

MTO 14.4 Examples: Donin and Goldman, Charting the Score in a Multimedia Context

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

http://www.mtosmt.org/issues/mto.08.14.4/mto.08.14.4.donin_goldman.php

Example 1. Bifurcations in Nattiez's analysis of *Density 21.5* (1975*a*, in 1982, p. 248)

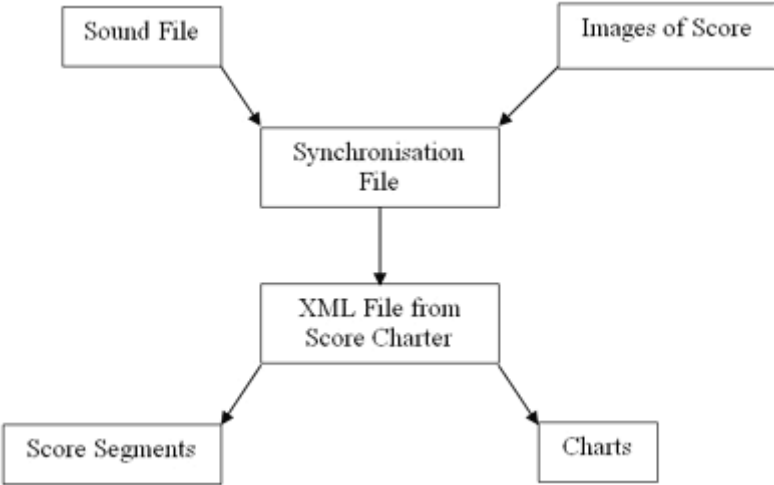
Option 1
Option 2

The musical score is presented in three systems (I, II, III) across three columns of measures. System I contains measures [1], [3], and [5]. System II contains measures [2a], [4a], and [6a]. System III contains measures [2b], [4b], and [6b]. The score is annotated with dynamics (mf, f, p) and articulation (>). Brackets above the score indicate 'Option 1' and 'Option 2' for the second system. Vertical dashed lines connect corresponding measures across systems.

Example 2. Schoenberg's analysis of themes from his *Kammersymphonie*, op. 9 (1941, in 1975, p. 222)



Figure 1. Simplified Functional Diagram of Score Charter



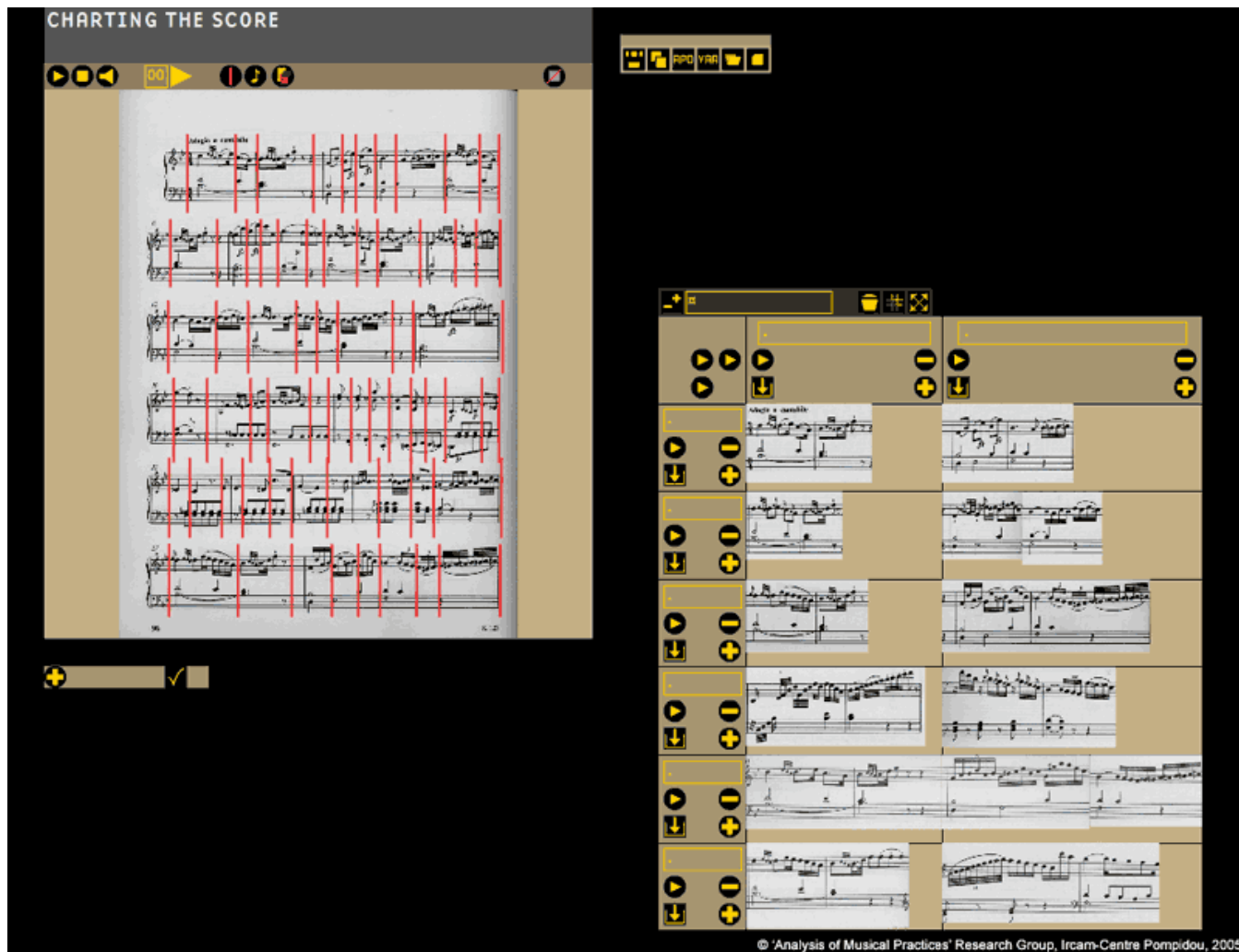
Example 3. Analysis of Haydn Variation set, in d'Indy, 1909, p. 451

The image displays two musical score excerpts from d'Indy's analysis of Haydn's Variation set. The left excerpt, titled "SCHEME methodique", shows a sequence of six staves (numbered 1-6) illustrating a melodic scheme. The right excerpt, titled "Variation 1.", shows the same sequence of six staves (numbered 1-6) demonstrating how the scheme is applied in the first variation. Both excerpts feature a treble clef and a 3/4 time signature. The notation includes various rhythmic values, accidentals, and phrasing slurs, with a vertical dashed line indicating a structural division in each system.

Example 4. Ruwet's Analysis of the Geisslerlied (1966, in 1972, p. 116)

The image displays a musical score for 'Geisslerlied' with Ruwet's analysis labels. The score is written on six staves, organized into three pairs. The first pair of staves is labeled 'A' and contains notes 'a' and 'b'. The second pair is labeled 'A'' and contains notes 'c' and 'b'. The third pair is labeled 'B' and contains notes 'd' and 'd1'. The notes are written in a treble clef with a key signature of one flat. The notation includes various rhythmic values and accidentals, such as flats and naturals. The labels 'a', 'b', 'c', 'b'', 'd', and 'd1' are placed above the notes to indicate specific pitch classes or intervals. The labels 'A', 'A'', and 'B' are placed to the right of the staves, indicating larger structural units or phrases.

Example 5. Screenshot of Score Charter representation of D'Indy's analysis of Haydn Variations



Application 1. PA of *Geisslerlied*



(click on image to launch Shockwave application)

Example 6. Element A from Pierre Boulez, *Mémoriale (...explosante-fixe... Original)*, for 8 instruments

Modéré (♩ = 84), *stable*

p

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Example 7. Element B from *Mémoriale*

Assez rapide (♩ = 92), *modulé*

rall. - - - - - accel.

mp *p*

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Example 8. Element C from *Mémoriale*

Lent (♩ = 56), *calme* en ralentissant beaucoup

pp *ppp* *morendo*

pp *ppp* *morendo*

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Example 9. Element D from *Mémoriale*

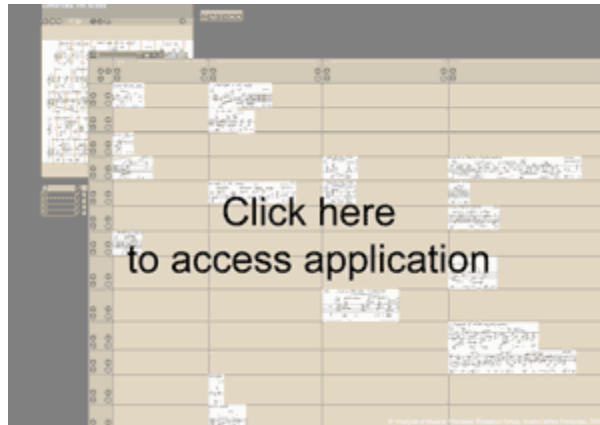
Un peu vif (♩ = 98/102), *irrégulier, vacillant*

mp *mf* *mp* *ralentir*

mp *mf* *mp* *ralentir*

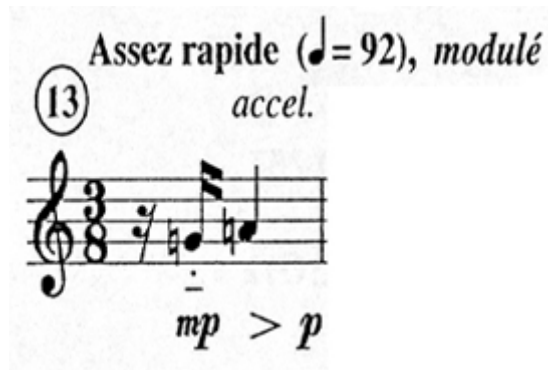
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Application 2. Paradigmatic Analysis of Pierre Boulez, *Mémoriale* (..*explosante-fixe* ... *Origine*) for flute and 8 instruments



(click on image to launch Shockwave application)

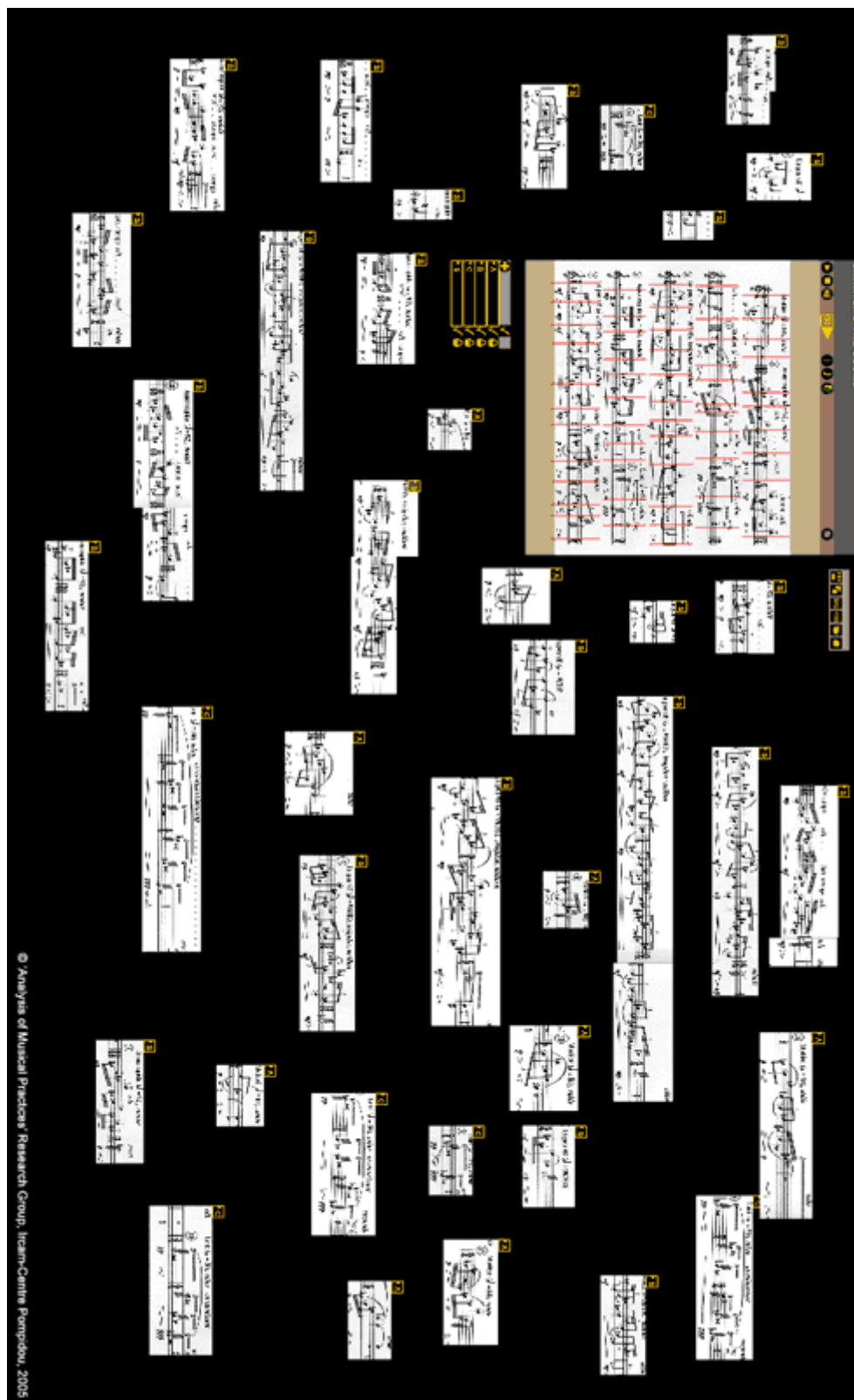
Example 10. Fragment of *Mémoriale*



Example 11. Fragment of *Mémoriale*



Example 12. Screenshot of Workspace during analysis of *Mémoriale*



Example 13. Elements of Virtual theme *Anthèmes 1* for violin

*a*₁ **régulier**
sul pont.
mp

*a*₂
sim.

*a*₃
jeté *V* 7
pp

*a*₄

*a*₅

*a*₆
mp

*a*₇
très irrégulier
staccatissimo
pos. nat. (reprendre l'archet chaque fois)

ff *p* — *ff* *p* — *ff* *ff* *p* — *f* *ff* *ff* *f* *ff* *p* *pp*

moitié crins, moitié bois *a*₈
f *pp*

Example 14. Composite of virtual theme in *Anthèmes 1*

The image displays two musical staves for violin. The first staff, titled "régulier", begins with the instruction "sul pont." and features a melodic line with dynamic markings of *mp* and *pp*. It includes technical markings such as "jeté V", a "7" indicating a seven-fingered passage, and "sim.". The second staff, titled "très irrégulier", is marked "staccatissimo" and "pos. nat.". It features a highly rhythmic and irregular pattern with dynamic markings ranging from *ff* to *pp*. This section includes the instruction "(reprendre l'archet chaque fois)" and "moitié crins, moitié bois".

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Application 3. PA of virtual theme in *Anthèmes 1* for violin



(click on image to launch Shockwave application)

Sound excerpt: Jeanne-Marie Conquer, violin. Used by permission.