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**MTO 31.2 Examples: Capuzzo, Texture, Rhythmic Synchrony, and Tonal Fusion in Henry Threadgill's In for a Penny, In for a Pound**

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

<https://www.mtosmt.org/issues/mto.25.31.2/mto.25.31.2.capuzzo.html>



# Example 2. "Ceroepic," rehearsal A

Score

## Ceroepic Drums/Percussion

Henry Threadgill

**A** ♩ = 96

Alto Sax

Guitar *mf*

Cello *arco* *mf*

Tuba

Chords

Drum Set *sticks*

AC F<sub>2</sub> 2    F<sub>2</sub>A F 1    A<sub>2</sub>D B 2    GD B<sub>1</sub> FB A<sub>1</sub> 1 1    EB G    GC E<sub>1</sub>    EG F<sub>2</sub> 2    EC<sub>1</sub> G 1    EB G<sub>2</sub> 2    EB F 1 AC F<sub>2</sub> 1 1    BF<sub>2</sub> D 2    DG C<sub>1</sub> 1

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A. Sax. *f*

Gtr. *f*

Vc. *f*

Tuba *f*

Chords

Drums

G<sub>2</sub>C<sub>2</sub> A 2    EA C 2    EC<sub>2</sub> F 2    C<sub>2</sub>D B 1    F<sub>2</sub>D<sub>2</sub> G 2    E<sub>2</sub>A<sub>2</sub> E 2    BG E<sub>2</sub> BF<sub>2</sub> D

Example 3. Intervallic system in "Unoepic," rehearsal D, m. 1

I -23445-67

Alto D ♩ = 112

Alto

Gtr.

Vc.

Tuba

D.S.

-2 3 4 4 5 -6 7

$\frac{C\#F\#}{C}$        $\frac{F\#C}{F}$        $\frac{CF\#}{C\#}$        $\frac{CF\#}{A}$   
 4                      3                      2                      1

# Example 4. "Unoepic," rehearsal D

Alto **D** I-23445-67 V 22334-67 1-3+45667

Alto  $\text{♩} = 112$

Gr. *oblique* *oblique*

Vc.

Tuba

D.S.

I-233446 IV-23447 IV-2-3446

Alto

Gr.

Vc.

Tuba

D.S.



Example 6. Sample musical realization of Huron's spectrum of tonal fusion

The image displays a musical score for piano, organized into three systems. Each system consists of two staves (treble and bass clef) and is divided into three measures. The labels above each system are as follows:

- System 1:** parallel perfect unisons, perfect octaves, perfect fifths
- System 2:** perfect fourths, any imperfect consonance, any dissonance
- System 3:** similar motion, oblique motion, contrary motion

The score illustrates various musical concepts through specific melodic and harmonic patterns in the right hand, while the left hand provides a consistent accompaniment of eighth notes.

Example 7. Texture table for the Example 4 passage ("Unoepic," rehearsal D)

Rehearsal: D  
8:31 8:41 8:49

<u>Perf.</u>	<u>Inst.</u>			
Threadgill	BFl			
Threadgill	Fl			
Threadgill	AS			
Ellman	Gtr			
Hoffman	Vc			
Davila	Tu			
Davila	Tro			
Kavee	D/P			

Ordered pairs: (4, 5) (4, 5) (4, 5)

Dynamics: *f*

Tempo: ♩ = 112

Key:

	<i>instruments in rhythmic synchrony in a melodic role</i>
	<i>instruments in rhythmic synchrony in an accompanimental role</i>
	<i>instruments with independent rhythms in a melodic role</i>
	<i>instruments with independent rhythms in an accompanimental role</i>
Imp.	<i>improvising soloist</i>
	<i>featured performer/instrument of the movement</i>

# Example 8. "Unoepic," texture table

Rehearsal: B C IA A

Perf.	Inst.	:00	:21	:29	:39	:41	:47	:51	:54	1:03	1:06	1:10	1:18	1:26	2:29	2:31	2:46	2:48	4:40	5:00	6:10	6:15	6:27
Threadgill	BFI																						
Threadgill	FI																						
Threadgill	AS																						
Ellman	Gtr																						
Hoffman	Vc																						
Davila	Tu																						
Davila	Tro																						
Kavee	D/P																						

Ordered pairs: (1, 1) (2, 2) (1, 1) (2, 2) (1, 1) (2, 2) (1, 1) (1, 1) (2, 2) (1, 1) (3, 3) (2, 2) (1, 1) (1, 1) (4, 4) (4, 4) (4, 4) (4, 4) (5, 5)

Dynamics: *mf* *p* 2:40 *decr.* *f*

Tempo: ♩ = 66 ♩ = 80 - ♩ = 108

Rehearsal: E F F1 D ID D1 IG G

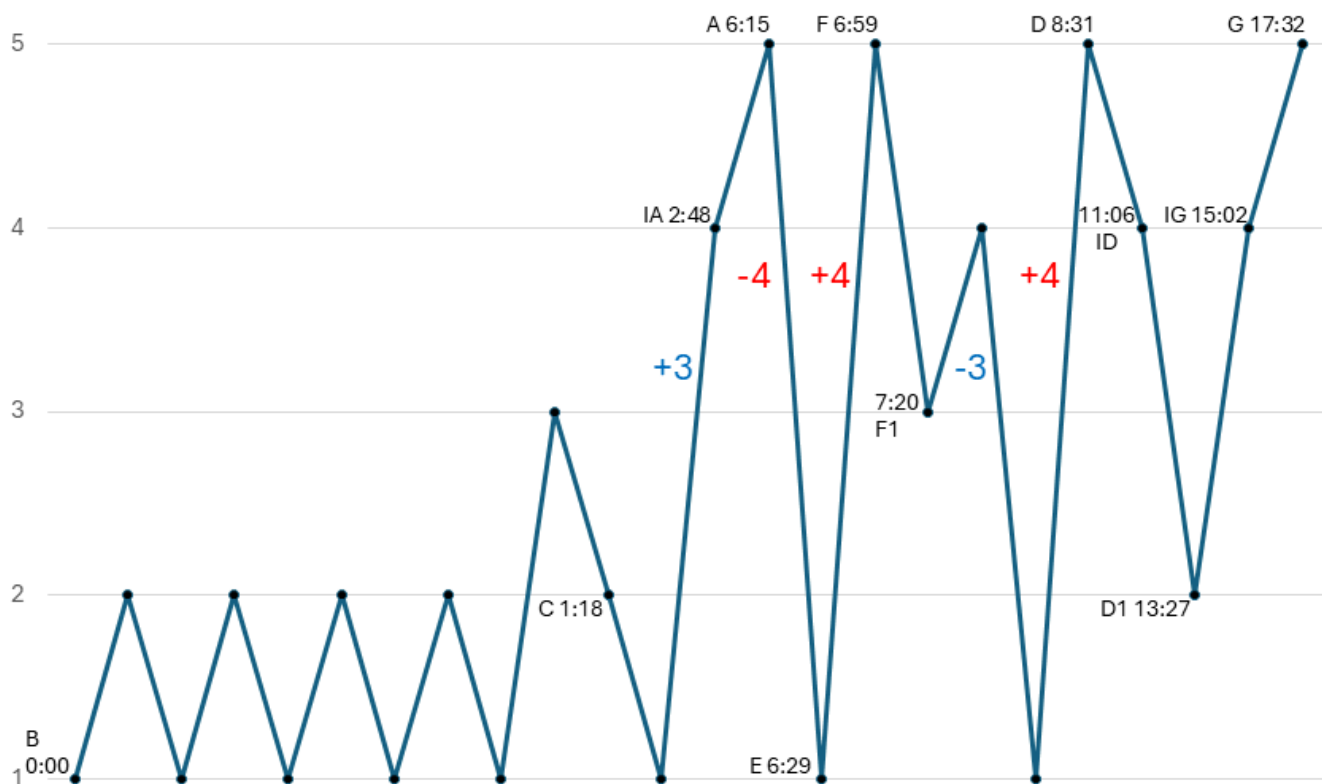
Perf.	Inst.	6:29	6:59	7:20	7:28	7:40	8:29	8:31	8:41	8:49	8:55	11:06	13:27	13:53	13:55	14:23	14:25	14:59	15:02	17:32	17:52 end	
Threadgill	BFI																					
Threadgill	FI																					
Threadgill	AS																					
Ellman	Gtr																					
Hoffman	Vc																					
Davila	Tu																					
Davila	Tro																					
Kavee	D/P																					

Ordered pairs: (1, 1) (4, 5) (3, 3) (4, 4) (1, 1) (4, 5) (4, 5) (4, 5) (5, 5) (4, 4) (2, 2) (2, 2) (2, 2) (4, 4) (4, 5)

Dynamics: *p* 8:20 *decr.* *f* 13:15 *decr.* *p* *f*

Tempo: ♩ = 66 ♩ = 66 ♩ = 84 - ♩ = 112 - ♩ = 116

Example 9. "Unoepic," changes in the number of instruments in distinct textures



Example 10. "Unoepic," rehearsal F

(015) -233446  
IV (0,11,7) -3+45667

**F**

$\text{♩} = 66$   
Bass Flute (no vib.)

IV (0,10,1) -2-34577  
I (0,9,11) 2245667

B. Fl. *p*

Gtr. *mp* no vib.

Vc. *p* PS no vib.

Tuba *p* 4 pitches

D.S.

P: parallel motion S: similar motion NB: rubato misalignments between B. Fl. and Vc. throughout

Annotations: P, S, M7, M2, 97/M6, M6 3/2

# Example 11. "Unoepic," rehearsal G

V (016) -23445-67  
**G** EXIT ♩ = 116 Bass Flute  
 1 22-345-67  
 V 22-34-677  
 I -233446

B. Fl. *C4: not part of "chord symbol" arrows indicate onset synchrony with gr./trmb.*

Gr. *pizz.*

Vc.

Trmb.

D.S. *quiet & light with space, or ppp*  
*mp*

IV -233446  
 V 334467  
 V -2-3+4566  
 I -233446

B. Fl. *mf* *f*

Gr. *mf* *f*

Vc.

Trmb.

D.S. *push this bar and settle down*  
*start push*  
*f*

V-234466

IV 2245667

V-233446

IV 22-34-677

B. Fl.

Gtr.

Vc.

Tmb.

D.S.

The score is divided into four measures. The guitar part (Gtr.) is highlighted with a light green background. The guitar notation includes fret numbers (e.g., -2-3-4-4-6-6) and chord diagrams for various chords such as GC, EA, GE, BG#, F#C, F#B, and DA#.

Measure 1: V-234466. Chords: GC, EA. Fretting: -2-3-4-4-6-6.

Measure 2: IV 2245667. Chords: GE, BG#. Fretting: 2-2-4-5-6-6-7.

Measure 3: V-233446. Chords: F#C, F#B. Fretting: -2-3-3-4-4-6. Red arrows point to the 3rd and 4th frets.

Measure 4: IV 22-34-677. Chords: B#D, BD, DA#. Fretting: 2-2-3-4-6-7-7. Dynamics: *mp*.

Drum notation (D.S.) shows a double bar line followed by a slash in each measure.

Example 12. "Unoepic," context for the F, D, and G concurrent duets

<i>Rehearsal</i>	<i>Textural Narrative Stage</i>	<i>Concurrent Duets*</i>	<i>Largest Change in Number of Instruments**</i>	<i>How the Guitar is Featured</i>
B	1		+2 in B	solo
C	2		+3 from B to C	
IA	2			first improv. of mvt.
A	2		+4 from A to E	
E	2		-4 from E to F	solo
F	3	accompaniment in similar motion		melody over conc. duet
F1	4		+4 in F1	melody
D	5	accompaniment in similar motion, then melody in parallel unisons	-1 from D to ID	in all three conc. duets
ID	6		-2 from ID to D1	improv.
D1	6		+2 from D1 to IG	
IG	6		+1 from IG to G	in final conc. duet
G	6	melody in parallel unisons		

\*textural prominence increases from accompaniment to melody; degree of tonal fusion increases from similar motion to parallel unisons

\*\*increase from 2 to 3 to 4, then decrease to 1 or 2



Rehearsal:

D 12:52 E 14:14 14:41 14:45 15:36 IF 15:49 17:23 F 19:11 19:37 end

<u>Perf.</u>	<u>Instr.</u>								
Threadgill	BFI								
Threadgill	FI				Imp.			Imp.	
Threadgill	AS	Imp.							
Ellman	Gtr	Imp.	Imp.				Imp.	Imp.	Imp.
Hoffman	Vc	Imp.	Imp.				Imp.	Imp.	Imp.
Davila	Tu	Imp.							
Davila	Tro				Imp.			Imp.	
Kavee	D/P	Imp.	Imp.	Imp.	Imp.	Imp.	Imp.	Imp.	Imp.

Ordered pairs

(4, 5) (3, 3) (1, 1) (3, 3) (1, 1) (4, 4) (4, 4) (4, 5)

Dynamics:

*mp* *p* *f*

Tempo:

"freely, ♩ = 60 slow tempo"  
 "non tempo to a tempo" ♩ = 100

Example 14. "Ceroepic," opening concurrent duet in A

Score

Ceroepic  
Drums/ Percussion

Henry Threadgill

A  $\text{♩} = 96$

Alto Sax

Guitar

Cello

Tuba

Chords

Drum Set

sticks

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A. Sax.

Gtr.

Vc.

Tuba

Chords

Drums

# Example 15. "Ceroepic," B concurrent duet

**B** ♩ = 84 C: contrary motion, S: similar motion, O: oblique motion. Arrows indicate voice crossings. NB: rubato misalignments between B. Fl. and Tuba throughout

**B. Fl.** Bass Flute

**Gtr.** Guitar

**Vc.** Violoncello

**Tuba**

**Chords**

**Drums** mallets To Percussion

Interval labels for Tuba: P4, +2/m3, P4, +4, m3, °3/M2 m3, °7/M6, °5 M3, P5, m3, m7, P5

Motion labels for Bass Flute: C, C, S, C, C S, S, O C, S, C, C, O

# Example 16. "Ceroepic," C concurrent duet

**C** ♩ = 104 S: similar, O: oblique, P: parallel

Alto

A. Sx.

Gtr.

Vc.

Tuba

Chords

Drums

sticks

Measures 1-22: DG C#2, BbG A 1, GA# D 1, GB F#2, FB F 1, CE B 2, A#F E 2, FB A# 2, BE G 1, BG F#2, EC# F 2, DA F#2, C#A# D 2.

A. Sx.

Gtr.

Vc.

Tuba

Chords

Drums

Measures 23-35: AD Bb 2, FB D 1, GA# A 1, G#A Eb 2, EF B 1, AD F 1, C#D E 1, DB Eb 1, EB G#2.

Example 17. "Ceroepic," C1 and C2

C1  $\text{♩} = 96$

A. Sax. *mf*

Gtr. *mf*

Vc. *mf*

Tuba *mf*

Chords

Drums *mf* sticks

A. Sax.

Gtr.

Vc.

Tuba

Chords

Drums

C2

A. Sx. *f* *mp* A A A A A

Gtr. *f* *mp* A A A A S S S S  
 Instrumental VL = registral VL  
 Voice crossing begins

Vc. *f* *mp* T B-----

Tuba *f* *mp* B T-----

Chords

Drums Solo *mp*

A. Sx. *mf* *f* S-----

Gtr. *mf* *f* T T T T B T T B B B B B B B B B B B T B B B B B

Vc. *mf* *f* B B B B T B B A T T A T A T T B A T T T T

Tuba *mf* *f* A A A A A A A T A A T A A A A

Chords

Drums *mf* *f*

Example 18. "Ceroepic," renotation of C2 to show registral (SATB) voice leading

♩ = 96

*f*

*f*

*f*

*f*

consec. semitones  
soprano/alto

*mp*

*mp*

*mp*

*mp*

Example 19. "Ceroepic," D duet

**D** Freely, slow tempo O: oblique, S: similar, C: contrary, P: parallel

A. Sx. *mp* no vib.

Gtr. *mp* no vib. anticipate & sustain

Ve. *mp* no vib. anticipate & sustain

Tuba *mp* no vib. anticipate & sustain

Chords

Drums *mp* Alto Rhythm

voice crossing

O S C P O C S C C

BE C CE A<sub>v</sub> E<sub>v</sub>F<sub>2</sub> G 2 DB E<sub>v</sub> CA D<sub>3</sub> CA F<sub>2</sub> 3 CD B A<sub>v</sub>E<sub>b</sub> B BF A<sub>v</sub> 2 CD C<sub>2</sub> AG<sub>2</sub> F 3

Example 20. "Ceroepic," summary

Rehearsal	IA	A	B	C	IC	C1	C2	D	E	IF	F	Comment
<i>departure/return script 1: parallel octaves</i>		first appearance	absent until F								return	<i>tonal fusion decreases then increases</i>
<i>departure/return script 2: rhythmic concurrence without parallel motion</i>			first appearance	still present	absent until C2		return	final statement				<i>number of instruments increases then decreases</i>
<i>prominent roles of drums/perc. (featured instrument)</i>			part of sole improv. for multiple instruments			"previews" the concurrent quartet rhythms of C2	solo improv.	solo improv.		solo notated and improv. passages		<i>aligns with Script 2</i>