

## **Articulation Vs. Fusion**

**from Boulez article: Timbre and composition - timbre and language**

**Are the following statements from Pierre Boulez true of the use of timbre in small or large ensembles?**

**Is Articulation of musical patterns the opposite of the instrumental fusion of musical materials?**

**Can we have articulated or more defined patterns and fusion in both small and large ensembles?**

**What are the different approaches?**

The small ensemble, primarily uses the analysis of discourse by means of timbre, creating interest by refinement and division, while the large ensemble primarily uses multiplication, superimposition, accumulation, creating an illusion.

The small ensemble is preferably the world of articulation, while the large ensemble is essentially the world of fusion. Articulation and fusion, these are the opposite poles of the use of timbre in the instrumental world.

Timbre, composition, and acoustic setting should be linked by the same necessity, unique to the work in question.

The functional possibilities of timbre only seem valid if they are linked to musical language and the articulation of a discourse through structural relationships; timbre both

# Klangfarbenmelodie

Anton Webern - Five Pieces for  
Orchestra Op. 10 (1913)



Bartje Bartmans

## Five Pieces, Op. 10

I

Sehr ruhig und zart (♩ = 50)

Flauto *frullato* *ppp* *ord.* *zögernd tempo*

Clarinetto B *ppp* *dolcissimo* *ppp*

Tromba B *con sord.* *ppp* *(con sord.)* *ppp*

Trombono *con sord.* *ppp*

Celesta *ppp*

**Can the use of timbre in  
instrumental composition be  
use to create polyphony ?**

**Salvatore Sciarrino (\*1947) -  
Omaggio a Burri (1995)**



# TIMBRAL & GESTURAL MONOPHONY

Score for five string instruments (Vln.I, Vln.II, Vla., Vc., Cb.) showing arco and pizzicato techniques. The score is written for five staves, each with four fingerings (I, II, III, IV) indicated. The dynamics are marked *fpp* (highest possible pitch) for the arco sections and *fpp* for the pizzicato sections.

Vln.I  
arco  
*fpp*  
highest possible pitch

Vln.II  
arco  
*fpp*  
highest possible pitch

Vla.  
arco  
*fpp*  
highest possible pitch

Vc.  
arco  
*fpp*  
highest possible pitch

Cb.  
arco  
*fpp*  
highest possible pitch

Score for five string instruments (Vln.I, Vln.II, Vla., Vc., Cb.) showing pizzicato techniques. The score is written for five staves, each with four fingerings (I, II, III, IV) indicated. The dynamics are marked *ff* (fortissimo) for the pizzicato sections.

Vln.I  
pizz.  
*ff*

Vln.II  
pizz.  
*ff*

Vla.  
pizz.  
*ff*

Vc.  
pizz.  
*ff*

Cb.  
pizz.  
*ff*

# TIMBRAL & GESTURAL POLYPHONY

The image displays a musical score for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The score is written in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as *ppp*, *p*, *mf*, and *pp* are used throughout. Specific performance instructions like *jeté c.l.*, *jeté*, *crini*, and *jeté 1/2 c.l.* are present, indicating specific bowing or playing techniques. The score is divided into measures by bar lines, and the instruments are labeled on the left side of their respective staves.

**Vln. I**

**Vln. II**

**Vla.**

**Vc.**

**Cb.**