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### A Study of Form and Structure in Pierre Boulez's Pli selon Pli

[Emily J. Adamowicz](#), *The University of Western Ontario*

#### Degree

Doctor of Philosophy

#### Program

Music

#### Supervisor

Dr. Catherine Nolan

#### Abstract

In his 1963 treatise, *Penser la musique aujourd'hui*, Pierre Boulez proposes that there should be no distinction between serial materials and large-scale form. After his self-professed failure with *Structures 1a* and *Polyphonie X* due to the incapacity of the twelve-tone series to provide form in and of itself, Boulez reassessed and expanded his compositional approach to include what he refers to as "indiscipline," which permitted him a new freedom to modify his materials as he saw fit through a plethora of new techniques, and to link these materials to large-scale forms that take their inspiration largely from literary influences. This investigation seeks to concretize Boulez's proposed relationship between serial content and large-scale form in "Don" (1962) and "Tombeau" (1959), the framing movements of *Pli selon Pli*, largely by establishing the nature of their formal organization and the origin of the serial materials used in their construction. The course of this investigation traces the developmental history of materials used in "Don" and "Tombeau" which includes analyses of materials used in the unpublished *Oubli signal lapidé* (1952), the retracted drama *L'Orestie* (1954–55), the unpublished work for solo flute *Strophes* (1955–56), the *Troisième Sonate* (1955–57), *Le Marteau sans maître* (1953–55) and the inner movements of *Pli selon Pli*: the "Improvisation[s] sur Mallarmé I, II, and III" (1957, 1957, and 1959 respectively). The materials developed for "Don" and "Tombeau" are largely continuations of different lineages of serial materials developed for these earlier works and form constellations of structurally related materials that persist beyond the boundaries of individual works. Taken together, the works composed during the period 1952–62 are the most inspired and creative in Boulez's compositional history. The trajectory of this investigation incrementally introduces the reader to increasingly larger-scale means of organizing serial materials that culminate in Boulez's evolving theory of discontinuous musical form. Connections among works and their organizational structure are largely derived from sketch studies undertaken at the Paul Sacher Foundation in Basel, Switzerland.

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und Automatism in Structures 1a. 4 Mark Carroll, *Music and Ideology in Cold War Europe* (Cambridge: Cambridge University Press, 2003), 142. 3. Remarks: All works from "Pli selon pli" can be performed and acquired separately. More. Shopping options From €32.50. Printed. Improvisation III., No. 4 from "Pli selon pli" – score – for soprano and orchestra | UE19521. €107.50 297 x 420 mm, French. More info. Add to shopping cart. Tombeau – study score – for soprano and orchestra | UE13616. €82.50 297 x 420 mm, French. More info. Add to shopping cart. Improvisation I, No. 2 from "Pli selon pli" – score – for soprano and orchestra | UE16641. €32.50 297 x 420 mm, French. More info. SWF-SO Baden-Baden. Conductor: Pierre Boulez. Main soloists: Eva Maria Rogner. Middleground Structure in the Cadenza to Boulez's *Éclat*. *Music Theory Online*, Vol. 25, Issue. 1 A partir des quatrièmes pièces de Pli selon pli de Pierre Boulez et de Sept Haïkaï d'Olivier Messiaen.' *Applied Semiotics* 1/1 (1996), pp. 89–117. Brunner, Raphaël. 'Complex Multiplication, Structure, and Process: Harmony and Form in Boulez's Structures II.' *Music Theory Spectrum* 36/1 (2014), pp. 86–120. Mallarmé, Stéphane.