

Marco STROPPA

Spirali (1987-88)

for string quartet projected into space

FORMAL SCHEME

PROLOGUE: presentation of the 3 spatial categories

Space 3 (very distant, "large church" with infinite reverb [1-5])

Space 2 (close, but elsewhere, like a hall with different materials, "ambiance") [6-7ter]

A (space 1: choral) (spiral 1: exchange speed/density + independent inserts with varying characters in other spaces)

Choral 1: slow/sparse [8-18]

Insert A (scratching): 19-21

Choral 2: [19-40]

Insert B (vigorous): 40-51

Choral 3: [52-60]

Insert C (enchanted: most distant space): 61-110

Choral 4: [111-130]

Insert D (biting): 131-141

Choral 5: [142-143]

Insert E (enflamed): 144-149

Choral 6: rapid/thick [150-156]

B (spiral 2: alternation/opposition of 2 different ways to process musical material)

Formal transition into the new structural process [157-168]

Remark: [163-166] choral, different harmony, short, vertical, homorhythmic

A: single process, written *rallentando* in 2 steps and Klangfarbenharmonie (KFH)

step 1 [169-187]

step 2 [188-200]

formal transition [201-203]

B: alternation of choral outline in Klangfarbenharmonie (**a**) (*crescendo*) and nervous, abrupt sparkles in space (**b**)

a: starting phase (short, incomplete alternations) (a, 203; b, 204-5, a, 206; b, 207-9; a, 210-12; b, 213; a, 214; b, 214-15)

b: alternation a/b (complete)

b [216-218]

a [218-223], beat = 1/4

b [223-230]

a [230-234], beat = 1/8

b [235-238]

a [238-241], beat = 1/16

b [241-245]

a [246-254], beat = accel. (1/16 quintuplets -> 1/32 sextuplets)

C: sequence of chords with common pitches (beat = 1/32)

a [255-264] start = arpeggiato

b [265-275] start at the same time

A1 (spiral 3: rotations in space of musical material)

A [276-310]: alternating patterns in space (beat = 1/32, fast, see A, Choral 6)

B: blocs [311] developing into a rhythmic chaos [321], finding a new beat (1/16) [329], opposing the beat with ornamental figures as fast as possible [337] until a complete saturation producing a *rallentando* of the beat [352-357] anchored on the high G

EPILOGUE [357-end]

Remark: choral outline [379] until low C [405] broken by accent and liberating noisy "sound sparkles"