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| MTO banner  **MTO 8.2 Examples: Benitez, Simultaneous Contrast and Additive Designs**  (Note: audio, video, and other interactive examples are only available online) <http://www.mtosmt.org/issues/mto.02.8.2/mto.02.8.2.benitez.php> |

**Figure 1.** Robert Delaunay, *Hommage à Blériot (1914)*



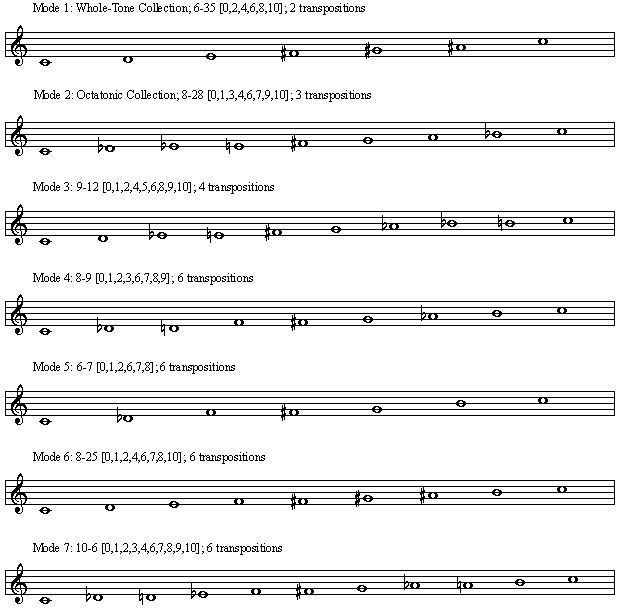
**Figure 2.** Color Wheel



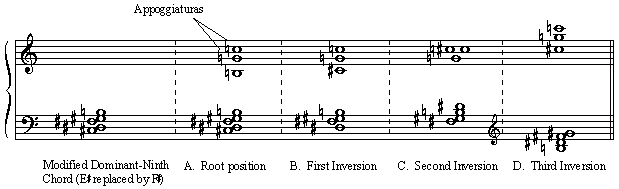
**Figure 3.** Robert Delaunay, *Formes circulaires. Soleil n° 1 (1912–13)*



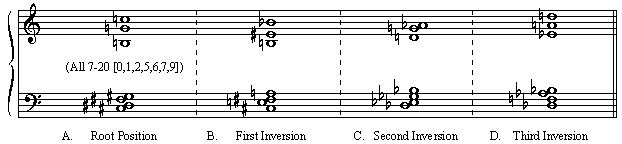
**Example 1.** The Modes of Limited Transposition



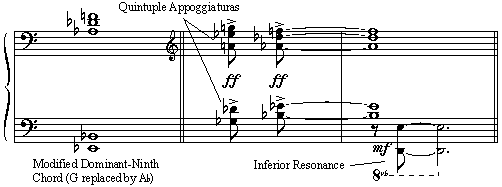
**Example 2.** Derivation of the Chords of Transposed Inversions on the Same Bass Note from a V9 Chord (see *Traité de rythme*, 3:86) Reproduced with the kind authorization of Editions Alphonse Leduc, proprietary editor worldwide, Paris, France



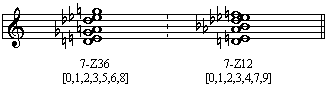
**Example 3.** Chords of Transposed Inversions on the Same Bass Note



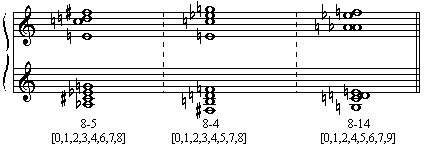
**Example 4.** Derivation of the Chords of Contracted Resonance from a V9 Chord (see *Traité de rythme*, 3:87) Reproduced with the kind authorization of Editions Alphonse Leduc, proprietary editor worldwide, Paris, France



**Example 5.** Chords of Contracted Resonance



**Example 6.** Turning Chords



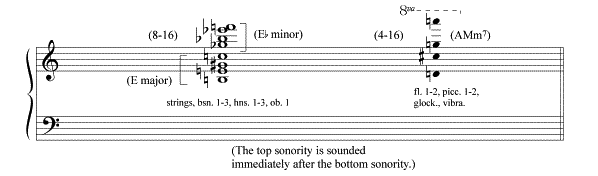
**Example for Note 22.** Color Associations of Turning Chords, *Chronochromie*, Strophe I



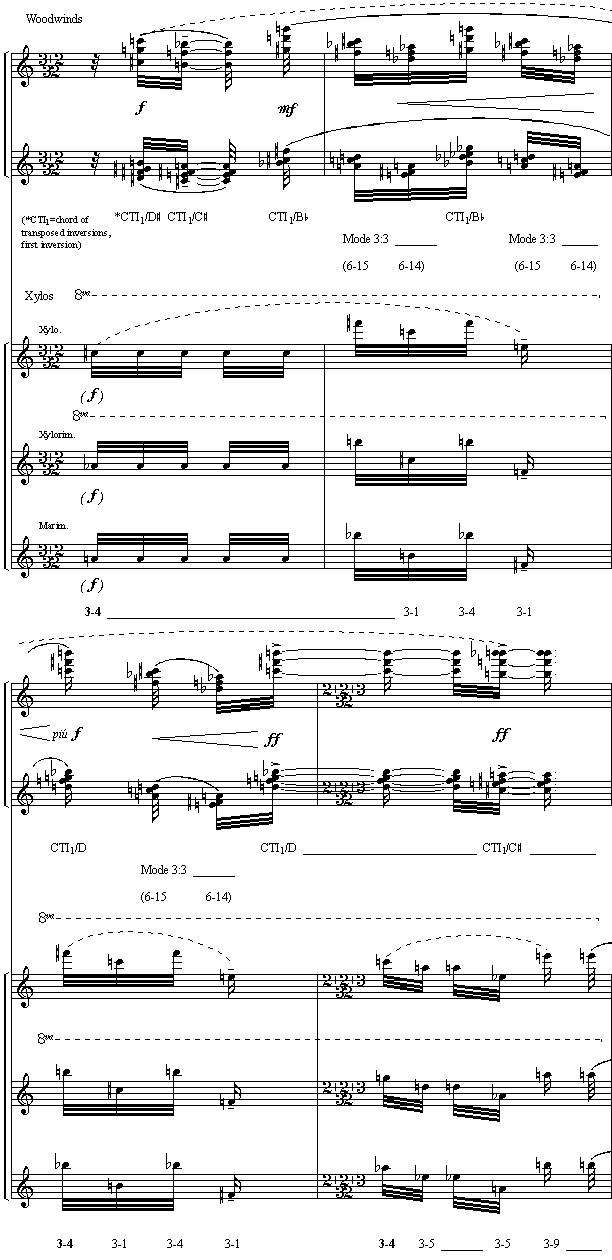
**Example 7.** Contrasting Additive Design (Pitch/Timbral Opposition): Analytical Reduction, Pitch-Class Complementation, Brother Masseo's Ornithology Lesson, *Le Prêche aux oiseaux*, R27:1–7



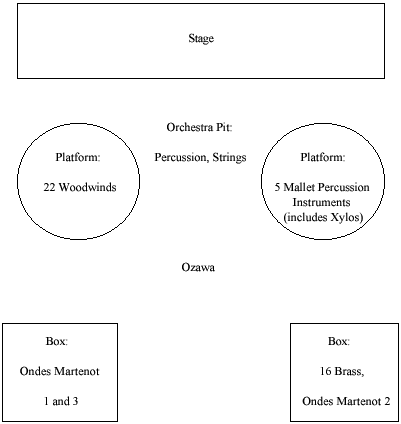
**Example 8.** Chord of Total Chromaticism, Analytical Reduction, *Le Prêche aux oiseaux*, R54:5



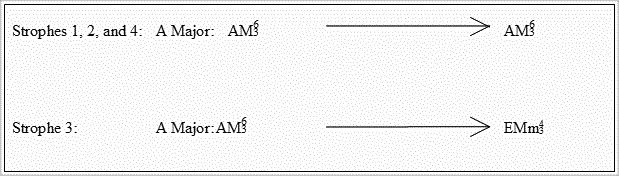
**Example 9.** Contrasting Additive Design (Pitch/Timbral Opposition): Two Active Parts, Avian Commentary on “Perfect Joy,” *La Croix*, R66:6–9 Reproduced with the kind authorization of Editions Alphonse Leduc, proprietary editor worldwide, Paris, France



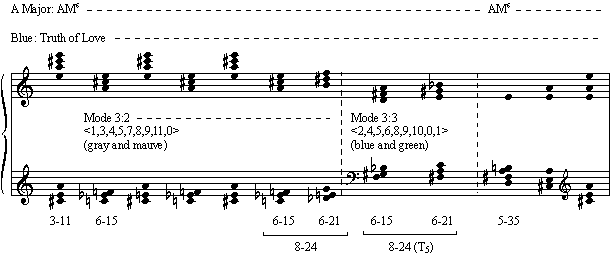
**Figure 4.** Spatial Arrangement of the Orchestra at the Palais Garnier (1983) (Distances are approximate)



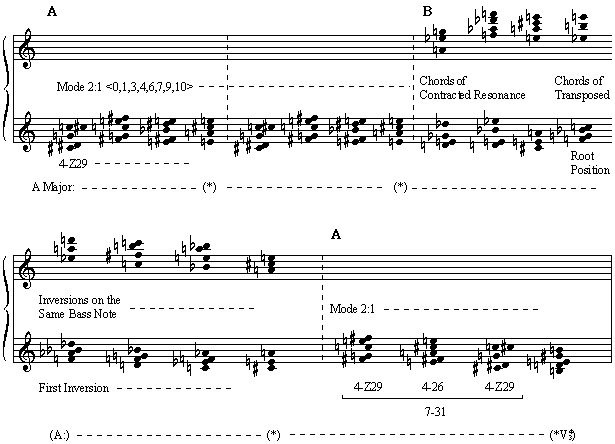
**Figure 5.** Analogous Additive Design Foreground and Background Pitch Designs linked by Analogous-Color Relationships Background Design, Angel’s Discourse, *Le baiser au lépreux*, R62:1–12 (Strophe 1), R65:1–12 (Strophe 2), R69:2–18 (Strophe 3), R72:1–24 (Strophe 4)



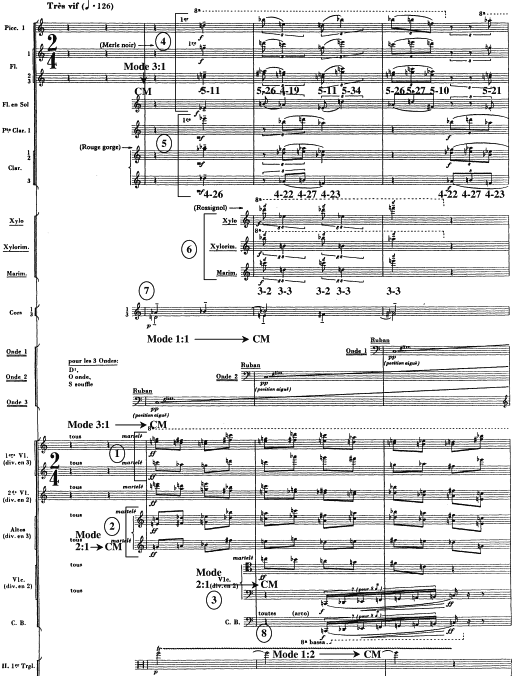
**Example 10.** Analogous Additive Design: Foreground Design, Angel’s Discourse, Analytical Reduction of Strophe 1, *Le baiser au lépreux*, R62:1–12



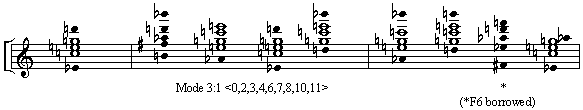
**Example 11.** Analogous Additive Design: Foreground Design, Angel’s Discourse, Analytical Reduction of Strophe 3, *Le baiser au lépreux*, R69:2–18



**Example 12.** Compound Additive Design (Several Simultaneous Textural Layers), Angel’s Celestial Music, *L’Ange musicien*, R89:1–4 Reproduced with the kind authorization of Editions Alphonse Leduc, proprietary editor worldwide, Paris, France



**Example 13.** Compound Additive Design (Several Simultaneous Textural Layers), Analytical Reduction, Harmonic Content of the Blackbird’s Song, *L’Ange musicien*, R89:2–4



**Figure 6.** Compound Additive Design Associated with the Angel’s Music, *L’Ange musicien*, R89:1–16

