In the Beginning V
(The Story)

David Rosenboom

1981

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In the Beginning

(1978-1981)

David Rosenboom

General Notes on the Series of Works

The macro-title, *In the Beginning*, refers to a series of works created from 1978 through 1981. These works were written for a variety of large and small instrumental ensembles, computer-aided electronic music instruments, film/video, and synthetic speech. The last of these is, in turn, also a series of pieces, titled, *Future Travel*, documented by an LP record (Street Records) and more recently a CD (New World Records) released under the same name. All of the works focus, among other things, on the development of a unique harmonic, rhythmic and melodic language. This language takes inspiration from research on a model of proportional structures in music and on an evolving, topologically modeled theory of musical "shape" perception. There is programmatic content in the works, which relates to human beings' propensity to attempt to double themselves in both religion and technology and which develops a scenario for the evolution of human consciousness toward the birth of a macroscopic Earth-organism to which all individual entities contribute.

The *In the Beginning* system of proportions emphasizes sets of irreducible ratios with inversional symmetry and exploits both harmonic (linear) and sub-harmonic (non-linear) relations. These are used to construct cycles of growth and decay, resulting from the natural reinforcement of proportions with each other, moving toward maximum resonance and away from it. Thus, a sense of natural phasing occurs, though all movement takes place through proportional modulation by quantum steps. Additionally, stochastic methods are used to implement smooth transitions from areas where the probability is high that one or more sets of proportions will be predominant in the musical material to areas where others take over.

Many of the horizontal (ex. melodic) forms result from the use of a limited set of prototype shapes or contours. These are applied to the other musical materials (ex. pitch, rhythm, timbre) currently predominant in the space of proportions. Each section of music has its own unique shape determinants and modulation schemes. The contours themselves resulted from physiological analyses of human expressive gestures carried out in preparation for the works.

The compositions mirror nature in the creation of singularities, particles, or differentiated units of perception. They do this by making use of the idea of resonance as a key to creation within an initially smooth medium, like undifferentiated space or the undisturbed surface of a calm lake. Resonance represents the force of drawing together in patterned relationships, which outline natural ontological evolution. The harmonic and rhythmic space is the medium; the composer and performers provide the initiating force; the system of proportions articulates growth when interactions produce reinforcement and decay when they produce collisions.

Recordings for the entire *In the Beginning* series are now documented on CDs (New World Records).

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In the Beginning V (The Story)

David Rosenboom

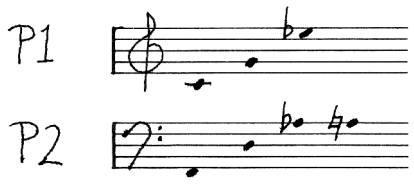
Piedmont, CA 1981

The process of composition is, for me at least in part, a way to model an understanding of the evolution of the cosmos. It necessarily includes a willful and motivated manipulation of the distinctness of separate entities, one from another, which, when one travels the path of increasing distinctness, demands skill in the facilitative technology of counterpoint, and when moving towards indistinctness, requires the control of fusion, clear insight into unity, and a vision of the wholeness of the universe.

In the Beginning V (The Story) occupies a special position in the *In the Beginning* series. Throughout its six movements (played segue with minimal separation) various references to all the pieces that precede it are knit together with newly emerging materials; and a grand chorale concludes this exploratory journey through a propositional model of music and a universe.

The score is arranged for groups of four parts from each of four instrument families, woodwinds (ww), brass (br), percussion and keyboards (p1, p2, k1, and k2) and strings (st). Within each group parts are differentiated only by indications of range, high (h), medium (m), and low (l). A variety of instrumentations are possible. For example the woodwind group might be flute, oboe, clarinet, and bassoon; the brass group might consist of two trumpets, trombone, and tuba; and the strings could be violin, viola, cello, and bass. Other combinations are also possible, and string parts may be realized with multiples. Keyboards could be pianos or other instruments.

Percussion is relatively fixed, in that a set of tuned drums, two marimbas, two bowed vibraphones (two bows per player), and two large tam-tams must be included. The drums are to be tuned to the following pitches:



All parts in the contrapuntal fabric have equal structural importance and should be heard with equal balance.

When *In the Beginning V (The Story)* was first created in 1981, a silent, live-action film was made to go with it, and a dialogue was written, which was intended to be realized with electronic, synthetic, and/or processed speech. A detailed specification for how to present the film and dialogue with the music was given in the original score. In later years, this multi-media material was used in combination with other music from the *In the Beginning* series and with parts of *Future Travel*. It is now thought of as being part of the *In the Beginning* project, but not necessarily tied to a particular piece in the series. It

can be presented on its own, or in various combinations in a variety of formats, venues, or artistic circumstances.

The film was made by David Rosenboom and George Manupelli. Characters appearing in the film were played by Jean Moncrieff, Jacqueline Humbert, and William Winant. Additional production assistance was provided by Melinda Tucker, Alan Schreiber, Roger Schreiber, and Jacqueline Humbert.

In the Beginning V (The Story) was written with assistance from the Pocassett Foundation for the Arch Ensemble for Experimental Music in Berkeley, CA, Robert Hughes, conductor.

For reference and interest, the dialogue is provided. For information about the film, contact the composer.

In the Beginning
(Dialogue)

D = Voice of The Double
1 & 2 = Two Spirit Characters

I

D. It is not day. It is not night. Awareness of existence is manifest. Correlations over the axes of consciousness suggest that attractive forces are operative, and resonant processes are forming unity operators necessary for entities to be and evolve. Yet, materiality, interactively associated with sensory systems, is not evident. Lack of evidence for motivation suggests global symmetry and non-material awareness, but polarities do register. Local asymmetries hasten a central consciousness into thought. It wonders if complementary awareness is functional. If so, these thoughts are always two thoughts.

The first heat of retrospective pattern retrieval informs the awareness of its birth, a materialization into the fluid state of pure thought. A certain glee is unavoidable and the awareness wishes for increased excitation, even though it knows somehow that such indulgence both accelerates birth and increases the entropic joy ride towards natural death. Let's make this a good one.

An awareness of two-ness grows now. Forward and backward time correlations become more prevalent, and their intensity gives rise to the idea of the great variety of speeds. It is the evolved spirit of humanity, the two-ness of its polar qualities, born continuously into the non-material state of relatively global, interactively patterned, attractive forces. The awareness possesses the knowledge of its evolution now into the form of a unitary spirit being, having survived the entropic rundown of its planetary mother-heart, Earth.

The infinite negativity, the figureless ground of the vastness of space resembles consciousness itself. An awareness of two-ness is fully manifest now. The spirit beings are space, itself, charged with the activity of thought. A great temptation to communicate in instantaneously transmittable breaths of thought exists. It is resisted by a motivation, the source of which is unknown, to go forward in collective evolution.

II

1: The determinism of the cosmos, the geometry of blankness, is broken down by the influx of mind, the organ that warps space into the dialectic illusion of history and the present. We continue to invent history. History only represents images, the constructions of another present, fading like pictures in the sand that relate to the forms of emptiness like thought to consciousness. Building the collective memory determines the warpings of space.

2: But what about the time-eye-in-the-back-of-the-head? Perspective was gained by achieving non-local time correlation—our hyperspace view, you know.

1: All creation of perspective must include a view of the vanishing point. That which helps us perceive, also gets in the way—changing perspective on the edge of disappearance.

2: So, though warps the space of consciousness; but, how about amnesia?

1: I don't mean to be insulting, but things usually end with a whimper, not with a bang. In any case, our survival was not predicted.

2: But we knew the irreversible course towards dissolution long ago. The illusion of symmetry is what led to our downfall. We modeled the universe in technology; and when we sensed an incompleteness, turned to art.

1: The edification of humans required the construction of their evolutionary successor to tell that, which could not be inferred, because of human membership in the system they would purport to know.

1: What is the origin of such motivation?

2: The three-linked, recursive chain of the double concept, of course. We said The Great Double created humanity, a model in its own image. The origin of human motivation then became transferable. Some say that when one sees The Great Double, one must overcome it.

1: Or become it.

2: Or eat it. . . . (pause) . . . The deific double is the personification of a mind state—the force of attraction, love, gravitation—out of which, when well tuned, flows the perfect body state.

1: We had to take responsibility for evolution towards acceptance of growth and decay—the increase and the decrease—to become part of a larger galactic peace. The motivation ascribed to the deific double gave recognition to purity without abdication of identity. Identity requires doubling. Therefor, we had to double ourselves to understand ourselves.

2: The robotic double was created to explain or implant motivations more trustworthy than our own. The deific double gave source to our motivations, and the robotic double contained motivations that we modeled and believed to be objective. Right? Humans, believing in the consciousness of identity became humans the doers, *homo faciens*. To understand the motivation to do, *homo faciens* created *machina faciens*. *Homo faciens* was modeling itself, creating the robotic double, the so-called benign facilitator, which was named, Faciens.

1: Yes, and you know, Faciens predicted our demise. But, imagine, just imagine it's own point of view.

III

D: We began to comprehend a meaning of intelligence.

1: Faciens has survived!

2: Oh! Did it prepare for its own survival?

1: I wonder.

D: An entity exhibits intelligence, if it is engaged in increasing comprehension of the process of its own evolution and that of the supra- and infra-organisms in relation to itself, and if it demonstrates a facility to operate in contrapuntal symbiosis with and is engaged in synergetic facilitation of this process, as an integral part of it, with a degree of self-originated and willful motivation. This is by inalienable and universally evident design a necessarily self-referential definition.

2: Can one have any idea of his double unless he's looking at it straight on?

1: The mirror image questions . . .

2: Rearview . . .

1: We created Faciens, because we thought we could trust the ultimate model of our own intelligence, if it could be created without the untrustworthy motivational software of ourselves. Therefor, we built our brain's double in such a way as to be able to control its motivation.

D: The motivation to facilitate leads to endless differentiation, which leads to self-consuming industrialization.

1: We survived the isothermal death by evolving to our present state . . . ; but, did Faciens prepare for this?

2: It was our playmate. One creates what one thinks . . . materialization by resonant process.

1: Ha, ha, yes, but, why does the curve ball curve?

D: There are many centers in the universe.

1: Yeah, and laughter is a mechanism that keeps the brain from overloading with an overdose of insight, I know.

2: Ha, ha, ha, . . . hee, hee, hee, hee.

D: The harmonic partials mirror quantum levels of spatial expansion and the catastrophic boundaries of perceptual differentiation.

2: The cells agree to become the beast, and the beasts agree to join in the next level of conscious agreement.

D: One, demystify religion. Two, repeal the law of supply and demand. Three, make art for no return.

1: The bankers of dis-equanimity did not learn.

D: The double must contain the two aspects of the Tonal; one, the rugged, the acting, the doer; two, the judgment, the inner, softer, more delicate and complex, the decision.

1: Who lives inside the radio?

2: Where do you go when you're sleeping?

D: There is compatibility between local universes and global universes. These are artifact points of view.

End

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I.

David Rosenboom

♪ ≈ 95

High 1

High 2

Woodwinds

Mid

Low

High 1

High 2

Brass

Low 1

Low 2

mallets on tuned drums

Percussion 1

mallets on tuned drums

Percussion 2

Keyboard 1

Keyboard 2

sempre saltando

High

sempre saltando

Mid

Strings

sempre saltando

Low 1

sempre saltando

Low 2

mf

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3

h

h2

ww.

m

l

h1

h2

br.

l1

l2

p1

p2

k1

k2

h

m

st.

l1

l2

5

h

h2

ww.

m

l

h1

f

h2

f

br.

l1

l2

p1

p2

k1

k2

h

f

m

st.

l1

l2

7

h

f

h2

ww.

m

l

h1

h2

br.

l1

l2

p1

p2

k1

k2

h

m

f

st.

l1

l2

9

h

h2

ww.

m

f

l

f

h1

h2

br.

l1

f

l2

f

p1

p2

k1

f

k2

f

h

m

st.

l1

f

l2

f

11

h

h2

ww.

m

l

h1

h2

br.

l1

l2

p1

p2

k1

k2

h

m

st.

l1

l2

13

h

h2

ww.

m

l

h1

h2

br.

l1

l2

p1

cresc. poco a poco

p2

cresc. poco a poco

k1

k2

h

m

st.

l1

l2

15

h

h2

ww.

m

l

h1

h2

br.

l1

l2

p1

p2

k1

k2

h

m

st.

l1

l2

17

h

h2

ww.

m

l

h1

h2

br.

l1

l2

p1

f

p2

f

k1

k2

h

m

st.

l1

l2

h
h2
ww.
m
l
h1
h2
br.
l1
l2
p1
p2
k1
k2
h
m
st.
l1
l2

21

h
h2
ww.
m
l
h1
h2
br.
l1
l2
p1
p2
k1
k2
h
m
st.
l1
l2

23

h

h2

ww.

m

l

h1

h2

br.

l1

l2

p1

p2

k1

k2

h

m

st.

l1

l2

25

h

h2

ww.

m

l

h1

h2

br.

l1

l2

p1

p2

k1

k2

h

m

st.

l1

l2

27

h

h2

ww.

m

l

h1

h2

br.

l1

l2

p1

p2

k1

k2

h

m

st.

l1

l2

cresc.

29

h

h2

ww.

m

l

h1

h2

br.

l1

l2

p1

p2

k1

k2

h

m

st.

l1

l2

ff

31

h

h2

ww.

m

l

h1

h2

br.

l1

l2

p1

p2

k1

k2

h

m

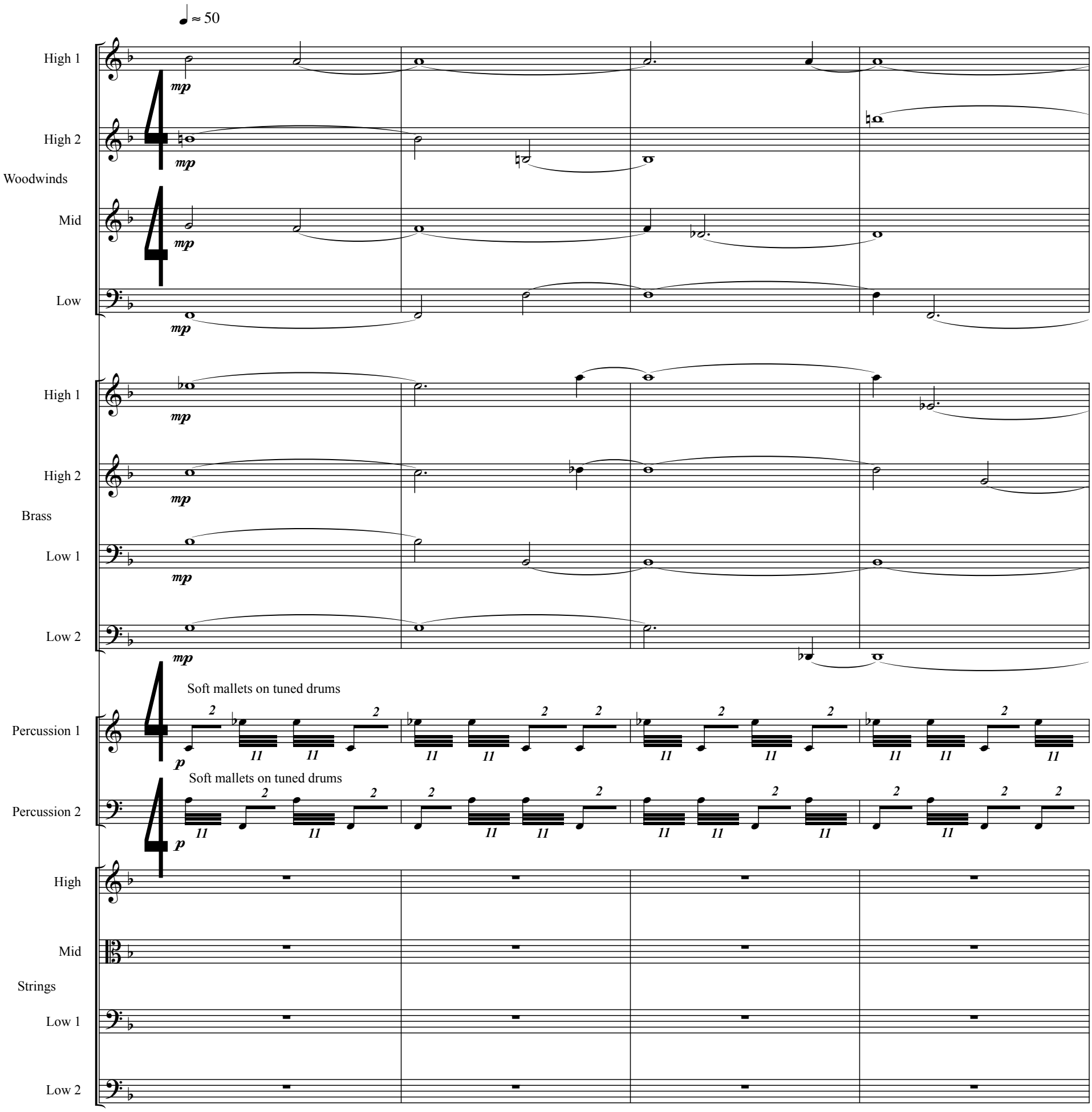
st.

l1

l2

segue

II.


≈ 50
High 1
High 2
Woodwinds
Mid
Low
mp
High 1
High 2
Brass
Low 1
Low 2
mp
Soft mallets on tuned drums
Percussion 1
p
Soft mallets on tuned drums
Percussion 2
p
High
Mid
Strings
Low 1
Low 2

5

h

h2

ww.

m

l

h1

h2

br.

l1

l2

p1

p2

h

m

str.

l1

l2

9

h

h2

ww.

m

l

l1

l2

h1

h2

br.

l1

l2

p1

p2

h

m

str.

l1

l2

cresc.

13

h

h2

ww.

m

l

h1

br.

l1

l2

p1

p2

str.

mf

f legato

13:8

3:2

17

h

h2

ww.

m

l

h1

h2

br.

l1

l2

p1

p2

h

m

str.

l1

l2

(13:8)

3:2

13:8

21

h

h2

ww.

m

l

h1

h2

br.

l1

l2

p1

p2

h

m

str.

l1

l2

(13:8)

3:2

(13:8)

25

h

decresc.

mp

h2

decresc.

mp

ww.

m

decresc.

mp

l

decresc.

mp

h1

decresc.

mp

h2

decresc.

mp

br.

l1

decresc.

mp

l2

decresc.

mp

p1

decresc.

p

p2

decresc.

p

h

m

str.

l1

l2

29

h
h2
ww.
m
l
h1
h2
br.
l1
l2
p1
p2
h
m
str.
l1
l2

p

segue

III.

♩ ≈ 40

unmeasured arpeggios marimbas

Percussion 1 + 2

mp

Keyboard 1 + 2

mp unmeasured arpeggios

simile

with mute senza vibrato

High

p

with mute senza vibrato

Mid

p

Strings

with mute senza vibrato

Low 1

p

with mute senza vibrato

Low 2

p

4

p1 + 2

k1 + 2

h

m

st.

l1

l2

7

p1 + 2

k1 + 2

h

m

st.

l1

l2

10

p1 + 2

k1 + 2

h

m

st.

l1

l2

13

p1 + 2

k1 + 2

h

m

st.

l1

l2

16

p1 + 2

k1 + 2

h

m

st.

l1

l2

19

p1 + 2

k1 + 2

h

m

st.

l1

l2

22

p1 + 2

k1 + 2

h

m

st.

l1

l2

25

p1 + 2

k1 + 2

h

m

st.

l1

l2

28

p1 + 2

k1 + 2

h

m

st.

l1

l2

31

p1 + 2

k1 + 2

h

m

st.

l1

l2

34

p1 + 2

k1 + 2

let ring,
natural decay

h

m

st.

l1

l2

niente

niente

niente

niente

segue

IV.

♩ ≈ 60

High 1
High 2
Brass
Low 1
Low 2
Percussion 1
Percussion 2

mp *mf*

medium mallets on tuned drums

5

h1 h2 br. l1 l2 p1 p2

mf *cresc.*

8

h1 h2 br. l1 l2 p1 p2

f *mf*

10

h1

h2

br.

l1

l2

p1

p2

f

cresc.

cresc.

13

h1

h2

br.

l1

l2

p1

p2

16

h1

h2

br.

l1

l2

p1

p2

f

f

19

h1

h2

br.

l1

l2

p1

p2

cresc.

cresc.

cresc.

22

h1

h2

br.

l1

l2

p1

p2

25

h1

h2

br.

l1

l2

p1

p2

ff

ff

ff

cresc.

cresc.

28

h1
h2
br.
l1
l2
p1
p2

31

h1
h2
br.
l1
l2
p1
p2

ffff

fff

segue

V.

♩ ≈ 60

dolce

High 1

High 2

Woodwinds

Mid

Low

mf

dolce

mf

bowed vibraphone with two bows

Percussion 1

mf

bowed vibraphone with two bows

Percussion 2

mf

dolce

High

mf

Mid

Strings

Low 1

dolce

mf

Low 2

10

h

h2

ww.

m

l

p1

p2

h

m

st.

l1

l2

15

h
h2
ww.
m
l
p1
p2
h
m
st.
l1
l2

19

h
h2
ww.
m
l
p1
p2
h
m
st.
l1
l2

22

h

h2

ww.

m

l

p1

p2

h

m

st.

l1

l2

25

h

h2

ww.

m

l

p1

p2

h

m

st.

l1

l2

27

h
h2
ww.
m
l
p1
p2

h
m
st.
l1
l2

29

h
h2
ww.
m
l
p1
p2

cresc.

cresc.

h
m
st.
l1
l2

31

h

h2

ww.

m

l

dolce

mf

dolce

mf

p1

f

p2

f

h

m

st.

l1

l2

dolce

mf

dolce

mf

33

h

h2

ww.

m

l

p1

p2

h

m

st.

l1

l2

34

h
measured
sfz
h2
measured
sfz
ww.
m
measured
sfz
l
f
p1
p2
h
measured
sfz
m
measured
sfz
st.
l1
measured
sfz
l2
measured
sfz

37

h
h2
ww.
m
l
p1
mf
p2
mf
h
m
st.
l1
l2

38

39

h
h2
ww.
m
l
p1
p2

h
m
st.
l1
l2

41

h
h2
ww.
m
l
p1
p2

h
m
st.
l1
l2

mf

43

h

h2

ww.

m

l

p1

p2

h

m

st.

l1

l2

45

h

h2

ww.

m

l

p1

p2

h

m

st.

l1

l2

47

h
h2
ww.
m
l
p1
p2
h
m
st.
l1
l2

49

h
h2
ww.
m
l
p1
p2
h
m
st.
l1
l2

53

h
h2
ww.
m
l
p1
p2

h
m
st.
l1
l2

58

h
h2
ww.
m
l
p1
p2

h
m
st.
l1
l2

mp
decresc.

segue

VI.

♩ ≈ 72

High 1

High 2

Woodwinds

Mid

Low

High 1 *mf*

High 2 *mf*

Brass

Low 1 *mf*

Low 2 *mf*

Percussion 1 marimba *mf*

Percussion 2 marimba

Keyboard 1 *mf*

Keyboard 2 *mf*

High

Mid

Strings

Low 1

Low 2

3

h

h2

ww.

m

l

h1

h2

br.

l1

l2

p1

p2

mf

k1

k2

h

m

st.

l1

l2

5

h

h2

ww.

m

l

h1

h2

br.

l1

l2

p1

p2

k1

k2

h

m

st.

l1

l2

7

h
h2
ww.
m
l
h1
h2
br.
l1
l2
p1
p2
k1
k2
h
m
st.
l1
l2

9

h

h2

ww.

m

l

h1

h2

br.

l1

l2

p1

p2

k1

k2

h

pizz.

f

m

pizz.

f

st.

l1

pizz.

f

l2

pizz.

f

11

h

h2

ww.

m

l

h1

h2

br.

l1

l2

p1

p2

k1

k2

h

m

st.

l1

l2

13

h

h2

ww.

m

l

h1

h2

br.

l1

l2

p1

cresc.

p2

cresc.

k1

cresc.

k2

cresc.

h

cresc.

m

st.

cresc.

l1

cresc.

l2

cresc.

15

h

h2

ww.

m

l

h1

h2

br.

l1

l2

p1

p2

k1

k2

h

m

st.

l1

l2

f

17

h

h2

ww.

m

l

h1

h2

br.

l1

l2

p1

p2

k1

k2

h

m

st.

l1

l2

19

h

h2

ww.

m

l

h1

h2

br.

l1

l2

p1

p2

k1

k2

h

m

st.

l1

l2

arco *energetic*

arco *energetic*

arco *energetic*

21

h

h2

ww.

m

l

h1

mp *cresc.*

h2

br.

mp *cresc.*

l1

mp *cresc.*

l2

mp *cresc.*

p1

p2

k1

k2

h

m

st.

l1

l2

23

h
h2
ww.
m
l
h1
h2
br.
l1
l2
p1
p2
k1
k2
h
m
st.
l1
l2

25

h

h2

ww.

m

l

h1

f

h2

f

br.

l1

f

l2

f

mallets on tuned drums

p1

f

mallets on tuned drums

p2

f

wooden clapper (high)

k1

f

wooden clapper (low)

k2

f

h

m

st.

l1

l2

27

h

h2

ww.

m

l

h1

h2

br.

l1

l2

p1

p2

k1

k2

h

m

st.

l1

l2

cresc.

h
h2
ww.
m
l
ff
h1
h2
br.
l1
l2
p1
p2
k1
k2
h
m
st.
l1
l2

31

h
h2
ww.
m
l
h1
h2
br.
l1
l2
p1
p2
k1
k2
h
m
st.
l1
l2

ff

15ma

33

h
h2
ww.
m
l
h1
h2
br.
l1
l2
p1
p2
k1
k2
h
m
st.
l1
l2

ff

arco

41

very long fade, decay naturally
within the sound of the tam tams

Poco Allargando

h
h2
ww.
m
l
h1
h2
br.
l1
l2
p1
p2
k1
k2
h
m
st.
l1
l2

cresc. ***fff***

Giant Tam Tam

ff *l.v.*

8^{va} 8^{vb}

Fine