

I. Seeds

1. Varèse Déserts; mm. 14-15; fl., horns, trombones, piano.
2. Movement 1; opening flute motive.
3. Movement 1; mm. 7-8; clarinet, flute; motivic variations.
4. Varèse Octandre; first measure.
5. Movement 1; harmonic reduction of measure 5; "vertical" manifestation of half-step motive.
- 6a. Movement 1; ms. 7; 'cello and bassoon.
- 6b. Movement 1; ms. 9; 'cello and violin.
7. Varèse Intégrales; frequent chord (mm. 5,8, etc.); showing "Varesian" inverted voicings.
8. Movement 3; mm. 1-3; horn, bassoon.
9. Movement 3; ms. 7.
- 10a. Movement 3; ms. 5; fl., 'cello.; motivic variations.
- 10b. Movement 3; mm. 3-4; cl.; motivic variations.
- 10c. Movement 3; ms. 5; cl., bassoon; motivic variations.
11. Movement 4; mm. 1-3; full score with analysis showing "note-passing" and half-steps.
- 11a. Movement 4; mm. 1-6; reduction showing serial canon.
12. Movement 4; mm. 7-8; fl., clarinet.
13. Movement 5; mm. 1-5; reduction, main motives for V.
14. Movement 5; mm. 15-18; cl., bassoon; motivic variation.
15. Movement 5; mm. 6-8; cl., fl.; motivic interweaving.
16. Movement 6; mm. 1-3; flute.
17. Movement 6; mm. 2-3; clarinet.
18. Movement 6; mm. 8-10; flute, violin; canon.
19. Movement 6; mm. 11-12; flute, clarinet, violin.
20. Movement 6; ms. 13; horn solo.

II. Monody and Collage #1 -- ("Blue Suede")

(all examples from Monody)

1. mm. 3-6; opening measure and motives.
2. mm. 29-31; rhythmic variation.
3. mm. 6-8; dovetailing of motives.
4. mm. 10-11; motivic inversion.
5. ms. 19; motivic octave displacement.
6. mm. 42-43.
7. mm. 31-34; intervallic combinations.

III. Computer Music

1. page 32 of "Computer Music Experiences"; (graph); structure of Noise Study.
2. (Examples a and b.) Pages 47-48 (Figures 11a, 11b); "Computer Music Experiences"; form of Dialogue.
3. page 59 (Figure 13); "Computer Music Experiences"; parametric shapes for Phases

## V. Three Piano Rags

- 1a. Milk and Honey; mm. 1-2; section 1.
- 1b. Milk and Honey; ms. 5; section 1.
- 1c. Milk and Honey; ms. 15; section 2.
- 1d. Tangled Rag; ms. 1; Introduction.
2. Raggedy Ann; Introduction; showing hocket, use of the second, and "suspended" top note.
3. Raggedy Ann; ms. 6.
4. Raggedy Ann; first ending; section 1.
5. Raggedy Ann; ms. 1; second section; second theme.
6. Raggedy Ann; first few measures of Coda; right hand only.
7. Milk and Honey; mm. 1-2; Introduction; use of suspensions.
- 8a. Milk and Honey; ms. 14; section 2; showing extension of bass lines.
- 8b. Milk and Honey; mm. 11-12; section 1; deceptive cadence.
- 9a. Milk and Honey; ms. 14; section 2; high density of harmonic movement.
- 9b. ms. 19; Scott Joplin (with Louis Chauvin); Heliotrope Bouquet; ms. 19.
10. Milk and Honey; ms. 6; "suspended top note" effect.
11. Milk and Honey; trio; mm. 7-8.
- 12a. Tangled Rag; mm. 5-6; three note main theme.
- 12b. Joplin; Elite Syncopations; first two measures; final section.
13. Tangled Rag; mm. 21-22.
14. Tangled Rag; mm. 1-2; Trio.
15. Tangled Rag; mm. 9-10; Trio.
- 16a. Tangled Rag; mm. 1-2; final section; melody in left-hand.
- 16b. Tangled Rag; mm. 1-2; final section; "resultant" rhythm of accents.

## VI. Quiet Fan for Erik Satie and Hey When I Sing...

1. extreme range of fan.
2. oboe, english horn; three selected measures of fanning-out process.
3. mm. 9-12; orchestrational "elaborations" of fan.
4. mm. 63-65; english horn, oboe, vln., vla.; metrical and durational changes from one section to another.
5. mm. 203-205; clarinets, trombone; Satie tune fragments.
6. diagram of large "fan"--overall structure of piece.
7. full score for Hey When I Sing...

## VII. Postal Pieces

1. Beast
2. A Rose is a Rose is a Rose
3. Alternate canonic solution for A Rose is a Rose...
4. (night)
5. Koan
6. Maximusic
7. Swell Piece
8. Swell Piece #2 and #3
9. August Harp
10. Cellogram
11. Having Never Written a Note for Percussion

### VIII. Clang

1. scale for Clang, with harmonic numbers and intonations.
2. full score for In the Aeolian Mode.

### IX. Quintext

1. "scale" for I, with intonations and harmonic series numbers.
2. Scale distribution for I.
3. Diagram of 'sound vs. silence' in II.
4. First page of II.
5. First chord (reduction) of III, and first chord (reduction) of Ruggles' Angels.
6. Ruggles Angels; first eight measures; trumpets 1 and 2; melodic line.
7. 'Cello line, pitches only, in III; melodic line.
8. First two measures, reduction, of III, showing registral overlapping.
9. Final chord in III; reduction.
10. Second page of IV.
11. "Available pitches" in V; first seven harmonics on all strings with harmonic numbers.
12. "Available pitches" in scale order (without duplicated octaves) with cents deviations from tempered tuning above and harmonic number below.

### X. Chorales

1. First half of Chorales melody (second half is retrograde); from first trumpet; Movement II.
2. Initial "voicings" for each movement.

### XI. Spectral CANON for CONLON Nancarrow

1. First page of the score.
2. Fifteenth page of the score- showing resultant "paraboloids and hyperboloids".

### XII. Three Drum Quartets

1. Ives Fourth Symphony; fourth movement; snare drum ostinato.
2. First page of Wake; showing one-voice accumulation.
3. Final system, third page, Wake; point at which all voices have accumulated fully.
4. Last system, Wake.
5. Graphic representation of duration series in canon of Hocket (beginning at ms. 49).
6. mm. 61-69; Hocket; accent study after the canon of Ex. XII .5.
7. Theme from Ionisation/Crystal Canon in full (as stated in the latter).
8. Rhythmic displacement of voices II and IV in Crystal Canon (ms. 35).

### XIII. Harmonia

1. Root movement/voice leading scheme for Harmonia #2 (and, with some changes of detail, the whole set).
2. Score for Harmonia #2.
3. ms. 22; Harmonia #3.
4. mm. 2-7; Harmonia #3; showing intonation "adjustment" and major/minor transition.
5. Final measures Harmonia #3; showing sextuplet hoquet.
6. Section XI (final); ms. 5; Harmonia #5; extended diatonic tonality.
7. First measures of Sections VI and VII; Harmonia #5.
8. First four measures; Harmonia #5; showing "swell/clang" idea.
9. Minor "complement" chord, and major tritone chord used in Band (and Chromatic Canon), with horizontal representation.
10. Tuning instructions for Band (page five of score).
11. Schematic of final modulation (minor to major) in Band.
12. "Row" and tunings in just ratios for Chromatic Canon.
13. Score (without title/instruction page) for Chromatic Canon.
14. Harmonic series from Saxony.

### XV. Nancarrow, Ruggles, Ives, Varese, et al

1. Final graph from Ruggles paper (Figure 27), showing chronological development of the avoidance of pitch class repetition; and the use of the minor second as predominant interval.

### XVI. META / HODOS

1. Example of parametric profile and resulting first order "difference function".

### XVII. Harmony

1. Figure 6 from harmony paper, showing evolutionary development of CDC.