

**The Musical Atlas**  
**of**  
***Inner Constellation***

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## GLOSSARY

This glossary is a type of task-oriented conceptual tool list. These concepts can be thought of as “tools” in that a tool is a device, procedure or process that can be used to produce or achieve a specific purpose or goal. The following concepts are employed in much of my work and throughout *Inner Constellation - Volume 1* (hereafter known as IC1). Concepts in italics are defined and usually an example is given. It is advised that one consult a specific section of the score for developed examples. The numbers in parentheses represent the number of semitones.

**All-Interval Tetrachord:** (0, 1, 4, 6) and (0, 1, 3, 7) – Each of these four-note collections contains all six *interval-classes*.

In section 1 of IC1 (0, 1, 4, 6) is expressed as octaves (Ex. 3)

♩ = 72

Guitar

explore these ideas freely \*

*ff*

	T									
	A	7 0 0 3	7 0 0 9 0 0 0 7 0 0 3	7 0 0 9 0 0 0 7 0 0 9 0 0 0 7 0 0 9 0 0 0	16 3	7 0 0 9 0 0				
	B	5 0 0 1	5 0 0 7 0 0 0 5 0 0 1	5 0 0 7 0 0 0 5 0 0 7 0 0 0 5 0 0 7 0 0 0	14 1	17 5 0 0 7 0 0				

\* All Interval Tetrachord F(0,1,4,6): as octaves on strings 4 and 6

In section 8 of IC1 (0, 1, 4, 6) is expressed as chords (Ex. 4)

Guitar

124    A# [0,1,4,6]    A# [0,1,4,6]    E [0,1,4,6]    E [0,1,4,6]

	0	12	0	0
	5	12	6	21
	3		3	21
	0	8	6	20
	2			20
		10		

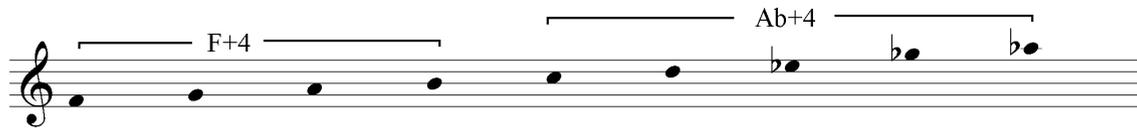
scales are extracted from the *Grand Spatial Set*. For example, in section 10, an eight note bi-tonal scale is used {C+4, Gb+4}. In this case the F# and the Gb are the tones that link the two scales.



With octave transposition, intervallic inversion, and expansion, this scale was developed:



In section 22 the violin and guitar explore a nine note *Bi-Tonal scale* {F+4, Ab+4} :



The violin expresses it as such (Ex. 7):



The guitar uses this sound in it's own way (Ex. 8):



## POLY-RHYTHMS FOUND IN *INNER CONSTELLATION - VOLUME 1*

Each section of *Inner Constellation - Volume 1* has a pulse. This pulse is common to all of the instruments. Additionally, each instrument has its own tempo which is notated through the use of a polyrhythm. Each instrument's music flows in that tempo. The music was composed with the tempo in mind. Through the use of notated polyrhythms, each instrument's tempo is clear. Therefore with a common pulse, multiple tempos may be notated simultaneously with standard bar line divisions. This improves the accuracy of the reading and the interaction. What follows is a section-by-section description of *Inner Constellation - Volume 1* with the varieties of polyrhythms that are employed. Some of the tempos are super fast and some are very slow. Some descriptions for each section are also included. Abbreviations below correspond to guitar, violin, trumpet, and alto sax – as introduced in that order.

<u>SECTION</u>	<u>IMPLIED TEMPO mm=bpm</u>
<b>1. AUTUMN LIGHT</b> solo guitar, 4/4, quarter = 72 bpm	
gtr: 6, 8 notes/beat	432, 576
<b>2. ELASTIC HORIZON</b> 4/4, quarter = 72 bpm      24 measure form	
vln: 4, 6 notes/beat	288, 432
tpt: 4, 6 notes/beat	288, 432
as: 4, 6 notes/beat	288, 432
gtr: 8 notes/beat	576
bass: 7 notes/2 beats	252
<b>3. ENTER FRESH JUICY</b> anima evocation 4/4 quarter =96 bpm 23 measure form	
vln: 3, 9 notes/2 beats, 4 notes/beat	144, 432, 384
tpt: 4, 5 notes/beat	384, 480
as: 4, 5 notes/beat	384, 480
gtr: 4, 5, 6 and 8 notes/beat	384, 480, 576, 768
bass: 1 note/beat	96

## HARMONIZATION OF SPATIAL SETS

The *Spatial Sets* in *Inner Constellation - Volume 1* may be harmonized in a variety of ways. I like these:

The image displays five staves of musical notation, each representing a different instrument's harmonization of a spatial set. The instruments are labeled on the left: vln (violin), tpt (trumpet), as (saxophone), gr (guitar), and b (bass). Each staff begins with the title "Harmonization of Spatial Set" and a measure number "2". The notation includes treble and bass clefs, a key signature of one flat (B-flat), and various rhythmic values such as eighth and sixteenth notes. The violin part features a melodic line with slurs and ties. The trumpet, saxophone, guitar, and bass parts are primarily harmonic, consisting of chords and moving lines. The guitar part includes a double bass line. The bass part features a steady eighth-note accompaniment.