

Spiral Study 3: On A Curved Tempo

Andrew Byrne

In the third study, the accelerating and decelerating spirals are rearranged as repeating notes. A new spiral enters every 2 bars. In this setting, the polyrhythmic relationship between the spirals can be heard - the second spiral is a 2:1 polyrhythm to original, the third creates a 3:2:1 polyrhythms, the fourth 4:3:2:1. There are 24 spirals in the study. These polyrhythmic relationships are overlaid with the state of exponential slowing down which is typical of all the spirals. All are slowing down while maintaining a fixed polyrhythmic relationship with the others. In effect, the first spiral is heard as articulating downbeats, suggesting a sense of a curved tempo as the texture expanding to include 24 spirals.

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♩ = 100



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24

Musical notation for measures 24-27. The piece is in treble clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, often beamed together. The bass line provides harmonic support with chords and some eighth notes.

28

Musical notation for measures 28-32. Measures 28-31 continue the melodic pattern from the previous system. Measure 32 features a complex, dense chordal texture in both the treble and bass staves, marked with a forte dynamic (f) and a breath mark (v).

33

Musical notation for measures 33-36. The melody continues with eighth and sixteenth notes, maintaining the rhythmic complexity of the piece.

37

Musical notation for measures 37-40. Measures 37-38 feature a very dense, multi-layered texture with many notes beamed together. Measures 39-40 return to a more standard melodic line.

41

Musical notation for measures 41-43. The melody continues with eighth and sixteenth notes, showing a slight change in phrasing.

44

Musical notation for measures 44-47. Measures 44-46 continue the melodic pattern. Measure 47 features a final, dense chordal texture in both staves, marked with a forte dynamic (f) and a breath mark (v).