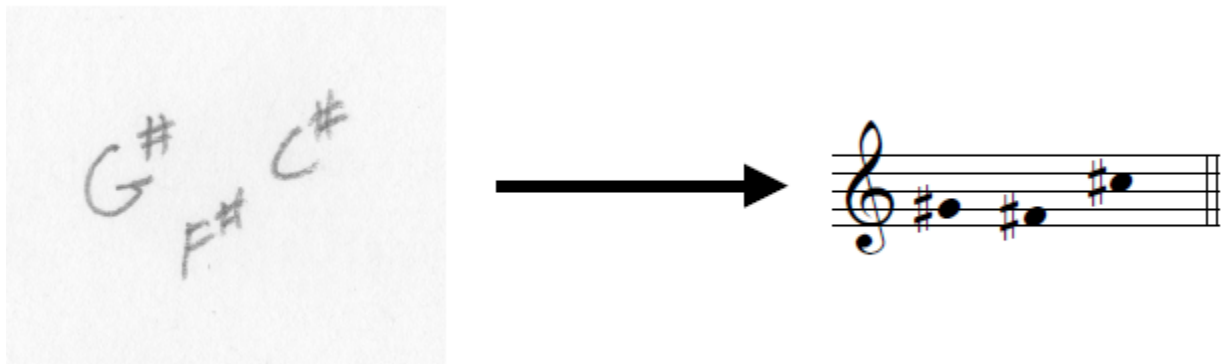
Handwritten letter notation: D[#], A, B, F[#], A, C[#].
Musical staff notation: Treble clef, key signature of one sharp (F[#]). The notes are D[#] (first space), A (second space), B (third space), F[#] (second space), A (second space), and C[#] (third space).

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

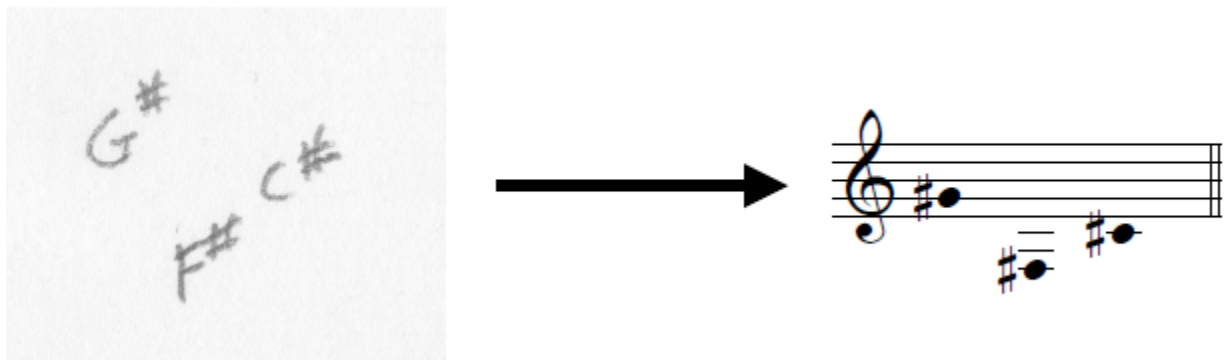


Handwritten letter notation: E^b, A^b, B^b, D^b, E, B^b.
Musical staff notation: Treble clef, key signature of two flats (B^b, E^b). The notes are E^b (first space), A^b (second space), B^b (third space), D^b (second space), E (second space), and B^b (third space).

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

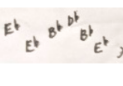







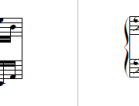






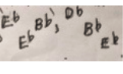


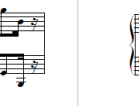








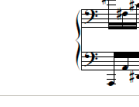





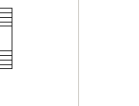

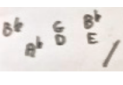














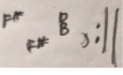



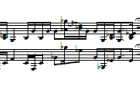


Handwritten letter notation: G[#], F[#], C[#].
Musical staff notation: Treble clef, key signature of one sharp (F[#]). The notes are G[#] (first space), F[#] (second space), and C[#] (third space).

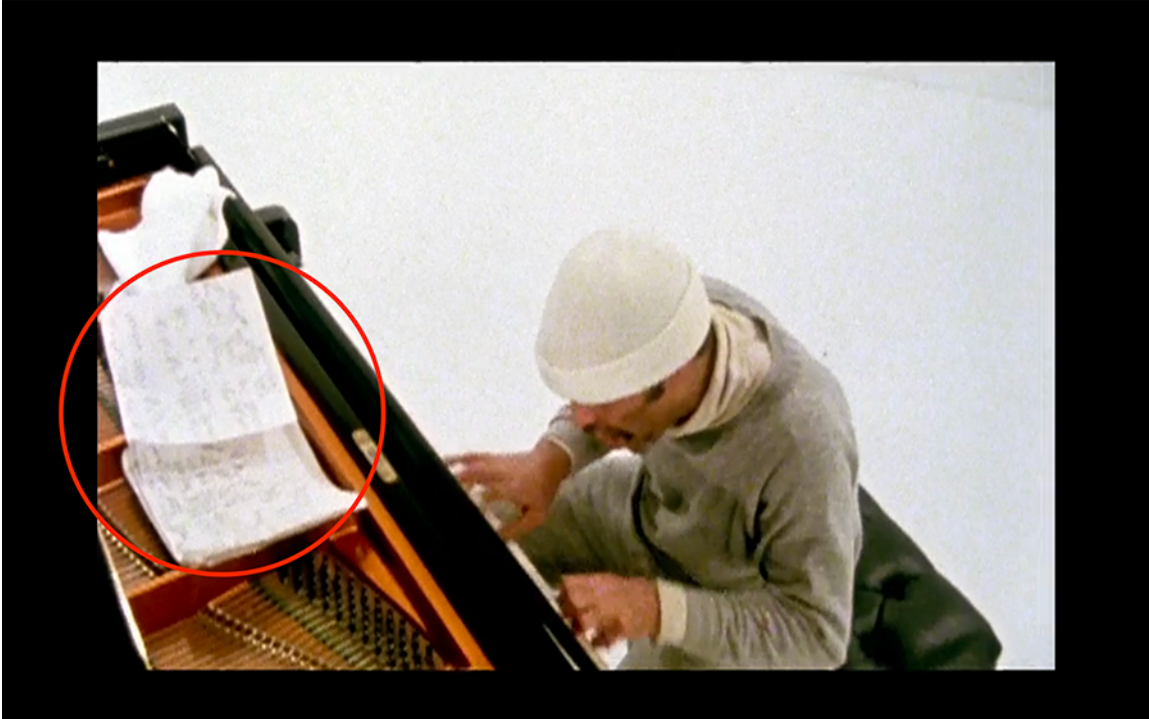


Handwritten letter notation: G[#], F[#], C[#].
Musical staff notation: Treble clef, key signature of one sharp (F[#]). The notes are G[#] (first space), F[#] (second space), and C[#] (third space) on a lower staff line.

Example 2. Relationship between “Klook” score, CTC-classes, and CTC-instances

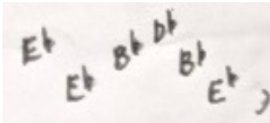
| | Score | CTC-Class | CTC-Instance 1 (mm. 5-15) | CTC-Instance 2 (mm. 20-30) | CTC-Instance 3 (mm. 50-60) | Notes |
|--------|---|---|---|---|---|--|
| CTC 1 |  |  |  |  |  | |
| CTC 2 |  |  |  |  |  | |
| CTC 3 |  |  |  |  |  | |
| CTC 4 |  |  |  |  |  | This CTC appears to have been treated more 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 E5 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*

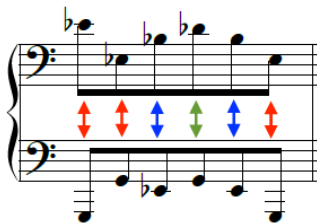


Example 4. Measures 5, 20, and 50 of the “Pontos Cantados” transcription

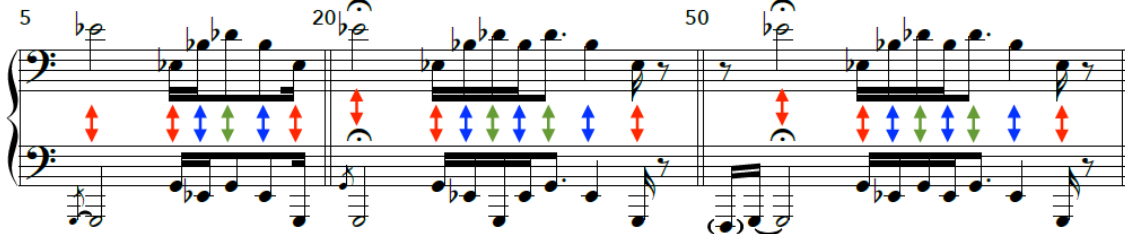
Score



CTC-class




CTC-instances



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

CTC-class




CTC-instances

16 29




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

CTC-class



CTC-instances

32 41



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

Hypothetical CTC-class

Hypothetical CTC-instances

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 <i>rit.</i> | | | | | |
| 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

Musical notation for Example 10a. The first presentation is labeled <012> and consists of three chords: G#4-A4-B4, G#4-A4-B4, and G#4-A4-B4. The second presentation is labeled <021324> and consists of six notes: G#4, A4, B4, G#4, A4, B4.

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

Musical notation for Example 10b. The first presentation is labeled <021324> and consists of six notes: G#4, A4, B4, G#4, A4, B4. The second presentation is labeled <|02|13|24|> and consists of six notes: G#4, A4, B4, G#4, A4, B4. The third presentation is labeled <012> and consists of three chords: G#4-A4-B4, G#4-A4-B4, and G#4-A4-B4.

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

Musical notation for Example 11a. The notation shows measures 27, 46, and 102. Measure 27 has a * above it and contains notes G#4, A4, B4, G#4, A4, B4. Measure 46 has a * above it and contains notes G#4, A4, B4, G#4, A4, B4. Measure 102 has a * above it and contains notes G#4, A4, B4, G#4, A4, B4.

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

Musical notation for Example 11b. The notation shows measures 27, 46, and 102. Measure 27 has a * above it and contains notes G#4, A4, B4, G#4, A4, B4. Measure 46 has a * above it and contains notes G#4, A4, B4, G#4, A4, B4. Measure 102 has a * above it and contains notes G#4, A4, B4, G#4, A4, B4.

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

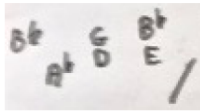
Musical score for Example 12, showing measures 35, 37, 49, 51, and 52. The score is written for piano in two staves (treble and bass clefs). The key signature is one flat (B-flat). The time signature is 4/4. The score is divided into two systems. The first system contains measures 35 and 37. The second system contains measures 49, 51, and 52. The notation includes various rhythmic values, accidentals, and dynamic markings.

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

Musical score for Example 13, showing measure 30. The score is written for piano in two staves (treble and bass clefs). The key signature is one flat (B-flat). The time signature is 4/4. The notation includes various rhythmic values, accidentals, and dynamic markings. A red box highlights a specific section of the bass line in the second half of the measure.

Example 14. Measures 12, 27, and 57 of the “Pontos Cantados” transcription

Score



CTC-class



CTC-instances



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)

