### MTO 20.3 Examples: Philip A. Ewell, The Parameter Complex

(Note: audio, video, and other interactive examples are only available online)


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Example 2. Kholopova’s EP Analysis of Gubaidulina’s *Concordanza* (entire piece, rehearsal numbers on top, with my English annotations) (1999, 155)
Example 3. Gubaidulina, Prelude No. 1 for Solo Cello (1974), measures 1–41

1. Staccato-Legato

5/8 = 76

\[
\begin{align*}
\text{\textit{simile}} & \quad \text{III} \\
\text{II} & \quad \text{mf} \\
\text{IV} & \quad \text{mf} \\
\text{p} & \quad \text{p} = \text{p}
\end{align*}
\]
### Consonant EPs

1. **Articulations and Means of Sound Production:**
   - Up bow
   - No accents
   - Piano dynamic
   - Either tip or frog
   - Playing at the tip
   - Practical gesture (from Berry)

2. **Melody:**
   - Ascending chromatic scale
   - Groups of 2 or 4 notes

3. **Texture:**
   - Stepwise motion
   - Two leaps within stepwise motion

### Dissonant EPs

1. **Articulations and Means of Sound Production:**
   - Down bow
   - Accents
   - Forte dynamic
   - Détaché (2\textsuperscript{nd} page, not shown)
   - Playing at the frog
   - Expressive gesture (from Berry)

2. **Melody:**
   - Descending chromatic scale
   - Groups of 3 or 5 notes

3. **Texture:**
   - Leaps
   - Consecutive leaps
Example 5. Gubaidulina, Prelude No. 7 for Solo Cello (1974), measures 1–35

7. Al taco--da punta d'arco

\( \text{d} = 66 \)

al taco

\( \text{simile} \)

6

mf

III cresc.

11

simile

16

21

simile

26

p sub.

31

III