MTO 25.1 Examples: Losada, Middleground Structure in the Cadenza to Boulez’s Éclat

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

Example 1. Page one of the draft score for Don (1st version, 1960), with added sketch markings for Éclat (traced reproduction of Mappe G, Dossier 4b,6 (582–564)) Pierre Boulez Collection. Paul Sacher Foundation.
Example 2. Formal structure of the opening piano cadenza of Éclat

Example 3. Direct pitch-space multiplication from anchor note B♭₄: middleground and foreground schemes. When used to generate successive sections of music, it results in middleground emphasis through temporal and registral extremes.
Example 4. Reverse pitch-space multiplication from anchor note $B^\flat 4$: middleground and foreground schemes. When used to generate successive sections of music, it results in middleground emphasis through temporal and registral extremes.
Example 5. Inverse pitch-space multiplication from anchor note B♭4: middleground and foreground schemes. When used to generate successive sections of music, it results in emphasis on the anchor note through pitch space common-tone relationships.

Example 6. Registral Adjacent Interval Series (RAIS). The chord from Don has an RAIS <2,1,8>.
Example 7. Interval Series from the Anchor Note (ISfAN)

ISfAN B♭4 <\{-13,-11,-5,-3,-2\}>

ISfAN A3 <\{2,8,10,11,13\}>
Example 8. Opening of Éclat. Background structural tone $B_b\text{#}4$ and middleground tones D4, C#4 and B3 are emphasized in the musical setting of the first figure through placement as registral or temporal extremes (sketch material from Mappe G, Dossier 4b,6 (582–564)). Pierre Boulez Collection. Paul Sacher Foundation.
Example 10. Comparison of the generative chord for the first figure and the punctuating sustained chord (the fundamental chord of Éclat). The latter embeds RAIS <8,1,2> and creates ISfAN B=4 <-13,-11,-5,-3,-2>. It contains both B=4 and B3, the registral extremes of the opening chord of Don.
Example 11. Background structure of uppercase material in the cadenza (sketch material from Mappe G, Dossier 4b,6 (582–564)). Pierre Boulez Collection. Paul Sacher Foundation.
Example 12. Background structure of lowercase material in the cadenza (sketch material from Mappe G, Dossier 4b,6 (582–564)). Pierre Boulez Collection. Paul Sacher Foundation.
Example 14. Section A of Éclat. Background structural tone B♭4 is a common tone that appears within each figure and is given emphasis in the sketches and musical setting (sketch material from Mappe G, Dossier 4b,6 (582–564) and Mappe G, Dossier 4a, 1 (582–516)). Pierre Boulez Collection. Paul Sacher Foundation.
Example 15. Section C of Éclat. Background structural tone F#2 is a common tone that appears within each figure and the anchor note of a transposition of the sustained chord (sketch material from Mappe G, Dossier 4b,6 (582–564) and Mappe G, Dossier 4a, 1 (582–516)). Pierre Boulez Collection. Paul Sacher Foundation
Example 16. Section B of Éclat. Background structural tone G♯3 is a common tone that appears within each figure, but is not emphasized (sketch material from Mappe G, Dossier 4b,6 (582–564) and Mappe G, Dossier 4a, 1 (582–516)). Pierre Boulez Collection. Paul Sacher Foundation.
Example 17. Section a of Éclat. Background structural tone D♭3 and E♭3 are common tones that appear within each figure and are given emphasis in the sketches and musical setting (sketch material from Mappe G, Dossier 4b,6 (582–564) and Mappe G, Dossier 4a, 1 (582–516)). Pierre Boulez Collection. Paul Sacher Foundation.
Example 18. Section c of Éclat. Background structural tones F5 and G5 are emphasized in the musical setting (sketch material from Mappe G, Dossier 4b,6 (582–564) and Mappe G, Dossier 4a, 1 (582–516)). Pierre Boulez Collection. Paul Sacher Foundation.
Example 19. Section b of Éclat. Background structural tones D4 and F#4 are emphasized in the musical setting (sketch material from Mappe G, Dossier 4b,6 (582–564) and Mappe G, Dossier 4a, 1 (582–516)). Pierre Boulez Collection. Paul Sacher Foundation.
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Example 21. Demonstrates the homomorphism between the graphs representing the opening piano flourish and those illustrating middleground structure of the remainder of the cadenza. Anchor notes are functional.
Example 22. A comparison of the processes used to generate all uppercase sections of the cadenza. The networks representing all sections are isographic, shown at the bottom right.
**Example 23.** A comparison of the processes used to generate all lowercase sections of the cadenza. The networks representing all sections are isographic, shown at bottom right.

Common tones Eb3, C#3; F#4 and D4; F5 and G5
Example 24. A comparison of the embellished foreground structure of the lowercase sections of the cadenza with the structure of the main chord

a. Graph that represents all lowercase sections

b. Node content for sections a and c

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ip 2
(C#3, Eb3)
(G5, F5)

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c. Node content for section b

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ip 4
(D4, F#4)

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a. Intervallic structure of figures in sections a and c

b. Intervallic structure of figures in section c after additional embellishment

c. Intervallic structure of the main chord

d. Intervallic structure of figures in section b

b. Intervallic structure of figures in section b after additional embellishment

From:  
To:
Example 25. A comparison of the embellished foreground structure of the uppercase sections of the cadenza with the structure of the main chord

**a. Intervallic structure of figures in sections A and C**

A. ISFAN B♭4 - <13,11,5,3,2>

b. Intervallic structure of the main chord

C. ISFAN F♯2 + <2,8,10,11,13>

**a. Intervallic structure of figures in section B**

b. Intervallic structure of the main chord and initial chord of *Don*
Example 26. From Meston’s description of the pitch structures of this work (Meston 2001)

Example 27. The pitch classes used in each section are considered as stemming from incomplete statements of the series