

## 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.

Allarg.      f sans brutalité  
a Tempo  
3  
3  
7 (3+4) 3  
3  
7 (3+4)  
(do)  
Ped.  
\* Ped.

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

M. 5:

M. 56:

**Example 3.** Vincent D'Indy's overtone and undertone series ([1902] 1912, 102).

Résonance supérieure.  
Accord majeur.  
Harmoniques: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16  
Résonance inférieure.  
Accord mineur.

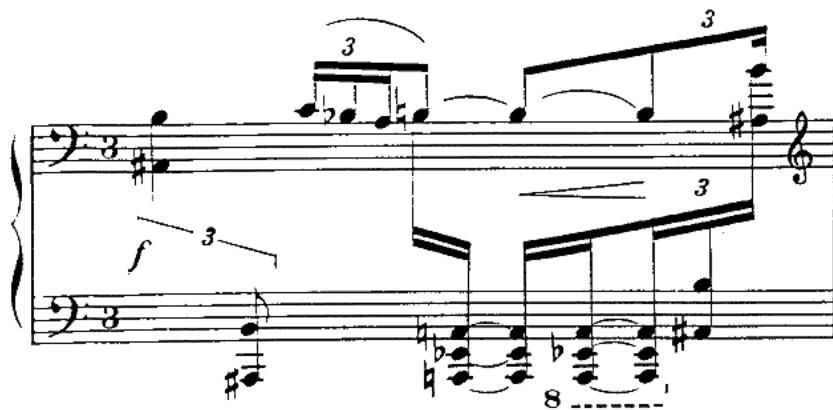
**Example 4.** Form chart for “Pégase” from *Maná* (1935) with Messiaen’s descriptions.

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

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

**Example 6.** Quasi-cadential A#/B sonority on the downbeat of m. 2 in “Pégase” from *Maná* (1935), mm. 1–2.

**Example 7.** Pivot-note B solidified via registral expansion and chromatic summary gesture in “Pégase” from *Maná* (1935), m. 10.



**Example 8.** Convergence on new pivot-note D via subsidiary notes D♯ and E in “Pégase” from *Maná* (1935), mm. 16–19.

Convergence on pivot-note D



**Example 9.** Repetition of pivot-note D, as well as subsidiary notes D♯ and E, in “Pégase” from *Maná* (1935), mm. 22–25.



**Example 10.** Division of pitch content between hands in “Pégase” from *Maná* (1935), mm. 26–31.

Right-hand piano: B♭, B, D, E, G♯, A ([012368])

**au 1<sup>er</sup> Mouvement, retenu**  
La M. D. en dehors

Left-hand piano: complementary Z-related hexachord F♯, G, C♯, E♭, F, C ([012467])

**Example 11.** Summary of the pivot-note struggle in “Pégase” from *Mano* (1935), mm. 88–89.

**Example 12.** Confirmation of pivot-note D and lack of pivot-note resolution in “Pégase” from *Mano* (1935), mm. 90–91.

**Example 13.** Members of the first pivot-note group at the beginning of “L’Oiseau” from *Maná* (1935), mm. 1–4.

( $d = 112$ )  
*Nerveux et cassant*

**ff**, **Red.**

**p** **pp** **ff** **tenir le sol** **Red.**

**Example 14.** Return of the first pivot-note group in “L’Oiseau” from *Maná* (1935), mm. 15–20.

**au Mouv't**

**mf subito** **Red.**

**Un peu élargi** ( $d = 88-92$ )

**fff cuivrez - très chanté** **Red.**

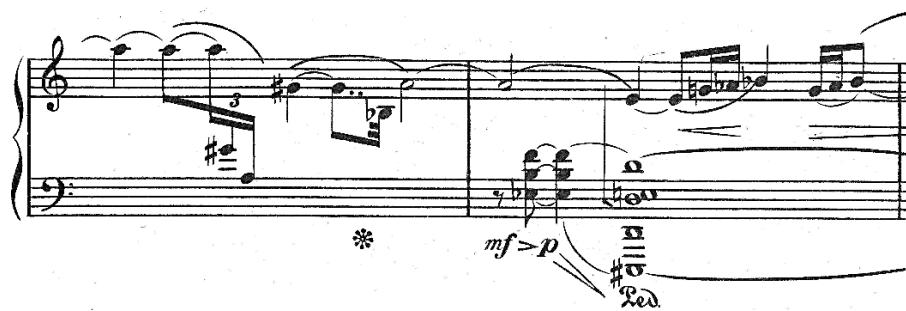
**Example 15.** Derivation of the ending pitch content from G fundamental in “L’Oiseau” from *Mano* (1935), mm. 24–27.



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



**Example 17.** C# and D double basses in “L’Oiseau” from *Mano* (1935), mm. 12–13.



**Example 18.** Opposing themes in “La Chèvre” from *Mano* (1935), mm. 3–9.

**Example 19.** Return of the first pivot-note group in “La Chèvre” from *Mano* (1935), m. 12.

**Example 20.** Repeated chords derived from B♭ and A undertone series in “La Chèvre” from *Manæ* (1935), mm. 21–22.

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