Pivot-Notes in André Jolivet’s *Style Incantatoire*
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Example 1. Confluence of pivot-note and double bass techniques in *Cinq danses rituelles* (1939), I., mm. 23–24.

Example 2. Pivot-note and inferior resonance techniques in *Cinq danses rituelles* (1939), III., mm. 5 and 56.

Example 4. Form chart for “Pégase” from *Mana* (1935) with Messiaen’s descriptions.

<table>
<thead>
<tr>
<th></th>
<th>B</th>
<th>C</th>
<th>A/B/C</th>
<th>B'</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>mm. 1–16 (to b. 3)</td>
<td>mm. 16 (b. 3)–25</td>
<td>mm. 26–41</td>
<td>mm. 81–91</td>
</tr>
<tr>
<td>B</td>
<td>rhythmic first theme</td>
<td>melodic second theme</td>
<td>“hieratic dance which recalls the sliding sonorities of the Martenot”</td>
<td>theme two “gone forth to the conquest of the sky,” failing to reach the “immaterial goal”</td>
</tr>
<tr>
<td>C</td>
<td>“depicting the “pawings of the impatient steed””</td>
<td>“depicting a “wild flight towards difficult summits””</td>
<td>“the first two themes are repeated”; “themes two and three developed”</td>
<td></td>
</tr>
<tr>
<td>A/B/C</td>
<td>mm. 42–80</td>
<td>mm. 81–91</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Example 5. Convergence on pivot-note B in “Pégase” from *Mana* (1935), m. 1.

Example 6. Quasi-cadential A#/B sonority on the downbeat of m. 2 in “Pégase” from *Mana* (1935), mm. 1–2.
Example 7. Pivot-note B solidified via registral expansion and chromatic summary gesture in “Pégase” from Mana (1935), m. 10.

Example 8. Convergence on new pivot-note D via subsidiary notes D# and E in “Pégase” from Mana (1935), mm. 16–19.
Example 9. Repetition of pivot-note D, as well as subsidiary notes D♯ and E, in “Pégase” from Mana (1935), mm. 22–25.

Example 10. Division of pitch content between hands in “Pégase” from Mana (1935), mm. 26–31.
Example 11. Summary of the pivot-note struggle in “Pégase” from *Mana* (1935), mm. 88–89.

Example 12. Confirmation of pivot-note D and lack of pivot-note resolution in “Pégase” from *Mana* (1935), mm. 90–91.
Example 13. Members of the first pivot-note group at the beginning of “L’Oiseau” from Mana (1935), mm. 1–4.

Example 15. Derivation of the ending pitch content from G fundamental in “L’Oiseau” from *Mana* (1935), mm. 24–27.

Example 16. Transition to new pivot-note area via G# in “L’Oiseau” from *Mana* (1935), mm. 9–11.

Example 17. C# and D double basses in “L’Oiseau” from *Mana* (1935), mm. 12–13.
Example 18. Opposing themes in “La Chèvre” from *Mana* (1935), mm. 3–9.

Example 19. Return of the first pivot-note group in “La Chèvre” from *Mana* (1935), m. 12.
Example 20. Repeated chords derived from B♭ and A undertone series in “La Chèvre” from Mana (1935), mm. 21–22.

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Reference List


