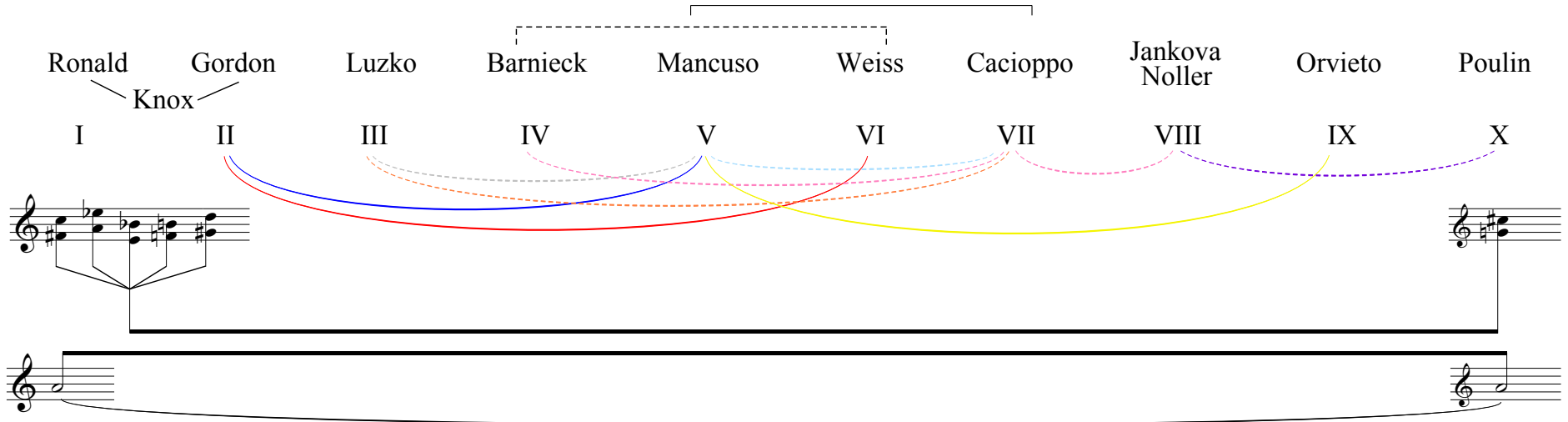


Marino Baratello: *Malebolge*

The following schematic diagram identifies the pieces in the cycle by the names of the persons to which they are dedicated, and by Roman numerals. Sub-groupings characterized by use of extended techniques and vocal/gestural content are bracketed. Blue, red and yellow solid ligatures join pieces that employ mirror (retrograde) writing. Orange, grey, pink, pale blue and violet broken ligatures join pieces that share thematic materials. The bouquet of tritones at the left connects with the remaining tritone at the right to show the process of intervallic maximization. The tied A's at the bottom represent the a-minor tonality that bookends the entire cycle. Note the keystone importance of the Mancuso piece (No. V): it uniquely involves both extended and vocal/theatrical techniques, contains mirror materials from two pieces on either side, and thematically interrelates to yet two other pieces, again on either side.



Legend

- ⌈---⌋ extended instrumental technique
- ▭ recitation, vocalization, whistling, histrionics
- mirror technique
- - - thematic interrelatedness
- ⌋ process of chromatic tritonal completion
- ♩ tonal pillars (key center of A)

Digital image by Adam Crandell