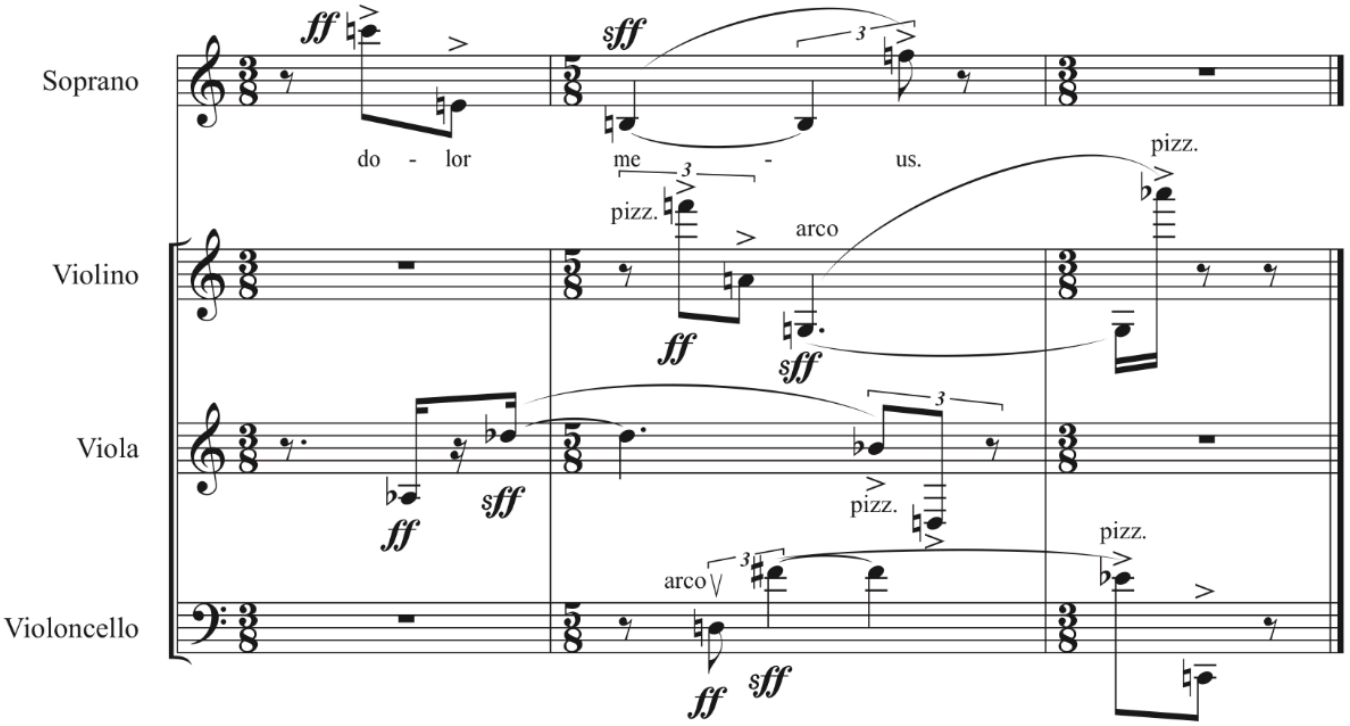
A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

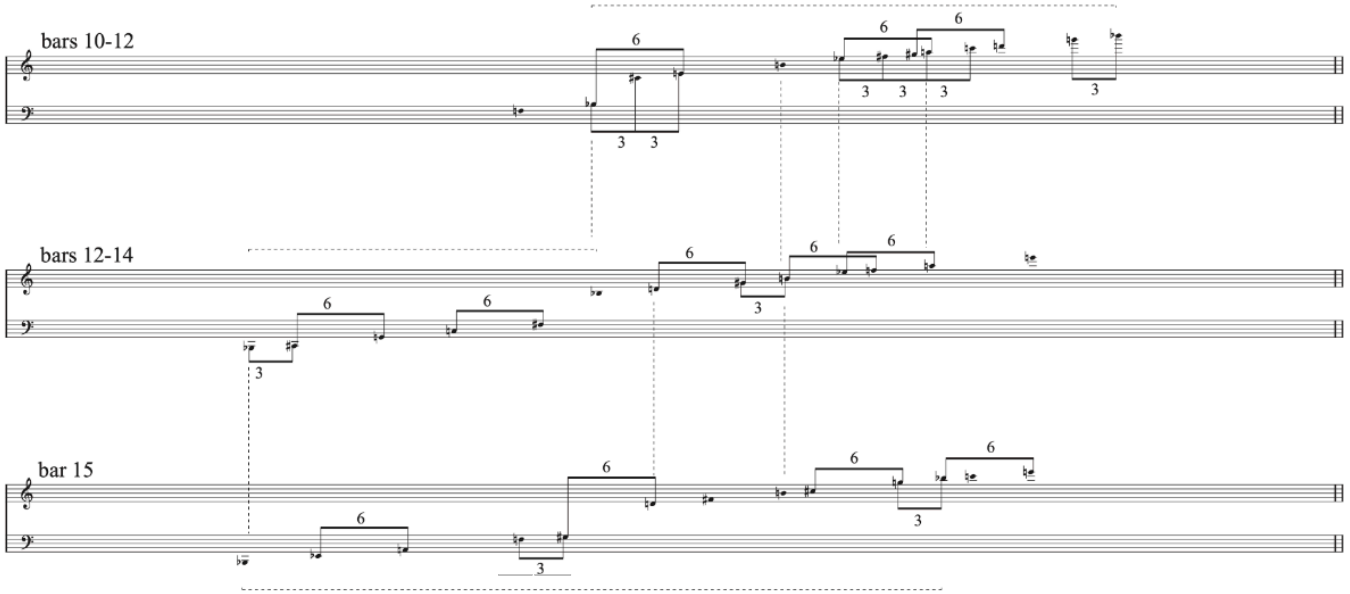
MTO 30.2 Examples: Tönies, Pitch Registration and Harmonic Fields in Works of Pierre Boulez, Marco Stroppa, and Yukiko Watanabe

(Note: audio, video, and other interactive examples are only available online)
https://mtosmt.org/issues/mto.24.30.2/mto.24.30.2.tonies.html

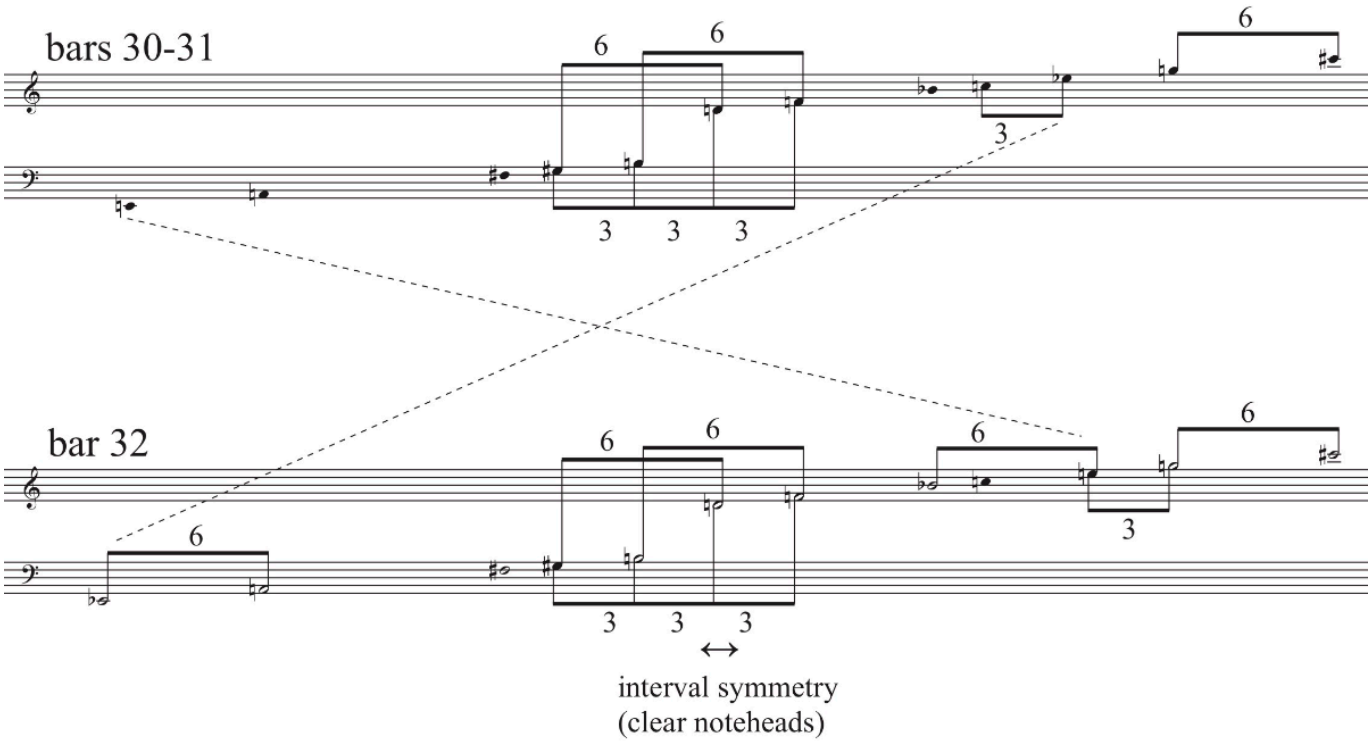
Example 1. Henri Pousseur, Trois chants sacrés, transcription of the end of the second movement
(© Sugarmusic S.p.A. – Edizioni Suvini Zerboni, Milano, Italy)



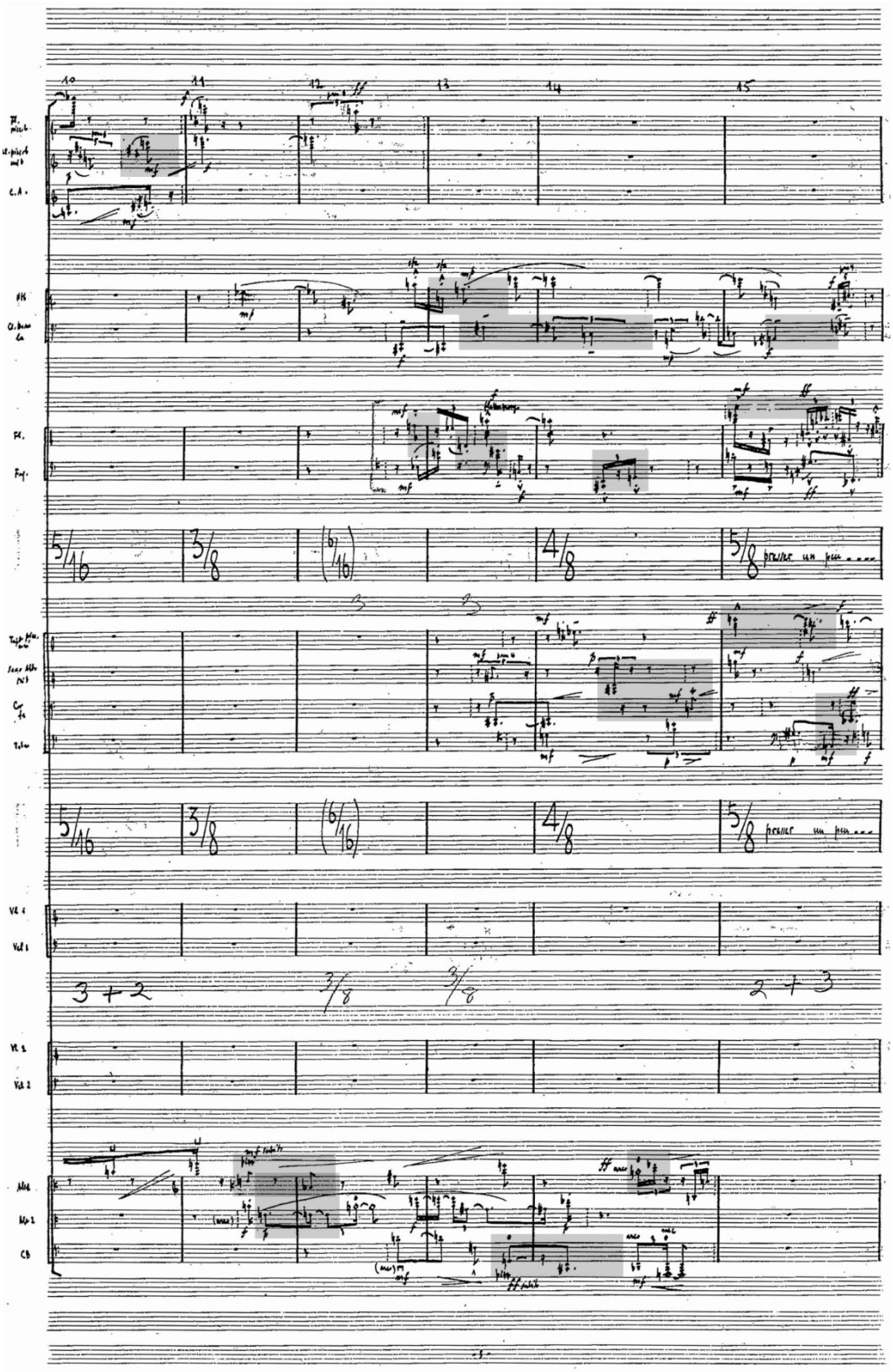
Example 2. Pierre Boulez, *Polyphonie X*, first movement, harmonic fields mm. 10–15; the pitch registration causes a gradual detachment of the tritone from the minor third



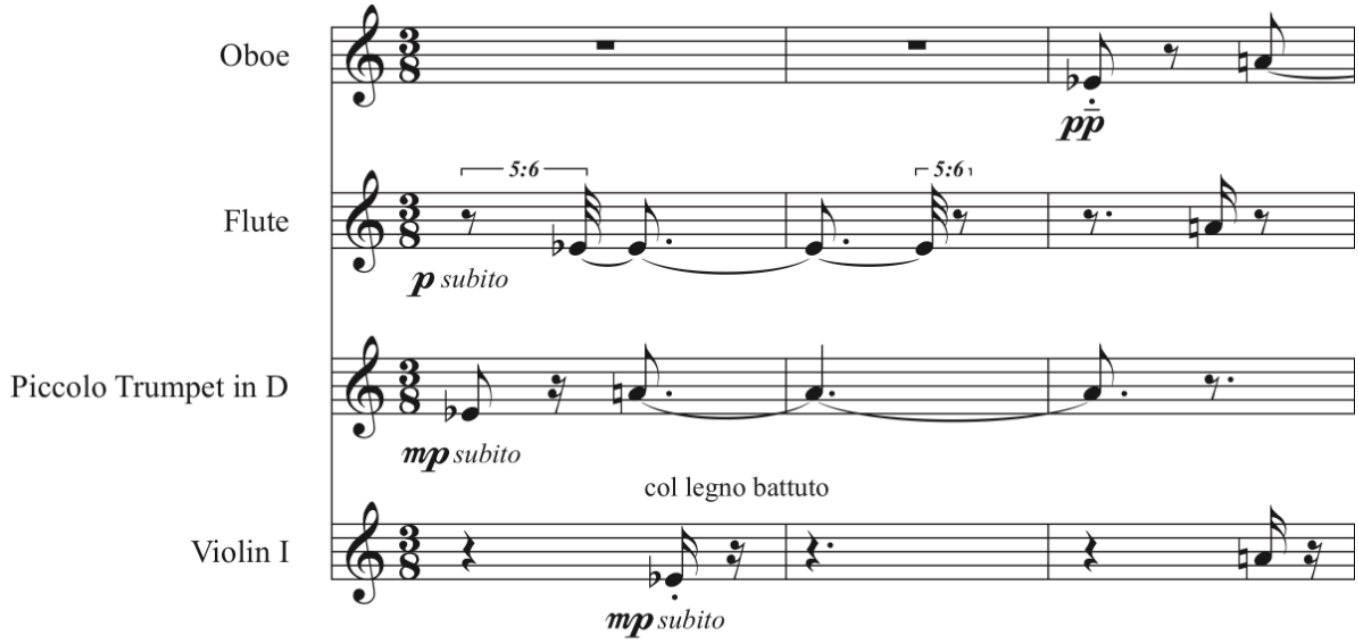
Example 4. Pierre Boulez, *Polyphonie X*, first movement, harmonic fields mm. 30–32; the cross-movement of E♭5 and E2 creates a symmetric field with five close tritone intervals



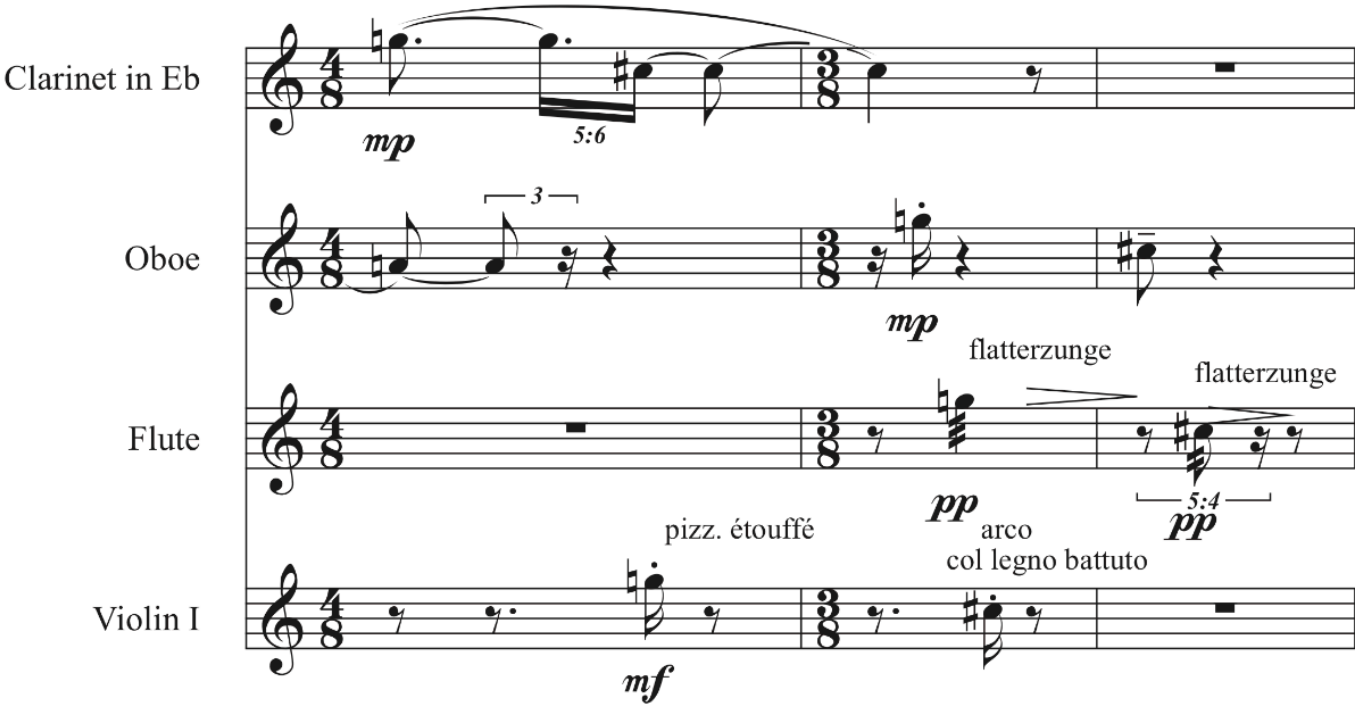
Example 3. Pierre Boulez, *Polyphonie X*, first movement, mm. 10–15 (score in C), facsimile of the fair copy in the SWR Notenarchiv Baden-Baden, D 4098; the tritone constellations are highlighted (© Heugel SA – droits transférés à Alphonse Leduc Editions Musicales, Paris, avec l'aimable autorisation d'Alphonse Leduc Editions Musicales, Paris)



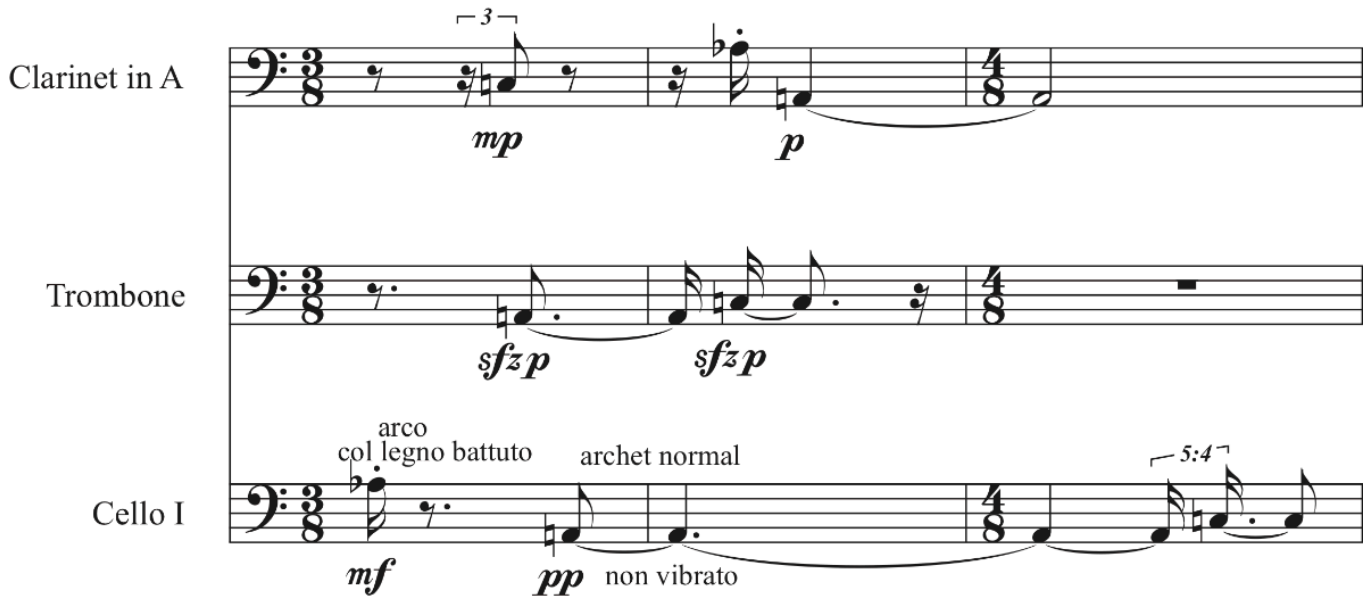
Example 5. Pierre Boulez, *Polyphonie X*, first movement, mm. 75–77 (score in C), tritone "imitations" in oboe, flute, trumpet and first violin (partial transcription—for a complete reproduction of the score see Example 10)



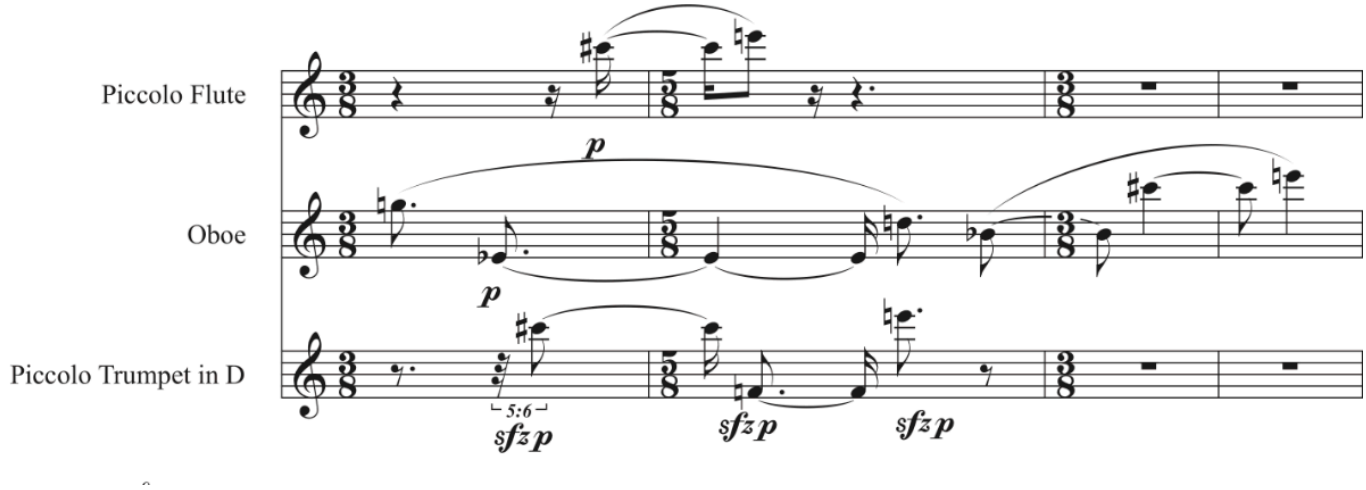
Example 6. Pierre Boulez, *Polyphonie X*, first movement, mm. 78–80 (score in C), tritone "imitations" in clarinet, oboe, flute and first violin



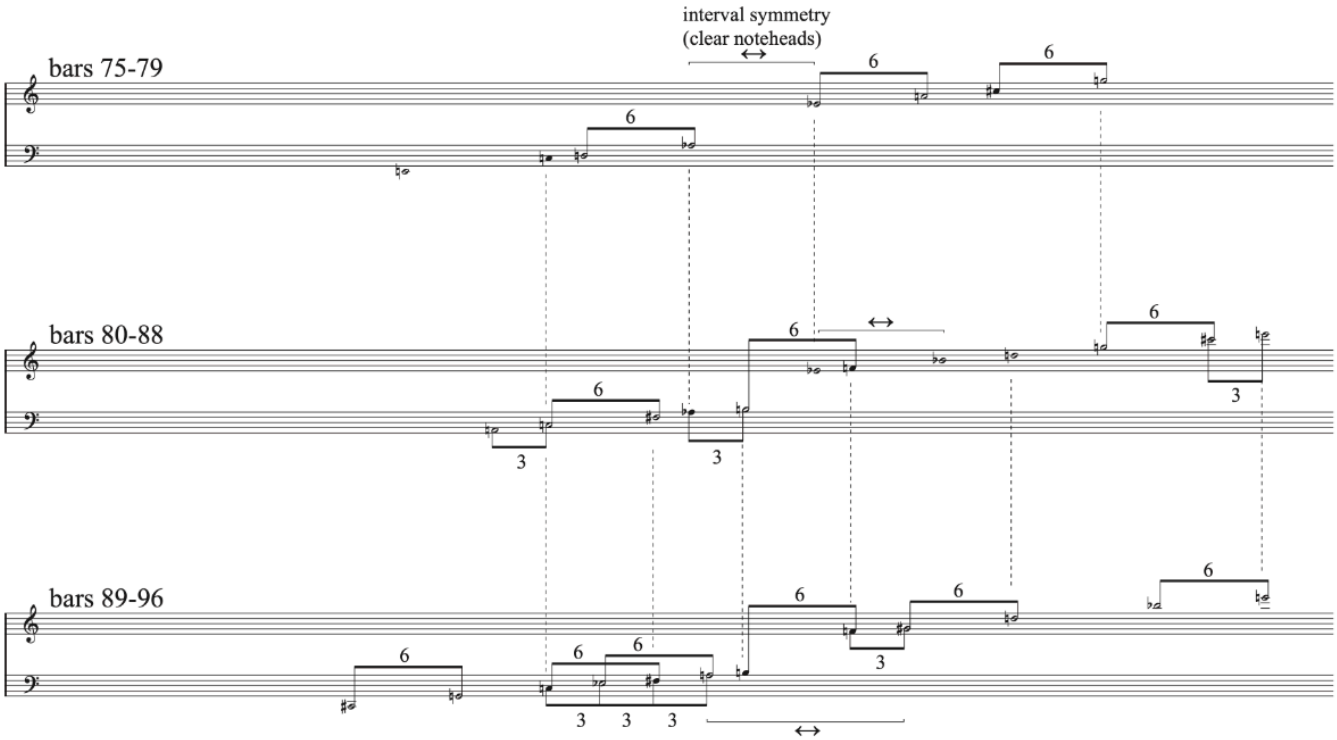
Example 7. Pierre Boulez, *Polyphonie X*, first movement, mm. 79–81 (score in C), low-registral minor third "imitations" in clarinet, trombone and first cello



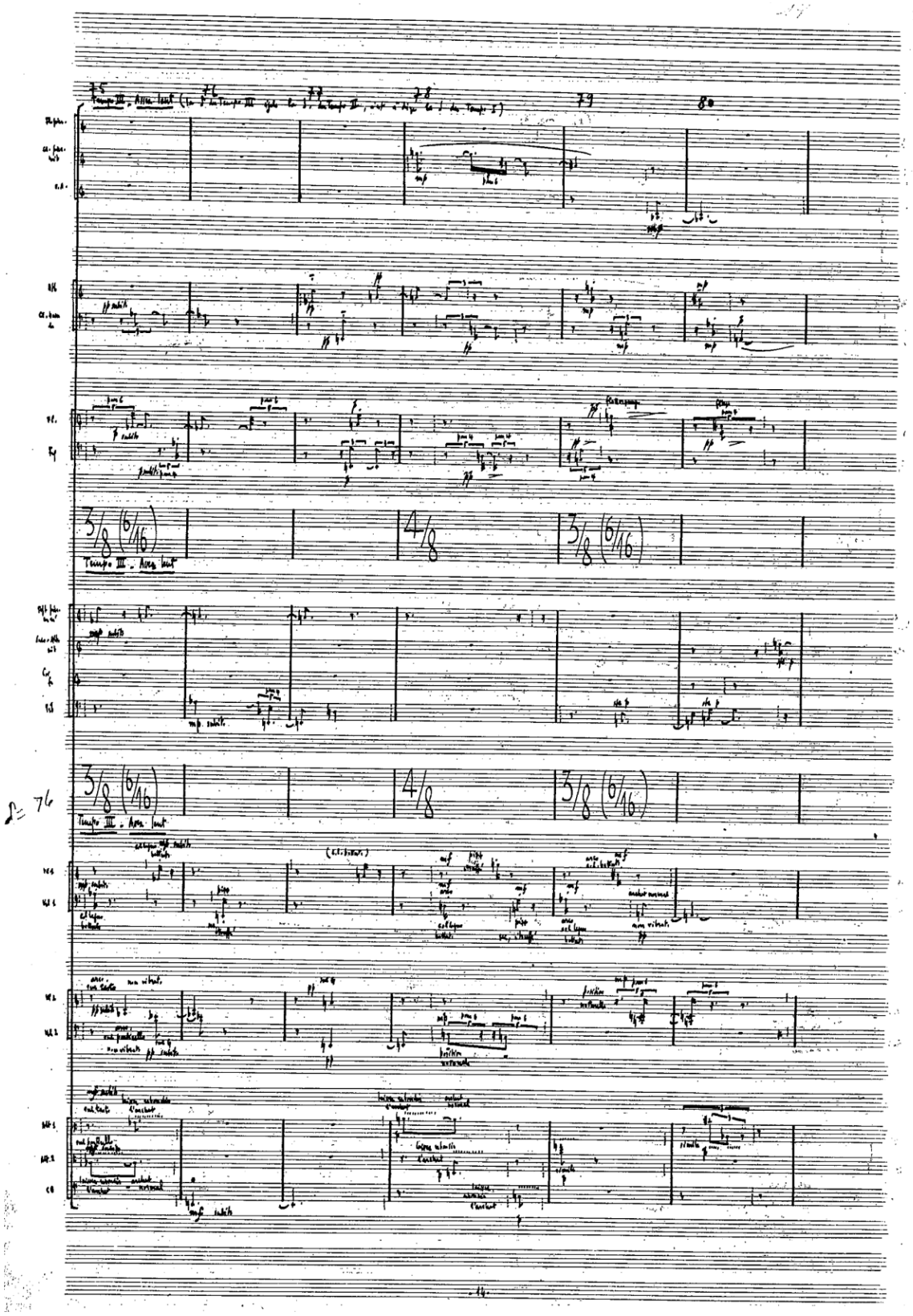
Example 8. Pierre Boulez, *Polyphonie X*, first movement, mm. 82–85 (score in C), high-registral minor third "imitations" in piccolo flute, oboe and trumpet



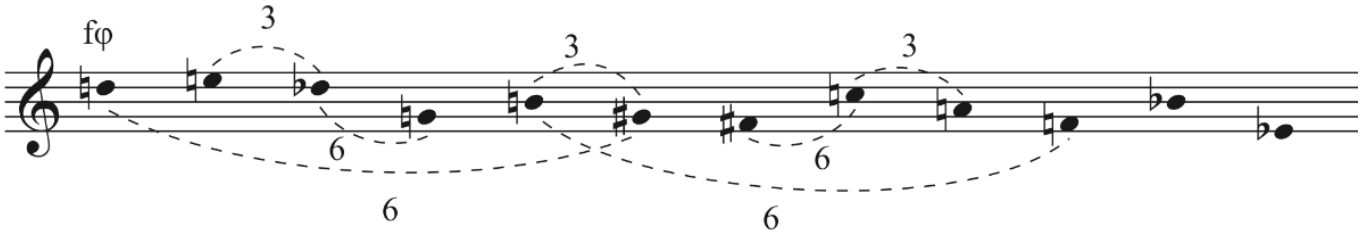
Example 9. Pierre Boulez, *Polyphonie X*, first movement, harmonic fields of the first *Assez lent* section (mm. 75–96).



Example 10. Pierre Boulez, *Polyphonie X*, first movement, mm. 75–80 (score in C), facsimile of the fair copy in the SWR Notenarchiv Baden-Baden, D 4098 (© Heugel SA – droits transférés à Alphonse Leduc Editions Musicales, Paris, avec l'aimable autorisation d'Alphonse Leduc Editions Musicales, Paris)



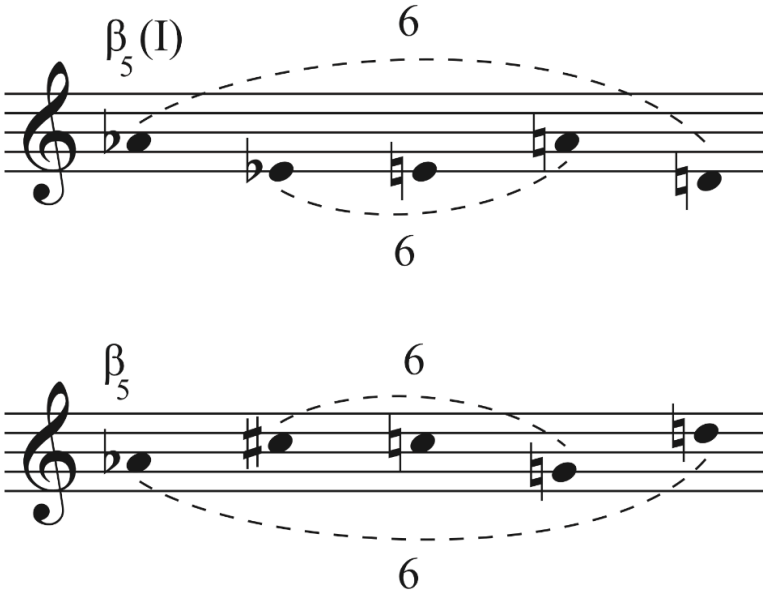
Example 11. Pierre Boulez, *Polyphonie X*, prime form of fϕ



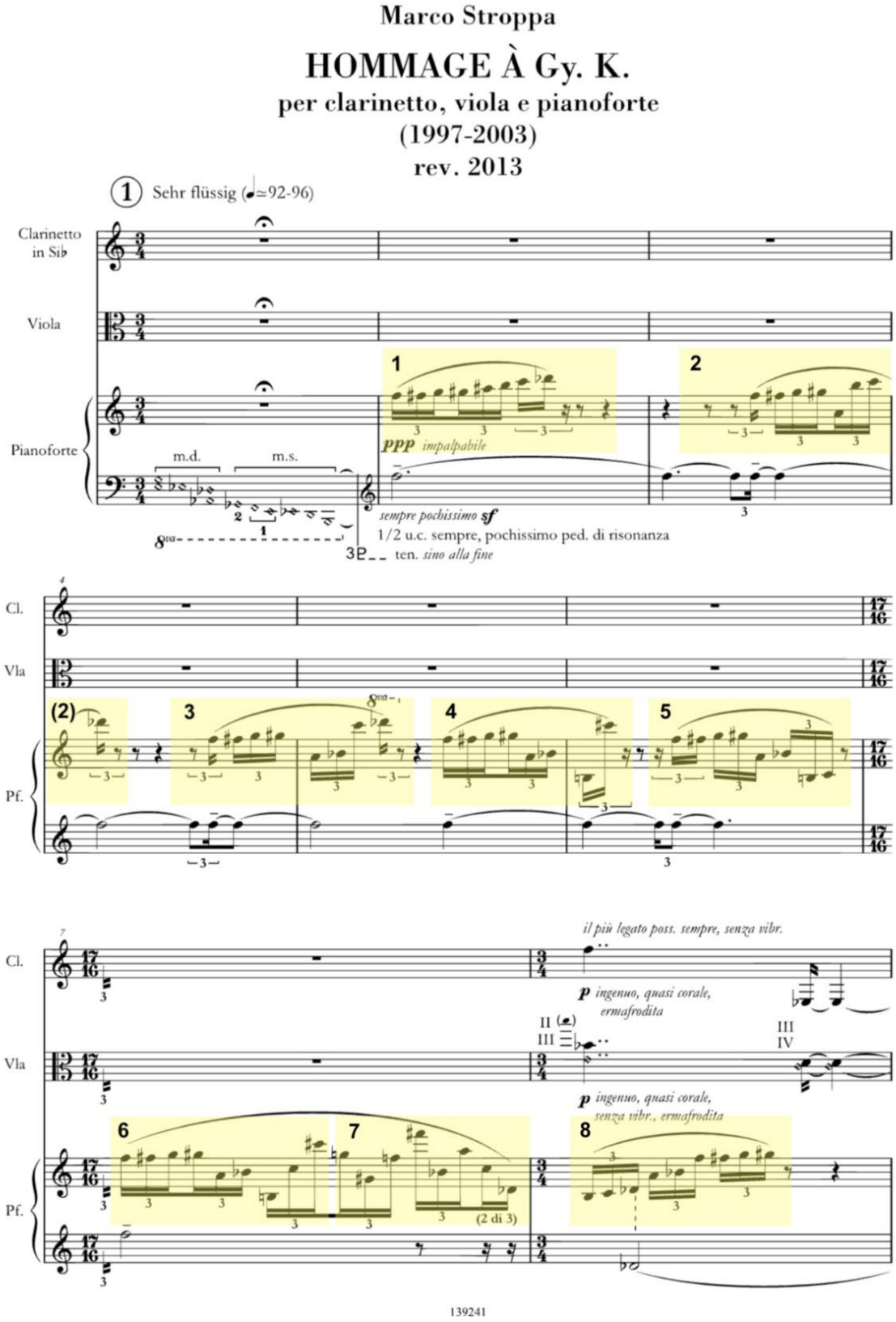
Example 12. Pierre Boulez, *Polyphonie X*, mm. 1–15, transpositions of fϕ(I) per instrumental group (numbered 1–7, group 6 being silent); the table indicates the first pitch class of each transposition

5	b♭	g♯				
1			b	b♭		
7				d	c	
2					e	d
3					f♯	e
4					a	g♯
Interval vector			001000 (phase 1)	000100 (phase 2)	010101 (phase 3)	012111 (phase 4)	010101 (phase 5)

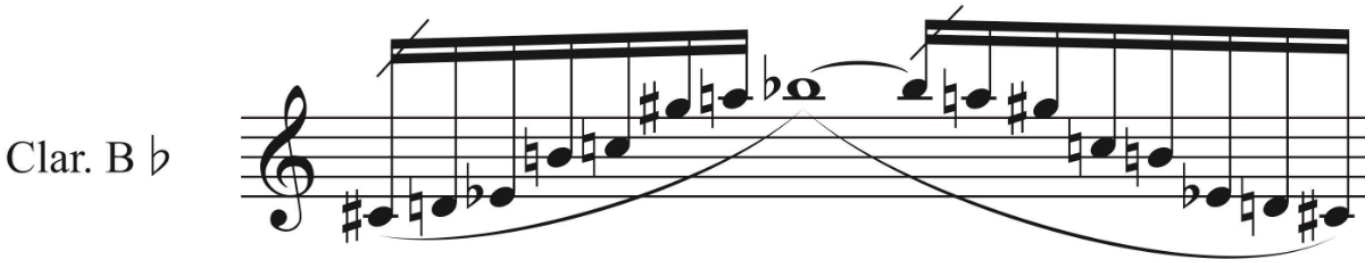
Example 13. Pierre Boulez, *Polyphonie X*, segments of β5(I) and β5 used in mm. 75–79



Example 14. Marco Stroppa, *Hommage à Gy. K.*, first movement, mm. 1–8; the variations of the piano gesture are highlighted and numbered (© Copyright 1997–2003 by Casa Ricordi Srl, International Copyright Secured, all rights reserved, reproduced by kind permission of Hal Leonard Europe Srl obo Casa Ricordi Srl)



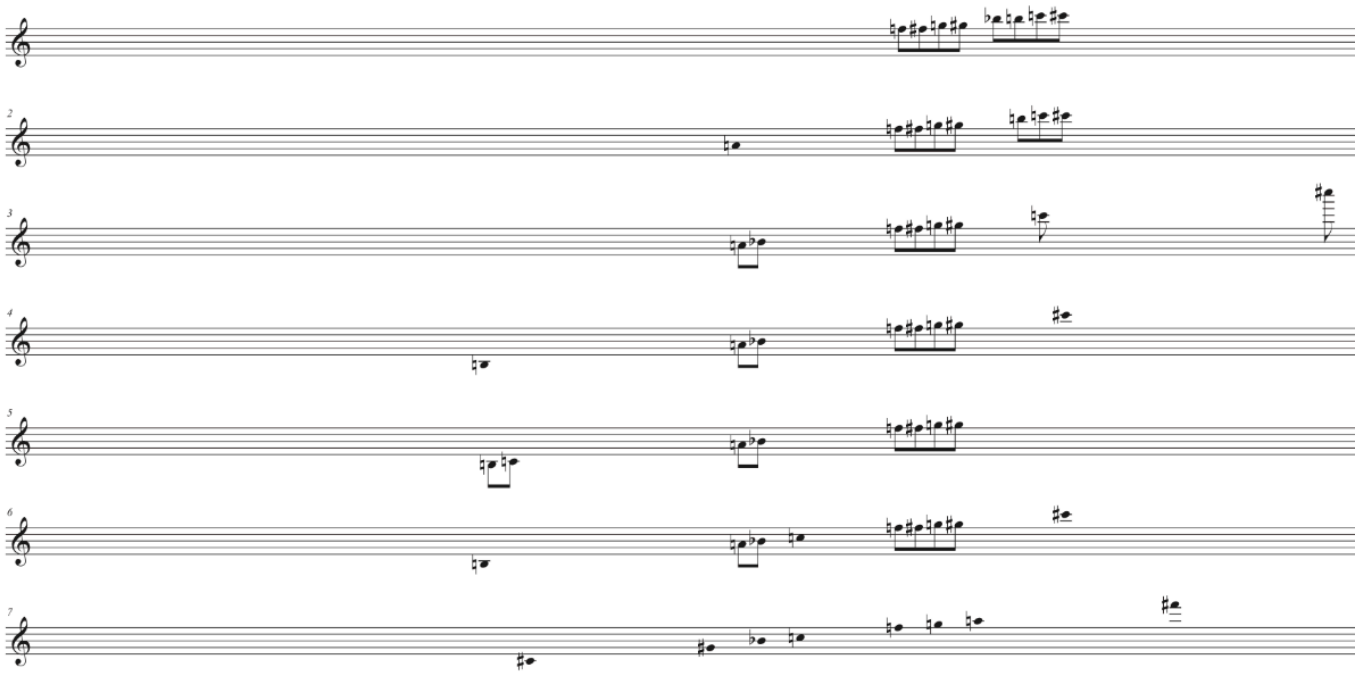
Example 15. György Kurtág, *Hommage à R. Sch.*, first movement, transcription of the initial sixteenth-note motive in the clarinet, m. 1, notation in C (© Copyright by Universal Music Publishing Editio Musica Budapest, reproduced by permission)



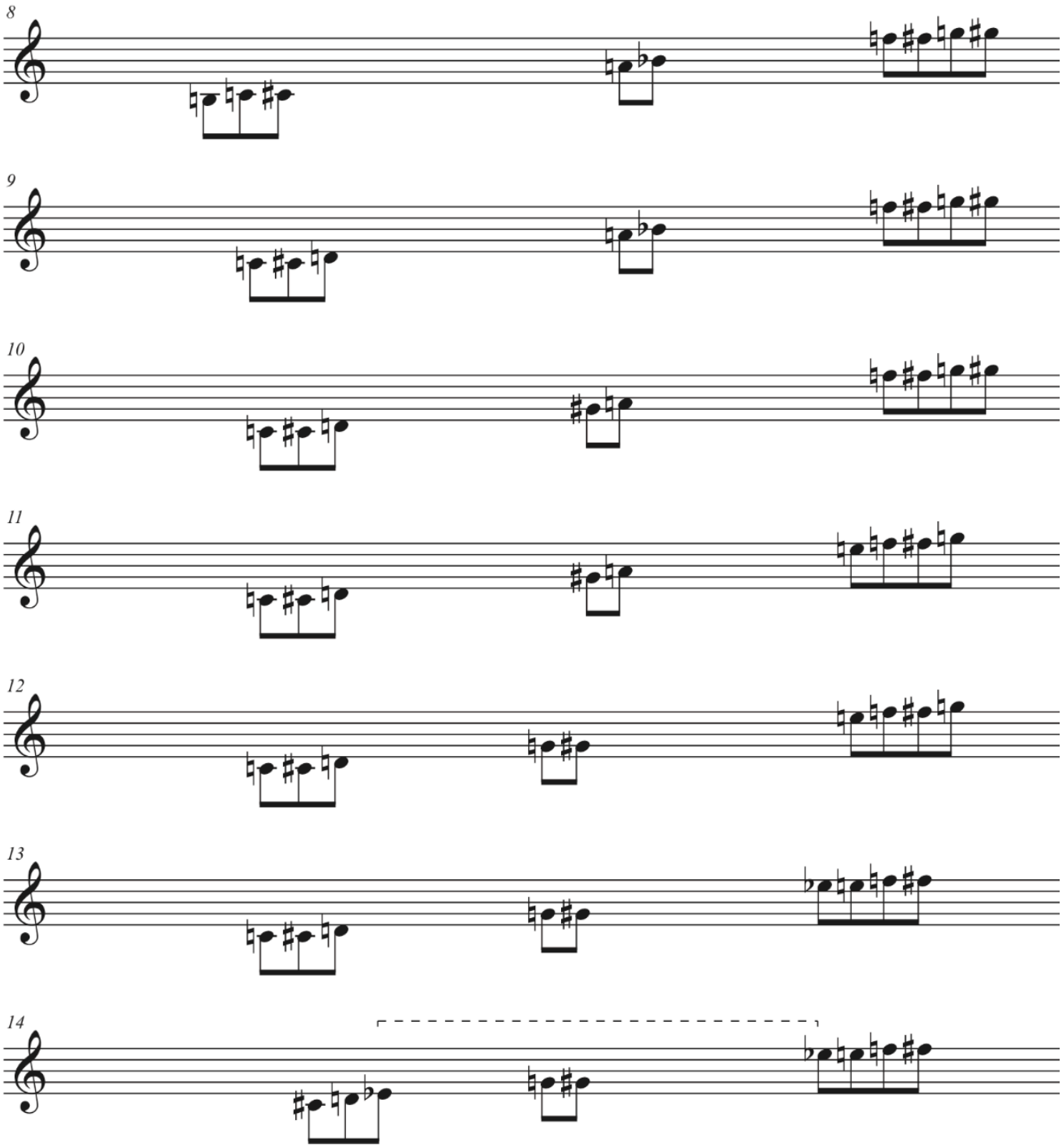
Example 16. Marco Stroppa, *Hommage à Gy. K.*, first movement, pitch class sequences and harmonic fields of every occurrence of the piano motive

Motive	**Bars**	**Pitch Succession (chromatic structure; C = 0)**	**Harmonic Field**
1	2	[5–6–7–8] [10–11–0–1]	coincides with row structure
2	3–4	[5–6–7–8–9] [11–0–1]	gradual detachment from the row structure but still convergence of minor seconds
3	4–5	[5–6–7–8–9–10] [0–1]	
4	5–6	[5–6–7–8–9–10–11] [1]	
5	6	[5–6–7–8–9–10–11–0]	
6	7a	[5–6–7–8–9–10–11] [0–1]	
7	7b	[7–8] [5–6] [10–9] [0–1]	maj. replace min. seconds
8	8	[11–0–1] [9–10] [5–6–7–8]	coincides with row structure
9	9–10	[0–1–2] [9–10] [5–6–7–8]	
10	11	[0–1–2] [8–9] [5–6–7–8]	
11	13	[0–1–2] [8–9] [4–5–6–7]	
12	14–15	[0–1–2] [7–8] [4–5–6–7]	
13	16	[0–1–2] [7–8] [3–4–5–6]	
14	18	[1–2–3] [7–8] [3–4–5–6]	
15	19–20	[2–3–4] [7–8] [2–3–4–5]	gradual detachment from the row structure but still convergence of minor seconds
16	21	[3–4–5] [6–7] [2–3–4–5]	
17	23	[3–4–5] [5–6] [1–2–3–4]	
18	24–25	[3–4–5] [4–5] [0–1–2–3]	
19	26	[5–6–7] [3–4] [11–0–1–2]	
20	28	[6–7–8] [2–3] [11–0–1–2]	
21	29	[6–7–8] [1–2] [10–11–0–1]	thirds replace min. seconds
22	31	[8–9–10] [1–2] [8–9–10–11]	completely scattered field, extinction of the minor second
23	33	[9–10–11] [11–0] [7–8–9–10]	
24	34	[9–10–11] [10–11] [6–7–8–9]	
25	36	[11–0–1] [9–10] [5–6–7–8]	
26	37–38	[9–10] [1–2] [8–9–10–11–0]	re-introduction of the minor second (but never melodically)
27	38	[7–8–9–10–11] [6–7–8–9] [11–0]	

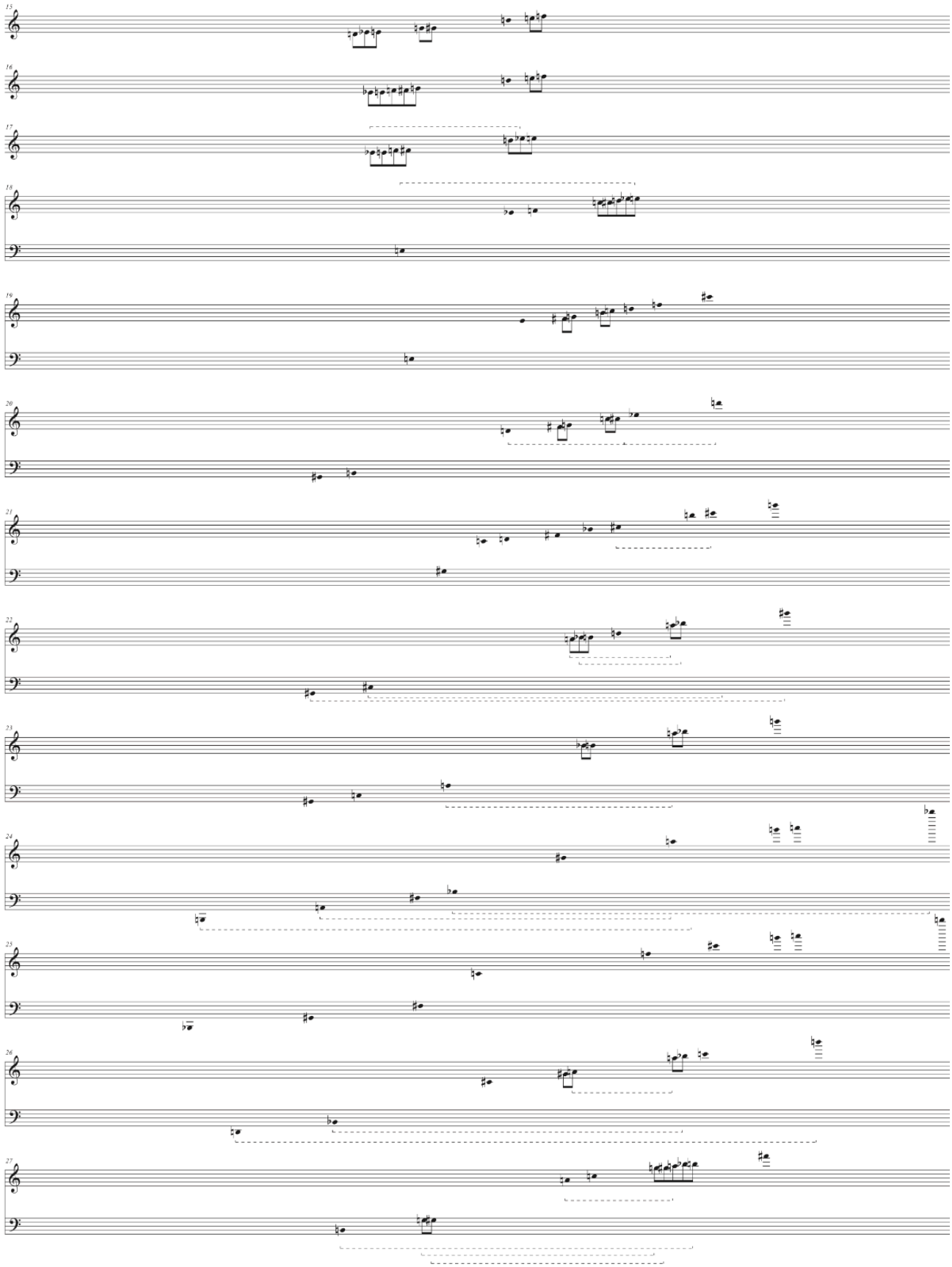
Example 17. Marco Stroppa, *Hommage à Gy. K.*, first movement, harmonic fields of the first 7 instances of the piano motive; the minor second constellations are marked with beams



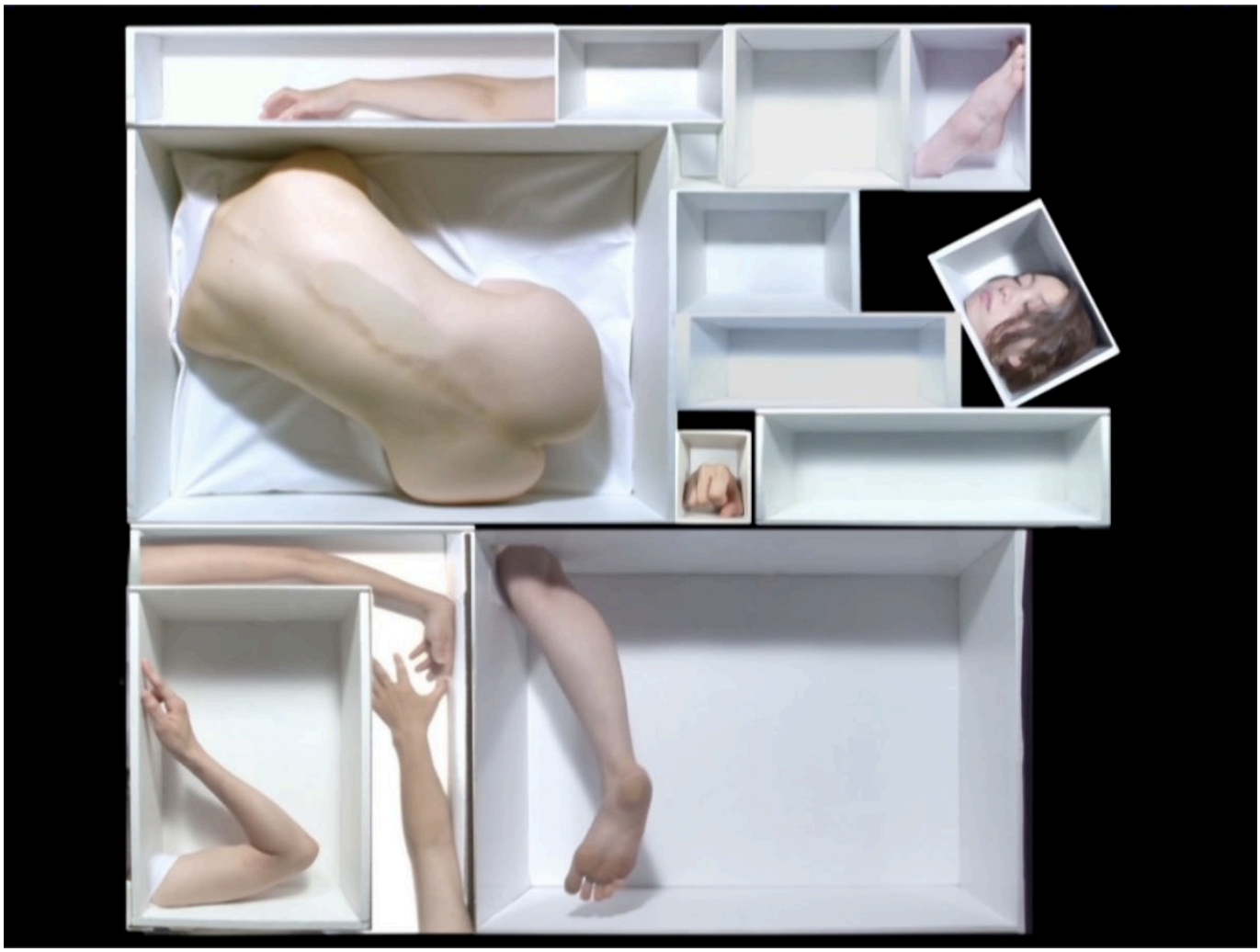
Example 18. Marco Stroppa, *Hommage à Gy. K.*, first movement, harmonic fields of instances 8–14 of the piano motive; the minor second constellations are marked with beams



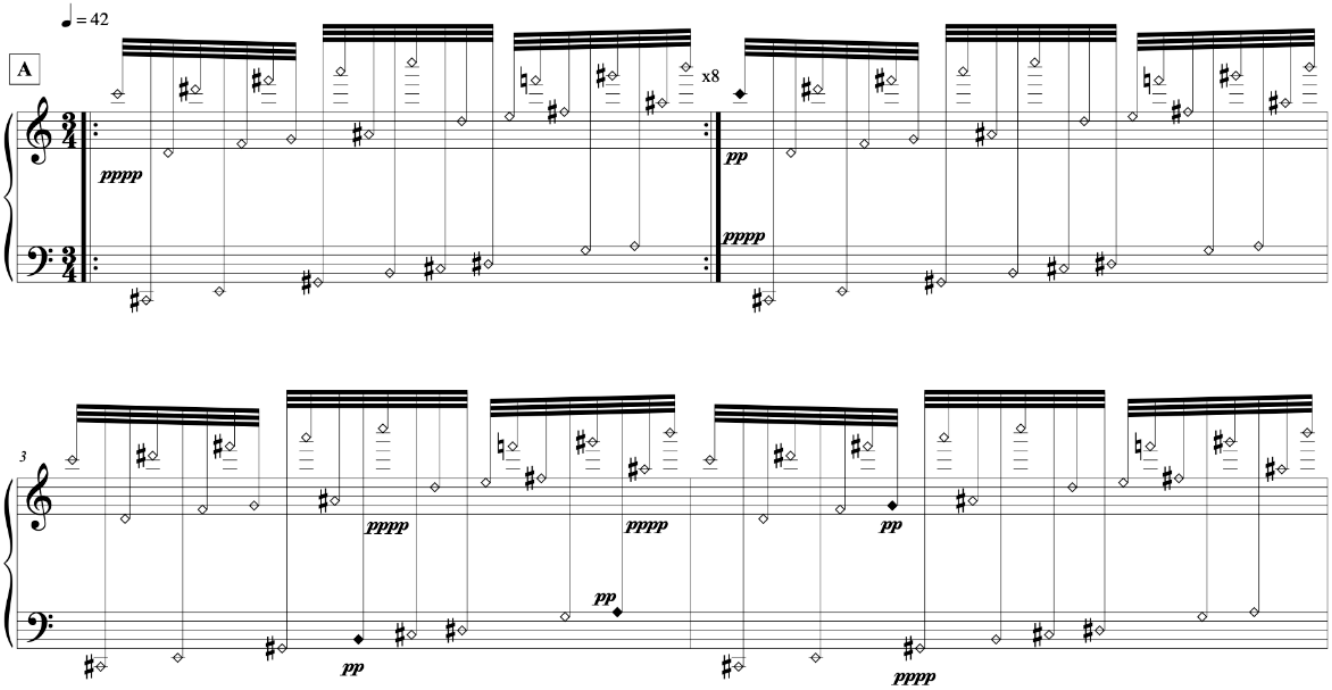
Example 19. Marco Stroppa, *Hommage à Gy. K.*, first movement, harmonic fields of instances 15–27 of the piano motive; the minor second constellations are marked with beams



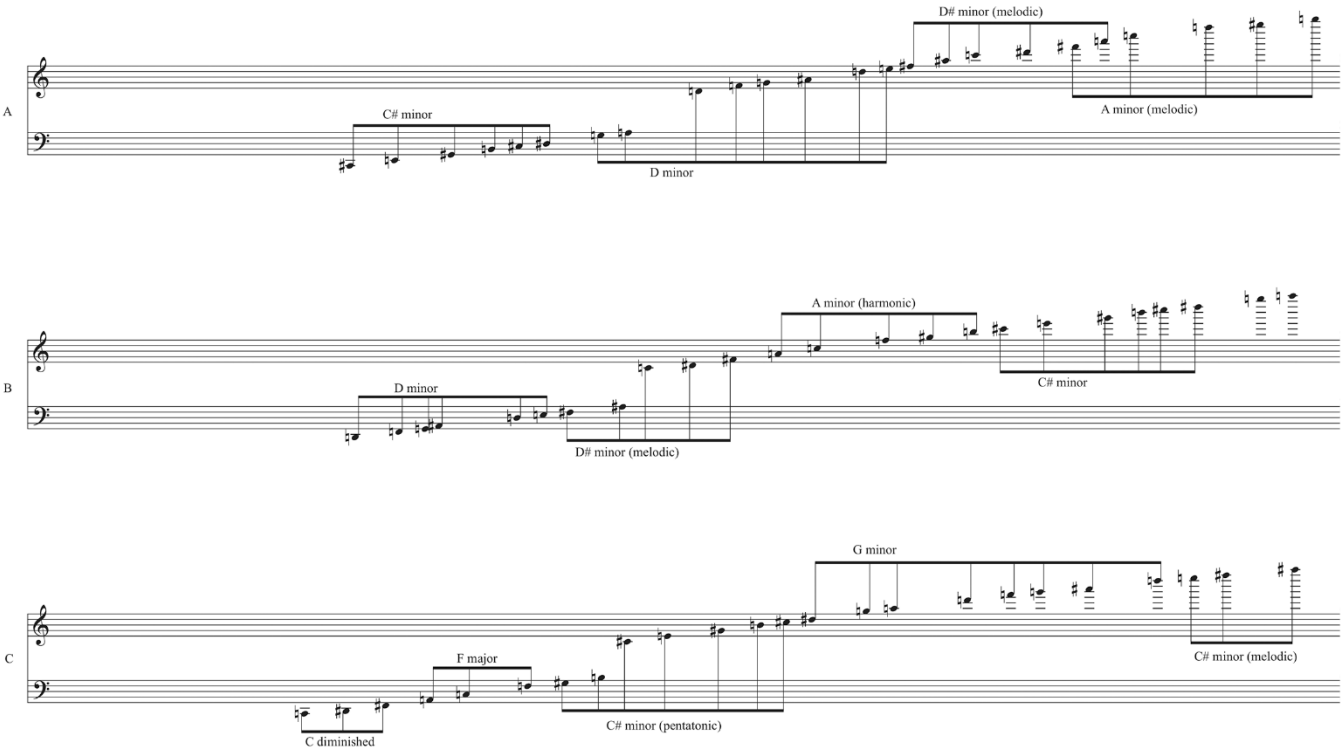
Example 20. Kentaro Taki, *Living in the Box* (2012), screenshot of the video material that is reused in Yukiko Watanabe's *Living in the Box II* (by courtesy of Mori Yu Gallery)



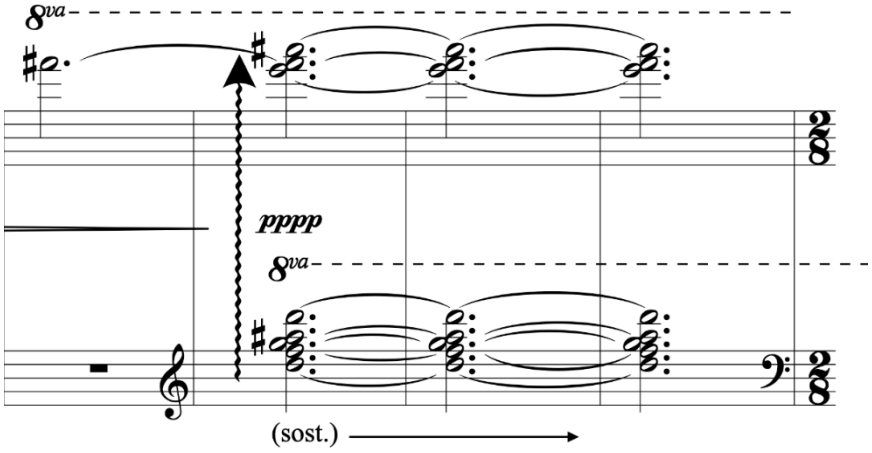
Example 21. Yukiko Watanabe, *Living in the Box II*, mm. 1–4.



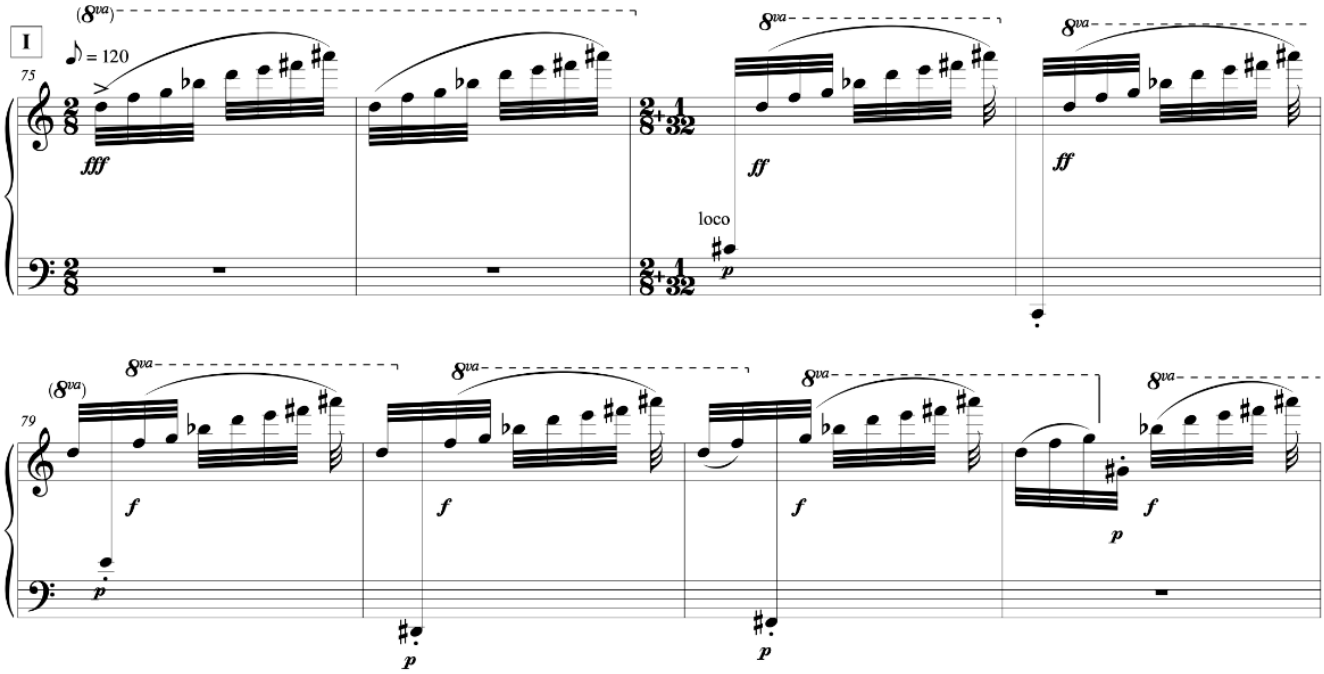
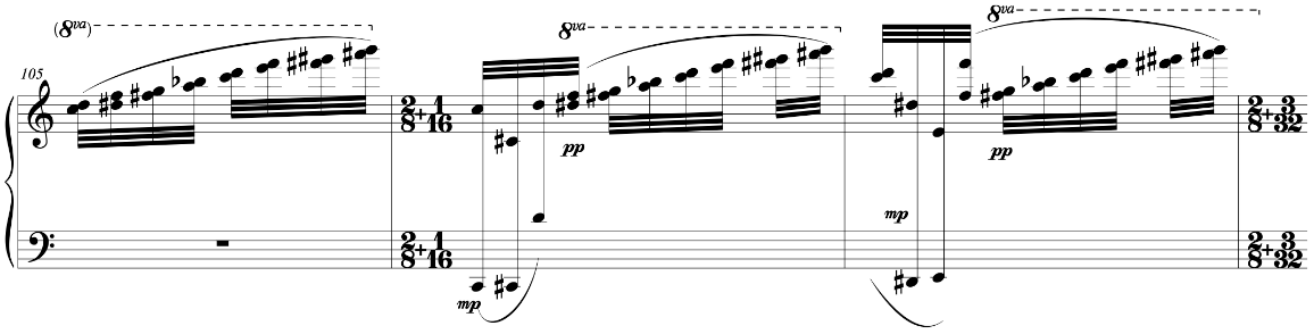
Example 22. Yukiko Watanabe, *Living in the Box II*, harmonic fields A, B, and C



Example 23. Yukiko Watanabe, *Living in the Box II*, mm. 71–74



Example 24. Yukiko Waterabe, *Living in the Box II*, mm. 75–82



Example 25. Yukiko Watanabe, *Living in the Box II*, mm. 105–7