

Example 20. Generative Processes for the Closing Instrumental cadenza

Section	Développement A	Flourish/Figure 2		Flourish/Figure 1		Développement c	Flourish/Figure 1
	Rehearsal 25	Rehearsal 26				Rehearsal 27	Rehearsal 30
	Très rapide/ Legato	Large/Legato		Large	Sec et éclatant/Spiccato	Modéré/Spiccato/Très Saccadé	Inégalement espacé/Extrêmement mordant/Spiccato
Generative Process							
Main note- Background	Bb4	G5	F#2	Bb4		G5/F5	Bb4
Level 1- Middleground and Foreground	RAIS <8,1,2> below	RAIS <2,11,4> above	RAIS <14> below	RAIS <2,1,8> below		RAIS <2,1,8> above	RAIS <2,1,8> below
	Inverse Pitch Multiplication			Direct Pitch Multiplication		Inverse Pitch Multiplication	Direct Pitch Multiplication
Level 2	Eliminate notes Retrograde order of corresponding level in section A	Retrograde of frame for second figure of opening flourish		Reordering; quasi-retrograde of first figure of the opening flourish		Eliminate notes	Reordering of chords from first figure or opening flourish
Level 3	ISfAN <-13,-11,-5,-3,-2> top to bottom- cumulative					Multiplication at interval between anchor notes Same as corresponding level in section c	Some chords embellished inverted versions preserving the outer notes. RAIS <8,1,2>
Level 4- Embellished foreground	Applied to notes from stage 2- ISfAN <2,3,5,11,13> bottom to top-cumulative					Adds notes at intervals from ISfAN <-13,-11,-5,-3,-2> top to bottom to notes from Level 3 except for upper notes from Level 2. Upper notes from Level 2 kept in original chordal context.	
Level 5- Further embellishment	Applied to Bb4 background ISfAN <2,3,5,11,13> bottom to top and ISfAN-<- 13,-11,-5,-3,-2> top to bottom simultaneously					Notes from Sketch Stage 2 except for background notes G5/F5 are embellished by RAIS <8,1,2> below	
Level 6- Further embellishment						Adds parallel transpositions at ISfAN <-13,-11-,5-,3,-2> top to bottom	
Structure							
Structural tone emphasis	Emphasizes structural tone through temporal placement- starting note and loudest note for each instrument as they take over the melody line. Also sustained in the trombone	Isolates retrograde of frame for second figure in opening cadenza flourish		Isolates frame for first figure in the opening cadenza flourish (last chord)		Emphasizes frame from section c through articulation markings	Ends with slightly altered frame for the first figure of the opening cadenza
Harmonic structure	Projects single embellished main chord built on the structural common tone Bb4 and its pitch-space inverse simultaneously. This is the harmonic content of section A of the opening cadenza embellished by its pitch- space inverse. Background note Bb4 sustained in the trombone	Projects second, third and fourth chord of <i>Don</i>		Projects first chord of <i>Don</i>	Projects embellishment of opening chord of <i>Don</i>	Projects embellished main chord built below G5 anchor note and other notes of the frame for section c.	

