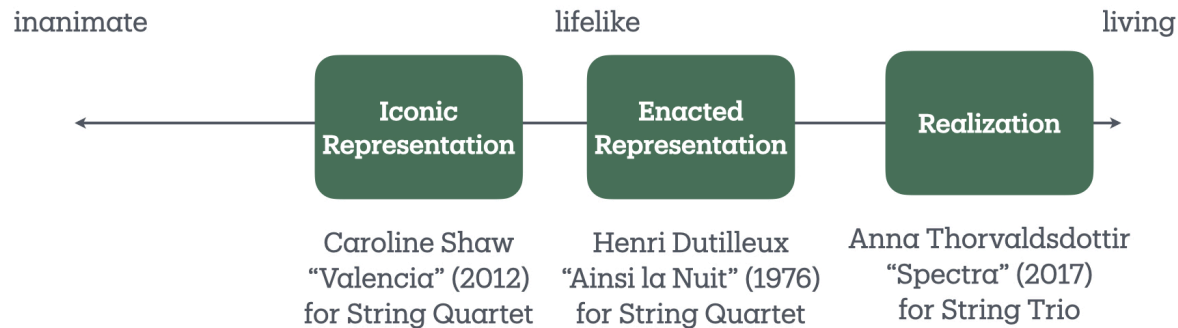


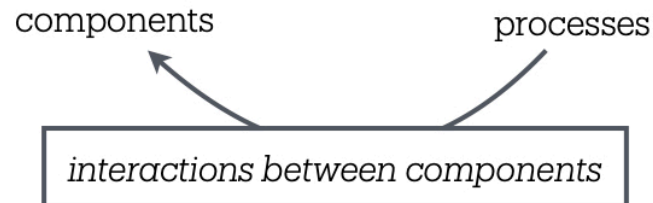
Chamber Music Ecosystems: Revisiting Organi(ci)sm through Contemporary Music

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Some Contemporary Models of Representation



Ecosystem modeling



I

$\text{♩} = 50$

with curiosity

Violin

with curiosity

Viola

with curiosity

Cello

Transfers to Violin

Violin deviates from E^b center ...

... its gravity attracts other instruments

sul pont. → ord. (senza s.p.)

mf → p

Cello establishes E^b center

... transforming timbre/dynamic while preserving pitch ...

downward shift in register

Violin deviates even further, to *arco* B^b

Followed by Cello

Viola deviates further, with new descending G^b motive ...

ord. (senza s.p.)

Cello tries to re-establish E^b center

Violin tries to re-establish E^b

gliss.

... and transfers/fragments across the ensemble

... which repeats, introducing quintuplets ...

Climactic triad gesture introduces E^b - B^b double stops and septuplets

Figure 1. The first half of *Spectra*, mvt 1, annotated with the components, processes, and transformations of an implied musical ecosystem.

III

♩ = 42

Violin I
Violin II
Viola
Violoncello

hold pos. of hand III
gliss.
mp

hold pos. II
gliss.
mp

hold pos. of hand III
gliss.
mp

ord. gliss.
gliss.
p

hold pos. II
gliss.
mp

ord. gliss.
gliss.
p

hold pos. III
gliss.
mp

hold pos. II
gliss.
p

ord. gliss.
gliss.
mp

hold pos. III
gliss.
p

213

hold pos. II
gliss.
mp

ord. gliss.
gliss.
p

hold pos. II
gliss.
mp

ord. gliss.
gliss.
p

hold pos. I
gliss.
mp

hold pos. III
gliss.
mp

hold pos. III
gliss.
p

216

III
IV
mp

III
IV
p

hold pos. III
gliss.
mp

ord. gliss.
gliss.
p

hold pos. II
gliss.
mp

ord. gliss.
gliss.
p

hold pos. III
gliss.
p

IV

Figure 2. The first section of *Enigma*, movement 3.

219

ord. gliss.

gliss.

III

IV

hold pos. III

ord. gliss.

gliss.

mp

p

p

↓↑ the str. l.b.pr.

hold pos. II

ord. gliss.

gliss.

mp

p

222

hold pos. III

ord. gliss.

gliss.

mp

p

↓↑ the str. l.b.pr.

p

II

mp

III

IV

↓↑ the str. l.b.pr.

p

II

mp

225

↓↑ the str. l.b.pr.

p

III

mp

IV

III

IV

II

IV

II

IV

very subtly s.p.

mp

very subtly s.p.

mp

↓↑ the str. l.b.pr.

p

III

IV

II

IV

very subtly s.p.

mp

Figure 2 continued.

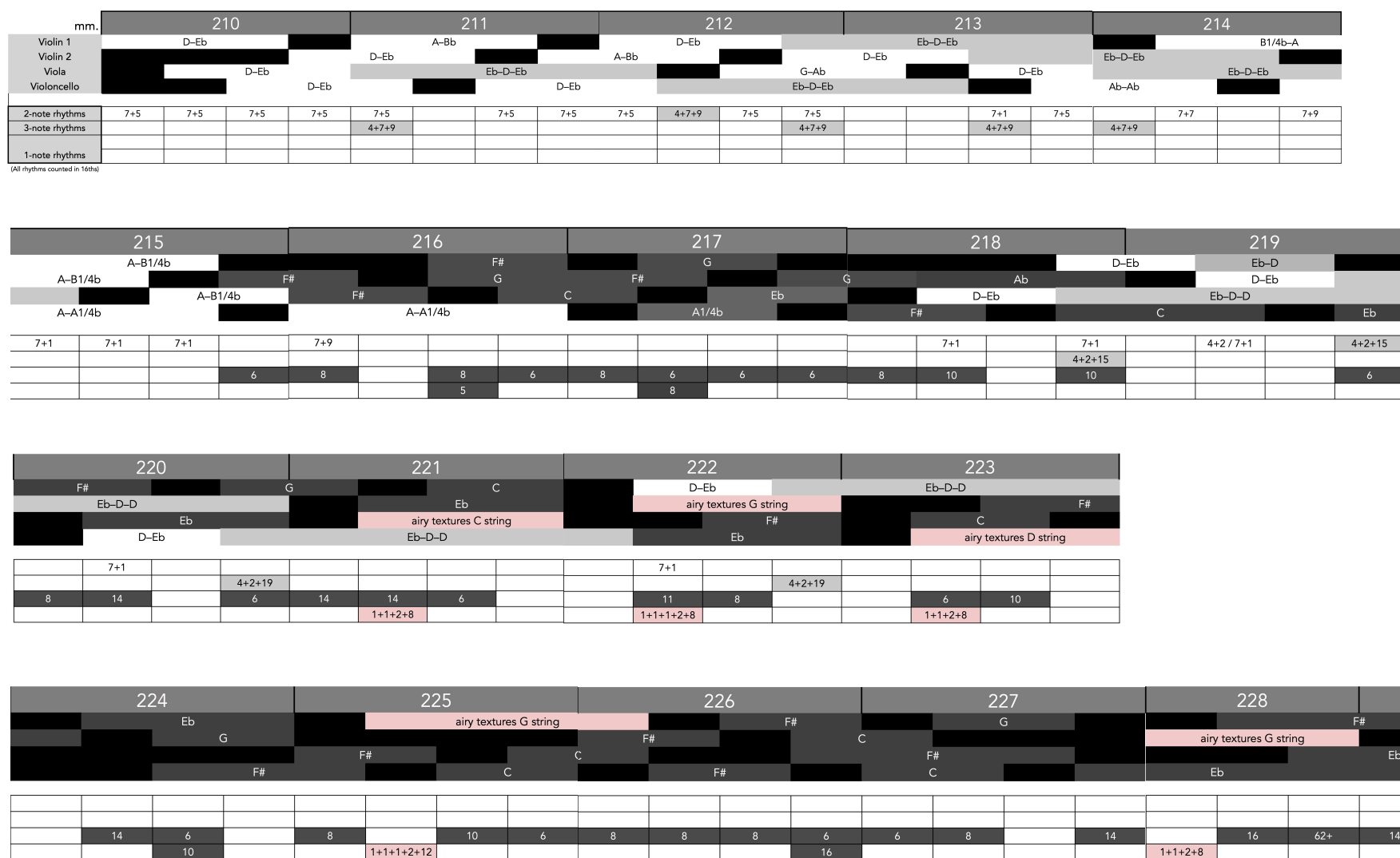


Figure 3. A mapping of the first section of *Enigma*, mvt 3, mm. 210–29. One- (white), two- (light gray), and three-note (dark gray) gestures are charted across each instrument in pitch and rhythmic duration (measured in 16th-notes).

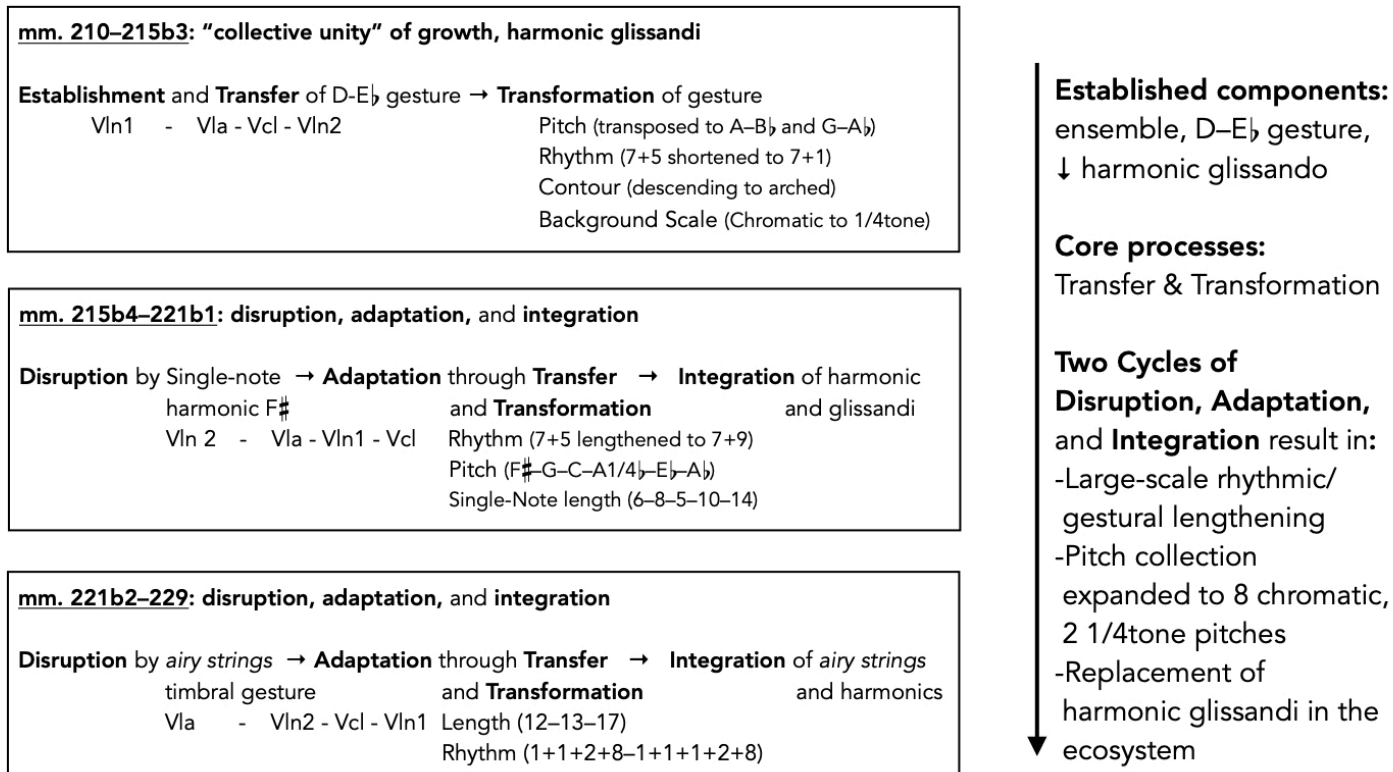


Figure 4. A summary of the three processual cycles in the musical ecosystem that forms the first part of *Enigma*, mvt 3, mm 210–29.

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