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Glenn's paper

Finding features was tough--there was not any rhythmic pattern, no pitch shape to speak of, no harmonic structure. Each block as perhaps one note. Attempts to latch onto features other than this seemed fruitless. So I made my own!

Repeating a good moving block, 3, four times, introduced a regularity and served to motivate the piece by virtue of skipping a beat each time. The result was an African drum motif which continues as an undercurrent to the whole piece.

Any change from this "beat" is very noticeable so it must be very delicately handled at first--one block at a time, always restating the beat on both sides.

I tried to force on these blocks the feeling that more than one sequential line of music was happening at once.

3 3 3 3 1 3 3 5 3 3 5-1-1-5 3 3 4 3 3 2-4-4 3 3 3 3

Block 3 sets the stage. 1 is an attempt to break out of the "beat." It is frustrated by the return of 3-3. The 5, a longer version of 1, with the same result, setting 3 up as a very strong force.

Finally 1 breaks out of the mold, 5-1-1-5, very assertive because of the adjacent 1's and the break of the beat twice by 5.

But then the beat returns, played off against the similar block, 4. Somehow this section, 2-4-4, does not require a concluding 2. perhaps because 3 has lost some of its strength through repeated intervening of other blocks. These two groups are seen as definite tonal assertions within a sea of droning rhythm.

The ending, simply a further reaffirmation of 3, is sort of a fade-out which can be heard to continue on, perhaps repeating the whole as it started.