

ASSOCIATIVE SET TERMINOLOGY

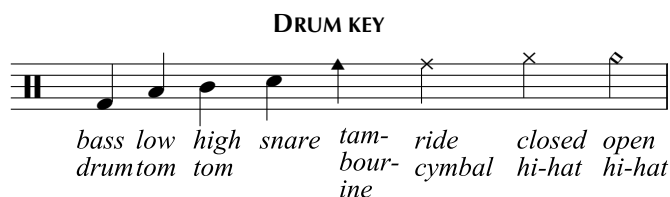
Segment: perceptible bit of music, delineated by the analyst

Associative set: a group of two or more segments that are related by certain contextual criteria, as determined by the analyst

Contextual criteria: criteria that relate two segments, abbreviated with a capital C and a subscript description of what relates the segments (e.g. $C_{RNs<I, IV, V, I>}$, $C_{ip<+3, -2, +5>}$, C_{rhythm})

Associative landscape: An associative graph that shows temporal disposition of sets.

The concept of associative sets is a flexible tool that is designed to allow analysts to account for any element of a composition that he or she deems structurally significant. Examples include $C_{cseg<012>}$, the $C_{RNs<I, IV, V, I>}$, $C_{ip<+3, -2, +5>}$ or any number of things. In this paper, the primary contextual criteria utilized to form associative sets is C_{rhythm} , although other elements may also come into play.




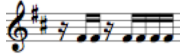
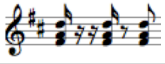

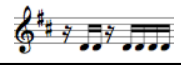




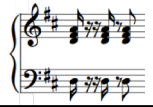
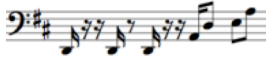
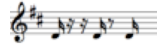
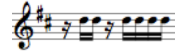


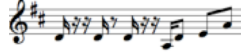
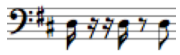
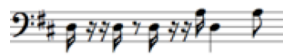




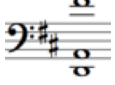



Example 6

Associative sets comprising the first section, with examples of each set.

	Set A	Set B	Set C	Set D	Set E	Set F
Solo Voice						
Chorus						
Oboe						
Trumpet						
Vibraphone						
Piano						
Electric Piano						
Guitar						
Bass						

Example 10

Associative sets comprising the second section, with examples of each set.*

	Set P	Set Q	Set R	Set S	Set T
Solo Voice					
Chorus					
Flute					
Oboe					
Trumpet					
Strings					
Vibraphone					
Drumset					
Piano					
Guitar					
Bass					
	Set U	Set V	Set W	Set Y	Set Z
Solo Voice				 my - self	
Chorus					 E - ven in my best con - di - tion
Flute					
Oboe					
Trumpet					
Strings					
Vibraphone					
Drumset					
Piano					
Guitar					
Bass					

* Although some sets actually last more than one measure, only one measure has been shown due to space limitations.

Large associative sets grouped by timbre, modeled after a Cartesian plane.

Soft attack, detached	Sharp attack, detached
<p>Chorus voices, Set <i>B</i> Tambourine, independent</p> <p>II</p>	<p>Oboe, sets <i>B, Q</i> Flute, sets <i>B, Q</i> Trumpet, sets <i>B, P</i> Vibraphone, sets <i>B, Q, R</i> Piano, sets <i>A, P, T</i> Guitar, sets <i>P, T</i> Bass guitar, sets <i>P, T</i> Hi-hat, independent Ride cymbal bell, independent Membranophones, independent</p> <p>I</p>
Soft attack, sustained	Sharp attack, sustained
<p>Solo voice, sets <i>A, D, W</i> Chorus voices, sets <i>C, E, X</i> Flute, sets <i>R, U</i> Trumpet, sets <i>F, S</i> Strings, sets <i>U, V</i> Electric piano, sets <i>C, E, F</i></p> <p>III</p>	<p>Vibraphone, independent, set <i>S</i> Guitar, sets <i>C, E, X</i> Bass, set <i>F</i></p> <p>IV</p>

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LYRICS

Part 1: The World's Columbian Exposition

Oh, great intentions
I've got the best of interventions
But when the ads come
I think about it now
In my infliction
Entrepreneurial conditions
Take us to glory
I think about it now

*Cannot conversations cull united nations?
If you got the patience, celebrate the ancients
Cannot all creation call it celebration?
Or united nation, put it to your head*

Oh, great white city
I've got the adequate committee
Where have your walls gone?
I think about it now

*Chicago, in fashion,
The soft drinks, expansion
Oh, Columbia!*

*From Paris, incentive,
Like Cream of Wheat invented
The Ferris Wheel!*

Oh, great intentions
Covenant with the imitation
Have you no conscience?
I think about it now
Oh, God of Progress
Have you degraded or forgot us?
Where have your laws gone?
I think about it now

*Ancient hieroglyphic or the South Pacific
Typically terrific, busy and prolific
Classical devotion, architect promotion
Lacking in emotion, think about it now*

*Chicago, the New Age,
But what would Frank Lloyd Wright say?
Oh, Columbia!*

*Amusement or treasure,
These optimistic pleasures
Like the Ferris Wheel!*

*Cannot conversations cull united nations?
If you got the patience, celebrate the ancients*

Columbia!

Part 2: Carl Sandburg Visits Me in a Dream

I cried myself to sleep last night
And the ghost of Carl, he approached my window
I was hypnotized, I was asked to improvise
On the attitude, the regret of a thousand centuries of death

*Even with the heart of terror and the superstitious wearer
I am riding all alone, I am writing all alone
Even in my best condition counting all the superstition
I am riding all alone, I am running all alone*

And we laughed at the beatitudes of a thousand lines
We were asked at the attitudes, they reminded us of death

*Even with the rest belated, everything is antiquated
Are you writing from the heart? Are you writing from the heart?
Even in his heart the Devil has to know the water level
Are you writing from the heart? Are you writing from the heart?*

And I cried myself to sleep last night
For the Earth, and materials they may sound just right to me

*Even with the rest belated, everything is antiquated
Are you writing from the heart? Are you writing from the heart?
Even in his heart the Devil has to know the water level
Are you writing from the heart? Are you writing from the heart?*

*Italics indicate text sung by chorus singers.