

MTO 23.1 Examples: Stover, Time, Territorialization, and Improvisational Spaces

(Note: audio, video, and other interactive examples are only available online) http://www.mtosmt.org/issues/mto.17.23.1/mto.17.23.1.stover.php

Figure 1. Past and future contracted into the living present in the first synthesis. This encounter, or *connection*, is the *foundation* of temporal experience; where and how we first have access to it.

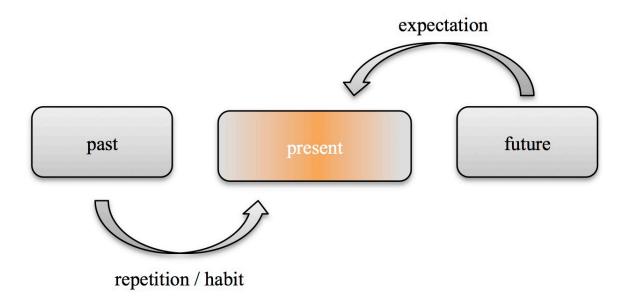


Figure 2. Living present as most-contracted expression of past in the second synthesis. The past is the *founding* of/for temporal experience; the passing into past of the present is a *conjunction*.

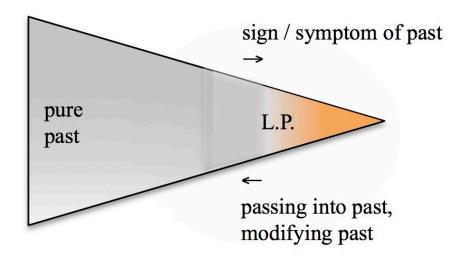


Figure 3. Living present as an event that cuts into time and assembles past and future into asymmetrical series in the third synthesis.

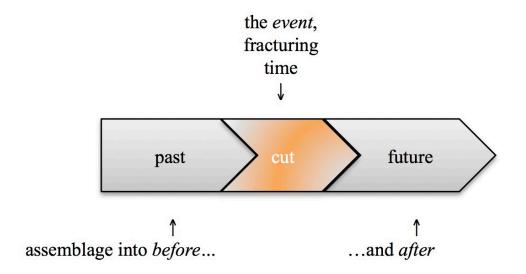
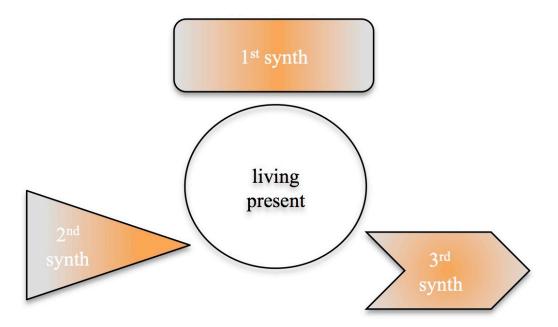
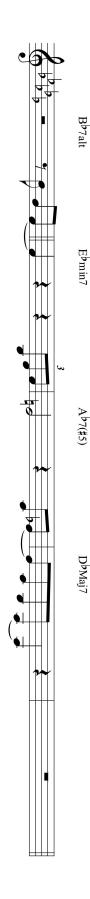


Figure 4. Living present as synthesis of (or reflecting the perspectives of) the three syntheses.



Example 1. Hypothetical gesture concluding our imaginary trumpet player's solo on "Stablemates" (last four bars with pickup).



Example 2. "Your" hypothetical first improvised gesture, responding to the context of the trumpet player's last figure.



Example 3. "&(and)," first four soundmasses. Transcribed by the author.

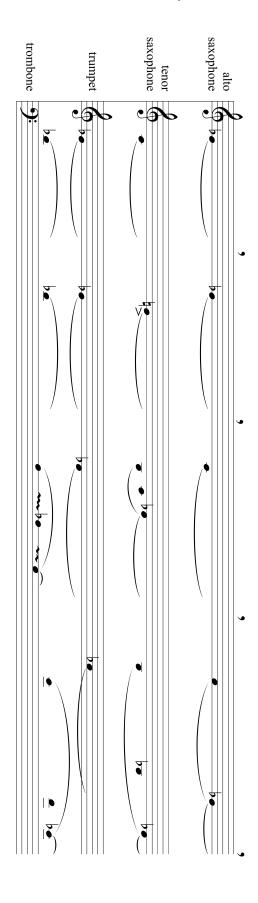


Figure 5. A simple assemblage (as a small part of a larger ongoing *structuring*), drawing together two milieus in the refrain.

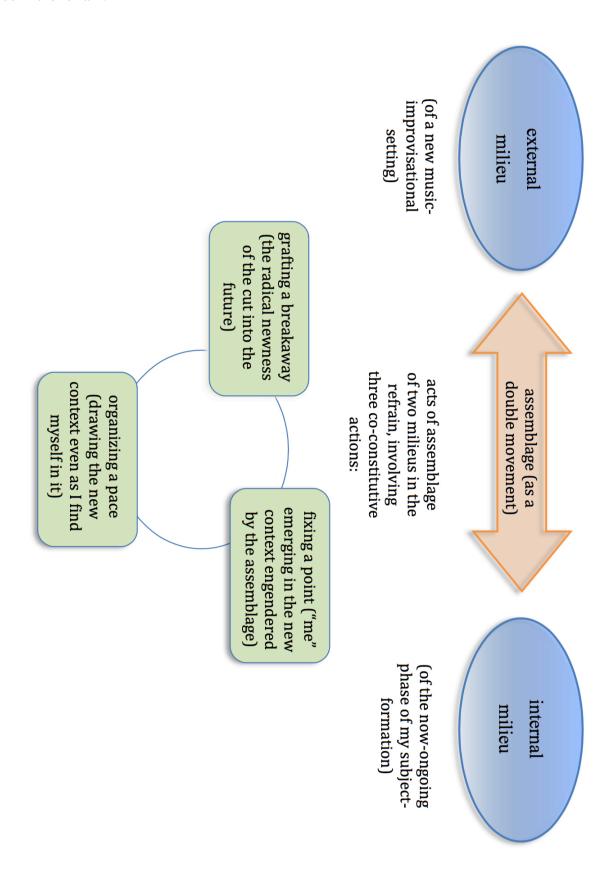


Figure 6. Three co-occurent aspects of a territorialization.

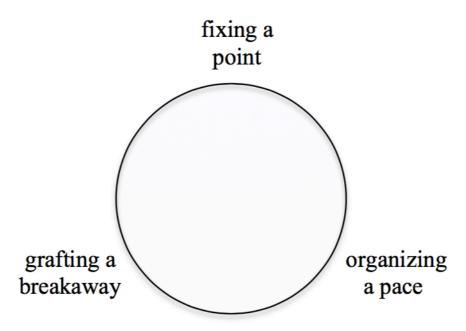
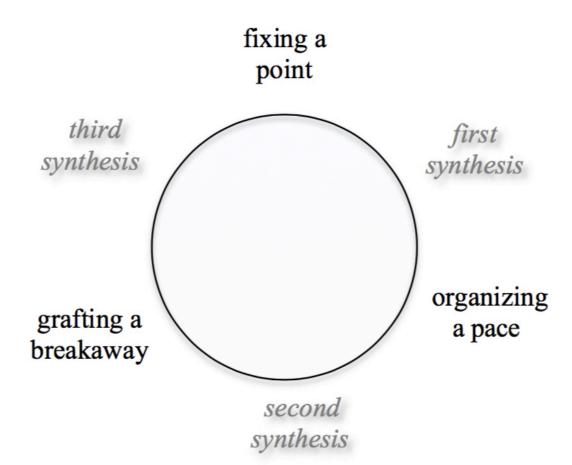
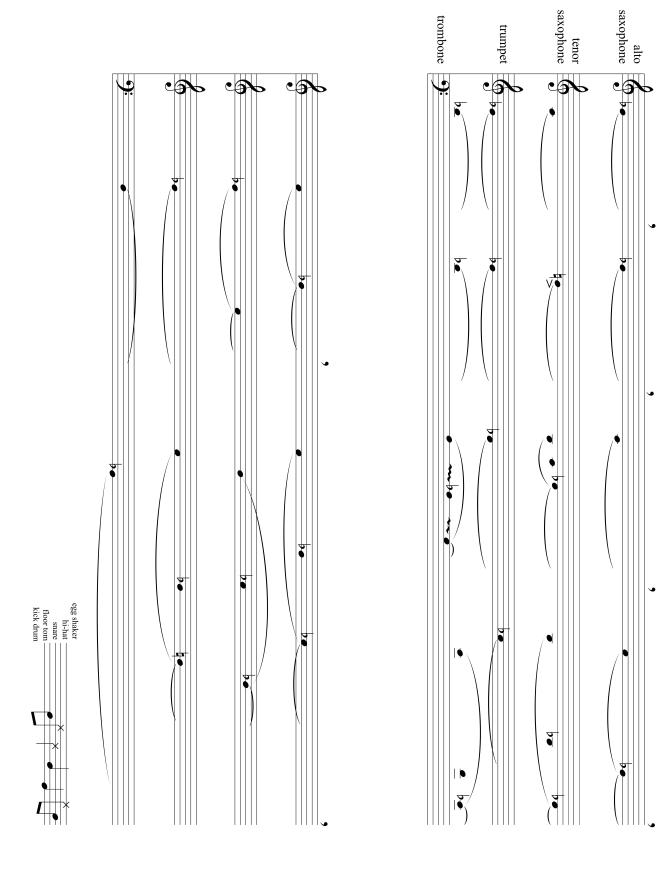


Figure 7. Three syntheses of time superimposed in the interstices between the three aspects of the territorialization.



Example 4. "&(and)," first seven soundmasses, through the event of the drummer's first entrance. Transcribed by the author



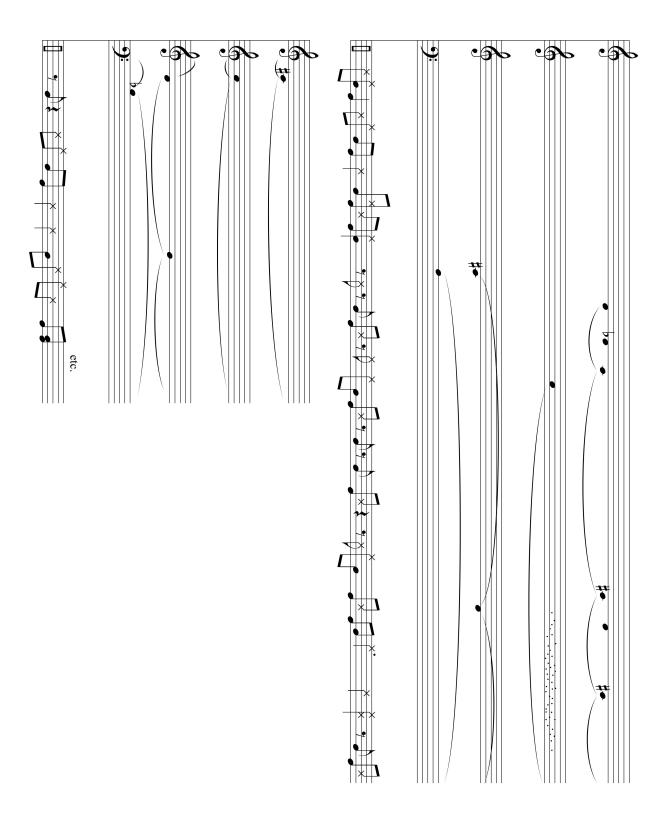
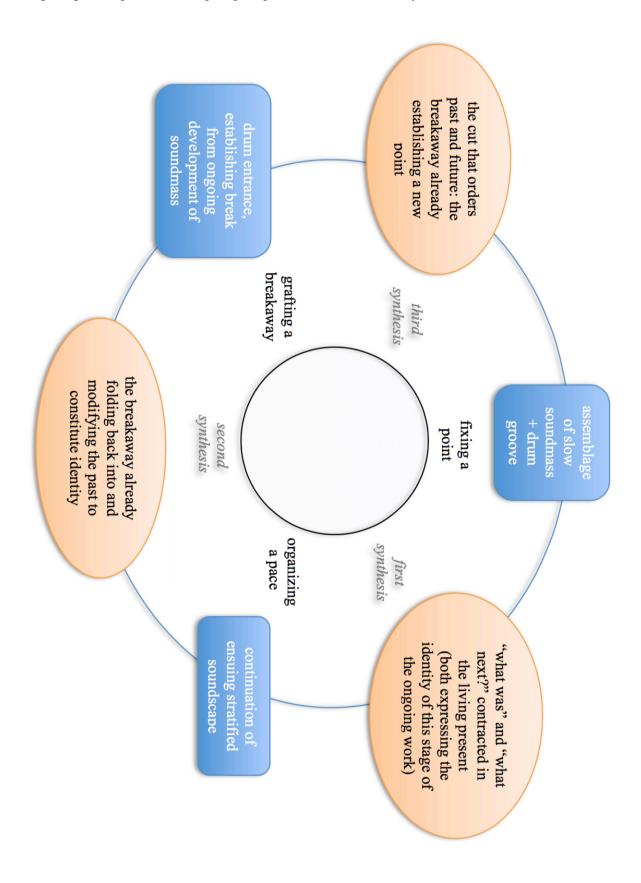
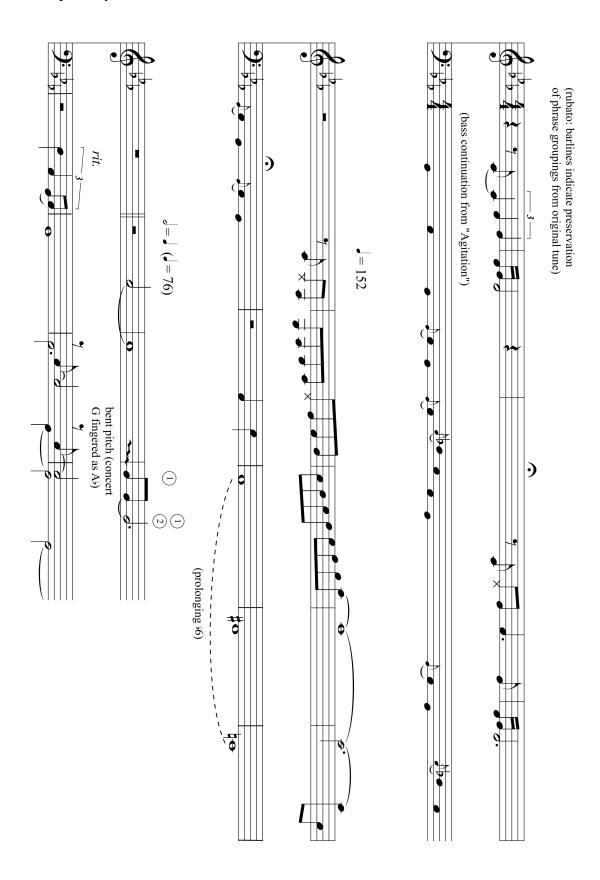


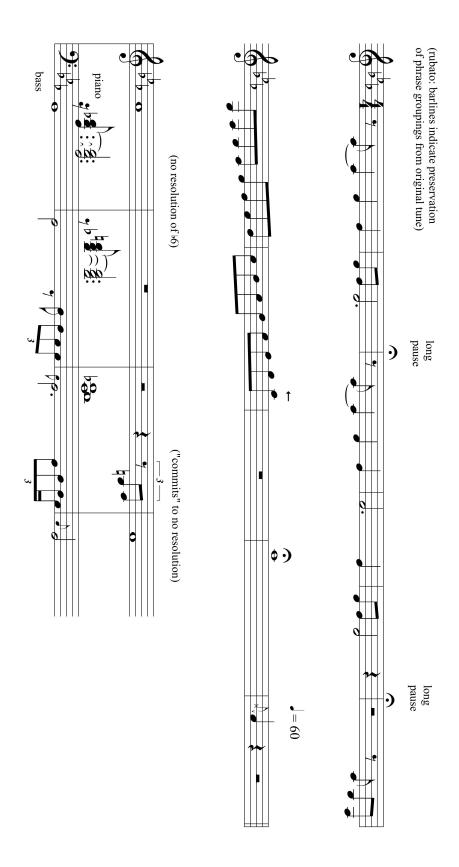
Figure 8. How the three actions that constitute the refrain and the three syntheses of time form an assemblage expressing the now-ongoing stage of the work's identity.



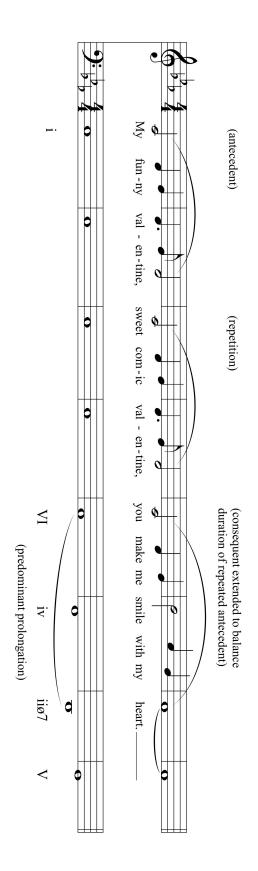
Example 5. Opening of December 23, 1965 performance of "My Funny Valentine" by the Miles Davis Quintet (Legacy CD 66955, disc two). In this and subsequent examples, only trumpet and bass parts are shown. Transcription by the author.



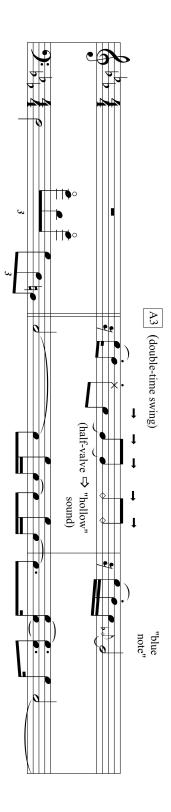
Example 6. Opening of December 22, 1965 performance of "My Funny Valentine" by the Miles Davis Quintet (Legacy CD 66955, disc five). Transcription by the author.



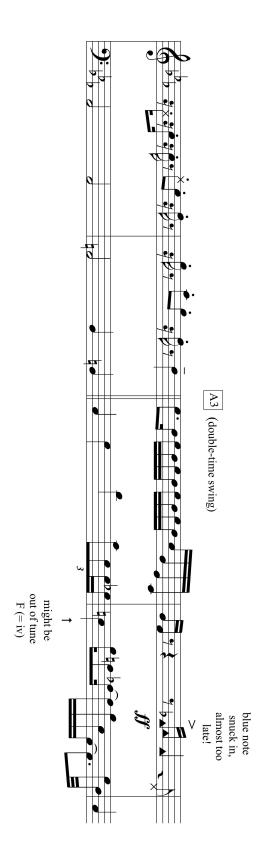
Example 7. First eight bars of "My Funny Valentine," with melody, lyrics, and chord roots shown.



Example 8. End of bridge and beginning of last "A" section of the 1964 performance of "My Funny Valentine" (Columbia CD 519503–2). Transcription by the author.



Example 9. End of bridge and beginning of last "A" section of the December 22, 1965 performance of "My Funny Valentine." Transcription by the author.



Example 10. End of bridge and beginning of last "A" section of the December 23, 1965 performance of "My Funny Valentine." Transcription by the author.

