

## ABSTRACT

Ecstatic Utterances Explained:  
A Companion to *Ecstatic Utterances*

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This paper provides technical and philosophical insight into the composition *Ecstatic Utterances*. Three distinguishing approaches feature in this thesis: strands, and their accompanying theory; harmonic crescendo and a limited aleatory passage. Of greatest importance amongst these three is the concept of a strand, and the possibilities obtaining therein; possibilities which have crystallized in the writer's musical and verbal expression, providing methods for both composition and analysis. While these methods remain in need of development, important strides have already been taken: a detailed analysis of portions of *Ecstatic Utterances* and a brief theoretical foundation titled "A Beginning to the Discussion of Strands as a Form of Musical Expression: A Conceptual Glossary." Both documents were developed simultaneously in an attempt to be systematic. All work is original unless otherwise cited.

Ecstatic Utterances Explained:  
A Companion to *Ecstatic Utterances*

by

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A Thesis

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## LIST OF ABBREVIATIONS

|       |  |
|-------|--|
| AS    | Amalgamated Strand                               |
| AT    | Amalgamated Thread*                              |
| CTC   | Complex Thread Cell*                             |
| CE    | Chord Extraction                                 |
| EU    | <i>Ecstatic Utterances</i>                       |
| IDMS  | Iterative Discursive Melodic Strand*             |
| IMPS  | Iterative Melodic Progress Strand*               |
| IPSDS | Iterative Prime-sequitur Destabilization Strand* |
| ISS   | Iterative Stasis Strand*                         |
| IU    | Iterative Unit                                   |
| IUP   | Iterative Unit Pattern                           |
| IVS   | Iterative Variational Strand                     |
| GVMS  | Generative Variational Motivic Strand            |
| ME    | Melodic Extraction                               |
| MEC   | Melodic Extraction Counterpoint                  |
| MIS   | Migrational Iterative Strand*                    |
| MPSDS | Motivic Prime Sequitur Destabilization Strand*   |
| MSS   | Motivic Stasis Strand*                           |
| SE    | Strand Extraction*                               |
| TC    | Thread Cell                                      |
| TE    | Thread Extraction*                               |

*\*In Conceptual Glossary only.*



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Jim Simmons

## CHAPTER ONE

### Introduction

*Ecstatic Utterances* was written originally as a semester project for Advanced Orchestration. My professor, Dr. McAllister, suggested that it be a woodwind quintet of some variety, adding that the instrumentalists might exchange to their cousin instruments throughout the work (flute to piccolo, oboe to English Horn, Bb clarinet to bass clarinet, and bassoon to contrabassoon). While improvising on the piano, the main motive of two interlocking tri-chords (C and D-flat) took shape (See Example 1):

Example 1. Main Motive (mm. 36-41):

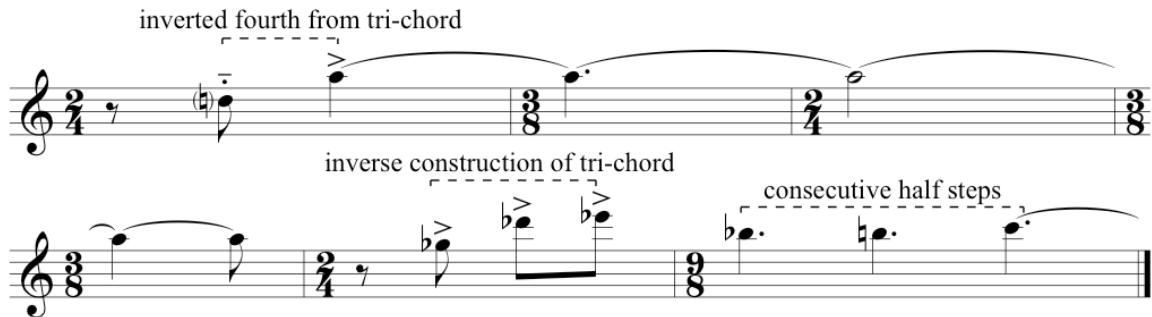


The idea propelled itself forward through this initial metric construction 7/8, 7/8, 9/8 (the 7/8 measures were re-written as 2/4 + 3/8 combinations.) From this trichordal framework, other brief melodic ideas emerged: instead of an initial descent of a fourth, the idea went up a fifth (an inverted fourth); instead of being followed by a half step motion, a whole step occurred; instead of a third joined to a half step, two half steps occurred consecutively (See Example 2). Other motives (both pitch and rhythmic motives) arose as a result of these explorations (See Example 3) as well as many variants of the third & half-step intervallic pattern.

Variations of the rhythmic framework also arose. Often, beginning the compositional process with improvisation of some sort (on an instrument, singing,

drumming on my steering wheel, etc.), my musical ideas are usually rhythmic first, and melodic/harmonic second. In the case of *Ecstatic Utterances*, all three components were present in the initial musical idea. Subsequent ideas appeared almost as “suggestions” of the first one, as logical outcomes of a musical “given.”

Example 2. Initially Composed Variations (mm. 55-60):



Example 3. Subsequently Composed Variations (mm. 14-17):



Other times, inspiration will arise from interaction with the world, with faith, with “extra-musical” ideas, or even ideas about musical ideas. Something as vague as a half-dreamed image, or a half-conscious feeling may guide my progress from thought to idea, and idea to music.

For *Ecstatic Utterances*, the “extra-musical” idea stemmed from whimsy regarding Benny Hinn-type Pentecostal revivals where manifestations of “speaking in tongues” precede episodes of “falling-out,” hysterics, and other frantic happenings. A polemic of sorts began to form in my head: a sort of musical Pentecost experience, or, as it were, a Babel’s tower, a Sibylline cave of things proclaimed and not understood. I

conceived of music with numerous scriptural subscriptions, each symbolizing the gap of understanding between what was being expressed and how it was being understood, the gap often existing between performer and audience.

This polemic disposition slowly gave way to a more sincere personal understanding that any piece I wrote should not merely comment on someone else's spiritual experience (however spurious it might appear to me), but rather, comment on my own spiritual pilgrimage.

Coming full circle, I began to conceive of an even richer metaphor: making music was similar to the act of preaching and prophecy: "Though seeing, they do not see; they hear, but understanding cannot find" (Luke 8:10, referencing Isaiah 6:9). Jesus expressed the similarity he shared with Isaiah, and prophets in general, when He quoted Isaiah's words. The act of preaching, of proclaiming things that are hidden which need to be revealed--this act seems ever to fly in the face of the *status quo*; of an audience unwilling to hear hard words, to think hard, unfamiliar thoughts. It takes an act of revelation to translate those vital things encoded in the prophetic act to hearers too deaf to "hear the word of the LORD." In other words, *illumination* must aid the listener, both when hearing a sermon or a symphony.

Like the words of a prophet, without an act of revelation, the hearer will remain unmoved, as if only noise and chatter were occurring. Music, too, expresses that which goes beyond the scope of spoken language, and requires inspired hearing to be understood. Thus, the perception of art, which requires individual hermeneutic interpretation, and therefore, construction of meaning--this moment of perception and interpretation becomes the stage where *Ecstatic Utterances* plays itself out: the sibylline

prophets of wind players and piano proclaiming mysteries that must be grasped by the hearer.

Thus, the cat-and-mouse game began: the initial motive, which came to connote “pursuit,” became a ritornello of sorts throughout the work, aiding transition between movements that recount musical episodes of this symbolic pilgrimage. Biblical subscriptions abound in the score: under rehearsal letters, or at strategic musical moments, not so much as programmatic underpinnings (i.e., Red Riding Hood ran through the forest) but as philosophically derived performance designations. Instead of *maestoso*, one reads “Revelation 7,” etc. Existential interpretation and meaning making become paramount not just for the conductor, and the audience, but for the performer as well.

My research through biblical passages about speaking in tongues led me further afield; I began to search through any passage that depicted or implied a state of ecstasy, or of something esoteric, of things spoken which required revelation to understand. Desiring to express something of the ecstatic state of others, or of that transcendent opening of the mind known theologically as *illumination*, my thoughts began searching wider still for an apt depiction of heavenly transport. Those cryptic sounds pulsating through space from various heavenly bodies suggested to me a fitting comparison. One evening, I notated the tones and rhythms encrypted in the light transmissions coming from Saturn<sup>1</sup>; I also attempted to capture the eerie, kaleidoscopic spiraling of our own earth’s aurora. Another metaphor of spiritual pilgrimage nudged my mind: the journey inward towards God and the journey upward through the atmospheres of transcendent

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<sup>1</sup> I have not yet included the Saturn theme in a finished composition.

realization and of that eventual mortal climbing of our souls in death back up the ladder to the God of Jacob---These journeys led to the same place: inward and upward were one path, both leading to communion with the Divine. From this vantage, I began sketching the work *Ecstatic Utterances*.

Typical for me is the feeling that midway through a composition I sense the work taking on a momentum of its own, and from that point on (though I will sketch all the way through the process), I attempt to let the work become what it is trying to become, to let it have a “life of its own.” This tension between planning and following intuition finds numerous witnesses in creative fields, be they composers, novelists, sculptors or painters. Since I intend to write music which straddles the gap between “absolute” and “programmatic” types, I often think of my works as *absolute narratives*, in that the intra-opus logic must support the formal and thematic gestures of a piece, while a “narrative” quality to the work will imply itself throughout.

As a necessity, this narrative quality must assert itself during the creative process, if it is to have a chance at seizing upon the listener in the same way. Such narrative energy expresses itself through caprice, through the impulse of the subconscious mind, or through prayerful nudges. If the mind is a tree, then inspiration and intuitive direction must come both from above and below, drawing nourishment from deep, unseen roots in the subconscious, as well as synthesizing light from above with outstretched branches.

I will now discuss the formal, practical, and compositional aspects of *Ecstatic Utterances*, including the most important facet of the work—the use of *strands*.

## CHAPTER TWO

### Some Philosophical and Practical Considerations

#### *Philosophical Aspects*

Because *Ecstatic Utterances* features five players, the number Five suggested itself to my imagination immediately. For years the number has fascinated me: I often think of both Trinitarian three-ness and Christ's dual nature being contained within Five. Rhythmically, I have instinctively gravitated towards Five or Seven as a metric organization. Its asymmetry has always arrested my mind and eye, like the wonder of a child which stares at the starfish, puzzled by its balanced irregularity. It struck me that the asymmetry of Five implied the symmetry of Four in this way: **I** (f) **II** (o) **III** (u) **IV** (r) **V**. It seemed that the format of a contemplative prayer service was implied, with five strikes of a bell moving the service forward to its conclusion.<sup>1</sup> It should be noted that the four sections of the piece partitioned by bell strikes are multi-sectional themselves. Not only this, but different from all its counterparts is the fourth bell strike, both in its length and execution (it is struck at random for the space of four measures, mm. 461-464) and in its location (it ensues seven measures before the last measure of the section, m. 467).

The number of notes used in the "pursuit" theme is five; the number of total iterated notes of the idea is seven (see first two measures of Example 1, p.1). The merging of five and seven, of five and four—the intermingling of these integers into one symbol may be expressed as *perichoretic integration*, upon which more will be said later.

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<sup>1</sup> I am most deeply indebted to Dayspring Baptist for this type of experience.

Suffice to say *perichoretic integration* entails musical semiotics and theological symbolism.

As has been mentioned, serving as an implicit program throughout *EU* is the idea of spiritual pilgrimage, bolstered by scriptural performance directions (see Appendix C, p. 82). I will now elucidate the practical aspects of the composition, and how they influenced the structure of the work.

### *Practical Aspects*

Wind instruments retain that human quality imparted to them through the act of breathing. Such a quality has manifold advantages. On the other hand, the need for respiration precludes continuous motion (at least from one wind instrument, barring technological help). Pianos have no such limitation; thus, the inclusion of piano in the quintet allows for continuity, an important philosophical component also bearing significant practical values: (1) if a wind player needs to breathe, the musical idea will continue unharmed; (2) the attack of the piano blended with that of a wind instrument brings the lines out; (3) certain sections of the work can be carried by the piano, giving the wind players physical respite, also providing contrast, drama, and continuous flow to the piece (acting as a sort of “continuo.”)

Because *EU* was written for five players, I highlighted interaction between the players and each instrument involved, totaling nine (ten, if the prayer bowl is counted):

Player 1- Flute and Piccolo  
Player 2- Oboe and English Horn  
Player 3- Bb Clarinet and Bass Clarinet  
Player 4- Bassoon and Contrabassoon  
Player 5- Piano, Prayer Bowl<sup>2</sup>

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<sup>2</sup> For the premiere, the role of striking the prayer bowl was given to the conductor.



To emphasize this interaction, each instrument would receive a solo passage (although the prayer bowl does feature more prominently in an aleatoric section near the end, it was not given a “solo”), meaning that the piece’s form would have to support nine solos in a meaningful manner. Therefore, because the construction of the work would feature four main sections, at least two solos would have to occur per section, leaving one over to fit where it might. This problem of balance was solved by allowing the third prayer bowl strike to not act as a partition between micro-movements, but as a strategic participant in a structurally significant passage (i.e., the aleatoric section), allowing the third and fourth sections (or, as it is experienced, between the fourth and fifth ones)<sup>3</sup> of the work to blend together seamlessly.

As it happened, the piano solo became the partition between third and fourth movements. Emphatic force drives the piano solo forward into the final movement for three reasons, two of which are corollaries: (1) it is penultimate in the order of total solos, and the last solo of the piece’s new material (the final solo corresponds to the first one); (2) up to this point, the piano has fulfilled a decidedly supportive role, that of “continuo,” as has been mentioned, and only now asserts its soloistic voice; lastly, (3) it is the longest solo. In some cases, a duet substitutes for separate solos.

As the piece took shape, other moments calling for solo work became apparent. Because I dedicated the piece to Dr. McAllister, a fine clarinetist himself, the clarinet is given many of these significant moments. Below is a table with the order of solos, although it is not meant to be exhaustive and attempt to include every possibly “soloistic” moment in *EU* (see Table 1, p.9):

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<sup>3</sup> As has been previously mentioned, each “movement” is comprised of and experienced as a group of smaller “micro-movements.”

Table 1. List of solos in order of appearance

| Planned solos                              | Unplanned solos           | Measure numbers |
|--|---------------------------|-----------------|
| Flute                                      |                           | 1-13            |
| Contrabassoon                              |                           | 121-134         |
|  | Bb Clarinet, with piccolo | 137-148         |
|  | Bb Clarinet, with piano   | 182-193         |
| Oboe                                       |                           | 226-235         |
| English Horn, with flute                   |                           | 279-290         |
|  | Bb Clarinet, with piano   | 350-355         |
| Bassoon                                    |                           | 375-379         |
| Piccolo, with imitation in<br>other voices |                           | 443-449         |
| Bass Clarinet                              |                           | 461-464         |
| Piano                                      |                           | 469-495         |
| Bb Clarinet                                |                           | 567-579         |

Finally, for added dramatic and structural emphasis, all wind instruments share the same melodic passage at the finale of the work (See Example 4, p.10).

Allowing sufficient time for instrumentalists to change instruments was also an important consideration, although in some instances that transfer time approaches the minimum possible. Nevertheless, neither rehearsal nor performance suffered for this fact, as the premiere proved.

Example 4. Wind Unisono (mm. 544-549):

The image displays a musical score for a wind unisono, consisting of two staves of music. The top staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The melody starts with a half rest, followed by a dotted quarter note (F#4), a half note (G#4), and a quarter note (A4). The bottom staff also begins with a treble clef and a common time signature. It starts with a dotted quarter note (F#4), a half note (G#4), and a quarter note (A4). The melody continues with a dotted quarter note (Bb4), a half note (C5), and a quarter note (D5). The piece concludes with a dotted quarter note (E5), a half note (F5), and a quarter note (G5). The score includes dynamic markings: *fff* (fortississimo) is placed below the first staff, and *fff*, *ff* (fortissimo), and *fff* are placed below the second staff. A horizontal line with a wedge-shaped dynamic marking connects the *fff* and *ff* markings on the second staff.

## CHAPTER THREE

### Special Techniques: Strands, Harmonic Crescendo, and Limited Aleatory

Three main sorts of special approaches were employed in *EU*: (1) strand theory; (1) the *harmonic crescendo* at Rehearsal K (mm. 279-303); (3) limited aleatory. Each will be given separate development here, with strand theory receiving the most attention.

#### *Introduction to Strands and Their Use in EU*

Influences on my compositional approach (or anyone else's) exceed facile description, often spanning a wide range of disparate, or, at least seemingly disparate musical forms and sources of inspiration. Nevertheless, certain unifying features arise from the multiplicity, and find expression in my writing, the three most important for the purposes of this paper being these: a tendency for musical ideas to exceed, or dance on the borders of the *temporal conceptual span*; a motorific use of rhythm and motive; and a harmonic grammar not solely dependent upon either the dominant/tonic relations of the Common Practice, or of Twelve-tone or aleatoric method of Post-tonality.

A brief word should be shared about the *temporal conceptual span* before continuing these thoughts. Leon Stein defines it in this way:

The establishment of the temporal limits for the number of successive sounds which may be grasped as an entity provides a clue to the psychological-acoustic basis for phrase structure. In relationship to auditory factors it has been established that the upper limit of the psychological present is about twelve seconds. Twelve seconds is the duration of four 3/4 measures at the rate of  $\text{♩} = 60$  or four 4/4 at the rate of  $\text{♩} = 80$ . We may term the twelve second unit the temporal conceptual span. The mind—creative as well as analytic—tends to organize and group smaller units into progressively larger ones---figures into motives, motives into phrases, phrases into periods, etc. As a result, more

units are grasped than would be possible if each single unit were thought of or conceived as a detached entity.<sup>1</sup>

In music prior to or following the Common Practice Era, one can hear a certain sort of writing where these realities converge. One might think of many of J.S. Bach's works for solo violin or cello; perhaps moments from various participants in the "Minimalist" school readily suggest themselves; more recently, in the Progressive Rock sphere, bands such as *Dream Theater*, *Animals as Leaders*, *Meshuggah*, and many others engage in musical ideas that are often iterative, motivic, or both, simultaneously fulfilling the roles of melody and *ostinato*, and which often cannot be grouped into twelve second chunks. When such ideas also exceed the *temporal conceptual span*, I am prone to categorize them among those phenomena in music I am calling *strands*. While exceeding or nearly exceeding these vital twelve seconds may not be the best, and certainly not the only characteristic of *strands*, one must admit that the composer's intention in such instances seems likely to be to thwart easy analysis, memorization, and conceptual digestion of the listener.

In my own approach, I've begun thinking about *strands* in a somewhat taxonomical way, always with a view beyond elucidating and strengthening my own compositional approach, and better grasping what I'm hearing in other non-Common Practice composers.<sup>2</sup>

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<sup>1</sup> Leon Stein, *Structure and Style* (Secaucus: Summy-Birchard, 1979), 245-246.

<sup>2</sup> It is hoped that the categories are both creative as well as derivative, so that both theoretical analysis as well as compositional generativity may be equally encouraged. Instead of stifling principles too systematic and rigid for truly great artistic expression, I hope only to uncover intuitions already present in the creative bent. My initial thoughts on *strands* and their theory follow this paper in a glossary at the back.

Regarding the use of *strands* in *EU* and the terminology which I have developed for them, it must be noted that the descriptive terms and the musical ideas mutually discovered each other. Before *EU*, I had written ideas which I now consider *strands* without knowing what to call them. While writing ideas which alluded to favorite composers and pieces provided me with the point of departure for original expressions, much of this occurred more or less intuitively.

Ironically, the awareness of the terms and categories making up the foundations for *strand theory* seem to have been a commerce proffered by my sub-conscious, as if I found “ears to hear” what was being whispered to me in some generous act of my subconscious to my conscious mind. So too, initially the newly acquired awareness spurred on my creative efforts instead of hampering them with inordinate concern for rules, principles, and all other resources composers constantly revisit to attain that ever-important characteristic of a composition—unity.

*EU*’s intra-opus unification and force of expression come through its inclusion and exploration of *strands*. Twelve strands of varying lengths bear this structural weight, inclusive of three main types of strands in particular. In each strand, methods of construction and function have been expanded and explored, allowing for greater expressive and proportional variety. Below are the types, locations and lengths of the twelve strands that constitute the largest portion of *EU* (See Table 2, p. 14).

I will now deal with each type of strand in order of appearance (*chant*, *i.v.s.*, and *g.v.m.s.*); alongside the discussion of *i.v.s.s* the process of *melodic extraction* will be touched upon.

Table 2. Types of Strands in *Ecstatic Utterances*<sup>3</sup>

| Strand Type     | MM.#      |       |         |         |         |           |         |         |   |          |           |                |
|-----------------|-----------|-------|---------|---------|---------|-----------|---------|---------|---|----------|-----------|----------------|
|                 | Rehearsal | B     | D       | E       | (H)-I   | J         | (L)     | M       | N | S        | V-X       | A <sub>1</sub> |
| <i>chant</i>    | 1-13      |       |         |         |         |           |         |         |   |          |           | 567-579        |
| <i>i.v.s.</i>   |           | 36-89 |         | 112-134 | 194-218 | 219-278** | 303-323 | 324-336 |   | 443-456  | 503-543** |                |
| <i>g.v.m.s.</i> |           |       | 90-111* |         |         |           |         |         |   | 337-424* |           |                |

<sup>3</sup> The symbol “\*” indicates special situations involving hybridization, amalgamation, and other complex treatments of strand construction. If “\*\*” is present, then *melodic extraction* occurs (more on this later.)

## CHAPTER FOUR

### Chant Strands and the Flute Solo

*Chant* strands are characterized by free-flowing progression of rhythmic and melodic content. Generally speaking, their shape is non-periodic; if so, usually the fact has been concealed in some way. My own way of thinking of this sort of idea is captured by the phrase “pure melody.” Lyric quality predominates, though “sing-ability”, regularity, and memorability may not be present. In *chant* strands, the idea of “pure melody” implies complete melodic freedom for whatever instrument is at work. *EU* is not the only piece I begin with a *chant* strand: my other compositions *Notes*, *Black and White*, *Metaphysica for violin*, and *Ligature* are similarly begun, and provide more than one example of *chant* strands within their respective scopes.

Regarding the flute solo which begins *EU*, an allusion to Debussy’s *Prelude to an Afternoon of a Faun* obtains and requires comment. Debussy perfectly conveys the mood and matter of the work within the first few notes of this flute solo—a faun’s somnolent flight through the world of dream and fantasy to chase the sensuous beauty of forest nymphs. Providing the piece’s inspiration was the poem by Symbolist poet Stéphane Mallarmé. Multi-layered meaning abounds here, and the focus of this paper allows me only to gloss over some of Mallarmé’s expressive purpose: the subject of the poem is a mythical being; the mythical being is dreaming; the dreams are about nymphs, also mythical in ilk. These three facts take one further and further away from the described action, and thus, further and further down the rabbit hole of interpretation: dreams about



nymphs symbolize erotic urges, which surface from the realm of the subconscious; these subconscious projections take the shape of mythical embodiments of erotic love and natural beauty; these subconscious projections occur in a dream; the one dreaming is himself a mythical being, also a symbol for erotic love and nature. Thus, in the symbolic reality of the work resides many removes from the poem's action, an action which proves to be for no other end than the repetition of the faun's dreamy pursuits.

While I am unable to comment on Debussy's intention regarding the first notes of this arresting flute solo, the chromatic direction is downward one whole step, followed by *five* half steps, then up two whole steps, followed by another half step. I thought it not mere coincidence that the direction was downward, given the subject matter of the poem, which entailed at least the descent of the faun into sleep (and the many interpretive leaps down the rabbit hole for the reader and hearer). Thus, descent into the realm of the subconscious, into a pursuit of *eros*, fantasy, and wish fulfillment. It would seem the return to the original tone by way of a trichord implies the return to the beginning state in the poem.

Much more might be said here about Mallarmé's poem and Debussy's masterpiece, but must be left out for the sake of focus. What occurred to me when composing the flute solo for *EU* was that, while I wanted to pattern my solo off of Debussy's, it seemed our subject matter could not differ more: for Debussy, Mallarmé's portrayal of erotic pursuit of the subconscious as a symbol for artistic creation and interpretation; *Ecstatic Utterances* also symbolizing artistic creation and interpretation, but taking spiritual pilgrimage instead of subconscious wish fulfillment as its point of

departure. Thus, it seemed my direction must be upward, not downward (see Example 5).

Example 5.1. *Ecstatic Utterances* (mm. 1-4):



Example 5.2. Debussy's *Prelude to an Afternoon with a Faun* (mm. 1-4):



I could not resist making a further veiled reference to Debussy, which hides within the last two measures of Example 5.1, a falling figure of *five* descending half steps.

In terms of the straddled distance between theme and ostinato, *chant* strands are decidedly melodic, though they may seem too amorphous to be considered a theme; rather, within their construction may be a myriad of motives which only later will be discovered to be themes in their nascent state (See mm. 1-13).

## CHAPTER FIVE

### Iterative Strands and Melodic Extraction

#### *Iterative Strands*

Most strands in *EU* are of an *iterative* nature, as may be noted in Table 2 (p. 22). In brief, *iterative* strands select a beat subdivision and relentlessly push forward with little to no rhythmic variation. Depending on the function of the strand (which may also be in flux), melodic variation of whatever degree may or may not be present. If less present, then the *iterative* strand will more closely resemble an *ostinato*; if more present, then the more likely the strand will be experienced melodically. The particular sort of *iterative* strand used most often in *EU* fulfills both roles, while leaning more heavily towards *ostinato* than melody. At first, the idea asserts itself to the listener in spite of its repetitive nature. Only when slower-moving melodic notes appear above it does the idea assume a more subsidiary role.

Often when I construct a *thread cell*<sup>1</sup> for an iterative strand, I rhythmically group notes into patterns of alternating twos and threes, making this pattern plausible: [(2, 2, 3), (2, 3, 3)]. I call these patterns *iterative units (i.u.)*.<sup>2</sup> A group of *i.u.*'s may be referred to as an *iterative unit pattern (i.u.p.)*. Once the *iterative units* and their patterns have been decided on, pitches are filled in, reflecting my intentions to express either progress or stasis, stability, or instability, etc. One may notice this very *iterative unit* at work in *EU* (see Example 1, p. 9) undergoing constant variation not

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<sup>1</sup> See Appendix A, Conceptual Glossary entry “thread cell,” p. 48.

<sup>2</sup> See Appendix A, Conceptual Glossary entry “iterative unit,” p. 51.

restricted to modular reordering. Compression, expansion, augmentation, diminution, and interpolation (of a certain sort, more specifically amalgamation of multiple *threads* and *strands*) all feature at some point during its course. All of these features come into play when expanding a cell into a *thread*, and a *thread* into a *strand*.

So, the initial *i.v.s.* (Example 1, based off of the *iterative unit* [2 2 3]) which comes to connote “pursuit” in *EU*, and which re-occurs throughout the work as a sort of ritornello (mm. 36-89; 194-218; 303-336; 532-543) is constantly transformed and developed (mm. 90-111; 112-134; 219-278; 337-424; 443-456; 503-531). In fact, the initial *i.v.s.* (mm. 36-89) gives birth to many a new *i.v.s.*, which are derived from it, but which utilize different *iterative unit* patterns (mm. 443-456; 503-531). These are the “aurora” and “soulflight” themes, respectively. Here is the initial *i.v.s.* again, broken up into *i.u.*’s.

Example 6. Initial “Pursuit” *i.v.s.* (mm. 36-41):

These *iterative units* may be expressed in this pattern: [(2, 2, 3), (2, 2, 3), (2, 2, 3, 3, 3)].

The following examples are some *i.v.s.* derived from the “pursuit” theme. The last example is organized into *threads*, while the first two show only the *thread cells* or *iterative units*. Note the trichordal similarity and other variations and similarities of

the *iterative units* (See Example 7.1-7.3, “Pursuit Diminution,” “Aurora,” and “Soulfight” derived *i.v.s.*’s, pp. 28). In the next sub-section I will explain how *iterative strands* may provide material for melodies of a certain variety, through the process of *melodic extraction*.

Example 7.1. “Pursuit Diminution” I.V.S. (mm. 219-222):

Iterative Unit Pattern: [(4, 3), (4, 3, 3), (4, 3), (4, 3), (4, 3, 3, 3, 3), (4, 3), (4, 2, 3)]

Example 7.2. “Aurora” I.V.S. (mm. 443-446):

Iterative Unit Pattern: [5, 4, 3, 3, 4, 2]

Example 7.3. “Soul Flight” I.V.S. (mm. 503-508):

The musical score consists of three staves, each representing a different thread of music. The first staff is labeled [thread 1] and contains six iterative units (i.u.1 to i.u.6). The second staff is labeled [thread 2] and contains four iterative units (i.u.7 to i.u.10). The third staff is labeled [thread 3] and contains five iterative units (i.u.11 to i.u.15). Each iterative unit is marked with a bracket and a number indicating its duration. The music is written in treble clef with a common time signature (C).

Iterative Unit Pattern:

[(3, 2), (3, 4), (3, 2), (3, 4), (3, 3)]  
 [(3, 2), (3, 4), (3, 3, 2), (3, 4), (3, 3)]  
 [(3, 2), (3, 4), (3, 4, 4), (2, 3), (3, 2)]

### *Melodic Extraction*

*Iterative Strands* may undergo the process of *melodic extraction*, whereby a melodic line comprised of longer durations may be extracted from the underlying sub-divisional iterations. *EU* features this process more than once, including two instances of particular importance (both formal climaxes). In the first instance, the *melodic extraction* closes a section (the “pursuit diminution” strand); in the second instance, a new *melodic extraction* (based on the “soul flight” strand) is combined with and against the first one (“pursuit diminution”), creating a kind of counterpoint individual to myself, so far as I know.

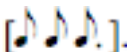
*Melodic extraction* is begun by first studying the shape of the *strand* or *thread* to determine the rhythmic pattern at work: in other words, defining what are the

*iterative units* and their patterns.<sup>3</sup> In the case of the “pursuit strand,” the *iterative unit pattern* that comprises the first *thread* are [(2 2 3), (2 2 3), (2 2 3 3 3)]. At this point, the subdivision of the pattern comes into play; initially, the selected sub-division is used to calculate the longer durations of the melody, meaning the members of a pattern grouping are merged together into a longer duration: so, if sixteenth notes are being used, and the *iterative unit* is [2 2 3], then the resultant rhythmic construction would be [eighth note, eighth note, dotted eighth note],<sup>4</sup> so that the pulse and organization of the smaller subdivision is retained. One might also choose to retain the shape of the *iterative unit* by continuing to use sixteenth notes, but replacing the unnecessary ones with rests, in which case, if “r” acts as a rest of the selected subdivision, the *iterative unit* would be modified to become [1r 1r 1rr].

Following this process of re-grouping the note patterns (or *iterative units*) into longer durations comes the process of note selection. Oftentimes, I construct *iterative threads* and *strands* so that these rhythmic groupings involve one tone per iteration: so, if the *iterative unit* is [2 2 3], then there will be two notes, followed by two notes (different, or self-similar), followed by three notes (different, or self-similar), accordingly.<sup>5</sup> In *EU*, the notes of the “pursuit” motive in its *iterative unit* members are [(f, c) (e, f) (g flat, f, d flat)].

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<sup>3</sup> Please refer to Conceptual Glossary if necessary, entries “iterative strands, iterative units, and iterative unit patterns,” pp. 51, and “melodic extraction,” p. 55.

<sup>4</sup> .

<sup>5</sup> This is a general principle of construction with significant room for allowances. The composer has taken creative license with his own rule in the following examples.

During this phase of *melodic extraction*, the composer decides which note from each grouping will prevail. Thus, given the groupings above, the composer, taking only one tone from each *i.u.* member, might select [(f), (e), (g flat)], or any other available permutation; in fact, more than one available permutation (or all permutations) might eventually be used in the *melodic extraction*, depending on the circumstance.<sup>6</sup> In *EU*, halfway through Rehearsal I (m. 259) the active *i.v.s.* produces two *melodic extractions*, one placed in the upper register (flute), and one in the lowest (contrabassoon).

Below is the *i.v.s.* which gave rise to the first structurally important set of *melodic extractions* (the slur marks generally indicate the *iterative units*). This example does not include annotated *iterative units*, *thread cells*, or *threads*, although these will be given in a later example (See Example 8, p.25).

One may note the chordal accompaniment of the piano's left hand results from the same process of re-ordering the pitch content of *iterative units*, which may simply be referred to as *chordal extracion*.

Here are the *melodic extractions* (or *m.e.s*), assigned in *EU* for flute in the higher register and contrabassoon in the lower one. Notice their rhythmic conformity to their derivative *i.v.s.*, as well as their tonal reproduction of the members of each *iterative unit* member:. The flute hints at the "aurora theme" in mm. 263-264 (see Example 9, p. 26).

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<sup>6</sup> For instance, if the *thread* remains rather unchanged, but there are many passes of the same *thread* before the strand completes itself (as in the case of *thread strophes*), or, if it gives way to variation, as in the case of an *iterative stasis strand*; or, if more than one voice participates in the *m.e.* process, as in this case--- all of the possible *m.e.* content might eventually be used (see Conceptual Glossary for details, pp.51-56).



Later in the work the “soulflight” *i.v.s.* undergoes the same process (providing a bass and a soprano set of *m.e.s*), but with the added interest of a contrapuntal combination with the first set of *m.e.s*. Some of the tones of the first set were slightly altered to produce less dissonance, since the function of this section of the work is to provide climactic closure, not dissonant ambivalence. The “soulflight” *i.v.s.* from which the second set of *m.e.s* are derived may be seen in Example 10, p. 27.

Following this are the resultant *melodic extractions*, placed in the oboe and bassoon, respectively (See Example 11, p. 28). One will note some further deviation in the bass line, due to two main causes: a need to support the bass movement in the piano (mm. 514-516); and, a limited note selection of *iterative units* (m. 518, g# is held). The bassoon’s deviation in m. 518 is simply for the sake of saliency.

Example 12, p. 29, shows both *m.e.s* combined in counterpoint, with *M.E.1* represented by flute above and clarinet below, and *M.E.2* as already specified, oboe and bassoon. What results is a polyphonic, harmonically systematized, rhythmically complex texture, which (while also the product of myriad influences) has been arrived upon through a process individual to my own devising.

Example 8. I.V.S. for First Melodic Extractions (mm. 259-272):

*ff*

2 Cor. 12:1-4

*Fina.*

Example 9. Bass and soprano “Pursuit” Melodic Extraction 1, (mm. 259-272):

The musical score consists of four systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor). The time signature is 4/4.

- System 1:** The soprano part (treble clef) begins with a melodic line starting on G4, marked with an *8va* (octave up) instruction. The bass part (bass clef) provides a rhythmic accompaniment with eighth and sixteenth notes.
- System 2:** The soprano part continues with a more complex melodic line, featuring many accidentals (sharps and naturals). The bass part continues with a similar rhythmic pattern.
- System 3:** The soprano part has a melodic line with some rests, marked with an *8va* instruction. The bass part continues with a steady eighth-note accompaniment.
- System 4:** The soprano part features a long, sustained note (half note) in the final measure, marked with an *8va* instruction. The bass part concludes with a few final notes and a double bar line.

Example 10. Derivative thread of “Soulflight” I.V.S. for contrapuntal melodic extraction (mm. 512-520)

The musical score consists of four systems, each with a piano (p) staff and a vocal (v) staff. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as notes, rests, beams, and dynamic markings.

- System 1:** The piano staff begins with a *fff* dynamic marking. The vocal staff has a melodic line with a slur and a crescendo hairpin.
- System 2:** The piano staff continues with a melodic line. The vocal staff has a melodic line with a slur and a crescendo hairpin.
- System 3:** The piano staff continues with a melodic line. The vocal staff has a melodic line with a slur and a crescendo hairpin. The system ends with a *sub. mp* dynamic marking and a *L.V.* (Larghetto Vivace) marking.
- System 4:** The piano staff continues with a melodic line. The vocal staff has a melodic line with a slur and a crescendo hairpin. The system ends with an *8vb* (8va) marking.

Example 11. “Soulflight” Melodic Extraction 2 (mm. 512-520):

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and rests, along with dynamic markings like accents and slurs. The first system covers measures 512-514, the second system covers measures 515-517, and the third system covers measures 518-520. The piece concludes with a double bar line at the end of the third system.

Example 12. Counterpoint between M.E. 1 and 2, (mm. 512-521):

The musical score for Example 12, measures 512-521, is presented in four systems. Each system contains four staves for the woodwind section: Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Bb Cl.), and Bassoon (Bsn.).

- System 1:** Measures 512-515. The Flute part has an *8va* marking above the staff. The Bassoon part has an *8va* marking below the staff.
- System 2:** Measures 516-519. The Flute part has an *8va* marking above the staff. The Bassoon part has an *8va* marking below the staff.
- System 3:** Measures 520-521. The Flute part has an *8va* marking above the staff.
- System 4:** Measures 522-523. The time signature changes to 2/4. The Flute part has a *2/4* marking below the staff.

## CHAPTER SIX

### Motivic Strands, Harmonic Crescendo, and Limited Aleatory

#### *Motivic Strands*

As stated previously, it is helpful in *strand theory* to distinguish between rhythmic and intervallic motives; so too, the use of the word “motivic” with strand and thread types implies a rhythmic component, while harmonic motives are assumed for strands of either motivic or iterative character. Thus, *motivic strands* are musical ideas which are based off of a motivic idea that is rhythmic first, intervallic second. This priority of rhythmic profile is so bound up with the importance of pitch material, that it is hard to justify in some cases; nevertheless, what is important to note here is that a *strand* is occurring that does not merely iterate one beat subdivision, but rather participates in a multiplicity of rhythmic contours generally derived from some sort of rhythmically motivic content.

I have attempted to categorize two main sorts of *generative motivic strands*: *stasis-creative*, and *progressive*.<sup>1</sup> Of both types, the accompanying classification of *generative* has been added, in order to describe the *fortspinnung*-like process of their construction.

The *motivic strand* in *EU* is *progressive*, making it a *g.v.m.s., progressive* type (please refer to Rehearsal N through O of *EU*, the “Revelation” theme). While rhythmically complex, it behaves in a fairly predictable dialogue of duality, moving between rhythmically characteristic and iterative types of expression (see Example

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<sup>1</sup> See Appendix A, Conceptual Glossary entry, “generative motivic strands,” p. 57.





14). Intensifying the amalgamation effect is the immediate reply of *motive a* by flute, oboe, and piano (mm. 380-381). Here is the initial statement, and its *thread cell* make-up (again, marked by brackets). I will now deal with the last two special techniques employed in *EU*.

Example 14. “Jacob’s Ladder” G.V.M.S. 1.1, (mm. 375-379):

#### *Harmonic Crescendo, Rehearsal K, mm. 279-302*

This particular approach to composition operates by dividing the twelve semitones of equal temperament across the orchestral forces available. It happens that in this particular instance, only eleven of the tones are used. Upon arriving at this section of the work, it seemed appropriate to feature the winds unaccompanied, given the piano’s persistent support and presence up until this time.

Initially, I surmised four instruments (barring changes to cousin instruments), would divide equally across the twelve tones, yielding three tones per instrument. This seemed too restrictive for my purposes, so I revised my approach by allowing a certain amount of tonal overlap and interchange between the instruments in order to provide greater flexibility of expression.

Two short sections ensue, providing opportunity for tonal interchange, overlap, and a deliberate progress from one to eleven tones. Divided into two short sections (first, mm. 279-290; the second, mm. 291-302), the progress is slow and deliberate, moving from one tone, to two in harmony, to two more against the first tone (acting as a pedal). Four tones have been introduced, by the flute and English Horn. Upon starting this idea over, two new tones follow, occurring in harmony, which are then followed by three others, allowing the first section to cover eight of the total eleven tones (4, 5, 0, 6, 3, 10, 11, 8).

A new tone (9) begins the second section, which is followed by another new tone in harmony (1, 3), bringing the row to include ten tones. This second new tone (1) marks the entrance of a third voice in the texture, the bass clarinet. So, too, the final tone (7) enters with the fourth voice, the bassoon. Thus, if expressed in order of appearance as a row, the tones would be as follows: (4, 5, 0, 6, 3, 10, 11, 8, 9, 1, 7).

Although I did not conceive of this section in terms of a tone row, it may be helpful to display the tones in their order of appearance. Semicolons separate musical phrases. Reiterated tones (that is, tones which have already made an appearance) will be shown in superscript. Differing or unison tones which occur on a simultaneous beat will be listed in order of highest to lowest, and set in parenthesis (this does not include tied or held notes). Each of the two main sections will be set off in separate brackets (see Figure 1, p. 34).

Here are the instruments and their tones for each of the short sections (See Table 3, p. 34). Notice the presence of the tri-chord idea within these tonal selections. Shared notes (which may be enharmonic) are set off in brackets. Figure 2 (p. 34)

shows the tones again with their frequency of usage. While the method employed may seem to some to be overly technical or mathematical, I felt this short passage to be especially expressive.

| Section 1  | Section 2  |
|--|--|
| [4, 5, 0, 6;   | [9, <sup>8</sup> , (1, <sup>3</sup> ), <sup>4</sup> , ( <sup>3</sup> ), ( <sup>9</sup> , <sup>10</sup> ), <sup>8</sup> , ( <sup>9</sup> ), <sup>8</sup> , ( <sup>1</sup> , <sup>3</sup> , <sup>6</sup> ), <sup>5</sup> ;   |
| <sup>4</sup> , <sup>5</sup> , <sup>0</sup> , <sup>6</sup> , <sup>5</sup> (3, 10,) 11, <sup>3</sup> , 8;            | ( <sup>9</sup> , <sup>4</sup> , <sup>11</sup> ), <sup>3</sup> , ( <sup>1</sup> , <sup>3</sup> , <sup>10</sup> ) ( <sup>9</sup> , <sup>6</sup> , <sup>8</sup> );  |
| ( <sup>4</sup> , <sup>6</sup> ) <sup>5</sup> , <sup>3</sup> , ( <sup>11</sup> , <sup>10</sup> ), <sup>3</sup> , 8] | ( <sup>9</sup> , <sup>4</sup> , <sup>5</sup> ), <sup>6</sup> , <sup>5</sup> , <sup>10</sup> , <sup>1</sup> , 7, <sup>0</sup> ,   |
|  | ( <sup>9</sup> , <sup>8</sup> , <sup>6</sup> , <sup>11</sup> ), <sup>1</sup> , <sup>4</sup> , ( <sup>3</sup> , <sup>5</sup> , <sup>11</sup> ), <sup>10</sup> , <sup>11</sup> , <sup>6</sup> , <sup>5</sup> ;               |
|  | ( <sup>9</sup> , <sup>4</sup> , <sup>3</sup> , <sup>10</sup> ), <sup>8</sup> , <sup>4</sup> , ( <sup>4</sup> , <sup>3</sup> , <sup>11</sup> , <sup>5</sup> ), <sup>6</sup> , <sup>10</sup> , <sup>0</sup> , <sup>5</sup> ] |

Figure 1. Harmonic Crescendo in Absolute Tonal Values

Table 3. Tones according to instrumentation of harmonic crescendo

| INSTRUMENTS   | TONES: SECTION 1<br>(MM.279-290) | TONES: SECTION 2<br>(MM.291-302) |
|---------------|----------------------------------|----------------------------------|
| Flute         | 4, [3], 11                       | [8], [9], 1                      |
| Oboe          | 5, 0, 6, 10, [3], 8              | [9, 8, 4], [3]                   |
| Bass Clarinet |                                  | [3, 10, 6, 5, 11]                |
| Bassoon       |                                  | [6, 10, 1], 7, [0, 11]           |

a (2), b (2), c (2), e (2), f (2), g (1), c#/d<sup>b</sup> (1), d# /e<sup>b</sup> (4), f#/g<sup>b</sup> (3), g#/a<sup>b</sup> (2), a#/b<sup>b</sup> (3)

Figure 2. Tones and their frequency of usage

### *Limited Aleatory, mm. 461-464*

This segment of *EU* follows the “aurora” theme episode, which was inspired by listening to various “space sounds,” on National Public Radio’s website. The “aurora” theme, again, is not an exact dictation, but more of an expressive rendering I

have written to evoke the magnetic pulse transmissions of our own earth's Aurora Borealis. As a result of rendering these pulsations into this *i.v.s* theme, I felt it appropriate to also express something of the openness of the cosmos—to express the sounds of universal order, a hierarchy so vast in its scope that its terrifying openness to the forces of causality and quantum indeterminacy must necessarily strike our mind's ear with the sublime force of chaos, a chaos of apparentness if not design; of wild forces let loose to obey laws governing only the extremity of possibilities, perhaps with less stringency than one would find comforting.

Like many others, I envisioned the mighty, rolling chaos of the universe in all of its wild diversity, multiplicity, terror, and wonder—I viewed it all, from the tiniest virus to the sprawling galaxies, as a concert, a symphony, a *harmonia mundi*.<sup>2</sup> In keeping with the radical freedom which marks our causal reality, I felt it appropriate to free up the players to join the wild thronging universe in expressing the sublimity of a harmonized universe. Also in keeping with this worldview, I supplied “laws” which were not to be broken, although they were general enough to be interpreted newly upon every fresh reading. Three of the five players (piano/prayer bowl, oboe, bassoon) are given such instructions, charged with the task of expressing radical, causal openness. The other two instruments are given notated music, but instructed to play with great freedom. What results is a brief celebration of the apparently chaotic, carefully controlled indeterminacy that permeates our experience of reality.

In regards to the three indeterminate instruments, I share these observations. First, regarding the prayer bowl, it should be struck randomly— as quickly, or slowly,

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<sup>2</sup> The scriptural subscriptions at Rehearsal S, m. 457 are Psalm 148 and Rev. 7: 9-12.

as loudly or softly, as few or many times as the player desires. Second, regarding the interplay between oboe and bassoon, I have designed a musical “game.”<sup>3</sup> In this game, the leader plays a brief idea which goes either up or down in its direction; the follower must play the idea (or something like the idea) in the reverse direction. As it happened in the premiere, short chromatic runs were employed for the musical ideas, and done according to the game: if the bassoon ascended, the oboe descended, etc.<sup>4</sup>

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<sup>3</sup> This is not the first such game I have designed involving limited aleatory. Here are two other examples: (1) near the end of *Ligature*, the players instructed to enter into a playful remembrance of their favorite material from the work, which they may play and alter however they desire; (2) in *Notes, Black and White*, the solo pianist is given two passages (one for the right hand and one for the left) which allow the player to freely supply notated music whenever desired against a constant *ostinato*.

<sup>4</sup> I liken it in my mind to two magicians in a duel-- the first casting a spell, and the other reversing it.

## CHAPTER SEVEN

### Conclusion:

#### *Ecstatic Utterances Evaluated: Absolute Narrative, Perichoretic Integration, and Performance*

*Ecstatic Utterances* marks a high point in my technical and expressive ability as a composer. I found that the power of one grew with the other. I also found that commenting sincerely on my own spiritual journey provided a better point of departure for the work.

Also rising to a high point in this piece is my own synthesis of rock and roll and classical music procedures, especially regarding *strands*, which are, in themselves, my compositional hallmark. Not only their rising presence in my music, but my recent and ever-growing ability to discuss them, and recognize them (or very likely candidates of them) in the music of other composers of all stripes—these have both lent greater direction and momentum to my creative enterprise.

Lastly, *EU* participates in two “guiding compositional concerns” of my own terming: *absolute narrative*, and *perichoretic integration*.<sup>1</sup> I will briefly touch on how both factor into *EU*. First, I will briefly evaluate *EU* in terms of performance.

#### *Performance*

*EU*’s performance value gains momentum not only through expressing the characteristics of *absolute narrative* and *perichoretic integration*, but also through involving the audience in the listening experience through other means. Such means

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<sup>1</sup> See Appenidx A, Conceptual Glossary entry “Perichoretic Integration”, p. 63.

include the visual aspect or “spectacle” which benefits from observing the exchanging of instruments throughout the work, as well as the presence and use of the prayer bowl, which conjures a sense of the mystical and transcendent. Neither of these fall under the category of “gimmick,” since their presence is justifiable on purely musical terms. Yet, they help to keep the audience involved, especially those not used to concert music.

Other means of generating interest in the performance involve the organization of the work into an interesting formal structure, which perhaps culminates in the limited aleatory section. Here again, while every gesture in these few measures is musically justifiable, the newness of their presence and location in the work arrest the listening audience with their contrasting logic. These measures also participate in “spectacle,” as the pianist moves to strum across the inside of the piano. This effect, which also occurs earlier in the work, involving the imitation of a music box through plucking strings, cannot be said to be merely a gimmick, but rather, as helpful programmatic interpretation. These moments may also be said to possess inherent aesthetic value, refreshing the ear and eye with new sights and timbres; and, while it must be maintained that they are more theatrical in nature, that their relative scarcity through the work preserves them the dignity of being compositional strategies of interest and expression, and not simply gimmicks.

### *Absolute Narrative*

*Absolute narrative* regards both large-scale formal organization as well as compositional process. Such a work displays high levels of purely musical logic and craft balanced with a commitment to unfold music meaningfully. In this manner, “absolute” musical impulses are merged with “programmatic” ones. The first

*absolute narrative* from my hand was the work, *Ligature*. No extra-musical program is specified in the score itself, though the program note tells of the work's inspiration:

Formally, I wrote the music as if it were a short novel, though there is no underlying "story;" I simply thought about the music in terms of foreshadow, theme, characters and plot structure. Not only this, but I attempted to allow the "story" to take a life of its own, to allow it the freedom to deviate from the course I had planned. This is why I term it an "absolute narrative," since it is music for music's sake developed narratively. In no way am I implying *sonata form* is not narrational; I simply sought to express a new narrative form which was also "absolute." In this manner, I wish for the work's content and destiny to converge: that it would become not just an echo of all the great music which has inspired it, but rather like the melodies and themes found here, it would also take on a life of its own.<sup>2</sup>

Although admittedly more programmatic than its predecessor, *EU* balances the narrative quality of program music with rigorous principles of musical logic more appropriate to absolute music. Guiding this balance is the desire to write music which is expressive, but which does not admit to the listener what is being expressed; or, more accurately, to write music which allows the listener the conceptual freedom to supply their own program; or, if they wish, to engage the music from a purely formal perspective. This desire of mine stems from my understanding of the idea of creativity itself: true creation balances order and chaos, regularity and generativity, freedom and restraint, as the reconciliation of opposites of this sort can bring about a mutually strengthening effect. It is hoped that *EU* has provided an *absolute narrative* experience for the listener, who may engage the music fruitfully from either perspective, supplying their own interpretation of the experience, and thus, continuing the generative, creative process begun in the music.

In this way, the concept of *absolute narrative* influences both decisions regarding the large-scale structure of a work as well as the process of creation. In terms of the first decision, the structure of the piece must not only be justifiable as

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<sup>2</sup> Jim Simmons, *Ligature: An Absolute Narrative*, program note, 2009.



“absolute music,” but it should also have the narrative quality of story, or theater. Themes and motives should develop, undergo variation and interaction, and not only in ways undetectable to those hearing the work for the first time in performance (or, without a score in hand, assuming they are music literate), and especially for those who are not musically educated. This should not be taken to mean music compositions of this sort “dumb themselves down” for those who would not otherwise understand or care. Many enigmatic and undetectable processes may unfold, or be unfolding, while something is being offered to the listener to “hang on to.” In my opinion, music should embrace all of what it means to be truly human, from raw emotion to playful calculation, from intense physicality to restful contemplation; a good piece (or *corpus*) expresses this entire gamut of human experience, of human nature; it does not shy away from the conceptual and abstract; nor does it focus exclusively on the experiential or emotional; it balances these together, holding them in tensive, mutually strengthening dialogue.

Regarding *absolute narrative* as creative process, composing a work must not merely be setting about pre-compositional goals and following them formulaically to their conclusion. It must be more akin to improvisation upon a melody or theme, in that the music should “determine its own course.” The artist must feel the freedom to let the piece become something more than it was originally intended to be. Such freedom enriches the creative enterprise, and balances abstract deductive reasoning with inductive experimentation, resembling more nearly a conversation where both parties share in dialogue, instead of one acquiescing silently to the other. This analogy supports the model of creative process, which more closely resembles free play than it does performance.

In creative process, the original “idea” must be clearly grasped, only to open itself up to manifold alternate possibilities. These possibilities must “have the freedom” to impinge upon the composer’s wishes, “jumping into the conversation,” and enriching the dialogue. Such dialogic composing gives rise to music which shapes itself organically, and captures something of the unpredictable permutations of living things and their choices. Such “twists and turns” intensify the interest of an audience,<sup>3</sup> and give the work a sense of being more than just a product of a formula; it becomes a living experience. Thus, for such a living experience to be expressible through a piece of music, it must not simply be a pre-compositional goal, but a determining variable throughout the creative process:

With absolute narrative, the motivic content, themes, and formal structure should all be open to mutual evolution until the piece is complete. This not only ensures that the composer has fully entered into the creative process, allowing the framework and intention of the conscious mind to be vetoed or enriched by the intuition of the unconscious mind; but as the piece takes shape through this dialogical process (or “journey”), the quality of narrative becomes indelibly imbued to the work, ensuring that the listener, too, will hear an absolute narrative not simply of their hermeneutic choice, but of compositional approach and intent.<sup>4</sup>

Composing *EU* involved both careful pre-compositional planning as well as openness to revision, even abandonment of original intentions. While a program of a sort exists, it is not specified, allowing the listener to supply their own meaning to the listening experience.

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<sup>3</sup> Keeping the audience interested should be a compositional concern; it shouldn’t mean that gimmicks must be employed to do this. As classical music listeners dwindle, gimmicks may seem a fair option to keep concert music alive, except that the quality of such concert music devolves under such conditions, failing to uphold the high standard of what concert music can and should be. New listeners need to be attracted, but not at the expense of quality.

<sup>4</sup> Taken from Appendix A, Conceptual Glossary entry “Absolute Narrative,” pp. 62-63.

### *Perichoretic Integration*

When two musical ideas or realities are merged into a synthesis, and reconciled into a unity, I am put in mind of the theological term *perichoresis*, which describes both the perpetual intermingling of the threefold nature of the Godhead, as well as the eventual goal of salvation, being the encompassing of and integration of the Saved into the love of and sinless nature of God for the rest of eternity.

*Perichoretic Integration* involves a multiplicity of possible incarnations. It may be expressed very simply, like the dual reality of the note “g” equaling both 5 and 7 (the first, according to the “c” diatonic scale; the second, to the chromatic scale). It may take bolder shapes, like a synergetic alternation of motives or themes which eventually combine into a larger one which expresses both. It may also fuse contrasting sections of a work into a synthesis which redefines the prior functions of either. In all, whether redefining integers of rhythm or tone, or combining motives and themes, or synthesizing formal movements into new ones, the goal remains the same: to imbue music with this mysterious spiritual reality; to express it through rhythm, harmony, and theme.

In *EU*, *perichoretic integration* occurs on all of these levels, merging the integers of five and seven, dialogically developing motives, themes, and strands into new amalgamated or merged expressions. The best instance of this is perhaps the *melodic extraction counterpoint* occurring mm. 512-521. While formal functions merge in different ways in *EU*, it may not yet be appropriate to designate such merging as *perichoretic integration*, such as concluding the work with the same gestures which opened them, although such an arch model might be said to be in keeping with the same spiritual mysteries at work in the idea of *perichoresis*, where

there is no beginning or end, but only the everlasting dance of interpenetration and intermingling of natures.

## APPENDICES

## APPENDIX A

### Glossary

A BEGINNING TO THE DISCUSSION OF STRANDS AS A FORM OF MUSICAL EXPRESSION:  
A CONCEPTUAL GLOSSARY

*PART I: PRELIMINARY TERMS- OF STRANDS, SPECIFICALLY AND GENERALLY, AND THEIR  
CONCOMITANT PARTS*

Strand- A “long” (horizontal) musical idea which does not easily conform to generally accepted thematic or motivic categories, such as sentence, period, ostinato, tone row, etc., but often comprising elements of all these types/formal functions into a musical whole not easily memorized, yet clearly “thematic” in its deployment.

Strands may very often, as a result of this combination of formal functions and contours, straddle the conceptual distance between a Schenkerian Foreground and Middleground, dominating the listener’s experience at first blush as would a theme, only to become too long and involved to be particularized (or “chunked”) into a characteristic unity. This may not happen, but the possibility is strong, thus, creating a unity of another sort, like a wash of multiplicity and stasis, against which a simpler melody or theme (often employing longer durations) is called for to be layered over it (the *strand*).

Strands are often, but not always, composed of smaller *threads*, which can be experienced as renewed statements of thematic unities. If not, the *strand* may be characterized as “discursive,” but each definition will be dealt with separately below.

In a Strand Analysis, each strand may be labeled according to the types discussed below, and numbered in order of appearance. If a *strand* has definite smaller segments, these may be understood to be *threads* of some variety, and each one may be designated by a decimal point:

*Strand 1.1, 1.2, etc.*

It may happen that the *threads* need also to be separated into smaller units, which may be called *thread segments*, or to their smallest parts, *thread cells*, and the motives which comprise them. In these cases, the decimal system may continue to be employed:

*Strand 1.2.1, 1.2.2, etc.*

All *strands* owe much to the practice of “fortspinnung” or “composing-out” a technique favored by early eighteenth century composers. Many other sorts of compositional procedures from various time periods are also present in my own version of strands, such as isorhythmic procedures, imitative and canonic treatments, dovetailed, seamless textures, phrasal compression and expansion, etc. Perpetual motion, theme and variations, and model/sequence technique often characterize strands. Other signature elements include the alternation of duple and triple beat divisions, “false” starts/re-starts; in the recently developed school of thought in current rock and roll called “djent,” it is also typical to perform these elements in the context of a regularized and broad 4/4 or 6/4 (being influenced very much, it seems,

by developments within the wide spectrum of music related to the loosely-termed school known as Minimalism.)

Some concert music composers who have inspired and supported the idea of *strands*: Igor Stravinsky; John Adams; Arvo Pärt; György Ligeti; J.S. Bach.

Some rock artists who have inspired and supported the idea of *strands*: Dream Theater; Meshuggah; Animals as Leaders.

Other “djent” bands: Periphery, Tesseract, Vildhjarta, Veil of Maya, Born of Osiris.

In the past decades, many music theorists have turned their attention to advances in rock music and heavy metal; one of the most helpful for the present thesis being “Re-casting Metal: Rhythm and Meter in the Music of Meshuggah,” by Mark Pieslak,<sup>1</sup> who employs a wide array of analytical methods to elucidate the way Meshuggah’s approach to rhythm and meter impact their method of composition.

For instance, Pieslak mentions Yeston’s “attack point interval” and “pattern recurrence” analysis, as well as John Roeder’s “pulse streams,”<sup>2</sup> both of which are similar enough in shape to be promising methods for future strand analysis; so much so, that the present researcher wishes he would have come across these findings sooner, although the similar focus and tone of these techniques heartens this effort by virtue of its like-mindedness.<sup>3</sup> Clearly, as the field of music theory grapples with the musical incarnations of today’s pop and concert forms, the need to remain abreast of current research will grow by the day.

It is with this view in mind, as well as my own personal quest to clarify my compositional practices, that I have put forth the effort to create this document, which explores the same phenomena being discussed by Pieslak and many others; the phenomenon that I call a “strand.”

Thread- In many cases, the small-to medium-sized unit which becomes the point of departure for the longer construction of hyper threads or strands. Threads tend to be phrase-length (between two to five measures, sometimes shorter, sometimes longer), and their iterations and reiterations and variations tend to be discernible as musical events in-and-of themselves, though incomplete ones that require the threads around them to fully state the larger structure of a strand. Some strands do not have threads,

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<sup>1</sup> Mark Pieslak, “Re-casting Metal: Rhythm and Meter in the Music of Meshuggah,” *Music Theory Spectrum*, Vol. 29, No. 2 (Fall 2007), pp. 219-245.

<sup>2</sup> John Roeder, “Pulse Streams and Problems of Grouping and Metrical Dissonance in Bartók’s “With Drums and Pipes,” in *Music Theory Online*, Vol. 7, No.1, January 2001, Society of Music Theory, 2001.  
[www.mtosmt.org/issues/mto.01.7.1/mto.01.7.1.roeder.html#AUTHORNOTE](http://www.mtosmt.org/issues/mto.01.7.1/mto.01.7.1.roeder.html#AUTHORNOTE).  
Last accessed Nov. 4, 2012.

<sup>3</sup> Yeston even uses the term “strings” to refer to the various levels of stratified rhythm he subjects to “attack point interval” and “pattern recurrence” analysis. *The Stratification of Rhythm* (New Haven: Yale University Press), 1976.



or, the threads are so abstractly varied from their original as to be unrecognizable as such.

Hyper Thread- A longer set of thread cells not easily divisible into threads, that should be understood together as comprising part of or all of a strand.

See Glossary Example 1, pp. 66-70:

“Preludio,” *Partita no. 3 in E* by J.S. Bach, mm. 17-28.

Strophe (Thread Strophe)- A kind of hyper thread (set of two or more threads) which may have the feel of repeating (if not note for note); strophes often comprise strands of a more regular, discernible construction

See Glossary Example 2, pp. 71:

“On Impulse,” by Tosin Abasi, mm.1-7.

Hyper Strand- A macro-structural strand composed of multiple strands, whose logic is discerned through the inter-relationship of those strands, just as threads elucidate the logic of a normatively-sized strand.

Super Strand- A strand which can be understood to comprise the totality or largest portion of an entire composition

See Glossary Example 1:

“Preludio,” *Partita no. 3 in E* by J.S. Bach.

Thread Cell (T.C.)- A small musical idea (usually no longer than a few beats) that is motivic in content (often also in rhythmic construction), and provides the first point of departure for thread construction. A thread cell usually expresses a recognizable musical idea, and often will be followed by variations of itself, or of another cell of a contrasting sort. Very commonly, the cells themselves will hint at a certain duality within their own construction, perhaps through the exploitation of leaps in register, or differing textures, rhythmic content, etc.

In iterative strands, thread cells are roughly synonymous with *iterative units*; in those of the motivic varieties, with the motives themselves, and their many variations and developments.

Thread cells should not be confused with motive cells, which are even shorter, and which constitute the motive itself.

See Glossary Example 3, pp. 73:

“In Death-Is Life,” by *Meshuggah*.

Also see from *Ecstatic Utterances Explained*: Example 7, p. 17; Example 13, p. 27; and Example 14, p. 28.

Complex Thread Cell (C.T.C.)- This sort of thread cell, while retaining the basic dimension of a thread cell, combines multiple motives, or motivic incarnations into

one compound idea which might be meant to be experienced as a whole, or a unity, instead of a clash of smaller separate ideas.

See Glossary Example 8, pp. 79-80:

“Glorification of the Chosen Victim,” *Rite of Spring* by Stravinsky.

Cell Renewals and “False Starts”- Cell renewal is a common feature in strand music, which tends to thwart easy location of beginnings and endings. It is fair to say that all threads feature cell renewal, just as fugues thrive off of small thematic ideas. When cell renewals jaggedly interrupt seemingly ongoing treatments of previous cell renewals, the phenomena of “false starting” threads may be experienced. Such construction constantly defers the listener’s sense of orientation, battering them with a constant sense of newness, which, paradoxically, deprives of progress.

Thread Segment (measure)- Some threads have discernible segments of thread cells, often measure-length.

Thread Repetition- Very simply, the repetition of a thread (repeating a thread after it has been completed), or thread segment (occurring within the first thread); if the repetition is an entire thread’s worth, it is usually better to consider the repeated thread part of the original thread, even if the ideas have been varied in some way. If they have not been varied, then perhaps the case of a *thread strophe* applies.

If the thread repetition ends with a lengthy transition, or branches, metrically migrates, or amalgamates, it may be best to number the thread separately.

Thread Transition, nodal segment- Very simply, the section/segment of a thread which transitions to new musical material; thus, located near the end of the thread. Thread transitions are likely candidates for phrasal expansion, making it possible to begin a discursive thread at the beginning or in the midst of the transition, and eliding the subsequent thread to the end of the previous one. These areas may be termed “nodal points.”

Thread/Strand Elision- It is possible for threads and strands to be elided by transitional material, making the precise end of the former and beginning of the latter a difficult endeavor. In these cases, discursive transitional material may be expanded to become a thread of itself.

Thread elision may also take the shape of a fairly demarcated thread which does not clearly belong to only the previous material or that of the subsequent, but as a link to both. Elisions may also be understood as “nodal points.”

Thread Mutation- When the alterations and variations which have occurred at the “cell” level of a thread have thoroughly abstracted it into a thread of a recognizably different musical content or function, it may be said that the thread has mutated.

Branching, Thread Elision and Nodes/Nodal Points (Thread and Strand)- Related to thread mutation, branching occurs when a thread’s motivic idea provides a point of departure for a new but related motive, which, in turn functions as the onset of a new, mutated thread or strand which spins out alongside the original one. Thus,

“branching” involves simultaneous threads/strands, at least for a time; the new, mutated thread may displace the older one eventually, before beginning a “branching” phase of its own; it is not necessary for this to happen: branched threads and original threads may also proceed together.

The point at which the branching occurs may be described as the nodal point, or thread node, or strand node. Nodal points may vary in length. Possible nodes include thread cells, thread segments, or threads. It is possible for the nodal point to exceed the length of a thread, but not likely.

Amalgamation of Threads and Strands (A.T./A.S.; See also entry under Motivic Strands)- This process may explain the dialogical alternation between threads or thread cells of differing content. In these cases, depending on the construction of the threads involved, the rapid alternation between differing musical ideas thwarts easy comprehension (especially if the thread cells themselves involved in the amalgamation are of a dual or triple nature). Such alternation may be experienced as dual “false starts,” until one of the ideas asserts itself definitively over against the other(s). Such assertion may not be the goal of the alternation; in some cases, the duality persists, becoming a compound musical idea of sorts.

Activity on the thread-level consists of this alternation between motives (thread cells). Such a thread is simply designated an amalgamated thread (or *a.t.*). If the activity is on the strand-level, consisting of contrasting threads, or segments of threads, then strand amalgamation can be said to be occurring (an amalgamated strand is designated *a.s.*).

The outcome of the amalgamation may vary greatly from instance to instance: in some cases, each portion heard only in part in the *a.t.* or *a.s.* may eventually be heard in its entirety, making the *a.t.* or *a.s.* a point of departure for development and spinning out; in other cases, amalgamation may provide an arrival point, where multiple threads/strands are reconciled into a unity. It may also provide the point of departure, beginning the process by introducing the thematic material, in similar fashion to a traditional *overture*.

Strand/Thread Extraction (S.E./T.E.)- The process of extracting an iterative strand from a motivic one, or vice versa, by either supplying or paring away notes in order to retain the original motivic construction or iterative unit. Thus, if extracting an iterative strand from a motivic one, one must fill in rests, or longer note values with whatever shorter value is being selected for iteration. If extracting a motivic one, the process is accomplished by retaining the rhythmic implications of the iterative unit organization, but either making the durations longer, or adding rests in place of extraneous iterations. In this way, the iterative unit pattern [3 4 5] occurring on an eighth-note level would become dotted quarter, half, half tied to eighth, or the equivalent accomplished with rests after each initial note of the unit.

The processes of melodic and chord extraction will be dealt with in the discussion of Iterative Strands (as follows).

*PART II: OF VARIOUS SORTS OF STRANDS: CHANT STRANDS, ITERATIVE STRANDS AND  
MELODIC EXTRACTION, MOTIVIC STRANDS, TEXT STRANDS AND THE POSSIBILITY OF  
HYBRID STRANDS*

CHANT STRANDS (“PURE MELODY”)- Necessarily of the discursive variety (though, perhaps very motivic in construction), chant strands seek to express extemporaneous musical thought. They are characterized by freely flowing rhythm, lyricism, a prevailing sense of simplicity (though that sense may be misleading), and a generally unpredictable, organically developing shape. Chant strands are very often set monodically or monophonically, as well as homophonically, and are meant to draw the listener along into a more structured musical territory.

See *Ecstatic Utterances* score, opening flute solo, mm.1-13.

Other examples include opening measures of *Notes, Black and White*, and *Metaphysica*, for violin,

ITERATIVE STRANDS

Iterative Strands, Iterative Units (I.U.) and Iterative unit Patterns (I.U.P)- Iterative strands resemble ostinatos more closely than they do themes or melodies (though their content may eventually vie for that place in the listener’s experience). They begin by iterating a selected beat subdivision, and proceed to do so until a change in the strand is called for (again, this may or may not happen).

Most often, the subdivision selected to be iterated (for instance, sixteenth notes), will contain harmonic content which is represented in some way (one note per iteration, two notes per iteration, and so forth). The amount of harmonic content most of the time will determine the number of each *iterative unit* (if five notes, then most likely, in units of five sixteenth notes, etc.) The harmonic content will often undergo changes (but may not) while the iteration remains the same. If the iteration changes to an adjacent, or different metric subdivision, the process of *metric migration* may have occurred, in which case, either a new strand has begun, or a new thread of the original strand.

Very often, patterns arise out of the arrangement of the *iterative units*. Once patterns have been recognized or planned, they become the point of departure for developing variation. For instance, if the initial *iterative unit pattern* is [2 2 3], then any possible permutation and variation may follow, making the following a possible thread and/or *iterative unit pattern*: [(2 2 3), (2 2 3 3), (2 3 3 3)], etc.

(I.D.M.S.) Iterative Discursive Melodic Strands- Perhaps the most common sort of strand, an *i.d.m.s.* will occur decidedly in the Foreground, iterating every beat of a certain subdivision relentlessly (though not necessarily metronomically) and expressing melodic ideas that may have motivic and sequential characteristics. Since it is a melody, it is heard as the main focus of the listener’s ear (the Foreground); yet, its scope as a “long” musical idea (a strand) thwarts the listener’s ability to easily pin down the melody as a digestible unity. As such, while such a Strand may contain smaller threads, they are quickly succeeded by new *fortspinnung* episodes, making the threads difficult to discern. This makes the *i.d.m.s.* a close cousin to the *chant strand*, but for the single-minded rhythmic drive of the former and the decidedly lax

and extemporaneous feel of the latter: both are experienced as “pure melody;” one is rhythmically regular; the other is not.

Sequence will most likely take place in an *i.d.m.s.*, sometimes of an abstract nature.

See Glossary Example 1, pp. 66-70:

“Preludio,” *Partita no. 3 in E* by J.S. Bach.

(I.M.P.S.) Iterative Melodic Progress Strands- Closely related to the last sort of strand, an *i.m.p.s.* retains the characteristics of rhythmic regularity and “pure melody” foregrounding, but deploys discernible melodic Threads instead of concealed ones, making its shape easier to track. Thus, rhythmic regularity is reinforced by melodic regularity through repetition of musical ideas and events, though that repetition may take on differing shapes through variation, while never losing its surface resemblance to the first soundings of the *i.m.p.s.* (in other words, one may encounter both correspondence and referential measures here, though those of the former are more likely for this sort of strand.)

Very often *i.m.p.s.s* will utilize repetition in order to make the melodic threads more memorable, as well as separable. Generally, sequence is also a vital component in these kinds of strands. *Iterative unit patterns* and their development are also present.

See Glossary Examples 1, 2, and 3.

(I.S.S.) Iterative Stasis Strands- Stasis is the likely outcome of a constant iteration of some metric subdivision or another, notwithstanding harmonic shifts. If this seems to be the predominant function of the strand, it may be considered an *i.s.s.*

(I.P.S.D.S) Iterative Prime/Sequitur Destabilization Strands and the Process of Displacement- If, however, the sense of stasis is eventually rejected by a change in the *iterative unit*’s structure (for instance, a change from five notes to four, or five to six, etc.), then a process of (or phase of) *destabilization* has ensued, and may be understood retrospectively as a *Prime/Sequitur Displacement*, making the strand fall into the category of an I.P.S.D.S. In this way, *prime* would be understood to mean that first *iterative unit* which had produced a static feeling (our five sixteenth-note pattern) and *sequitur* to mean however many other *iterative units* vie for the position of *new prime* during the period of *destabilization*, (*sequitur 1*, being *prime + 1*, would connote the number six; *sequitur 2*, the number seven, and so forth; conversely, *sequitur-1* connoting the number four, etc.).

Usually, this process of destabilization and displacement will follow a pattern of this kind:

*Phases of Prime-Sequitur Destabilization*

*Stable Phase*

*Prime Stasis Phase*

*Prime Variation Phase*

*Prime-Sequitur Destabilization Phase*

## *Displacement*

### *Prime/New Prime Re-stabilization (or Variation) Phase*

#### *Prime/New Prime Stasis Phase*

Stable Phase- In the “stable phase,” an IPSDS may seem like an ISS, if given ample time to assert its regularity upon the listener. During this phase, *prime* stays in place, although small variations may begin to hint at transition into the next phase.

If *prime* remains unchanged for a significant period of time, that segment of the strand may be referred to as “prime stasis phase.” If, on the other hand, *prime* remains in place, but is being altered harmonically (as either an increase or decrease in iterated tones), or rhythmically (*prime* is being maintained, but its original grouping, or *iterative unit pattern* has been altered), then it may be said that a phase of “prime variation” has ensued.

Prime Variation Phase will often portend the coming of Destabilization.

Prime-Sequitur Destabilization Phase- This phase is as described in the Conceptual Glossary, with the added benefit of the phases being presently described. It would be extraordinarily difficult to approach the “destabilization phase” with any hopes of uniform construction, for these sections thrive on unpredictability. It seems much better to say the “destabilization phase” lasts as long as no “prime” or “new prime” asserts itself. It may also be said that a “destabilization phase” that seems to have closed and moved into the “displacement phase” may very well be re-opened, if a “prime” or “new prime” which began to assert itself seems suddenly rejected by an influx of irregularity. This influx of irregularity would re-open “destabilization” out of what had seemed to be the beginning of the next phase, Displacement.

Displacement- The “displacement phase,” like a retrograde of the “stable phase,” made up of two smaller phases similar to the former, but in backward order, as if backing-out: instead of stasis followed by variation, it is just the opposite: “re-stabilization/variation” leading back to “stasis.”

During the first phase of Displacement, a *prime/new prime* has asserted itself convincingly, yet room for variation and destabilization still exists. Some stray *sequiturs* may appear while the *prime/new prime* is “re-stabilizing”; so, too, might the *prime/new prime* undergo harmonic and rhythmic variations, thus allowing for the double designation “re-stabilization/variation phase.”

If “destabilization does not re-open, then it is likely that a phase of “stasis” will ensue, and the IPSDS will have completely undergone the Displacement Phase.

### Special Situations Regarding P-SD (Prime-Sequitur Displacement)

Because strands often begin by functioning on only one layer of texture, it may happen that multiple strands undergo P-SD simultaneously. In this case, one must determine for each strand which “new prime candidate” has asserted itself the most before deciding upon an over-arching “new prime” for the total strands involved in P-SD.

Once the process of *destabilization* has begun, in which a long strand of static *prime iterative units* has been interrupted by a *sequitur unit* of some sort, all bets are off, and any type of *sequitur* may or may not appear while a *new prime* is being

decided upon. Once *new prime* has been established, *destabilization* has ended, and *displacement* has occurred. This is a very deliberate version of *iterative unit pattern variation*.

It should be said that multiple choices may be employed to reach the desired amount. If the total iterative amount remains the same, but multiple versions of it have subsequently occurred, each should be simply listed in their alphabetical order, from left to right. Rests account for negative space of whatever the smallest value being iterated equals, and may be denoted “r.”

*prime* = [5]  
*prime a* [2 3], or [2+3]=[5]  
*prime b* [3+2]=[5]  
*prime c* [2+r+2]=[5]  
 etc.

*sequitur* 1 = [6]  
*sequitur 1a* [2 3r], or [2+3+r]=[6]  
*sequitur 1b* [2+2+1r]=[6]  
 etc.

It should be mentioned that this process may occur in reverse order of this description, beginning in a state of *destabilization* before settling into stability through the emergence of a discernible first *prime*.

It may also happen that a *destabilization phase* ensues in some other sort of strand, (a G.V.M.S., for instance). If so, this would not necessarily mean the entire strand need to be reconsidered as a P.S.D. of some variety, so long as the *destabilization phase* was clearly shown in the analysis. This may be especially necessary if no *prime* clearly asserts itself by the end of the phase.

Another false assumption to guard against would be the inclination to wait until the *destabilization phase* has ceased before *new prime* has asserted itself. Perhaps the best approach is to assume *prime* retains its place until its presence is overwhelmingly outweighed by a *sequitur* of some sort, which seems to have displaced it. If such a preponderance of a certain *sequitur* has outweighed *prime* (as well as other *sequitorials*) during the *destabilization phase*, the *sequitur* may be called a *new prime*, and that *displacement* has occurred. If *displacement* occurs more than once during the *destabilization phase*, each *new prime* may simply be designated in this way:

*new prime 1*  
*new prime 2*  
 etc.

If *new prime* does occur, each *sequitur* which follows it may be designated *new sequitur*.

Perhaps this analytical possibility is better left until the first analysis is complete, simply taking note of the best candidates for *new prime*, and listing them in their order of frequency.

Lastly, one should note the importance of locating the beginning of an IPSDS, since the decision regarding what constitutes *prime* will certainly impact the analysis.

See Glossary Example 4, pp. 72:  
*Harmonielehre* by John Adams.

See Glossary Examples 5 and 6, pp. 74-75:  
*Ligature*, *prime* and *sequitur*.

Other Examples of Iterative Strands of various varieties include Pat Metheney, “Heat of the Day,” from *Imaginary Day*; Tosin Abasi’s *Animals as Leaders*, “Somnarium,”<sup>4</sup> “Point to Point,” and “Soraya.” Dream Theater often uses *iterative strands* during the interlude sections of their long and complex songs, “Caught in a Web,”<sup>5</sup> from the *Awake* record being a good example.

(I.V.S) Iterative Variational Strands—An iterative sort of strand that seems to be in a state of destabilization, but proves to be comprised of threads with complex *iterative unit patterns*.

See *Ecstatic Utterances* score, Rehearsal J, (mm.219-278), pp. 19-30.

(M.E.) Melodic Extraction, and Melodic Extraction Counterpoint (M.E.C.)— The process of isolating the first note of differing iterative units, (or motivic units) and sustaining it through the rest of the iterative unit’s durational value (if five sixteenth notes, then for five sixteenth-notes’ worth; or, in the case of a motivic unit, through that unit’s total durational value). The note selected may be any note existent within the iterative or motivic unit.

Once a melodic extraction has occurred, it may be treated in counterpoint with other melodic extractions from other strands. This is called very simply *melodic extraction counterpoint*. To clarify, melodic extractions usually come from *i.v.s*’s of some variety, or from motivic strands of the generative type (*g.v.m.s.*, stasis-creative or progressive), as the motivic stasis strand generally will already resemble the shape of a *melodic extraction*. But melodic extractions may occur in whatever way the composer sees fit, and from whatever sort of strand their technique allows them to handle.

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<sup>4</sup> “Somnarium” may be found on their second album *Weightless*, Prosthetic Records 56191-0106. CD. 2011. All other tracks mentioned here are from the first self-titled record, *Animals as Leaders*, Prosthetic Records 6561910043-2. CD. 2009.

<sup>5</sup> “Caught in a Web” features on the album Dream Theater, *Awake*. Elektra Records 90126. CD. 1994.



Chord/Sonority Extraction (C.E.)— The same process described above, only including multiple notes from the iterative unit.

#### MOTIVIC STRANDS

Motivic Strands- In the theory set forth here, motivic strands can be said to differ from iterative strands mainly in their rhythmic construction. While in general music theory, a “motive” may denote a musical idea devoid of rhythmic content in and of itself, the present use of *motive* implies such content. This is not because of a desire to limit the scope of Strand Theory’s comprehensiveness, but rather, simply to make verbal reference of these types of strands easier.

Thus, *motive* in Strand Theory denotes a musical idea with a specific rhythmic profile/content (more specific than constantly iterating a beat subdivision). To be sure, *motivic* in this usage also implies harmonic content, and thus, thematic possibility; this is also the outcome of my general compositional procedure, which may be summarized here in this way:

- (1) a rhythmic idea is conceived/perceived;
- (2) harmonic content is imputed to the rhythmic scheme/schema;
- (3) melodic/thematic ideas and motives are derived from this combination;
- (4) the shape of the idea undergoes a process of generative evolution, of the exploration of the many possibilities empirically present therein.

Thus, a *motivic strand* will likely have a more thematic character than an *iterative strand*, simply because rhythmic diversity is present from the very beginning. Unless encountered in solo repertory, strands of the iterative variety may fall into the Middleground, due to their relentless drive and melodic length. Often the character of an iterative strand’s melodicism/thematicism may be heightened by the process of *melodic extraction*, where it will receive a perceivable sense of identity otherwise subverted by the perpetual constancy of pulse and subdivision). In this way, *motivic strands*, due to their more melodic contour, tend to fight more aggressively for the listener’s attention than an *iterative strand*. Some strands of the *motivic* variety are listed below.

(M.S.S.) Motivic Stasis Strands- Motivic stasis strands are a close cousin of ostinati, and can be said to have descended from them. Their function is identical to ostinati, in that they stubbornly renew themselves as the music moves through time. The primary difference here is one of length: an *m.s.s.* bears forth longer, more involved construction, though, perhaps, not by much. If the shape of an ostinato exceeds four bars or so of careful construction, it may be said to be an *m.s.s.*

If an *m.s.s.* is present, it will in and of itself create stasis, although, when followed by new musical ideas, it may give a sense of movement/crescendo, etc. Nevertheless, its shape is not given to change, but to stubborn renewal, and thus, its function remains one of stasis creation, even when the total outcome of compositional layering may render the listener’s sense of musical events to seem progressive.

Generally, the threads of an *m.s.s.* are fairly perceivable. Also, because of their stubbornness, the renewals of these threads will often constitute perceivable *thread strophes*.

(G.V.M.S.) Generative Variational Motivic Strands, *stasis-creative* and *progressive* types-

A strand of this sort, while retaining the ability to create stasis, will also hold equal potential in creating a relentless sense of progress (it may do both simultaneously). In its initial stages, it is similar to other strands, in that there is a sort of “presentation phase” of the *thread cell*, in which the motive is sounded.

In threads that are *stasis-creative*, the variations of the motive will exhibit one or more of these general traits: (1) although the motive (or motives) may undergo variation, it will be of a less radical, mutative nature; (2) the threads may be strophic (not necessarily regular, or symmetrical), and their organization, to some significant degree, does not “go anywhere,” either because of the phenomena of “false starts,” (which has been mentioned), or because of the opposite approach, of regularized, stubborn, *ostinato*-like renewals.

Threads that are *progressive* will be characterized by a restless drive towards variation, development, and mutation. In threads of this sort, the motive may only receive one sounding before being varied in some way or another, or by being succeeded by a contrasting motive, before both are subjected to variation. *Progressive threads* may also make use of “false starts,” but their tendency will be to avoid regularized phrasing. As mentioned before, the variation will often be of a rhythmically additive sort. The main difference in applying this technique in *g.v.m.s.*’s of a *progressive* sort will be harmonic in nature: in *iterative* threads/strands, the number of tones presented directly correlates to the number of notes existing within the sub-divisional framework. This sort of organization is less important in motivic constructions (at first), because the definitive rhythmic profile will tend towards definitive pitches as well.

This generalization might be misconstrued to imply that threads of both the iterative and motivic sort might not be made up entirely (at first) of only one tone (or no tones, as it were). This is not only possible, but probable at the micro-level (thread cell-level) of organization, especially for *progressive* types, as the slow unfolding of new pitches will inevitably give a sense of “moving forward.” Commonly, threads of a *progressive g.v.m.s.* type will not dwell on one pitch, or rhythmic construction for very long before introducing new ones (which often derive developmentally from the first ones).

It is here that the problem of scope becomes apparent. In the case of a large-scale strand construction, where stasis prevails for a significant section, only to give way slowly to new developments, the strand would exhibit characteristics of both stasis-creation and progress. Admittedly, in this case, the former gives way to the latter, which might imply that *progress* is the goal of the strand.

Thus, threads of a *progressive* sort will generally share characteristics of this sort: (1) The variations of thread cells will be restlessly developmental, radically variational, and mutative, undergoing changes very quickly (be they harmonic, registral, or rhythmically additive in nature); (2) Thread construction will tend to be irregular; if there are strophes, they will unfold in an unpredictable fashion, either because of elision, variation, or mutation; (3) Threads may contain many “false starts,” although the constant motivic development will push the strand forward in spite of this; (4) *g.v.m.s.* threads will eventually give way to new thread or strand material, perhaps with the result of becoming amalgamated.

They are classified as *generative* due to their motivic nature, which must revisit the cell idea in constantly new and varied ways. At the first stages of creation, a motivic idea suggests itself; what follows is a game of permutation and possibility,

as the composer's imagination re-incarnates the idea into as many related forms as possible.

*Motivic strands* often feature duality at their core, often expressed through use of register, of differing rhythmic contours which occur in tandem as juxtaposed variations of the original cells. Thus, the original motive, *a*, often contains two thoughts, or *cells*, which are related, or which answer each other, *a*<sub>1</sub> and *a*<sub>2</sub>; and it is of these two *cell* elements which I observe generally differ from one another somehow, whether in register, or shape. Thus, many *motivic strands* bear out organization of this sort [*a*<sub>1</sub> *a*<sub>2</sub>, *a*<sub>1 dev. 1</sub>, *a*<sub>2 dev. 1</sub>, *etc.*]

Thus, the tendency for strand motives to feature *cell duality* at their core becomes a source for generativity (“*dev.*” denotes development or variation of the original idea, *i.e.* augmentation, diminution, transposition, ornamentation, additive procedures, *etc.*):

|  |   |
|--|---|
| [ <i>a</i> <sub>1</sub> <i>a</i> <sub>2</sub> ]  | [ <i>a</i> <sub>1 dev.1</sub> <i>a</i> <sub>2 dev. 1</sub> ]                              |
| [ <i>a</i> <sub>1</sub> <i>a</i> <sub>1</sub> <i>a</i> <sub>2</sub> ]                                    | [ <i>a</i> <sub>1</sub> <i>a</i> <sub>1 dev.2</sub> <i>a</i> <sub>2 dev. 1</sub> ]        |
| [ <i>a</i> <sub>1</sub> <i>a</i> <sub>2</sub> <i>a</i> <sub>2</sub> ]                                    | [ <i>a</i> <sub>1 dev.1</sub> <i>a</i> <sub>2 dev. 2</sub> <i>a</i> <sub>2 dev. 1</sub> ] |
| [ <i>a</i> <sub>1 dev.1</sub> <i>a</i> <sub>2</sub> ]  | <i>etc.</i>   |
| [ <i>a</i> <sub>1</sub> <i>a</i> <sub>2</sub> <i>a</i> <sub>2 dev. 1</sub> ]                             |   |
| [ <i>a</i> <sub>1</sub> <i>a</i> <sub>2</sub> <i>a</i> <sub>1 dev.2</sub> <i>a</i> <sub>2 dev. 1</sub> ] |   |
| [ <i>a</i> <sub>1</sub> <i>a</i> <sub>2</sub> <i>a</i> <sub>2 dev. 2</sub> ]                             |   |

This is before introducing a counter-motive *b*, which may also feature a dual *cell* construction (no attempt to be exhaustive in either series is intended, but only to be demonstrative):

|  |  |
|--|--|
| [ <i>a</i> <sub>1</sub> <i>a</i> <sub>2</sub> ]  | [ <i>a</i> <sub>1</sub> <i>a</i> <sub>2</sub> <i>b</i> ]   |
| [ <i>a</i> <sub>1</sub> <i>a</i> <sub>1</sub> <i>a</i> <sub>2</sub> ]                                    | [ <i>a</i> <sub>1</sub> <i>b</i> <i>a</i> <sub>1</sub> <i>a</i> <sub>2</sub> ]   |
| [ <i>a</i> <sub>1</sub> <i>a</i> <sub>2</sub> <i>a</i> <sub>2</sub> ]                                    | [ <i>a</i> <sub>1</sub> <i>a</i> <sub>2</sub> <i>b</i> <i>a</i> <sub>2</sub> ]   |
| [ <i>a</i> <sub>1 dev.1</sub> <i>a</i> <sub>2</sub> ]  | [ <i>a</i> <sub>1 dev.1</sub> <i>a</i> <sub>2</sub> <i>b</i> ]   |
| [ <i>a</i> <sub>1</sub> <i>a</i> <sub>2</sub> <i>a</i> <sub>2 dev. 1</sub> ]                             | [ <i>a</i> <sub>1</sub> <i>a</i> <sub>2</sub> <i>b</i> <i>a</i> <sub>2 dev. 1</sub> ]                                    |
| [ <i>a</i> <sub>1</sub> <i>a</i> <sub>2</sub> <i>a</i> <sub>1 dev.2</sub> <i>a</i> <sub>2 dev. 1</sub> ] | [ <i>a</i> <sub>1</sub> <i>a</i> <sub>2</sub> <i>a</i> <sub>1 dev.2</sub> <i>a</i> <sub>2 dev. 1</sub> <i>b dev. 1</i> ] |
| [ <i>a</i> <sub>1</sub> <i>a</i> <sub>2</sub> <i>a</i> <sub>2 dev. 2</sub> ]                             | [ <i>a</i> <sub>1</sub> <i>a</i> <sub>1 dev.1</sub> <i>a</i> <sub>2</sub> <i>a</i> <sub>2 dev. 2</sub> <i>b dev. 1</i> ] |

When crafting a *motivic strand*, the composer imagines the possibilities (or writes them down, if preferred), and selects them as one would select doors and corridors in an unexplored mansion, letting each passageway lead where it will: to new rooms, or back to the beginning. It may even seem appropriate to allow each permutation a right to be heard, and in their normal order; but, I have not found this to be the most compelling sort of writing style. It is better, once aware of as many possibilities the motive or motive cells contain, to judge aesthetically the shape of the strand, as by caprice, intuition, and playful calculation.

Thus, one well-constructed motive becomes an endless fountain of creative permutation.

Two observations regarding similarities and differences between *motivic* and *iterative strands*:

(1) Iterative strands often have a duality of sorts within their shape, but it is generally smoothed over by the constant commitment to one beat subdivision. This duality is often expressed through the arrangement and contents of the *iterative units*:

[2 3]

[2 2 3]

[2 3 3]

*etc.*

(2) It may be possible to describe such permutive, developmental motivic strands as prime-sequitorial (as *motivic prime sequitur destabilization strands*, or *m.p.s.d.s.*'s). Given motive *a*, comprised of smaller cells *a1* (worth three sixteenth notes) and *a2* (worth two sixteenth notes), totaling five sixteenth notes-worth of duration, it might follow that the developments of each motivic cell involve additive and subtractive measures, meaning *a* could be *prime* (or even *a1*), and every additive permutation a *sequitur*, in this way:

*prime: a* (5 sixteenths)

*sequitur 1: a dev1*, or *a seq.1* (6)

*sequitur 2: a dev2* (7)

*sequitur -1: a dev1* (4)

*sequitur -2: a dev2* (3)...etc.

See Glossary Example 3, p. 73

"In Death-Is Life," by *Meshuggah*.

(A.S. and A.T.) Amalgamated Strands/Threads- A complex strand (*a.s.*) or thread (*a.t.*) type which resembles a musical patchwork of threads of differing kinds (an iterative thread followed by a motivic one, then followed by a metrically migrated thread, then back to an altered version of the original, etc.). Thus, as is the case with some other strands, the first experience is of smaller units (the threads, or *nodes*), and their unstable dialogical struggle to assert themselves. As this struggle continues, the perception of the listener may shift to the larger contour of the strand, though its beginning and/or end may be difficult to discern (as is sometimes the case with strands and their threads).

Thus, an *amalgamated strand* might begin as an *i.v.s.* (first thread); it could then be succeeded by a thread from a *g.v.s.s.* (second thread), which could then be followed by a thread from an *i.d.m.s.*, which might be followed by the first thread (*i.v.s.* 1), perhaps done differently (as a metric migration, or as a *sequitur* of some variety).

It might be suggested that such a discursive sort of strand might just be categorized as a convoluted sort of *i.d.m.s.* While such an analysis could not be ruled out initially, other aspects of such a strand would point to its being an Amalgamated Strand. (1) The first aspect is the initial perception of multiplicity instead of unity. In an *i.d.m.s.* -type strand, one has the sense of being carried along, that there are no threads, or that they indiscernibly disappear into one another, so that what is being heard is perceived as one "long" musical idea. With an amalgamated strand, the first impulse is to notice the threads/nodes, and not the strand. There is a more discernible

shift between smaller musical units/ideas, and not only this, but (2) the musical units/ideas seem to be of a contrasting sort. In the former, contrast is only a shade of difference from the overall unity being explored (for instance, a sequential pattern allows for change, but continually references its “model,” so that the entire sequence is heard as a unity, not a multiplicity).

(3) In an *i.d.m.s.*, the effect being sought is that of “pure melody.” With an amalgamated strand, due to the use of differing sorts of threads/nodes from disparate strand types, the overall sense initially is one of many “melodies,” or many motivic ideas vying for dominance over one another. Only as the strand continues does one begin to perceive a complex “dance” of sorts resulting from the interwoven contrasting ideas. Thus, the juxtaposition of differing threads shocks at first, then becomes intelligible as the strand progresses and a pattern of alternation and variation emerges.

If this process occurs at the *thread level* (as in an *a.t.*), it may be due to a special sort of *node amalgamation* which follows the same patterns described above. While it may be maintained that *threads*, in-and-of-themselves, are already *nodal amalgamations*, they generally reflect the sort of thread of which they are a part (motivic, *or* melodic iterative, *or* stasis-creating, *or* progressive, etc.). It is less common to have a mixture of *nodal types* in one of these normative *thread types* (motivic, *then* melodic iterative, *then* stasis-creating, *then* progressive, etc.).

One final observation should be made regarding A.S.’s: they may function as a fountainhead instead of a culmination; thus, instead of bringing strands together in a concluding gesture, they may open the piece and present all the strand themes to be developed, almost as an overture would for an opera.

Stravinsky’s *Rite of Spring* (See Glossary Example 8, pp. 79-80) provided my mind with inspiration regarding this sort of strand. *Dream Theater* also has written many of this sort, one of the most recent examples being “Breaking All Illusions,” from their *A Dramatic Turn of Events* (See Glossary Example 7, p. 77-78)

#### TEXT STRANDS

Strands may be created from text, or *vice versa*, text may be added to existing strands. If produced in the first way, then all facets of the rhythmic contour obtain within the text, and must be dictated out, according to the composer’s wishes (that is, more or less accurately). If they are produced in the second (by adding a text to an existing rhythmic framework), then the composer must be prepared (or already intending) for the text to have a more abstract, non-linear nature in its declamation. With the first option, abstraction is a choice; the second, more often than not, a given.

TYPE 1, *rhythm inherent to text*— *Trisagion* (Reh. F, mm.93-107), Arvo Pärt<sup>6</sup>:

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<sup>6</sup> Text is from the Thrice Holy (or Cherubic Hymn) of the Russian Orthodox

$\text{♩} = 138$

G.P.

[Svya - ti Bo zhe,]

G.P.

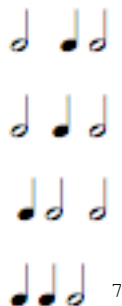
[Svya ti Krep - ki,]

G.P.

[Svya ti Bes mert ni,]

[Po mu lui nas.]

Existing rhythmic framework:



Addition of “Slowly Blooms the Rose Within”:

|  |                   |
|--|-------------------|
|  | “Slow-ly blooms,” |
|  | “Slow-ly blooms,” |
|  | “the rose, the”   |
|  | “rose within.”    |

---

Liturgy; words are transliterated; English translation of Old Church Slavonic text: “Holy God, Mighty God, Immortal God, have mercy on us.” Church Slavonic Text: “Святи боже, Святи крепки, Святи Безсмъртни, помилуй нас.” From *Litany*. Featuring the Hilliard Ensemble, the Tallinn Chamber Orchestra, the Estonian Philharmonic Choir, the Lithuanian Chamber Orchestra, and Saulius Sondeckis, ECM New Series 1592, 1996.

<sup>7</sup> This rhythmic framework was provided by Meshuggah, *Ai*, (8:40’).

Other Possible or Actual Examples of Text Strands:

Arvo Pärt, *Miserere, Orient and Occident*

Steve Reich, *Different Trains*

Jim Simmons, *Tallit, i.; Metaphysica, for violin, iii. "Teach us to pray..."*

#### HYBRID STRANDS<sup>8</sup>

##### Migrational Iterative Strand (M.I.S.)

At first glance, these strands resemble motivic or amalgamated types due to their rhythmically diverse nature. Upon further listening and study, one discovers that, instead of experiencing merely a multiplicity of motivic ideas, one is observing one idea or a few ideas shifting through various beat subdivisions. Additive principles, as well as other sorts of development may also be at work, creating the opportunity for other motives to arise.

See Glossary Example 9, pp. 81.

"Breaking All Illusions," by *Dream Theater*.

#### *PART III: GUIDING COMPOSITIONAL CONCERNS-- ABSOLUTE NARRATIVE AND PERICHORETIC INTEGRATION*

Absolute Narrative- This idea was suggested to me through studying the categories of "absolute" and "programmatic" music. While these categories may not hold the same prominence for historians or critics, I have found them to continue to be helpful, for critical, theoretical, and creative reasons. In *absolute narrative*, the concerns for music's inner logic— architectural integrity, sophistication of thematic and motivic development and construction, aesthetic value, and any other concern which might be thought of as the music's "absolute" value, regardless of extra-musical considerations (ranging from specified programs, to historical interest, to whether or not the composer was in her right mind, or nationalistic, or eccentric, or a lawyer, or a monk, etc.)---these "absolute" musical concerns, being pursued deliberately and skillfully, are balanced against the reality that listener's generally require and are more interested in music to which they may supply their own programs, which evokes images, stories, and things too deep for words (or programs).

Absolute Narratives do not require programs; rather, like traditional sonata form, they require a "narrative" quality, and characteristics which induce the sensation of a "journey" of some variety. These comments are not meant to imply there is only one sort of story, or only one sort of story which is "good." Rather, it is show that whether a linear, non-linear, fantastic, existentialistic, dramatic, realistic,

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<sup>8</sup> At this point it would be better to reserve the right to claim possibility or likelihood that hybridization of strands does occur and in many ways, than to assert a set amount of recognized possibilities. One possibility almost too profuse to document would be the many examples of strands which demonstrate essentially periodic or sentential logic in their construction. More research should be done to refine strand theory before positing such strands do more than bear a strong resemblance to these forms, and are certainly hybrids of some variety.

macabre, mystical, contemplative, satirical, ironic, or epic tone or approach is being employed, that the listener's experience of the piece of music has been considered.

This does not necessarily mean that the listener's experience will be comfortable, or easy-to-understand. It simply means that the composer balances the technical and aesthetical demands of their approach with a concern for the hermeneutical open-ended-ness which makes good art stand apart from bad art.

Such an approach eliminates music which merely flexes mathematical muscles, or displays prowess in computer programming, or depends upon philosophical, theological, chemical, or political agendas to illuminate their *meaning*. Again, each work, if it is good, will be able to bear multiple meanings for each listener (or even the same listener upon different hearings). If it is bad, only one meaning will prevail—In the case of the serialist, “I am too smart for you to understand”; for the slave to indeterminacy, “There is no story, no meaning; no order; only chaos.”

No musical expression is out-of-bounds then for *absolute narrative*, as long as a guiding concern for “narrativity” of some variety still prevails.

*Absolute Narrative* is not only a kind of musical expression, it is a way of writing. When writing *absolute narrative*, the composer allows the creative process to be an open system instead of a closed one, allowing the thematic, motivic, harmonic, rhythmic, and formal content to “take on a life of its own,” and begin to “behave” with respect for what they are instead of the composer's original intention. This original intention should not usually be completely jettisoned, but it should be open to revision. In terms of writing a novel, the author must be able to let the characters alter or deviate from the original plot. With absolute narrative, the motivic content, themes, and formal structure should all be open to mutual evolution until the piece is complete. This not only ensures that the composer has fully entered into the creative process, allowing the framework and intention of the conscious mind to be vetoed or enriched by the intuition of the unconscious mind; but as the piece takes shape through this dialogical process (or “journey”), the quality of narrative becomes indelibly imbued to the work, ensuring that the listener, too, will hear an absolute narrative not simply of their hermeneutic choice, but of compositorial approach and intent.

Perichoretic Integration- *Perichoresis* was first used by the fourth century Greek theologian, Gregory of Nazianzus, in order to describe the interpenetration of the Three Persons of the Godhead. Painted with these words is a picture of an everlasting dance, where the momentum, nature, and will of one spills effortlessly and completely with the others, intermingling into an inextricable state of being.

I often attempt to express *perichoresis* through music in various ways, three of which come readily to mind. (1) through rhythm; (2) through thematic/motivic dialogue and transformation; (3) through form.

Pertaining to each of these is a mysterious game of numbers and proportions. For instance, a figure of five sixteenth-notes can stand for both the number *Four* and *Five*, in that sixteenths are subdivided out in sets of four, yet, given five of them, one experiences not their sub-divisional organization only, but their total sum. Similarly, as described in the paper *Ecstatic Utterances Explained*, the number *Five* provided the framework for the piece, implying and encompassing *Four* major sections. By way of exploration, one may see the multiplicity of signification which occurs with musical



expression: a measure of 5/8 may be encountered as a *duality* which has been slightly elongated at one of its segments, or a set of *three* which has been prematurely cut short, making *Five perichoretically* share in the nature of both *Two* and *Three*, etc.

It is because of these phenomenological possibilities that I have chosen the term “integration,” to doubly express the process of musical *perichoresis*, since it involves both the manipulation and reinterpretation of *integers* (the namesake of “integration”) as well as the dialogical influence of multiple musical ideas upon one another.

Through this latter function, opposing themes may become reconciled, contrasting motives may become merged, formal sections may signify multiple functions, etc., as each strata of musical content participates in an intermingling of natures. In this way, the appropriateness of the theological term comes to light, as it paints the image of a never-ending dance, where the participants are merged together into unity of natures through a perpetual exchange of balance and movement.

APPENDIX B

Glossary Examples

Glossary Example 1: thorough strand analysis      Preludio, Partita no. 3 in E  
J.S. Bach

Strand no.1: i.m.p.s. (mm.1-16) [16]  
Announcement [2]  
"early" wave break thread 1.1: statement  
Presentation [4]  
thread 1.2.1: response  
(b) another presentation?

Preludio

Violin

(a1)

(a)

(a2)

[1+1]

(a) repetition encircling

(1.2.2., echo)

(c) (transitional) [2+2]

(b)

(c) (trans. expansion)

Continuation/trans. [2]

Re-presentation

thread 1.3: transitional (node?)

thread 1.4.1: repetition of m 3 merger of (a)/(b) [4]

(c inv.)

(nascent e)

[1+1]

"early" and repeated wave breaks...almost to spite Toch.

(1.4.1)

(trans.)

(1.4.2, repetition again; echo)

-- (rep./trans. to new materia

(c)

[2+2]

(b)

(c)

[4]

(d1) thread node 1

thread/strand node 1.5/ 2.0

thread node 1 repetition

(a2)

(a1)

(a1 ret.)

[4]

(d2 = b prime)

[2+2]

(d1)

(d1 = a2+a1) A sort of encircling occurs...

Strand no.2: i.d.m.s. (mm.13-16) (mm.17-28)  
discursive hyperthread 2.1 [12]

(d2)

(a2)

(a)

Preludio, Partita no. 3 in E

25

28

31

34

37

40

43

46

[22]

Strand no.3: i.m.p.s. (mm.29-50)  
thread 3.1 (model & sequence) [4]

(e)

E: cadence 1 (weak) ([6\*] + [\*15])

(3.1)

"wave break" in right place

hyper thread 3.2.1

(trans.) (nascent f)

(3.2.1) [(3+3) + (3+1+8)] OR [3+ (3+3+1+8)] or [6+12] or [9+9]

3.2.2

Here we have an example of trans. material continually

(x)

(cont.) transitioning; thus, each new thread segment participates in and grows organically out of the grouping that precedes it.

3.2.3 (thread expansion/elision)

melodic deflection

(y)

(x)

(3.2.3)

[(3+1)+8]

(y node)

(x/a merger)

(x)

(y)

(x/a)

(x/a)

[1]

(b)

(3.2.3)

[8] (thread node)

(z)

Standing on the Dominant

(3.2.3)

Preludio, Partita no. 3 in E

**Strand no.4: i.m.p.s. (mm.51-65)**

model/sequence

49 (3.2.3) thread 4.1 [16]  
(c) melodic deflection  
c#: cadence 2 (stronger)

52 (4.1) [2+2] (c) (z) (z)

55 4.2 "early" and repeated again...  
(c) melodic deflection [2+2] (z)  
and repeated again...

58 4.3 [4] (a) (b) (c) (z)

61 (4.3) repetition of thread 4.3 (echo) (c) 4.4 thread node [4]  
(b) (A:) (d1)

64 (d2)

**Strand no.5: i.d.m.s. (mm.66-78)**  
discursive hyper thread 5.1 [12]

70

Preludio, Partita no. 3 in E

hyper thread 6.4.1 [12] [(2+3)+3+2+2]

97

early, and repeated.

(6.4.2)

100

V Stand (x/a) (x)

(6.4.3)

103

(y) (x/a) (x) (x/a) (x)

in the right place, but has already occurred

106

(x1) (free c) (trans.)

**Strand no 7: conclusory i.m.s. (mm.109 - c.133)**

(model/sequence)-7.1 [10 = (2+3) + (2+2+1)] (a, m.2)

109

(b and a) (a) (a)

f#: cadence 4 (weak)

once again...

113

(a, m.2) (c inv.) (a and b)

116

(c inv.) (a and b) (c inv.)

7.2 (a and b) [4] (a) (a)

119

(a) (a)

V Stand becomes...

Preludio, Partita no. 3 in E

121 (I 6/4) (a) (a) (V7/V) (a)

123 7.3 [5] (c) (c) **B: cadence 5 (stronger)**

125 (7.3) (c) (c) (c) significant "wave break"

128 7.4 [6=2+4] (x1) (a)

130 (dissipation of energy) (b) (b)

133 (d1) V7 T P D *tr*

136 (c and b) (c and b) (hint of a) **E: cadence 6 (strongest)**

This analysis benefits from insights into melodic construction proffered by Ernst Toch in his book *The Shaping Forces of Music*, New York: Dover Publications, 1948.

Terms utilized in this analysis from Ernst Toch include “wave break,” “encircling,” and “melodic deflection.”

## Glossary Example 2: I.M.P.S. with *thread strophe*

"On Impulse"

Tosin Abasi

Strand no.1: I.M.P.S. with periodic characteristics

(mm.1-8; thread 1, mm.1-5; thread 2, MM.1-second ending)

[Thread 1, RM:  $4 + 5/16$ ]

[4]

quickly ( $\text{♩} = 150$ ) (thread 1:1)

[Thread 2, RM:  $4 + 7/8$ ]

(thread 1.2)

[4+(5/16)+4+(7/8)]

Because these two threads are repeated exactly before new material is introduced, they combine to create a *thread strophe*.

R measures = 2N



Glossary Example 3:  
Inspiration for the idea of IPSDS

Harmonielehre, mov.1

mm.216-234, (5:18")

John Adams

Marimba

prime *a*  
[4 r] = [5]

prime *b*  
[5 - r]  
[5]

seq.1a  
[3(a - 2) - r]  
[6]

seq.1b  
[5 r] = [6]  
or [a + 1 + r]

seq.2a  
[6 r] = [7]  
or [a + 2 + r]

seq.2a  
[7]

seq.-1  
[4]

seq.2a

seq.1c  
[5r]=[6]

seq.-1

seq.2b  
[5 + (2r)]=[7]

seq.2a

seq.1c

prime *b*

seq.1a

seq.-1

seq.3a  
[7 r]=[8]

seq.5a  
[9 r]=[10]

seq.1a

seq.3b  
[6+2r]=[8]

seq.-2

prime *b*

seq.3b

prime *a*

seq.1b

seq.4a  
[7+2r]=[9]

seq.-1

seq.2b

prime *b*

seq.3a

seq.5b  
[5+5r]=[10]

seq.1b

seq.7a  
[7+5r]=[12]

seq.1b

seq.4b  
[7+2r]=[9]

prime *b* (or seq.1b)

seq.1b

mirror construction  
rhythmically

Possible hyperthread (no need to demarcate thread/strand)

Possible *prime*: [4 r], or [5] where positive space "4" and negative space "r" both undergo destabilization;  
[4 r] = [g, b, c, d, r] = [5 sixteenths]

Thus, each component of the *i.u.* (both positive and negative space) undergo destabilization independently.

Possible candidate for new *prime*: seq. 1b

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By John Adams  
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## Glossary Example 4:

G.V.M.S., *stasis-creative* (notated, mm.1-17,

occurring at track 8); hyperthread;

motivic development might be candidate for prime-sequitorial additive explanation.

## "In Death--Is Life,"

from *Catch 33*

Meshuggah

♩ = 115

thread cell a

a

a1 seq.-1

a

a1

a2 seq.2

a

a2 seq.1

thread cell b

a

4

thread cell b

a1 seq.1

thread cell a

motive b

a

a inv.

a

thread cell b

7

thread cell b

a2 seq.1

thread cell c

a

thread cell b

a2 seq.1

a2 seq.3

10

thead cell b

a

thead cell c

t.c. a

t.c. b

t.c. b

a1 seq.1

13

t.c. b

motive b

t.c. b

a

t.c. b

a1 seq.1

16

t.c. b

a2 seq.1

a2 seq.1

Possible prime-sequitorial explanation:

a1= (3 sixteenths+1 sixteenth), being *prime*

a2= (1), being *sequitur* -2

|                               |                              |
|-------------------------------|------------------------------|
| a1 seq.-1, being $a1-1 = [2]$ | a2 seq.1, being $a2+1 = [2]$ |
| a1 seq.1, being $a1+1 = [4]$  | a2 seq.2, being $a2+2 = [3]$ |
|                               | a2 seq.3, being $a2+3 = [4]$ |

This example is also characterized by "false-starts," giving the example a sense of continually re-starting, of always attempting to move forward, but always being pushed back to the beginning. Ironically, although the material creates a sense of *variational stasis*, the motivic development is relentless, always "spinning out" with little predictable repetition.

*Thread cell b* is most prominent here.

Glossary Example 5:  
IPSDS Prime

Ligature, IPSDS  
pt. 1  
Reh. C, mm. 32-81

Prime: (only mm. 32-47 shown here)

mm.32-34: 3/(12)

mm.35-36: 2/(8)

mm.37-38: 2/(8)

m.39: 1/(2)

mm.40-42: 3/(12)

mm. 43-44: 2/(8)

mm.45: 1 (6)

mm.46-47: 2/(8)

Number of measures shown on left side of slash; completed *iterative units* on right in parenthesis.

If number of *i.u.*'s break unevenly across measure lengths, only the number of completed measures will be shown;

"Incompleted" *i.u.*'s must be seen as "destabilized," and therefore, as completed units of negative *sequiturs*.

Glossary Example 6:  
IPSDS Sequitur

Ligature, IPSDS 1  
Reh. C, mm.32-81, cont.

**Sequitur Destabilization: mm. 48-81**  
(only mm.48-58 shown here)

(Prime)

Sequitur 1, mm., 3/(10)

Sequitur -1 Prime Sequitur 1 Prime (2) Seq. 1

Seq. -1 (3) Seq. -2 Prime Seq. -1 Prime (2) Seq. -2 Seq. -1 Prime (2)

*pp*

Sequitur 1 Perichoretic Integration Seq. 1 (5)

(Seq. 2) (Seq. 2)

(Seq. 1) (Seq. 1)

Seq. 3

If only one *i.u.*, no parenthesis needed. *Perichoretic Integration* of Seq. 1 and 2 in mm.55-56.

# Glossary Example 7: possible AS

## "Breaking All Illusions"

Dream Theater

John Petrucci, John Myung, and Jordan Rudess

(5:05)

**Moderately Fast** (M.M. ♩ = c. 150)

*guitar w/ keyboard solo (only guitar shown)*

A.S. 1.1 A

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of several staves of music, each with a different time signature. The first staff is labeled 'A.S. 1.1 A' and the second staff is labeled '(1.2) B'. The third staff is labeled '(1.3) C keyboard solo' and the fourth staff is labeled '(1.4) D guitar'. The fifth staff is labeled '(1.5) B tutti'. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as dynamic markings like 'tutti'.

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Breaking All Illusions

(1.6) <sup>C</sup>  
*organ solo*

(1.7) <sup>B</sup>  
*tutti*

(1.8) <sup>E</sup>

(1.9) <sup>C</sup>

The musical score is written for a single melodic line on a treble clef staff, with a key signature of one sharp (F#). It is divided into four measures, each with a unique time signature. Measure 1 (1.6) is marked 'organ solo' and has a common time signature 'C'. Measure 2 (1.7) is marked 'tutti' and has a common time signature 'C'. Measure 3 (1.8) has a common time signature 'E'. Measure 4 (1.9) has a common time signature 'C'. The notation includes various rhythmic values, including eighth, sixteenth, and thirty-second notes, as well as rests and ties. The score is presented in a single system with four measures, each with a unique time signature.

# Breaking All Illusions

(1.10) D

The musical score consists of six staves of music in G major. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It contains a melodic line of eighth notes. The second staff continues the melody. The third staff introduces a new melodic line. The fourth staff continues the melody. The fifth staff features a series of chords, primarily triads and dyads, moving in a descending sequence. The sixth staff concludes the piece with a final chord and a double bar line.

This example shows how the various parts of an amalgamated strand may alternate until one idea prevails.

# Glossary Example 8:

Inspiration for Amalgamated Strand,  
and Strand Theory in general, especially generative motives.

## "Glorification of the Chosen Victim,"

from *The Rite of Spring*, (Reh. 104-107)

Igor Stravinsky

Vivo ♩ = 144

Piano Reduction

Complex Thread Cell 1

Complex Thread Cell 1a

a1

b1

a2

b2

a2 dev1

c = a2 dev2

C.T.C.1

(c + a)

b

C.T.C.1b

a1

a1 dev1 = (a2 + a1)

b dev1

c

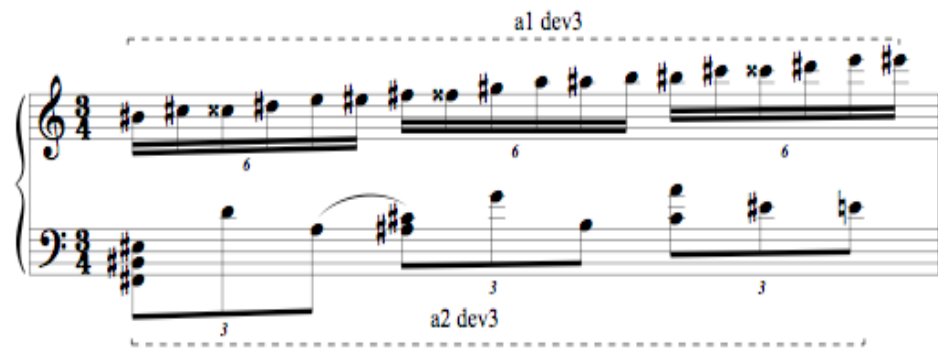
a1 dev2

a2 dev3

The musical score is presented in four systems, each with a grand staff (treble and bass clef). The tempo is marked 'Vivo' with a quarter note equal to 144 beats. The key signature is one sharp (F#). The score illustrates the development of 'Complex Thread Cell 1' and its variations. Motifs are labeled with letters (a, b, c) and their transformations (a1, a2, a1 dev1, etc.). The notation includes various rhythmic values, accidentals, and dynamic markings. The score is a piano reduction, meaning it is intended for piano accompaniment.



# Glorification of the Chosen One



This example, as well as the rest of the *Rite of Spring*, and so many other works by Stravinsky, have inspired much of what I attempt to express through additivity, alternation and development of and between motivic ideas, balancing and splicing the functions of progress and stasis, and merging emotionalism with conceptual sophistication.

In the *Rite of Spring*, and works (or moments) like it, in Stravinsky (or other composers), I discovered the framework for writing strands, threads, thread cells, and their various motivic incarnations.

This example in particular highlights what may be called a *complex thread cell* (C.T.C.), being a combination of small motivic cells heard simultaneously as a musical unity instead of smaller separate parts.

## Glossary Example 9: possible MIS

This possible MIS Thread has periodic characteristics

## Breaking All Illusions

Dream Theater

John Petrucci, John Myung, and Jordan Rudess

**Moderately Fast** (M.M. ♩ = c. 150)

The musical score is written for a single melodic line in treble clef. It begins with a 4/4 time signature and a tempo marking of 'Moderately Fast' with a metronome mark of ♩ = c. 150. The first measure is labeled 'Riff A' and contains a sequence of eighth notes. Above this measure is a bracket labeled 'b.i.' (biphase interval) spanning two measures. The second measure is labeled 'a1' and the third 'a2'. The fourth measure is labeled 'b1' and the fifth 'b2'. The sixth measure is labeled 'c.i.' (cyclic interval) and the seventh 'b.i.'. The eighth measure is labeled 'a1 dev' and the ninth 'a2'. The tenth measure is labeled 'b.i.'. The eleventh measure is labeled 'c.i. dev.' and the twelfth 'b2'. The thirteenth measure is labeled 'b2 dev. ext.' and the fourteenth 'b1 (retr)'. The score ends with a double bar line. A small asterisk is placed below the final measure.

\* This is not an exact retrograde, but a rhythmic one.

## APPENDIX C

### Ecstatic Utterances: Further Explanation

Ecstatic Utterances  
*further explanation*

- I. *Chants of Unity and Harmony; the Pursuit of Quietude* (mm.1-89, up through *Reh. C*): The beginnings are non-temporal- the flute proceeds seamlessly from the slowly dissipating overtones of the first prayer bowl strike; new voices enter just as seamlessly; the piano makes an entrance, the first appearance of what becomes a perpetual motion idea that provides material for the rest of the piece...a **generative variational stasis strand**, the continuance of contemplation, the elusive quest for mental quietude and spiritual rest married to the thirst for more, the urge to constantly return to this state.
- II. *Effusions and Doxological Fits* (mm. 90-111, *Reh. D*): the concerted unity breaks into thousands of smaller unities; one is unable to process the five voices all saying the same thing in different ways—the feeling is strange, of knowing what one hears is important, but not being able to understand, even incapable of interrupting for clarification’s sake—there is the definite sense that something has passed which is irrevocable, which will fulfill itself beyond any ability to control, although the desire/capacity to comprehend what it might be is soundly thwarted.
- III. *Imprecations; Mysticism Exploited; The Quest Renewed* (mm.112-193, *Reh. E* into *G*): a brooding follows, full of peaceful apprehension. A warning is proclaimed in an unknown tongue, though its meaning seems easy enough to understand. The soul reaches again for transcendence, but is led away by a piper of false mysticism. The soul becomes disenchanted; yet, the rhythm of pursuit renews itself in its depths. Transcendence is pursued, but with a greater sense of awareness, awe, even dread.
- IV. *Transcendence and Ecstasy; Mystification and Doubt* (mm.219-302, *Reh. J* into *K*): The quest rhythm begins with much-increased alacrity, while the chant of unity floats non-metrically above. The sensation of spinning increases and prevails, of levitating at an alarming speed-- one has not only crested the hill going too fast, but flies into the air, and, while finding it exhilarating, also knows he is past all hope of safety, save this new-found, unlooked-for ability to ride the wind. The Mysticism melody returns, this time with sincerity, and something akin to concern, and earnest. Suddenly, the *Ecstatic Melody* is extracted from **the iterative variational strand**, and rides the air triumphantly above the perpetual stress of pursuit. After the exuberant heights follow a meditative low; instead of flight, doubt prevails, leading back towards remembrance, and remembrance towards tentative hope.

- V. *Return to Earth; Brooding over Rapture experienced, and past:* (mm. 303-323): (tabernacle scripture from transfiguration); doubt of self, plea for grace; the quest revived, as if having died, claws back slowly to life, of waking from an endless sleep, a phoenix from the ashes.
- VI. *Glimpses of the Celestial Realm; Holy Joy and Dread in the Face of Infinity Actualized* (mm. 324-429, *Reh. M-Q*) Once initiated, the pursuit rhythm moves with bizarre gestures, making way for hitherto unknown heights of spiritual awareness. The veil comes off, peeling back to reveal sights and sounds which cannot be described in words, which cannot be conceived by the mind, and which cannot be encountered without both the utmost elation and terror. Majesty blares. The *Revelation Theme* is presented, and quickly enters into an infinite two-part canon. The second theme of the fugue, the *Jacob's Ladder* theme, appears- this was what the piper had tried to sing about. A battle between the *Revelation Theme* and the *Jacob's Ladder* theme seems to ensue, interjections giving way to a two-part fugal section. Holy dread takes over, and the soul cowers in the presence of Divine Purity and Justice.
- VII. *Undone, falling as one dead; purgation of self; a glimpse of things even higher with last remnants of mortal strength, of other atmospheres; the soul rejoices, though the body is weak; the mind fulfills its rational capacities and opens itself to the trans-rational, to chaotic order* (mm. 430-467, *Reh. R-S*) the piccolo bends low towards the bassoon arching high, bridging the distance. Quiet rest and rejuvenation result; the soul is cleansed, though barely alive; another mystical lesson ensues, and Earth's Aurora Theme flies past at dizzying speed, traveling through inner and outer atmospheres simultaneously—they are one and the same; a kind of celebratory chaos follows, the multitude of universal meaning joined together in thronging praise; unity of purpose over-arching diversity of being.
- VIII. *Return to gravity and normalcy; humility bubbles forth in a child-like hymn of trust, of fear relinquished, of self fully abnegated, of sorrow and grief surrendered to, and yet conquered through that surrender; joy quietly, slowly bubbles forward; the pursuit of quietude begins again without fear, as a child ascending the lap of its parent* (mm.468-502, *Reh. T-U*): a simple right-hand pattern haltingly begins, like a child's wordless embrace of the parent; the *Jacob's Ladder* theme appears in a purified, diatonic form; the right-hand pattern is done in the left in contrary motion, creating a semi-polyphonic texture; the hand patterns are displaced one eighth-note away from each other; the pursuit motive reappears, treated freely, rising higher and higher to the heights of the piano's possible range.
- IX. *Ecstasy of Hope* (mm.503-543, *Reh. V-X*, Soul Flight); The pursuit motive undergoes a new treatment through a related **generative mutational stasis**

*strand*. The former ecstatic theme *melodic extraction* provides counterpoint to the new melodic extraction...

- X. *Conclusion and Epilogue* (mm. 544-596, *Reh. Y to end*): the innocence melody returns, blared with absolute confidence; contemplation follows; the chant of unity is begun once again, this time in the clarinet; the additional voices enter, though the material is re-orchestrated; the piano enters in the same place, ending the piece where it began.

Eight strikes of Prayer Bowl before and following seven movements:  
Five scriptures per movement:

|                       |                       |                    |                   |
|-----------------------|-----------------------|--------------------|-------------------|
| 1 Cor. 2:9-13*        | Joel 2:28*            | 1 Samuel 1:12-13*  | 2 Cor. 12:7-9*    |
| Is. 6:9-10*           | Dan. 5:5-6 (4-9)*     | Job 33:14-15*      | Rev. 4*           |
| Jer. 23:26-29*        | Acts 2:3-4; 6; 11-13* | Numbers 24:2-4*    | 1 Sam. 19:18-24*  |
| Gen. 28:10-17*        | Is. 6:1-8*            | Numbers 23:12      | John 12:36-41 (?) |
| 1 Cor. 2:11-14*       | Luke 18:16-17*        | Psalms 78:2*       | 1 Cor. 14:5-19*   |
| Ez. 1:24-26*          | Dan. 7:13-15; 28*     | Gen. 15:12-17*     | Psalms 69:34      |
| Jer. 23:23*           | Rev. 1:10-19*         | Rev. 10 & 15*      | Job 38:7*(aurora) |
| Romans 8:23; 26*      | Psalms 126:1-2*       | 1 Cor. 14:2*       | Rev. 7:9-12*      |
| Dan. 10:4-11; 15; 28* | Psalms 137:1-4*       | Luke 9:34-36*      | Luke 11:37-54 (?) |
| Psalms 137:6*         | 2 Cor. 12:1-4*        | Judges 13:18-22*   | Luke 1:64*        |
| Psalms 148:3-4*       | Luke 1:19-20*         | 1 Cor. 1:27; 1 2:7 | Rev. 5:8-13*      |

\* denotes scripture has been used in manuscript

The strikes of the prayer bowl have diminished from eight to five.

Thus, the divisions of the work are four, though within each division exist smaller divisions of material, in this way:

- I. (First Strike of Bowl)-
  - a. Flute solo, chant melody; introduction of quartet, then piano; introduction of motive.
  - b. First Encounter with motive/ostinato and countermelody
  - c. Transitional Digression- polyphonic
  - d. Second Digression/dev.- contrabassoon solo; homophonic

- II. (Second Strike of Bowl)-
  - a. Bitonal Counterpoint, (woodwind driven at first; piano tacit for some measures)
  - b. Episode, loud, then soft
  - c. Transitional recap;
  - d. Second Encounter of Motive Idea (slightly altered) as transition.
  - e. Diminution of Motive idea
    - i. Re-presentation of “chant melody.”
    - ii. Re-presentation of “Bitonal Counterpoint,” pt.2.
    - iii. New Melody which arises from harmonic/rhythmic schema.
    - iv. Quick resolution.
  
- III. (Third Strike of Bowl)-
  - a. 12-tone counterpoint (piano tacit for 27 mm.)
  - b. Motive “rises from the ashes”, (polyphonic; piano carefully enters), gains momentum...
  - c. Third Encounter (transitional) of Idea.
  - d. Revelation Theme Section.
    - i. Fugal exposition of Theme (a), mm.306-318.
    - ii. Fugal treatment, mm. 318-335.
    - iii. Theme (b) presented, with interjections of Theme (a); Master Fugue ensues, builds, concludes. (mm.336-390)
    - iv. Transitional Digression based off motive’s structure.
    - v. Aurora Theme New Material (though here and there hidden throughout), Transitional Digression
    - vi. Aleatoric Section (Fourth Strike--- multiple strikes of bowl)
  
- IV. Piano Solo---Innocence
  - a. Jacob’s Ladder done purely, diatonic
  - b. Pursuit motive returns
  
- V. Soul Flight—New GMSS
  - a. Presentation
  - b. Counterpoint new melodic extraction with old one
  - c. Return of mysticism theme
  - d. Climax—blaring of the contemplation theme
  
- VI. Contemplation
  - a. Working backwards through material to beginning of work
  - b. Chant of unity and harmony return, re-orchestrated
  - c. Conclusion (Fifth, and Final Bowl Strike)





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