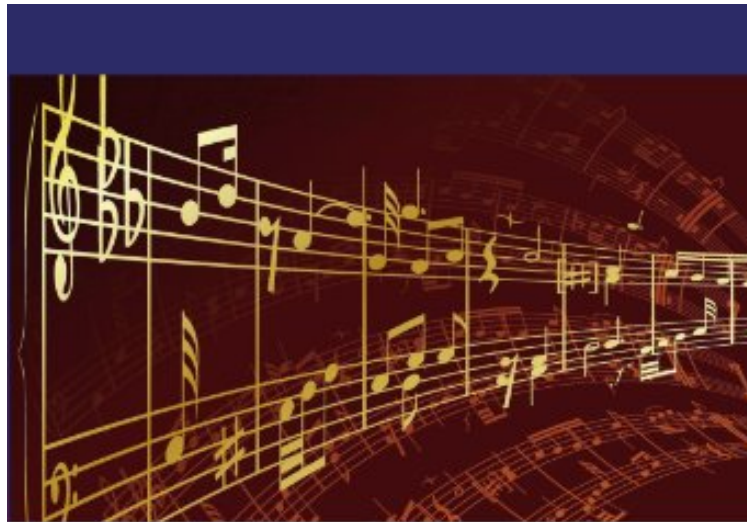


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## **Sofia Gubaidulina's Approach to Pitch Centricity: Two Paths A Dedication to Mary and Martha. Concerto for Two Violas and Orchestra (1999)**

*Lyudmila Kise*

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This theoretical study is devoted to the analysis of pitch centricity in Sofia Gubaidulina's post-tonal composition *Two Paths*, Concerto for Two Violas and Orchestra (1999). A detailed examination of Gubaidulina's approach to the exploration of axes of symmetry and sonic organization as a whole, including the generation of referential sets and their unfolding throughout the piece, will be provided in the four chapters of this study. A thorough analysis of all seven variations of *Two Paths* shows a consistency in the use of dyads as referential centric poles which serve as an example of the principle of dyadic centricity. This analysis will show Gubaidulina's consistency in assigning to these dyads a cadential function, subjecting them to registral filling (chromatic and diatonic), placing and sustaining them at climactic points and reinforcing them as dyadic components of pitch class sets. Despite the fact that the main dyadic structures are not treated identically, they do dominate the sonic organization of *Two Paths* and are used as a contextual means of reinforcement throughout the entire piece.

About the Author Dr. Lyudmila Kise received her PhD in Music Composition in 2011 from the University of Utah. She holds a B.A. in Musicology and a B.A. and M.A. in Composition from the Academy of Music, Theatre and Fine Arts of Moldova. Dr. Kise is the author of several articles published in professional journals and is a member of the UCM of Moldova.