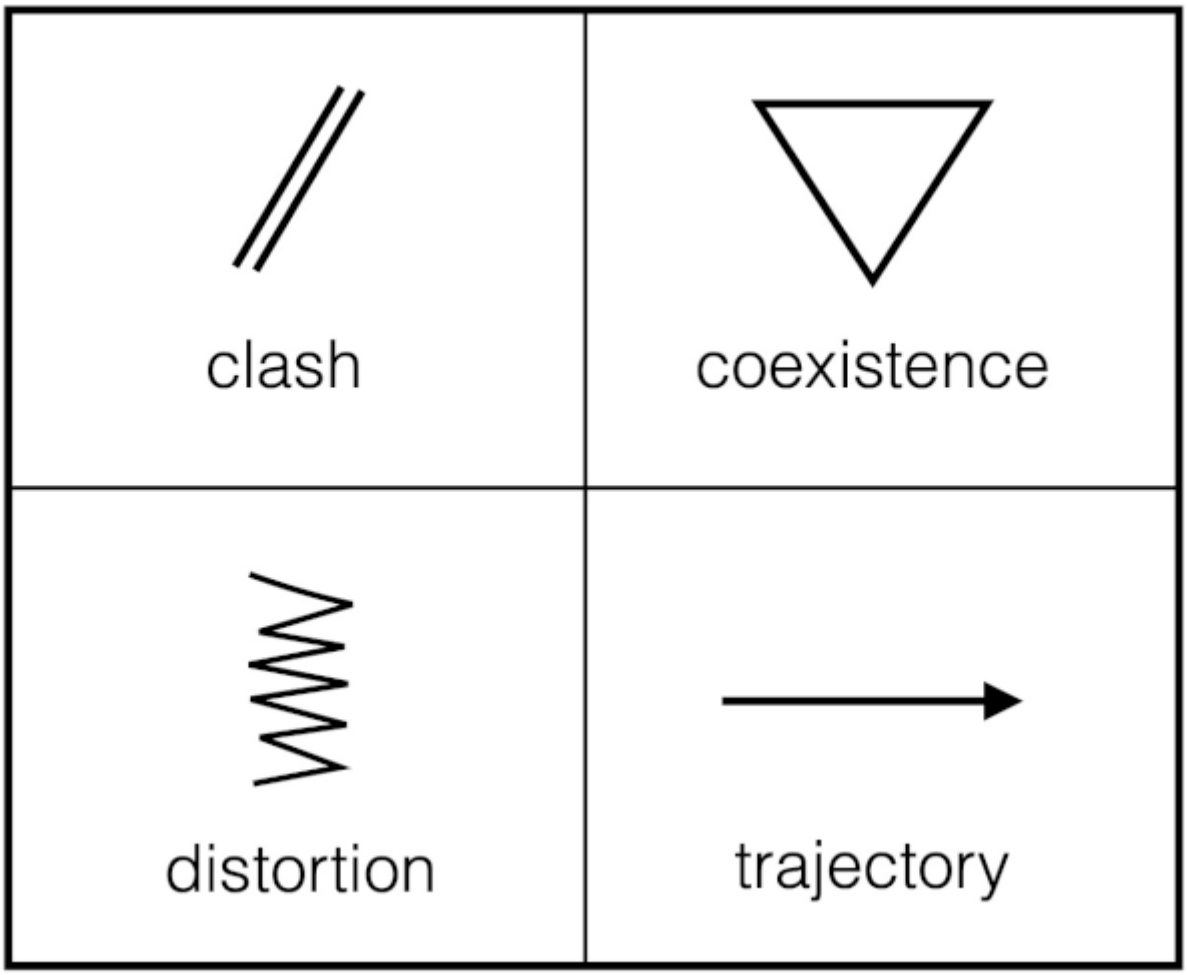
A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

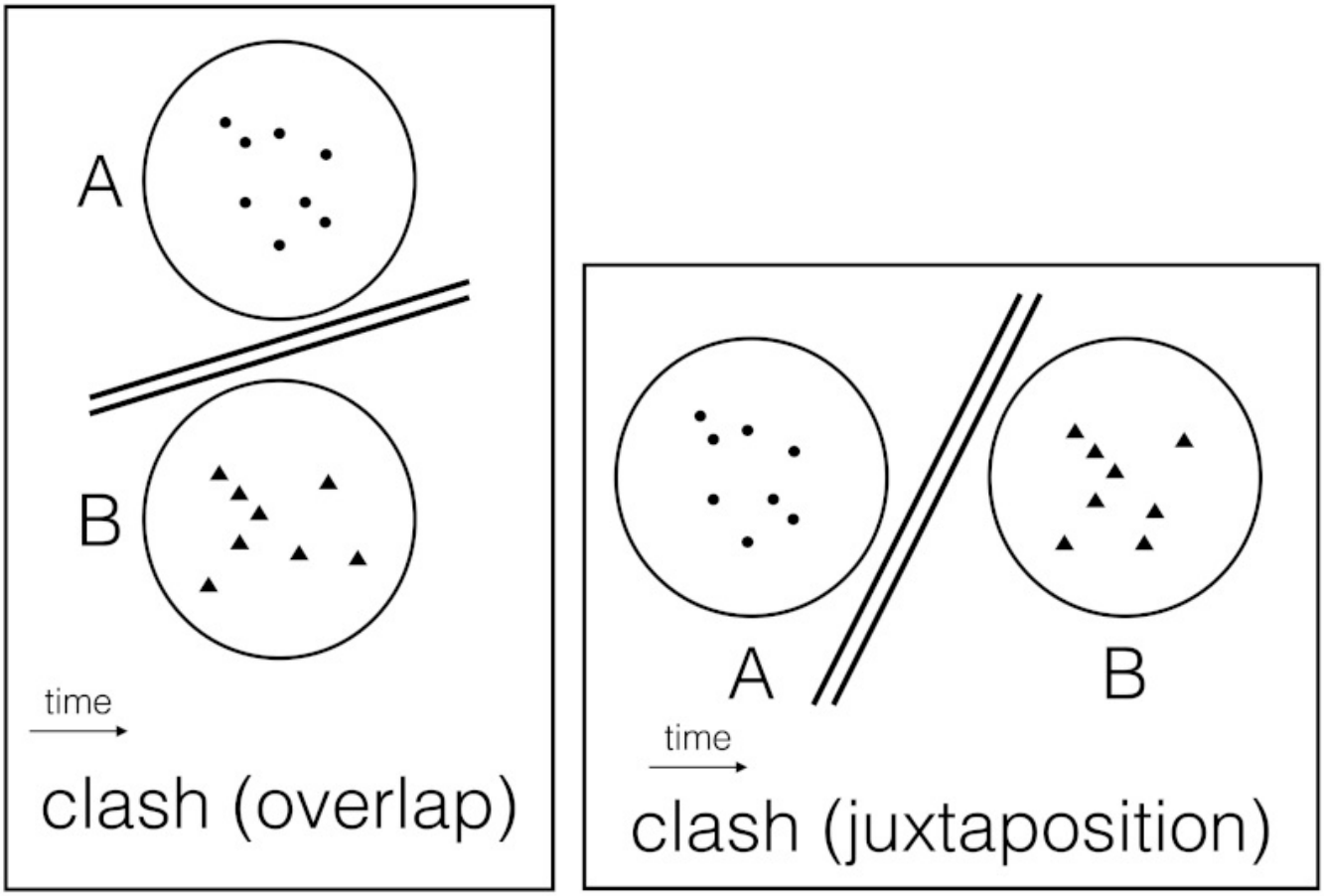
MTO 28.1 Examples: Alcalde, Mixture Strategies

(Note: audio, video, and other interactive examples are only available online)
https://mtosmt.org/issues/mto.22.28.1/mto.22.28.1.alcalde.html

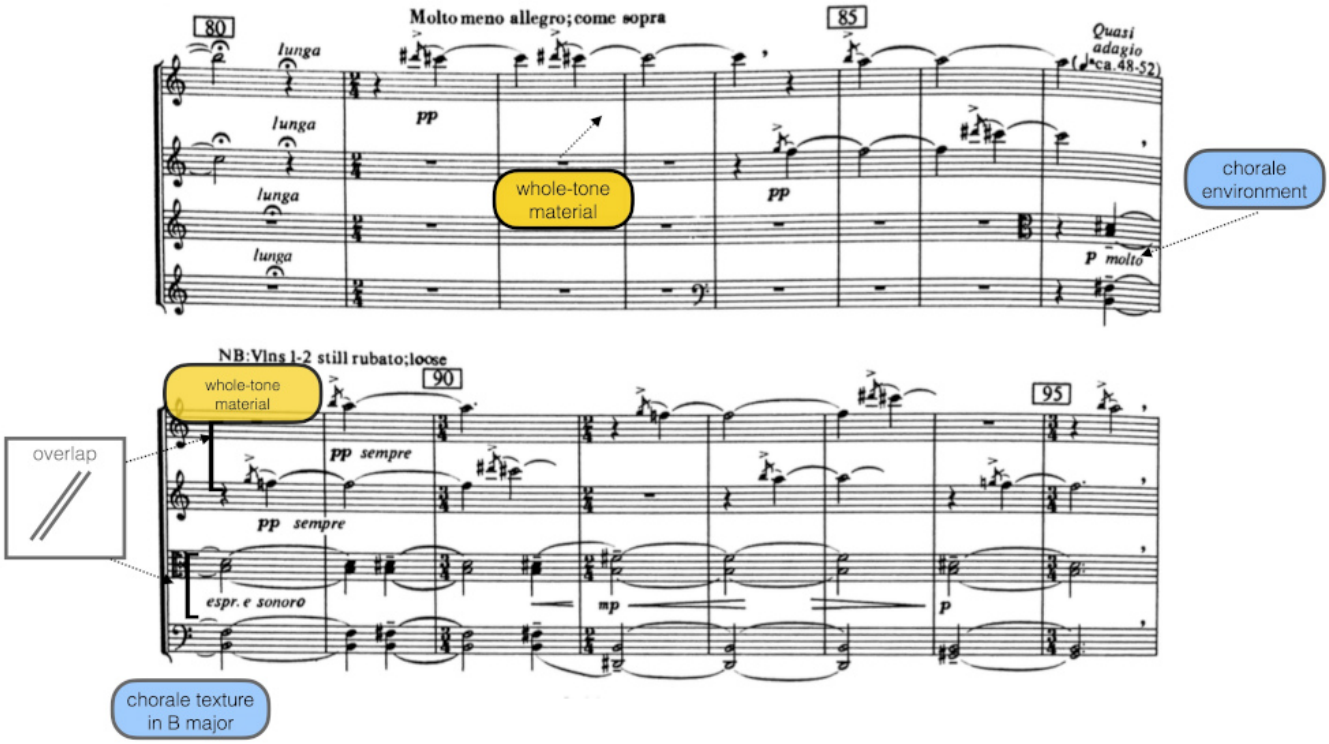
Example 1. Analytical symbols for the four mixture strategies



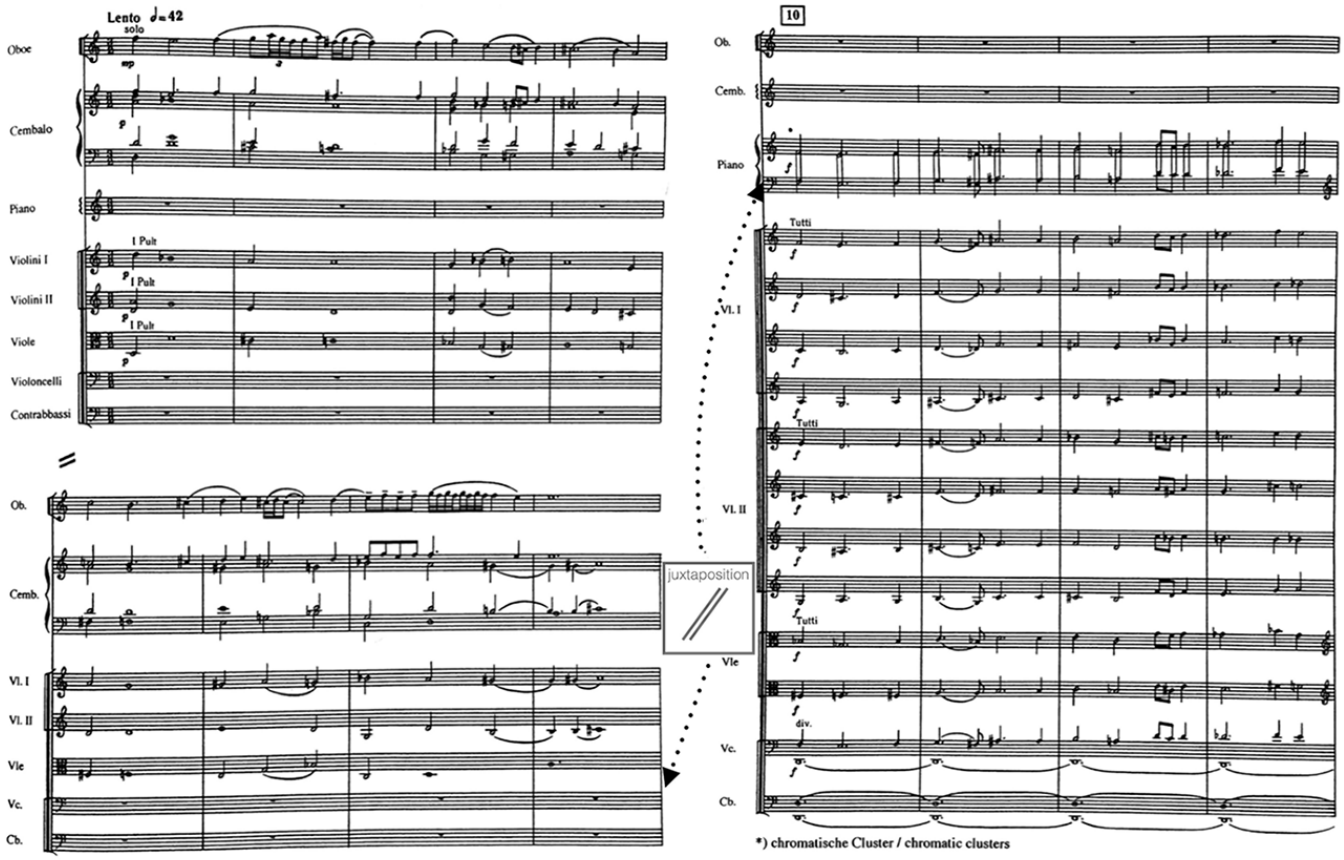
Example 2. Diagram of the clash mixture strategy (juxtaposition and overlap)



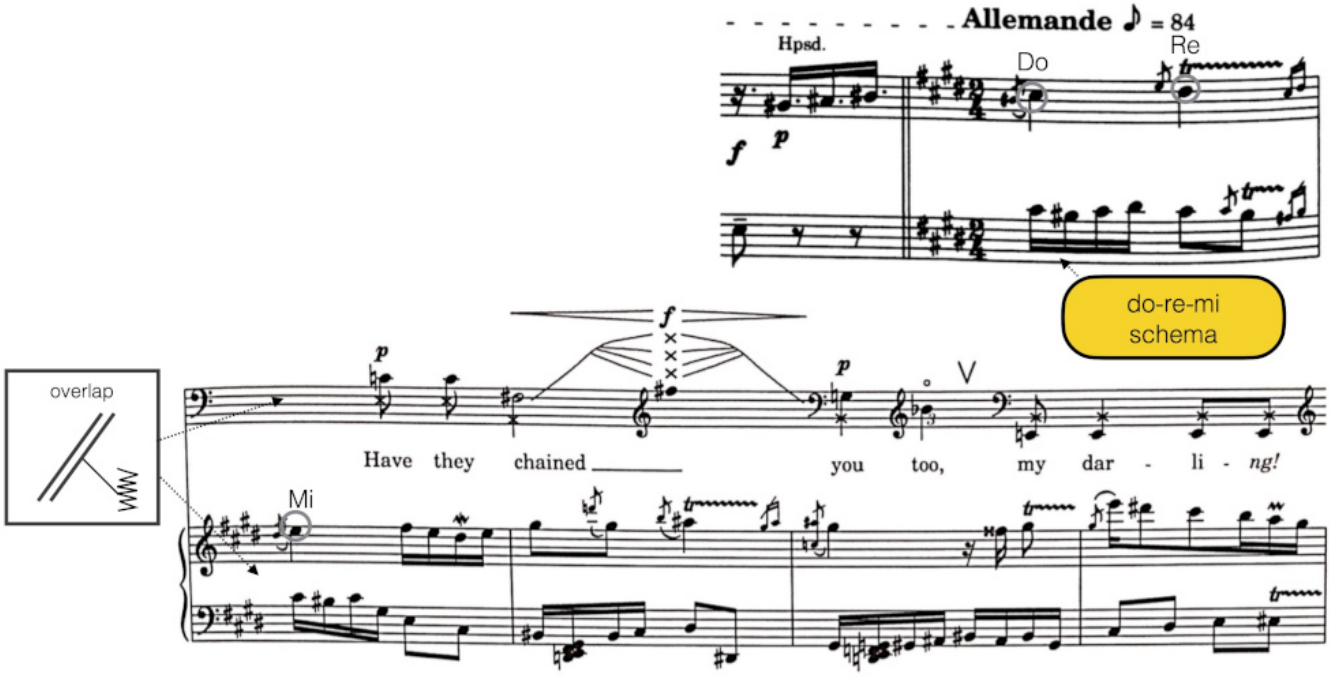
Example 3. Rochberg, String Quartet no. 3, Part A, Introduzione: Fantasia, mm. 81–95



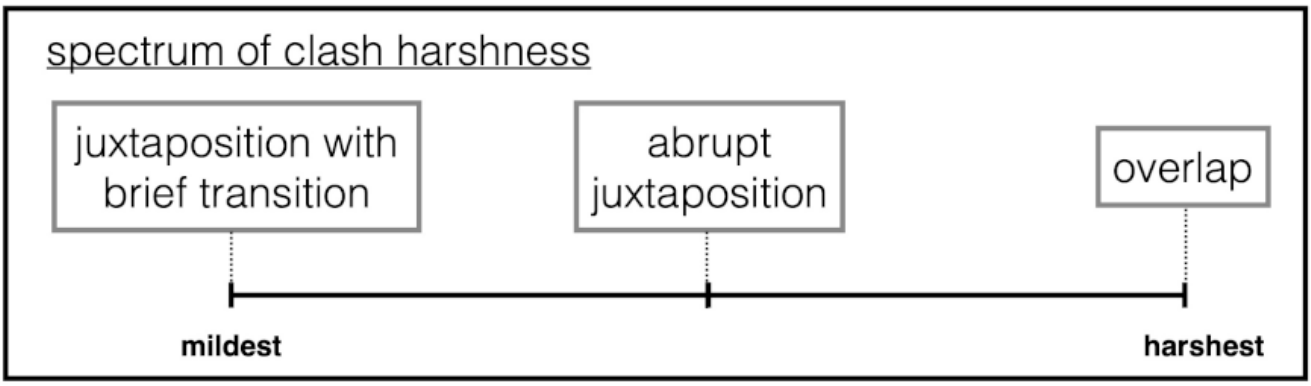
Example 4. Pärt, Sarabande, from *Collage Über B-A-C-H*, II



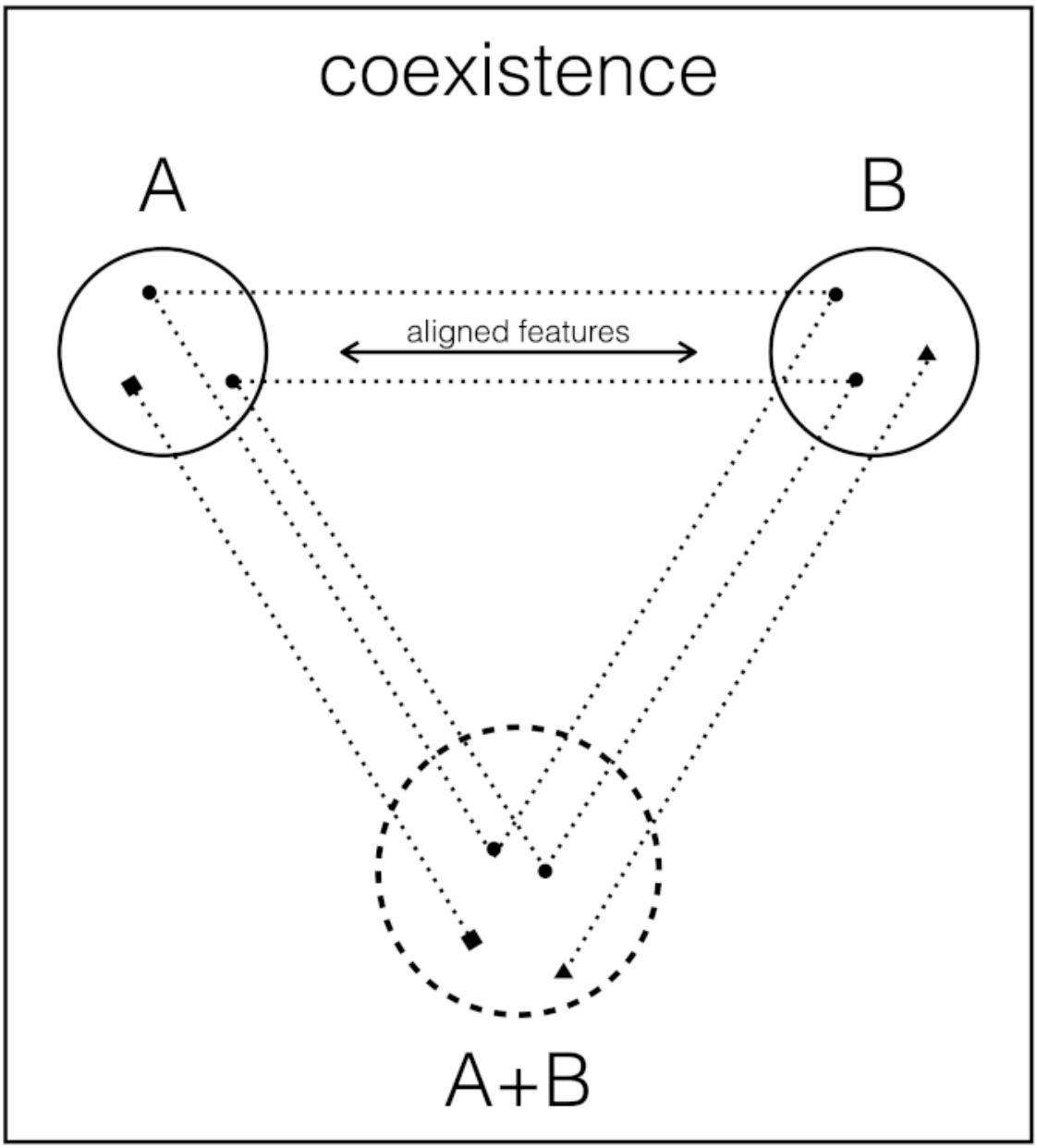
Example 5. Maxwell Davies, "The Phantom Queen," mm. 6–10, Clash



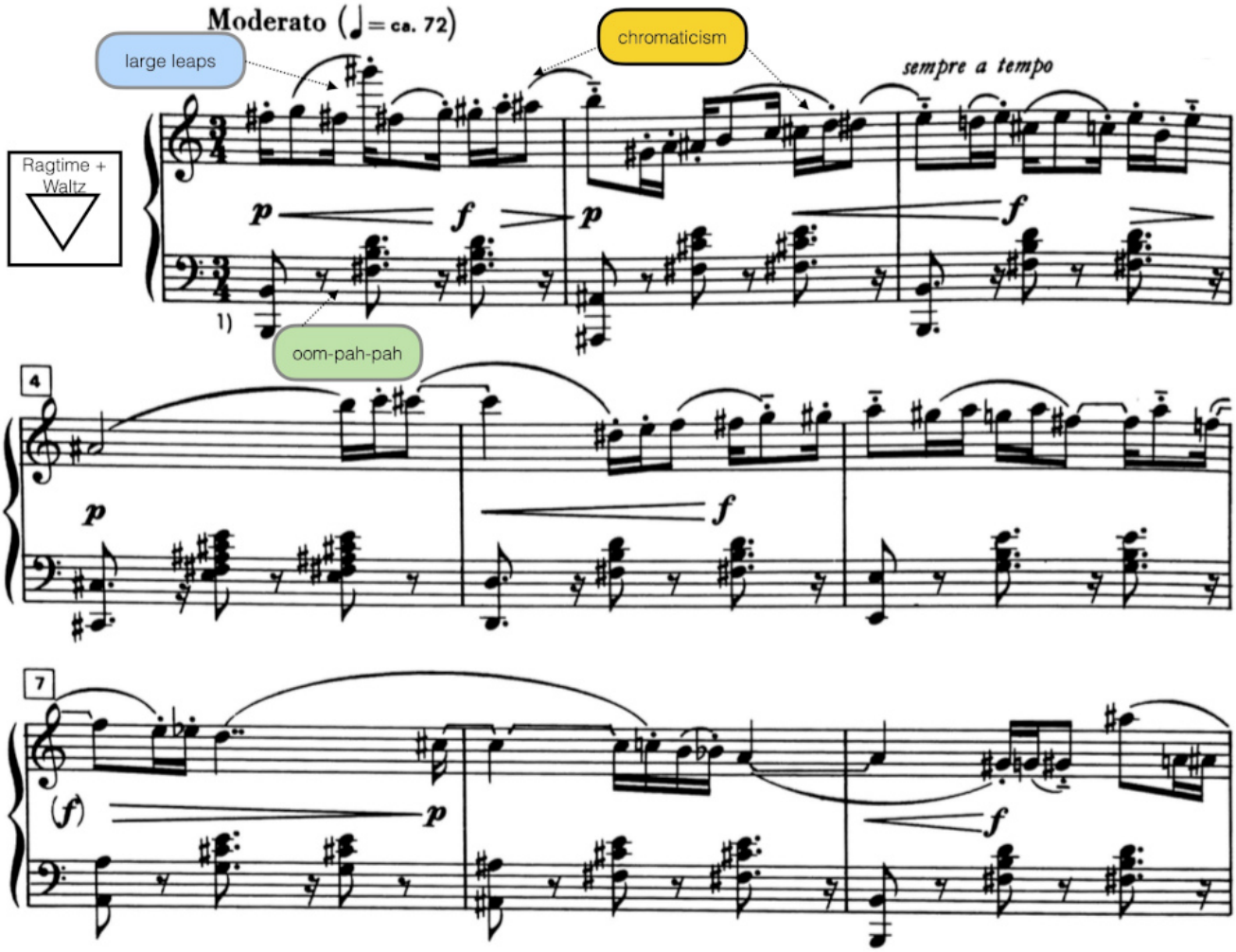
Example 6. Spectrum of clash harshness



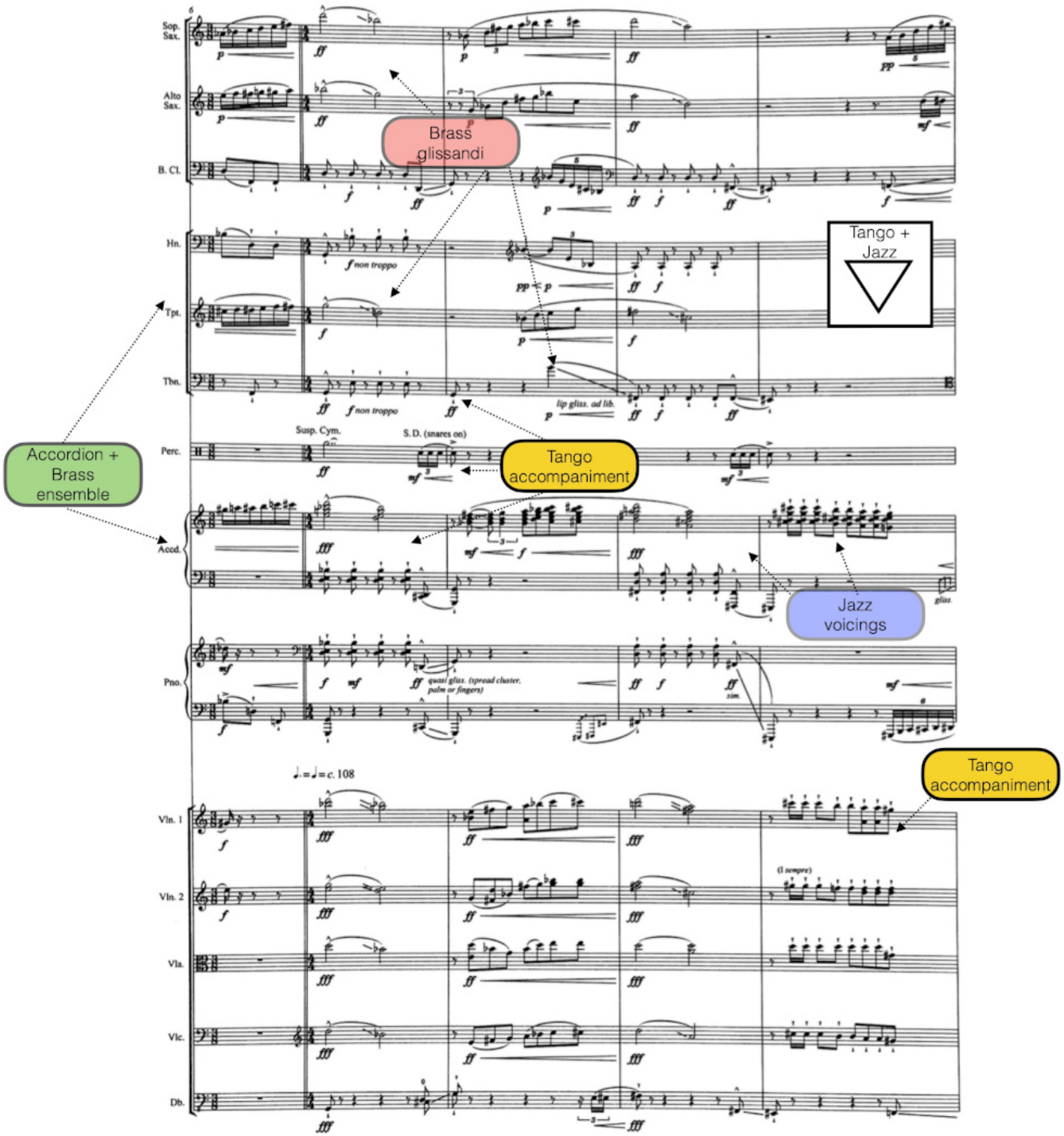
Example 7. Diagram of coexistence strategy



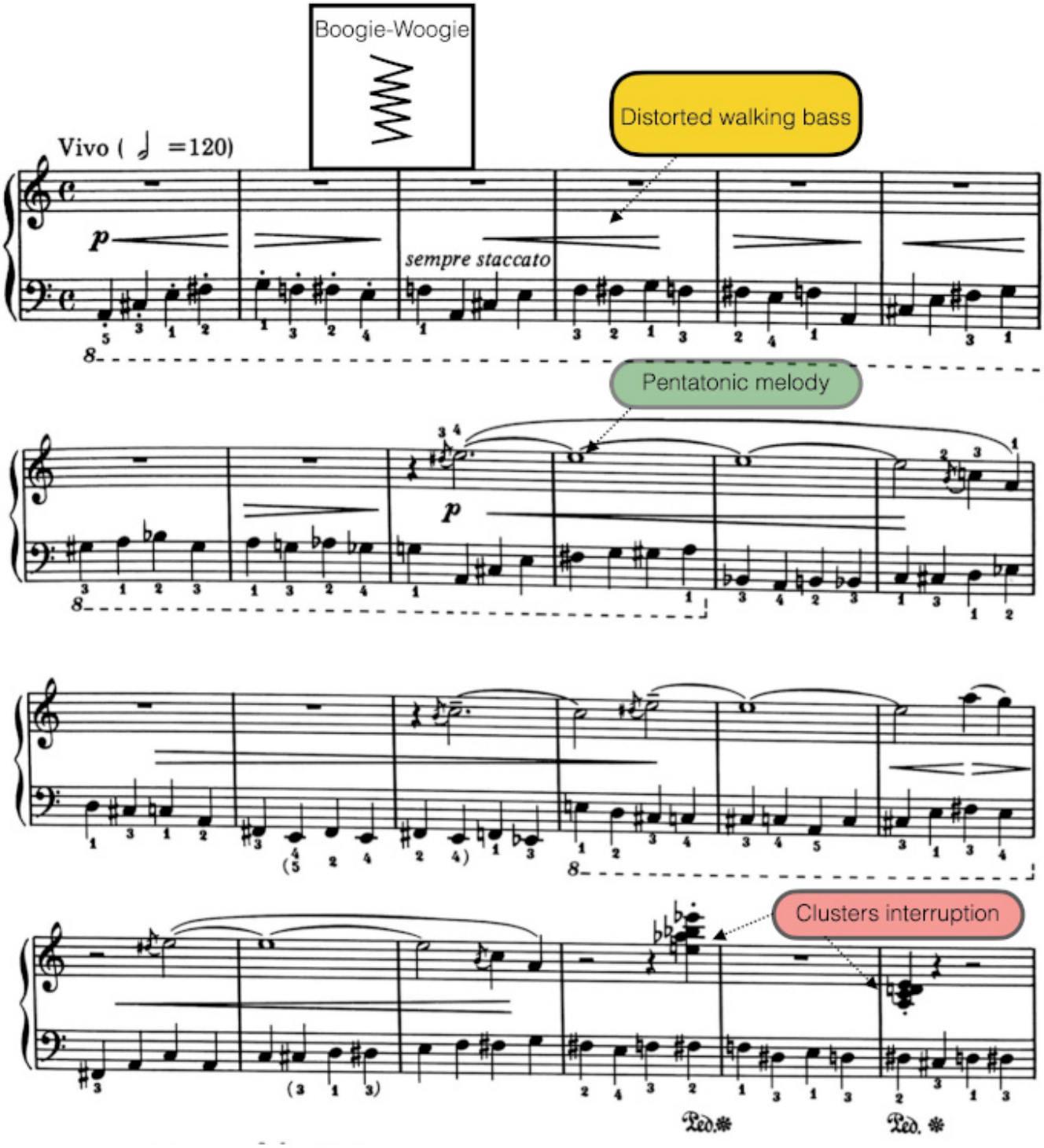
Example 8. Kagel's "Ragtime-Waltz" from *Rrrrrrr. . .,* mm. 1–9



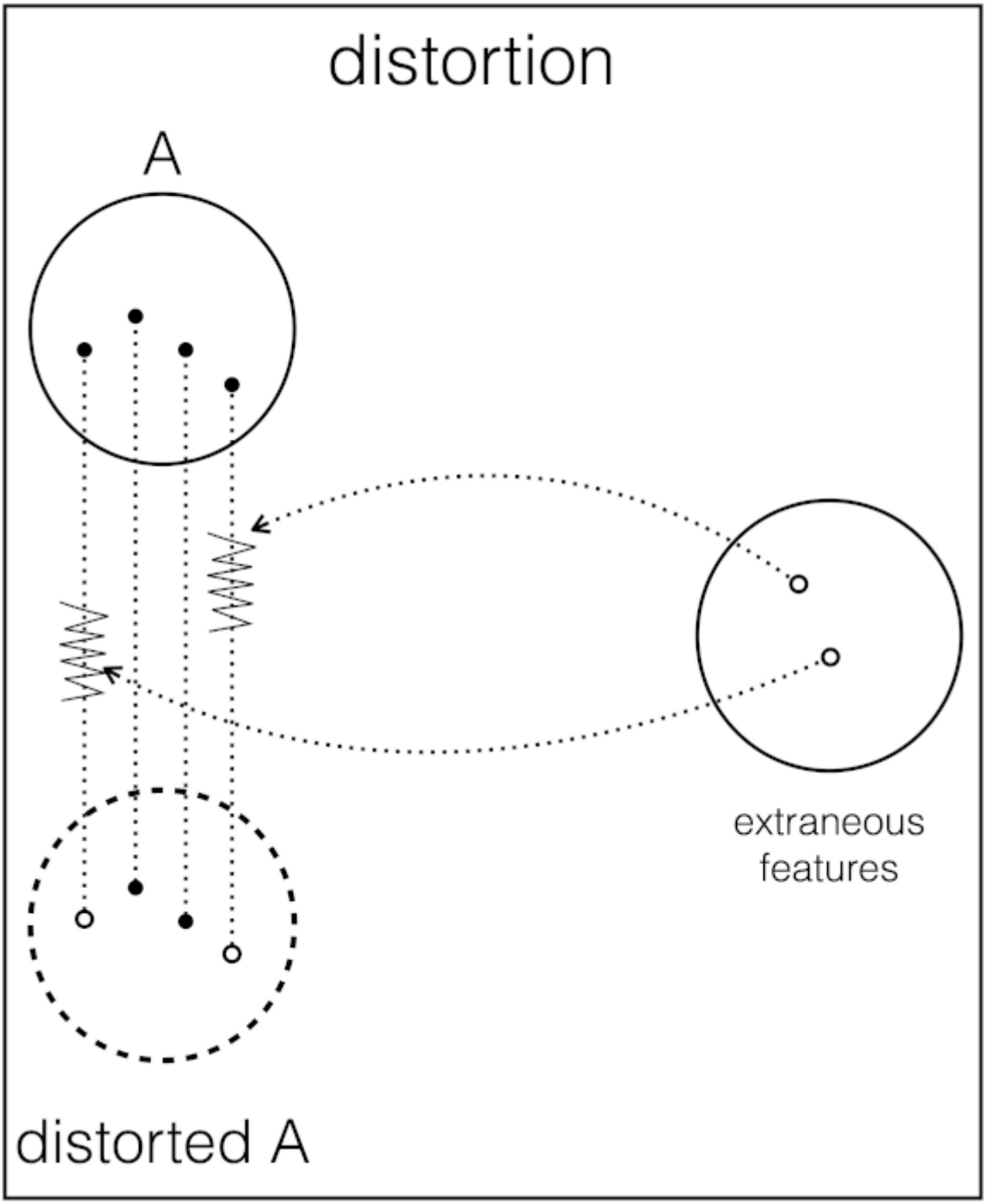
Example 9. Thomas Adès, Overture to *Powder Her Face*, mm. 6–10



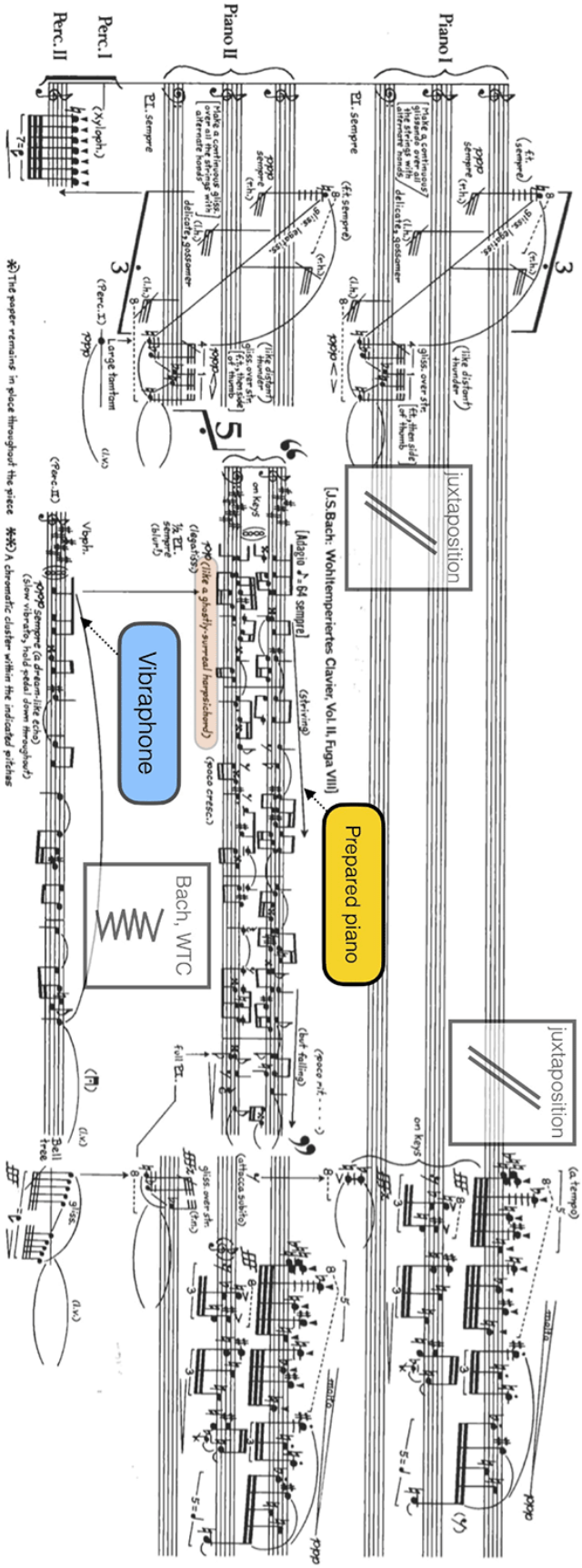
Example 10. Sofia Gubaidulina, *Musical Toys*, VIII, "A Bear Playing the Double Bass and the Black Woman"



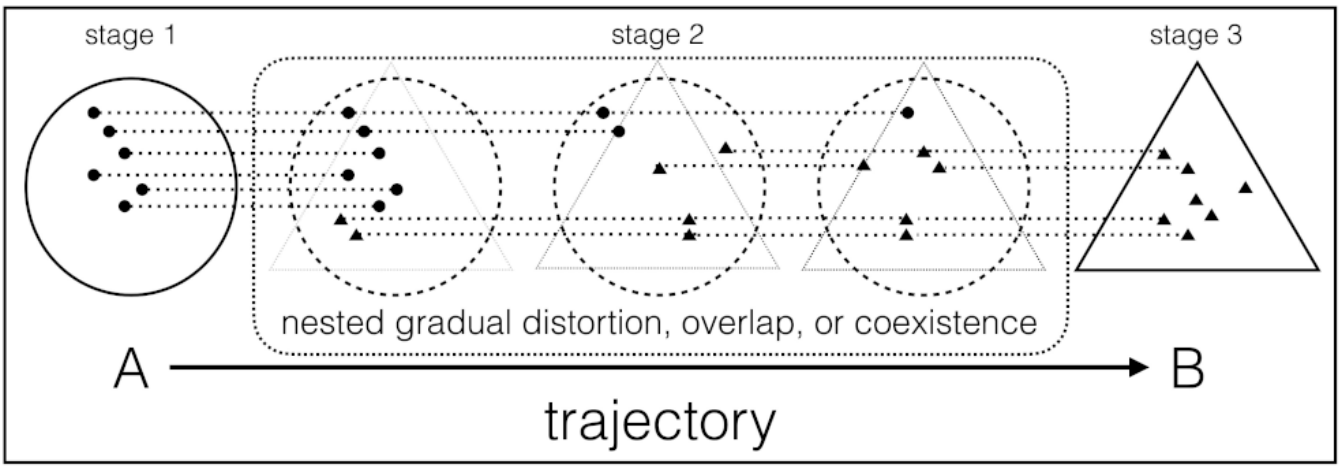
Example 11. Diagram of the distortion strategy



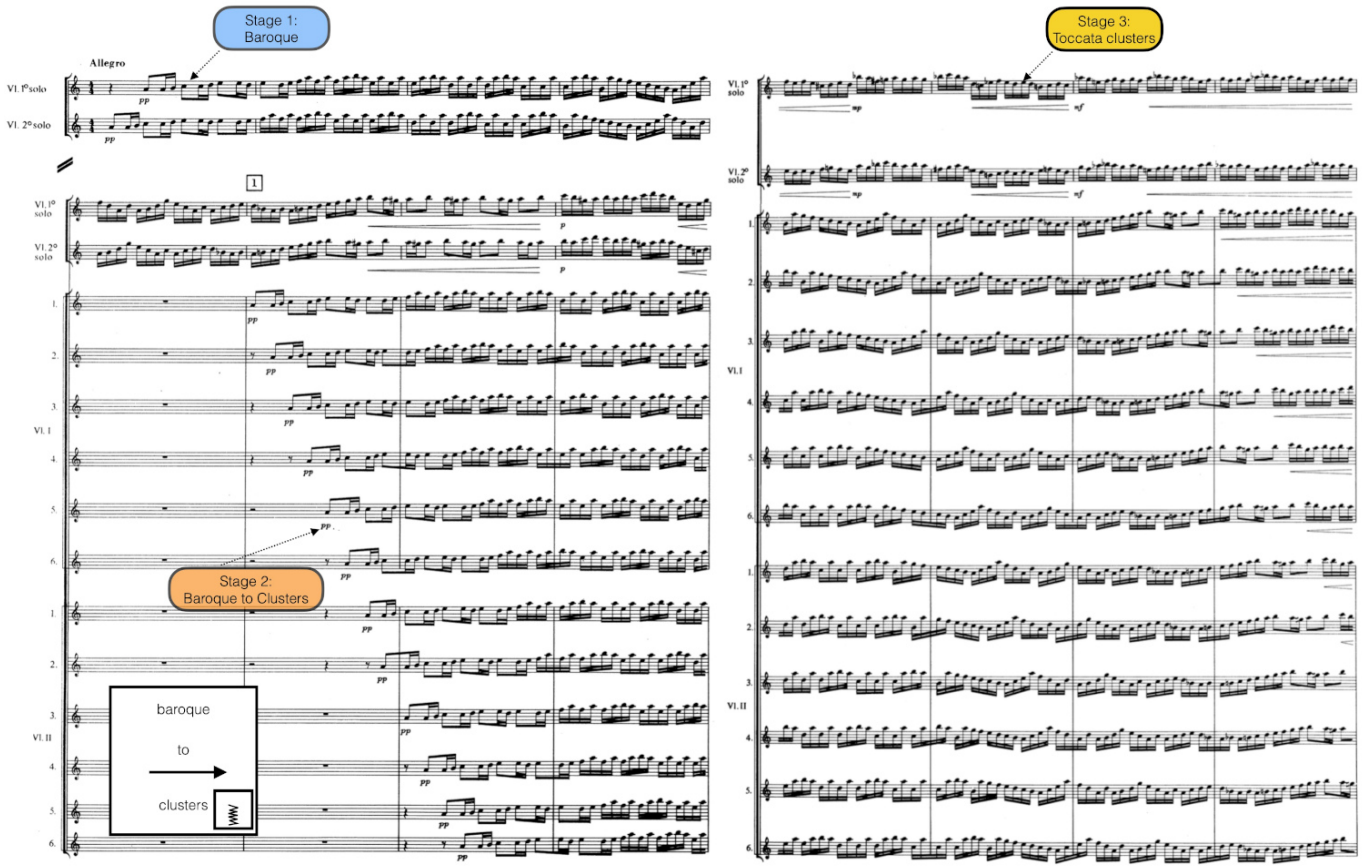
Example 12. George Crumb, *Makrokosmos*, volume 3, V, "Music of the Starry Night"



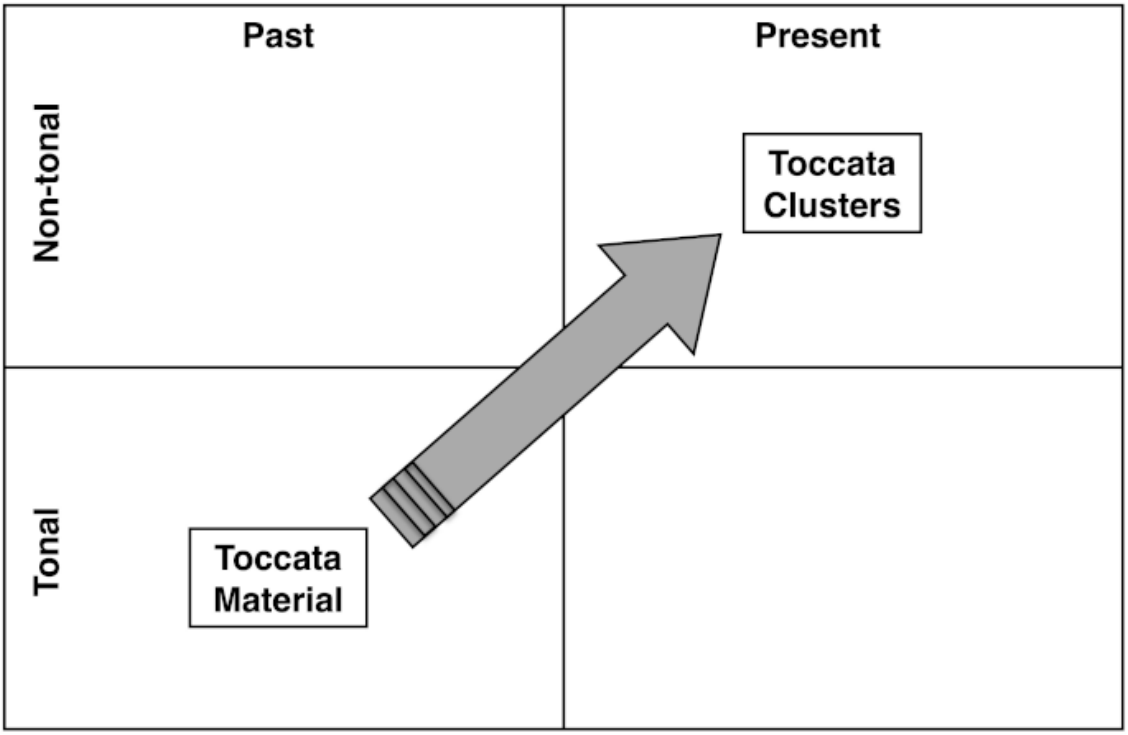
Example 13. Diagram of trajectory strategy



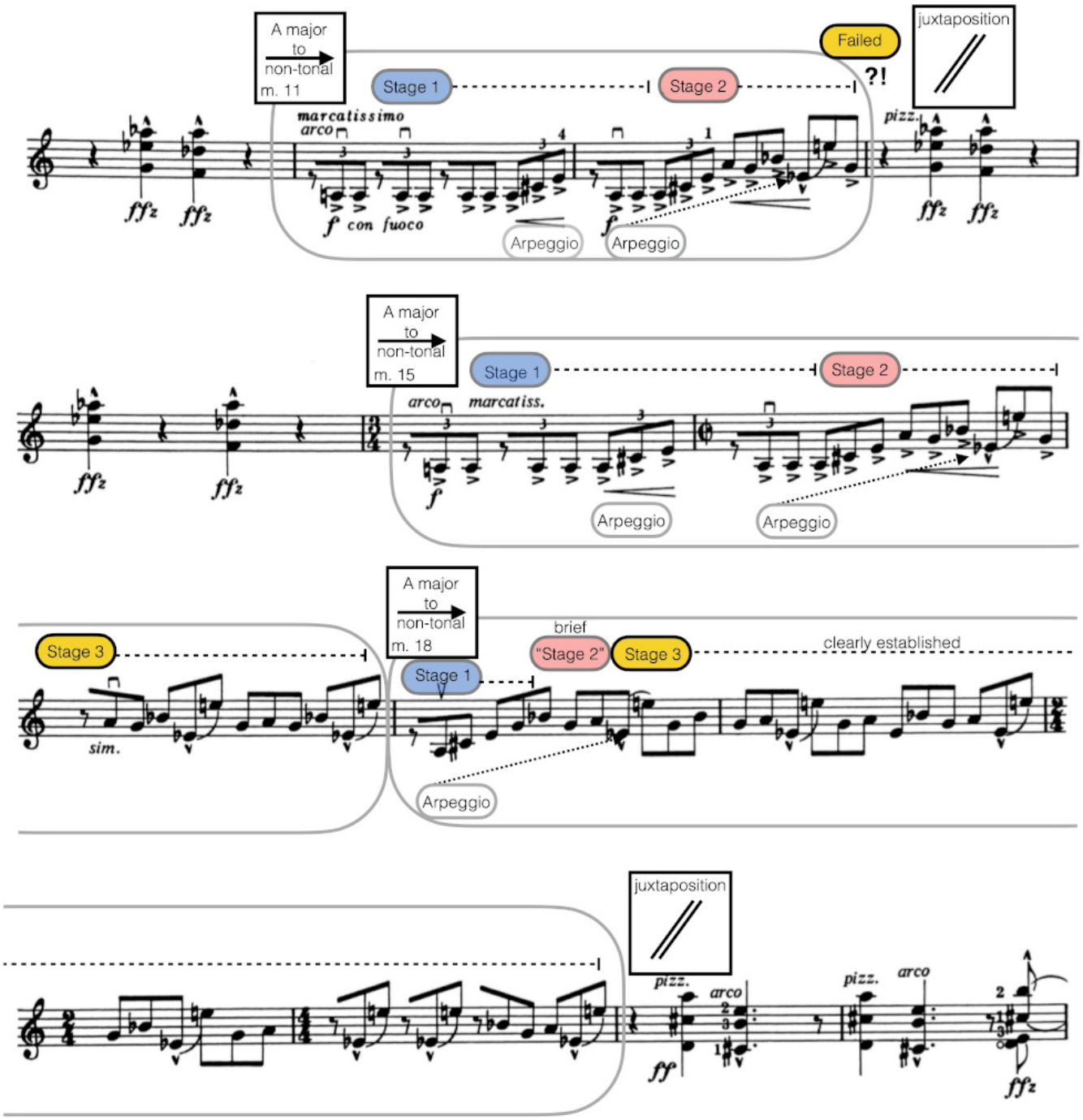
Example 14. Schnittke's Concerto Grosso no. 1, II



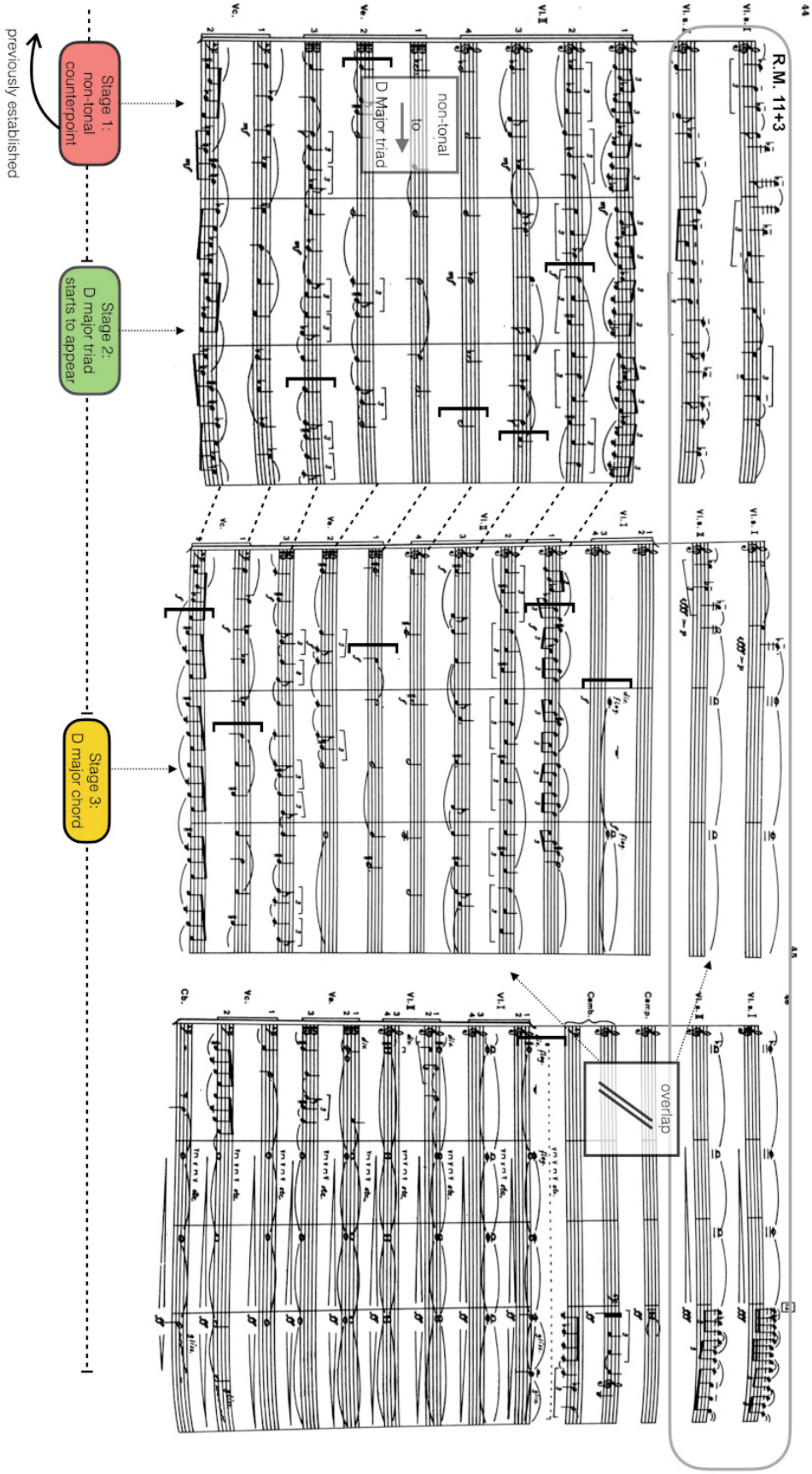
Example 15. Possible matrix of oppositions from the beginning of Schnittke's Toccata



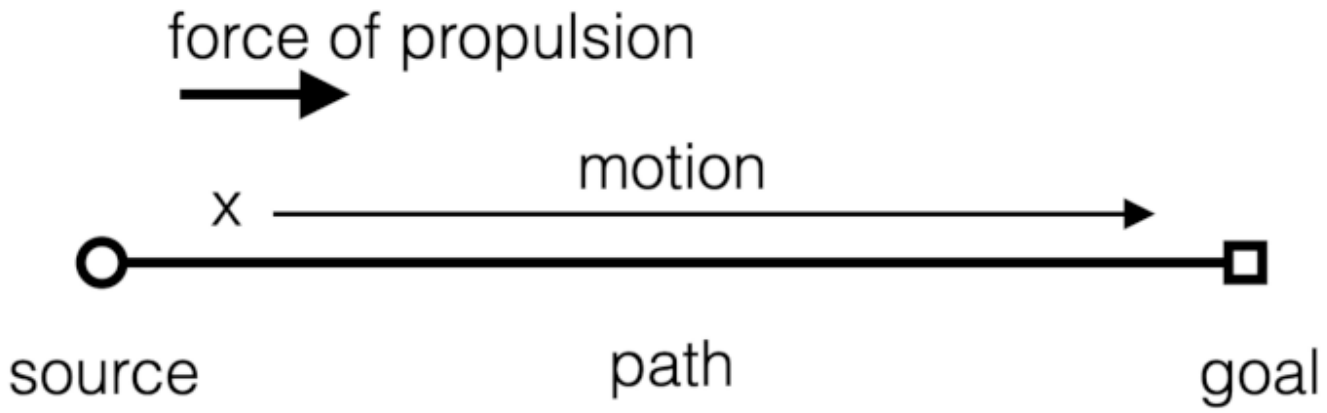
Example 16. Rochberg, Caprice no. 33, Moderato-con amore, mm. 11–23



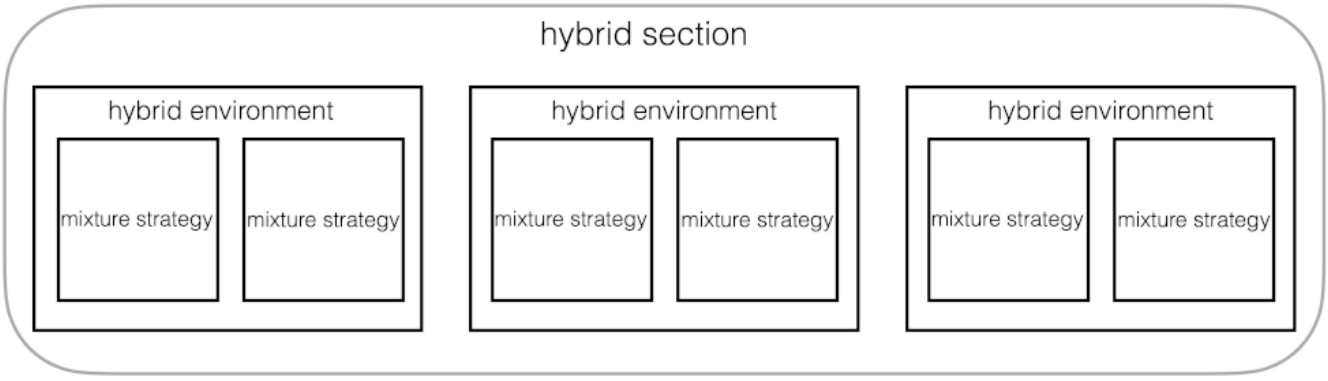
Example 17. Schnittke, Concerto Grosso no. 3, III, r.m. 11+4



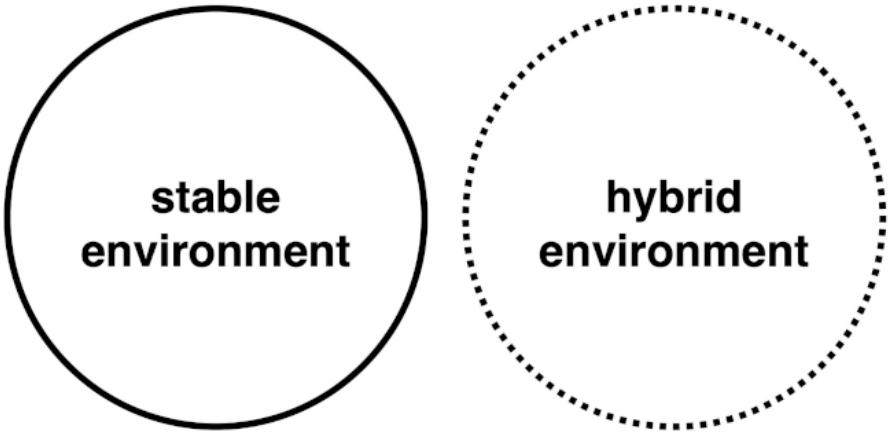
Example 18. Elements in the embodied schema of SOURCE-PATH-GOAL, as shown in Brower (2000)



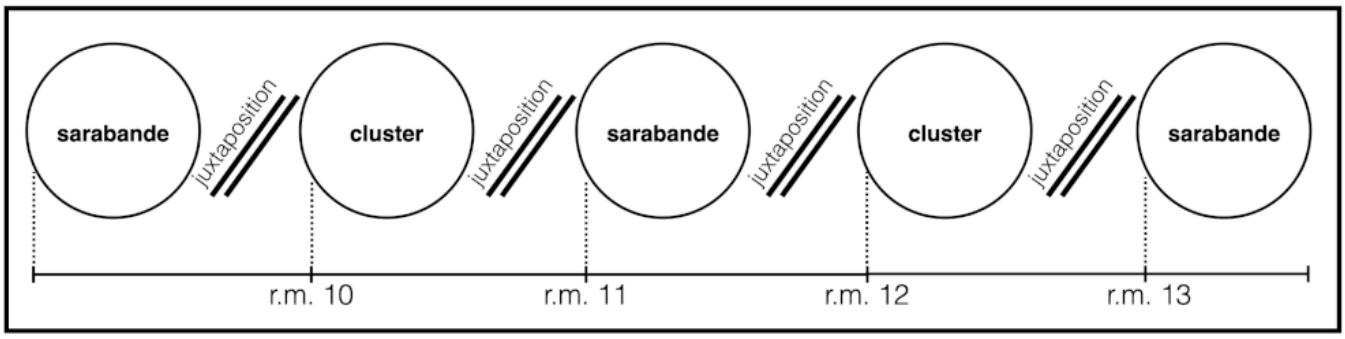
Example 19. Formal hierarchy: mixture strategies→hybrid environments→hybrid sections



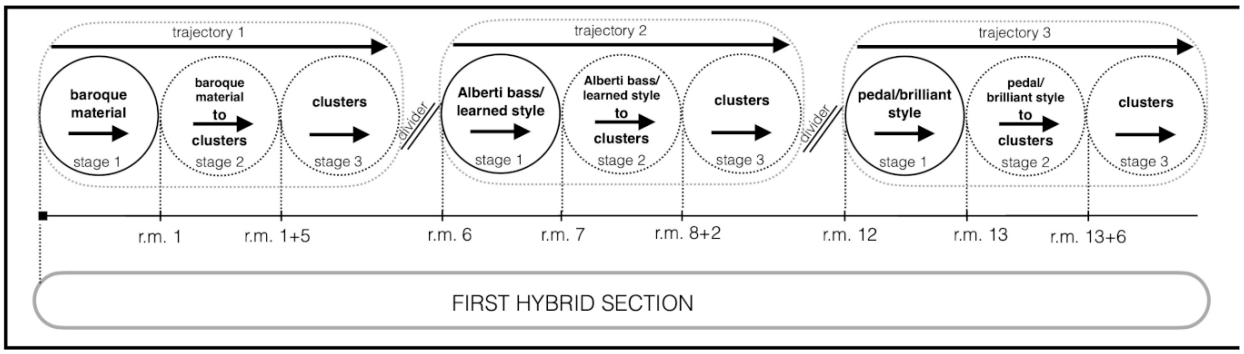
Example 20. Visual representation stable and hybrid environments

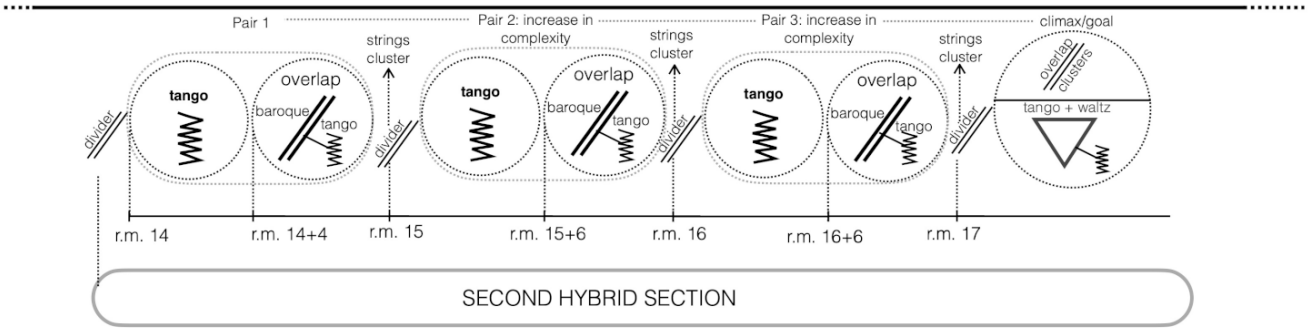


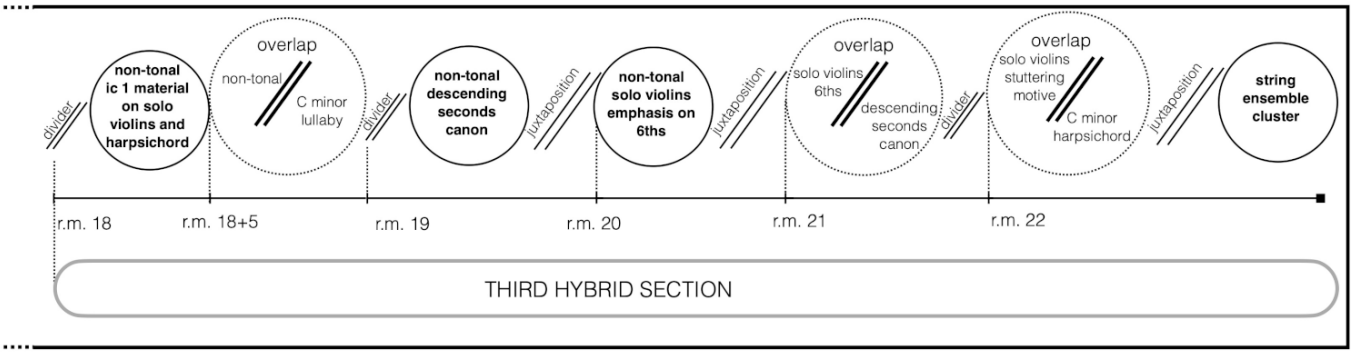
Example 21. Hybridity plan graph of Pärt's Sarabande from *Collage über B-A-C-H*



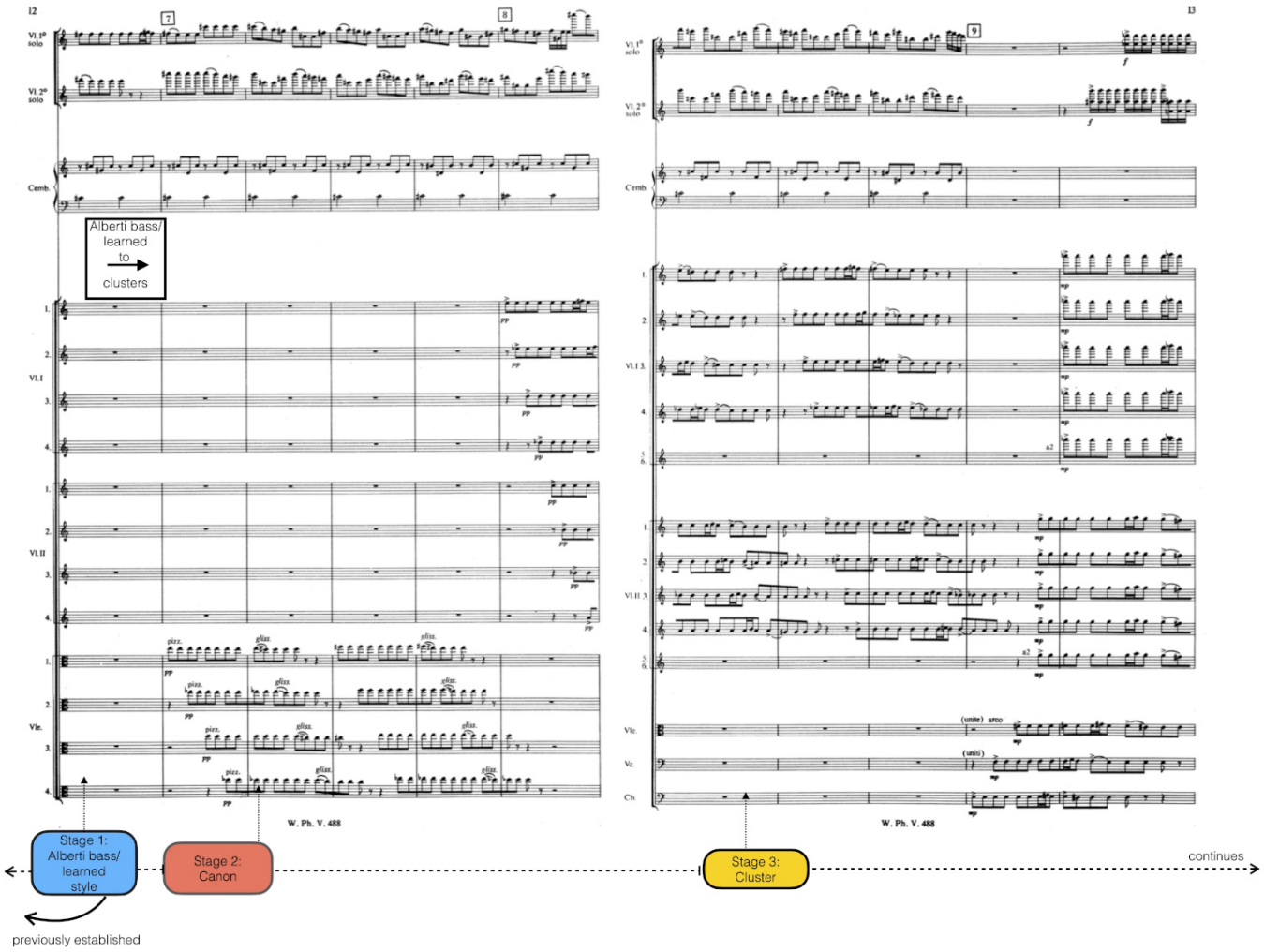
Example 22. Hybridity plan graph of Schnittke's Concerto Grosso no. 1, II



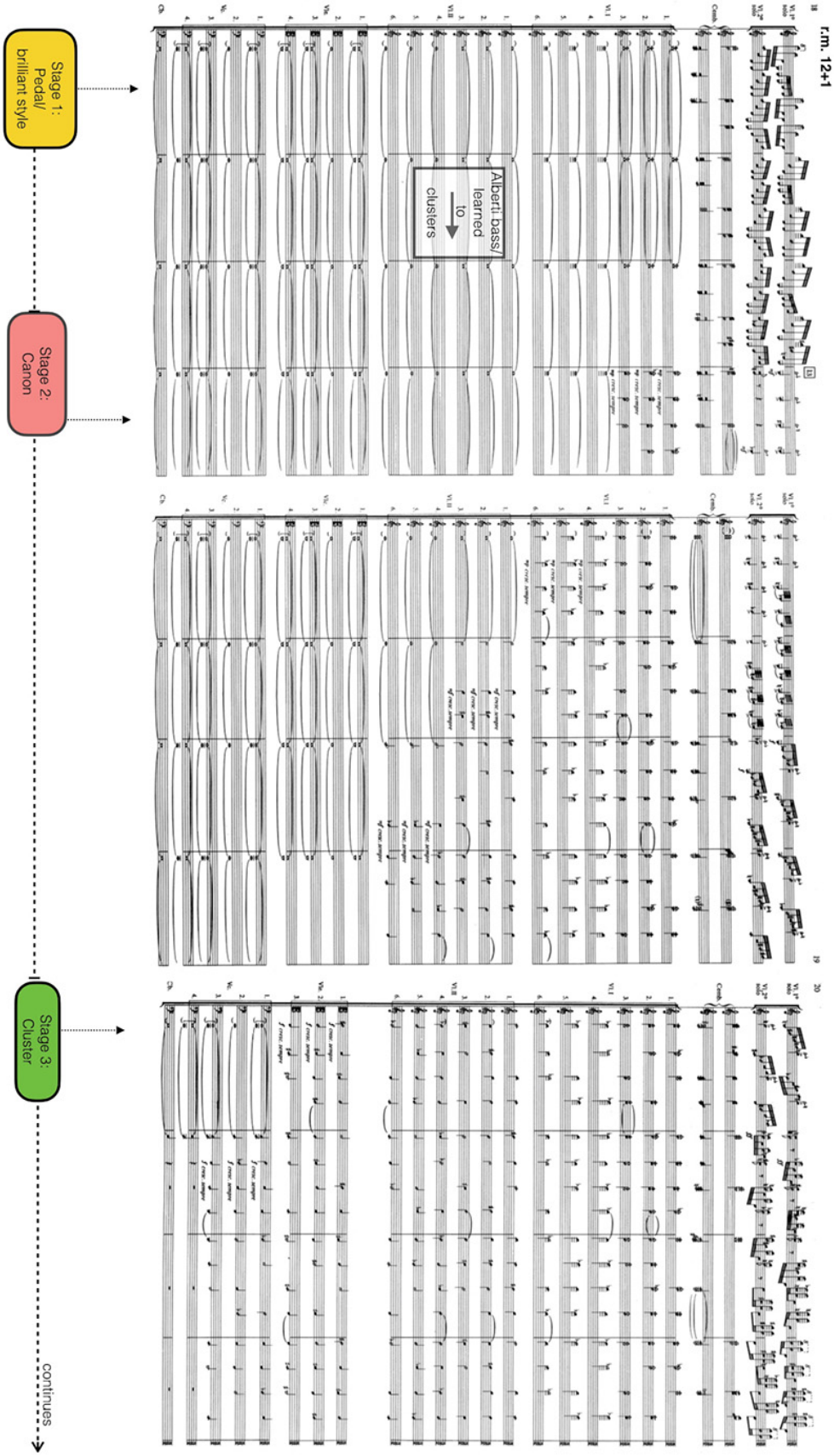




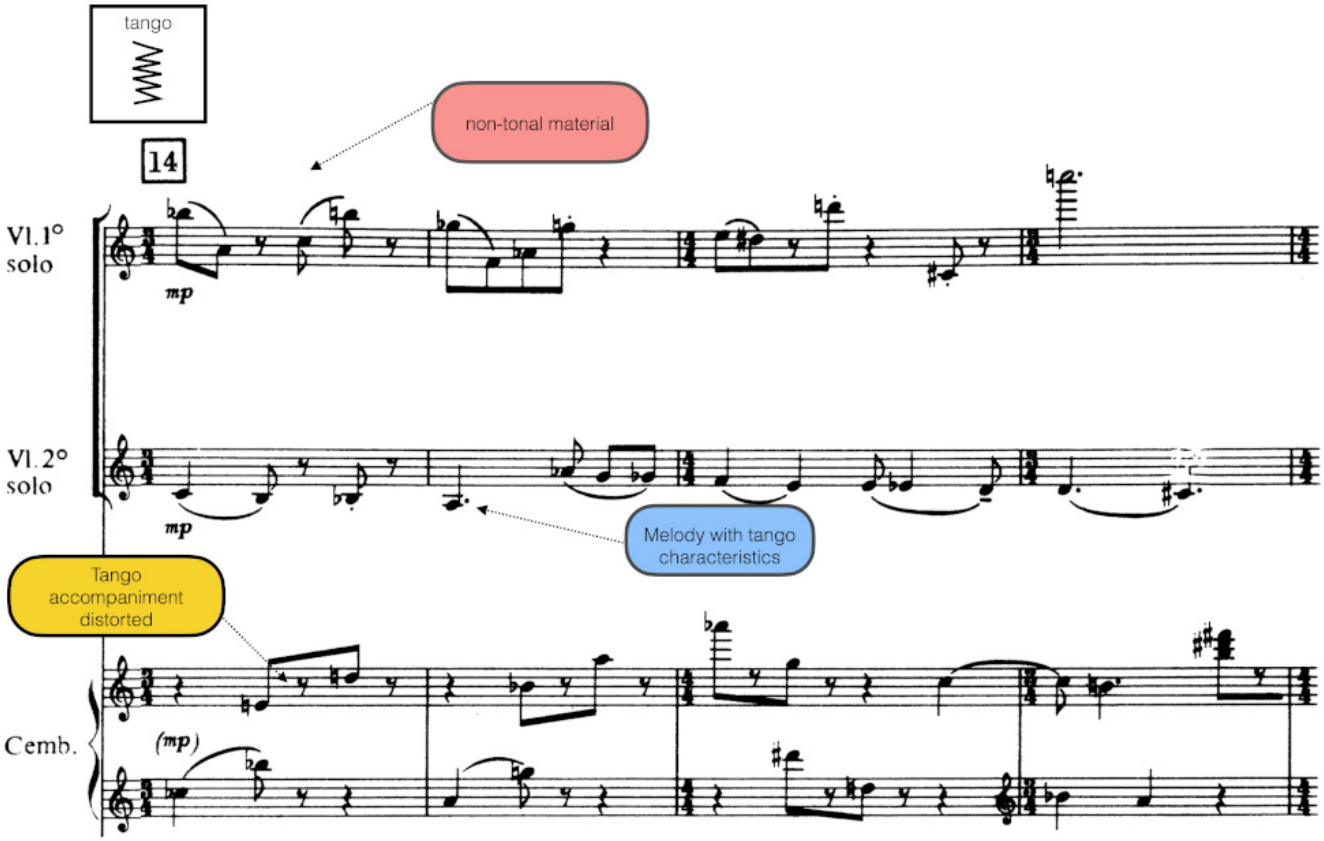
Example 23. Schnittke's Concerto Grosso no. 1, II, r.m. 6–8, second trajectory



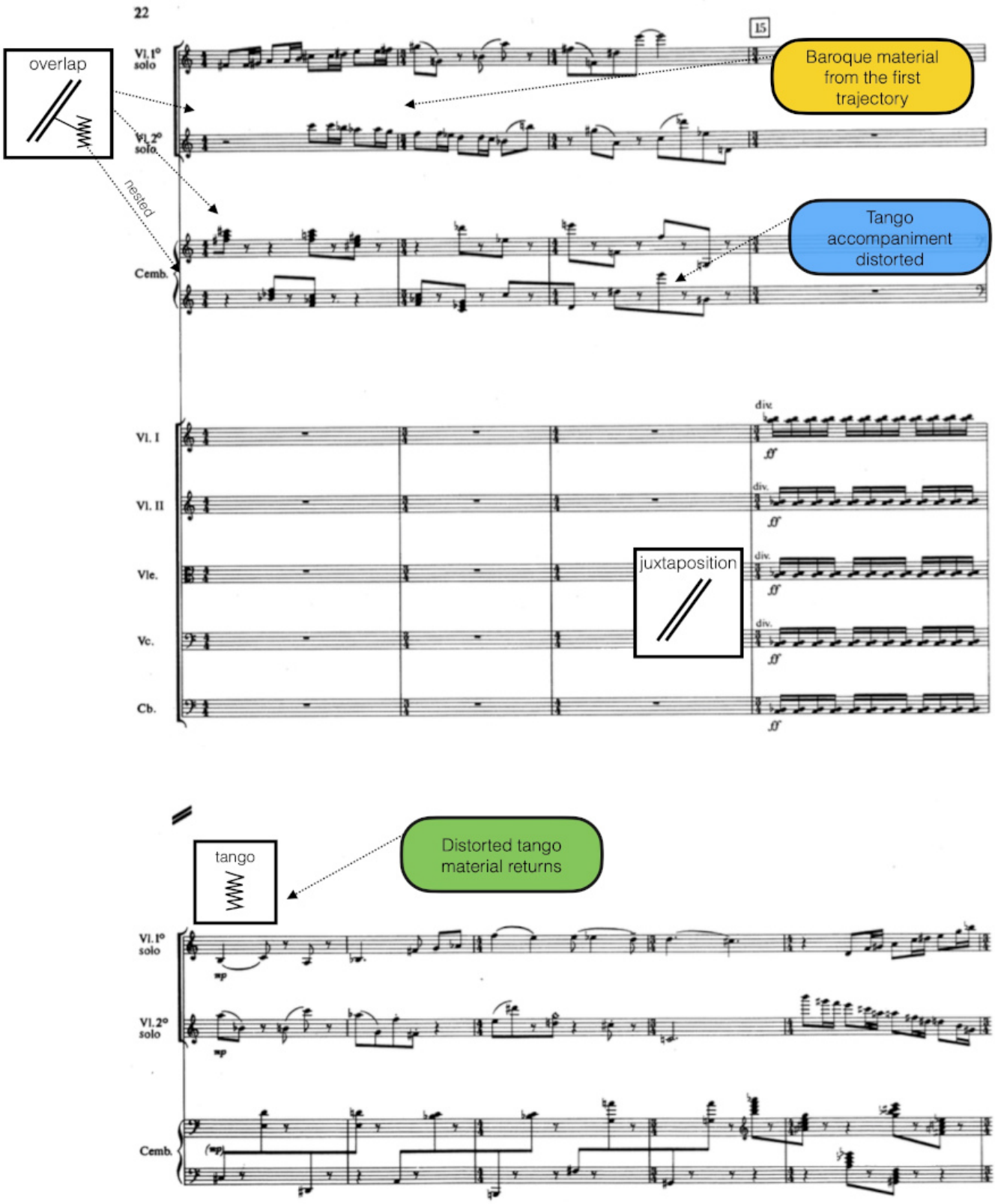
Example 24. Schnittke's Concerto Grosso no. 1, II, r.m. 12–13, third trajectory



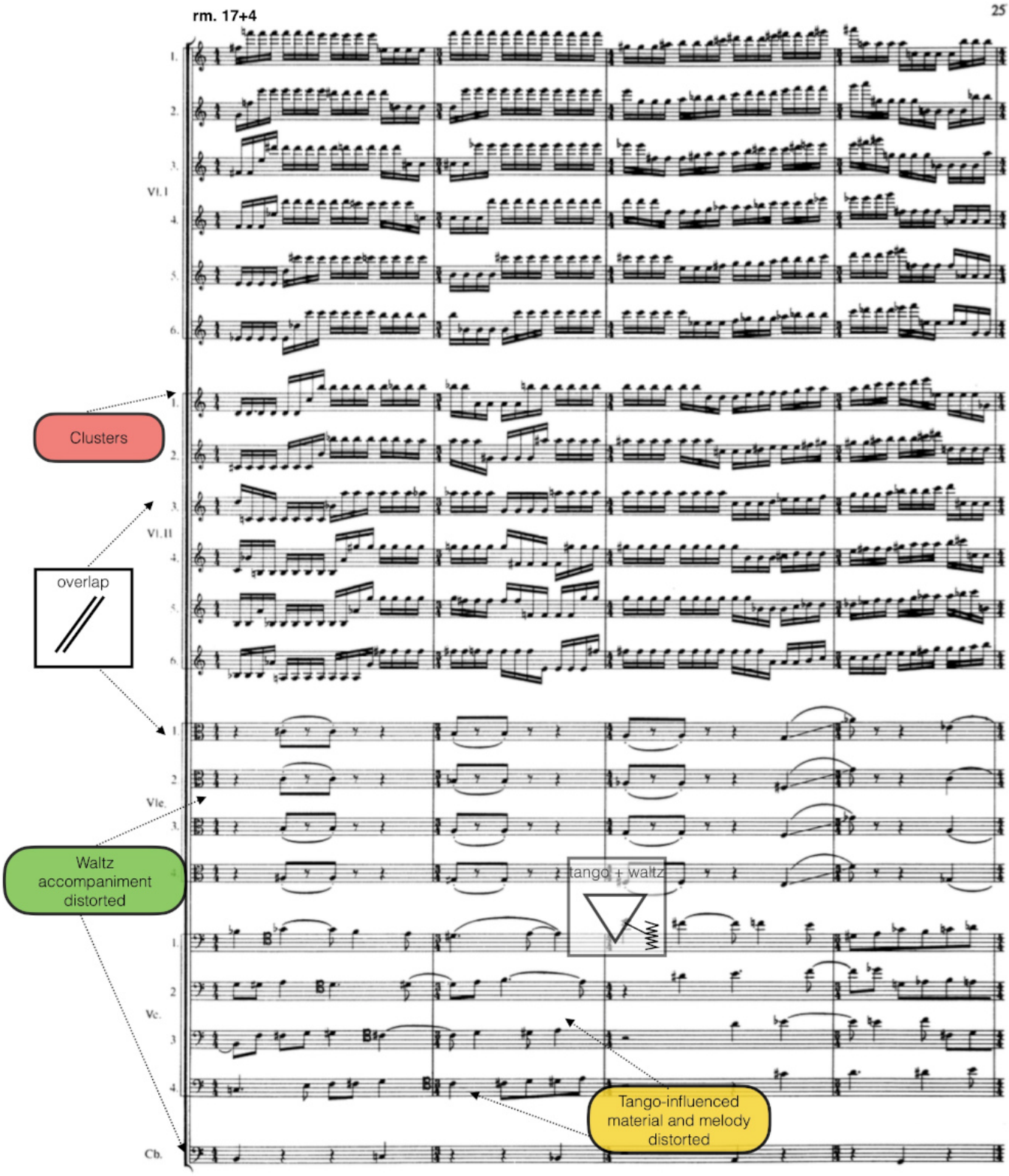
Example 25. Schnittke's Concerto Grosso no. 1, II, r.m. 14, distorted tango



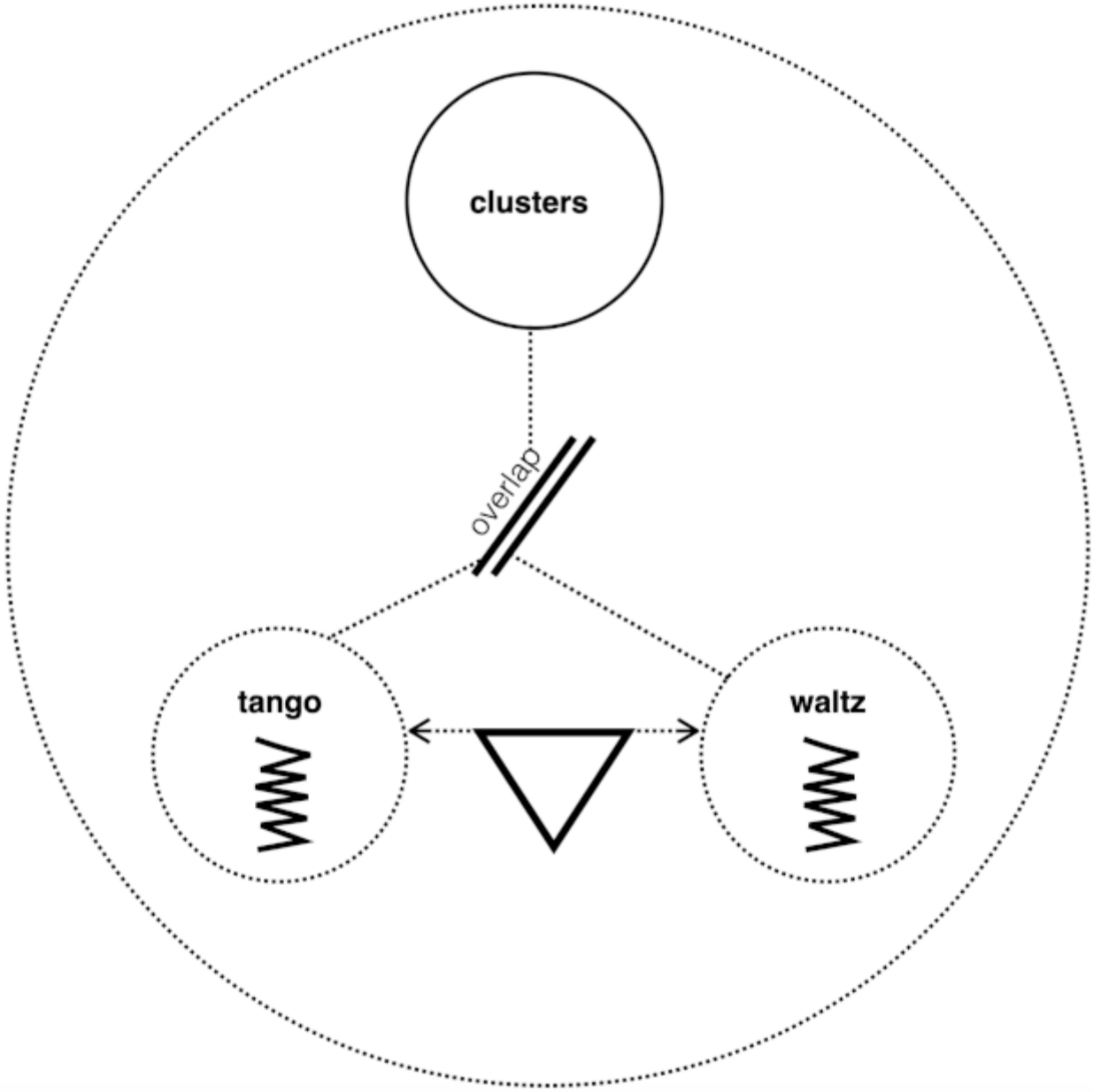
Example 26. Schnittke's Concerto Grosso no. 1, II, r.m. 14+4, clash overlapping with distorted tango



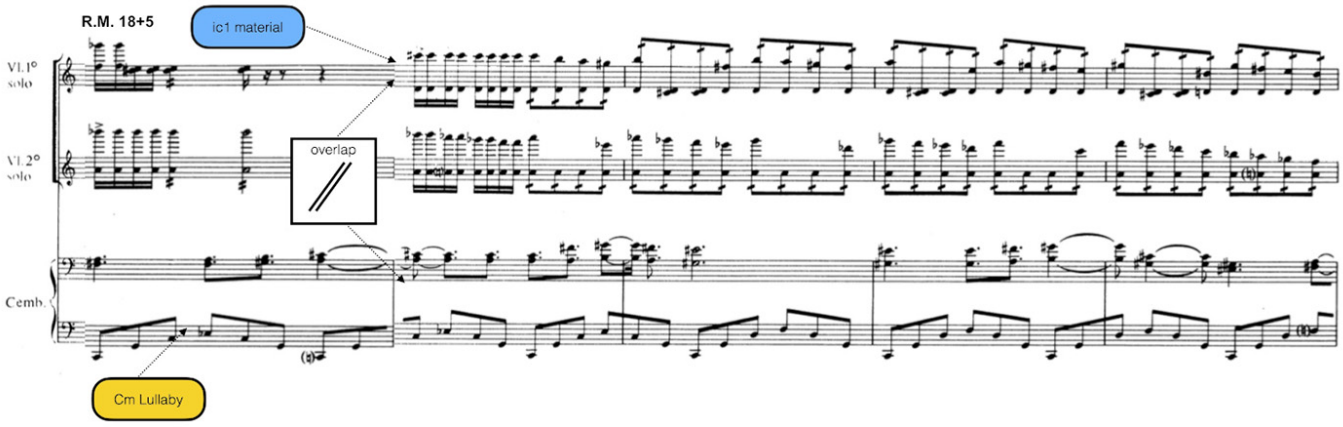
Example 27. Schnittke, Concerto Grosso no. 1, II, r.m. 17, coexistence, distortion and clash



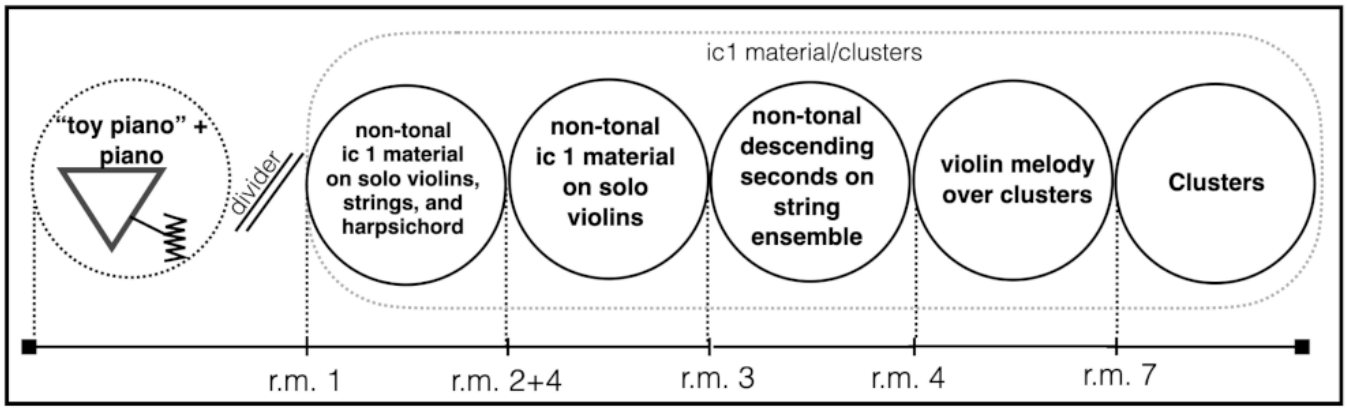
Example 28. Diagram of the climactic hybrid environment of Schnittke's Concerto Grosso no. 1, II, r.m. 17



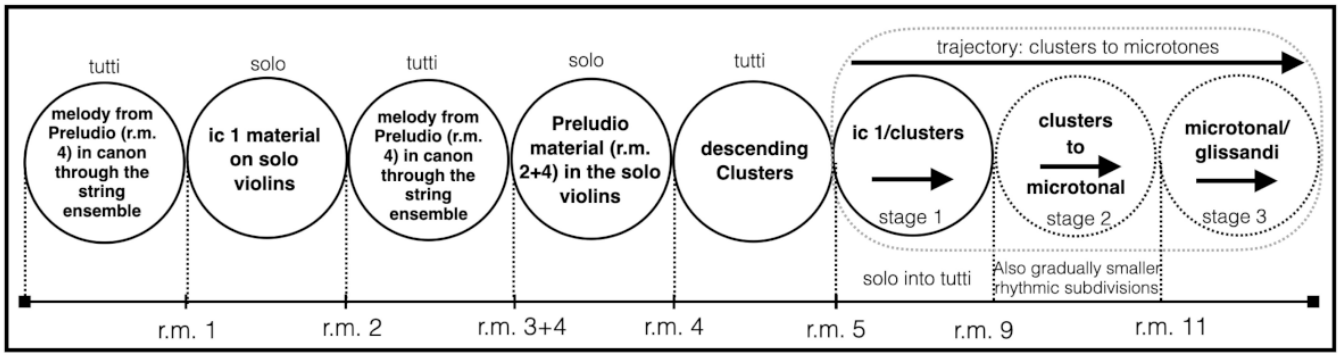
Example 29. Schnittke, Concerto Grosso no. 1, II, r.m. 18, overlap clash



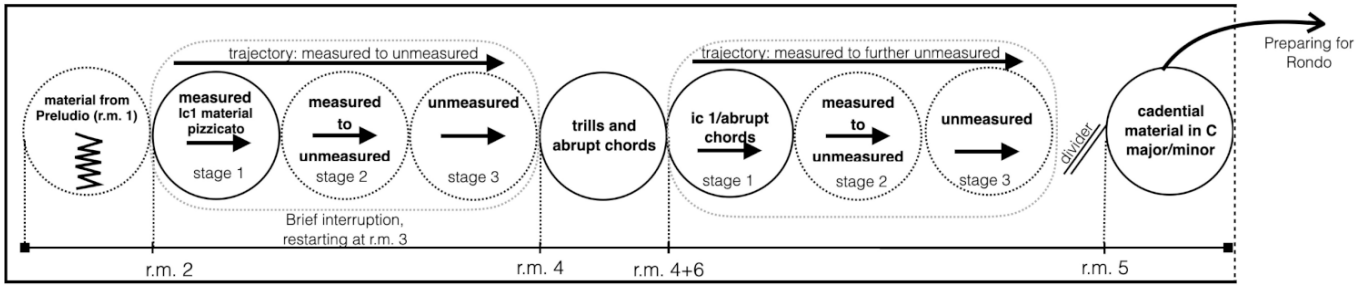
Example 30. Schnittke, Concerto Grosso no. 1, I, hybridity plan graph



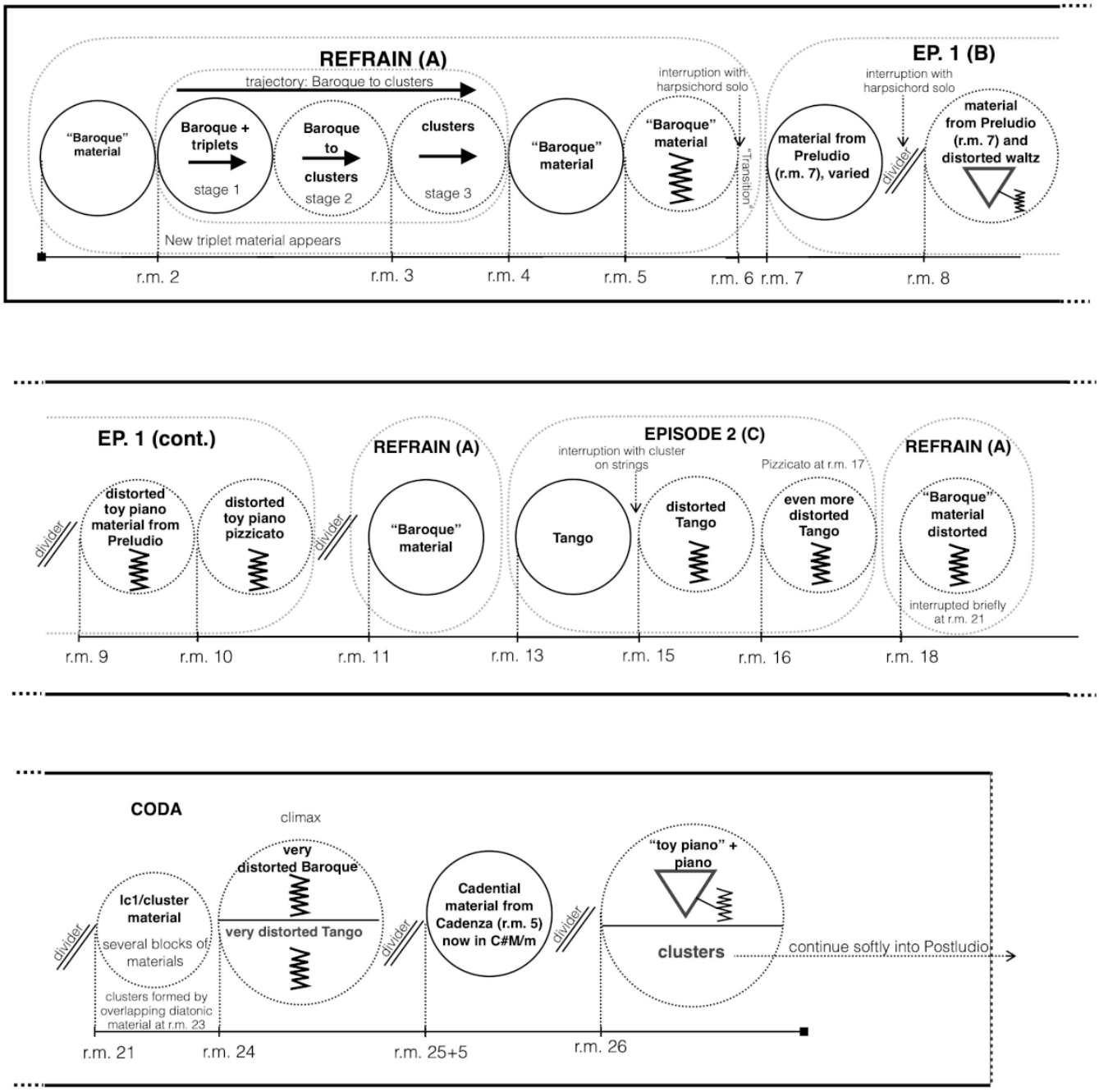
Example 31. Schnittke, Concerto Grosso no. 1, III, hybridity plan graph



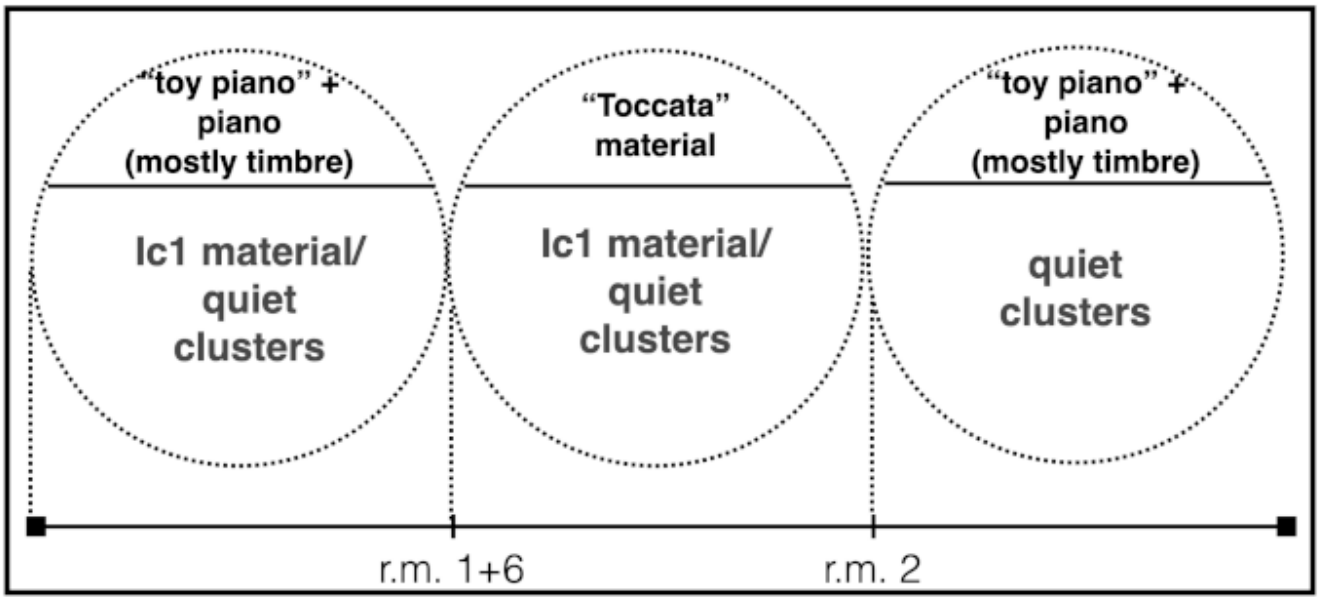
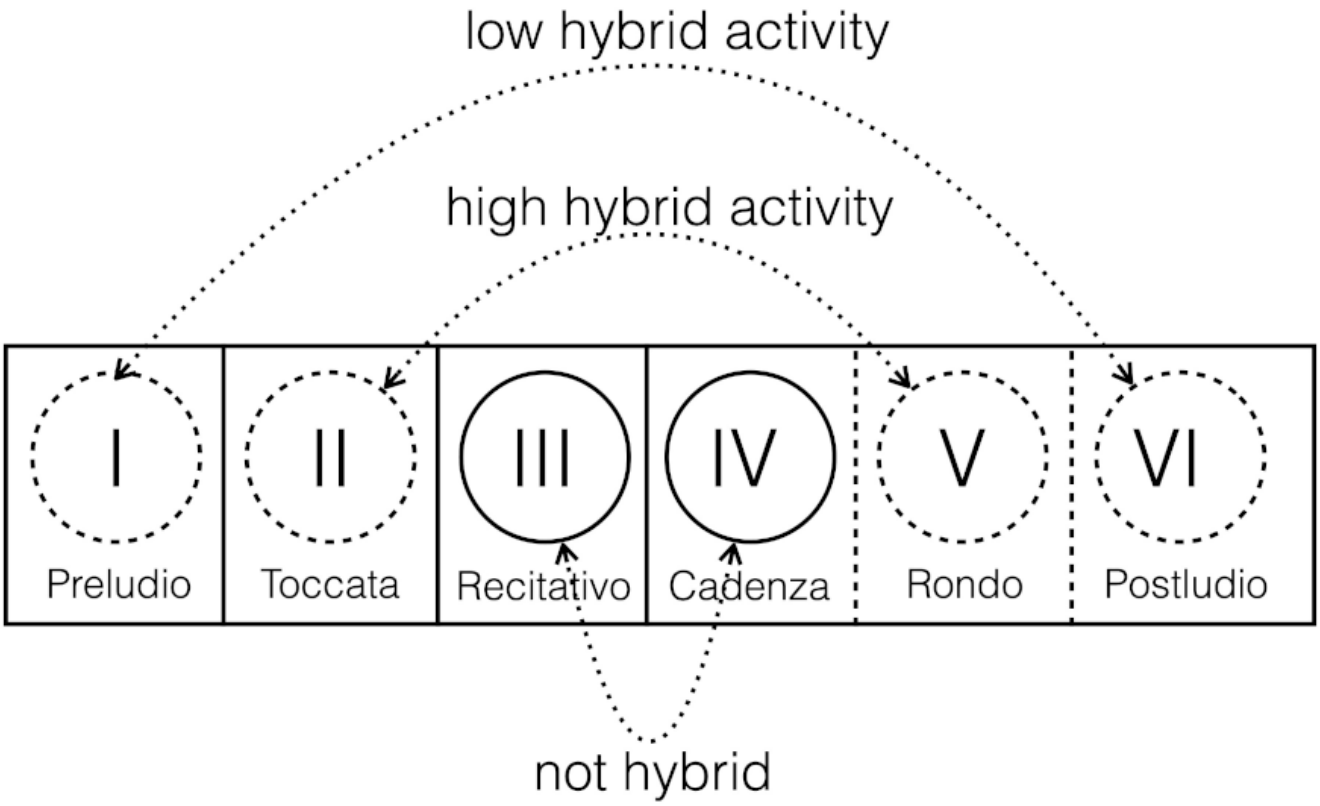
Example 32. Schnittke, Concerto Grosso no. 1, IV, hybridity plan graph



Example 33. Schnittke, Concerto Grosso no. 1, V, hybridity plan graph



Example 34. Schnittke, Concerto Grosso no. 1, VI, hybridity plan graph



Example 35. Schnittke, Concerto Grosso no. 1, symmetry of hybrid activity in all six movements