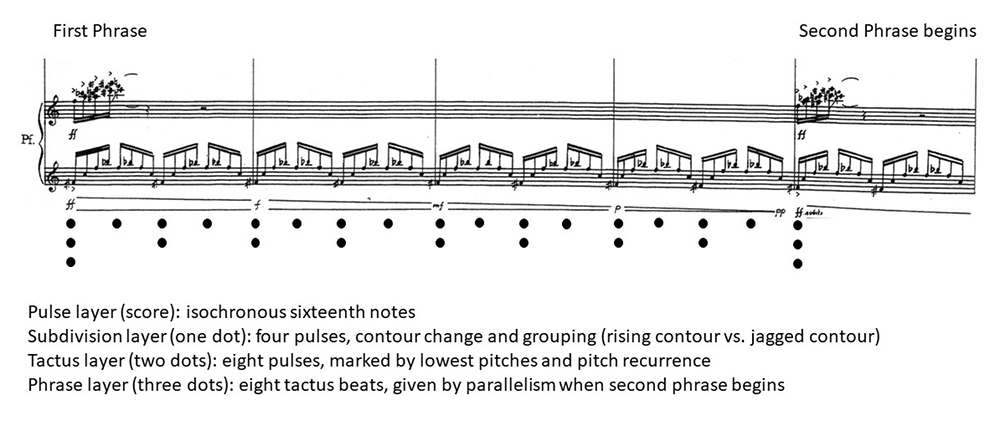
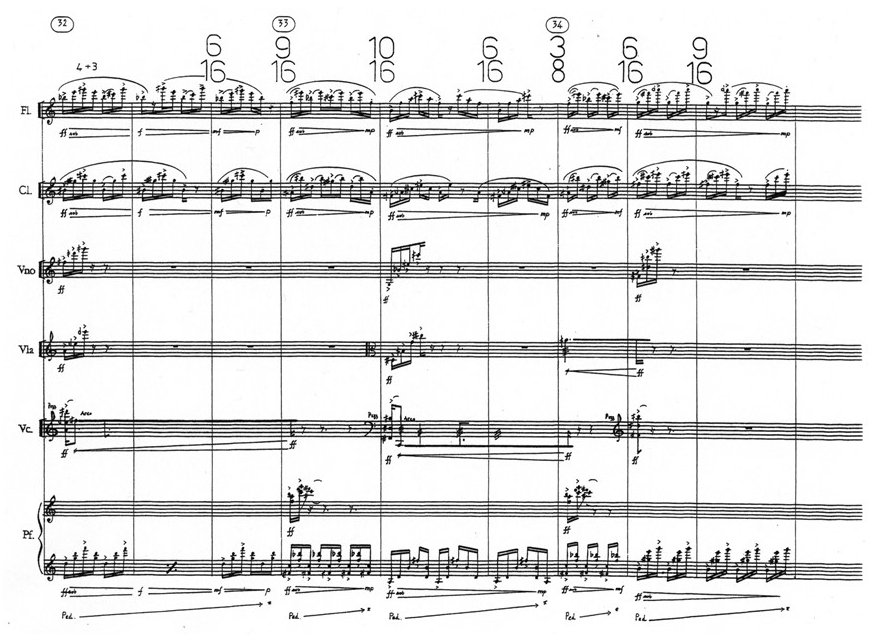
|  |
| --- |
| MTO banner  **MTO 24.2 Examples: Jakubowski, Spectral Meter: Dramatizing Entrainment and Communicating Form in Gérard Grisey’s *Vortex Temporum I* (1994–96)**  (Note: audio, video, and other interactive examples are only available online) http://mtosmt.org/issues/mto.18.24.2/mto.18.24.2.jakubowski.html |

**Example 1.**Meter in *Vortex Temporum I*, Reh. 1 (piano part only)



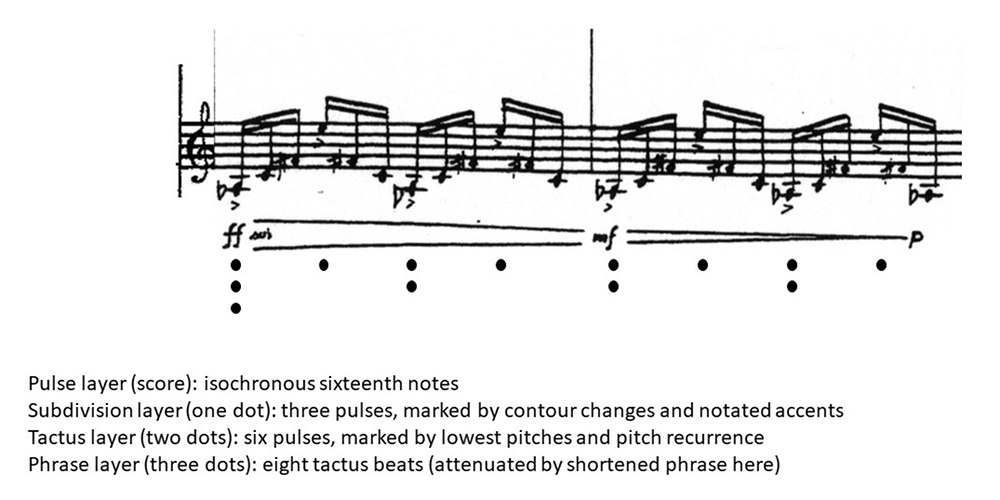
**Example 2.**Heightened metric complexity near the end of the first section (Reh. 32–34)



**Example 3.**The nine meters in *Vortex Temporum I*, Reh. 1–37



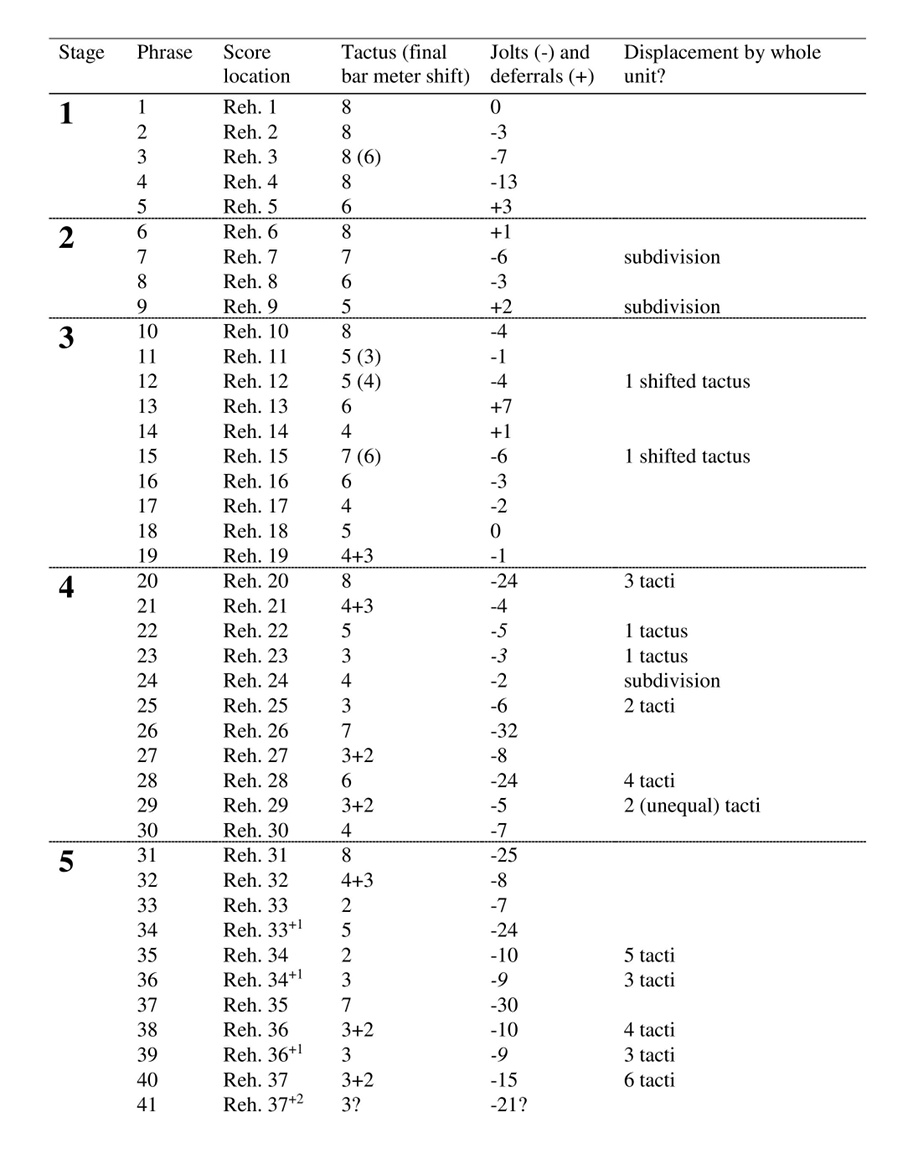
**Example 4.**A six-pulse tactus meter in a later phrase, exhibiting similar grouping evidence



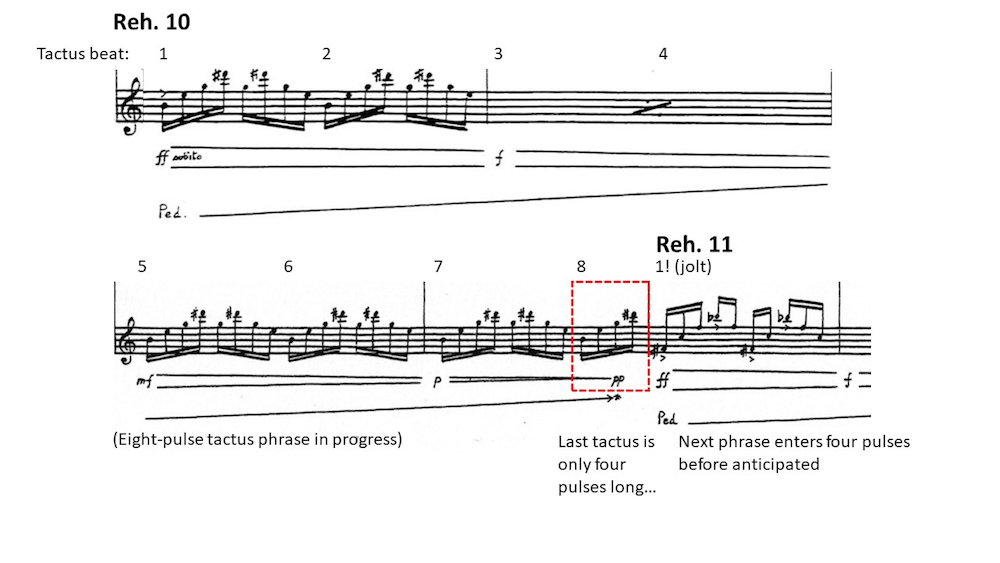
**Example 5.**Metric ambiguity creating a dynamic “crossfade” between the crescendoing strings and fading piano



**Example 6.**Phrases, meters, and displacements in *Vortex Temporum I*

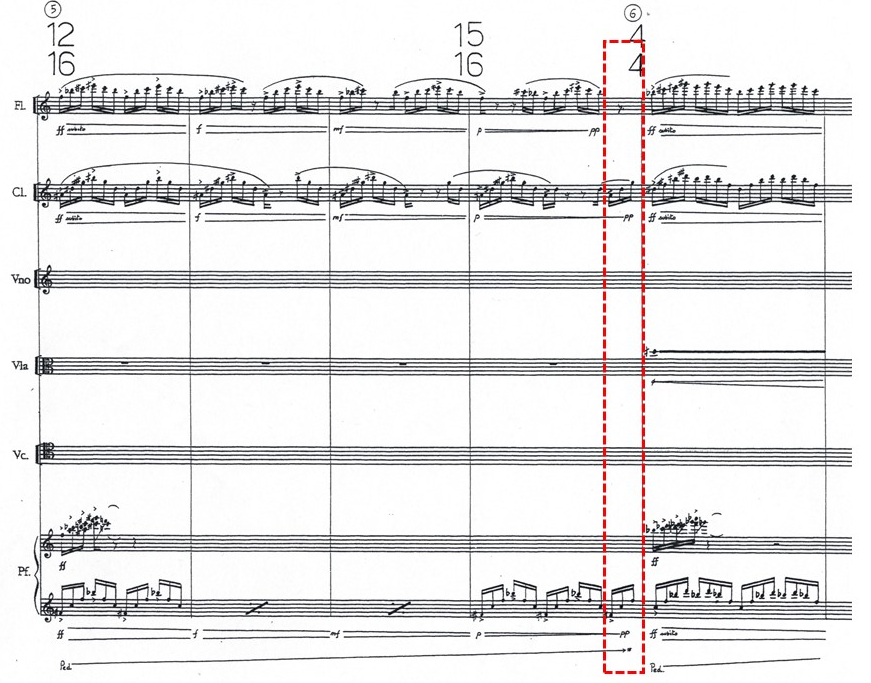


**Example 7.**Jolt (phrase begins too early), Reh. 10–11

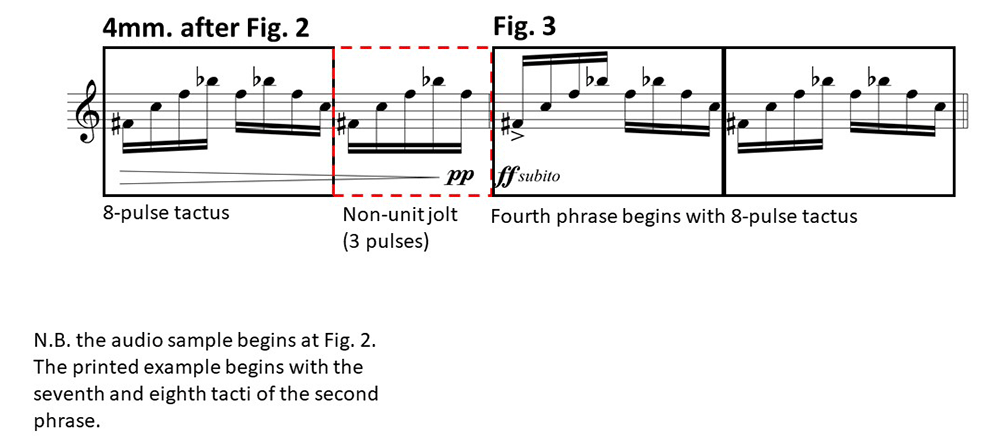


**Example 8.**Deferral (phrase entrance delayed), Reh. 5–6

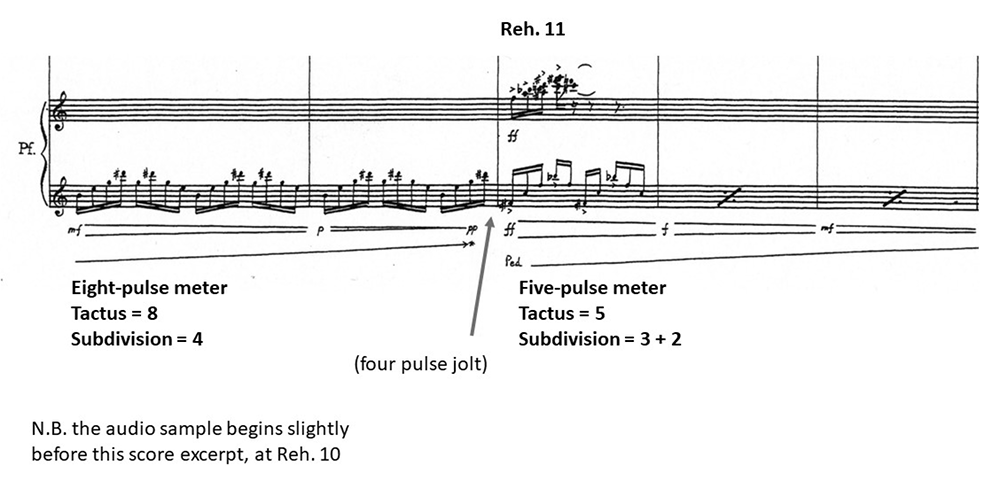
Fifth phrase extended by three extra beats (a metric subdivision unit), relative to phrase length expectation (8 repetitions of six-pulse tactus = 48 pulses)



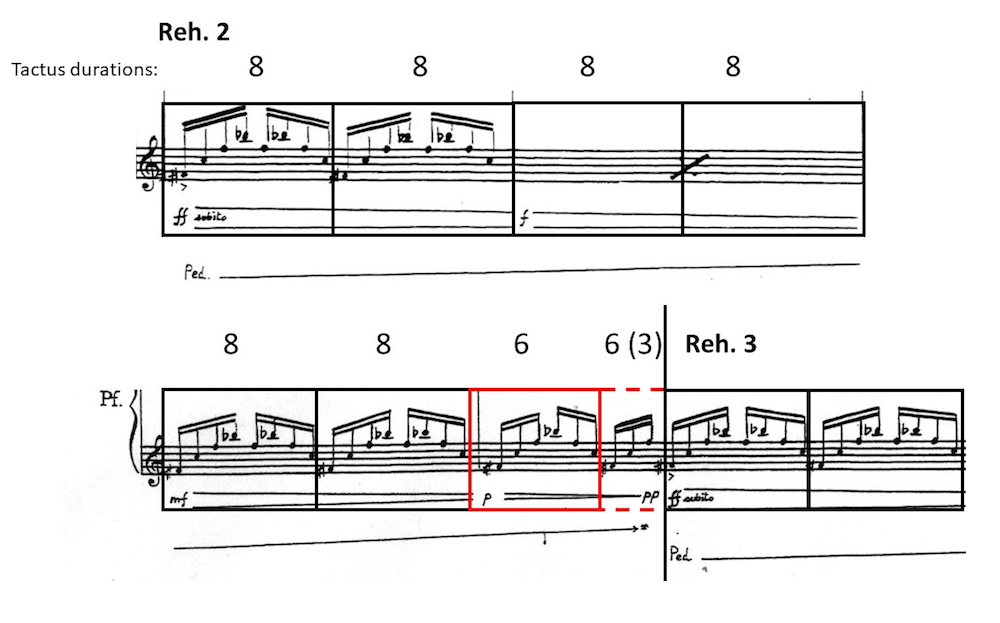
**Example 9.**Non-unit jolt, Reh. 2–3



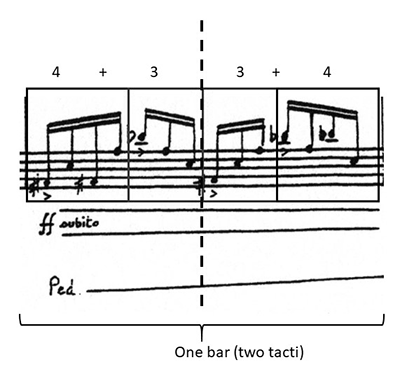
**Example 10.**Complex meter change, maintaining no periodic layers except the trivial pulse layer (Reh. 10–11)



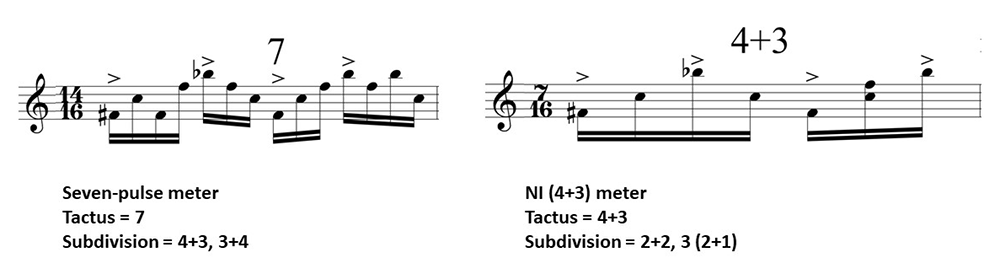
**Example 11.**Final bar meter shift from an eight- to a six-pulse tactus, Reh. 3–4



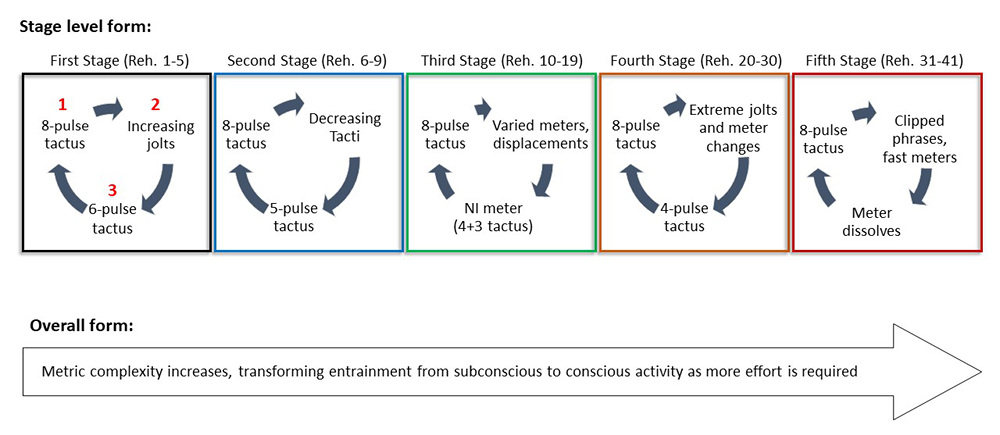
**Example 12.**Aperiodic subdivision of a 7-pulse tactus and aperiodic bar grouping (successive tacti subdivided differently)



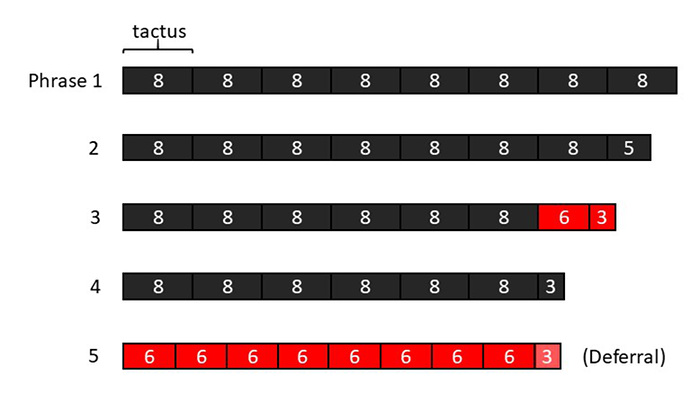
**Example 13.**Comparison of prime (7) and NI (4+3) meters



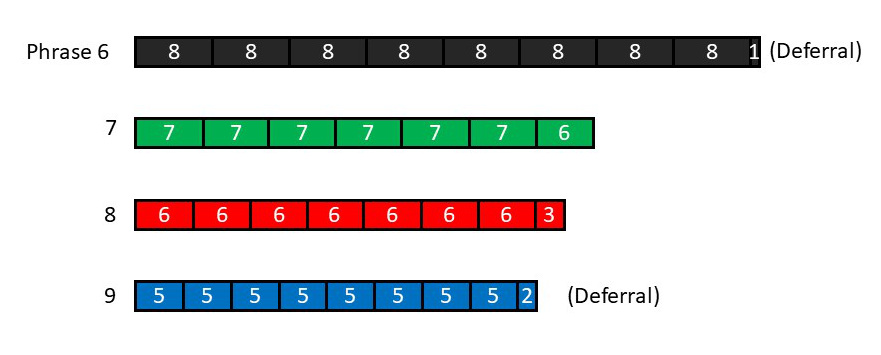
**Example 14.**Two higher-level forms in *Vortex Temporum I*, Reh. 1–37



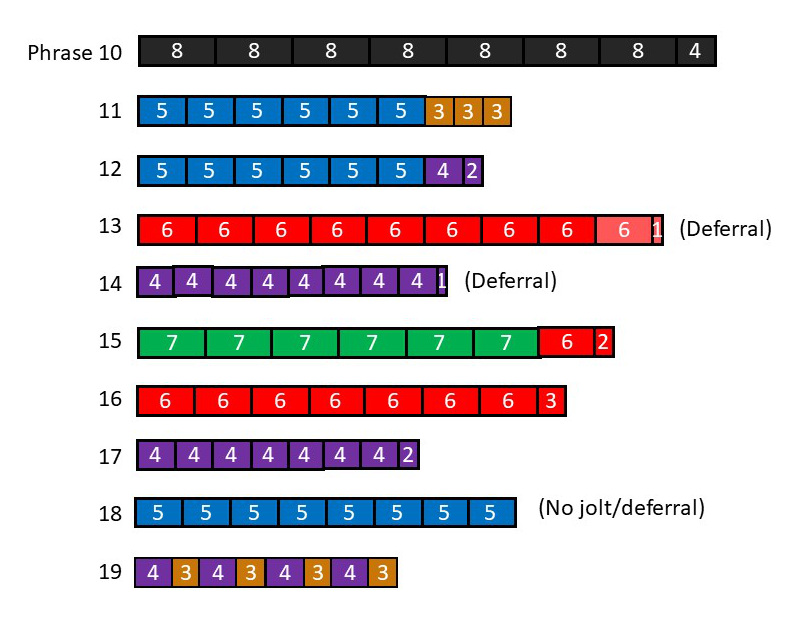
**Example 15.**First Stage



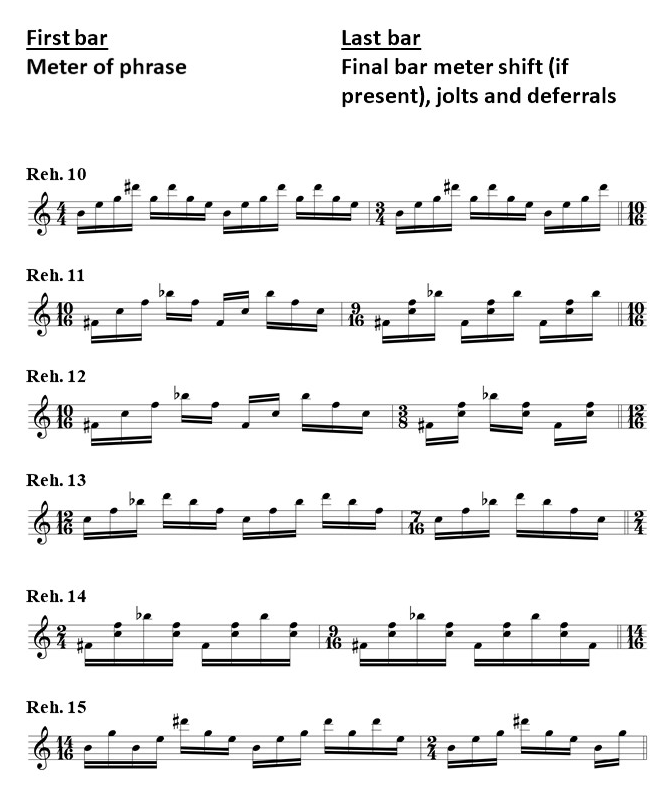
**Example 16.**Second Stage



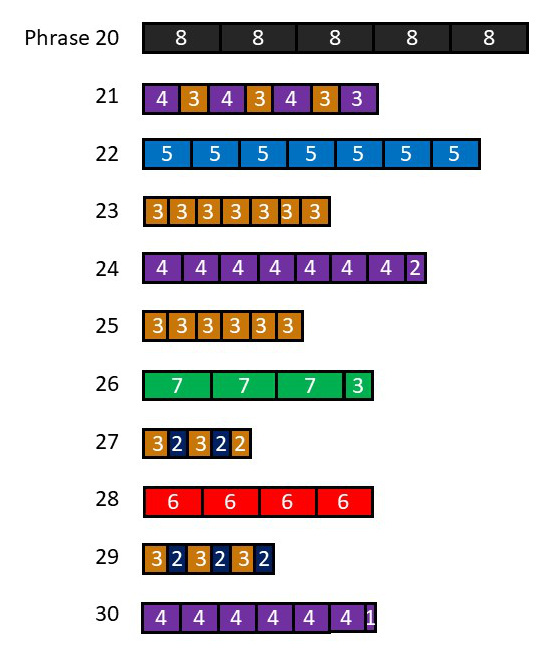
**Example 17.**Third Stage



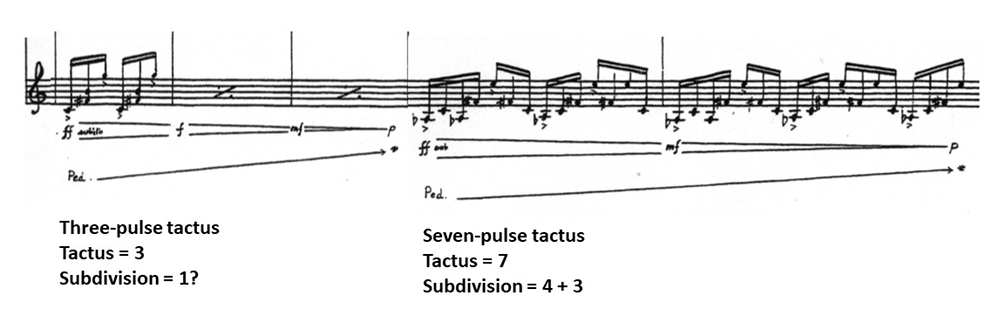
**Example 18.***Vortex Temporum I*, Reh. 10–15, reduction. First and last bars of each prhase (piano part) are shown in each line.



**Example 19.**Fourth Stage



**Example 20.**Shift between different metric levels, Reh. 25–26. The tactus of the preceding phrase shares the duration of one of the following phrase’s subdivision units.



**Example 21.**Fifth Stage

