

Pierre Boulez
Structures
Paper Outline
David Mitchell

- I. Biography of *Structures*
 - A. Pieces that Preceded It
 1. *Polyphonie X* (1951)
 2. *Etude* for one-track tape (1952)
 - B. *Structures*
 1. When, Where, and Why Composed
 - a. Eradicate Any Trace of the Conventional
 2. Premieres
 - C. Direction After *Structures*
 1. *Oubli signal lapidé* (1952)
 2. *Le marteau sans maître* (1953-1957)
- II. Boulez and Others Aesthetic View of *Structures*
 - A. Boulez Own Criticism of *Structures* in Article
 1. “At the Limit of Fertile Land. . .”
 - B. Ligeti and Other’s Criticism
 1. “Akin to Compulsion Neurosis”
 2. Others Hailed Boulez as a Genius
- III. Critical Reception of *Structures* and Pieces that Pre and Post Date It
 - A. Which Composers Like and Disliked it
 - B. Who Adopted this Style of Composition

- IV. Accomplishments and Failures in Structures Plus Analysis
 - A. Is Total Serialism a Valid Compositional Technique?
 - B. What is Left to the Composer to Decide?
 - C. Why Does it Sound Spontaneous When it is Highly Structured?